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ABSTRACT

of the dissertation for the degree of Doctor of Science

**AZERBAIJANI FOLK POETRY AND MODERN SCIENTIFIC
KNOWLEDGE: A SYNERGETIC APPROACH**

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Applicant: **Guliyev Fakhraddin Abdulkerim**

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The dissertation was completed in the department of “Theory of Knowledge and Logic” of the Institute of Philosophy and Sociology of the Academy of National Sciences of Azerbaijan.

Scientific consultant: Doctor of Philosophical Science,
Fuzuli Muhammad Gurbanov

Official opponents: Doctor of Philosophical Science, Professor
Ali Seyidabas Abasov

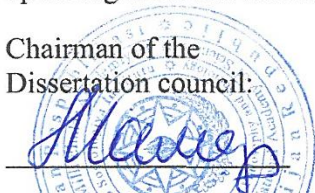
Doctor of Philosophical Science, Associate
Professor
Vilayat Ismail Ismailov

Doctor of Philosophical Science
Sadagat Mammadhuseyn Aliyeva

Corresponding Member of ANAS Doctor of
Philological Science, Professor
Tehran Alishan Mustafayev

Dissertation council BED 1.33/2 One-time of Supreme Attestation
Commission under the President of the Republic of Azerbaijan
operating at ANAS Institute of Philosophy and Sociology.

Chairman of the
Dissertation council:



Doctor of Philosophical Science,
Professor
Ilham Ramiz Mammadzadeh

Scientific Secretary of the
Dissertation Council:

PhD in Philosophy, Associate
Professor
Sevinc Arif Hassanova

Chairman of the
scientific seminar:

Doctor of Philosophical Science,
Professor
Arif Rustam Buniyatov

INTRODUCTION

Relevance of the research. The process of globalization, which commenced in the latter half of the previous century, has now reached a state of totality, encompassing all domains of global civilization. The deepening and strengthening of interstate political, economic and cultural relations is a key feature of this process. The accelerating pace of civilization's development has exposed the intricate and contradictory nature of the multifaceted, multi-stage process of globalization.

In the contemporary era of globalisation, there are two predominant factors to consider. Firstly, there is the gradual erosion of national cultures due to the homogenising influence of globalisation. Secondly, the information revolution, a major driving force of globalisation, has created a conducive environment for the resurgence of national cultures. Consequently, culture has emerged as a pivotal factor in the globalisation process.

National culture is posited as an inexhaustible wellspring of inspiration for the development of the creative potential of each nation on the path of its historical development. A significant component of national culture is folklore, encompassing oral folk poetry. This genre offers a comprehensive perspective on the worldview, cognitive processes, and lifestyle choices of diverse peoples, providing a rich source of insight into their attitudes towards reality.

Folk poetry is distinguished from myth by its incorporation of the elements and structural features of myth. The result of millennia of evolution, the contemporary folk poetry has evolved into a highly intricate and complex hierarchical structure.

Folk poetry is, first and foremost, an art of words. The word is considered sacred and imbued with vitality. Poetry, as the art of words, is primary and is older than prose. Since the dawn of humanity's self-awareness, poetry has served as the medium through which thoughts about oneself and the world around us have first been articulated. The multifaceted nature of poetry is evidenced by its role in shaping the spiritual world of individuals and communities. It is

asserted that folk poetry constitutes a primary source of the national philosophical thought of the people, as well as the exponent of national psychology and national ethnography. Furthermore, it is posited that folk poetry is the creator of the dominant feature of each nation - its native language, a mirror of spirituality.

It is imperative to acknowledge the distinct categories of folk thought and folk poetry when undertaking a study of folk poetry as a philosophical object.

The vitality of the art of speech provides a foundation for the study of its evolution and development, both in isolation and in comparison to the laws of evolution and development of living organisms. Consequently, poetry unveils patterns such as the dynamic integrity of the human body, the nonlinearity of evolution and development, and the principle of rationality in speech and action. The study of evolutionary processes falls within the domain of synergetics.

The above-mentioned factors highlight the significance of the topic being discussed.

The degree of development of the topic. Since the 1920s, there has been a resurgence in the field of collecting and studying Azerbaijani folklore, with the subject of research into Azerbaijani folklore studies, with a few exceptions, centring on the genre features of folklore texts and the stages of development of performing arts and ashug creativity until the 1980s.

P.Efendiyev examines the ideological substance of ashug creativity, interpreting it as a reflection of the people's struggle for freedom, their worldview, life and everyday life, desires and dreams, and faith in the future¹.

G.Namazov emphasises the syncretism of folklore and specific ashug art, acknowledging the unification of diverse artistic and literary forms within ashug art².

¹ Əfəndiyev, P. Azərbaycan folklorşünaslığının problemləri/ P. Əfəndiyev. – Bakı: Elm və təhsil. – 2010. – s. 96.

² Namazov, Q. Ozan-aşıq sənətinin tarixi/Q.Namazov. – Bakı: Elm və təhsil. – 2013. – s. 67.

The philosophical underpinnings of folklore, its universality transcending national boundaries, were articulated by Y.V.Chamanzaminli as early as 1928³.

Folklore is a reflection of each nation's national attitude towards the world around it, as well as its national thoughts about man, society and nature.

The renowned Russian folklorist V.Y.Propp posits that the attitude towards reality in folklore varies across genres, emphasising the necessity of a genre-based approach to its study⁴.

K.V.Chistov's primary designation of folklore poetics as "variation poetics" is predicated on the assertion that variability constitutes a system-forming principle, thereby representing a form of existence for these structures.⁵ When analysing folklore from the perspective of information theory, he asserts that with the advent of written culture, the direct interaction between the subject and the information object, which was once intrinsic to folklore traditions, became extinguished⁶.

According to I.A.Golovanov, the concept of folklore consciousness is formed under the influence of folklore works, representing an ideal object consisting of a set of representations, images and ideas described in folklore works⁷.

M.Gasimli asserts that artists responsible for the creation of ashug literature are recognised as custodians of knowledge and wisdom, characterised by their profound artistic taste and extensive

³ Çəmənzəminli, Y.V. Əsərləri: [3 cildə]/ Y.V.Çəmənzəminli. – Bakı: Elm, – 3-cü cild. –1977. – s. 57-58.

⁴ Пропп, В.Я. Поэтика фольклора. Собрание трудов. – Москва: Лабиринт, – 1998. – с.70-71.

⁵ Чистов К.В. Народные традиции и фольклор: очерки теории. – Ленинград: Наука, –1986. – с. 176.

⁶ Чистов К.В. Специфика фольклора в свете теории информации// Вопросы философии. – 1972, – №2. – с.117-118.

⁷ Голованов, И. А. Фольклорный текст как многоуровневая структура. //– Воронеж. Вестник Челябинского государственного университета. Филология. Искусствоведение. Вып. 89. – 2014, № 7 (336). – с. 149.

artistic knowledge⁸. This perspective suggests that a discerning approach to reality is inherent in the works of these talented individuals. Building upon this, M.Gasimli proposes that “Ashuglug” represents a profound philosophical system rather than a mere art of music and words⁹, however, he does not elucidate the conceptual essence of this system or its constituent elements.

S.Khavari discusses the development of the methodological aspect in the study of folklore in recent decades. He argues that a strong integral method is being formed in folklore studies and considers the synthesis of disciplinary paradigms to be a more promising direction¹⁰. In defining the role of folklore in shaping the worldview of the people, the author rightly emphasises the creative nature of folklore tradition and calls “*folklore a system of human development*” in a broad philosophical sense¹¹. However, the author does not define the limits of this evolution and the categories on which it is based. According to F. Bayat, folklore is stable and retains its philosophical and ontological basis for a long time, even if it undergoes changes from time to time¹².

Commenting on the reflection of people's behaviour and thinking in folklore, A. Hadzhily writes that the real proof of the real reflection of people's life and thinking is that it is a semi-open system¹³.

In the doctoral thesis of S.Mustafayev philosophical and analytical aspects of folklore and national system of thinking were considered. In addition to the merits of the thesis, it should be noted that the dynamics of the development of attitudes to reality in

⁸ Qasımlı, M. Azərbaycan aşiq ədəbiyyatı/ M.Qasımlı. – Bakı: Şərq-Qərb. – 2019, – s.12.

⁹ Qasımlı, M. Folklor və ədəbiyyat araşdırmaları/ M.Qasımlı. – Bakı: Elm və təhsil. – 2017. – s. 8.

¹⁰ Xavəri, S. Folklorun funksional strukturu: multidissiplinar kontekst/ S.Xavəri, H.Quliyev, S.Qarayev. – Bakı: Elm və təhsil. – 2016. – s. 29.

¹¹ Xavəri, S. Folklor və milli mədəniyyət: funksional semantika problemləri/ S. Xavəri. – Bakı: Sabah. – 2018. – s.138.

¹² Bayat, F. Folklor haqqında yazılar/ F. Bayat. – Bakı: Elm və təhsil. – 2010. – s. 24.

¹³ Hacılı, A. Bayatı poetikası/ A.Hacılı. – Bakı: Elm, – 2019. – s. 140.

national thinking is not interpreted from the point of view of national mentality and ethnic stereotypes¹⁴.

A brief review of studies devoted to Azerbaijani folklore reveals a paucity of research on cognitive issues in oral folk poetry using the principles of the post-non-classical paradigm.

Synergetic principles constitute the fundamental tenets of the post-non-classical scientific paradigm. Synergetics as an interdisciplinary field was established on the basis of the research of H.Haken and I.Prigogine.

The concept of H.Haken is based on the self-organisation of cooperative processes in arbitrary systems¹⁵.

I.Prigogine's research focused on dissipative structures, he demonstrated that non-linearity is a hallmark of high-order nonequilibrium scenarios¹⁶.

The phenomenon of thermal inertia, accompanied by the dissipation of energy in an open environment, is associated, according to S.P.Kurdyumov, with a certain localization of heat, accumulation of waves and an increase in the intensity of combustion. Kurdyumov's discoveries have led to the identification of a new form of complexity¹⁷.

V.S.Stepin provides a comprehensive analysis of the philosophical underpinnings of synergetics, establishing its claim to be the core of a universal scientific worldview¹⁸.

A substantial corpus of research has been conducted in the field of synergetic paradigm in Azerbaijan. The objective of this research is to identify a method for overcoming the crisis of the

¹⁴ Mustafayev, S. Azərbaycan folkloru və milli düşüncə sistemi: //filologiya elmləri namizədi alimlik dərəcəsi almaq üçün təqdim olunan dissertasiya.// Bakı, – 2008. – s. 134.

¹⁵ Хакен, Г. Синергетика. Иерархии неустойчивостей в самоорганизующихся системах и устройствах/ Г. Хакен. – Москва: Мир. –1985. – с. 17-19.

¹⁶ Пригожин И. Время, хаос, квант: к решению парадокса времени/ И. Пригожин, И.Стенгерс. – Москва: Прогресс. – 1994. – с. 58.

¹⁷ Курдюмов, С.П. Синергетика – теория самоорганизации/ С.П.Курдюмов, Г.Г.Малинецкий. – Москва: Знание, №2. – 1983. – с. 38.

¹⁸ Стёпин, В.С. О философских основаниях синергетики// – Москва: изд. ЛГИ Синергетика. Будущее мира и России. – 2008. – с.19.

modern worldview of humanity. A. Abasov's approach entails a reinterpretation of stereotypes, a process that influences various fields including science, philosophy, religion and morality.¹⁹ The philosopher asserts the necessity of establishing a unified, non-contradictory system that synthesises classical, non-classical, and post-classical forms of knowledge to predict the optimal scenario for human development²⁰.

As the inaugural researcher of synergetics in Azerbaijan, A. Abbasov underscores the imperative to delve into the post-neoclassical scientific paradigm that has evolved in the contemporary world, with the objective of cultivating it at the national level through comprehensive mastery²¹. The philosophy of complexity is considered by the author to be an important attribute not only of science and its outlook, but also of moral development in general and human practice²².

In this study of F.Gurbanov, the role of synergy in the human mind and society is examined, with synergetics being characterised as a science capable of playing a regulatory role in the world system at a certain historical stage²³. He conceptualises post-classical rationality as a scientific endeavour that integrates intra-scientific factors with socio-cultural values²⁴.

In her evaluation, T.B.Allahverdiyeva examines social synergetics as the independence of society in unity, from the

¹⁹ Abasov, Ə. S. Müasir dövrün sosiomədəni problemləri/ Ə. S.Abasov. – Bakı: Səda nəşriyyatı. – 2006. – s.19.

²⁰ Абасов, А.С. Новейшие направления познания: краткий обзор концепций // – Bakı: Elm və təhsil. Müasir fəlsəfə: İdrakın ən yeni istiqamətləri. – 2014. – s.16.

²¹ Abbasov, Ə.F. Fəlsəfə, elm, gerçəklik: postneoklassik epitemologiyaya doğru/ – Bakı: Elm. Müasir fəlsəfə və Azərbaycan: Tarix. nəzəriyyə. Tədris. – 2011. – s. 72.

²² Аббасов А.Ф. Философия сложности: особенности мышления, теории и практики //– Bakı: Elm və təhsil. Müasir fəlsəfə: İdrakın ən yeni istiqamətləri. – 2014. – s. 46-85.

²³ Qurbanov F.M. Autopoyezis və sinergetika: social təşəkkül metaforaları/ F.M. Qurbanov. – Bakı: Adiloğlu. – 2007. – s. 467.

²⁴ Qurbanov, F.M. Tarixin “postqərb” mərhələsinə keçid. Risklər, ssenarilər və proqnozlar/ F.M.Qurbanov. I cild. – Bakı: Təknur. – 2009. – s. 35.

perspective of a general theoretical synthesis of new social ontology, epistemology and methodology²⁵.

A.Mamedov's research focuses on the interaction between biosociological factors in human development, with a particular emphasis on the impact of social factors on biological processes²⁶.

The fundamental principles and practical applications of synergetics underscore the pivotal role of the human element. From this standpoint, it is more appropriate to incorporate physiological studies into research endeavours and to utilise the concept of the holistic person.

As early as the 1960s, philosophers began to conceptualise a comprehensive study of human and his complete scientific understanding. B.K.Ananyev articulated the necessity of a comprehensive study of the human condition, emphasising the complexity and interconnectedness of its nature. He asserted that the development of a holistic theory of the human being necessitated a thorough examination of the intricate facets of human existence, including its social, psychological, and biological dimensions²⁷.

N.A.Loginova writes that, according to B.G.Ananyev, the concept of the whole person consists in *“integrating psychology into the system of human sciences and renewing interdisciplinary relations”*²⁸.

F.V.Konstantinov underscores the notion that the issue of the integral human being possesses a universal character, and asserts that philosophy, sociology and psychology play a pivotal role in its resolution²⁹.

²⁵ Allahyarova T.B. Sosial sinergetika cəmiyyət cəmiyyət haqqında elmlərin yeni metodoloji əsası kimi://fəlsəfə elmləri doktoru dis. avtoreferatı.// – Bakı, – 2007. – 53 s.

²⁶ Məmmədov Ə., Bəşirov R. Müasir təbiətşünaslığa konseptual yanaşma/ Ə.Məmmədov, R.Bəşirov. – Bakı: Elm. – 2001. – s. 653.

²⁷ Ананьев Б.Г. Комплексное изучение человека как очередная задача современной науки // – Ленинград: Вестник ЛГУ. – 1962. – № 23. – с.43.

²⁸ Логинова, Н. А. Антропологическая психология Бориса Ананьева./ Н. А. Логинова – Москва: Изд.-во «Институт психологии РАН», – 2016.–с.55

²⁹ Константинов, Ф.В. Заключительное слово директора Института философии Академии наук СССР, академика Ф.В. Константинова. Сознание: Сб. – Москва. – 1967. – с. 349.

In the domain of intricate human studies, a distinctive position is held by the research of I.T.Frolov. Frolov's seminal contributions to the study of the human factor are widely acknowledged. He pioneered a novel approach by conceptualising a complex interdisciplinary framework for the study of man³⁰.

Object and subject of the research. The object of this study is Azerbaijani oral folk poetry, which serves as a manifestation of the nation's cultural disposition towards its environment, encapsulating its philosophical perspectives on nature, society, and humanity. The subject of the research is the evolution and development patterns of Azerbaijani oral folk poetry revealed on the basis of the principles of modern scientific cognition – the synergetic paradigm.

The research goals and aims. The goal of this study is to examine the ontognoseological issues inherent within Azerbaijani folk poetry, with consideration given to the principles of contemporary scientific knowledge.

In order to accomplish this objective, it is necessary to address the following interrelated aims:

- to determine the essence, functions and role of folk poetry in the formation of the national worldview in the context of the modern scientific theory of cognition;

- to study the philosophical understanding of the national mentality and structure, main functions and constituent elements of the mentality as an expression of the image of the mind and behavior of the people and the system of self-identification criteria;

- to substantiate the philosophical and methodological functions of scientific achievements of physiologists with the goal of epistemological analysis of the process of transition to the system of synergetic principles;

- to conduct an overview of synergetic ideas and principles from the point of view of their scientific and philosophical significance in interdisciplinary studies, revealing the features of their application;

³⁰ Фролов, И.Т. Перспективы человека: опыт комплексной постановки проблемы, дискуссии, обобщения/ И.Т. Фролов. – Москва: Изд-во полит. лит. – 1983. – с.19.

- to analyse of regularities of the genesis of Azerbaijani folk poetry in a philosophical aspect;

- a) scientific-philosophical interpretation of the system-forming function of the principle of recursion in Azerbaijani folk poetry;

- b) analysis of the principles of parallelism and convergence as factors forming the dynamic integrity of Azerbaijani folk poetry;

- c) analysis of the concept of “poetic formula” in Azerbaijani folk poetry;

- to justify the ontological essence of interrelated folk poetry and functional systems;

- to analyse of problems of optimality in Azerbaijani folk poetry;

- to analyse of philosophical aspects of the relationship between poetic thought and poetic language;

- to define the role of the category of poetic reflection in Azerbaijani folk poetry;

- to analyse the philosophical nature of non-linear thinking in Azerbaijani folk poetry;

- to analyse the functional and structural aspects of synergetic synthesis in Azerbaijani folk poetry in the context of the triad tradition-heritage-innovation.

- to analyse the role of the principle of synergism in the creation of metaphorical expressions;

- to define the role of national concepts in philosophical and poetic thinking;

- to analyse the relations of human beings and reality in Azerbaijani folk poetry in the context of the Islamic religious worldview;

- to interpretate of the approach to the phenomenon of harmony in Azerbaijani folk poetry;

- to justify the continued relevance of the problem of Islamic morality and harmonic identity in the era of globalisation.

The research methods. The theoretical and methodological foundations of the research are determined by the object, purpose and tasks of the research. The research is grounded in the principles of

evolutionary epistemology, the dialectical relationship of the historical and logical and synergetic paradigm.

From the perspective of evolutionary epistemology, the cognitive process is recognised as a mechanism of adaptation to the surrounding world, founded on the findings of contemporary evolutionary theory in the domain of scientific interpretation.

The main defended arguments include:

1. Oral folk poetry can be defined as a unified system of national knowledge about the surrounding world and reality. It has been argued that it plays an important role in the field of general understanding of reality in the synergy of the rational and irrational. Furthermore, it is widely accepted that it forms the native language of the people, the way of thinking, and views on man, society and nature since ancient times. The primary poetic form is incarnation.

2. Mentality is defined as a system of self-identification criteria, a national image of thinking and a national model of social behaviour. It is a set of signs that reflect the entire complexity of the nation's moral, economic, ethnic and historical development. The system of stereotypes, which act as means of social perception and express worldviews and national values of the ethnos at a certain historical stage, are considered to be the main constituent elements of mentality.

3. The present study constitutes the culmination of research conducted in the domain of brain physiology. The theoretical and practical underpinnings of the synergistic paradigm, including non-linearity, dynamic integrity, coherence, attractors, bifurcations and ontogenic essence, have been elucidated.

4. The extensive implementation of synergetics within the domain of social-philosophical studies is predicated on the principles of universality and invariance inherent within synergetic methodologies.

The categories of self-development, non-linearity, dynamic integrity, attractor, bifurcation and connectivity of the synergetic paradigm function as a methodological framework within the scientific and philosophical study of folk poetry.

5. The system-structural method is the preferred approach for examining the genesis of Azerbaijani folk poetry.

Azerbaijani folk poetry is characterised by a planetary structure, which is the primary condition for the existence of isotopy between the universe, the brain, and the topological structures of Azerbaijani (Turkic) folk poetry.

The role of formative principles of parallelism, convergence and divergence in the evolution of folk poetry and the maintenance of its dynamic integrity is also examined.

The role of the poetic formula in the cognitive process is its defining function, and the poetic formula is an adequate form of expression of philosophical thought in folk poetry.

6. The concept of systemogenesis, comprising the principles of heterochrony, selection and optimality, in conjunction with the theory of functional systems as expounded by P.K.Anokhin, plays a pivotal scientific and methodological role in the study of the genesis of Azerbaijani folk poetry through a synergetic paradigm.

7. Optimism is a fundamental characteristic of poetic thought and expression.

Optimism is frequently employed as an indicator of the quality of intellectual activity, most commonly in the form of the principle of least action. The principle of economy is predicated on the recognition of constraints on creative endeavour, and thus it serves to articulate the very essence of optimality, in addition to determining the ambit of its application.

The process of formation of folk poetry is built according to the principle from simple to complex, thanks to which it gradually approaches its optimal form, which logically corresponds to the Kolmogorov's principles.

8. The interaction and relationship between poetic thought and poetic language are predicated on the property of metaphoricity. When poetic thought is oriented towards the concept of the "outside" of human existence, as facilitated by the process of transcendence, poetic language not only articulates this notion in terms of the principle of "expressing the inexpressible", but also further develops and expands upon it.

9. Poetic reflection in Azerbaijani folk poetry may be defined as a system of thoughts concerning the world in which we live, the place of man in this world, the meaning of human life and the principles of folk poetry as they relate to poetic creativity. This system of thought has been developed by generations of folk poets.

10. Folk poetry, as one of the earliest means of comprehending the reality that surrounds us, provides a poetic representation of non-linear relationships and those between objects of reality. This poetic vision is a multi-stage, complex process consisting of various transformations.

11. For the first time, the structural and conceptual aspects of synergetic synthesis in Azerbaijani (Turkish) folk poetry have been investigated.

Examples of synergistic synthesis have been created in various poetic forms and epics dedicated to the struggle for freedom, starting from the XV century, in the aspect of awakening and development of self-awareness in folk thought.

12. From the outset, poetic metaphor has determined the non-linear systemic character of human thinking. From this standpoint, the study of metaphor as a dynamic system according to the principles of synergetic paradigm has the potential to reveal new attributes.

13. National concepts are defined as encompassing the cognitive, ethical and aesthetic aspects of national thought. They are considered an expression of the uniqueness of a people's way of thinking. The study of concepts is of methodological importance in terms of identifying the principles of conceptualisation in popular thought.

14. The relationship between an individual and reality, shaped by national and religious worldviews, encompasses a broad spectrum of subjects, ranging from quotidian concerns to the origin of the universe. Consequently, the examination of the relationship between humanity and reality in folk poetry from a religious perspective can facilitate the discernment of the distinctive aspects of national thought.

15. A comparative analysis of scientific, philosophical and religious perspectives on harmony facilitates a more profound comprehension of this complex phenomenon. The concept of harmony in folk poetry is closely associated with the concept of divine order, as outlined in Islamic teachings.

16. According to Islamic teaching, the dialectic of a harmonious unity of action and intention, external and internal, spiritual consciousness and behaviour is an important condition for the integrity and perfection of a person. This unity ensures the inner integrity of the personality and the formation of its moral confidence. The description of these principles in folk poetry has played an important role in solving the problem of the perfect personality for centuries.

The scientific novelty of the research.

1. The present study seeks to substantiate the role of oral folk poetry as one of the earliest cognitive forms in the formation of the culture of national philosophical thought. The prevailing poetic and spiritual disposition towards reality found its inaugural artistic embodiment in the domain of folk poetry.

2. The structure, function and constituent elements of mentality were analysed, and its role as a nonlinear dynamic system that ensures people's adaptation to a changing environment was highlighted.

Ethnic stereotypes are most commonly encountered in folk poetry, national phraseological units, and aphorisms.

3. This study represents the first attempt to systematically study synergetic categories in the basic concepts of physiologists. The study begins with I.M.Sechenov and ends with P.K.Anokhin. The degree of completeness in the conceptual content of the definition of synergistic categories was determined, initial generalisations were made based on existing definitions, and the contribution of physiologists to synergistic principles was substantiated.

4. The concepts of scientific schools that have made a significant contribution to the emergence of synergetics as an interdisciplinary field of research are considered, and an attempt is

made to provide a scientific and philosophical interpretation of the synergetic paradigm.

5. The following aspects of the genesis and systemic-structural problems of Azerbaijani folk poetry were the focus of study:

- The role of the principles of recursion and convergence in the genesis of Azerbaijani (Turkic) folk poetry was determined.

- For the first time, the topological structure of Azerbaijani (Turkish) folk poetry was proposed, and the isomorphism between the universe, the brain, and the topological structures of Azerbaijani folk poetry was substantiated.

- A comparative analysis is provided of the functions of the principles of convergence, divergence and parallelism in the evolution of a living organism and folk poetry. This analysis is based on the properties of poetry that are specific to a living organism.

- In this study, the primary function of the poetic formula is explored for the in the context of folk poetry. It is argued that the formula serves as an efficacious, exhaustive, and concise medium for articulating judicious concepts. In this sense, the role of the poetic formula in the cognitive sphere is highlighted.

6. For the first time, the ontological and epistemological nature of the patterns that determine the relationship between folk poetry and the theory of functional systems of P.K.Anokhin has been determined and substantiated. In the context of the provisions of the functional system theory, a correlation has been demonstrated between the evolution of living organisms and the genesis of regularities in folk poetry.

7. For the first time, the problem of optimality was posed in folk poetry. The issue of optimality was first raised in the context of folk poetry, and it was determined that Azerbaijani (Turkish) folk poetry gradually approaches its optimal form as it evolves. This approach is essentially consistent with Kolmogorov's epistemological principle.

8. The philosophical aspects of the relationship between poetic thought and poetic language have been studied in the context of evolutionary epistemology. The study of the relationship between poetic thought and poetic language in general sheds light on the

relationship between human and the world around him, as well as on the evolutionary paths of his forms of expression.

9. An attempt has been made to interpret the main functions of the category of poetic reflection in Azerbaijani folk poetry.

Poetic reflection is the theoretical and categorical ideas of folk poetry classics about the formation of national existence in poetry, people's worldviews and moral beliefs, the critical attitude of poets to their own creativity, and the search for ways to develop poetry.

10. The present study sets out to explore the sources of non-linearity in Azerbaijani folk poetry. The first of these is the non-linearity that exists in the surrounding reality; the second is non-linearity in poetic thought, and the transformation of poetic thought into poetic language is also non-linear.

11. This study is the first to examine the structural and conceptual aspects of synergetic synthesis in Azerbaijani folk poetry.

The analysis of synergetic synthesis as a philosophical category was undertaken, with examples of synergetic synthesis in folk poetry being identified. Furthermore, its role in the general understanding of reality was estimated.

12. A number of parallels were drawn between the processuality, innovative orientation and constructiveness of metaphor and the theoretical provisions of the synergetic paradigm. Furthermore, specific synergetic attributes of metaphor were studied. It was observed that metaphor, in its capacity as a systemic category, mirrors non-linear multi-stage processes and possesses a non-linear structure, a consequence of the non-linear nature of the cognitive process.

13. The role of concepts is brought into focus when studying the principles of conceptualisation in folk thinking. The presence of conceptual fractals in folk poetry serves to substantiate the function of the original form of expression of the synergetic views of the ethnic group on reality.

14. In the context of the Islamic worldview, the forms of embodiment of the relationship between human and reality in folk poetry are considered. Given that the worldview of poets from the people is primarily shaped by Islamic teachings, the relationship

between people and reality in folk poetry is constructed on the foundation of a system of moral values.

15. A comparative analysis of the concept of harmony is presented from scientific, philosophical, and religious perspectives. The dialectical nature of harmony and its embodiment in the hierarchical structure of human, society, and the universe are examined. Additionally, a scientific-philosophical interpretation of the essence of thoughts concerning harmony in the works of folk poets is provided.

16. Utilising a range of examples of folk poetry, this study examines the issue of Islamic morality and harmonious personality. It demonstrates the significant role of folk poetry in the education of a harmonious personality.

Theoretical and practical significance of the research. The scientific significance of the study lies in its innovative integration of the post-non-classical paradigm with scientific findings in the domain of brain physiology. This unique approach enabled a comprehensive analysis of the genesis of folk poetry, its structural dynamism, non-linearity, fractality and dynamic integrity. Furthermore, the study investigated the role of folk poetry in the formation of national philosophical thought, thereby offering a multifaceted exploration of its cultural and intellectual significance.

The dissertation represents a seminal study in the field of Azerbaijani (Turkic) folk poetry, utilising the principles of a post-non-classical paradigm. It serves as a foundational scientific source for future research in this domain. The findings of the dissertation are instrumental in the preparation of bachelors and masters students pursuing careers in the domain of teaching Azerbaijani folklore within the education system.

The dissertation's methodological provisions bear significant implications for the study of oral folk poetry among Turkic-speaking communities. These provisions can be employed in scientific research conducted in this domain.

Approbation of research results and application. The conclusions reached during the development of the dissertation were published in local and international publications in accordance with

the requirements of the Higher Attestation Commission under the President of the Azerbaijan Republic.

The name of the institution where the dissertation was carried out. The dissertation was completed at the Department of “Theory of Knowledge and Logic” of the Institute of Philosophy and Sociology of ANAS.

The total volume of the dissertation, with a sign indicating the volume of the structural sections of the dissertation separately.

The dissertation consists of introduction (22,861 signs), I chapter (46,196 signs), II chapter (63,613 signs), III chapter (115,036 signs), IV chapter (105,471 signs), V chapter (45,032 signs), conclusion (5886 signs), and a list of references. The total number of signs is 404,095.

MAIN CONTENT OF THE RESEARCH

In the “Introduction”, the relevance and importance of the topic are substantiated, the degree of development is examined, the object, goals, and objectives of the study are defined, the theoretical and methodological foundations are outlined, the scientific novelties are characterized, the theoretical and practical significance is determined, and the work's testing is conducted.

The I chapter of the dissertation is entitled “**Azerbaijani Folk Poetry and National Philosophical Thought**”. The opening paragraph of the inaugural chapter, bearing the title “**Azerbaijani Folk Poetry as an Object of Philosophical Research**”, undertakes an analysis of the primary sources and categories of folk poetry.

In the contemporary era of globalization, traditional ways of life and thinking are undergoing an objective transformation. This shift has given rise to contradictions between tradition and innovation in relation to modern values. The evolution of national culture is predicated on the dialectic resolution of these contradictions.

National culture is defined as the material and spiritual wealth created by the people over the course of centuries and transmitted from generation to generation. It is an attribute of its integrity. The crux of national culture is oral folk poetry and folklore.

The primary compendium of Azerbaijani folklore is the epic “Dede Korkut”. The epic of “Dede Korkut” are of great importance as “*the starting point of our national literary history*”³¹ and as “*a mirror of history, ethnic memory, and archaic thinking of the Azerbaijani people*”³².

A significant challenge encountered in the study of national philosophy pertains to the analysis of the stages of evolution and development of thought concerning national statehood. In this context, the epic “Dede Korkut” emerges as a “*living monument of national-state thinking*”³³.

The epic poem “Dede Korkut” is widely regarded as the most reliable source for understanding the formation and reflection of the spiritual world, way of life and thinking of the Azerbaijani people, and their national existence in general.

The epic “Dede Korkut” is a compelling reflection of the “*feelings of homeland, religion, freedom, love, loyalty and sacrifice*”³⁴ of the Oghuz Turks, as depicted in the account of actual events. Dede Gorgud is our first poet, and the epic itself, as an ancient source, “he played a major role in the development of artistic thinking and the language of the Turkic-speaking peoples”³⁵.

The epics of “Dede Korkut” “*have shaped the thinking of modern*

³¹ Həbibbəyli, İ. “Kitabi-Dədə Qorqud”: yazılı epos və ya epopeya/İ. Həbibbəyli. – Bakı: Elm. – 2020. s. 13.

³² Əliyev, H. Milli varlığımızın mötəbər qaynağı // Azərbaycan qorqudsünaslığı. Elmi redaktoru: Akademik Muxtar İmanov. – Bakı: Elm və Təhsil. – 2020. – s.24.

³³ Həbibbəyli, İ. “Kitabi Dədə Qorqud” və Azərbaycan dövlətçiliyi: Qalın oğuz eli// – Bakı: AMEA-nın xəbərləri, Humanitar və ictimai elmlər, – 2020, – c. LXXVI, № 3-4, – s. 84-89.

³⁴ Rəsulzadə M. Ə. “Dədə Qorqud” dastanları// Azərbaycan qorqudsünaslığı. Elmi redaktoru: Akademik Muxtar İmanov Bakı: Elm və Təhsil. – 2020. – s. 34.

³⁵ Zeynalov, F. Əlizadə, S. Tükənməz xəzinə// Azərbaycan qorqudsünaslığı. Elmi redaktoru: Akademik Muxtar İmanov Bakı: Elm və Təhsil. – 2020. – 364. – s. 213-214.

Azerbaijanis”³⁶.

The origins of oral folk literature can be traced back to the realm of mythology. Mythologist F.Cassidy characterises myth as a unique figurative, emotional, syncretic representation of nature and social life, and considers it to be the most ancient form of social consciousness³⁷.

The hallmarks of myth in oral folklore can be classified into two categories: 1. Theoretically significant properties, such as a worldview system, value orientation, and irrationality, consequently, mythology is regarded as a system of ideas that primitive people possess regarding reality and the surrounding world. 2. The superiority of synthesis over analysis in the structure of myth, syncretism, fractality, multi-layeredness, and hierarchy.

It is proposed that these characteristics delineate the trajectory of research endeavors into oral folk poetry.

Poetry has been identified as the inaugural spoken language of all nations. Hegel's argument is that the poetic style derives its vitality from the fact that language has not yet been formed, and that it is through the medium of poetry that language develops³⁸. The concept of “being” was initially introduced through poetic works, and the preliminary cognitive form of “being” was articulated in the medium of poetry.

The transformation of poetic generalisations, thought, perception, and generally creative algorithms inherited from generations into extant scientific concepts enables a more profound interpretation of cognitive issues in folk poetry. It is important to acknowledge that these poetic generalisations are founded upon the categories of ordinary consciousness, common sense, and folk wisdom. Concurrently, it is considered more appropriate to examine cognitive, ethical and aesthetic aspects in unison and to combine

³⁶ Abdulla, K. Azərbaycançılıq və “Kitabi-Dədə Qorqud” dastanı,– Bakı: ADA universiteti, –2020, – s. 19.

³⁷ Кессиди, Ф. От мифа к логосу: Становление греческой философии/ Ф. Кессиди. – Санкт-Петербург: Алетейя. – 2003. – с.45-46.

³⁸ Гегель, Г. В. Ф. Лекции по эстетике:[в 2-х томах]/ Г.В.Ф. Гегель. – Санкт-Петербург: Наука. –1999. Т.2. – с.338-339.

them around the axiological aspect in the study of oral folk poetry with philosophical concepts.

The genesis of scientific knowledge can be traced back to its origins in everyday consciousness. It can be posited that everyday consciousness functions as an intermediary between social consciousness and individual consciousness, between mythological and scientific reflection of the world, and between the unconscious and reflexive consciousness³⁹.

Common sense functions as a system predicated on the principle of “everything is in everything”, and it is characterized by intuition and immediacy. Consequently, it is non-linear and its constructions are obvious, intuitive⁴⁰. Thus, common sense is characterized by non-linearity and fractality.

Folk wisdom, in turn, is developed and refined based on the laws of everyday consciousness and common sense. Folk wisdom is distinguished by its unique epistemological capabilities in understanding reality. One of the means of generalization in folk poetry is irrationality through mythological thinking.

As a necessary component of national philosophical thought, religious affiliation is one of the leading motives in the work of ashughs. The ashughs (ozans) regularly turned to the verses of the Holy Quran to argue their ideas about nature, society, and the meaning of human life.

In conclusion, it is deemed pertinent to note the following:⁴¹

³⁹ Улыбина Е.В. Психология обыденного сознания/ Е.В.Улыбина. – Москва: Смысл. – 2001. – с.91.

⁴⁰ Мигуренко Р.А. Здравый смысл как предмет философской рефлексии. – Томск: Вестник Томского государственного университета. – 2013. – № 370. – с.44.

⁴¹ See the scientific results obtained in the chapter: Quliyev, F.A. Folklor fəlsəfi tədqiqat obyektı kimi // – Bakı: Mədəniyyət dünyası, – 2021. XXXX buraxılış, – s.128-140; Quliyev, F.A. Mentallıq və mentalitet sinergetik paradıqmalar kontekstində //– Bakı: Bakı Universitetinin xəbərləri, sosial-siyasi elmlər seriyası, – 2017. № 4, – s. 86-98; Кулиев, Ф.А. Национальные стереотипы: подходы к определению и теоретико-практическое значение в национальной культуре// – Bakı: Geostrategiya, – 2023, № 05 (77), – с. 163-167.

1. The poetic and spiritual attitude to reality is among the earliest factors that shape an individual's worldview. Poetry serves as the inaugural form of expression regarding the material and spiritual world.

2. Oral folk poetry, as one of the earliest cognitive forms of expression, plays a pivotal role in the formation of national philosophical thought culture.

The second paragraph of the first chapter, entitled “**National Mentality: Structuring, Function, and Constituent Elements**”, is devoted to the analysis of national mentality and ethnic stereotypes.

In the context of national culture, its comprehensive study is closely associated with the categories of national mentality, way of thinking, and ethnic stereotypes. The term “mentality” was initially introduced by the French ethnologist L.Levy-Bruhl in his work “Primitive Thinking”. According to L.Levy-Bruhl, the hallmark of primitive thinking is its exclusion of abstract thinking and reasoning.⁴²

N.I.Gubanov and N.N.Gubanov define mentality as “the core of group and personal culture and the strategic cultural program of the subject”. They observe the dual property of mentality⁴³ as a factor that promotes social progress, yet simultaneously impedes rapid social processes of transformation.

In his study of the mentality of the Azerbaijani people, G. Kulihev demonstrates that the roots of folk culture are embedded in the intricate layers of mentality, with its core being shaped by predominant archetypes that hold particular significance⁴⁴.

A considerable body of research has underscored the systemic characteristics of mentality and its various categories.

⁴² Леви-Брюль, Л. Первобытный менталитет/ Л.Леви-Брюль. – Санкт-Петербург: «Европейский Дом». – 2002. – с.18.

⁴³ Губанов, Н.И., Губанов Н.Н. Роль менталитета в развитии общества: социокультурная гипотеза //– Москва. Вестник славянских культур. – 2017. – Т. 43. – с.44.

⁴⁴ Кулиев, Г. Архетипичные азери. Лики менталитета/Г. Кулиев. – Баку: “ALTUN KİTAB” MMC. – 2019. – с.12.

According to V.Maslova, mentality is comprised of conscious and unconscious psychological attitudes, as well as a set of thoughts and actions exhibited by an individual or various social groups⁴⁵.

From an epistemological perspective, mentality can be conceptualized as a system of algorithms that have historically influenced the thoughts and behaviors of an ethnic group in public life.

One of the foundational elements of mentality is the concept of stereotypes. The concept of stereotype was introduced into the scientific realm by the American sociologist W.Lippmann. According to W.Lippmann, a stereotype functions as a form of knowledge, representing a mechanism for saving energy during the process of understanding the world. This concept is further elaborated upon in the context of stereotyping as a primary instrument for safeguarding an individual's position within society and its associated traditions⁴⁶.

From a conceptual point of view, a social stereotype is defined as “*an emotional and stable, schematized, standardized image or imagination of a social object*”⁴⁷. This multifaceted, metaphorical concept remains a subject of active debate within the academic community, with experts diverging in their definitions. According to L.Maksimov, the conceptualization of social stereotypes encompasses two fundamental elements: cognitive and value orientation⁴⁸.

⁴⁵ Маслова, В.А. Лингвокультурология/В.А.Маслова. – Москва: Издательский центр «Академия», – 2014. – с. 92.

⁴⁶ Липпман, У. Общественное мнение/ У.Липпман. – Москва: Институт Фонда «Общественное мнение». – 2004. – с. 108-109.

⁴⁷ Философский энциклопедический словарь. – Москва: Советская энциклопедия. – 1989. – с.626-627.

⁴⁸ Максимов, Л.В. О некоторых стереотипах теоретической этики / – Москва: Этическая мысль. – 2016. – т. 16. – № 2. – с. 21.

In an era of expanding cultural ties and heightened communication, stereotyping can be counterproductive. *A rational approach to cultural interactions is therefore recommended*⁴⁹.

Mentality has been defined as a systemic concept, characterized by the worldview, moral standards, behavioral stereotypes, religious affiliation, and culture of an ethnic group.

Mentality has been defined as a system of socio-cultural automatisms of consciousness, instructions for thinking, feeling and perceiving reality, for an individual and a social group.

From an ontological perspective, ethnic stereotypes may be regarded as a manifestation of the worldview and value orientations of an ethnic group, shaped by historical development. As a form of social reflection, they influence the national character and the national model of social behaviour

Ethnic stereotypes represent the crux of a nation's prevailing mentality, encompassing its foundational elements, namely generalised, static and simplified perceptions of an ethnic group or other ethnic group.

The process of stereotyping is employed to interpret existing relationships, to classify and organise socio-cultural information, to collect historical-cultural experience and to pass it on to future generations, and to develop behavioural models and standards.

The second chapter of the dissertation, entitled **“Azerbaijani Folk Poetry and the Post-Non-Classical Paradigm”**, consists of two paragraphs: **“Epistemological Analysis of the Transition to Synergetic Principles”** and **“Post-Non-Classical Paradigm: Basic Ideas and Principles”**.

The paragraph entitled **“Epistemological Analysis of the Transition to the System of Synergetic Principles”** examines the following issues: 1. To examine the principles and categories of synergetics considered in the studies of each physiologist, in chronological order. 2. To determine the ways in which these principles and categories were formed. 3. To establish the

⁴⁹ McFarlane, A. Donovan. A Positive Theory of Stereotyping and Stereotypes: Is Stereotyping Useful? / – Edgecliff NSW: Journal of Studies in Social Sciences. – Vol. 8. Number 1. – 2014. – p.140.

completeness of the conceptual content of the definitions of the principles and categories under consideration and to conduct a preliminary generalization.

The principles and categories of synergetics have a long history of formation and different epistemological roots. From this point of view, the study of synergetic principles and categories has philosophical and methodological significance.

The term “synergetics” was introduced into the scientific community at the end of the XIX by the English physiologist J. Sherrington. J.Sherrington's research noted the consistency of synergistic, coordinated joint actions of the nervous system (spinal cord) in controlling muscle movements⁵⁰.

The field of brain physiology was pioneered by I.M. Sechenov, whose contributions laid the foundation for future research in the area. In his work “Reflexes of the Brain”, I.M.Sechenov demonstrated that reflexes encompass not only physiological actions but also psychological phenomena, thereby establishing that all aspects of conscious and unconscious life are components of a reflex⁵¹.

The systematic study of brain activity began with the works of the renowned Russian physiologist I.P.Pavlov. I.P.Pavlov's research focused on the physiological processes of a living organism in relation to its external environment, particularly within the human-nature system. He emphasized the importance of maintaining the integrity of the organism and developed a doctrine of its integrity. In his renowned article “On Intelligence”, I.P.Pavlov underscored the pivotal role of intellectual curiosity in propelling researchers to new heights⁵².

⁵⁰ Шеррингтон, Ч. Интегративная деятельность нервной системы/ Ч.Шеррингтон. – Ленинград: Наука. – 1966. – с.174.

⁵¹ Сеченов, И.М. Рефлексы головного мозга: Попытка свести способ происхождения психических явлений на физиологические основы/ И.М. Сеченов. – Москва: Изд. стереотип. URSS. – 2023. – с.122.

⁵² Павлов, И.П. Естествознание и мозг: /Сборник главных трудов великого физиолога/ И.П.Павлов. – Москва: Ко Либри, Азбука-Аттикус. – 2023. – с.583-584.

The prevailing theory of A.A.Ukhtomsky provides a comprehensive explanation of the nature and patterns of the organism's vital activity and physiological behavior in general. It demonstrates the indestructible unity of the biological and social in man. According to A.A.Ukhtomsky's definition, a dominant is a chain reflex aimed at a specific resolving act⁵³. In other words, it is a focal point of dominant stimuli in the cerebral cortex.

As P.K.Anokhin theorises, the functional system evolves in a dynamic manner to accomplish any adaptive activities. The architectonics of functional systems is composed of special structures built on the idea of centre-periphery⁵⁴.

According to the information provided, it is evident that physiologists have made significant contributions to the establishment of synergetic principles and categories, as well as their philosophical interpretations. These contributions have had a notable impact on the fundamental shift in the prevailing culture of thinking⁵⁵. The contributions of physiologists laid the foundation for a systematic approach to the comprehensive study of the human being as an integral component of interdisciplinary research methodologies.

In the paragraph entitled **“Post-non-classical paradigm: basic ideas and principles”**, an analysis was conducted of the main categories of synergetics, and their role in folk poetry was outlined.

The development of synergetics as a scientific and philosophical methodology was significantly influenced by fundamental research conducted by the German physicist H.Haken and the Belgian chemist and Nobel Prize laureate I.Prigogine.

⁵³ УХТОМСКИЙ, А.А. Доминанта./А.А. УХТОМСКИЙ. – Санкт-Петербург: Питер. – 2022. – с.52.

⁵⁴ АНОХИН, П.К. Узловые вопросы теории функциональной системы/ П.К. АНОХИН. – Москва: Наука. –1980. – с.154.

⁵⁵ See the scientific results obtained in the chapter: Guliyev, F.A. Logical and methodological analysis and the foundations of the transition from the study of the brain's physiology to synergetic principles// – Hradec Králové: AD ALTA-Journal of interdisciplinary research. – 2021. Special Issue (11/01-XVII.) – pp. 134-138; Guliyev, F.A. Sinergetik paradigma elmi tədqiqatın metodoloji prinsipi kimi// – Bakı: Əmək və sosial münasibətlər, – 2021. № 2 (16), – s.47-57.

H.Haken regards synergetics as a component of systems analysis, which examines the progression of a system over time in accordance with the general principles of its activity, chiefly the principle of self-organization of cooperative processes in diverse systems⁵⁶.

H. Haken illustrates how synergetics can serve as a research methodology. It evolves and refines its techniques in the context of studying dynamic objects and processes, incorporating diverse concepts and theories. Noteworthy are the fundamental concepts of bifurcation, catastrophe, chaos, and the theory of dynamic systems⁵⁷.

According to I.Prigogine, the primary concept of synergetics is dissipative structures. These structures represent novel phases of matter, inducing a flow of free energy in non-equilibrium conditions. I.Prigogine's research on the dynamics of highly imbalanced systems led him to propose the concept of *“new macroscopic structures arising from fluctuations”*. He further elaborates, stating, *“Instability can be considered as a result of fluctuations”*⁵⁸.

Based on the research of S.Kurdyumov and Y.Knyazyeva, the following hypothesis was put forward: alternation of wave propagation and accumulation (HS and LS modes, accompanied by sharpening) in highly non-linear open media creates a deep analogy with the Chinese Yin-Yang symbol. In the LS mode, the processes accelerate significantly near the moment of exacerbation, while in the HS mode, their speed decreases. The cooling wave then spreads over an unlimited area⁵⁹.

⁵⁶ Хакен, Г. Синергетика: иерархии неустойчивостей в самоорганизующихся системах и устройствах. – Москва: Мир. – 1985. – с.17-19.

⁵⁷ Hermann H., Juval P. Synergetic cities: information, steady state and phase transition: implications to urban scaling, smart cities and planning. – Cham: Springer, – 2021. – р. V.

⁵⁸ Пригожин, И. От существующего к возникающему: Время и сложность в физических науках. Москва: Наука. – 1985. – с.327.

⁵⁹ Князева, Е.Н. Основания синергетики. Режимы с обострением, самоорганизация, темпомиры/ Е.Н.Князева, С.П. Курдюмов. – СПб.: Алетейя. – 2002. – с.99-100.

According to R.Barantsev, asymptotics and synergetics share a common approach to problem-solving, characterized by transitions such as *“from a constant to a change, from a limit to an approximation, from existence to formation, from completeness to integrity”*⁶⁰.

The interrelated categories of non-linearity, integrity, complexity, coherence, attractor, and bifurcation play an important role in the study of processes of formation.

I.Dobronravova attributes this shift to philosophical underpinnings, citing the increased relevance of concepts like *“formation, development, integrity, multivariance, and freedom of choice in comprehending human life”*⁶¹.

Coherence is a manifestation of the systemic properties of an object, revealing the corresponding moments of the antinomy of a particle and a whole. Bifurcation, a key category in synergetics, outlines the dynamics of a system's evolution. In terms of strategic planning, it is crucial to understand the implications of this phenomenon for the direction of system development.

V.S. Stepin has proposed that one of the criteria for identifying types of rationality is associated with dominant values and features of the value-target structures of the subject of activity⁶².

The axiological function of the concept of rationality is expressed in the values that are dominant for society. The gradual emergence of the moral factor to the fore in the contemporary world, characterised by nonlinear, alternative development trends, is the primary indicator of the relevance of the axiological aspect of scientific rationality.

⁶⁰ Баранцев Р.Г. Избранное/ Р.Г.Баранцев. – Москва-Ижевск: Институт компьютерных исследований, НИЦ «Регулярная и хаотическая динамика», – 2010. – с. 182.

⁶¹ Добронравова, И. Практическая философия науки/ И.С.Добонравова. – Суми: Университетская книга. – 2017. – с.95.

⁶² Стёпин, В.С. Классика, неклассика, постнеклассика: критерии различения//Постнеклассика: Философия, наука, культура. – Санкт-Петербург: Издательский дом «Мирь». – 2009. – с.249-295.

The significant role of the human factor in post-non-classical science is one of the primary reasons for its broad use in the humanities sector.

In conclusion to Chapter II, the following observations can be made:

1. The scientific accomplishments of physiologists furnish a methodological framework for ascertaining the physiological underpinnings of poetic creativity. This framework substantiates the functional-structural correspondence between the brain's structure and the forms of folk poetry, and it establishes parallels between the evolution of living organisms and the evolution of folk poetry.

2. The primary categories of synergetics assume a pivotal role in the analysis of folk poetry. As a synergetic entity, folk poetry is characterised by its non-linear, closed and evolving nature. It is imperative to identify the bifurcation points and attractors within the poetic forms of folk poetry. Furthermore, the study of phenomena such as convergence, divergence and coherence is essential for elucidating the mechanism of synergetic synthesis.

The examination of folk poetry from the standpoint of synergetic theory bears significance in analysing the evolution of national culture.

The third chapter of the dissertation, entitled “**Ontology of Azerbaijani Folk Poetry**”, is dedicated to the study of ontological problems in Azerbaijani (Turkish) folk poetry. The study of ontological problems is initiated with an examination of the genesis and systemic structural issues of Azerbaijani folk poetry.

In the context of the study of folk poetry as the inaugural cognitive form and method, it is more appropriate to examine its evolutionary history. In consideration of the scientific and methodological function of various methods based on repetition in the study of evolutionary processes, the principle of recursion was employed in the dissertation work. In his work “Critique of Pure Reason”, I.Kant demonstrates that transcendental categorical synthesis is inherently recursive in nature. When he discusses “transcendental knowledge”, he refers to types of knowledge that are directed not at objects, but at understanding objects.

The notion of recursion plays a pivotal role in the field of systems research. As such, the concept of recursion is “*critical for comprehending complexity at the human level*”⁶³.

The fundamental principle of recursion plays a crucial role in the autopoiesis theory, which was developed by U.Maturana.

Autopoiesis is defined as a necessary and sufficient condition for the organisation of living systems⁶⁴.

A thorough examination of the evolutionary trajectory of folk poetry reveals that the fundamental principle underlying this process is recursion. Specifically, the microstructure of the center and its environment is reiterated at various levels of the hierarchical structure. This mechanism manifests itself in the topological structure of mukhammas with internal rhyme.

*Yeni cahan, gözəl zaman keçim sözüin sağına mən,
Baxsın gözüüm, şeir yazım bu gözəl otağına mən,
Xoş həyatlı, xoş büsatlı, bu qurğu qurmağına mən,
Gəl, saz çalım, bir şux salım qızıl güllü bağına mən,
Cüt oturaq, məclis quraq, əhli damaq, ağrın alım!*⁶⁵

(The poet dreams of a beautiful new world filled with joy, harmony, and celebration. He wants to witness and be part of this happy time, to write poetry about its beauty, play music, and enjoy life with others in peace and unity).

The structural composition of a mukhammas verse, characterised by internal rhyme, is delineated by a three-level attractor system. This system comprises internal rhymes at the first level, verse rhymes at the second level, preceding the redif, and a line of verse at the third level (Fig. 3.1.1).

⁶³ Morin, E. Complex thinking for a complex world – about reductionism, disjunction and systemism /Vienna: Systema: Connecting matter, life, culture and technology. – 2014. – T. 2, № 1. – p. 17.

⁶⁴ Maturana, H.R., Varela, F.J. Autopoiesis and cognition: The realization of the living / – Luxemburg: (Vol. 42). Springer Science & Business Media, – 2012. – p. XVIII.

⁶⁵ Bozalqanlı aşiq Hüseyn. Seçilmiş əsərləri: [2 cildə]/ B. aşiq Hüseyn. – Bakı: Vətən, – c. 1. – 2015. – s.214.



Fig. 3.1.1. Topological structure of a double-layered quintain line with internal rhyme.

In this structure, the redif of mukhammas is added at the couplet's conclusion. It is evident that the topological structure of the couplet consists of a four-level attractor system, with the rhymes acting as auxiliary elements and the redif functioning as the primary attractor (Fig. 3.1.2).

From the standpoint of the cognitive method, creative recursion is defined as a research method that can be conceptualised as a creative attitude towards the creative process itself, encompassing the search for and application of new conceptual ideas in creativity.

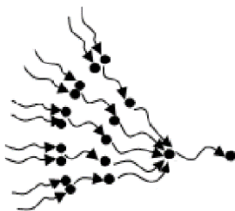
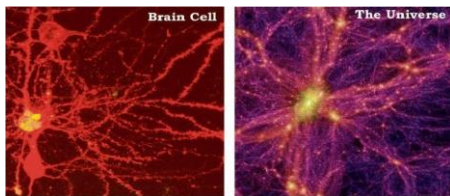


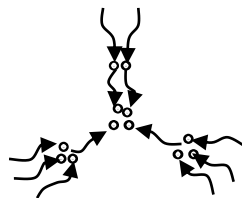
Fig. 3.1.2. Topological structure of couplet of the double-layered quintain.

The topological structure of Azerbaijani (Turkic) folk poetry consists of three elements: semantic centres, redif, and rhyme system (in tejnis - jinas). Redif is regarded as the qibla of forms of Turkic folk poetry, its primary centre of attraction, the point of convergence of lines, that is, the “reference point”, the fundamental concept and the title of the poem.

The present study proposes a topological structure for Azerbaijani (Turkic) folk poetry and develops its conceptual foundations. The study goes on to demonstrate the strong parallels that can be drawn between the topological structures of the universe, the human brain and Azerbaijani folk poetry (Fig. 3.1.3).



The structure of the brain and the universe.



The structure of the tejnis consists of three couplets.

Fig. 3.1.3. Structures of the universe, brain and tejnis of three couplets.

The forms of Turkic folk poetry have been shown to be created according to the principle of recursion and convergence.

The development of folk poetry demonstrates the emergence of its distinct forms in accordance with recursive relationships, thereby exhibiting a characteristic fractal structure.

In the domain of folk poetry, in addition to structural fractality, there is also the presence of conceptual fractals.

In the context of folk poetry, the notion of colour, as the fundamental primordial phenomenon of existence, is predominantly employed in poems that are dedicated to the philosophical interpretation of the universe, society, and human relationships, utilising the conceptual framework of fractals.

From a structural-functional perspective, the poetic forms of folk poetry can be interpreted as follows: the first stanza of the poem is conceptual, consisting of theses of the issues raised in the poem, expressing the leitmotif in the poem, and the core reflecting the structure of the poem on a local scale, being more flexible and dynamic due to its structure. The degree of compression of the stanzas, as well as the sequence of arrangement of the lines, result in multivariance in the algorithm used to formalise the first stanza.

The formation of Azerbaijani folk poetry follows a specific structural paradigm characterised by the interaction of a central or principal stanza, known as the radif, surrounded by peripheral stanzas that are rhymed. The central radif functions as a nexus, with

its periphery consisting of stanzas that are dedicated to the interpretation of its contents⁶⁶.

The role of parallelism in Azerbaijani (Turkic) folk poetry was studied in the works of T. Kovalsky⁶⁷, N.S. Trubetskoy, V.M. Zhirmunsky and M.K. Khamraev.

In the subsection titled **“The principles of parallelism and convergence as factors shaping the integrity of Azerbaijani folk poetry”**, the study of evolutionary processes is continued in a specific aspect.

The scientific and methodological significance of convergence processes lies in their ability *“to facilitate unity between the humanities, natural sciences and social sciences”*⁶⁸.

⁶⁶ See the scientific results obtained in the chapter: Quliyev, F.A., Aşıq Hüseyn Bozalqanlının şeirlərində konseptual fraktallar// – Bakı: Azərbaycan Milli Elmlər Akademiyası, Fəlsəfə İnstitutu, Elmi əsərlər, –2018. №2(31), –s.119-125; Кулиев, Ф. А., Конвергенция и параллелизм как факторы формирования целостности// – Москва: VII ялтинские философские чтения. “Гуманитарный дискурс в современной философии и культуре”. – 2020, с. 28-33. Кулиев, Ф. А., Поэтическая формула как способ выражения философских мыслей // – Москва: VII ялтинские философские чтения. “Гуманитарный дискурс в современной философии и культуре”. – 2020, с. 22-27; Взаимосвязь тюркской народной поэзии и теории функциональных систем в свете эволюционной эпистемологии// –Москва: Современная наука: Актуальные проблемы теории и практики, Познание, – 2021. №7, с. 77-82; Кулиев, Ф.А., О научно-философских проблемах народной поэзии Азербайджана: синергетический подход // –Бакı: Əmək və sosial münasibətlər, –2023, №2(20), – с.16-27; Quliyev, F.A., Poetik dil və poetik düşüncə münasibətlərinin fəlsəfi aspektləri // – Bakı: Sivilizasiya, 2023. с. 12, № 4. – s.6-13; Кулиев, Ф. А., О познавательной роли метафоры в народной поэзии Азербайджана // –Москва: Современные инновации. X международная заочная научно-практическая конференция «современные инновации в эпоху глобализации: теория, методология, практика. 2020, с.18-21.

⁶⁷ Линин, Ан. К вопросам формального изучения поэзии турецких народов// – Баку: Изв. Восточного фак-та Азерб. гос. ун-та, т.1. –1926. – с.139-201. Трубецкой, Н.С. О туранском элементе в русской культуре. www.hrono.ru/statii/turan_ru.html; Жирмунский, В.М. Ритмико-синтаксический параллелизм как основа древнетюркского народного эпического стиха/ Вопросы языкознания. –1964. – №4. – с.3-24; Хамраев, М.К. Основы тюркского стихосложения. – Алма-Ата: АН КазССР. – 1963. – 216 с.

It is noteworthy that each of the predominant categories of biological evolution has a corresponding counterpart in the domain of cognitive activity. This relationship will be demonstrated herein by means of a study of poetic creativity.

Since all the major categories of biological evolution have corresponding cognitive equivalents, they can be used to explore the philosophical nature of the poem.

L.S. Berg draws parallels between the concepts of convergence and divergence, and those of similarity and difference, which are imbued with profound philosophical significance. According to L.S. Berg, the field of evolution demonstrates both primary and divergent differences⁶⁹.

The basis of parallelism lies in the principle of anthropomorphism, whereby the image and fundamental characteristics of a person are transferred to inanimate objects, animals, plants and natural phenomena.

The processes of convergence, divergence and parallelism are characterised by their own specificity in the context of Azerbaijani folk poetry. Azerbaijani folk poetry is characterised by a non-linear system, with the integrity of a poetic work being contingent on parallelism, convergence, and coherence.

Section 3.1.3. **“Poetic formula as a form of expression of wise thoughts”** examines the role of poetic formula in Azerbaijani folk poetry.

The poetic formula is a multifaceted phenomenon that can be used to describe the evolutionary process of Azerbaijani folk poetry. Its main function is to include the national worldview and cultural and historical development.

In the domain of literary studies, M.Parry was the inaugural scholar to direct attention to the term “formula” as a conceptual

⁶⁸ Баксанский, О.Е. Мировоззрение будущего: конвергенция как фундаментальный принцип/– Москва: “Педагогика и просвещение”, – 2014. – № 3. – с.20.

⁶⁹ Берг, Л.С. Труды по теории эволюции/ Л.С.Берг. – Ленинград: Наука. – 1977. – с.183.

framework. Consequently, the expression “formula” serves to “*express some necessary concept*”⁷⁰.

A detailed analysis of the poetic formula was conducted by G.I. Maltsev, who evaluated it as constituting an integral element of the text, a compositional component, a facet of textual poetics, and a fundamental component of poetic tradition⁷¹.

A.S. Kinderknecht draws attention to the integral nature of the category “formula”, highlighting its wide range of applications. In essence, the category “formula” serves as a pivotal instrument in the study of culture⁷².

The centuries-old patterns of development of Azerbaijani folk poetry are reflected in its poetic formula. The following main features of Azerbaijani folk poetry are worthy of mention: hierarchy, fractality and non-linearity.

The poetic formula is the result of a lengthy process of evolution and development of folk poetry, which has spanned several centuries. In this sense, the poetic formula can be compared to the “theorem” found in mathematical literature in that, it is capable of expressing the pattern in a concise and clear manner.

Azerbaijani (Turkic) folk poetry can be defined as poetic formulae expressing the most laconic patterns. These folk poetic formulae have already taken the form of a formula and thus become an abstract universal scheme, thereby acquiring the status of complete structures, thought results, laws and mathematical structures showing the essence of human thinking.

The poetic formula is the determining factor of the structural and semantic fractality of folk poetry. That is to say, it may be considered a dynamic multifunctional micromodel of the system of all poetic forms. In this way, the stages of the formation of folk

⁷⁰ Типологические исследования по фольклору. – М.: Наука, –1975, – с. 80.

⁷¹ Мальцев Г.И. Традиционные формулы русской народной необрядовой лирики (Исследование по эстетике устно-поэтического канона)/Г.И. Мальцев. – Ленинград: Наука, – 1989. – с. 71.

⁷² Киндеркнехт, А.С. Формула как инструмент лингвокультурного анализа/ А.С. Киндеркнехт. – Пермь: Изд-во Перм. нац. исслед. политехн. ун-та, – 2018. – с.8.

poetry may be viewed as expressing the uniqueness of the national worldview. In addition, they may be viewed as expressing the perception of the surrounding world, the meaning of human life, and national moral and aesthetic norms.

In the paragraph of the third chapter entitled **“Azerbaijani folk poetry in the context of functional system theory”**, folk poetry is analysed from the perspective of the evolution of a living organism with the main provisions of P.K. Anokhin's functional system theory and the concept of systemogenesis. *“Convergence of stimuli onto the same neurons is a central mechanism”*⁷³.

The principle of convergence is also a working principle of folk poetry and operates within the framework of the above-mentioned line, stanza, and entire poem, subordinating all grammatical rules to itself.

The present study explores the complementary aspects of the human evolutionary process (physiological and cognitive) as demonstrated in functional systems theory and Azerbaijani folk poetry. These aspects are considered necessary elements for a comprehensive study of human nature.

The fractality, hierarchy and heterogeneity properties of the functional system are reflected in the poetic forms of Azerbaijani folk poetry.

The distinguishing characteristic of functional systems is their dynamism, which is manifested in their structural combinations. These combinations exhibit exceptional mobilisation, enabling the systems to become plastic and alter their architecture in order to achieve the necessary useful result.

Functional systems encompass physiological and cognitive mechanisms. These include the interplay of synthetic and analytical mechanisms, functional fractality, dynamic hierarchy and high adaptability. These are collectively vital for optimal decision-making, which in turn leads to a beneficial outcome.

The paragraph of the third chapter, titled **“The Problem of Perfection and Optimality of Azerbaijani Folk Poetry”**, is

⁷³ Анохин, П.К. Узловые вопросы теории функциональной системы/ П.К. Анохин. – Москва: Наука. –1980. – с. 166.

dedicated to examining the issues of perfection and optimality that characterize the art of poetry. The principle of least action underlies the processes that occur in nature. R. Avenarius drew attention to the role of the principle of least action in cognitive processes. R. Avenarius sees the importance of the principle of least action as the basis of theoretical apperception in the implementation of the process of apperception⁷⁴.

More than two centuries after its discovery in natural science, the principle of least action was applied in linguistics by the French linguist A. Martine under the name of “principle of economy”. In this context, the notion of economy is posited as a compromise between human demand for communication and the tendency to expend minimum physiological energy⁷⁵.

Experts associate the sources of savings with the laws of grammar and man's physiological need to conserve energy. The reduction of lexical means *“corresponds to the natural law of evolution, ... multi-word sentences are transformed into one-word sentences”*⁷⁶.

The means of deduction listed are related to general linguistics, where the principles of deduction of poetry are not considered separately.

It should be noted that economy in language, i.e. optimality, derives from optimality in thinking. Optimality of thought is primarily associated with the principle of simplicity of logic: *“Optimality in thinking is primarily related to the principle of simplicity of logic, which is defined as a qualitative characteristic of a scientific theory, a measure of the perfection of its structure”*⁷⁷.

⁷⁴ Авенариус, Р. Философия как мышление о мире сообразно принципу наименьшей меры сил. Prolegomena к критике чистого опыта/Р. Авенариус. – Москва: Комкнига. – 2007. – с.12.

⁷⁵ Мартине, А. Основы общей лингвистики/А. Мартине. – Москва: Новое в лингвистике. – 1963. – Вып.3. – с.532-533.

⁷⁶ Спенсер, Г. Основные начала/Г. Спенсер. –Киев: Вища школа. –1986. – с. 171-172.

⁷⁷ Лившиц, В. М. К вопросу об оптимальности форм мышления /–Тарту: Ученые записки Тартуского Государственного университета. Труды по философии. т.VIII. –1965. – с. 61.

Therefore, A. Kolmogorov considers simpler possible solutions to be a universal principle of thinking and creativity. *“The optimal solution can be consistently approached with minor adjustments”*, he said, *“people's intuition is not capable of finding optimal solutions”*⁷⁸.

Quantifiers and sources of economy of folk poetry are best divided into hierarchical groups: 1. Cognitive means - metaphors, cultural constants, concepts (quantifiers - in the form of words or phrases); 2. Use of vocabulary (synonyms, colloquial expressions); 3. Structures of verse forms.

Aphorisms are also used to express ideas succinctly. Folk aphorisms are a product of collective creativity, they express people's world view, values and moods in a figurative way.

Poetic thinking is metaphorical thinking, metaphor defines the main characteristics of poetry as an art of words and a means of cognition. At the same time, metaphor reflects ethnic world views and basic national-spiritual values as a means of understanding reality.

Lexical restrictions are, first of all, related to the tajnis, the line rhymes and redifs of the tajnis consist of the system of jinas. The second restriction is the absence of labial sounds; when choosing words, vowels and consonants should be used in such a way that the lips do not move when the words are pronounced. Here the conditions are stricter, you can only use words that do not contain nine letters - b, f, m, p, v, o, ö, u, ü; only 71.875% of the alphabet is used and 28.125% is not.

In the paragraph of the dissertation titled **“Philosophical Aspects of the Relationship between Poetic Thought and Poetic Language”**, poetry is presented as the junction of language and thought.

It is more appropriate to consider the development of the relationship between poetic language and poetic thought in the light of the relationship between language, thought and society.

It is through thinking that man acquires knowledge of the world and of himself, and plans and carries out his practical

⁷⁸ Письмо академика Колмогорова (А.Н. Колмогоров. 27 августа 1963 г.) (<http://www.psychology-online.net/articles/doc-142.html>).

activities. “*Language ... as a system of signs expresses the processes of human consciousness and its states*”⁷⁹.

Consciousness manifests itself in the form of language, using various forms to adequately express ideas.

The world view of human beings is formed by poetic thinking, which originated from mythological thinking. In this sense, poetic thinking is primary, different from logical-categorical thinking, and an independent way of thinking.

Poetic thinking, as opposed to logical-categorical thinking, favours irrationality, intuition and metaphor. “*In terms of content, poetic thinking presupposes a radical rejection of rigid rationalism*”⁸⁰.

Poetic metaphors are one of the main system-forming elements of poetry. The role of poetic metaphor in the formation of worldview can be considered as the main element of poetry in this field.

The structure of poetic language is a dynamic, motivated, creative structure. In structural terms, some new language structures are created in poetic language, i.e. unusual constructions appear in poetic language which have no alternative in ordinary language.

Poetry is a whole system that develops harmoniously. The structures of poetic language and poetic thought are in constant interaction, which increases the coherence between these structures. The connection between the characteristics of the human brain develops through linguistic categories and universal structural categories based on the principle of isomorphism of thought and reality.

It has been established that poetic language not only expresses thought but also develops it through the principle of “expressing the inexpressible”.

The fourth chapter of the dissertation is entitled “**Gnostic Aspects in the System of Azerbaijani Folk Poetry**”. The first

⁷⁹ Словарь философских терминов. – Москва: ИНФРА-М. – 2010. XIV. – с.344-345.

⁸⁰ Новейший философский словарь. – Минск.: Книжный Дом. – 2003. – с.787-789.

paragraph of the chapter attempts to define the “**Category of Poetic Reflection in Azerbaijani Folk Poetry**”.

Poetic reflection is a special form of philosophical reflection. In the opinion of L.A. Mikeshina, reflection may be defined as the process of consideration of one's own and others' thoughts and actions. Furthermore, it is a form of theoretical activity aimed at understanding culture, science and their foundations⁸¹.

Poetic reflection is an approach to cognitive methods within the framework of the theoretical principles of poetry: it is a form of theoretical and spiritual activity aimed at analysing and improving the poet's own creativity, poetic reflection and understanding of reality. Thus, poetic reflection is a category that determines the nature of poetry, its theoretical and practical aspects and, in general, the principles of poetic creativity⁸².

It is through the medium of poetic reflection that the subject comes to understand the meaning of human existence, to determine

⁸¹ Микешина, Л.А. Философия науки: Современная эпистемология. Научное знание в динамике культуры. Методология научного исследования/ Л.А.

Микешина. –Москва: Прогресс-Традиция : МПСИ : Флинта. – 2005. –12 с.

⁸² See the scientific results obtained in the chapter: Кулиев, Ф.А. О поэтической рефлексии в народной поэзии Азербайджана // – Vienne: The European Journal of Humanities and Social Sciences, – 2018. – №5. – с.47; Quliyev, F.A. Poetik refleksiya kontekstində klassik poeziya və xalq poeziyası əlaqələri: Məhəmməd Füzuli və aşiq Hüseyn Bozalqanlı // – Bakı: Pedaqoji Universitetin Xəbərləri, Humanitar, ictimai və pedaqoji elmlər seriyası, –2021. c.69, № 2, –s. 49-57; Кулиев, Ф.А. Мысли и афоризмы в народной поэзии Азербайджана// – Москва: Современные инновации. X международная заочная научно-практическая конференция «Современные инновации в эпоху глобализации: теория, методология, практика, – 2020, – с. 14-17; Quliyev, F.A. Türk xalq poeziyasında qeyri-xəttiliyn ontoqnoseoloji məsələləri haqqında// “World Science: problems and innovations”, dedicated to the 115th anniversary of Mahammadhuseyn Shahriyar. East Lansing, Michigan, USA, – 2021. – p. 221-225; Quliyev, F.A. Türk xalq poeziyasında sinergetik sintez gerçəkliyn bütöv dərki üsulu kimi// – Bakı: Elm və İnnovativ Texnologiyalar, – 2021. –№ 19, – s.33-49; Guliyev, F.A. Metaphor as an object of the synergy paradigm study// – New York: Linguistics and Culture Review, – 2021. –5 (S1). –s.1-10; Quliyev, F.A. Konseptlər milli fəlsəfi düşüncənin ifadə forması kimi // – Bakı: Sivilizasiya, – 2021. – c. 10, – № 4, – s.15-21.

the value ideals of his life, to form and develop an independent position in social relations and in the process of cognitive activity.

The distinctive nature of poetic reflection is characterised by its congruence with creative recursion in relation to creative issues. It is comprehended as a critical disposition towards one's own poetic creativity, an innovative perspective on tradition, and the pursuit of novel and more efficacious methods for persuasively articulating human thoughts and experiences.

The phenomenon of poetic reflection is also evident in the domain of folk poetry, manifesting in the creation of novel poetic forms that serve to articulate the characteristics of the national worldview in a more efficacious poetic manner. Consequently, poetic reflection facilitates the study of the evolution of national culture, with oral folk poetry representing its fundamental element.

The dissertation focuses on the works of Muhammad Fizuli from classical poetry and ashug Husseyn Bozalganli from folk poetry.

As a result of the study, it was established that poetic reflection serves as a theoretical and philosophical criterion for studying the relationship between folk and classical poetry as a method of understanding reality and expressing a national worldview.

When Ashug Huseyn Bozalganli says “ashug teaching”, he means a creative attitude towards the traditions of ashug art, the works of the classics since the time of Gurbani, the theme of folk poetry, the forms of poetry, the guidance of the science of knowledge and the ability to use the verses of the Quran.

The paragraph of the chapter entitled **“The Philosophical Essence of Nonlinear Thinking in Azerbaijani Folk Poetry”** is dedicated to the study of the phenomenon of nonlinearity in the art of words.

Poetry as an art of words and a way of understanding reality has an ancient evolutionary history and a complex non-linear, multi-level dynamic structure, i.e. non-linearity is one of the immanent attributes of poetry and poetic thought.

It is known that nonlinearity is a complex phenomenon that exists in the material world around us and in the spiritual world of human beings. Therefore, when studying non-linearity, it is necessary to consider various factors: 1. The uniqueness of nonlinearity in the material and spiritual world. 2. Methods of transferring the main features of nonlinearity from the material world to the spiritual world. 3. Characteristics of the transformation of non-linear thinking into verbal, especially poetic expressions.

The concept of poetic thought as a systemic, syncretic and multi-component phenomenon is founded on the issue of the analogy of being “*with all its uncertainty and uniqueness, and the problem of metaphor as a whole*”⁸³.

One of the sources of nonlinearity in poetry is synesthesia. Synesthesia has been demonstrated to play a pivotal role in the formation of figurative thinking, and is also one of the fundamental elements of synergetic thinking. The occurrence of synesthesia provides a realistic conception of the antiquity of the process of nonlinear synthesis formation.

Synesthesia is defined as the phenomenon whereby individuals experience the association of sensory experiences (e.g. sound, colour, or taste) with each other or with other cognitive processes. The scientific and philosophical interpretation of this phenomenon involves the application of categories such as the principle of holography, associativity, fractality, nonlinearity, and integrity.

The following couplet is based on the canons of Islam.

Günahkar kimsələr nara hey yanar,
Nə kövsəri görər, nə saqi bilər⁸⁴.

(This verse warns that sinners will be deprived of divine mercy and joy in the hereafter. It emphasizes the consequences of immoral actions, and the loss of spiritual reward for those who turn away from righteousness).

⁸³ Новейший философский словарь. – Минск: Книжный Дом. – 2003. – с.787.

⁸⁴ Bəzalqanlı aşiq Hüseyn. Seçilmiş əsərləri: [2 cildə]/ B. aşiq Hüseyn. – Bakı: Vətən, – c. 1. – 2015. – s.54.

The philosophical wisdom of the couplet is that human happiness is built both in real life and in the afterlife by living innocently in this world and doing good deeds. Individuals who have committed significant transgressions will face severe consequences, both in this life and the next. The nonlinear logic of the couplet is characterised by a synergetic nature, as illustrated by the phase portrait below (Fig. 4.2.1).

The axis F represents the measure of punishment, and the axis M is the order parameter - the degree of the sin committed, the limit of sin in human actions. In the figure, M_k is the bifurcation point.

Anyone who crosses this line of sin will be subjected to a very severe punishment, that is, a difficult life awaits him, whether in the real world in which we live, or in the afterlife. This condition is usually shown in the “fork” form.

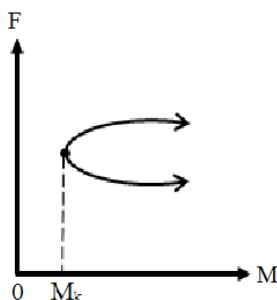


Fig. 4.2.1. Dependence of the punishment on the degree of sin.

The concept of heterogeneity manifests itself in various forms, encompassing the unity between the material and the ideal in the reflex, the principle of nonlinearity in poetic thought and in poetry as a semiotic system.

In the paragraph entitled “**The Place and Role of Synergetic Synthesis in Azerbaijani Folk Poetry**”, nonlinearity is examined in the form of synergetic synthesis.

The phenomenon of developing folk poetry is closely related to the logical operation of synthesis, which means that synthesis is widely used as a creative principle for developing tradition.

The constructiveness of the synthesis operation is pivotal in determining its multivariance. That is to say, in the process of

forming an arbitrary structure, elements with different functions and dimensions are combined in accordance with the principle of optimality in order to serve a single goal.

The term “synthesis” is also understood to denote a system of synthetic judgments. According to this perspective, empirical information concerning an object or process is conceptualised as a unified entity, resulting from a process of generalisation and transformation. “The mental operation of synthesis can be defined as the objective combination of parts of objects into a single whole”.⁸⁵

The study explores the creation of the qualitatively new in the synthesis process through the tradition-inheritance-innovation triad, with a view to elucidating the main points of the synergistic synthesis process.

An examination of Azerbaijani folk poetry reveals that the relationships within the tradition, inheritance, and innovation triad are non-linear. Additionally, the synthesis of innovation and tradition in the creation of innovation is a noteworthy logical operation.

An example of non-linear synthesis is Jygaly Tajnis. The following verse from jygaly tajnis will be examined.

Jygaly tajnis represents a synthesis of two independent poetic forms, namely bayati tajnis and tajnis itself. Bayati tajnis constitutes the fundamental element of jygaly tajnis, with the lines of tajnis forming the orbits of bayati tajnis. Consequently, tajnis is characterised by properties of hierarchy, symmetry and heterogeneity, and the complexity and double nonlinearity of the structure afford the poet a wide opportunity to generalise his thoughts on the topic he has chosen.

*Sərrafın dəstində nə danə gördüm,
Mürğün dəhanında nə danə gördüm.
Aşıq nə danə gördüm,
Xalın nə danə gördüm,
Tülək tərlan tuş oldu,
Axır nadanə gördüm.*

⁸⁵ Новая философская энциклопедия:[в 4-х т.]/ рук. Проекта В.С. Стёпин, Г.Ю. Семигин. –Москва: Мысль. –2010. Т. 3. –692 с.

Gövhəri verdilər nadanə gördüm,

*Bilmədi qiymətin, ay hayıf-hayıf*⁸⁶! (The poem is about disappointment with a world where worth is ignored, and ignorance is rewarded. It mourns the misplacement of value and the tragedy of unrecognized truth and beauty).

This discourse analyzes attitudes toward injustice through the lens of national thinking in *Jygaly Tejnis*. The metaphor of the connoisseur's hand and the eagle's beak highlights precision and value. The merchant seeks rare jewels, the eagle hunts its prey - both symbolizing rightful possessions. Injustice is portrayed as giving valuable resources to those unfit to use them, like a hawk attacking an eagle - disrupting natural order.

Examples of non-linear synthesis in folk thinking at the conceptual level are found in the epic works of ashugs. A thorough examination of Ashig Huseyn Bozalganli's "Nariman" epics⁸⁷ reveals a gradual evolution of the concept of freedom in the minds of the people, depicted as a struggle for autonomy.

The initial manifestations of synergetic synthesis in Azerbaijani (Turkic) folk poetry were realised in the form of bayati. The synthesis of bayati and bayati tajnis, that is, the practice of joint use of jinases and complex rhymes, originates from bayati.

It is also noteworthy that the concepts of synthesis and synergetics were not yet established during the XV and XVI centuries. However, ashughs, the masters of the word, had already developed examples of synergetic synthesis.

The paragraph entitled **"The Role of the Synergism Principle in the Creation of Metaphorical Expressions"** in the fourth chapter examines the synergetic properties of metaphor.

The relationship between metaphor and philosophy is multifaceted: it serves as a form of existence and adequate expression of philosophical ideas, while also playing an integrating

⁸⁶ Azərbaycan aşığı şeirindən seçmələr: [2 cilddə]/ Bakı: "Şərq-Qərb", – I cild. – 2005. – s.178.

⁸⁷ Bozalganlı aşığı Hüseyn. Seçilmiş əsərləri: [2 cilddə]/ B. aşığı Hüseyn. – Bakı: Vətən, – c. 2. – 2015. – s.56-93.

role for the organic unity of ontology, epistemology and axiology in the methodological aspect.

*“Philosophical approaches to metaphor are commonly referred to as theories of metaphor”*⁸⁸, consequently, there is a close association between metaphor and scientific theories.

The ontological function of metaphor is predicated, in the first instance, on the process of reproducing reality, that is to say, it is determined by its nominative and descriptive properties.

The epistemological functions of metaphor are as follows: evaluation, predication based on known objects and processes, creation of similarities between objects belonging to different classes, and their unification into a holistic system.

The utilisation of metaphor in poetic composition has a long-standing tradition. Consequently, metaphor emerged as a cognitive method for comprehending the world around us, the properties of objects, and the relationships between them, as well as the patterns of processes occurring in the material, immaterial, and spiritual realms. From this standpoint, it can be posited that *“metaphor in artistic texts has the capacity to serve as a model of the world”*⁸⁹.

Metaphor was initially defined as denoting the nonlinear systemic nature of human thinking. From this standpoint, the study of metaphor as a dynamic system with the principles of a synergetic paradigm has the potential to reveal hitherto unknown properties.

The concept of metaphor synergy encapsulates its integrative, system-forming properties, which manifest through the establishment of connections between disparate entities.

Metaphorical thinking can be defined as the process of creating a system from opposing elements, translating one conceptual system into another, transforming the original symbolic or objective information into mental images as a means of reproducing reality,

⁸⁸ Jakub Mácha, *Metaphor in Analytic Philosophy and Cognitive Science*, // – Braga: Revista Portuguesa de Filosofia, – 2019, – Vol. 75 (4): – p. 2247.

⁸⁹ Вилкова, А. В. Миромоделирующая функция метафоры (на материале творчества В. Полозковой) //– Москва: Вестник Московского государственного областного университета. Серия: Русская филология. – 2023. – № 3. – с. 39.

and expressing the inaccessible through the accessible. The function of metaphorical thinking is extensive.

The concept of synergy, as employed in metaphor, is predicated on the notion of integration and system formation, with the capacity to establish connections between disparate entities. The properties of the system are dominant, while the remaining properties are the result of the principle of systemicity. From this standpoint, the employment of a system approach facilitates the identification of the primary and secondary functions of metaphor, thereby enabling the establishment of pertinent parallels between the synergetic paradigm and metaphor.

Synergetics plays a well-known role in the theory of knowledge, as it systematises new epistemological and axiological approaches to understanding reality, while also taking account of novel object-subject relations.

Metaphor, in its capacity as a synergistic system, is characterised by a nonlinear hierarchical structure, a property that arises from the nonlinearity and multi-stage nature of the cognitive process.

The fourth chapter, entitled **“National Concepts as a Medium for the Expression of Philosophical-Poetic Thought”**, explores the functions of national concepts in cognitive matters.

In the domain of folk poetry, there exists a limited number of concepts and categories available for the purpose of expressing national worldviews. One such fundamental category is that of national concepts.

A concept has the capacity to reflect the entire worldview, and its status as a "global unit of thought" is an indicator of the interdisciplinary methodological significance of the concept. In addition to the ontological properties of the concept, it should be noted that *“the concept is the basic cultural cell in the mental world of a person”*⁹⁰. Building on this idea, the concept is regarded as constituting a component of the national thought code. In other

⁹⁰ Степанов, Ю.С. Константы. Словарь русской культуры. Опыт исследования/ Ю.С.Степанов. – Москва: Школа. Языки русской культуры. –1997. – 825 с.

words, the emotional aspect of a picture is encoded in the concept; that is to say, an individual's emotional image is encoded in their consciousness.

The national way of thinking is characterised by a unique set of concepts that encompass the traditions of the populace in understanding their surrounding reality, as well as a complex of thoughts concerning the role of man in society.

The manner in which national worldviews are articulated through folk poetry can be exemplified by the concept of “propriety”.

According to the etymology of the concept as defined by various dictionaries, the concept “propriety” covers a wide range of meanings. In order to elucidate these meanings, it is more appropriate to interpret the significance of the concept from the point of view of the triad of knowledge, ethics and aesthetics of national culture.

In the various scientific disciplines, the concept is defined in a number of ways. However, when the subject is the formation of national culture, and more specifically national philosophy, it is more appropriate to consider it a “*carrier of ideas*”.

A concept is defined as a mental category that expresses the uniqueness of an ethnic group's way of thinking.

The concept of “propriety” is ubiquitous in human thought and behaviour. Consequently, the conceptualisation encompasses all domains of human existence and endeavour. This concept is indicative of the historical and cultural development of the people.

The concept of “propriety” is one of the most widely utilised concepts in the genre of folk poetry. The concept of “propriety” in the poetry of the masters of the ashugs is imbued with significant meaning, and its artistic and poetic reflection can be found in metaphors, phraseology and aphorisms.

The chapter V of the dissertation is entitled “**Folk Poetry and Islamic Thought**”. The present chapter thus undertakes a comparative analysis of the category of harmony from the perspectives of scientific, philosophical and religious worldviews.

The paragraph entitled “**Relations between man and reality in Azerbaijani folk poetry (in the context of Islamic religious**

worldview)” comments on the philosophical essence of the thoughts expressed in the poems of our ashugs about the relationship between man and reality.

The influence of religious worldviews on the formation of national thought has been a subject of considerable scholarly interest since the separation of oral folk poetry from myth.

During periods of spiritual decline the resurgence of religious worldviews assumes particular significance. In this regard, the Islamic factor in the spiritual evolution of human and society is especially relevant in the modern era.

Scientific concepts have been observed to both deepen and clarify religious principles when they are integrated into the traditional domain of religious thought and practice⁹¹.

Simultaneously, in certain contexts, the distinctions between science and religion become subjective. According to contemporary epistemologists, this has resulted in a “*blurring of the boundaries between science and religion in analytical philosophy*”⁹².

The common theme between science and philosophy is the human problem. The general provisions of scientific and religious knowledge about man create the basis for a deeper penetration into human nature.

The fundamental understanding of Ozan ashugs was established within the context of Islamic perspectives. Consequently, the religious and philosophical dimensions of the human-reality relationship predominate in folk poetry. The laws of dialectics are utilised as the primary criterion for the identification of the scientific significance of religious worldviews.

⁹¹ Клементьева, Т. Н. Взаимоотношения религии и науки в современном мире: философский анализ модели интеграции // – Вестник Вятского государственного университета. – 2020. – № 1 (135). – с.30.

⁹² Баранец, Н.Г., Верёвкин, А.Б. Ученые и философы о совместимости науки и религии/ – Санкт-Петербург: Христианское чтение. № 6, – 2018. – с.148.

In the sacred text known as the Quran, the creation of the universe is elucidated. It is asserted that “*the creator of the heavens and the earth is none other than He*” (6, 101)⁹³.

Xəstə Qasım qalib naçar,

Bəs bu sirri kimlər açar?

Gələn qonar, qonan köçər,

*Hey salarsan talan dünyə*⁹⁴. (The poem expresses a philosophical lament on human powerlessness, the ephemeral nature of life, and the relentless injustices of the world. It's a blend of personal sorrow and universal truth, wrapped in metaphor and reflection).

The contemporary world is replete with enigmatic phenomena. In order to live a meaningful life, it is the responsibility of humankind to comprehend the secrets of the universe. However, the identity of the individual who will disclose this information remains unknown. This rhetorical question is posed to humanity. As previously stated, the initial efforts to disclose these secrets should be undertaken by the ashughs, who have advocated for the collective effort to unearth these secrets.

The examination of the correlation between humanity and reality, in the context of religious perspectives, is of paramount significance for the discernment of the distinctive elements that characterise national thought⁹⁵.

The conceptions of the ashughs regarding the genesis of the universe from a diminutive “pearl” find resonance with the verses of the Quran, while concurrently resonating with the contemporary theory of the “cosmic explosion”.

⁹³ Qurani Kərim. (tərcümə edənlər Z.M. Bünyadov, V.M. Məmmədəliyev). –Bakı: “Çıraq”. – 2015. – s.97.

⁹⁴ Azərbaycan aşiq şeirindən seçmələr: [2 cildə]/ Bakı: “Şərq-Qərb”, – I cild. – 2005. – s.153.

⁹⁵ See the scientific results obtained in the chapter: Quliyev, F.A. Xalq poeziyasında insan və gerçəklik münasibətləri// –Bakı: Dövlət və din, – 2021. – №3 (70). – s.64; Quliyev, F.A. Xalq poeziyasında harmoniya kateqoriyasına münasibət (İslami baxış)//– Bakı: Din araşdırmaları, – 2021. № 2 (7), – s.385-398; Quliyev, F.A. Xalq poeziyasında islam əxlaqı və harmonik şəxsiyyət məsələləri//– Bakı: Dövlət və din, – 2018. №3, – s.34-39.

It is also notable that the classics of oral folk poetry have expressed wise thoughts regarding the creation of human, employing verses from the Quran.

The paragraph entitled “**The Phenomenon of Harmony in Azerbaijani Folk Poetry**” of the V chapter, undertakes a comparative analysis of the concept of harmony from scientific, philosophical and Islamic religious perspectives.

Harmony, as a complex, multifaceted phenomenon, reflects the laws of change and evolution of reality.

In the new philosophical dictionary, the essence of harmony is interpreted at different scales from a structural and functional point of view. In this definition, harmony is posited as a cultural phenomenon that directs our understanding of the structure of both humankind and the world, in the context of the internal order between them⁹⁶.

From a synergistic perspective, the gradual convergence of the formation into a harmonious whole, the merging of various components into a single organic whole, and the optimal harmony of diversity in the structure of the whole, which corresponds to the nature of development, can be indicated as the constituent elements of harmony.

Harmony, in its broadest sense, is a cultural phenomenon that ensures the orderliness of relations between the world-building (i.e. the universe) and humankind.

The level of each individual's comprehension of the meaning of human life is determined primarily by the harmony in their relationship with others.

A comparative analysis of scientific, philosophical and religious perspectives on the concept of “harmony” facilitates a more profound comprehension of this complex phenomenon. While science studies observable phenomena through generalized experience, religion focuses on the non-observable aspects of reality.

The following four aspects of cultural influences are considered in the context of Islam: firstly, social relations and the

⁹⁶ Новейший философский словарь. –Минск.: Книжный Дом. –2003. с.205.

system of moral values; secondly, the areas of philosophy, literature and art; thirdly, the sphere of education and upbringing; and finally, customs and traditions.

In accordance with Islamic doctrine, the divine order constitutes the foundation for the harmony that is present within both humanity and the universe. In accordance with this rationale, the cosmos – encompassing the terrestrial and celestial realms – was brought into existence in its current state by the volition of a supreme being. The trajectories of the Sun and the Moon have been predetermined. In the context of folk poetry, notions of harmony are frequently linked to the concept of divine order as outlined in Islamic teachings. This association is further substantiated by the utilisation of specific verses from the Holy Quran, which are invoked to support and reinforce these harmonious principles.

The concept of harmony as a phenomenon and category, the scientific and philosophical underpinnings of which have been outlined in this study, finds equivalent poetic expressions in folk poetry.

The ashughs, through their poetic instructions, tajnis and divans, demonstrated their reliance on rich life experience, folk wisdom and the truths of the Holy Quran. This highlighted the significant role of harmony in human life within the hierarchy of human, society and nature.

Altı gündə xəlq eylədi aləmi sübhanı mərd;

Aya, Günə qərar qoyub, dolanır dünyanı mərd.

Məhəmməd şəninə endi doxsan min kəlmə tamam;

Osman yazdı, cəm eylədi otuz cüz Quranı mərd⁹⁷. (This quatrain praises God's creation, the cosmic order, Prophet Muhammad's revelation, and Caliph Uthman's role in preserving the Quran. It reflects deep Islamic reverence, admiration for divine wisdom, and poetic elegance, using the word "*brave*" as a noble address throughout the verses).

The Almighty created the earth and the sky in six days. He determined the laws of the movement of the Moon and the Sun in

⁹⁷ Aşıq Ələsgər, Şeirlər, dastan-rəvayətlər, xatirələr/ Aşıq Ələsgər. – Bakı: Elm və təhsil. – 2021. – s.201.

advance and gave them constancy and duration. The Holy Quran was revealed as a divine revelation for the benefit of the Prophet Muhammad, and it is argued that the text reflects the secrets of the Universe. The Sun and the Moon are in motion along their respective orbits; that is to say, harmony is a dynamic, changing phenomenon, as is established in the verses of the Quran.

In the context of folk poetry, the notion of harmony with the universe is substantiated by verses from the Quran, thereby providing a theological basis for the concept. It is the contention of this study that the structure of the universe has been created by God in accordance with a set of rules and criteria.

The paragraph of the V chapter, titled **“Islamic Morality and the Problem of Harmonious Identity”**, is dedicated to the role of Islamic moral principles in solving the problem of harmonious identity.

Moral principles assume particular importance in the context of sustainable societal development, encompassing all individuals of the society. These principles are the result of an extended historical process, thereby strengthening the cultural underpinnings of societal relationships.

Islam is a fundamental component of the national spirituality of the United Arab Emirates. As previously stated, Islam comprises a plethora of comprehensive teachings that encompass all aspects of human existence, encompassing both the physical and intellectual domains, as well as relationships within society.

Islamic morality is known to instil high moral and volitional qualities in people, and is considered to be one of the primary means of forming a personality characterised by such qualities.

The development of an individual is determined by their comprehensive development. Within the context of philosophical cognition, the self-development of an individual serves as the basis for their formation.

The formation of a person is determined by his comprehensive development, “in the context of philosophical cognition, the self-development of a person forms the basis of the process of his

formation”⁹⁸.

Islam calls for kindness, justice, honor and dignity.

The concept of world harmony is evaluated from a comprehensive standpoint, considering human spirituality and its associated worldview. It is therefore the case that the world is perceived by humans, and understood by the human mind.

The advocate of honesty and truth permeates all facets of public life, thus, the word and deed of an individual devoid of this quality is not endorsed by society.

Bir gün olar xeyr-şərlər seçilər,

Boya görə yaxşı xələt biçilər,

Bu dünyadan o dünyaya köçülər,

*Abbas onda elər şikayət, könül*⁹⁹! (This quatrain meditates on divine justice, inner truth, and the soul's final reckoning. It expresses the poet's hope for justice in the afterlife, where wrongs may finally be addressed, and people rewarded or punished according to who they truly are not how they appeared in the world).

It is evident that conscience and dignity are complementary and interconnected categories. The evaluation of an individual's moral qualities, behaviour, and actions is conducted on the basis of these criteria.

In Islam, the principle of justice is fundamental to the evaluation of actions. This principle instils confidence in individuals regarding the rectitude of their behaviour and attitudes, as well as their practical work. Consequently, a comprehensive framework encompassing both theoretical and practical aspects has been established, providing a foundation for the cultivation of an ideal individual.

For centuries, folk poetry has played an important role in the formation of a healthy morality of the people and the growth of a harmoniously developed perfect personality by instilling love for the homeland, the people to which it belongs, and nature.

⁹⁸ Михайличенко, В. Е. Психология развития личности/ В. Е. Михайличенко. – Харьков : НТУ «ХПИ». – 2015. – с.196.

⁹⁹ Azərbaycan aşiq şeirindən seçmələr: [2 cildə] / – Bakı: “Şərq-Qərb”, – I cild. – 2005. – s.126.

The Conclusion section of the dissertation summarises the main propositions obtained during the research process and highlights their importance in resolving the ontological and epistemological problems of folk poetry.

Conclusions. Azerbaijani (Turkic) folk poetry has been demonstrated to exhibit a perfect synergetic system, and the categories of synergetic non-linearity, dynamic integrity, attractor and bifurcation have been identified as more suitable for studying the patterns of formation and development of folk poetry as a system.

1. Folk poetry has been demonstrated to reflect the national worldview, which is defined as a system of views on a person's attitude to the reality around them and to themselves, as well as beliefs, ideals, principles of knowledge and action, and value orientations formed on the basis of these views. It has been argued that folk poetry is seen as a key source of national philosophical thought, serving as an early form of understanding existence.

2. The concept of national mentality, alongside that of ethnic stereotypes, can be defined as the articulation of a people's cognitive and behavioural tendencies, and the system by which they identify themselves.

The concept of mentality is understood as a hierarchical system, comprising a combination of both rational and irrational, genetic and sociological elements.

The attractor function of moral stereotypes, in conjunction with the principles of justice, gratuitous goodness, and kindness, is instrumental in ensuring the sustainable and lasting development of society.

3. The analysis of the development stages of research in the field of brain physiology demonstrates that the scientific achievements of physiologists in the problem of the nature of complex non-linear dynamic systems and its study, as well as the discovery on this basis of the stages of the formation of synergistic principles and categories, have important methodological significance.

4. The post-non-classical paradigm is predicated on the fundamental principles and categories of synergetics.

Synergetics is a novel philosophy that offers a fresh perspective

on the ontological foundations of being. It has prompted a shift in perspective regarding the processes of being and formation, and has established the constructive role of random factors in the scientific interpretation of reality and object-subject relations. Furthermore, it has enriched existing categories with new content.

5. It is evident, upon consideration of the evolutionary history of folk poetry, that the formation of said poetry is governed by the principle of recursion. This principle is the underlying cause of the fractal structure that characterises folk poetry.

From a conceptual perspective, fractality is also a characteristic of folk poetry.

Poetry is a non-linear system, and its integrity relies on consistency, parallelism, and convergence.

Folk poetry also contains localized structures akin to the dynamic functions of the brain and body, reflecting isomorphy between the universe, brain, and body.

The primary function of the poetic formula is to express the worldview, with stylistic and semantic patterns supporting this aim.

6. P.K. Anokhin's theories on convergence hold significant potential for interdisciplinary research, which involves the interaction, comparison, and synthesis of natural and humanitarian sciences. Azerbaijani folk poetry, with its genesis and development mechanisms, serves as a poetic interpretation of the theory of functional systems, showcasing the scientific and methodological potential of systemogenesis and preventive reflection.

7. Azerbaijani folk poetry is gradually approaching its optimal form, as demonstrated by the following evidence. Firstly, it is based on tradition and continuity. Secondly, the mechanism of this approach corresponds to the epistemological principle of Kolmogorov.

The issue of optimality in Azerbaijani folk poetry is contingent on the limitations inherent in the creative process.

8. Metaphoricity conditions a high functional-structural correspondence between poetic thought and poetic language. The co-evolution of thought and language reaches its highest degree of perfection in the convergence of poetic language and poetic thought into poetry. The properties of isomorphism, fractality, and

nonlinearity formed in the brain as a result of its historical evolution are embodied in thought and language in various forms.

9. Poetic reflection is a dynamic category, which includes the methods of approaching the perception of reality in poetry and the mechanism of searching for adequate forms of its expression. Poetic reflection is a synthetic characteristic of the poet's views aimed at the perception of reality, synthesizing the achievements made in various aspects of poetic creativity over a certain period.

10. Folk poetry offers a poetic reflection of non-linear connections and relationships between objects of reality. Thus, poetic intonation can be considered a multi-stage, complex process, consisting of various transformations. In the initial phase, reality is reflected in poetic reflection; in the subsequent phase, poetic reflection is transformed into poetic verbal forms of expression. The second stage is based on a sequence of non-linear transformations.

11. Examples of structural-conceptual forms of synergetic synthesis are created in Azerbaijani (Turkic) folk poetry. In the initial case, the synthesis of diverse poetic forms gives rise to a multi-level, hierarchical structure. In the subsequent case, this is manifested through the process of elevating individuals' self-awareness to a qualitatively novel level.

12. The alignment between the synergistic paradigm and the processual, innovative, and constructive nature of metaphor is clear. As a systemic category, metaphor reflects non-linear, multi-stage processes, serving as a verbal analogue of complex, self-developing systems, with synergetic theory helping to identify and categorize its novel attributes.

13. A study of national concepts in folk poetry discloses the mechanism of formation of the principles of conceptualization of folk thought. The concept's inherent dynamism enables it to mirror the evolution of attitudes toward reality in mass thinking. In the context of the study of conceptual fractals, the concept of synergetic vision of reality by an ethnos is encountered.

14. In the context of Azerbaijani folk poetry, the interplay between reality and human nature is predicated on a spiritual foundation. The worldviews of our ashugs, informed by Islamic spirituality and their

extensive life experience, sought to provide a religious and philosophical interpretation of the relationship between man and reality in their work.

15. A comparative analysis of scientific, philosophical and religious views enables a more profound exploration of the essence of the category of harmony. The masterpieces under scrutiny in this study are characterised by their profound significance and substantial spiritual-aesthetic impact, and the thematic content of these masterpieces encompasses the religious-philosophical dimensions of harmony in folk poetry.

16. Azerbaijani folk poetry, which is characterised by an Islamic intellectual and spiritual tradition, has played a significant role in the formation of a robust spirituality among the populace and the development of a harmonious and ideal personality. This cultural phenomenon has been in effect for centuries, instilling a profound sense of love for one's homeland, fellow citizens, and the natural environment. In the contemporary epoch, characterised by a decline in spirituality, the study, pedagogy and advocacy of folk poetry at a contemporary level is of heightened pertinence.

The main content of the dissertation is reflected in the following articles and papers.

1. Mentallıq və mentalitet sinergetik paradıqmalar kontekstində// – Bakı: Bakı Universitetinin xəbərləri, sosial-siyasi elmlər seriyası, – 2017. – №4. – s. 86-98.

2. Aşıq Hüseyn Bozalqanlının şeirlərində konseptual fraktallar// – Bakı: Azərbaycan Milli Elmlər Akademiyası, Fəlsəfə İnstitutu, Elmi əsərlər, – 2018. – № 2 (31). – s.119-125.

3. Xalq poeziyasında islam əxlaqı və harmonik şəxsiyyət məsələləri// – Bakı: Dövlət və din, – 2018. – №3. – s.34-39.

4. Xalq poeziyasında forma və məzmun dialektikası// – Bakı: Geostrategiya, – 2018. – № 4. – s. 10-14.

5. О поэтической рефлексии в народной поэзии Азербайджана. The European Journal of Humanities and Social Sciences. – Vienne, – 2018. – № 5. – pp. 45-51.

6. Azərbaycan xalq poeziyasında ənənə, varislik və yaradıcılıq məsələləri// – Bakı: Fənlərarası tədqiqatlar və epistemalogiyanın prob-

lemləri, – 2019. – s.91-105.

7. Dövlət bayrağı atributları milli mentalitetin ifadəçisi kimi. “Dövlət atributlarından konstitusiyaya” adlı respublika elmi-praktik konfrans. – Bakı. – 2019. – s. 275-279.

8. Sinergetika və xalq poeziyası. “Azərbaycan və Türkiyə Universitetləri: təhsil, elm, texnologiya”. I Beynəlxalq elmi-texniki konfrans. – I hissə. – Bakı. – 2019. – s. 363-366.

9. Конвергенция и параллелизм как факторы формирования целостности. VII ялтинские философские чтения. «Гуманитарный дискурс в современной философии и культуре». – Архонт, –2020. – № 6 (21). – с. 28-33.

10. Поэтическая формула как способ выражения философских мыслей. VII ялтинские философские чтения. «Гуманитарный дискурс в современной философии и культуре»// – Архонт, – 2020. – № 6 (21). – с. 22-27.

11. Мысли и афоризмы в народной поэзии Азербайджана Современные инновации, 2020 X международная заочная научно-практическая конференция «современные инновации в эпоху глобализации: теория, методология, практика. Москва. – (29-30 сентября 2020 г.). с. 14-17.

12. О познавательной роли метафоры в народной поэзии Азербайджана Современные инновации, 2020 X международная заочная научно-практическая конференция «современные инновации в эпоху глобализации: теория, методология, практика. – Москва (29-30 сентября 2020 г.). – № 3 (37). – стр.18-21.

13. Xalq poeziyasının genezisi və rekursiya prinsipi// – Bakı: Pedaqoji Universitetin Xəbərləri, Humanitar, ictimai və pedaqoji elmlər seriyası, – 2021.– c.69. – №1. – s.115-122.

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Address: AZ 1143, Baku city, Hussein Javid avenue 115, Azerbaijan National Sciences Institute of Philosophy and Sociology of the Academy, IX floor, Conference hall.

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