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ABSTRACT

of the dissertation for the degree of Doctor of Science

MUSICAL SYNERGY OF THE AZERBAIJANI HEROIC EPOS

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GENERAL CHARACTERISTIC OF THE DISSERTATION

Relevance and the degree of scientific development of the topic. The global political and social events that took place in the world in the first half of the 21st century determine the life-changing importance of the current period of human history. The military conflicts and cataclysms, the observed upheavals in the ecosystem and the humanitarian sphere and the flickered reliable changes prove that humanity is facing with a choice, and in a certain sense, is at a bifurcation modus. Today, each of the nations must be aware of all its responsibilities that besides other factors, its existence as an equal unit in the reconstructed reality, in the different world order that will take place in the future depends on the actualization of its particular ethnosynergy (the term belongs to the author) with all its internal potential. **Ethnosynergy**, passed down through the ages, is a concept that is organically connected with the imperceptible layers of the noosphere and contains the peculiarities of the conceptual worldview and world perception of the ethnos. According to this context, it can be stated that one of the main directions of the ethnosynergy of the Turkic peoples is related to the epic tradition, which is a vivid reflection of their historical heritage. We would not be wrong to say that heroic epic is one of the pillars of the Turkic peoples' spirituality. Its meaning is beyond the boundaries of creativity and art. Ethnos' energy of passionarity, the process of self-awareness, the struggle for the future, the thought of statehood, cognitive characteristics, ethnopsychological uniqueness and, finally, the unbreakable bond with the source of unlimited energy have been reflected in the epic culture of the Turkic peoples. It can be stated quite literally that epic monuments played an extremely important role in preserving the national uniqueness of the Turkic people. The investigation and interpretation of the rich epic heritage with ancient traditions of the Turkic peoples in the context of globalization processes going on in the world today, the deciphering of its encrypted secrets and allusions at the level of the modern scientific paradigm, and the transmission of the passionate energy encoded in the subconscious layer can play a decisive role in the life-changing

bifurcation modus we are experiencing. The presented objective socio-ideological panorama of the modern era is one of the main factors determining the relevance of the dissertation topic.

At the same time, it is important to state that the topic under investigation is also relevant at the level of modern humanitarian thought. In conditions when integration processes are rapidly developing in the world space, a worldview and social consciousness based on the complex perception of all events as a single system is being formed. It is a fact that no fundamental scientific problem in our time, whether in the exact sciences or in the humanities, can be solved in isolation from general processes. For this reason, when solving problems of particular relevance, the use of methodological principles of interdisciplinary scientific directions, which have become widespread in recent decades, is inevitable. Synergetics is one of such directions, characterized by its conceptual essence. Synergetics, originating in mathematics, philosophy and physics, has universal methods. Today, the synergistic approach plays an important role in solving universal problems and fundamental issues of world civilization. Even representatives of the synergetic paradigm suggest that the concept of nonlinearity can form the basis of the creation of a general scientific picture of the world. From this point of view, we can safely say that synergetics today is not just a scientific direction. Synergetics is a conceptual cognitive theory that can explain the functioning of various systems in the time of crisis in which we live.

The topic of the dissertation is also relevant in the context of the modern paradigm of the science of music. Solving the urgent problems facing contemporary ethnomusicology requires the use of the methodological basis of interdisciplinary directions rather than the traditional methods. This proves once again that the future development of social and humanitarian sciences depends on their enrichment with certain concepts and methods peculiar to natural sciences. The highlighted factors bring to the forefront the need to investigate the Azerbaijani heroic epos from the level of a synergetic paradigm and ensure the relevance of the work.

The Azerbaijani heroic epos has not been studied in a synergistic aspect until today. However, some elements of the

musical layer of the Azerbaijani heroic epos have been studied by scholars for many years. Although the origins of national musical epic studies are fed by medieval Azerbaijani science of music, its development in the context of a new scientific paradigm is associated with the name of Uzeyir Hajibeyli. As a result of U.Hajibeyli's scientific researches, the place of ashug art was determined in the system of Azerbaijani oral traditional music genres for the first time, its certain musical and stylistic features, including its epic style were noted and most importantly, the perspective directions of ashug studies were determined¹. Amina Eldarova was one of the scientists who made great contributions to the development of musical epic studies in Azerbaijan. For the first time, A.Eldarova, who studied Azerbaijani ashug music systematically and continuously and presented it as a unified artistic system, mentioned epic songs belonging to heroic epos in her researches. The musical and historical, musical and theoretical, ethno-organological, methodological, etc. problems of ashug studies have found their interpretation in A.Eldarova's monograph "Azerbaijani ashug art"² and other research works. Professor Tariyel Mammadov was one of the scientists who gave impetus to the development of the new stage of musical epic studies in Azerbaijan. The problems related to the epic "Koroglu" were presented in a complex form, the origin and historical development of the epic "Koroglu", its variants, the typology of songs associated genetically to the epic, information about Koroglu heroic songs in Azerbaijani instrumental music was given in the ethnomusicologist's research work "Koroglu songs"³. Besides other traditional songs, the musical language of songs belonging to heroic epos was studied from different sides – modus, songs, metre-rhythm, polyphony, etc. in T.Mammadov's books

¹ Hacıbəyli, Ü.Ə. Bədii və publisistik əsərlər / Ü. Hacıbəyli. – Bakı: Şərq-Qərb, – 2008. – 544 s.

² Eldarova, Ə.M. Azərbaycan aşığı sənəti / Ə. Eldarova. – Bakı: Ərgünəş, – 2018. – 440 s.

³ Məmmədov, T.A. Koroğlu aşığı həvaları / T. Məmmədov. – Bakı: Apostrof, – 2010. – 375 s.

“Traditional Songs of Azerbaijani Ashugs”⁴, “Azerbaijani Ashug Creativity”⁵. The problems of syncretism and synthesis, which are of great importance in the analysis of epic works, were involved in the research in Irada Kocherli’s works “The Art of Ashug: Syncretism and Synthesis Problems”⁶, “The Art of Ashug: Musical-Poetic Genres”⁷, etc. The musical language features of some heroic songs performed in the epic “Ashug Garib” were studied in Naila Rəhimbəyli’s monograph “Melo-poetics of Azerbaijani epics” (based on the epic “Ashug Garib”)⁸. Some valuable ideas about the musical layer of the heroic epos have been expressed, as well as a number of other issues in the research works by İlgar İmamverdiyev⁹, Azad Karimov (Azad Ozan Karimli)¹⁰, Hafiz Karimov¹¹, Habiba Məmmədova¹², Nida Tufekchi¹³, Süleyman Şenel¹⁴, etc.

One of the strategically important directions of modern Azerbaijani Ashug studies is musical Gorgud studies, which studies the problems of musical poetics of the epic “Kitabi-Dədə Qorqud”

⁴ Мамедов, Т.А. Традиционные напевы азербайджанских ашугов / Т. Мамедов. – Баку: Ишыг, –1988, 352 с.

⁵ Məmmədov, T.A. Azərbaycan aşığı yaradıcılığı. Ali musiqi məktəbləri üçün dərslik / T.Məmmədov. – Bakı: Apostrof, – 2011. – 647 s.

⁶ Köçərli, İ.T. Aşığı sənəti: sinkretizm və sintez problemləri / İ. Köçərli. – Bakı: Səda, – 2010. – 210 s.

⁷ Köçərli, İ.T. Aşığı sənəti: musiqili-poetik janrlar / İ. Köçərli. – Bakı: Avqust, – 2010. – 218 s.

⁸ Rəhimbəyli, N.R. Azərbaycan dastanlarının melo-poetikası (“Aşığı Qərib” dastanı əsasında / N.R.Rəhimbəyli – Bakı: Şərq-Qərb, –2009.–536 s.

⁹ İmamverdiyev, İ.C. Azərbaycan aşığı ifaçılıq sənətinin səciyyəvi xüsusiyyətləri (Qərb bölgəsi üzrə) / İ.C. İmamverdiyev. – Bakı: Şirvanəşr, – 2004. – 138 s.

¹⁰ Керимов, А.К. Таузская школа ашыгов Азербайджана: / Автореферат дис. кандидата искусствоведения. / – Баку, 1995. – 22 с.

¹¹ Kərimov, H.V. Borçalı aşığılarının musiqi yaradıcılığı / H.V. Kərimov. – Bakı: ADMİU, – 2019. – 280 s.

¹² Məmmədova, H.V. Tarixi-qəhrəmanlıq mövzulu aşığı havalarının musiqi dilinin təhlili (metodik vəsait) / H.V. Məmmədova. – Bakı: ADPIU, – 2014. – 54 s.

¹³ Tufekçi, N. Aşıqlarda Müzik Problemler // Türk halk müziginde çeşitli görüşler / Derleyen Salih Turhan. – Ankara: Kültür Bakanlığı, – 2000, – s. 227-243.

¹⁴ Şenel, S. Türk Halk Musikisinde “Uzun Hava” Tanımları və Bu Tanımlar Etrafında Ortaya Çıkan Problemler // Türk halk müziginde çeşitli görüşler / Derleyen Salih Turhan. – Ankara: Kültür Bakanlığı, – 2000, – s. 55-81.

(“The Book of Dede Gorgud”). The issues related to the music culture in the epic “Kitabi-Dede Gorgud” were highlighted in the scientific works by Z.Safarova, F.Khaligzadeh, A.Najafzadeh, G.Mirzaoglu and other experts. The problem of “Ashug music and composer’s work” has not been neglected by musicologists. Elmira Abasova¹⁵, Izabella Abezgauz¹⁶, Semyon Korev¹⁷, Zemfira Gafarova¹⁸ and others played a great role in the study of U.Hajibeyli’s opera “Koroglu” in this context.

The research object and subject. The object of the research is the musical-synergistic processes of the Azerbaijani heroic epos. Based on this context, the subject of the research can be defined as the manifestation of the principle of self-organization, which is characteristic of the musical layer of the epos. The principle of self-organization, which ensures the functionality of the epos in the diachronic context, was manifested in the following forms in the epic texts belonging to different historical periods:

- in the role of fluctuations in the development of music-epic texts;
- at modus of interphase transition and bifurcation in the process of nonlinear development of epic songs;
- in the reflection of principles of self-similarity (fractality) in the structure of epic songs.
- in the interactions of epic art examples with the environment, existing historical and social conditions;
- in the formation and development of a some concept in the epic discourse;
- in the formation of certain frames arising from the semantic characteristics of concepts.

¹⁵ Абасова, Э.А. Опера «Кероглу» Узеира Гаджибекова / Э.А. Абасова. – Баку: Азернешр, – 1966. – 57 с.

¹⁶ Абезгауз, И.В. Опера «Кероглы» Узеира Гаджибекова. О художественных открытиях композитора. / И.В. Абезгауз. – Москва: Советский композитор, 1987. – 232 с.

¹⁷ Корев, С.И. Узеир Гаджибеков и его оперы / С.И. Корев. – Москва: Музгиз, 1952. – 93 с.

¹⁸ Кафарова, З.Г. «Кероглу» Узеира Гаджибекова / З.Г. Кафарова. – Баку: Язычы, – 1981. – 166 с.

Research aims and objectives. The study of the principles of self-organization of the musical layer of the Azerbaijani heroic epos in the context of the synergetic paradigm, determination of their role and significance from a diachronic point of view is the main aim of this dissertation. In order to achieve the aim, the following objectives have been identified:

- to study the Azerbaijani heroic epos as an artistic system developing on the basis of the principle of self-organization of the musical layer;

- to apply some methodological principles of synergetics, which are of great importance in the modern scientific paradigm, in the field of ethnomusicology in order to reveal the peculiarities of the development of nonlinear dynamics of the epos;

- to investigate the main object of research as an open system existing in a state of constant energy exchange with the environment, historical and social context;

- to determine the bifurcation modus and interphase transition in the development of nonlinear dynamics of the musical layer of the Azerbaijani heroic epos;

- to determine the role of the principle of fractality or scale invariance in the structure of the epic songs we have analyzed;

- to reveal the characteristic features of individual concepts and their musical layers, which play the role of attractors throughout the development of the heroic epos;

- to characterize the development of the Azerbaijani heroic epos as an continuous process, ethno-cultural integrity, inspired by the modern scientific paradigm;

- to determine the conceptosphere of the Azerbaijani heroic epos and to investigate its manifestation in U.Hajibeyli's opera "Koroglu".

Research methods. The investigation of the self-organization processes of the Azerbaijani heroic epos requires the complex use of various scientific methods. The methods of some interdisciplinary directions, which are an important component of the modern scientific paradigm, can be considered the core of the dissertation's methodological base. The synergetics, which emerged as a result of

the harmonization of various scientific fields, was the main methodological source in the study of the development regularities of the Azerbaijani heroic epos. The theoretical ideas and provisions of scientists who played a great role in the formation of the synergistic paradigm were used in the development of the topic. So, the concepts of nonlinearity, fractal, bifurcation, etc. put forward in the studies by Herman Haken (*Hermann Haken*)¹⁹, Ilya Prigogine (*Ilya Prigogine*)²⁰, Sergey Kurdyumov (*Сергей Курдюмов*)²¹, etc. are of particular importance in the scientific-theoretical and methodological basis of our research work.

Besides the basic principles of the synergetic paradigm, cognitive task methods also play an important role in the methodological basis of the research. Ludwig Wittgenstein (*Ludwig Jozef Johann Wittgenstein*)²², Anna Vejbicka (*Anna Wierzbicka*)²³, Yuri Stepanov (*Юрий Степанов*)²⁴ and other scholars' views on concept theory are of particular importance in the methodological basis of the research work. The concept of frame, which has various interpretations in the scientific literature, is interpreted as a structural manifestation of knowledge based on the studies by Leonard Talmy (*Leonard Talmy*)²⁵, Natalya Strenyova (*Наталья Стренева*)²⁶ et al.

Analytical methods adopted in ethnomusicology were used in the research process. The theoretical provisions of scientists who

¹⁹ Хакен, Г.К. Синергетика / Г.К. Хакен. – Москва: Мир, – 1980, 404 с.

²⁰ Пригожин, И.Р. Конец определенности. Время, хаос и новые законы природы / И.Р. Пригожин. Ижевск: НИЦ «Регулярная и хаотическая динамика», – 2000. – 208 с.

²¹ Князева, Е.Н. Основания синергетики. Синергетическое мировидение / Е.Н. Князева, С.П. Курдюмов. – Москва: КомКнига, –2005.–240 с.

²² Wittgenstein, L.J.I. Philosophical investigations/ L. Wittgenstein. UK: Wiley–Blackwell, –2009. – 592 p.

²³ Вежбицкая, А.Т. Семантические универсалии и описание языков / Вежбицкая А.Т. – Москва: Языки русской культуры, – 1999. – 790 с.

²⁴ Степанов, Ю.С. Константы: Словарь русской культуры /Ю.С. Степанов. – Москва: Академический проект, –2004. – 991с.

²⁵ Talmy L. Rubber-sheet cognition in language// Papers from the regional meeting of the Chicago linguistic society Chicago, –1977, v. 13, p. 612-628.

²⁶ Стренева, Н.В. Понятийный потенциал термина «фрейм» // Вестник ОГУ, 2009, № 11 (105), с. 49.

played an important role in the development of ethnomusicology, especially the scientific principles of the works by Alan Merriam (*Alan P. Merriam*)²⁷, John Blacking (*John Blacking*)²⁸, Rice Timothy (*Rice Timothy*)²⁹, Stephen Blum (*Stephen Blum*)³⁰, Vladimir Goshovsky (*Владимир Гошовский*)³¹, Izaliy Zemtsovsky (*Изалий Земцовский*)³² and others were referred to in the development of the topic. In order to fulfill the objectives of the dissertation, general scientific methods such as systematic, structural-functional, historical-comparative, historical-genetic, modeling are applied. The author of the dissertation uses hermeneutic methods of research, and when necessary, turns to semiological methods of research. The scientific provisions of U.Hajibeyli, A.Eldarova, T.Mammadov, I.Abezgaus, F.Aliyeva, F.Khaligzadeh and others' researches, which were dedicated to the theoretical foundations of Azerbaijani music and the historical processes related to it, were used as a source in the dissertation.

Main defended points:

- The use of the conceptual methods of the synergetic paradigm revealed the unbreakable bonds between the different stages of the Azerbaijani heroic epos and made it possible to evaluate it as a unique process and artistic phenomenon operating on the basis of the principles of self-organization and nonlinearity;

- As a result of dissipative processes, certain stable formulas and structures were formed in the early epic works, which are closely related to the ritual-mythological system;

²⁷ Merriam, A. The anthropology of music / A. Merriam. N.Y. Evanston: Northwestern University press, –1964. – 358 p.

²⁸ Blacking, J. Ethnomusicology / J. Blacking. – New-York, 1992. – 400 p.

²⁹ Rice, Timothy. Ethnomusicology: a very short introduction. / T.Rice – Great Britain: Ashford Colour Press Ltd, –2013. – 168 p.

³⁰ Blam, S. “Şah Xətai” ad və janr kimi // “Muğam aləmi” Beynəlxalq elmi simpoziumun materialları. – Bakı, – 2009, – s. 79-83.

³¹ Гошовский В.Л. Фольклор и кибернетика // – Москва: Советская музыка, – 1964, №12, – с.83-89

³² Земцовский, И.И. Антропология музыкального существования / И.И. Земцовский. – СПб: Композитор, – 2023. – 528 с.

- The cognitive approach to the epic “Kitabi-Dede Gorgud” made it possible to reveal concepts such as “savaş” (“battle”), “öyğü” (“panegyric”) and “qutsallıq” (“holiness”) in meaning-making process of its boylar (a part of the epic). Based on the theoretical principles of frame semantics, it was put forward that a system of means of expression corresponding to each concept was gradually formed;

- The music genres, prosodic and articulatory features of the boy texts in “Kitabi-Dede Gorgud” show the richness of medieval Turkic musical culture;

- Investigating the issues related to the topic and conceptual circle of epic “Kitabi-Dede Gorgud” can also provide a basis for the restoration of its musical language.

- The “Koroğlu” hyperconcept, which is an important segment of the Azerbaijani conceptsphere, and the artistic code of epic song, which is its manifestation, can be understood in the context of the mythopoetic system of the Turkic peoples. Based on the comparative analysis of different national variants, the reconstructed general typological model can be considered the genotype of “Koroglu” epic songs;

- The study of the series of “Koroglu” songs from a synergistic point of view revealed the continuous exchange of two factors in the dynamics of its historical development, as in all complex systems. The first factor is related with providing the self-organization mechanism in nonlinear systems, the harmonization of its different levels and the creation of new self-similar objects. The second factor that plays an important role in nonlinear systems is related to dissipation processes. The emergence of new songs in the nonlinear environment of development of the epic “Koroglu” was the result of the interaction of these fundamental factors;

- The “Shah Khatai” hyperconcept, formed in the conflicting socio-social and cultural-spiritual environment of the history of Azerbaijan in the 16th century, is one of the main components of the national conceptsphere. Investigating the series of ashug songs genetically related to the epic “Shah Ismail” provides an opportunity to make certain assumptions about the medieval ashug creativity;

- The manifestation of nonlinear processes, the former fluctuations at the level of modus-intonation and metre-rhythm are typical for the musical language of ashug songs included in the “Shah Khatai” series. At the same time, the principle of fractality performs certain organizing functions in the artistic system of the ashug songs included in this series;

- The principles of self-organization of the Azerbaijani heroic epos were also manifested in Uzeyir Hajibeyli’s works in the first half of the 20th century. The process of reflecting the regularities of the epic metatext in the composer’s works can be interpreted as a cognitive process. The most diverse features of epic thinking have found their original interpretation in the compositional and structural-semantic levels of U.Hajibeylin’s opera “Koroglu”;

- The opera “Koroglu” can be considered a unique example of co-evolution, i.e. the harmonization of complex structures with unique development rates within one artistic system in the context of the history of world music.

Scientific novelty of the research lies in the fact that for the first time, the musical layer of the Azerbaijani heroic epos was studied in the context of the synergetic paradigm, its principles of self-organization were reviewed from a diachronic point of view, and finally, this artistic phenomenon was characterized as a continuous process, a manifestation of ethnosynergy. The main provisions defining the scientific novelty of the work can be summarized as following:

- for the first time, the forms of manifestation of nonlinearity were comprehensively studied, their role in certain bifurcation modus of the development path of the Azerbaijani heroic epos was stated, and their stimulating function in the emergence of a new historical stage was investigated in the dissertation;

- the musical layer of the some examples of the Azerbaijani heroic epos is characterized as a single artistic phenomenon, not in isolation, and the presence of several more important phase spaces from a synergistic point of view has been observed in its development history. As a result of the analysis, the conclusion was drawn that the development was directed towards attractors formed

since ancient times - concepts enriched with new semantic nuances in terms of content in each newly emerging phase space;

- there is an inseparable synergy between the main development stages of the heroic epos and the fateful periods of Azerbaijan's history. Referring to the immanent characteristics of our research object and the periodization principles accepted in humanities, the periodization of the development process of the musical system of the Azerbaijani heroic epos was proposed for the first time;

- the synergistic aspects of the study of the formation period of the heroic epos make it possible to characterize the early creativity of the Turkic peoples as a manifestation of the cognitive process. According to the author's conclusion, certain established patterns and cognitive models have emerged in the nonlinear system of syncretic ceremonies. Ancient Turkic mythological-ritual natural philosophy, anthropogenesis and cosmogenesis views influenced all components of early epic creativity, including the musical element;

- for the first time, the *boyları* (part of the epic) of epic "Kitabi-Dede Gorgud" were studied based on the methodological principles of cognitivism, and considerations related to its conceptual circle were put forward in the dissertation. According to the stated methodological provisions, for the first time an attempt was made to restore the generative model of musical language of one of the episodes of the epic "Kitabi-Dede Gorgud" in ethnomusicology in the dissertation;

- for the first time, the epic songs related genetically to the epic "Koroglu" were presented as a self-organization system, and the problems of their semantic syntax were investigated in the presented scientific work. As a result of the conducted research, the role of two factors (origin of self-similar objects and dissipation processes), which were peculiar to complex systems, in the historical development dynamics of the series of "Koroglu" epic songs was determined. It was concluded that the structure-attractor system in the nonlinear development of the epos was formed as a result of these important factors;

- The structural-typological analysis of the *qol* (a part of the epic) "Koroglu's visit to Erzincan" written by the author of the

dissertation created a basis for understanding some discursive regularities of the heroic epos and the semantic content of epic songs. In the course of reviewing the “Koroğlu songs” series as a single artistic system it was concluded that two basic concepts of the ancient Turkic heroic epos were interpreted here: “savaş” (“battle”) and “öygü” (“panegyric”). The richness of the concept circle of the epic gave impetus to the creation of the “Koroglu” hyperconcept at the level of traditional Azerbaijani musical culture;

- For the first time, the “Shah Khatai” hyperconcept, which is an important component of the national conceptsphere, is defined, and its manifestation forms in ashug creativity are investigated. The study of the series of “Shah Khatai” ashug songs from a synergetic point of view determined the organizing role of the manifestation forms of nonlinear processes at the modus-intonation and metre-rhythm levels of the epic songs;

- for the first time, U.Hajibeyli’s opera “Koroglu” was interpreted as a certain phase of the nonlinear development path of the Azerbaijani heroic epos and a manifestation of the self-organization system in the current dissertation. Approaching the composer’s work from the standpoint of cognitivism made it possible to interpret the opera “Koroglu” as the pinnacle of intertextual dialogue;

- as a result of the analysis, the characteristic concepts and frames of the heroic epos in the opera were revealed. The important role of concepts “öygü” (“panegyric”) and “savaş” (“battle”), which are important elements of the conceptsphere of the Azerbaijani heroic epos, is determined among the semantic units interpreted in the work. According to the obtained conclusion, some universal regularities of the epic musical creativity of the Turkic peoples have found their manifestation in the semantic syntax of the opera. As a result of the comparative analysis of the opera libretto with the epic “Koroglu”, a certain syntagmatic sequence of invariant functions is revealed in the structure of U.Hajibeyli’s work, and some morphological regularities peculiar to the epic discourse are revealed;

- U.Hajibeyli’s opera “Koroglu” was investigated in the context of the modern scientific paradigm and presented as a rare example of

coevolution in the history of music. As a result of the investigation, it was concluded that the historically formed cognitive models of the heroic epos were contaminated at the semantic level of the work by the concepts and frames of European composer creativity. From this point of view, actualizing certain frames of epic art and harmonizing them with European composer techniques can be included in the list of historical innovations applied by U.Hajibeyli.

The theoretical and practical importance of the research lies in the fact that the results and points expressed in the dissertation work can be used as a fundamental methodological basis in future studies related to the epic culture of the Turkic peoples. The materials of the conducted research can be useful in the study of some genres of traditional music creativity, possessing modern theoretical and methodological basis. Taking into account the importance of interdisciplinary directions in the methodological basis of modern humanities and social sciences, it can be stated that as a principle, the methods used in the dissertation cannot be excluded from being used in other relevant fields. It is possible to refer to the materials and results of the research, which were conducted in a broad historical and cultural context, in the fundamental research works to be written on the Azerbaijani conceptosphere and art history. The practical importance of the dissertation is that its certain conclusions and points can be used in the teaching of “Ethnomusicology”, “History and theory of ashug creativity”, “Azerbaijani folk music creativity”, “Fundamentals of Azerbaijani folk music”, “Methodology of musicology”, “Music of Turkic peoples”, “Azerbaijani music history”, etc.

Approbation and use. The author’s monographs “ESEP: Extraordinary Synergy of Epos Paradigms”, “Ascent (Uzeyir Hajibeyli and Ashyg Art: Intertextual Dialogue)”, the textbook “History and Theory of Ashug Studies”, an essay on “Azerbaijani Ashug Art” in Volume I of “Azərbaycan musiqi tarixi”, a number of articles in the “Ozan-Ashug Encyclopedia” were published on the topic of the dissertation. The materials, main sections and scientific results of the dissertation were published in periodical scientific publications included in international abstracting and indexing systems (bases) such as

“Музыкальная Академия”, “Проблемы музыкальной науки”, “Музыка и время”, “Поиск”, “Bulletin of Kyiv National University of Culture and Arts”, “Musiqi dünyası”, “Mədəniyyət dünyası”, “Azərbaycan Dövlət Mədəniyyət və İncəsənət Universitetinin Elmi əsərləri”, “Harmony”, etc., published in local and foreign scientific collections, as well as in the speeches made at XXX and XXXI International Scientific Conferences of the International Society for Music Education (ISME), as well as European League of Institutes of the Arts Teachers Academy (ELIA), International Council for Traditional Music (ICTM), International Conference on European Science and Technology, at the international conferences “The origins and evolution of the literature and music of the Turkic peoples”, at the XIX International scientific-practical conference “Modern music education”, XII, XIII, XV, XVII and XX International scientific-practical conferences “Problems of studying the musical culture of Turkic peoples”, V International folklore conferences “From a common Turkic past to a common Turkic future”, at the International Symposium “Musical Instruments of Turkic-Speaking Peoples”, at the I International Scientific-Practical Conference on “Musical Traditions in a Globalized World”, at the IV International Scientific Symposium “World of Mugham” and in papers presented at a number of other local and foreign scientific meetings.

The name of the institution where the dissertation work was performed. The dissertation was completed at the Department of “Azerbaijani traditional music and modern technologies” of Baku Music Academy named after Uzeyir Hajibeyli.

The total length of the dissertation with a character indicating the length of the structural sections separately. The dissertation consists of an introduction, four chapters, eight paragraphs, a conclusion, a list of references and appendices. As for the length of the structural sections of the dissertation, the introduction consists of 20 pages, 37 111 characters, Chapter I - 59 pages, 110 720 characters, Chapter II - 54 pages, 85 201 characters, Chapter III - 49 pages, 83 887 characters, Chapter IV - 55 pages, 104 308 characters, and “Conclusion” - 17 pages, 30 553 characters. The

total length of the research work consists of 454 417 characters, excluding “List of References” and “Appendices”.

THE MAIN CONTENT OF THE DISSERTATION

The **Introductory** part of the dissertation justifies the relevance and degree of scientific development of the topic, explains its scientific novelty, provides information about the aims and objectives of the research, theoretical and methodological bases, the main defended points, and the theoretical and practical significance of the research.

The first chapter of the dissertation **“Early development stages of the heroic epos as an object of interdisciplinary directions”** consists of two sub-chapters. The first section entitled **“Theoretical and methodological bases of the study of epic thinking in the context of the modern scientific paradigm”** deals with the methodological principles of some interdisciplinary directions of the modern scientific paradigm. It is stated that the deciphering of the principles of self-organization of early epic thinking can be realized, first of all, as a result of applying the methodological principles of synergetics.

The methodological principles of synergetics, which study complex systems developed on the principle of *self-organization*, are being applied in the field of social sciences recently. The main research objects of synergetics – complex structures are open systems existing in a state of constant energy exchange with the environment. One of the fundamental principles of the synergetic paradigm is related to the concept of nonlinearity. According to Ilya Prigozhin, one of the scientists who played an important role in the formation of this scientific field, *“there is no development at all outside of an unsteady state”*³³. Summarizing the opinions expressed on this subject in the scientific literature, it is possible to express the essence of the idea of nonlinearity with the following principles: a) diversity (multivariance) of development paths of the evolutionary process; b) making a choice

³³ Prigogine I.R. The Philosophy of Instability // Futures, Vol.21. № 4, August, 1989, p. 396-400.

among certain alternative directions; c) necessity of evolution; d) dependence of the rate of evolution on the environment³⁴.

The essence of the main idea behind all these principles is that instability and imbalance in any structure act as the main driving force that transforms chaos into order. I.Prigozhin, H.Haken et al., the concept of instability that cannot be explained by the formal analysis methods of the past scientific paradigms based on determinism. as a result of the efforts of scientists, it forms the basis of modern scientific thinking.

The paradigm of nonlinearity, which forms the main line of synergetics, is closely related to the concepts of fluctuation, bifurcation and interphase transition, which are important for this scientific direction. These concepts are directly related to the manifestation of instability observed in nature, science, art and other fields. One of the points of special importance in the methodological basis of our study is the existence of different development options of open space processes based on the nonlinear principle. One of the main components of the synergetic paradigm is related to the concept of fractality. Objects built on the principle of self-similarity or scaling invariance are called fractal objects. The peculiarity of the fractal is that its smallest component is similar to the segments of different levels or even to the structure of the whole composition.

According the author, besides synergetics, the use of some methodological principles of the cognitivism paradigm can be effective when studying the musical language of the heroic epos from a diachronic point of view. The application of concept, topos and frame conceptions, which form the basis of the cognitivism theory in the field of study of early epic creativity, can help to solve many epistemological problems.

The signs of nonlinear way of thinking are clearly observed in the ancient rites, mythological-ritual philosophy and first epic monuments (“Yaradılış”, “Şu”, “Oğuz kağan”, “Köç” etc.) of Turkic peoples. An attempt has been made to highlight the mechanism of self-organization and some manifestations of nonlinearity in the

³⁴ Князева, Е.Н. Основания синергетики. Синергетическое мировидение / Е.Н.Князева, С.П.Курдюмов – Москва: КомКнига, 2005. – с. 45.

Turkic epic thinking of the early ages in this section of the dissertation. This is an extremely important issue for the study of the musical language of the Turkic heroic epos, because it is impossible to study their musical layer without deciphering the general mechanism of self-organization of epic monuments, which is a clear example of syncretism.

There are points that coincide with many provisions of synergetics in Tengrism, the belief system of the ancient Turks. This is especially reflected in the system reflecting the natural philosophical views of the ancient Turks about time and space categories. Concepts of time and space, which were not subject to any limitations from a horizontal point of view, formed the basis of the vertical structure of Turkic archetypal thinking. As it has already been mentioned in the special scientific literature many times, the model of the world was represented by a vertical scheme consisting of three layers in Tengrism, which formed the fundamental concept of shamanism³⁵. This cosmological concept, which was presented in the image of an axis (tree, mountain and tower) at the macroscopic level, was based on the idea of creating communication between all three layers. From this point of view, the functions performed by a human (the sorcerer-shaman) who is a transmitter of cosmic energy can be considered a clear example of creative synergy.

According to the provisions of the “ritual theory” put forward by representatives of the Cambridge school in Great Britain in the 20s and 40s of the 20th century, the roots of epic genres are directly related to ceremonies³⁶. The artistic culture of the Turkic peoples is rich in numerous facts that confirm this idea. The most obvious example of the abovementioned connection would be the correlation “Yugh” ceremony – early epic monuments”. According to M. Seyidov’s conclusion, who investigated the genetic connection of

³⁵ Журакузиев, Н.И. Модель мироустройства в литературе и фольклоре древних тюркских народов // Вестник Евразийского национального университета им. Л.Н. Гумилева. Серия Филология, 2021, №1 (134). – с. 30

³⁶ Ackerman, R. Cambridge ritualists (ritual anthropologists): [Electronic resource] / Oxford Dictionary of National Biography. URL: <https://www.oxforddnb.com/view/10.1093/ref:odnb/9780198614128.001.0001/odn-b-9780198614128-e-95519>

these two artistic events, “*Yugh ceremony covered a wide range of life events and its delivery to the audience from an artistic point of view contributed to the creation of the first epic genre in the Turkic peoples. Therefore, the creativity of Yugh and Dastan became companions*”³⁷. In this regard, it can be stated that the mythological-philosophical content of Yugh and other ceremonies of the Turkic peoples, their semantic load played an important role in shaping the main topos and concepts of early heroic epics.

The cosmological concept of the ancient Turks had a strong influence on all components of their material and spiritual culture, including musical instruments that reflect the “sound ideal” (*Fr. Bose*) of the people. From this point of view, the study of musical instruments of Turkic peoples through system-ethnophonic methods is a valuable source for researching the system of mythic-philosophical views of the Turkic ethnos. In this context, the three levels in the arrangement of the gobuz instrument should not be regarded as a random fact. According to S.Utegaliyeva, a researcher of the traditional music of the Turkic peoples, musical instruments are related to the mountain, which plays an important role in Turkic mythology, due to its structure. So, the timbre-register system of the instruments consists of parts such as “*top (top of the Mountain), middle (intermediate part), foot (foot of the Mountain)*”³⁸ according to the structure of Dagh (Mountain) mythologema. At the same time, the gobuz instrument was also a symbol of the World Tree, which created bond between the three layers of the Tengrism model, its “*sound analogue*”. In this context, the historical-semantic functions performed by the gobuz instrument become more obvious.

Taking into account that the gobuz instrument, which participates in the rendering of the epic works of the Turkic peoples, belongs to the group of fret instruments, we can say that its modus-intonation system can be explained in the context of fuzzy logic. So, it

³⁷ Seyidov, M.M. Azərbaycan xalqının soykökünü düşünərkən/ M.Seyidov. – Bakı: Yazıçı, 1989.– s.365

³⁸ Утегалиева, С.И. Звуковой мир музыки тюркских народов: теория, история, практика (на материале инструментальных традиций Центральной Азии) / С. Утегалиева. - Москва: Композитор, 2013. – с.79

can be assumed most likely that there were already certain established modus of epic rendering in the Middle Turkic period, i.e. in a period of formation of the Oghuzname (the legends of the Turkic people). The process of intonation, which is closely related to the morphology of the instrument, also influences the gobuz frets system, forming a specific intonation zone (N.Garbuzov's term) of each fret. It can be assumed that the intonation development happened more intensively during the transitional phase, which is rich in fluctuations between the frets, and led to the localization process.

The remnants (rudiments) of early artistic thinking still retain their informative load in the semantic content of some epic works. So, according to the author's conclusion, some peculiarities of the musical language of "Bozokhu" ashug song give reason to associate the sources of this sample with Bozoks of Oghuz origin. The peculiarities of the musical language of the song invariance show the important meaning-making functions of the arrow-bow sign, which is one of the most common symbols of the Turkic semiosphere, in its semantic content. The structure of this motif, which is an important semantic theme of the artistic culture of the Turkic peoples, can be interpreted as a manifestation of recursion, which is considered one of the oldest development principles of art. So, the use of the theoretical and methodological principles of synergetics in the study of early epic creativity can be useful for revealing some regularities of epic thinking.

Some problems of musical Gorgud studies are studied in the second sub-chapter of the first chapter entitled **"Synergistic aspects of researching the musical conceptosphere of the epic "Kitabi-Dede Gorgud"**. It is stated that the development of musical Gorgud studies in the context of the modern scientific paradigm can open great perspectives for the investigation of the early and medieval stages of the musical history of the Turkic peoples. The epic "Kitabi-Dede Gorgud", one of the famous epic monuments of the Turkic world, is of great interest in the context of studying the cognitive functions of ethno-aesthetic concepts. According to the author's conclusion, the concepts of "savaş" ("battle"), "öygü" ("panegyric"), "qutsallıq" ("holiness"), etc. were of greater importance in the meaning-making process of boylar. Concepts with different historical memory and

semantic load were harmonized according to the principle of coherence and created a new semantic level in the text of the epic “Kitabi-Dede Gorgud”. Based on the principle of synergetic effect, the system of appropriate means of expression was gradually formed according to each concept. In other words, there was a musical equivalent of each formed concept at certain development stages of the Oghuznames. In some cases, any concept consisting of different modus was interpreted through separate frames. The repetition of some soylamas (narrations) in different boylar of the epic suggests that their musical setting was the same. Each part of the epic “Kitabi-Dede Gorgud” was a large-scale complex composition that included prosodically rich narration, declamation, reciting (recitative), song style (cantilena) vocal performance styles, and genres of instrumental music. In general, the musical genres, prosodic and articulatory features of epic texts, which were reflected in the epic, witness the colorful picture of the medieval Turkic musical culture.

It is possible to restore the metre-rhythmic characteristics of the musical language of the epic “Kitabi-Dede Gorgud” on the basis of the rhythmic setting of the narration, because the narrations are a vivid example of the organic harmony of music and verbal texts. The characteristics of the verbal text of the boylar may also have a certain importance in the process of restoring the melodic-intonation characteristics of the narrations. It can be stated very likely that certain reference tones sounded at the end of each melo-hemistich of the narration eventually converged into the single plane of the syntactic whole (tirade) and created a certain intonation system. Some artistic means of narration were intended to create a voice in the epic “Kitabi-Dede Gorgud”. For example, alliteration at the beginning of hemistich could cause melo-hemistich to start at the same pitch. Some of the problems of restoring the musical language of the epic “Kitabi-Dede Gorgud” can be solved by taking into account the generative grammar of the examples of musical-epic creativity of the Turkic peoples, because *“the epic monuments that have survived to our days in written form can be understood only in a comparative way with the examples of epos that are still performed*

today”³⁹. For example, the regularities of the melodic syntax of a number of epic songs of Azerbaijani ashugs and some aytims (words, sentences) performed in the epic “Alpamish” can play an important role in the recovery of the musical language of one of the frames included in the “savaş” (“battle”) concept.

So, the study of the initial development stages of the heroic epos in a synergistic aspect provides an opportunity to obtain certain information about the sacred, cosmogonic, mythopoetic views and mental characteristics of the Turkic peoples. As a result of the research conducted in the context of the modern scientific paradigm, it becomes clear that certain concepts are of special importance on the semantic level of the epic “Kitabi-Dede Gorgud”. The forms of manifestation of these archetypic cognitive models in the later stages of epic creativity were investigated in the next chapters of the dissertation.

The second chapter of the dissertation **“Principles of self-organization of “Koroglu” epic songs”** consists of two sub-chapters. It is stated in the first sub-chapter **“Historical and cultural context of epic “Koroglu”: at the intersection of mythical consciousness and reality”** that the middle period covering the 10th-16th centuries is of special importance in terms of the emergence of ethnic consolidations from the point of view of the evolution of national thinking in the historical development of the Turkic ethnos. The hegemonic position of various dynasties and confederations and the establishment of individual states were accompanied by intense socio-political, economic and social events during this historical period. The most dramatic moments of the military and political processes happened in all these periods stimulated the activation of the epic memory of the Turkic ethnos. It can be stated very likely that the hyperconcept of Koroğlu, a symbol of the struggle for social justice and equality in the conceptsphere of the Turkic people at these fateful moments, was interpreted by the epic performers of various nations in accordance with a certain time and place. The

³⁹ Жирмунский, В.М., Зарифов, Х.Т. Узбекский народный героический эпос / В.М. Жирмунский. – Москва: ОГИЗ, Государственное издательство художественной литературы, – 1947, – с.4.

hyperconcept of Koroglu, origin of which is related to the mythopoetics of the Turkic peoples and emerged from the intersection of mythological thinking and historical consciousness, reflected the ethnosynergy of the Turkic peoples, their passionate potential vividly.

The deep semantic layers of the epic “Koroglu” are genetically related to the mythopoetic system of the Turkic peoples. Mythical and historical elements, which were contaminated organically in the epic’s semiotic system, influenced its entire artistic system, including its musical language. The semantic content of “Koroğlu” songs is genetically related to the binary oppositions (dual conflicts), vertical space model and other elements inherent in the system of mythological views of Turkic peoples. The comparative study of songs of Koroglu epic on the level of problems related to the cultural and historical context of the epic “Koroglu” lays the foundation for revealing some peculiarities of the musical thinking of the Turkic peoples. In a word, the content of “Koroglu” song should be interpreted in the context of the process peculiarities of meaning-making of the epic, its structural and functional structure. The general typological model reconstructed on the basis of various national variants (Azerbaijani, Turkish, Turkmen) can be considered the genotype of a group of “Koroglu” epic songs. It can be stated from the diachronic point of view that the form built on the principle of contrast has a prototypical characteristic for the series of Koroglu songs. The crystallization of the modus-intonation content of the songs involved in the investigation is observed throughout the composition, which, in turn, influences the form making process. From this point of view, Koroğlu songs can be considered as a manifestation of the existing principle of coherence among different components of the epic music system. As a result of the conducted analysis, it was proved that the musical language of “Koroglu” songs is characterized by nonlinear processes. This is manifested, first of all, on the basis of the important role of fluctuations at the modus-intonation and metre-rhythm levels. The principle of synergetics, like fractality, performs important organizing functions in the musical

structure formed on the principle of nonlinear development of songs involved in the research.

The second sub-chapter is named **“Nonlinear dynamics of development of “Koroglu songs”**. The analysis of examples included in the “Koroglu songs” series allowed to reveal some of their grammatical regularities. The study of “Koroglu songs” from a synergetic perspective also provided a basis for their highlighting from a diachronic point of view. It was found that, as in all complex systems, the role of two factors is more important in the nonlinear system formed by these examples. The first factor is related to providing the internal self-organization mechanism in nonlinear systems, and the second factor is related to dissipation processes. As it is known, as a result of dissipative processes occurring at the micro-level of each complex system, new structures are formed at its macro-level, which is one of the main factors ensuring evolution. The second factor that plays an important role in any complex system is characterized by its multifunctionality. *“It a) directs the evolution towards a new structure-attractor; b) functions as a transition between the mode of rapid development and the mode in which the processes gradually weaken; c) creates coherence between different rapidly developing structures and unites them into a single system”*⁴⁰. From this point of view, when considering the “Koroglu songs” series, the development mechanism of the prototype-model based on it can be compared in a certain sense with the systems operating in the LS-mode. As a result of the analysis, it was concluded that the mechanism of creating new songs related to the epic “Koroglu” can be interpreted as a movement from the main act, which is the diffusion point of nonlinearity, to different structure-attractors – models of individual modus. The series of epic songs related to the epic “Koroglu” has gone through a development path with nonlinear dynamics. As a result of the continuous exchange of LS and HS-modes in the music-epic creativity, various structure-attractors have appeared in the musical language of the epic “Koroglu”. It can be assumed that the peculiarities of some

⁴⁰ Князева, Е.Н. Основания синергетики. Синергетическое мировидение / Е. Н. Князева, С.П. Курдюмов. – Москва: КомКнига, – 2005, с. 64

archetypes typical of early epic creativity were interpreted in the structure of those attractors. According to our research, we can state that the “Koroglu songs” series is mainly based on the two leading concepts of the Turkic heroic epos, “savaş” (“battle”) (“döyüş” (“battle”)) and “yürüş” (“march”) topos) and “panegyric”. Although each of the mentioned concepts has a certain semantic circle and a characteristic frame, the main value of order that ensures their uniqueness is related to the metre-rhythmic sphere. So, the “döyüş” (“battle”) topos is characterized by a recitative-declamation (*senza misura*) style with a free metre and rhythmic development. 6/8 time in the “öyğü” (“panegyric”) concept acted as a scale value, and 2/4 time in the “yürüş” (“march”) topos. At the same time, the melopoetic elements (*eydirmə, qaytarma*) observed in some “Koroglu” songs and built on the intonema “ahu-zar” (“crying”) (one of the word combinations included in the lexicon of the epic “Koroglu”) show the contamination of the “savaş” (“war”) concept with certain slots of the “ağı” (“elegy”) cognitive model in these examples. Summarizing all these considerations, it can be concluded that besides other concepts, the archetypal features of “Yugh” ceremonial poetics were interpreted at the artistic level of the epic “Koroglu”, which is one of the main factors determining the rich musical semantic content of the epic monument that we have included in the analysis. So, according to the conducted research, it is possible to conclude that the epic “Koroglu”, distinguished by the polysemy of the musical language, is one of the bright manifestations of the processes of self-organization in the historical view of the Azerbaijani heroic epos.

The third chapter of the dissertation called **“Shah Khatai: from term to hyperconcept”** consists of two sub-chapters. It is stated in the first sub-chapter entitled **“Forms of the manifestation of the hyperconcept “Shah Khatai” in the Azerbaijani spiritual and cultural level”** that the 16th century is one of the periods rich in contrasting processes in the Azerbaijani centuries-old history. A complex hyperconcept such as “Shah Khatai” was formed, which gathers all the knowledge, feelings and associations (memories) related to Shah Ismail Khatai, in the new socio-historical and cultural-

spiritual context created during this period. Important cultural information and national-mental features are preserved in the deep semantic layers of this concept, distinguished by its polysemy. Besides other archetypes, the typical concepts and frames of the Oghuz epic tradition were also included in the composition of the “Shah Khatai” hyperconcept. Of course, the ancient concepts that became relevant in the new socio-historical conditions were mixed up in a complex hyperconcept and acquired additional semantic shades.

The “Shah Khatai” hyperconcept has manifested somehow in various fields of Azerbaijani culture and art. According to our conclusion, the formation of this hyperconcept, which is one of the important units of the Azerbaijan conceptosphere, is directly related to Shah Ismail Khatai’s works. The concept of “qutsallıq” (“holiness”), which is characteristic of the ancient Turkic heroic epic, was enriched with new semantic shades in works by Shah Ismail Khatai, who was called the “Great Sufi” in the sources of that period. The cornerstone of Shah Khatai’s life credo, which was manifested in all areas (political-social, religious-ideological, or literary-artistic) of his activity, was a conceptual semantic theme as “We are faithful servants of the imam; Martyrdom is our sign of heroism”. In this regard, it is no coincidence that the concepts of “qutsallıq” (“holiness”) and “savaş” (“war”) were often contaminated in the hyperconcept related to Khatai’s name.

As a result of the research, it was concluded that the term “Shah Khatai” was first applied to a frame based on a certain metre-rhythmic modus of ramal bahri in the context of traditional music. If we take into account the creation of the Diwani poetry form and the ashug songs of the same name in the 16th century, during Shah Ismail Khatai’s reign, the chronotope of the abovementioned frame can be specified as “16th century, Hometown-Gizilbash”. The defined frame is manifested in the modern traditional Azerbaijani music in the mugham gusha (part) of “Shah Khatai” and in the ashug song of “Ayag Diwani”.

In the history of the development of Azerbaijani epic creativity, the Khatai stage can be compared to a bifurcation modus in a certain sense, because in general, the art of ozan-ashug began to develop in a completely new way since this period. The ozan-ashug artistic

system, enriched with irfani and tasawwuf concepts, entered the next stage of development during this period. When characterizing this historical period in a synergetic context, it can be concluded that this stage, which functions as a scale value, was one of the main point that ensured the inimitable and uniqueness of Azerbaijani ashug art as a whole.

One of the brightest and richest embodiment forms of the “Shah Khatai” hyperconcept in ashug creativity coincides with Ashug Gurbani’s creativity. It is typical that composing most of the songs included in the series of “Shah Khatai” ashug songs in the epic tradition up to our modern times is associated with Ashug Gurbani’s creativity.

It is stated in the second subchapter of the third chapter entitled **“Nonlinear development dynamics of ashug songs associated with the “Shah Khatai” hyperconcept”** that epic “Shah Ismail”, containing various historical and semantic layers and distinguishing by its polygenesis, is an epic work with its own songs, like epic “Koroglu” and epic “Asli-Karam”. It is no coincidence that Shah Ismail Khatai himself, his father Sheikh Heydar and his brother Sheikh Sultan Ali are defined as the denotations of “Shah Khatai”, “Heydari” and “Sultani” songs, the Ottoman Turks are defined as the designator included in the series of “Shah Khatai” ashug songs in the epic memory to this day. The abovementioned facts are of great interest in term of examining the musical language of the Azerbaijani heroic epos from the diachronic aspect. On the other hand, the mentioned examples can be considered a significant point in terms of creating “musical portraits” of historical figures in traditional music.

As a result of the analysis, it is clear that nonlinear principles perform important organizing functions in the intonation development of the songs included in the series of “Shah Khatai” ashug songs. The dramaturgical development of the modus-intonation layer of a number of ashug songs involved in the analysis allowed to draw a parallel between the characteristic processes of the LS-mode to a certain extent. At the same time, as a result of the analysis, it is clear that the logical basis of the modus structure of most of the songs included in the series of “Shah Khatai” ashug

songs is certain intonation relationships arising from fluctuations. So, we witness the organizing role of nonlinear principles once again in the modus-intonation dramaturgy of ashug songs.

The principles of nonlinear development also perform organizing functions in the metre-rhythmic arrangement of the ashug songs included in the “Shah Khatai” series. The comparative analysis between “Heydari” ashug song and “Osmani” zarbi-mugham allows to conclude that the metre-rhythmic arrangement of the epic music example is based vividly on nonlinear development principles.

The role of metre-rhythmic features is not small in the creation of the unique semantic shades of ashug songs included in the “Shah Khatai” series. For example, according to the obtained conclusion, one of the representative features of the concept of “savaş” (“battle”) in the musical language of “Osmanli Diwani” song is related to its metre-rhythmic layer. That result was obtained as a result of a comparative analysis of the main metre-rhythmic formula of the song with the rhythmic features peculiar to other genres of Azerbaijani music.

The principle of fractality plays an important role in the structure of the ashug songs included in the “Shah Khatai” series. According to our research, fractality performs a certain organizing, form-making function in the artistic system of songs formed according to the principle of nonlinear development. The principle of self-similarity manifests in different forms in the songs that we are involved in the analysis.

The examples included in the series of “Shah Khatai” ashug songs are also of great interest in the context of the cognitive paradigm. For example, some features of the ethnic way of thinking are manifested in the deep layers of the structure of “Shah Ismaili” songs. So, the development of the intonation form of the song is related to the principle of the gradual enrichment of a certain intonemas, which performs the core function, with new turns. The development principle of the intonation form of the instrumental entry of the “Shah Ismaili” song is compared with the lexical-grammatical rules specific to the group of agglutinative languages, to which the Azerbaijani language belongs, in this section of the dissertation. It is

assumed that the linguistic principle of agglutination is reflected in the intonation structure of the analyzed song.

So, the series of “Shah Khatai” ashug songs, which are distinguished by its rich historical semantics, modus-intonation and nonlinear development principles at the metre-rhythmic level, constitute a special stage in the history of the development of the Azerbaijani heroic epos.

The fourth chapter of the dissertation is devoted to the analysis of the opera “Koroglu” by U.Hajibeyli. The chapter **“Uzeyir Hajibeyli’s opera “Koroglu” as a manifestation of ethnosynergy”** consists of two subchapters. The first sub-chapter entitled **“Cultural and historical context of Uzeyir Hajibeyli’s opera “Koroglu”** shows that the national and spiritual synergy of the Azerbaijani people and the traditions of its heroic epos in the 20s and 30s of the 20th century were manifested in U.Hajibeyli’s works. The composer’s opera “Koroglu” is a reflection of the inner national and liberation struggle taking place in Azerbaijan at that time. The manifestation of ashug music in U.Hajibeyli’s works can be characterized as an intertextual dialogue in the context of the modern scientific paradigm. Characterizing this process from the perspective of the broad historical development of Azerbaijani culture, it can be suggested that the abovementioned intertextual dialogue played an exceptional role in the formation of the unique style of the national school of composer. The manifestation of ashug creativity can be interpreted as a process of cognition in U.Hajibeyli’s works. As a result of this mental process with nonlinear dynamics, deeper regularities of epic creativity and various cognitive models found their interpretation in the composer’s works gradually. Elements from form, metre-rhythm, intonation-modus, agogical resources to historically formed topos and space-time epic categories, which are peculiar to ashug creativity, are reflected in this cognitive scheme. U.Hajibeyli’s opera “Koroglu” was the culmination of the intertextual dialogue observed in the composer’s works. The interpretation of the unique aspects of epic art took place on a completely new artistic level, on a higher level of the cognitive process in this work. The archetypal regularities of epic creativity

played an important role in the meaning-making process of the “Koroglu” opera. The peculiarities arising from epic thinking have manifested at different levels of the opera work. The structural-functional analysis of the epic “Koroglu” and the opera libretto written by the author of the dissertation revealed a certain syntagmatic sequence of invariance functions in their structure. Besides this, some morphological regularities peculiar to the epic discourse have been revealed on the literary basis of the opera. At the same time, it is concluded that the opera libretto has narrative features that differ from the structure of the epic. We can mention the intensity of text production, which leads to a considerable tension of the conflict, the dynamization of the tempo-rhythm as a result of the contamination of syntagmas, etc. among them.

The second sub-chapter is called **“The interpretation of epic cognitive models in U.Hajibeyli’s “Koroglu” opera”**. Based on some methodological principles of the modern scientific paradigm, the analysis made it possible to reveal the manifestation of the characteristic concepts and frames of the heroic epos in the musical language of the “Koroglu” opera. According to our conclusion, döymə (shikaste) was one of the frames that played an important role in the formation of the musical style of the opera. The döymə frame in the musical material of the “Koroglu” opera is distinguished by its diversity. In order to create the “color of ashug music” in the work, the composer used the characteristic peculiarities (first of all, the two-level structure of the metre-rhythmic element is intended) of that frame directly or indirectly.

The historically formed conceptosphere of the heroic epos on the semantic level of the opera plays an organizing role. Concepts such as “öyü” (“panegyric”) and “savaş” (“battle”), which are important elements of the conceptosphere of the Azerbaijani heroic epos, have a special place among the semantic units interpreted in the work. It is evident from the observations that separate concepts of epic creativity are reconciled in some fragments of the opera. The universal regularities of the epic musical creativity of Turkic peoples found their manifestation in the semantic syntax of the opera. Based on our research, it can be stated that the general typological model of

the Koroglu epic songs of the Turkic peoples is based on the leitmotif of the revolted people, which has an important semantic load in the opera. It can be argued in the context of the methodological principles of modern musicology that the first theme of the Overture is actually a bright example of the reduction of the “Koroglu” music-epic metatext, distributed in numerous national and individual variants. In addition, the first segment of the opening theme of the Overture can be considered a unique example of the manifestation of fractality in music. First of all, it should be emphasized that the foundation layer of that segment is built on the sounds of the Shah parda root of the saz. It is interesting that these sounds are symmetrically located in the initial, middle and final positions of the first segment of the entry. Some segments of the general tonal plan of the overture (introduction – c-shur, auxiliary – g-bayati-shiraz, coda – B), as well as the main syntagmatic axis of the movement from c-shur to B-major are programmed in the foundation layer of its first eleven bars. Thus, summing up our observations about fractality, we should note that the principle of scale invariance, which is typical for traditional love airs, also manifests itself at the point-intonation level of the Overture of the "Koroglu" opera.

The intersection of two historically formed types of musical thinking (East and West), two different systems of musical-expression means is of special importance in the meaning-making process of the “Koroglu” opera. From this point of view, it is possible to find very interesting examples about the contamination of attractors of different artistic systems of the world music culture in the “Koroglu” opera. For example, the contamination of the “marş” (“march”) genre of Western music with the “yürüş” (“march”) topos, which is one of the constituent parts of the “savaş” (“battle”) concept, took place on the basis of the leitmotif of the victorious nation, which is of great importance in the semantic level of the opera. From this point of view, the opera “Koroglu”, which reconciles the concepts of the ozan-ashug art with the concepts of European classical music, is a bright example of co-evolution in the history of world music.

The study of the manifestation forms of ethnosynergy at the huge level of the Azerbaijani heroic epos is summarized, the main provisions on the complementing all the constituent parts of its complex structure, which is developed on the basis of the principle of self-organization, are brought to attention, and the idea is emphasized that the use of the basic concepts of the synergetic paradigm opens new horizons for the evaluation of epic music as an artistic phenomenon in the **conclusion** part.

The phase space of each important and fateful moment of the centuries-long development history of the Azerbaijani heroic epos was distinguished (in a synergistic sense) by the variety of alternative development paths. As a result of the conducted analysis, it was concluded that as a rule, the development was directed towards attractors that have been formed since ancient times - concepts enriched with new semantic shades in terms of content in each new phase space. This revealed regularity was one of the main factors that ensured the traditionality and unbreakable development of the musical element of the Azerbaijani heroic epos.

If we approach retrospectively the main phase space of the development way of the musical element of the Azerbaijani heroic epos, we will see the following picture:

- the formation of certain concepts (“savaş” (“battle”), “öyğü” (“panegyric”), “qutsallıq” (“holiness”), “ağı” (“elegy”), etc.) that act as attractors in the later stages of the development of the heroic epos in the epic “Kitabi-Dede Gorgud”, which is the peak of early epic creativity;

- manifestation of some of these concepts and enrichment with new topos in “Koroglu” epic;

- their actualization and contamination with various cognitive models in the 16th century;

- coevolution of the ancient concepts of the Turkic world with completely different artistic systems in the 20th century.

The time-space association (chronotopes) of the main concepts of the conceptosphere of the Azerbaijani heroic epos coincides with the important moments of the public life of the people, its passionarity and spiritual history. As a result of these considerations,

we come to the conclusion that there is an unbreakable synergy between the main development stages of the Azerbaijani heroic epos and the fateful periods of Azerbaijan's history.

Taking into account the immanent peculiarities of the musical language of the Azerbaijani heroic epos and the periodicity accepted in the humanities, the main stages of the development history of our research object can be presented as following:

1. The most ancient Turkic period – from the fourth millennium BC to the fifth century AD (myths, creature epics, etc.);
2. Ancient period – 5th-10th centuries (the epic “Kitabi-Dede Gorgud” and oghuznames);
3. Middle period – 10th-16th centuries (“Koroglu” epic, etc.);
4. The new era – the beginning of the 16th-20th centuries (“Shah Ismail” epic, etc.);
5. The most recent period – the period after the first decade of the 20th century (U.Hajibeyli's “Koroglu” opera, etc.)

In the context of the synergetic paradigm, it is possible to interpret the endless semantic level of the Azerbaijani heroic epos as a bright manifestation of the universal principle such as fractality. So, the conceptsphere of the Azerbaijan heroic epos, which takes its sources from the Proto-Turkic mythology, manifested in the Dede Gorgud's boylar (parts of the epic) in the ancient Turkic period, is enriched with new semantic shades in various epics in the following important historical periods, and finally, operates in coherence with different artistic systems starting from the 20th century can be considered a fractal object based on the principle of scale invariance.

It is possible to summarize the results of the research conducted on the main stages of the development history of the research object of the dissertation in this way:

- The synergetic aspects of the study of the formation period of the heroic epos make it possible to characterize the early creativity of the Turkic peoples as a manifestation of the cognitive process. As a result of applying the methodological principles of the synergistic paradigm, it is possible to form a certain scientific-theoretical idea about the signs of the nonlinear way of thinking peculiar to the ancient rites and mythological-ritual philosophy of the Turkic

peoples. The sacred, mythological views and mental peculiarities of the ancient Turks had their influence on all the components of their spiritual culture, including musical instruments. The signs of early artistic thinking still retain their informative load in the deep semantic layers of some epic musical examples (for example, “Bozokhu” song);

- The epic “Kitabi-Dede Gorgud”, which formed an important stage of the Azerbaijani heroic epos, is a complex artistic system that combines the cognitive models of the ritual-mythological system and the ethno-aesthetic concepts of later historical periods based on the principle of coherence. Each boy (a part of the epic) of this monumental epic work was a large-scale complex composition that included prosodically and articulatorily rich narration, declamation, reciting (recitative), song style (cantilena) vocal performance styles, and instrumental music genres. In general, the musical genres and prosodic features of the boylama (narrations) reflected in the text of the epic “Kitabi-Dede Gorgud” show the richness of medieval Turkic musical culture;

- Based on the provisions of frame semantics, we can say that certain situations and characters of boylar have become aligned with a certain structure – a frame over time. As a result of the synergetic effect during the narration of the boylar, individual topos came into contact with different means of expression and gave impetus to the development of concepts (“savaş” (“battle”), “oygü” (“panegyric”), “qutsallıq” (“holiness”), etc.) of great importance in the meaning-making process of the epic “Kitabi-Dede Gorgud”. It can be said with great probability that there was a shaped musical equivalent of each concept at certain development stages of oghuznames;

- Considering issues related to the themes and conceptual range of the epic also lays the foundation for reconstructing its musical language. This factor is extremely important for the study of the musical language of the Turkic heroic epos, because it is impossible to study the musical layer of epic monuments, which are a vivid example of syncretism, without deciphering the general mechanism of self-organization and the conceptsphere;

- Verbal text of the epic “Kitabi-Dede Gorgud” and some meter-rhythmic regularities of the ancient Turkic poetry in a wider context, its self-organization principles serve as one of the main guiding factors in reconstructing the musical language of the epic “Kitabi-Dede Gorgud”. The phonetic, morphological, syntactical, etc. features of the soylama (narrations) in the complex artistic system of boylar (parts of the epic) began to develop on the same level, harmonizing with the musical element based on the principle of coherence;

- As a result of our research, we have come to the conclusion that the rhythmic breathing present in each melohemistich of soylama (narration) and the stress foot formed as a result of it acted as a value of order. Taking into account the role of the subordination principle in nonlinear systems, it can be stated that the abovementioned factor played a decisive role in the formation of epic melodica. Composing syllable measure and corresponding new songs in the context of ancient Turkic poetry with alliteration, which is characterized by the inequality of syllables, can be synergistically described by the following equation:

$$N \approx \frac{\beta - \sigma}{\beta - \sigma - 1}$$

β – indicator of syllabic freedom, which is a manifestation of nonlinearity, and σ – the diffusion modus, i.e. the cesure of each stress foot in the given formula. We can put forward such an idea that the development towards certain attractors (8-syllable; 11-syllable poems) took place as a result of wandering around a fixed syllable during the musical performance of oghuznames;

- It is also possible to solve the problems of restoring the musical language of the epic by taking into account the peculiarities of the generative grammar of the samples of the musical-epic creativity of the Turkic peoples. According to the stated methodological provisions, for the first time an attempt was made to restore the generative model of musical language of one of the episodes of the epic “Kitabi-Dede Gorgud” in ethnomusicology in the dissertation;

- Concepts and topos with different historical memories, mythical and historical elements mixed together and influenced all its constituent parts, including the musical layer in the self-organization system of the epic “Koroglu”, which was an important stage of the Azerbaijani heroic epos. The code of the semantic syntax of the epic songs genetically related to the epic “Koroğlu” can be understood only in the context of the binary oppositions and the vertical model of space inherent in the mythopoetic system of the Turkic peoples;

- The morphological analysis of the “Koroglu’s visit to Erzincan” qol (part of the epic) written by the author of the dissertation revealed some discursive regularities of the heroic epos. According to the obtained conclusion, the structural and typological analysis of the epic text can help to reveal the semantic content of the performed epic songs to some extent;

- The structural and typological analysis of the series of “Koroglu” songs allows to interpret them as a single artistic system with certain grammatical regularities. Based on the comparative analysis of Azerbaijani, Turkish and Turkmen variants, the restored general typological model can be considered the genotype of “Koroglu” epic songs;

- When considering the dynamics of the historical development of “Koroğlu” songs from a synergetic point of view, it was concluded that nonlinear principles are of special importance among the functional features of this melotype, which is a vivid example of the musical thinking of the Turkic people. According to the obtained conclusion, as a result of dissipative processes occurring at the micro level of the archetype of “Koroglu” songs, new structures (songs) were formed at the macro level of the system at a certain stage of development. At this time, the main act, which is considered the central segment of the “Koroglu” general typological model, acted as a bifurcation modus of nonlinear processes;

- The issue of restoration of attractors, one of the urgent problems of modern synergetics, is directly related to determining the value of order in complex systems. The stated provision acted as an important methodological principle in the direction of understanding some aspects of the historical development of

“Koroglu” epic songs. It is very likely that the peculiarities of some archetypes formed in early epic performances were interpreted in a new way in the structure of attractors in the non-linear environment of epic creativity. If we consider the series “Koroğlu songs” as a single artistic system, a huge text, it can be concluded that it was developed mainly on two leading concepts of the ancient Turkic heroic epos: “savaş” (“battle”) (“döyüş” and “yürüş” topos (“battle” and “march” topos) and “öygü” (“panegyric”);

- It is possible to characterize Khatai period as a bifurcation modus in a synergistic sense in the long-term historical development of Azerbaijani epic creativity. As it is known, the Turkic epic creativity, which was associated with the tasawwuf worldview, entered a new stage of development at this historical stage. A complex hyper-concept like “Shah Khatai” was formed in the conflicting socio-social and cultural-spiritual environment of the 16th century Azerbaijani history. One of the symbols of Azerbaijani spirituality, the most important aspects (irfani and heroism) of Shah Ismail Khatai’s personality, who was called by his contemporaries “Sahibi seyf vəl-qələm” (“Owner of Sword and Pen”), found its reflection in this hyperconcept. This hyperconcept, manifested in the form of a semantic paradigm in the expression plan, consists of frames belonging to different historical periods. As a result of our research, we can conclude that the “Shah Khatai” hyperconcept, manifested in mugham and ashug art, is one of the important components of the Azerbaijani musical conceptsphere with an oral tradition;

- Our diachronic analysis in the context of professional Azerbaijani music with an oral tradition has led us to the conclusion that the term “Shah Khatai” was first applied to a frame based on a certain metre-rhythmic mode of ramal bahri in this cultural environment. Taking into account the fact that “Ayag Diwani” (“Osmanli Diwani”) ashug song and diwani poetry form appeared during Shah Ismail Khatai’s reign, the chronotope of the abovementioned frame is defined as “16th century, the Safavid State”. According to the analysis, we have come to the conclusion that in the context of modern Azerbaijani traditional music, that frame is the

basis of the structure of “Shah Khatai” mugham gusha (part) and “Ayaq Diwani” (“Osmanli Diwani”) ashug song;

- Studying the epic songs (“Baş divani”, “Sultani”, “Şah Xətayi”, “Şahsevəni”, “Heydəri”, “Ayaq divani”) organically connected with the “Shah Ismail” epic in the context of the modern scientific paradigm makes it possible to obtain certain information about the medieval ashug creativity. As a result of the investigation of the ashug songs included in the “Shah Khatai” series, the following result was obtained that the musical language of “Baş divani”, “Sultani”, “Şah Xətayi”, “Heydari” and other songs is characterized by the manifestation of nonlinear processes, the formative role of fluctuations at the level of modus-intonation and metre-rhythm;

- The synergy of the Azerbaijani heroic epos, its self-organization principles were manifested at a rich, higher artistic level in Uzeyir Hajibeyli’s works in the first half of the 20th century. The composer’s opera “Koroglu” can be considered the most vivid reflection of the internal national and liberation struggle and resistance that took place in the contradictory conditions of the abovementioned historical period;

- The process of reflecting the regularities of the epic metatext in U.Hajibeyli’s works can be characterized as an intertextual dialogue in the light of the methodological principles of generative grammar. Evaluating this process with complex, nonlinear dynamics as a system of cognitive reactions, it is possible to conclude that gradually, the deeper regularities of epic creativity and various cognitive models found their interpretation in the composer’s works. This cognitive process has gone through a great evolutionary path, starting with the external signs of the epic style and reaching the understanding of the deep regularities of its text production process in U.Hajibeyli’s work. Characterizing the obtained scientific results in a wider cultural and historical context, it can be suggested that the abovementioned intertextual dialogue had a historical role in the formation of the unique style of the Azerbaijani national school of composer. It is concluded that as a result of this intertextual dialogue, the archaic ozan-ashug texts acquired additional shades of meaning,

and the composer's work was enriched with completely new features;

- Looking at U.Hajibeyli's entire creative path from a diachronic point of view, it can be concluded that the composer's opera "Koroglu" was the peak of intertextual dialogue. If we approach this work from the level of a modern scientific paradigm, it should be stated that the composer understood the process mechanism of the epic text production and acted as an interpreter of its regularities at a higher level of the cognitive process in the opera. As a result of the conducted analysis, it is concluded that the most diverse features of epic thinking have found their original interpretation at the compositional and structural-semantic levels of the opera. Referring to some principles of the modern scientific paradigm, an attempt was made to reveal the manifestation forms of the characteristic concepts and frames of the heroic epos in the "Koroglu" opera. According to the author, the research conducted in this method can open new ways in the direction of understanding the artistic and historical code of the "Koroglu" opera;

- A comparative, structural-functional analysis of the opera libretto of the "Koroglu's visit to Erzinjan" qol from the epic "Koroglu", written by the author of the dissertation, revealed a certain syntagmatic sequence of invariance functions in their structure. Besides this, some morphological regularities peculiar to the epic discourse have been revealed on the literary basis of the opera. At the same time, it is concluded that the opera libretto has narrative features that differ from the structure of the epic. It is possible to mention the intensity of text production between them, which leads to a considerable tension of the conflict, the dynamization of the tempo rhythm as a result of the contamination of syntagms, etc.; panegyric

- The cognitive models formed historically in the Turkic heroic epic work are reflected on the semantic level of the opera. If we compare the oral, variable nature of the art of ozan-ashug with an open nonlinear space, we can conclude that the composer's creative research was directed towards structures of relatively stable attractor ("savaş" ("battle"), "öyğü" ("panegyric"), etc.). The unique restoration and actualization of the deep historical and semantic

layers of certain concepts of epic art can be included in the list of historical innovations applied by U.Hajibeyli. The interpretation of the “Koroglu” hyperconcept, which is a symbol of the “struggle” modus in the Turkic conceptosphere, in the composer’s opera is an example of what is said. If we take into account the creation chronotope (the 30s of the 20th century, one of the most tragic periods in the history of the Soviet empire) of the work and, most importantly, the features of U.Hajibeyli’s national ideology, it can be assumed that the revival of the “Koroglu” concept during Stalin’s repressions was a protest against the existing ideology and terrible reality. Already the first bars of the opera’s Overture undoubtedly embodied the invincible spirit expressed in the phrase of Koroglu’s concept “We are the sword of the people and the God”. As a result of the conducted analysis, the conclusion is reached that the main modus-intonation of the leitmotif of the revolted people is the general typological model of the Koroglu epic songs of the peoples belonging to the Turkic Oghuz group. From the point of view of semantic syntax, it is concluded that the first theme of the Overture is a typical example of the reduction of the “Koroglu” music-epic metatext, distributed on numerous national and individual variants;

- The opera “Koroglu” can be considered a unique example of coevolution in the context of the history of world music, i.e. the reconciliation of complex structures (this refers to the art of ozan-ashug and European composer creativity – K.D.) with unique development beats within one artistic system. In this regard, U.Hajibeyli’s historical achievement was that he managed to reveal the mechanism of adaptation of the cognitive models of Turkic epic creativity with European music notation. For example, the total variance, non-tertiary structure and the sonority of their harmonic vertical, the specific techniques of motive division and processing, the uniqueness of the polymetric structure, which are characteristic for all levels of the syntagmatic structure of the ashug songs, formed an integral part of the composer’s individual style. Beginning with U.Hajibeyli, ashug music has become one of the main stylistic elements of the Azerbaijani composer school. If we take into account that the Azerbaijani composer school was in a state of bifurcation during its formation, i.e. at the point

of branching of various possible evolutionary paths, it is safe to say that epic creativity played an important role in achieving the uniqueness of the national musical style.

Concluding the research, it is necessary to emphasize that the Azerbaijani heroic epos, which is a bright reflection of ethnosynergy, is a completed phenomenon of the world cultural heritage. According to the synergetic paradigm, which includes a new concept of the cognitive process of the modern era, it is possible to assume certain information about the current state of endlessly developing systems, the past stages of their evolutionary path and their future state. According to the conclusions reached as a result of the analysis, it can be predicted that the cognitive models of the heroic epos, sources of which are based on the “energetic level” (Pergolesi) of proto-Turkism, and development of which is directed to the infinite future, will appear at fateful moments in the life of the Azerbaijani people and will be one of the main factors that ensure its passionarity.

According to the content of the dissertation, the author’s following works were published:

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