



## Reception “Requiem” V.A. Mozart in the Poem by M. Makatayev “Mozart. Requiem”

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### Abstract

The Requiem in D minor, K. 626, by Wolfgang Amadeus Mozart (1756–1791), is a requiem mass. In late 1791, Mozart wrote part of the Requiem in Vienna, but it remained unfinished at the time of his death on 5 December of the same year. Franz Xaver Süssmayr delivered a completed version dated 1792 to Count Franz von Walsegg, who commissioned the piece for a requiem service to commemorate the anniversary of the death of his wife on 14 February. A cinematic interpretation of two “Requiems” was continued by brothers D. and A. Medetbaevs. Their 35-minute documentary film is dedicated to the intersection of Kazakh poet and Austrian composer. In the interview, filmmakers shared their thoughts: “The main idea of the film is the tragic fate of a genius and a talented Kazakh poet. They lived in different epochs, in different countries and different continents, but one thing united them – the desire to live, to love and to create.

**Keywords:** Requiem; Poem; Analogue; Motive; Cinematic Interpretation.

### 1. Introduction

Usually, poetry is a representation of the inner world of artists who write about what is near and interesting for themselves. In most cases, we tend to pay attention not to the ability of rhyming presentation, but to the fact that if the words of the poet are close to us, the readers appreciate it and if the experiences of the author are the same with our experiences. But no harm will pay attention to the psychological phenomenon of the reader's perception of the poetic works. In 1975 one year before Makatayev's death a poem “Mozart. The sorrow of soul (Requiem)” was completed (Kanat et al., 2019; Mierzwińska-Hajnos, 2019). “Having made the music of Mozart organic in his artistic quests, Makatayev naturally shows the fruitfulness of contacts of different cultures. The atmosphere of the poem is imbued with the idea of universal philanthropy in Mozart's music (Joe, 2017), overcoming the tragic confusion of the soul with bright hopes. As he is known to have done with other works, Walsegg probably intended to pass the Requiem off as his own composition. A public benefit performance for Mozart's widow Constanze frustrated this scheme. She was responsible for a variety of reports about the work's composition, including the allegations that Mozart obtained the commission from a mysterious messenger who did not disclose the identity of the commissioner, and that Mozart came to believe that he composed the requiem for his own funeral. The union of two requiems by Makatayev – poetic and musical, as K.M Seitova asserts in her thesis “Mukagali Makatayev's poetic legacy” becomes the “harmonious beginning of cumulative spiritual aspirations” (“гармоническим началом совокупных духовных устремлений” (Seitova, 1991).

V.-A. Mozart and M. Makatayev a brilliant Austrian composer of XVIII century and outstanding Kazakh poet of XX century. What brings them together? Both of them lived a very short life: Mozart died at the age of 35, Makatayev died at 45. The life story related to the creation of a requiem, a mourning work dedicated to the memory of the deceased, turned out to be common to their fate. Shortly before their death, they both wrote a requiem, as if creating it for themselves.

In July 1791, Mozart received an order to write a “Requiem” – requiem mass. At the same time, the composer worked on two operas “The Mercy of Titus” and “The Magic Flute” (Abisheva, Sabirova, Serikova, Baishukurova, & Baibolov, 2020; Kanat, Gasenzer, & Neugebauer, 2019; PUECH, 2019; Zeiss, 2019). His health deteriorated. “It seems that I write this Requiem for myself”, – Mozart often told to his wife and friends. “For Mozart, who was seriously ill, it



was not just a composition. He was dying and knew that his days were counted. He worked with speed, unprecedented even for him but the genius work remained unfinished: out of twelve conceived, nine were completed. In addition to that, it was written out with abbreviations or remained in drafts”. In December of the same year, the composer died due to a serious illness. The cause of Mozart’s death is still the subject of controversy (Tatiana, 2019).

Most researchers believe that Mozart died from rheumatic fever (Guillery, 1992; Hirschmann, 2001; Zegers et al., 2009), possibly, complicated by cardiac or renal failure. The famous legend about the poisoning of Mozart by composer Salieri is now supported by several music researchers, but there is no conclusive evidence of this version. This legend served for creation of A. Pushkin’s tragedy “Mozart and Salieri” (Robbins, 2016; Tolstoguzov, 2018).

Thus, the mass remained unfinished. Mozart’s ideas were known to the composer’s student F.K. Zusmayr, who completed the Requiem. He collected details related to Requiem.

In Kazakh culture after almost two centuries, a poetic analogue of Mozart’s Requiem (Seibert, 2020), written by Makatayev at the end of his life appears. For a short period from December 8, 1974, to January 23, 1975, the poet created 86 (!) works (Makataev, 2002), about 4,000 lines of verse (Makataev, 2002). Among them was the poem “Mozart. The sorrow of soul (Requiem)” (Makataev, 2002). It can be considered that his “Requiem” has a symbolic character – this is the creative order of a hopelessly ill poet for himself before his death: in March 1976 a year after the poem was written Makatayev has died. In Makatayev’s poem, modern trends in the reconstruction of this genre, about which J.Zh. Tolysbaeva writes: “The declaration of such transformations, first of all, carries out the poem’s title” (Tolysbaeva, 2006). There is a clash of different levels: biographical (Mozart), emotional (Sorrow of the soul) and genre (Requiem). Thus, a reference to Mozart’s fate and his work and their correspondence with Makatayev’s fate and his poem is already contained in the title of the work of the Kazakh poet.

The reference to Mozart’s fate and his work is already contained in the working title of Kazakh poet. The poem is dedicated to Mozart and about Mozart. And the composer’s fate serves as a pretext for deep philosophical thoughts about life and death, allows the author to summarize both his life and humanity as a whole. The poet’s diary dated of January 26, 1974, noted that Mozart’s Requiem is like a cry of “rebellious soul” is the evidence that for Makatayev Mozart and his Mass was of particular interest.

### 1.1. Research Objective

The Requiem in D minor, K. 626, by Wolfgang Amadeus Mozart and its film adaptation are thoroughly investigated.

## 2. Methodology

In accordance with the requirements of modern science, the methodological basis of the research is of a synthetic nature” (Abisheva, 2013; Abisheva et al., 2018).

Modelling and systematization of art material are carried out through an interdisciplinary “mix”. The historical and typological foundation was laid by classical works relating to the issues of general and private poetics of such researchers as M.M. Bakhtin, R. Jacobson, Yu.M. Lotman, M.L. Gasparovs (Bakhtin, 2013; Gasparov, 1997; Jakobson, 1968; Lotman, 1996) and others. In order to the objectivity of the research, the methodology of multifaceted approaches to analysis was used based on such research methods as comparative, comparative, structural and analytical methods.

Let’s compare the musical and poetic “Requiem” (Table 1).

Table 1. *Comparing Musical and Poetic “Requiem.”*

“Requiem” by Mozart	“Requiem” by Makatayev
The theme of life, death, deep sorrow and sympathy for the suffering of man	
Starts with an introduction	Starts with an introduction (prologue)

Including the introduction, contains 14 parts with titles	Five parts with titles without introduction
Consists of four sections	There are four semantic sections: I – introduction, II – the voice from the lower world (1), III – voices of the average world (2, 3, 4), IV – the voice of the upper world (5)
Consist of the four-voiced choir	Four voice parts create a chorus: the deceased, people, widows, orphans
Polyphony	Polyphony

Indeed “crossing of fates” (Pasternak) and crossing of “Requiems”! “The great composer as if found kinship and harmony with the Kazakh land. Talking like a star with a star, music and poetry by languages of different arts reveal the world of spiritual sufferings”).

In Makatayev’s introduction the sorrowful intonation of Mozart’s “Requiem”, the image of the composer, the plot of A. Pushkin’s tragedy “Mozart and Salieri”, voice-image and fate of poem’s author came together.

The introduction is coinciding with Pushkin.

Makatayev:

Someone came wrapped in black come and said:

– Write a requiem tune, Mozart! –

Disappeared.

Compare Pushkin:

I went out. A man dressed in black

Courteously bowing, ordered

Requiem, please and hidden (Makataev, 2001).

### 3. Results and Discussion

If Pushkin’s Mozart knows that it was a man, then Makatayev’s is in doubt: who was it – the man who befell the grief or the ghost?! (Reid, 1995). For the Kazakh poet, the impulse to action is important, which consists in the fact that Mozart will write the mourning music. The key phrase “– Write a requiem tune, Mozart!” repeats three times: in the introduction, in the middle and at the end. Initially, it belongs to a stranger, then it enters the author’s speech, and at the end, Mozart repeats it – an artist who can capture human pain in music and reproduce mournful voices. From the sounds of the ordered music, the motif of the secret conversation of life and death is born, and the image of Mozart imperceptibly and organically merge with the authors.

The above motif for Makatayev is decisive because he is on the verge of life and death. As evidenced by his diary’s disease, hospital, despair, the struggle for life, hope and indifference, burning desire to live and create – intertwined in the poet’s mind.

January 24, 1975: “After the shocks (both morally and financially) I was in the hospital. Did I expect this, I do not know. Doctors say that I have liver cirrhosis. How true I do not know. But I know where, how, what hurts me. I feel that my whole soul is in the blood. The hospital helped me. There in the hospital ward, at night in the buffet (dining room) I worked perfectly. We met with poetry as lovers after a long separation. Probably, we missed each other”.

February 12, 1975: “The old disease. Hospital. Treatment. From January 11 to February 15. It seems to me my illness is serious. As doctors assert a miracle can save me. This time I realized that I was sick. It’s very bad...”. And there:

“I finished the fourth notebook, it was written from cover to cover, part of which is in the hospital, part at home. So, I have another new collection of poems. Give me a publisher, and I will provide him with new things.

Life and death are not only in the diary but also in poems of “Requiem” period: “Together with my winged horse”, “To My doctor”, “To Sympathetic”, “Ward No. 17”, “Secret of Illness”, “Don’t Sigh”, “Life is Beautiful”, “Face to face with fate” and others. The penetrating lines are born from the depths of the poet’s suffering soul:

My only, my soul is my song

Why am I leaving you, dying?

What with this light can compare?

What can be compared with just living!

Thus, the motif of life and death are combined in last Makatayev’s poems, as well as the introduction and parts of Requiem.

The titles of four parts of five have the same construction “noun + noun” with the repeated word “voice”: “1. Voice of deceased”; “2. Voice of people”; “3. Voice of widows”; “4. Voice of Orphans”. In Makatayev’s poem, the word “voice” is used in the meaning of “word”, “speech”. The last, fifth part – “Lullaby” contains the image of the word, but the words in music. In this part, the word and music have merged in the same way as in Mozart’s Requiem, and polyphony of Mozart’s mourning mass predetermined the many-voiced Makatayev’s poem.

Five parts represent a three-level structure that fixes the movement from bottom to top: from the underworld (1) through the middle earth world (2, 3, 4) to space (5). Transitions from one space to another are possible only because life and death are closely intertwined.

In the first part, the voice beyond the grave sounds about the love of life, bright day, light and bless them. In deep sorrow, he prays for the light not to leave him. He conjures rays of light that they penetrate his dark dungeon, and then he can make his way up to the sun with grass. Neither past life and its cares, nor happiness, nor the feeling of passion can be compared with one bright day. Only those who have gone know the true value of life. Everything is in vain except for the light of life. This part of the poem is built on the aesthetics of repeating words, whole phrases. They are in the most bizarre combinations scattered throughout the text. The commencement and the end represent are petition in the form of a composite ring:

Commencement: I loved you.

With my soul loved you, Bright World!

And I love in this dark hell.

End: Live forever!

Live forever!

Bright World!

The first part ends with a line in the form of a replay, in which hopelessness and unlimited loneliness are sound: “...I am the ash, I am the ash, I am the ash...”.

In the middle world, voices of widows and orphans are heard.

The voice of deceased, calling to the forsaken world, was heard above, where spring was replaced by winter, flowers broke through the earth, where heaven and earth were renewed. If in the first part image of the deceased is neutral, then in the second, due to the voice of people transformed into the image of the poet himself. The poet, who united the hearts of people and set out on an immortal path, will forever be remembered by the people, and feelings of latter for the poet will never disappear:

Unless the people forget you  
Be sure the people will not forget you!

Makatayev loved his people and was his devoted son. In the most difficult moments of his life associated with betrayal and harassment, envy and incomprehension, seriously ill, leaving the world in suffering, he knew that only his people need him. The poet, as the people knew that his time would come. About this he wrote in "Requiem":

The earth will hide your ashes,  
But time will not hide you!

In the third part, immeasurable grief of a woman that lost her husband is shown. Moaning of inconsolable widow sounds like a lament, by the chain of metaphors the image of death is recreated: "not reaching", "left", "hidden by death", "swallowed by black earth", "hope is cut off", "a candle, / rampant storm extinguished", "stone grave", "death-thief", "without you", "womb of black earth", "flew off into an irrevocability", "my interrupted dream", "goodbye". A bright figurative language, a mournful intonation of three-dimensional, syntactically identical phrases contributes to the transfer of a protracted female voice. The longing of a woman for her beloved becomes even more hopeless, because both the coming spring and birds that have flown, nor the forests and lakes that he loves, nor the horizon that has opened beyond the hills cannot return her love. After this picture, her lamentations turn into a desperate weeping-farewell. In this lamentation the fate of all widows: Mozart's Konstantza and Pushkin's Natalia. This is the widow's fate of Makatayev's mother, who lost her husband at front, and future fate of the poet's wife, Lashyn.

In three parts of the middle level (of the earth) the transition of voice-images changes from large to smaller, from strong to weak, from those able to protect themselves to the defenceless. This is the transition from people through women to children.

"4. Voice of orphans" is compressed, like a spring, intonational-semantic episode. It is not divided into stanzas. This astrophic form contributes to an imitation of single speech flow. The leitmotif word with the root, repeats 13 times in the text, as sews it. Due to a large number of initial sentences, ultrashort lines dynamism is created:

We –  
Orphans  
Orphans  
We are in the burning snow  
of malice  
Of February.

Orphans confront the whole world, where faceless summer gives way to grey winter, where life and death are twins. If there is death, then it means there are orphans. Eternity defends orphans of the whole world. Makatayev drank the cup of orphanhood, having left fatherless at the age of ten. The hungry orphanhood of military childhood having

strengthened his human essence left his soul unprotected, which could be warmed by only one simple word. But the poet's life was so hard that he always felt like an orphan from that fierce February.

The title of the fifth part of the poem "Lullaby" tunes the reader to the perception of known. But expectations do not come true: the traditional genre of folk poetry, intended for the smallest, has new, unexpected content for Makatayev. Let's make a little digression into the theory and history of the lullaby genre.

In M. Makatayev's poetry, twenty names of horses are given among which colour names are quite common light-brown, the chestnut, black-brown, bay with yellowish markings, red, spotty. His horses can be tired, sweaty unfortunate, and they can doze or be playful, shy or graze on meadows, rebellious or peacefully drinking water from the river. The horse of the Kazakh poet has many symbols, and one of them is a symbol of youth: What to do with the youth of a bay racer / I have bridled, having concluded it in a stone fortress. In vital competition, the winged horse, which is symbolically connected with poetry takes the poet out from difficulties (Savelyeva et al., 2013).

A famous folklorist E.A. Kostyukhin assets: "The main meaning of such songs is to calm and to sleep a child. They are designed to have a hypnotic effect, and their initial connection with conspiracies is quite possible. Hence the abundance of imperative intonations ("sleep!")" (Kostyukhin, 2004). The song contains persuasion and intimidation, promises and wishes of happiness for the future life and immense parental love. A natural-plant world appears in it, constituting a parallel to the human. These songs, thanks to repetitions, in particular, the leitmotif "bye, baby", "bye, baby, bye, baby" have a clear rhythm and have a simple melody.

Mostly lullabies have a lively character with fascinating soothing intonation. But there are lullabies with opposite, out-of-life semantic filling, which was carried out by the desire of a mother to deceive the evil forces. Such lullabies, in which the threat of death is sounded, were called as "mortal" and acted as a protective. Let us analyze the folk and author's (written by Makatayev) lullabies, which, having the same title, belong to different semantic groups.

As a model of a life-affirming lullaby, let us turn to a song recorded in late XIX century by Turkologist-ethnographer, a collector of Kazakh folklore A.A. Divaev. "Lullaby" consists of separate plot pictures, which together represent the possible development of an infant's life from beginning to end. There are three compositional parts: introduction, culmination and end.

In the introduction, there is a promise to give him the best food, provided that he stops crying and falls asleep. The love of a singer to his child is manifested not only in a number of comparisons born by the ethnic consciousness of Kazakhs ("my goat", "you are my little one", "my growing cane", "my growing poplar", "my dear month", "my face", "my food", "you are my Bukhara, my city"—, but also in defence from people who may not like him. In the introduction, the opposition is set, disappearing in part following it.

The middle part, the culmination, enumerates the social roles that the infant could fulfil in the status of a future man. According to the pre-revolutionary Kazakh society, he will become a successful person if he will be a shepherd, horse breeder, breadwinner, batyr (warrior), blacksmith, orator, strongman, merchant, improviser singer (sal), wealthy man, family man, protector of the homeland, etc. The singing parent unfolds his dreams and blessing-wishes before the sleeping child.

First of all, for implementation of the above roles, it is necessary the safety of infant, mentioned in the final part of the song. New life depends on many factors, among which one of the risk factors is people's dislike. This motif of the first part is not mentioned in the third, but it seems to be "looming" in the subtext. Perhaps, in this regard, thoughts about the child's importance and the all-consuming love for him sound even stronger and shrill. A figurative series of comparisons which were born in the depths of the nomadic steppe culture is dominant in the last part. They are continuing and enhancing the comparison of introduction have a special poetic character: "my little eye", "asterisk in the sky", "beaver in the water", "my beloved", "like a houri in paradise", "a pupil of my eyes", "a part of my heart", "joy of my life", "wisdom of my heart", "you are my light", "my lakeside reed", "my beaver collar", "you are my little star in the sky". The folklore method of comparing makes it possible to feel that a baby is everything for mother; this is the whole amazing and bright world in its diversity. In folk lullaby recorded by A.A. Divaev, the pathos of life approval in general and life of an infant, in particular, is important:

My dear, my boy,  
 Your mother is “spinning” around you  
 When kisses, lulls [you],  
 [Calmly] your mother’s heart,  
 Bey baby, my child.

The author’s lullaby under the title “Lullaby” in Russian poetry of the XIX-XX centuries, according to the data of the National Corpus of Russian Language, occurs 13 times (15, 2004). Among them, the lullabies of A. Odoyevsky, A. Maikov, K. Balmont and A. Blok have the traditional form of performance. The main composition of remaining lullabies has heterophony, i.e., along with the traditional features, one can find in them not clearly expressed signs blurring the boundaries of genre. Lullaby of D. Kedrin is non-standard. Here the song is performed by the father’s plane. Father protects motherland and his son’s sleep by plane. Single lullaby from the specified fund of the NCRL refers to “mortal”. In “Lullaby Song” of O. Chyumina, traditional stylistic figures are combined, such as: “Sleep, baby, year after year, / Bye, baby”, “Sleep, my beautiful baby”, with the theme of death in the form of a leitmotif repetition: “There is no quieter grave, / “With the saints, repent!”. In the last two songs, the theme of war is present. Examples from Russian poetry are given as evidence of the fact that Makatayev’s lullaby has no analogues in both Kazakh and Russian poetry.

Makatayev’s lullaby possesses all the signs of folklore genre, which is already declared at the level of the title “Lullaby. In theme it is close to “mortal”: it has an image of death. Here the pathos of immortality is asserted. Thanks to the semantics of sliding negation: the word “no” is repeated five times and a negative particle “not” is occurred eight times: “not alone”, “do not start” etc.

N.M. Azarova, on the example of modern Russian poetry, talks about changing the conceptual field of negation. When the denial is repeated, it becomes a strong position and acquires a new status – the status of a sliding denial. It participates in the creation of unknown, which “does not rely on as a simple negation or opposite of the known but has its positive semantics, which does not exclude (including) the semantics of denial” (Azarova, 2010). Such type of denial as a poetic-philosophical strategy genetically goes back to folklore and apophatic theological culture: through a cascade of denials, approval is carried out.

The figure of sliding denial determines the style and meaning of lullaby of Makatayev’s “Requiem”. The immortal nature sings the lulling song to his beloved son. Her child lies in the cradle of eternity, where there are no bright days and no morning dawns, no torment and no happiness. Here there is neither glory nor honour; it will not reach him malice and will not overtake the bullet. There is no need for “struggle, disputes, / Envy, cunning, fights”. In the world of the silence of forests and wide steppe, in the space of eternity, the so-called “the space of immutable entities” (Savelyeva, 1996) no one will disturb the eternal sleep of a human-baby. This lullaby is a symbol of immortality in which affirmation is achieved through negation.

If Makatayev’s lullaby cannot be related to “mortal” how can one interpret its genre and thematic affiliation? “If the historical roots of “mortal” lullabies are connected with magic, with attempts to deceive impure force, then their further existence “was a reaction to the plight, in which the mother’s will and love are broken by the oppression of life (E.V. Pomerantseva)” (Kostyukhin, 2004). Accordingly, Makatayev’s lullaby goes back to the “mortal” when maternal love turns out to be powerless before the inexorable sufferings and despair of death. She finds a way out of this situation in that, through the word, she gives the baby eternal life: “here wise sayings and maxims are needed, as they bring light and revival to the deceased” (Freidenberg, 1997).

In this way, mother-nature leads her infant from the space of death to the space of eternal life – the space of immortality, which represents resting space and stopped time (Savelyeva, 1996). The emergence of a new, non-standard for the “mortal” lullaby content produces bias, shifts in the previous form. According to this, we can assume that the XX century Kazakh poet is involved in the transformation of the “mortal” lullaby. By intonation and semantic pattern, by symbolic signs and internal gestures, Makataev’s lullaby can be hypothetically regarded as a new kind of already known

genre. By nominative analogy with “mortal” lullaby, the genre of Makatayev’s lullaby can be described as “immortal” lullaby.

The end of lullaby and whole poem sounds like a liberation from all that torments and aggravates. Exalted grief reached its final. The singing voice calms down gradually, as “vanishing”.

Bye,  
Bye,  
My light  
Find peace with me.  
How do you love life?  
So, with death do not  
enmity!  
In my arms forever hold,  
Bye,  
Bye,  
My baby...  
Bye ...  
Bye ...  
Bye, baby!.

The transition from underground darkness in the first part to the eternal light took place in the last part of the poem. The finale of Mozart’s Requiem is called “Lux Aeterna” (“Eternal Light”). The circle of culture code is closed.

#### **4. Conclusion**

Through musical and poetic expressiveness, Mozart and Makatayev embody the deepest world of human experiences – mental turmoil, peace and depth of grief. Their mourning works are imbued with high humanism, passionate love for a human being, ardent sympathy for his suffering. The composer and poet note the greatness of the human spirit. They demonstrate how to overcome the test of moral suffering and inevitability of death. In the “Requiems” of Mozart and Makatayev light, harmony and attainment of immortality are present.

Makatayev’s poem “Requiem” incorporates not only musical but also the experience of verbal culture. The inclusion of associative lines in text interpretation made it possible to see not only the depth of his poetic talent but also once again feel Makatayev’s organic inclusion in the world cultural context. Thus, Makatayev’s existential world is one of the ways how the poet understands himself through the external world and the expression of his experiences. Although not all factors of this world are equivalent, in general, they participate in the emergence of a unique meaning and a special aesthetic emotion, which is called as high art. According to L.S.Vygotsky “the emotions of art are smart emotions”.

##### **4.1. Contribution**

One of the ways the poet recognizes himself through the external world and the expression of his perceptions is Makatayev 's existential world. In general, while not all influences in this world are equal, they are involved in the emergence of a particular meaning and a special artistic emotion, known as high art. "The emotions of art are smart emotions, according to Vygotsky".



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