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MULTICULTURALISM IN AZERBAIJANI MUSIC

Abstract. In this article, the presentation of multiculturalism as one of the models of political statehood once again confirms how highly the values of acceptance and correct understanding of other cultures are appreciated. There are many examples indicating this. Here, living along with the Azerbaijani people and the majority among minorities, the Lezgin people, attention is paid to the development of national and cultural integration within our country. Data on cultural values acquired over time are also reflected in this article. Here you can find information about Lezgin folk music, folklore, customs, traditions, etc.

Key words: multiculturalism, Lezgi, folklore, ensemble, ancient festive rites.

Introduction. There are up to 4000 peoples, nations and ethnic groups in the world. The coexistence of so many people means the presence of different ethno culture, mentality, psychology, ethnic consciousness, life and behavior styles. The joint relationship of different ethnic groups living in any state with the peoples living in that area is an indicator of the democratic development of that state. This is the concept of “Multiculturalism”. As each nation has its own ethno culture, their study is the basis for the promotion of the national cultural values of those nations in the public sphere and the preservation of the nation’s name. “Multiculturalism” means multiculturality. “Multi” means many, “culture” means to settle, and the totality of all the concepts surrounding culture. The term “multiculturalism” entered the modern lexicon after World War II. It was officially adopted for the first time in 1971 in Canada, which is a parliamentary monarchy, during the reign (1968–1979 and 1980–1984) of

French-born Prime Minister Pierre Elliott Trudeau (1919-2000) in response to Quebec separatism, which demanded political independence from the country's government.

The interpretation of the main material. The Republic of Azerbaijan stands out for its ethno cultural diversity. As the President of Azerbaijan İlham Aliyev emphasized constantly, “Multiculturalism is the way of life and outlook of the Azerbaijani people”. Multiculturalism of the Azerbaijani people is closely related to its tolerance, unity and free living and development of every citizen. The state offers the same opportunities to every citizen with or without citizenship living within the Republic of Azerbaijan. Currently, Azerbaijan is one of the most multicultural countries. We know that many nations live in the Republic of Azerbaijan. These nations have the same right to live regardless of their religion, language or race. The principles of coexistence have made it possible to create mutual respect, trust and cooperation here for centuries. “Azerbaijani people” means the ideology of statehood, the ideology of Azerbaijanism.

As confirmed in the Constitution of the Republic of Azerbaijan, the equality of rights of all citizens regardless of their ethnic, religious and social affiliation, their freedom of religious belief, their unity, unbreakable union and brotherly relations, which have survived the tests of history, are mentioned here. Those provisions are embodied not only in laws, but also in everyday life. It is also known that different peoples and religious communities have settled in Azerbaijan historically, they played an important role in the social, political and cultural life of our country, at the same time, they preserved their ethno cultural characteristics, beliefs, lifestyles and traditions owing to the purposeful policy of the Azerbaijani state, and even made great contributions to Azerbaijani culture of as a result of mutual cultural exchange. The foundation of these principles was laid by the National Leader Heydar Aliyev. The Great Leader said the following about the essence and unbreakable strength of this union in one of his speeches: “The most important wealth of our republic is the people who have lived in this land for centuries, tied their fate, their lives to this land, people from different nationalities, who follow different religions. The more nations the country unites, the richer it will be”.

Today, there are several ethnic groups and minorities who have settled here together with local aborigines and peoples and have lived together in Azerbaijan since the ancient times. For example, Avars and Ingiloyls in Zagatala-Gakh regions, The Lezgis and Sakhurs belonging to the Caucasian

language family, who live in Gusar, Gabala, Baku, Khachmaz and other areas, and the Sakhurs included in this group, Mountain Jews, Kurds, Tats, Talish, Udins living with Azerbaijanis for centuries, mainly in Guba and Baku. All these minorities enrich the ethnic map of Azerbaijan greatly. Therefore, when we talk about Azerbaijani culture, this term includes very rich examples of folklore, music, literature and poetry. When all these ethnic groups write and create their own music and poetry, it becomes part of the beautiful shades of the entire Azerbaijani culture.

Musical folklore is a proof of the existence of a nation, its history and its existence today. One of the oldest types of musical folklore are ceremonies. Musical folklore is closely related to ceremonies. Ceremonies are one of the archaic branches of folk culture. They include different genres. People's initial ideas about the surrounding world, mythological views are reflected here. Besides words, the unity of music and movement achieves the expression of human thoughts and desires during these ceremonies.

The oldest ceremonies are seasonal ceremonies. There are also songs about ceremonies. These ceremonial songs were sung during sunrise, rain, spring, etc. since ancient times. It is interesting that such ceremonies were also observed in many minorities living in Azerbaijan. There are ceremonies that are common in the culture of only one nation, and some are common in the culture of two or three ethnic groups. For example: "Godu-godu" ceremony was held by Azerbaijani Turks and Lezgis (called "Алапехъ" in Lezgi). The ceremony for rain is held by Lezgis and Avars (called "Пешапай" in Lezgi). We know that there are Azerbaijani folk songs about the increase in cattle breeding and productivity. Also, the Sakhurs, one of the minorities, have a "Quzu buraxma" ("Release of Lamb") ceremony and song related to sheep breeding. Besides this, the Novruz ceremony includes the Talish, Kurdish, Lezgi, Avar, etc. peoples together with the Azerbaijanis. Also, weddings and mourning ceremonies are typical customs for every minority living in Azerbaijan. Wedding melodies and sad songs are sung at these ceremonies.

Although the melodies sung in mourning ceremonies remained in previous years for many minorities living in Azerbaijan, this tradition has still preserved for some of them. For example: Molokans living in Ivanovka village of Ismayilli still have this ceremony and tradition. We have observed the influence of one nation on another nation and the presence of multicultural values in the territories of Azerbaijan since ancient times. We have also witnessed that this has influenced on music as well.

Since the 19th–20th centuries, many secular intellectuals put forward many ideas about multiculturalism and published a number of articles in Azerbaijani journalism. They prefer to live in peaceful conditions, with high respect and without language and religion divisions, they emphasized the great role of this in the strengthening of the state. Let's mention a few of the persons who touched on such issues: sources by S.A. Shirvani in newspaper "Akinchi", J. Mammadguluzadeh (editor) in magazine "Molla Nasraddin", the multicultural essence of journalistic articles by J. Hajibeyli in newspaper "Kaspi", and articles by U. Hajibeyli are quite rich.

The culture of a nation is a sign of the complete picture of its way of life. We attribute many types of culture and art to these signs. For example: Music, Architecture, Fine arts, Cinema, Theatre, Cuisine, etc. And if this is associated with the development of several cultures within a state, then not only the multicultural values of that state, but also the art are covered with colorful shades. As you know, there are many minorities and ethnic groups living in unity in the Republic of Azerbaijan. Each of these nations has its own traditions and ceremonial culture. At the same time, they have preserved their language, religion, national-cultural values and, of course, celebrate other religious and national holidays held in the territory of Azerbaijan. Azerbaijanis played a great role in the development of the culture and arts of the nations living here. At the same time, many folklore ensembles and cultural centers operate in our country for the purpose of preserving and promoting the musical folklore of minorities. For example, we can mention the "Suvar" Lezgi folk song and dance ensemble, "Tugan Tel" the ensemble of Tatar cultural center, the "Avesor" Talish folklore ensemble and other collectives. These ensembles or collectives hold various concerts, perform at state events, festivals and present their own song and dance music programs. In general, music is an important part of Azerbaijani culture, which is rich in multiculturalism traditions. As you know, literary folklore had a great influence on the creation of musical folklore. We see exactly the superiority of human name, freedom of personality, peace, unity and other factors in Azerbaijani literature since the ancient times. Also, the fact that poets know many languages perfectly shows that they are carriers of multicultural values. Also, the fact that poets know many languages perfectly shows that they are carriers of multicultural values. If we look at the poems and works by Nizami Ganjavi, Imamaddin Nasimi, Muhammad Fuzuli, we can see this clearly. At least one great music work by our genius composers is the

legacy of such poets or literary writers. We see that religion, language and representatives of different peoples are presented together here. This proves the importance of multicultural values in literature and their existence in the territory of Azerbaijan for a long time.

In order to convey this tolerance to the listeners, composers and musicians, besides mastering these works, study the characteristic features of each people deeply, the basics in their music and achieve this fully by applying it. For example, the outstanding, genius Azerbaijani composer Uzeyir Hajibeyli's entire creative legacy can be an example of multiculturalism. He managed to reflect the traditions of multiculturalism in his music from different sides. Besides being the founder of the first Eastern opera, he was one of the composers who wrote his name in golden letters in history as the creator of 6 more operas and 3 musical comedies. When we look at his large-scale works, we see various manifestations of the traditions of multiculturalism. Although "Leyli and Majnun" is based on an ancient Arabic narrative, it is interpreted in a national spirit. The show of love between an Arab sheikh and a Georgian girl in the opera "Sheikh Sanan" explains the importance of human qualities and the beauty of the human heart. In the magnificent opera "Koroglu" written by the composer in 1937, the peaceful coexistence of Azerbaijanis with other peoples is reflected as the savior in the Chenlibel scene in Act III. The composer gave place to representatives of different nationalities in the musical comedy "Ər və arvad" ("Husband and wife"), a genre founded by the composer. Folk songs and dances of various nations – Lezgi, Russian, Georgian, etc. are performed in the wedding scene for the development of song-dance melodies and the enrichment of the musical content of the work here. It is very important to mention the composer's 2 choreographic works "Azerbaijan" and "Dagestan". Here we hear melodies composed in the spirit of "Tarakama" and "Lezgihangi" dances, which are considered the most popular dances today.

If we look at the works by one of our composers, Gara Garayev, we can see his high mastery of the music of different nations from the quality of his works, from the reflection of intercultural unity in the composer's handwriting. G. Garayev's magnificent ballet "Yeddi gözəl" ("Seven Beauties") based on Nizami's poem of the same name is described through the musical shades of 7 different national cultures. Here, the composer took the audience on a journey to those countries by passing the characteristic features of the music for every beauty, metrorhythmic, performance characteristics, timbre of the

instruments, etc. through the creative filter. Of course, it is very important to study and know the national character of each nation deeply.

When we say ballet, we think of a performance, when we say performance, we think of theater, and these types of art are closely associated with each other. Characters' images, clothes, colors and similar aspects have a great impact on the spectators in a ballet performance. It is a realistic perception of an idea that music forms in the human mind. Theater is a dialogue. And, of course, this dialogue took place between different nations in many cases. In general, representatives of many nations shared the same performances on stage in Azerbaijan throughout the history of theater. This is proof of multiculturalism as well as interculturalism. There is even a Lezgi Drama Theater in Gusar, which is still operating today. The most famous works of the world are staged in 3 languages in that theater, which is called the State Theater.

Another ballet by G.Garayev is "İldırımli yollarla" ("In Lightning Ways"), which reflects the struggle against racial discrimination and the desire for freedom. F. Amirov's ballet "1001 Nights" reflects the unity of cultural traditions of Eastern peoples, A. Malikov's ballets "Legend of Love" and "Epic of Two Hearts" reflect the embodiment of the ideas of unity and tolerance through music. Recently, multicultural values and traditions of tolerance have been discussed from new aspects in Azerbaijani composers' works. Motifs related to religion and various aspects like this are obvious even in the composers' works. We can show Azer Dadashov's works as the best example of this. Addressing religious themes, he composed works for a cappella choir: "Ave Maria", "Alleluia", "Oh My God", etc.

Also, the successful embodiment of multicultural values is reflected in Firangiz Alizade's creative path, one of the world-renowned personalities of the musical culture of Azerbaijan. F.Alizadeh's "Dervish" and "İpək yolu" ("Silk Road") are considered one of the greatest successes of world music. The composer combined the synthesis of folk instruments and European instruments skillfully in the work "Darvish". Another interesting work of her is called "Mughflamenco", and in this work, which is formed by the fusion of 2 great genres, the composer managed to concentrate the cultural values of the 2 nations on one plane, despite being far from each other (Azerbaijani mugami and Spanish flamenco).

Representatives of many nations and nationalities living here stood up for the defense of their homeland during the 44-day war, which ended with the glorious victory of the Azerbaijani people under the leadership of the

Supreme Commander-in-Chief, President İlham Aliyev, who succeeded in restoring the territorial integrity of our country. The army, which our President called “Iron Fist”, united ethnic groups from different regions of our country under one idea. They sacrificed their lives to liberate our occupied lands by the enemy for nearly thirty years. This proved the unity of the Azerbaijani people once again. The “Khari Bulbul” festival dedicated to the memory of our martyrs was held in the city of Shusha, the cradle of Azerbaijani culture liberated from occupation. The festival, organized in the Cıdır düzü (Jidir Plain), includes the musical works of different nations living in Azerbaijan. The festival was named “Multiculturalism in Azerbaijani music”. Music groups and singers of different nations performed here. We can mention the names of some of these nations living in peace in the territory of the Republic of Azerbaijan, who performed folk songs in their national costumes and in their own languages at this festival. “Mel” Lezgi folklore collective, “Neneler” Talish folklore collective, “Tamborchular” Avar group, “Nanaybi” İngiloy folklore group and others. In addition, I would like to mention that the “Mel” folklore collective was established in Gusar region in 1976 and is still active today, although the composition of the collective has changed. “Mel” is a custom of the Lezgi people. The main goal of this folklore collective is to promote ethnography. “Mel” is a custom that focuses on unity, equality and support. We can say with full confidence that the promotion and preservation of traditions of each nation living in Azerbaijan is a high sign of the development of multicultural values.

Folklore studies and the collection of folklore examples prove the harmony and diversity of the musical shades of Azerbaijan once again. Because it includes the melodies of many nations. The tradition of collecting music samples and transferring them to notes dates back to the Middle Ages in Azerbaijan. This tradition is preserved today, and many works are carried out in the field of music, as a result of which new information is obtained and folklore samples are collected. The field is constantly developing, and this justifies future generations to study the musical culture of our time deeply, to find confirmation of its existence. Of course, even if the collection, publication and promotion of folklore materials was not considered important for a long time after the Middle Ages, the interest began to increase from the 19th century, and some important researches were conducted in the regions of Azerbaijan and note samples were also collected. We find the importance of the work related to the collection and notation of Azerbaijani folk songs in the

article “About Nation Music” by the great Azerbaijani composer U. Hajibeyli at the beginning of the 20th century. The desire to note down the first songs arose while he was studying at the Gori Teachers Seminary.

SRMC (Scientific Research Music Cabinet) was operated under Bulbul’s leadership since the 1930s. Many researchers were involved and sent on expeditions to several regions of Azerbaijan.

Thus, many of our songs, dances, ashug songs, mugham and other collections of notes were printed.

New requirements are put forward related with the collection of folklore samples in modern times. And many musicologists of the 21st century are actively working on solving these problems. Many musicologists such as F.Khaligzadeh, A.Guliyev, H.Adigozalzadeh, T.Mammadov conduct many studies related to folklore.

Also, the collection of musical folklore works is not left out of the consideration of Azerbaijani higher schools today. Many students who have chosen the ethnomusicology department do research in different regions and obtain valuable musical samples.

When talking about the signs of multiculturalism of folklore music, the dances of the Caucasian peoples are widespread in Azerbaijan, including the musical folklore of Azerbaijan and loved by everyone. The most vivid example of this is “Lezginka”, which occupies an important place in the creativity of the Lezgi people. The phenomenon of the prosperity of Azerbaijan is associated with its ethnogenesis, with the people who create wonderful pearls in the most diverse fields of artistic creation.

The folklore music of the minorities living in Azerbaijan is the focus of the 21st century. In this regard, many projects have been conducted. One of such projects is the “Ethnic Music of Azerbaijan” project, whose scientific director is T.Mammadov. Besides Azerbaijani folk songs, folk songs of ethnic groups such as Lezgi, Avar, Talish, Sakhur living in the Republic of Azerbaijan have been collected and systematized here.

Another project is “50 songs of minorities living in Azerbaijan” based on materials collected in 2011 under the leadership of Farhad Badalbeyli in “Music World” journal, which has been operating since 2001. It is “Karaoke” DVD and tutorial. Besides the collection of music samples, the creation of their music-poetic texts and their presentation in the form of sound and karaoke is noted here. According to F. Badalbeyli, who is the head of the collective project, it is dedicated to the 50th anniversary of Ilham Aliyev, the

respected President of the Republic of Azerbaijan. This collection was written and printed as a greeting to our President and as a symbol of unity on behalf of all nations living in Azerbaijan. As a result of the expeditions of researchers of the Baku Music Academy named after U.Hajibeyli under the leadership of the Collection's editor-in-chief, professor Tariyel Mammadov, it was possible to collect, systematize, and record the songs of many minority nations as audio. This is proof of the preservation of musical cultures of other ethnic groups living in Azerbaijan, the place and importance of multiculturalism in Azerbaijani music.

Conclusion. The “Capitals of Folk Art” program was approved by the Ministry of Culture and Tourism for the purpose of restoration, protection, comprehensive development, promotion of Azerbaijan's intangible cultural heritage. This Program has been applied since 2010, as a result, positive changes have occurred in the socio-cultural life of Azerbaijan regions and the development of intangible cultural heritage has accelerated. According to the program, significant work has been done to preserve the historical way of life, national holidays and traditions of the people. National folklore masters, collectives and folk musicians achieved new creative achievements in the cities chosen as the “capital” for “legends”, “folklore”, “skill” and similar nominations. Ganja, Shabran, Gadabey, Khachmaz, Gabala were declared “Capital of Legends of Azerbaijan”, Lankaran, Gazakh, Masalli, Zagatala, Balaken, Gusar were declared “Folklore Capital of Azerbaijan”, Shaki, Ismayilli, Guba, Goygol, Absheron were declared “Craft Capital of Azerbaijan”, as well as Shamakhi “Literary Capital of Azerbaijan” and Gakh “National Cuisine Capital of Azerbaijan” during these years (2010–2016).

It should also be noted that the President of the Republic of Azerbaijan Mr. Ilham Aliyev declared 2016 the “Year of Multiculturalism” in Azerbaijan. Besides the friendly coexistence of all the nations living in this area and their development, it was also closely related to the multicultural side of their culture, art and music.

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AZƏRBAYCAN MUSIQİSİNDƏ MULTİKULTURALİZM

Məqalə əsas etibarilə multikulturalizmin açıq şəkildə dövlət siyasətinin əsas modellərindən biri kimi verilməsi, tolerant dəyərlərin nə dərəcədə yüksək olmasını bir daha bizlərə sübut edir. Bu məqalədə misallar vasitəsilə bizlərə çatdırılır. Burada, Azərbaycan xalqı ilə birgə yaşayan, azsaylı xalqların içərisində sayca çoxluq təşkil edən ləzgi xalqının, multikultural ölkəmizin daxilində milli mədəniyyətinin inteqrasiyasının inkişafına nəzər yetirilmişdir. Müəyyən zaman ərzində əldə olunmuş mədəni dəyərlərlə bağlı məlumatlar yazıda öz əksini tapıb. Məqalədə ləzgi xalqının musiqisi, folklor ənənələri, ansambları və s. ilə bağlı da məlumat verilib.

Açar sözlər: multikulturalizm, ləzgi, folklor, ansambl, qədimi bayramlar.

Анеля Асалиева (Азербайджан)

МУЛЬТИКУЛЬТУРАЛИЗМ В АЗЕРБАЙДЖАНСКОЙ МУЗЫКЕ

В данной статье представление мультикультурализма, как одной из моделей политической государственности, ещё раз подтверждает, насколько в обществе такого типа дорожат ценностями принятия и правильного понимания других культур. Приведено много примеров указывающих на это. Здесь, проживающему наряду с азербайджанским народом и составляющему большинство среди меньшинств, лезгинскому народу, уделяется внимание в развитии национальной и культурной интеграции внутри нашей страны. Данные о культурных ценностях, приобретённых в течении определённого времени, также нашли своё отражение в этой статье. В тексте приводятся сведения о лезгинской народной музыке, фольклоре, обычаях, традициях и т.д.

Ключевые слова: мультикультурализм, лезги, фольклор, ансамбль, древние праздничные обряды.