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## ON THE MUSIC-SYNERGETIC PROCESSES OF EPIC ART

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### Abstract

**The purpose of the research** is to reveal in the diachronic aspect some principles of the musical self-organization of the Azerbaijani heroic epic. The research aims also to study some features of the self-organization in the opera "Koroglu" by Uzeyir Hajibeyli. **The research methodology** is aimed at using methods of synergetic paradigm. The notion of non-linearity is a fundamental principle of asynergy. As well as synergetics, the application of certain methodological principles of a cognitive paradigm in the study of the musical language of the heroic epic would also be effective. **The scientific novelty of the research.** The article offered to the attention of readers one of the first experiments on the application of the principles of the synergetic paradigm in the field of ethnomusicology. **Conclusions.** One of the most formidable examples of the Turkish heroic epic, the "Book of Dede Qorqud" was a complex system developed on the principle of self-organization. The synergetic aspects of the study of the period of the early heroic epic allow an initial description of epic performance as a manifestation of cognitive processes. According to the author, the synergetic approach allows us to take a fresh look at the problem of "composer and traditional musical art". In the most generalised form, it can be argued that due to the artist's intertextual dialogue with the epic tradition, centuries-old concepts acquire new semantic shades in the modern historical and cultural context. The Opera "Koroglu" by the founder of the Azerbaijan compositional school Uzeir Hajibeyli is vivid evidence of this.

**Keywords:** synergetic paradigm; self-organization; cognitivism; epic; "Kitabi Dede Korkut"; "Koroglu"; U. Hajibeyli

### Introduction

The art of epic narrators – ashigs (ashuqs) has a special place in the system of ethnic values of the Azerbaijani people. Syncretic in nature, the creativity of ashigs combines elements of verbal, musical, and theatrical arts. Ashigs are the bearers of the most ancient creative traditions of the Turkic peoples. The centuries-old functioning of epic art is a kind of example of autopoiesis (term of H. R. Maturana and F. J. Varela), i.e., a form of existence of a complex system that implies its continuous self-reproduction and self-renewal. Based on this, it can be assumed that a fruitful study of the origins and principles of the development of the epic heritage of each nation is possible only

in the context of the methodological principles of interdisciplinary disciplines, in particular, synergetics.

### Purpose of the article

The purpose of our study is to reveal in the diachronic aspect some principles of the musical self-organization of the Azerbaijani heroic epic. The research aims also to study some features of the self-organization in the opera "Koroglu" by Uzeir Hajibeyli.

### Recent research and publications analysis

The article offered to the attention of readers one of the first experiments on the application of the principles of the synergetic paradigm in the field of ethnomusicology. The methodological principles of synergetics: the study of complex systems that develop from a principle of self-organization, have lately been successfully applied in the social sciences. This is possible, firstly, because, "an eigenvalue of an organizationally closed system can be seen as an attractor of a self-organizing, dynamic system" (Rocha, 1998, p. 342). The complex systems that are the main objects of study in synergetics are open systems that are in a constant exchange of energy with the environment. It is important to note that these exchange processes are observed not only at a system level but also among the different elements within the system.

The notion of non-linearity is a fundamental principle of a synergetics paradigm. According to Ilya Prigogine (1989, p. 397), no development occurs without an unstable state. More broadly, the essence of non-linearity may be expressed through the following principles: a) the diversity (multi-version) of paths of development in evolution; b) selection from alternatives; c) the inevitability of evolution; d) evolutionary speed as dependent on the environment (Knyazeva & Kurdyumov, 2005, p. 45).

The process of evolution in open systems based on the principle of self-organization progresses towards a stable structure known as an attractor. A key concept in a non-linear paradigm is that of fluctuation. Fluctuations, a manifestation of instability, are components of the chaotic processes occurring at a micro level within complex systems. It is important to note that the role of fluctuations increases substantially in the transitional stages of constantly developing systems.

We believe that, as well as synergetics, the application of certain methodological principles of a cognitive paradigm in the study of the musical language of the heroic epic would also be effective. The use of concept theory in studies of early epic creations could help significantly in resolving the many ontological and gnoseological problems. As we know, the concept is central to cognitive linguistics and is defined as a historically-developed unit of thought or mental image. The concept is distinct in having preserved features of different historical periods in its organization, and its inner structure. Eleanor Rosch (1975) concluded that the categorization of objective reality occurs by reference to prototypes, rather than conceptually.

By the same theory, a prototype stands at the very centre of every category and secondary elements stand at its peripheries. Many problems of the prototype theory originate from the classical interpretation of the notion of concept (Wittgenstein, 2001). The term "frame", which is closely connected to the notion of concept, means a "struc-

tured manifestation of knowledge” (Streneva, 2009, p. 62). In this context, certain complex concepts may be expressed in frames.

### Main research material

It is impossible to imagine the early developmental stages of the heroic epic in isolation from the principle of non-linearity. Indications of non-linear thought are clear from the ceremonies of ancient Turkic peoples, their mythological-ritual philosophy and early epic works. The most recent scientific research shows that non-linear thought is characteristic of the deepest layers of culture. The study of ancient and archaic forms of thinking reveals unexpected similarities with the latest ideas of contemporary science.

In early epic creativity, closely connected with a Ritual-mythological system, certain stable formulae and structures emerged. In other words, certain processes of localization occur against a backdrop of dissipation in the non-linearity of the first epic works, and these led eventually to the emergence of an epic schematic. In a sense, this process may be compared to various developments in the open phase of non-linear complex systems. As we all know, events become more intense when the process of development approaches its peak in the LS-mode, which is conspicuous for its severe development (Knyazeva & Kurdyumov, 2005, pp. 202-203). From a diachronic point of view, it may be assumed that in the LS-mode phase, the process of developing proto-heroic musical works grew in intensity and resulted in the emergence of certain stable formulae. Within a semiotic paradigm, this process may be explained as a gradual formation of semantic units corresponding to certain situations in epic narratives. According to research by Lyudmila Shaymukhametova “approaching the language of music, in this case, means recognizing the presence in it of steady intonational characteristics with fixed meanings – lexemes or semantic figures – which in their total aggregate comprise the intonational lexis that represents the objective world and artistic images” (Shaymukhametova, 2017, p. 62). At the same time, various components of proto-epic works became coordinated and began to develop within a single speed-space plane. This coherence resulted in the emergence of early examples of heroic epic that are luminary embodiments of Turkic artistic thought. As a result of critical fluctuations, chaotic phenomena at the highest level were reduced to a limited number of fundamental structures – attractors of epic art. Thus, as a result, the process of reduction of the complex and the formation of simple structures – attractors occurred. Recall that the attractors in the synergetic sense denote certain structures on which self-organization processes in open non-linear media are oriented. In other words, “attractor” is understood as “a relatively stable state of the system, which, as it were, attracts (lat.: attrahere – attract) to itself the entire set of trajectories, the system determined by different initial conditions” (Knyazeva & Kurdyumov, 2005, p. 89). And therefore, it is no coincidence that sometimes attractors are interpreted as the ultimate goals of the evolution of nonlinear systems. A review of the texts of the early Turkic epic allows us to suggest that such fundamental modes for the semantic organization of these monuments as heroic panegyric, and heroic struggle, essentially played the role of certain attractors during the entire further development of epic art.

The mythopoetic formulas and archetypes of the early Turkic epic formed the basis of cognitive models and the monument of ancient Turkic literature “Kitabi Dede Korkut” (7th century). It may be proposed that this epic, the product of a rich early medieval musical culture, reflects some of the themes specific to the various musical genres of the time (military, household, religious and others). Given the role of this monument in the mental space of the Turkic peoples, these cognitive models can be classified as ethno-specific concepts. In this sense, in the musical concept sphere of the epic “Kitabi Dede Korkut”, the phenomena of various chronological sections were certainly associated. Thus, in such important concepts of the monument as “panegyric”, “lament”, and “heroic struggle” one can find historical and semantic connections with the modes of mythical creative work. As a result of the synergetic effect, all these concepts were organically integrated into the semantic space of the epic monument.

It seems that the study of non-linear processes characteristic of the epic “Kitabi Dede Korkut” can shed light on many unresolved problems of epic studies, and more broadly, literary criticism and art history of the Turkic peoples in general. One of these problems concerns the formation of the Turkic syllabic versification *barmag*. In the context of the synergetic paradigm, the mainline of the process of emergence and development of the canonical *barmag* system can be likened to a non-linear environment that allows different paths of evolution. Hypothetically, it can be suggested that in the conditions of early epic discourse, i.e., in the depths of the alliterative system of Turkic verse, the main forms of syllabic versification gradually matured with their corresponding musical types.

A striking example of self-organization is the epos “Koroglu” (16th century), which is an open semiotic system that combines traces of the most diverse historical and cultural layers in terms of time. The originality of this monument also lies in the fact that its archaic layers, reflecting the peculiarities of the mythological consciousness of the Turkic peoples, continued to resonate in the artistic consciousness of all subsequent generations. What traces of the mythology of the Turkic peoples have been preserved by the artistic system of the epos “Koroglu”? Studies of recent decades allow us to state that the entire body of texts of the dastan “Koroglu” (like Homer’s “Iliad” or the Karelian-Finnish epic “Kalevala”) contains a fairly complete picture of the mythological worldview of an entire ethnic group. Without exaggeration, it can be noted that in this image of the Turkic heroic image, the most important ideas of the ethnic group about the spatiotemporal structure of the universe are focused on.

Koroglu... The son of a blind man / light / grave... The very name of the hero, distinguished by polysemanticism, is the key to unravelling the most important mysteries of the archaic worldview. It is possible to understand the whole semantic depth of this image, the elements of mythological thinking hidden in it, based on a system of binary oppositions. The general oppositions in the artistic system of the epic are binary oppositions that describe the structure of space (heaven / earth; top / bottom); time coordinates (day / night; light / darkness) and the space world (air / earth; sun / moon). We emphasize that if the darkness in the cosmogonic system of many, including the Turkic peoples, is a marked element of chaos, then light unambiguously represents the establishment of world order here. Thus, in the context of Turkic mythology, the main goal of the indestructible son of the Sun, Koroglu, who descended from heaven, is the overthrow of Chaos and the establishment of a kingdom of order and justice.

In the light of the musical organization of the epic melodies Koroglu, we would like to focus on the fact that the vertical model of space, reflected in the epic traditional picture of the world, prevails.

All subsequent stages in the development of stories about Koroglu are, in fact, the phenomenon of contamination of myth-making elements with different cultural and historical systems of worldview. Thus, the epos "Koroglu", which takes its origins in the proto-Turkic civilization, is complex contamination of archaic mythological views and real events related to the most diverse layers of history.

Features of the intonation development of the epic melodies of Koroglu are also distinguished by informative richness. In terms of extra-musical semantics, the descending type of melodic melodies of tunes originating from the top source, which, according to the established opinion of scientists, can be considered the most archaic principle of melodic development, can be interpreted only in the system of mythopoetic origins of the Koroglu epic. In this perspective, it is quite possible that the intonational logic of tunes, which originates from the top source, affects all functionally significant sounds in the course of development and ends with a cadence turnover, has the symbol of the Light streaming from the sky fundamental for the semantic plan of the epic. Continuing the chain of analogies, we can also assume that the opposition in the course of the intonational development of the Koroglu melodies of high and low registers represents the binary oppositions sky-earth, top-bottom, and semantically significant for the poetics of the Koroglu epic.

The general typological model of Koroglu's traditional epic tunes, reconstructed on the basis of various national versions, is a certain guideline in scientific research to determine the national origins of Uzeir Hajibeyli's Koroglu opera.

Thus, the principles of musical self-organization of the Azerbaijani heroic epic manifest themselves in the genetic connection of the musical-rhythmic organization of some epic melodies of the "Koroglu" epic with the metro-rhythmic features of "Kitabi Dede Korkut". The heterogeneity of the melopoetic lines of the epic melodies "Koroglu" can be explained by their genetic connection with the principles of the versification of the ancient Turkic literary monuments, which are far from the syllabic principles of versification, characteristic of the later stages of epic poetry. Both the instrumental and the vocal part of the tunes of "Koroglu" are distinguished by non-linear principles of development. We also note that it was the non-linear nature of the generative model of the "Koroglu" melodies that served as the root cause for the emergence of new samples of this type at the subsequent stages of the development of epic art.

The analysis of epic tunes allows us to conclude that the traditional tunes of "Koroglu" are genetically related to certain concepts of the early epic creativity of the Turkic peoples. In the context of the semantic content of the entire genre system of traditional Azerbaijani music, it should be noted that it is the melodies of "Koroglu" that until today remain the most vivid embodiment of the heroic concept.

It is symptomatic that the features of the self-organization of the Azerbaijani heroic epos manifest themselves not only in epic monuments but also in the works of Azerbaijani composers. Considering the centuries-old art of epic storytellers as an open system that has its sources of information exchange with the environment, one can largely understand the mechanism of interaction between such seemingly polar oppo-

site phenomena as epic art and composer creativity. Of course, the full scale of this process cannot be understood outside the context of the most complex cultural and historical phenomena of the early twentieth century. Analyzing the process of interaction between epic art and composer creativity as a non-linear system, we thereby admit the presence of certain bifurcation points in it. In this perspective, it is quite natural to interpret the process of embodying the “epic theme” in the work of the founder of the Azerbaijani school of composers, Uzeir Hajibeyli, as a synergistic system in which the evolutionary movement developed in an aggravated mode. In this sense, by the time of writing the peak work of Azerbaijani classical music – the opera “Koroglu” (1936), a moment of discreteness had come in the composer work, i.e. time to choose possible ways to implement cognitive models of epic music.

The path of Hajibeyli’s cognition of the laws of epic art can be interpreted as a mental process, as a result of which cognitive models were perceived that had a significant impact on the composer’s creative decisions. If we interpret the entire musical and poetic heritage of the Turkic epic narrators as a single text, then it can be argued that, in fact, throughout his entire career, the composer had an intense analytical dialogue with the Metatext. From the point of view of generative grammar, it can be concluded that U. Hajibeyli managed to learn from the inside the laws of the Metatext of epic art and create new texts in the same language.

It is important, that this process of cognition in the composer’s work has gone through an evolutionary path from the implementation of the external attributes of the epic style to the knowledge of the deep patterns of their text formation. A review of both the compositional and theoretical heritage of U. Hajibeyli allows us to unequivocally state that he managed to discover certain cognitive models in epic art. In this cognitive scheme, the concepts of the most diverse levels of epic art were represented, ranging from the features of shaping, metro-rhythm, and modal resources and ending with a system of historically established concepts. If we liken the unwritten, variable epic art to an open non-linear environment, then we can conclude that the composer’s creative search was directed towards a set of relatively stable states – a spectrum of certain structures – attractors.

The process of working on the opera “Koroglu”, the source of the libretto of which was the epic of the same name of the Turkic peoples, can be interpreted in a synergetic aspect as a creative search for certain structures – attractors of epic art. The historical innovation of the composer was a kind of restoration and actualization of certain cultural concepts. The allusiveness of epic thinking and the metaphorical character, for example, of such a concept as “Koroglu”, allowed the composer to revive one of the most heroic images of the Turkic world in the Soviet period under the most severe ideological pressure. All of U. Hajibeyli’s composer work, and especially his opera “Koroglu”, convincingly testify that he, having deeply penetrated the essence and spirit of the fundamental archetypes of the epic art, carried out their re-semanticization in a new historical and cultural context.

In this sense, the historical merit of U. Hajibeyli was the achievement of the principle of coherence within the framework of a single artistic system, i.e. coordinated functioning in time and space of two different phenomena – epic art and composer creativity.

## Conclusions

In summarizing, we note that it is precisely in the features of the non-linear processes of epic art that the explanation of its adaptation mechanism lies, which allows it to be updated in different historical eras. The earliest heroic epics represented an open system that evolved according to non-linear principles of music and constantly exchanged energy with the surrounding environment. One of the most formidable examples of the Turkish heroic epic, the "Book of Dede Qorqud" was a complex system developed on the principle of self-organization. The synergetic aspects of the period study of the early heroic epic allow an initial description of epic performance as a manifestation of cognitive processes. The mechanism of the self-organization of epic art, and the coherent behaviour of its constituent elements contributed to the realization of its artistic system identity in time and space.

In our opinion, the synergetic approach allows us to take a fresh look at the problem of "composer and traditional musical art". In the most generalized form, it can be argued that as a result of the artist's intertextual dialogue with the epic tradition, centuries-old concepts acquire new semantic shades in the modern historical and cultural context. Opera "Koroglu" by Uzeir Hajibeyli is vivid evidence of this. The intersection and contamination in the semantic space of the work of attractors belonging to the most historically and genetically different layers of the world musical art can be interpreted as a manifestation of non-linear processes and limitless potentialities of the phenomena of traditional art. It seems that further studies of the principles of self-organization of epic art can open the veil on many problems of the historical development of artistic culture.

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## ДО ПИТАННЯ МУЗИЧНО-СИНЕРГЕТИЧНИХ ПРОЦЕСІВ ЕПІЧНОГО МИСТЕЦТВА

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### Анотація

**Мета дослідження** – виявити в діахронічному аспекті деякі принципи музичної самоорганізації азербайджанського героїчного епосу. Серед завдань дослідження також вивчення деяких особливостей самоорганізації опери «Керогли» У. Гаджибейлі. **Методологія дослідження** базується на використанні способів синергетичної парадигми. Застосування методологічних принципів когнітивізму також можуть бути ефективними для вивчення музичної мови епосу. **Наукова новизна дослідження** полягає в тому, що воно є одним з перших дослідів застосування методів синергетичної парадигми в галузі етномузикології. **Висновки.** Одна з основних пам'яток тюркського героїчного епосу «Кітабі Деде Коркуд» є складною системою, побудованою за принципом самоорганізації. Дослідження ранніх етапів епічної спадщини в аспекті синергетичної парадигми дає змогу розглядати виконання епосу як когнітивний процес. На думку автора, синергетична парадигма сприяє формуванню нового підходу до вивчення проблеми «усна традиція та композитор». Автор доходить висновку, що унаслідок інтертекстуального діалогу багатомовні концепти епічного мистецтва набувають нових семантичних відтінків. Опера засновника азербайджанської композиторської школи «Керогли» У. Гаджибейлі – яскраве тому свідчення.

**Ключові слова:** синергетична парадигма; самоорганізація; когнітивізм; епос; «Кітабі Деде Коркуд»; опера «Керогли»; Узеїр Гаджибейлі

