ATLAS

INTERNATIONAL CONGRESS ON SOCIAL SCIENCES 7.
23-25 September 2020
Budapest, Hungary



PROCEEDING BOOK

EDITOR
Prof. Dr. Henrietta NAGY
Dr. Ragif HUSEYNOV

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23-25 September 2020 , Budapest/ Hungary

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ATLAS 7th INTERNATIONAL SOCIAL SCIENCES CONGRESS

SEPTEMBER 23-25, 2020

Budapest, Hungary

Tomori Pal College

CONGRESS PROGRAM

Online (with Video Conference) Presentation

Participant Countries:

Turkey, Hungary, Azerbaijan,
Nigeria, Cyprus, India, South Africa, Russia,
Philippine, Ghana

SEPTEMBER 23-25, 2020 PRESENTATIONS

Meeting ID: 729 064 4418
Passcode: 252525

zoom

CONGRESS

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CONGRESS

Açılış konuşması/ Opening Speech

Starts at 08.00am (Budapest local time)
09.00am (Istanbul Local time)

Prof. Dr. Henrietta NAGY
Vice Rector of Tomori Pal College, Budapest, Hungary

Prof. Dr. Ali BILGILI
Ankara University

Prof. Dr. Nazim MUZAFFARLI (IMANOV)
Director of the Institute of Economics of Azerbaijan National Academy of Sciences, Baku, Azerbaijan

Prof. Dr. Anar HATAMOV
Vice Rector of Azerbaijan State Agriculture University, Ganja, Azerbaijan

Prof. Dr. Rashmi GUJRATİ
Dean Management
Head of international Business and Entrepreneur Development cell
Tecnia Institute of Advanced Studies, New Delhi, India

Prof. Dr. Raj Kumar SINGH
Dean (R&D) & HOD (Department of Commerce)
Chairperson
Centre For Entrepreneurship, Innovation & Skill Development
School of Management Sciences
Varanasi, India

CONGRESS

SESSION-1, HALL-2 / OTURUM-1, SALON-2

Meeting ID: 729 064 4418
Passcode: 252525

23.09.2020	Saat/Time HUN: 09^{00}-11^{30} TR: 10^{00}-12^{30}	MODERATOR- Prof. Dr. Minakhanım Tekeli (Nuriyeva)
Authors	**Affiliation**	**Topic title**
Hacıyeva Mədinə Murad	Baku Slavic University	THE INDEFINITE FORMS OF THE VERB IN MODERN ENGLISH
Prof. Dr. Bagirova T.A.	Azerbaijan State Pedagogical University	THE COMMON ROOT OF TURKIC-SPEAKING PEOPLES
Prof. Dr. Minakhanım Tekeli (Nuriyeva)	Azerbaijan State Pedagogical University	PRISON LEXICON IN THE RUSSIAN LANGUAGE - TURKIC SLANGS
Res. Assist. Humay MAMMADOVA	Azerbaijan National Academy of Sciences	THE PLAYS OF THE FIRST FEMALE PLAYWRIGHT OF KAFKAZ-SAKINA AKHUNDZADEH
Ramilə Yusif qızı Süleymanova	Ganja State University	THE LEXICAL MEANINGS OF COMMON WORDS WITH THE TURKISH LANGUAGE IN AZERBAIJANI DIALECTS
Gurbanly Nargiz Cherkez qizi	Azerbaijan University of Languages	COMMON VOCABULARY PROBLEM AMONG TURKISH PEOPLES
Ramilə Yusif qızı Süleymanova	Ganja State University	THE LEXICAL MEANINGS OF COMMON WORDS WITH THE TURKISH LANGUAGE IN AZERBAIJANI DIALECTS
Arzu Sabir qızı Kərimova	Azerbaijan State Pedagogical University	LANGUAGE POLICY IN THE RUSSIAN EMPIRE AND THE USSR
Assist. Prof. Aygun Idris Ismayilova	Azerbaijan State Pedagogical University	ADVANTAGES OF DISTANCE LEARNING OF A FOREIGN LANGUAGE

CONGRESS

SESSION-1, HALL-3 / OTURUM-1, SALON-3

Meeting ID: 729 064 4418
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23.09.2020	Saat/Time HUN: 09^{00}-11^{30} TR: 10^{00}-12^{30}	MODERATOR - Prof. Dr. Henrietta NAGY
Authors	**Affiliation**	**Topic title**
Assist. Prof. Dr. Serkan YENAL Dr. Mahir TERZİ	National Defence University Republic of Turkey Ministry of Culture and Tourism	EVALUATION OF SOCIAL MEDIA ACTIVITIES OF TERRORIST ORGANIZATIONS
Oyeyemi Adeola Oluwatobi	Tomori Pál College	SECTORAL ANALYSIS OF THE HUMAN DEVELOPMENT CHALLENGES AND THE HUNGARIAN ASSISTANCE IN SOUTH WEST NIGERIA
Dr. Emine KILIÇASLAN	Aydın Adnan Menderes University	NATO'S MEDITERRANEAN DIALOGUE STRATEGY AND THE EASTERN MEDITERRANEAN CRISIS IN THE CONTEXT OF POLITICAL COMMUNICATION
Asist. Prof. Monika PAL	Tomori Pál College	POPULISM AND BANAL NATIONALISM: THE HUNGARIAN CASE
Dr. Ishrat FATMA	M.B.G.I. College	IMMIGRANTS PLIGHT IN THE POLITICS OF GLOBLIZATION –A STUDY OF THE INHERITANCE OF LOSS BY KIRAN DESAI
Dong ZİJUN Assoc. Prof. Dr. Ömür ÖNHON	Tomori Pál College	WHAT ARE THE RULES OF CHINA IN INTERNATIONAL RELATIONS?
Amiara Solomon Amiara Ozioma Victor Uchime	Ebonyi State University	DOMESTIC SLAVERY IN IKWO IN THE 15th CENTURY
MUHAMMED JASEEL KK	University of Calicut	ENVIRONMENTAL POLUTION: ILL-SUITED CONTROLL MONITORING SYSTEMS IN INDIA
Sharon Nyarai Karinda	Near East University	TITLE: CONCEPTUALIZING EXIT, VOICE AND FEAR: A CASE OF INTERNATIONAL STUDENT WORKERS IN THE TURKISH REPUBLIC OF NORTHERN CYPRUS (TRNC)
Assoc. Prof. Dr. Laura KROMJÁK	Tomori Pál College	CULTURAL REMITTANCES AS THE NEW WAY? CREATIVE AND CULTURAL INDUSTRIES AS ENGINES OF COOPERATION BETWEEN BOSNIA-HERZEGOVINA AND ITS DIASPORA
Dr. Çağlar EZİKOĞLU	Çankırı Karatekin University	THE IMPORTANCE OF AMSTERDAM AND NICE TREATIES IN THE EU'S ENLARGEMENT PROCESS
Assist. Prof. Dr. Menderes ALPKUTLU	Adıyaman University	AROUND ETHIC PRINCIPLES, FROM 20TH CENTURY EXPECTATION TO 21ST CENTURY PRACTICE OF THE TURKISH POLICE SERVICE

SESSION-2, HALL-2 / Oturum-2, Salon-2

Meeting ID: 729 064 4418
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23.09.2020	Saat/Time HUN:12^{00}-14^{30} TR:13^{00}-15^{30}	MODERATOR- Assoc. Prof. Dr. İsmail ŞAN
Authors	**Affiliation**	**Topic title**
Assoc. Prof. Dr. İsmail ŞAN	İnönü University	THE EFFECT OF CONFERENCE TECHNIQUE ON HIGH SCHOOL STUDENTS' KNOWLEDGE LEVELS REGARDING SUBSTANCE ABUSE
Büşra TÜREGÜN-ÇOBAN Assoc. Prof. Dr. İsmail ŞAN	Bakımlı Junior High School İnönü University	THE EFFECTS OF DIFFERENTIATED ENGLISH LANGUAGE INSTRUCTION ON 7TH GRADE STUDENTS' PROBLEM SOLVING SKILLS
Assoc. Prof. Dr. Sevda KOÇ AKRAN	Siirt University	REFLECTIONS OF COVID-19 PROCESS ON DISTANCE EDUCATION: DOCUMENT ANALYSIS STUDY
Assoc. Prof. Dr. Selda BAKIR	Mehmet Akif Ersoy University	THE EFFECT OF STEM APPLICATIONS ON THE PROBLEM-SOLVING SKILLS AND META COGNITIVE AWARENESS OF PRE-SERVICE SCIENCE TEACHERS
Sayeed Anas Ali	Indira Priyadarshini University	NOVEL CORONA VIRUS LAB CONVENTIONS AND REACTIONS : FURTHER STEPS
Assoc. Prof. Dr. Selda BAKIR	Mehmet Akif Ersoy University	PREDICTIVE POWER OF 21st CENTURY TEACHER SKILLS AND SCIENCE LITERACY ON TEACHER SELF-EFFICACY BELIEFS ON PRE-SERVICE SCIENCE TEACHERS
Assist. Prof. Dr. Okan SARIGÖZ	Mustafa Kemal University	THE EVALUATION OF FACULTY OF EDUCATION STUDENTS 'OPINIONS ABOUT DISTANCE EDUCATION
Assist. Prof. Dr. Okan SARIGÖZ	Mustafa Kemal University	THE ANALYSIS OF TEACHER CANDIDATES 'OPINIONS ABOUT BLENDED LEARNING
Lect. Burcu CANDEMİR Lect. Mehmet Latif CANDEMİR	Muş Alparslan University	INVESTIGATION OF PROBLEM SOLVING SKILLS OF TEACHERS WORKING AT SPECIAL EDUCATION INSTITUTIONS
Lect. Mehmet Latif CANDEMİR Lect. Burcu CANDEMİR	Muş Alparslan University	INVESTIGATION OF PROBLEM SOLVING SKILLS OF TEACHERS IN TERMS OF DIFFERENT VARIABLES

SESSION-2, HALL-3 / Oturum-2, Salon-3

Meeting ID: 729 064 4418
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23.09.2020	Saat/Time HUN:12^{00}-14^{30} TR:13^{00}-15^{30}	MODERATOR- Prof. Dr. Kubra ALIYEVA
Authors	**Affiliation**	**Topic title**
Assoc. Prof. Dr. Ərəstun MEHDİYEV	Azerbaijan State Pedagogical University	AZƏRBAYCANIN NEFT IXRAC BORU KƏMƏRI MARŞRUTLARININ ŞAXƏLƏNDIRILMƏSI MƏSƏLƏSINƏ DAIR
Prof. Dr. Kubra ALIYEVA	Azerbaijan National Academy Of Sciences	ABOUT LIFE AND DEATH OF GREAT ALBANIAN KING JAVANSHIR IN CLASSICAL RESOURCES- "HISTORY OF ALBANIA" BY MOISEI OF KALANKATUI AND "LAMENTATION ON DEATH OF GREAT DUKE JAVANSHIR" BY POET DAVDACK
Lect. Nurullah NEHİR	Burdur Mehmet Akif Ersoy University	ARMENIAN REPORT OF IBRAHIM DERVISH PASHA OF LOVECH (1889)
Assoc. Prof. Dr. Mehmet AK	Alanya Alaaddin Keykubat University	KUCUKALİOGLU HALİL FROM PAYAS MENTIONED IN THE LETTER OF JOHN BARKER, THE ALEPPO CONSUL OF THE ENGLAND
Assist. Prof. Dr. Kazım KARTAL	Adıyaman University	KEMER DISTRICT ACCORDING TO THE 1915 POPULATION CENSUSES
Assoc. Prof. Dr. Zulfiyya Maharram Karimova	Azerbaijan State Pedagogical University	MIDDLE AGES AND AZERBAIJAN TRAVELERS
Assist. Prof. Dr. Kazım KARTAL	Adıyaman University	ADMINISTRATIVE DIVISION AND POPULATION STRUCTURE IN AĞLASUN DISTRICT ACCORDING TO THE POPULATION CENSUS OF 1915
Lect. Nurullah NEHİR	Burdur Mehmet Akif Ersoy University	THE REPORT OF ERZURUM GOVERNOR MUSTAFA NAZIM BEY ON EDUCATIONAL INSTITUTIONS IN ERZURUM PROVINCE (1905)
Assist. Prof. Dr. Özgür TÜRKER	Süleyman Demirel University	DIPLOMATIC MISSION OF MIRZA ABOLHASSAN KHAN ILCHI IN RUSSIA
Dr. Musa MURSAGULIYEV	State Cultural-And-Historical Reservation "Keshikchidagh"	THE ALBANIAN TRIBES IN THE KESHIKCHIDAG

CONGRESS

SESSION-3, HALL-2 / Oturum-3, Salon-2

Meeting ID: 729 064 4418
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23.09.2020	Saat/Time HUN:15^{00}-17^{30} TR:16^{00}-18^{30}	MODERATOR- Assoc. Prof. Dr. Alpaslan ALKIŞ
Authors	**Affiliation**	**Topic title**
Assist. Prof. Dr. Selahattin YAKUT	Yozgat Bozok University	AN INVESTIGATION OF THE PSYCHOSOCIAL EFFECTS OF THE PANDEMIA PROCESS ON THE THEOLOGY STUDENTS IN TERMS OF VARIOUS VARIABLES
Dr. Ülvi Aydın oğlu Mikayılov	Baku State University	ARTISTIC CHARACTERS OF THE TRUE LIVES IN THE STORY "SNAKE VALLEY"
Assoc. Prof. Dr. Alpaslan ALKIŞ	Kahramanmaras Sutcu Imam University	PROVISIONS IN ISLAMIC LAW METHODOLOGY
Assist. Prof. Dr. Zuhal DAĞ	Fırat University	INFLUENCE OF MU'TAZILA IN EARLY PERIOD OF UṢŪL AL-FIQH: THE CASE OF IBRĀHĪM IBN SAYYĀR AL-NAẒẒĀM (D. 231/845)
Assoc. Prof. Dr. Alpaslan ALKIŞ	Kahramanmaras Sutcu Imam University	NASKH IN ISLAMIC LAW METHODOLOGY
Dr. Süleyman KABLAN	İstanbul University	DURING THE CORONAVIRUS (COVID-19) PANDEMIA QURAN-I KERIM COURSE ONLINE EXAM EVALUATION: ISTANBUL UNIVERSITY SAMPLE OF THE FACULTY OF THEOLOGY ILLITAM EXAMS
Şükran UÇARER	Karamanoğlu Mehmetbey University	SPEED AS ONE OF THE FIVE PROPHETS OF THE QUR'AN-I KERİM IN THE QUR'AN-I KERİM: JESUS

CONGRESS

SESSION-3, HALL-3 / Oturum-3, Salon-3

Meeting ID: 729 064 4418
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23.09.2020	Saat/Time HUN:15^{00}-17^{30} TR:16^{00}-18^{30}	MODERATOR- Assoc. Prof. Dr. Ragif HUSEYNOV
Authors	**Affiliation**	**Topic title**
Assoc. Prof. Lilian Maria Tonella Tüzün	Anadolu University	INTERTEXTUALITY IN MUSIC
Assoc. Prof. Dr. Bayram DEDE Assoc. Prof. Dr. Fahrettin GEÇEN	Adıyaman University İnönü University	BOSCH, PIONEER OF CREATIVITY IN THE MIDDLE AGES
Karimli Marziya Mukhtar gizi	Saint Petersburg State University	AZERBAIJANI CARPETS IN WORLD MUSEUMS
Assoc. Prof. Dr. Fahrettin GEÇEN Assoc. Prof. Dr. Bayram DEDE	İnönü University Adıyaman University	FORMAL ATTITUDE IN THE PAINTINGS OF NEW ARTISTS
Asisst. Prof. Dr. Memduha Candan GÜNGÖR Dr. Bengütay HAYIRSEVER	Dokuz Eylül University Erciyes University	BIRD FIGURES AND THEIR REFLECTIONS ON CONTEMPORARY TURKISH CERAMIC ART
Məmmədəli MƏMMƏDOV	National Conservatory of Azerbaijan	RECONSTRUCTION AND IMPROVEMENT OF A SINGLE MUSICAL INSTRUMENT
Dr. Menekşe BEKAROĞLU Dr. Ayşe F. CAMAN	İzmir Painting and Sculpture Museum and Gallery	DIONYSSOS ARTİST (TECHNITAI) DURING THE ATTALOS KINGDOM
Asist. Prof. Dr. Ayşe Nesrin AKÖREN	Maltepe University	ANIMATIONS IN VISUAL DESIGNS USED IN INTERACTIVE MEDIA: MOTION GRAPHICS
Assoc. Prof. Dr. Elanur PİLİCİ	İstanbul Aydın University	CREATIVITY IN GRAPHIC DESIGN
Res. Assist. Özge ÜRTEKİN	Işık University	THE SPACE DESIGN IN THE EARLY REPUBLIC PERIOD PAINTING: EXAMPLES OF İBRAHİM ÇALLI
Architect Aysu SARI ÇETİN	Başkent University	MOSQUE ARCHITECTURE AND DETAILING
Dr. Ritu TALWAR	New Delhi Institute of Management	MUMBAI'S DABBAWALAS : MODEL OF SERVICE PAR EXCELLENCE
Vanshika MALİK	University of Delhi	VIOLENCE AGAINST WOMEN AND CORONAVIRUS: A DUAL PANDEMIC

CONGRESS

SESSION-4, HALL-2 / Oturum-4, Salon-2

Meeting ID: 729 064 4418
Passcode: 252525

24.09.2020	Saat/Time HUN:08^{00}-10^{30} TR:09^{00}-11^{30}	MODERATOR - Assoc. Prof. Dr. Zekavet KABASAKAL
Authors	**Affiliation**	**Topic title**
Gulshen Fakhraddin Novruzova	Azerbaijan State Pedagogical University	PHYSIOLOGICAL STUDY OF STUDENTS AND THE IMPACT OF RESULTS ON THEIR ACHIEVEMENTS
Assos. Prof. Dr. Eyüp ÇELİK Res. Assist. Samet MAKAS	Sakarya University	EXAMINING THE LEVELS OF INDIVIDUAL DEVELOPMENT INITIATIVE OF UNIVERSITY STUDENTS IN TERMS OF PROACTIVE PERSONALITY AND PSYCHOLOGICAL NEEDS
Assist. Prof. Dr. Nur DEMİRBAŞ ÇELİK Yarennur ÇULHA Pınar ADAL	Alanya Alaaddin Keykubat University	DETERMINING THE MOTIVATION SOURCES OF ATHLETES
Psychological Counselor Büşra SÖYLEMEZ Assos. Prof. Dr. Eyüp ÇELİK	Sakarya University	THE RELATIONSHIP BETWEEN INDECISION AND EARLY MALADAPTIVE SCHEMAS IN UNIVERSITY STUDENTS
Seyma Nur YILMAZ Ozge DEMİR Asisst. Prof. Dr. Nurdan OZRECBEROGLU	Cyprus Health and Social Sciences University	A QUANTITATIVE RESEARCH ON SOCIAL MEDIA ADDICTION OF NARCISM AND INDIVIDUALS 'HEDONIC, BENEFICIARY AND EXPRESSIVE CONSUMPTION RELATIONSHIPS
Assoc. Prof. Dr. Zekavet KABASAKAL	Dokuz Eylül University	EVALUATION OF ELDERLY PEOPLE'S OPINIONS ON THE COVID-19 PANDEMIC PROCESS
Assoc. Prof. Dr. Zekavet KABASAKAL	Dokuz Eylül University	EVALUATION OF WORKING WOMEN'S OPINIONS ON THE COVID-19 PANDEMIC PROCESS
Assist. Prof. Dr. Muhammet ÇANKAYA	Hitit University	COVID-19 PANDEMIA AND THE CHANGE IN THE WELLBEING OF HEALTHCARE EMPLOYEES
Assist. Prof. Dr. Sadiye KAYAARSLAN	Kırıkkale University	A RISING VALUE AT THE YOUTH EDUCATION DURING THE PROCESS OF EPIDEMIC: DISTANCE EDUCATION AND ITS IMPORTANCE

CONGRESS

SESSION-4, HALL-3 / Oturum-4, Salon-3

Meeting ID: 729 064 4418
Passcode: 252525

24.09.2020	Saat/Time HUN:08^{00}-10^{30} TR:09^{00}-11^{30}	MODERATOR- Assoc. Prof. Dr. Ragif HUSEYNOV
Authors	**Affiliation**	**Topic title**
Prof. Dr. Salih YEŞİL Dr. Sümeyra CEYHAN Ayşegül ÖZBAĞIŞ	Kahramanmaraş Sütçü İmam University Bingöl University Kahramanmaraş Sütçü İmam University	A FIELD STUDY ON SOCIAL MEDIA ADDICTION OF UNIVERSITY STUDENTS
Arif İBAYEV	Azerbaijan State Oil and Industry University	OPPORTUNITIES TO APPLY WORLD EXPERIENCE IN MARKETING STRATEGIES
Nigar ƏLİZADƏ	Azerbaijan State University of Oil and Industry	ANALYSIS OF THE CURRENT STATE OF FOREIGN INVESTMENT IN AZERBAIJAN
Assist. Prof. Dr. Petek TOSUN	MEF University	BRAND TRUST FOR DIGITAL-ONLY BANK BRANDS: CONSUMER INSIGHTS FROM AN EMERGING MARKET
Res. Assist. Vikram SİNGH Assoc. Prof. Dr. Ragif HUSEYNOV Assoc. Prof. Dr. Smiti JHAJJ Research Scholar Mohammad Qais Rezvani	Kurukshetra University Tomori Pal College Institute of Technology and Future Trends Kurukshetra University	MARKETING STRATEGIES FOR LOCAL MARKET REDEVELOPMENT IN THIS NEW NORMAL ERA: OPPORTUNITIES AND CHALLENGES
Research Scholar Mohammad Qais Rezvani Prof. Nirmala Chaudhary Assoc. Prof. Dr. Ragif HUSEYNOV Asist. Prof. Dr. Ajay Solkhe	Kurukshetra University Kurukshetra University Tomori Pal College Kurukshetra University	EFFECT OF HR PRACTICES ON EMPLOYEE JOB SATISFACTION AND ORGANISATIONAL COMMITMENT: A SYSTEMATIC LITERATURE REVIEW AND CONCEPTUAL FRAMEWORK
Assist. Prof. Dr. Ali TEHCİ Dr. Yusuf ERSOY	Ordu University Usak University	INVESTIGATION OF DIGITAL RETAIL CONSUMER COMPLAINTS IN FOOD INDUSTRY: MARKET CHAIN EXAMPLE OF TURKEY
Dr. Erdem AKTAŞ	Dokuz Eylül University	DESIGN THINKING APPROACH IN DESTINATION PLANNING
Shahzad CHOWDHARY Meenaxi CHAUHAN Liyaquit ALI	Hemvati Nandan Bahuguna Garhwal University	ONLINE EDUCATION FOR GIRLS IN RURAL AREAS OF INDIA: COVID-19 IMPACT AND CONSEQUENCES
Res. Assist. Mahtab AHMED	Himalayan Garhwal University	A STUDY OF THE TRENDS IN NON-PERFORMING ASSETS AND ECONOMIC GROWTH OF INDIA

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SESSION-4, HALL-4 / Oturum-4, Salon-4

Meeting ID: 729 064 4418
Passcode: 252525

24.09.2020	Saat/Time HUN:08^{00}-10^{30} TR:09^{00}-11^{30}	MODERATOR – Prof. Dr. A. Beril TUĞRUL
Authors	**Affiliation**	**Topic title**
Asist. Prof. Dr. Selma ÖNER Asist. Prof. Dr. Hakan ÖNER	Istanbul University-Cerrahpaşa Nişantaşi University	ASYMMETRIC VOLATILITY: FORECASTING BORSA ISTANBUL 100 INDEX
Prof. Dr. A. Beril TUĞRUL	Istanbul Technical University	EVALUATION for TURKISH STREAM NATURAL GAS PIPELINE via ENERGY POLICY
Zeynalov Elnur Elbrus oğlu	Azerbaijan National Academy of Sciences	THE IMPACT OF THE INTERNATIONAL MONEY SYSTEM ON THE ECONOMIC DEVELOPMENT OF THE WORLD AND THE REPUBLIC OF AZERBAIJAN
Mirhesen Seyidzade Mirhaşım Oğlu	Azerbaijan National Academy of Sciences	SIMILARITIES AND DIFFERENCES BETWEEN EXCHANGE RATE AND PURCHASING POWER THEORY
Assoc. Prof. Dr. Nagy HENRİETTA William Mboe Ashu	Tomori Pál College	ANALYSING THE IMPACT OF COVID 19 ON THE ECONOMIC PARTNERSHIP BETWEEN CAMEROON AND THE EUROPEAN UNION
Uyen Ton Thanh Hoang	Szent István University	EFFECTS OF MONETARY POLICY ON STOCK MARKET LIQUIDITY: A REVIEW
Nusret BABAYEV Aslanov H. H.	Azerbaijan State Economic University Baku State University	DETERMINATION OF EFFECTIVE ECONOMIC DEVELOPMENT STRATEGY AS A FACTOR OF IMPROVEMENT OF STATE REGULATION
Asisst. Prof. Raju SAIKIA Asisst. Prof. Dr. Basanta KALITA	Lanka Mahavidyalaya Tezpur College	AVAILABILITIES OF ADEQUATE MANPOWER FACILITIES IN RURAL HEALTH INSTITUTIONS: A CASE STUDY OF ASSAM
Naila SAMIQULINA	Baku State University	TRANSITORY CHANGES IN THE EDUCATION SYSTEM DURING PANDEMIC AND THE EXPERIENCE OF AZERBAIJAN

CONGRESS

SESSION-5, HALL-2 / Oturum-5, Salon-2

Meeting ID: 729 064 4418
Passcode: 252525

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Authors	**Affiliation**	**Topic title**
Dr. Dipanwita PAL	Burdwan University	PARTITION AND VIOLENCE: THROUGH CHANGING POLITICAL SCENARIOS WOMEN REMAIN THE TARGET
Assist. Prof. Pyali CHATTERJEE	MATS University	A COMPARATIVE STUDY OF MEDICAL TERMINATION OF PREGNANCY ACT, 1971 WITH RECENT MEDICAL TERMINATION OF PREGNANCY (AMENDMENT) BILL, 2020 THROUGH JUDICIAL PRONOUNCEMENT
Seljankhatun Azar Sariyeva	Baku city school number 54	GENDER EQUALITY DURING THE NATIONAL GOVERNMENT (NORTHERN IRAN) (1945-1946)
Dr. Eleanor HENDRICKS	University of Fort Hare	THE ESCALATION OF SEXUAL VIOLATION TOWARDS FEMALE STUDENTS IN SOUTH AFRICAN UNIVERSITIES
Priyanjali NARAYAN	University of Delhi	"IF I AM NOT FOR MYSELF, WHO WILL BE FOR ME? IF I AM FOR MYSELF ONLY, WHAT AM I? IF NOT NOW, WHEN?"
Assoc. Prof. Dr.Tarana Sattar gizi Aliyeva	Azerbaijan State Pedagogical University	SOCIAL WORK, LEGAL AND ETHICAL REQUIREMENTS
Dr. M.T. Aliyeva	Azerbaijan State Pedagogical University	CREATIVITY AS A PHENOMENON ORGANIZING LIFE
Res. Assist. Hasan Ali GÜÇLÜ	Ufuk University	JOINT VENTURE
Farzad HOSSAIN	Islamic University of Technology	BENEFITS OF MANUFACTURING AUTOMATION IN APPAREL INDUSTRY OF BANGLADESH
Research Scholar M.K.GANESHAN Dr. C.VETHIRAJAN	Alagappa University	SOCIAL IMPACT OF BLOCKCHAIN TECHNOLOGY OF MODERN DIGITAL ECONOMY
Pramit PANDIT Sourav ROY Varun GANGADHAR	Department of Agricultural Statistics Bidhan Chandra Krishi Viswavidyalaya	PROJECTION OF VALUE ADDED COFFEE EXPORT FROM INDIA: A MARKOV CHAIN APPROACH

CONGRESS

SESSION-5, HALL-3 / Oturum-5, Salon-3

Meeting ID: 729 064 4418
Passcode: 252525

24.09.2020	Saat/Time HUN:11^{00}-13^{30} TR:12^{00}-14^{30}	MODERATOR- Dr. Sevinc RƏSULOVA/ Əlvan CƏFƏROV
-Authors	**Affiliation**	**Topic title**
Assist. Prof. Dr. Ruken KARADUMAN	Bayburt University	HISTORY AND MYTHOLOGICAL PERSONS IN THE POETRY OF NEBÂTI
Dr. Sevinc RƏSULOVA	Azerbaijan State Pedagogical University	RESEARCH AND PUBLICATION OF AZERBAIJAN CHILD LITERATURE CREATED IN XIX CENTURY
Dr. Əbilova Zəkiyyə Ağababa qızı	Azerbaijan National Academy of Sciences	"AL-MUFADDALIYYAT" AS THE FIRST ANTHOLOGY OF CLASSICAL ARABIC POETRY
Dr. İpek TAŞDEMİR	Eskişehir Osmangazi University	NIGHTINGALE MAZMUN IN FUZULI'S MESNEVI NAMED LEYLA VÜ MECNUN
Assoc. Prof. Dr. Dilbər ZEYNALOVA	Khazar University	ALL-TURKISH CONTEXT IN TEACHING LITERATURE
Prof. Dr. İsmayıl KAZIMOV Assos. Prof. Dr. Svetlana MƏMMƏDOVA	Azerbaijan National Academy of Sciences Azerbaijan State Pedagogical University	THE ROLE OF INTONATION IN THE FORMATION OF THE TEXT
Dr. Səfiyeva Nuranə Qüdrət qızı	Azerbaijan State Pedagogical University	CURRENT PROBLEMS OF MODERN AZERBAIJANI TERMINOLOGY
Əlvan CƏFƏROV	Azerbaijan State Pedagogical University	POLITICAL AND ETHNIC FEATURES OF EASTERN ANATOLIA
Res. Assist. Gülnisa USUBOVA	Azerbaijan National Academy of Sciences	FALSE EQUIVALENT WORDS IN GAGAUZ TURKISH AND AZERBAIJANI TURKISH
Assoc. Prof. Dr. Benövşe HACIYEVA	Baku State University	THE ORIGIN OF INTERJECTIONS IN TURKISH AND AZERBAIJANI LANGUAGES, THEIR SEMANTIC FEATURES AND ROLE IN LITERARY LANGUAGE

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Meeting ID: 729 064 4418
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24.09.2020	Saat/Time HUN:11^{00}-13^{30} TR:12^{00}-14^{30}	MODERATOR -Assoc. Prof. Dr. H. Gülhan ORHAN KARSAK
Authors	**Affiliation**	**Topic title**
Selin ÖZOVA Muhammed Furkan KURNAZ Assist. Prof. Dr. Gökhan IZGAR	Necmettin Erbakan University	THE ANALYSIS OF THE DOCTORAL DISSERTATIONS CARRIED OUT ON VALUES EDUCATION: THE CASE OF TURKEY
Assoc. Prof. Dr. Mustafa GÜÇLÜ	Erciyes University	THE PLACE OF THE TEACHER IN TEACHING A FOREIGN LANGUAGE TO CHILDREN
Assist. Prof. Aazra NUH Assist. Prof. Dr. Amalendu PAUL	Rabindra Bharati University Diamond Harbour Womens' University	NON-VERBAL CREATIVITY OF INTELLECTUALLY CHALLENGED STUDENTS WITH RESPECT TO AGE
Assoc. Prof. Dr. Mustafa GÜÇLÜ	Erciyes University	A GENERAL EVALUATION OF ENGLISH TEACHERS' PERCEPTIONS OF SELF-EFFICACY
Eminova Gulshan Tahir gizi	Azerbaijan State Pedagogical University	REPUTATION IN THE TEACHING PROFESSION AS THE BASIS OF FAILURE
Assoc. Prof. Dr. Mustafa GÜÇLÜ Duygu Tuğçe TAŞKIN	Erciyes University	EFFECTS OF EPISTEMOLOGICAL BELIEFS ON TEACHING
Assoc. Prof. Dr. Mustafa GÜÇLÜ Merve TÖSTEN	Erciyes University	AN EVALUATION OF THE EFFECTS OF EXTRACURRICULAR ACTIVITIES ON STUDENTS' SOCIAL DEVELOPMENT
Assoc. Prof. Dr. H. Gülhan ORHAN KARSAK Assoc. Prof. Dr. Emine Gül ÖZENÇ Asisst. Prof. Dr. Mehmet ÖZENÇ	Kırklareli University Niğde Ömer Halisdemir University Gaziantep University	THE EFFECT OF SPEAKING ACTIVITIES BASED ON LEARNING BY DOING APPROACH ON BASIC EDUCATION DEPARTMENT PRE-SERVICE TEACHERS' SPEAKING ANXIETY AND SPEAKING SELF-EFFICACY
Assist. Prof. Dr. Cahit TAŞDEMİR	Bitlis Eren University	EXAMINING THE JOB SATISFACTION LEVELS OF MATHEMATICS TEACHERS IN TERMS OF DIFFERENT FACTORS

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Meeting ID: 729 064 4418
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24.09.2020	Saat/Time HUN:14^{00}-16^{30} TR:15^{00}-17^{30}	MODERATOR – Assoc. Prof. Dr. Ragif HUSEYNOV
Authors	**Affiliation**	**Topic title**
Assoc. Prof. Dr. Ömür ÖNHON	Tomori Pal College	THE CORRELATION BETWEEN EMPLOYEES' JUSTICE PERCEPTIONS AND ORGANIZATIONAL CITIZENSHIP BEHAVIOR
Hasanzade Asif Rustam Dr. Ismayilov Vuqar Aqamusa	Azerbaijan Technology University	THE MAIN PROBLEMS OF STRATEGIC HUMAN RESOURCE MANAGEMENT OF ENTERPRISES IN AZERBAIJAN
Seymur AHMADOV Assoc. Prof. Dr. Ragif HUSEYNOV	Azerbaijan National Academy of Sciences Tomori Pal College	THE ROLE OF AGRO-PROCESSING INDUSTRIES IN ENSURING FOOD SECURITY: THE CASE OF GANJA-GAZAKH REGION
Ariel S. Barrias	Philippine Science High School	TRADE IN SERVICES: IMPACT OF REGIONAL BLOCS TO LABOUR MOBILITY
Dr. Feride YILMAZ Prof. Dr. Ayşehan ÇAKICI Prof. Dr. A. Celil ÇAKICI	Karamanoğlu Mehmet Bey University Mersin University Mersin University	SOURCES OF MERIT VIOLATION FROM THE PERSPECTIVE OF PUBLIC EMPLOYEES
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Lect. Nurdanur TAVLAN SOYDAN Lect. Zafer DURAN Lect. Sinan BAYIK	Aydın Adnan Menderes University Alanya Alaaddin Keykubat University Aydın Adnan Menderes University	MODERATING EFFECT OF GENDER IN THE EFFECT OF SELF-EFFICACY ON CREATIVITY
Dr. Ali İhsan ÖZTÜRK	Istanbul Metropolitan Municipality	SPATIAL PLANNING IN TURKISH ZONING HISTORY AND DEVELOPMENT OF MUNICIPAL AUTHORITY
Seema SADIQ	M.A.Beg Girls P.G.College	SOCIAL CHALLENGES OF INDIA IN CURRENT GLOBAL SCENARIO
Niladri BHOWMIK	Tripura University	SOCIO-ECONOMIC ASPECTS:- POVERTY: FARMERS, LABORERS, MIGRANT WORKERS
Assist. Prof. Dr. Kumar AMIT	D.A-V. PG College, Kanpur, UP, India	EFFECT OF COVID-19 PANDEMIC ON ENVIRONMENT AND CHALLENGES AHEAD
Ruchita Sharma Prof. S.S Mahapatra Prof. Dr. Abhijit Dutta	Sikkim University	TOPIC : "INCOME DIVERSIFICATION AND FINANCIAL PERFORMANCE OF SELECTED PUBLIC SECTOR BANKS AND PRIVATE SECTOR BANKS IN INDIA"
Prof. Dr. Tamer Ezzat Youssef	Imam Abdulrahman Bin Faisal University	SUSTAINABLE AND RENEWABLE PHOTOCATALYTIC CONVERSION OF CARBON DIOXIDE GAS INTO FUELS USING ECOFRIENDLY AND SMART MATERIALS

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Meeting ID: 729 064 4418
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Assist. Prof. Dr. Zeynep Eda BÜRGE	Maltepe University	EXAMINATION OF THE CONCEPT OF ILLUSTRATION IN CHILDREN'S BOOK COVER DESIGN ON THE EXAMPLE OF "ALICE IN WONDERLAND"
Assist. Prof. Dr. Zeynep KOÇER	İstanbul Kültür University	NARRATIVE STRUCTURE AND CINEMATOGRAPHY IN THE CINEMA OF MARTIN SCORSESE
Asst. Prof. Ilgar SEYIDOV	Atilim University	DATA AS A BUZZWORD IN COMMUNICATION RESEARCH: CONCEPTUAL AND METHODOLOGICAL EXPLORATION
Dr. Şirinova Rübabə	Azerbaijan National Academy of Sciences	ADAB AL-BAHS AND COMMENTS ON IT
Dr. Abilova Zakiyya Aqhababa	Azerbaijan National Academy of Sciences	"AL-MUFADDALIYYAT" AS THE FIRST ANTHOLOGY OF CLASSICAL ARABIC POETRY
Günel SƏFƏROVA	Odlar Yurdu University	THE NEED FOR LEASING AND ITS ROLE IN THE ECONOMY
Assist. Prof. Dr. Elçin ERGİN TALAKA Res. Assist. Murat BİRER	Kastamonu University	EUROPEAN-CENTERED INTERACTION AREAS IN TURKISH AUTHORITY MUSIC VOCAL PERFORMANCE TRADITIONS

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24.09.2020	Saat/Time HUN:14^{00}-16^{30} TR:15^{00}-17^{30}	MODERATOR – Assos. Prof. Dr. Novruze ADİLOVA
Authors	**Affiliation**	**Topic title**
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Dr. Meltem ALTINAY ÖZDEMİR Dr. Emre ERGÜN	Muğla Sıtkı Koçman University	PANDEMIC AND POST PANDEMIC PROCESS FROM PERSPECTIVE OF INCOMING TRAVEL AGENCIES
Dr. Pınar IŞILDAR	Dokuz Eylul University	THE FOODS FOR SUSTAINABLE TOURISM
Assoc. Prof. Dr. Gülnar Xanlar Qızı Səmədova	Azerbaijan National Academy of Sciences	ANALYSIS OF THE CURRENT STATE AND DEVELOPMENT TRENDS OF THE MEDICAL AND HEALTH TOURISM COMPLEX IN THE REPUBLIC OF AZERBAIJAN
Dr. Nicholas IMBEAH	Takoradi Technical University	TOURISM SAFETY AND SECURITY IN ELMINA-CAPE COAST-KAKUM DESTINATION AREA IN GHANA
Assist. Prof. Dr. Dilbar GULİYEVA Assist. Prof. Dr. Ziyad GULİYEV	Gelişim University Nişantaşı University	ANALYSIS OF CULTURAL HERITAGE WORKS IN THE CONTEXT OF TRANSMEDIA STORYTELLING: THE CASE OF MAIDEN'S TOWER
Assist. Prof. Dr. İsmail GÜMÜŞ Osman ÖZBAY	Sakarya University	THE POSSIBLE EFFECTS OF THE RELIGIOUS ATTITUDES OF THE HOSPITALITY CUSTOMERS ON THE ATTITUDES AND BEHAVIORS OF HALAL PRODUCT CONSUMPTION
Research Scholar M.K.GANESHAN Dr. C.VETHIRAJAN	Alagappa University	SOCIAL IMPACT OF BLOCKCHAIN TECHNOLOGY OF MODERN DIGITAL ECONOMY

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Authors	**Affiliation**	**Topic title**
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Dr. Öner GÜMÜŞ	Kütahya Dumlupınar University	POSSIBLE ECONOMIC EFFECT OF THE CHANGES IN SPECIAL CONSUMPTION TAX RATES IN AUTOMOTIVE INDUSTRY
Assist. Prof. Dr. Orçun AVCI	Aksaray University	A NEW TAX: EVALUATIONS ON DIGITAL SERVICE TAX
Prof. Dr. Ahmet Niyazi ÖZKER	Bandirma Onyedi Eylul University	FOREIGN EXCHANGE RESERVE MANAGEMENT PHENOMENON IN TURKEY AND THE EVALUATION OF SYSTEMIC DEVIATIONS AFTER 2015
Neslihan DERELİ	Azteca University	ACCOUNTING MANIPULATION
Dr. Sadullah ÇELİK	Aydın Adnan Menderes University	FORECASTING ONS GOLD PRICES WITH ARTIFICIAL NEURAL NETWORKS
Jamilu Abdulkadir Chat Lot Kogi	Ahmadu Bello University	REGULATORY CAPITAL, CORPORATE GOVERNANCE AND PERFORMANCE: EVIDENCE FROM DEPOSIT MONEY BANKS IN SUB-SAHARAN AFRICA
Dr. Yasin ŞEKER Res. Assist. Mehmet ÖBEKCAN	Hitit University	COST ESTIMATION WITH GREY PREDICTION MODEL: EMPRICAL EVIDENCE FROM THE BIST FOOD BEVERAGE INDEX

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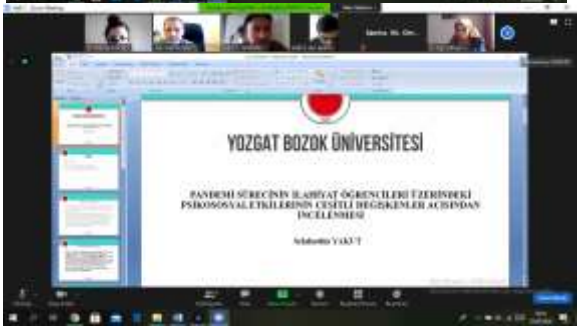


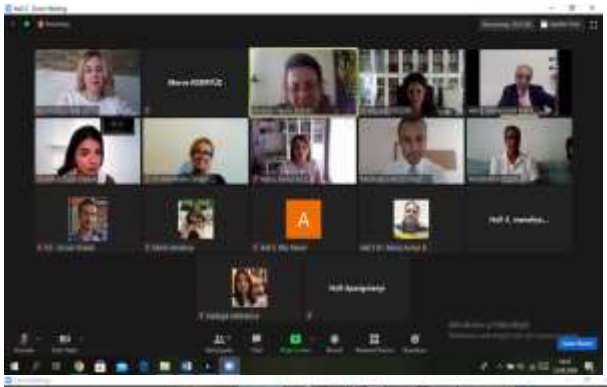












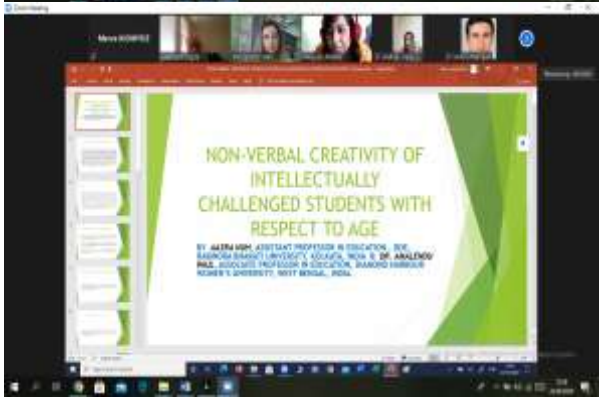



THE SPACE DESIGN IN THE EARLY REPUBLIC PERIOD PAINTING: EXAMPLES OF IBRAHIM ÇALLI


Marketing Strategies For Local Market Redevelopment In This New Normal Era: Opportunities and Challenges
Vikram Singh
Kurukshetra University, Kurukshetra, Haryana, India.






NON-VERBAL CREATIVITY OF INTELLECTUALLY CHALLENGED STUDENTS WITH RESPECT TO AGE


UNIVERSITY OF
TECHNOLOGY OF AZERBAIJAN
University of Technology of Azerbaijan, Gence city

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MÜZİK'TE METİNLERARASILIK

INTERTEXTUALITY IN MUSIC

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ABSTRACT

Introduced by literary linguistics, the term intertextuality states that a literary work is not simply the product of a single author, and suggests that the text's relations with other texts are viewed from a social, cultural and historical point of view, both from the author and the reader. The set of subjects treated in the intertextuality analogously, are analyzed in studies in the area of musicology in a parallel universe. The scope of this paper is to study multidisciplinary of the theory of intertextuality related to musical analysis. The Johann Sebastian Bach's Well Tempered Clavier Prelude No. 1 in C Major BWV 846 is the model used to exemplify cases of intertextuality in music in the nineteenth and twentieth centuries. The musical text is remembered, echoed and recreated in accordance with the complex individual contexts of each composer. In the findings, there are Frederic Chopin's Etude Op. 10 No. 1 in C Major, Leopoldo Godowsky's Study after the Frederic Chopin's Op. 10 No. 1 Etude in C Major, Dimitri Shostakovich's Prelude Op. 34 No. 1 in C Major, and Witold Lutoslawsky's Etude No. 1 in C Major. Therefore, a literary review on intertextuality was carried out in order to summarize and interpret the previously determined theme through a descriptive analysis of musical cases. The study concludes that the understanding of the identification of the intertextuality of the referenced material proposes implicit or explicit meanings, favoring a critical reading of artistic works.

Keywords: Intertextuality, Johann Sebastian Bach, Musicology, Multidisciplinary, Music analyses

ÖZET

Edebiyat alanına ait bir terim olan metinlerarasılık edebi bir eserin sadece tek bir yazarın ürünü olmadığını, metnin yazar ve okuyucu açısından sosyal, kültürel ve tarihsel bir bakış açısıyla diğer metinlerle ilişkili olduğunu belirtir. Metinlerarasılığın ele alınan disipliner dizisi parallel bir evren olarak müzikoloji alanında yapılan çalışmalarda incelenmektedir. Bu çalışmanın kapsamı, müzikal analizle ilgili metinlerarasılık teorisini multidisipliner olarak incelemektir. Çalışmada on dokuzuncu ve yirminci yüzyıl müziğinde metinlerarasılık Johann Sebastian Bach'ın Eşit Düzenlenmiş Klavye Do Major BWV 846 Prelude No. 1 örnek alınarak incelenmiştir. Anımsanan, hatırlanan müzik metnini her besteci karmaşık bireysel bağlamlarına göre yeniden oluşturur. Bulgularda Frederic Chopin'in Op. 10 No. 1 Do Majör Etüdü, Leopold

Godowsky'nin Frederic Chopin'in Op. 10 No. 1 Do Majör Etude üzerine Etüdü, Dimitri Shostakovich'in Op. 34 No. 1 Do Majör Preludu, Witold Lutoslawsky'nin Etüdü No. 1 yer almaktadır. Araştırmada önceden belirlenmiş temayı eserlerin betimsel analizi yoluyla özetlemek ve yorumlamak için metinlerarasılık üzerine bir literatür taraması yapılmıştır. Çalışmada atıfta bulunulan materyalin metinlerarasılığının sanatsal eserlerin eleştirel bir okumasını destekleyen örtük veya açık anlamlar önerdiği sonucuna varılmıştır.

Anahtar Kelimeler: Metinlerarasılık, Johann Sebastian Bach, Müzikoloji, Multidisipliner, Müzikal analiz

INTRODUCTION

The term intertextuality was first introduced in literary linguistics by Bulgarian-born French semiotician and philosopher Julia Kristeva (1941) in the late 1960s. In this time, the structuralism was being debated leading to the emergence of what stands beside the work of many other seminal poststructuralist thinkers such as Jacques Lacan, Jacques Derrida, Roland Barthes, Michel Foucault and Louis Althusser (Allen, 2011, p. 15).

In Kristeva's manifesto, which includes such essays as The Bounded Text and World, Dialogue, and Novel, Kristeva broke from traditional notions of the influences of the author and the sources of texts. Kristeva argued that all signifying systems, from table settings to poems, are constituted by the manner in which they transform earlier signifying systems. A literary work, then, is not simply the product of a single author, but of the author's relationship to other texts, and to the structure of language itself. Kristeva states that the primary point in intertextuality is the interdependence of texts. All texts are intertexts because they refer to, recycle and draw from the pre-existing texts. Any work of art is an intertext which interacts with the other texts, rewrites, transforms or parodies them. Intertextuality suggests a range of links between a text and other texts emerging in diverse forms as direct quotation, citation, allusion, echo, reference, imitation, collage, parody, pastiche, literary conventions, structural parallelism and all kinds of sources either consciously exploited or unconsciously reflected. By so doing an intertext transforms or reproduces the texts preceding it (Zengin, 2016, p. 300).

Like modern literary and cultural theory, itself, the origins of intertextuality can be trace back to 20th-century linguistics. A major role in understanding intertextuality was played by the Swiss linguist Ferdinand de Saussure (1857-1913). By emphasizing the systematic features of language, Saussure established the relational nature of meaning and texts. Saussure's linguistic theories recognizing language as a system of syntax, phonology and semantics were applied to literature much later. Saussure argued that language is a system of signs in relation, a structured system, an entire network of signs. Language is just one type of sign systems among many others in the world, so it carries a social context also. Therefore, everything belonging to a system is a sign and the sign's meaning is determined by its association with the other signs in the same system (Zengin, 2016, p. 306-307).

Another literary theorist who had a major influence on the theory of intertextuality was the Russian Mikhail Bakhtin (1895-1975). Bakhtin took a different approach to language and

is far more concerned than Saussure with the social contexts within words are exchanged. If the relational nature of the word for Saussure stems from a vision of language seen as a generalized and abstract system, for Bakhtin it stems from the word's existence within specific social sites, specific social registers and specific moments of utterance and reception (Allen, 2011, p. 11)

The Saussurean and Bakhtinian theories of language and literature were the pillars that Kristeva needed for the concretization of the term intertextual.

The fundamental concept of intertextuality is that no text, much as it might like to appear so, is original; rather it is, because of the nature of language itself, a tissue of inevitable, and to an extent unwitting, references to and quotations from other texts (Allen, 2011, p. 1) (Forsyth, 2009, p. 1)

The same ideas can be applied to the musical organizational system, as music contain elements similarly to the language. Besides the signs, semiotics and semantics, the allusion and citation are the most common terms that can be traced between music and language. Each composer places the citation section in the new piece for a specific purpose. The citation place in a musical work as a microstructure (Aktulum, 2017, p. 19) Sometimes, the citations are abstracts, almost as an allusion, and the microstructures elevate the new artistic work to other interpretation intertextual levels. And it is precisely in the aspect of the different interpretative possibilities of intertextuality that this paper sought to analyze.

METHODS

The study took as starting point a short introduction on the topic of intertextuality in the area of linguistics through a literary research and sought to establish analogies with the area of musicology. For that, the Prelude No. 1 BWV 846 in C Major from the Well-Tempered Clavier by Johann Sebastian Bach was chosen as a model to exemplify cases of intertextuality in music in the nineteenth and twentieth centuries. Allusions of this musical model were seen in the Etude Op. 10 No. 1 in C Major by Frederic Chopin, Leopoldo Godowsky's Study on Frederic Chopin Op. 10 No. 1 in C Major, Prelude Op. 34 No. 1 by Dimitri Shostakovich and Etude No. 1 by Witold Lutoslawski in C Major. In order to better understanding the musical relations, this study dealt with each work and composer individually. In this way, different levels of intertextuality were found and commented in the five chosen works.

For this purpose, the descriptive analysis was used to sum up and explain the previously determined theme. In the analysis, data collection techniques were used to describe literature research. In the documentary screening carried out in the data collection process, examined articles, books, scores and biographies. (Yıldırım & Şimşek, 2011, p. 224)

FINDINGS AND COMENTS

Johann Sebastian Bach - Prelude No. 1 C Major WTK 846

The extraordinary Baroque composer Johann Sebastian Bach (1685-1750) is revered through the ages for its musical complexity and stylistic innovations. His immensurable

importance in the history of music is treated by Gray in the book 48 Preludes and Fugues by J. S. Bach in the following way:

> Every one, in fact, can find Bach precisely what he wishes to find, because everything is con- tained in him. It is symbolically significant that, such was the great prestige of the Bach family in music, the name of Bach, in his native Thuringia, was synonymous with 'musician', for Bach is, in truth, a kind of compendium and epitome of musical art – when we speak of the art of music we might just as well speak of the art of Bach [...] So far is it, then, from the truth that 'Nothing comes from him' that is would be nearer the truth to say that there is nothing in music today that has not come from him. In the same way that he summed up everything that had gone before him, so he anticipated everything that has succeeded him; it is even probable that every future development that the art has in store will be shown to have its origin and justification in Bach. He bestrides the world of music like a Colossus; there is no other composer of such gigant historical stature and importance. The only figure in any art with whom one could compare him in this respect is Dante Alighieri, who similarly seems to stand between the ancient and the modern worlds, summing up the one and anticipating the other, and creating the Italian language almost single-handed, by the sheer force of his genius. But Dante represents one national literary tradition only, among many; Bach stands for the whole of music. And out of all his gigantic, well-nigh fabulous output it is the Forty-eight Preludes and Fugues which best exemplify the amazing duality of his genius, both its *passéisme* and its futurism (Gray, 2013, p. 3);

For over 300 years, the contextual use of the Baroque keyboard and Bach's compositional pedagogy has been directing the entire history of the Western music. It is not an exaggeration to say that there is not eminent composer who seeks, at least theoretically, to follow in his footsteps.

The Well-Tempered Clavier is a masterpiece composed of 48 Preludes and Fugues that are divided into two volumes. The first volume was completed in 1722 and the second only twenty-two years later, in 1744. Its undeniable importance is proven in the imposition of this work in the repertoire of all classical piano schools around the world. The Prelude No. 1 in C Major is the opening piece of the cycle.
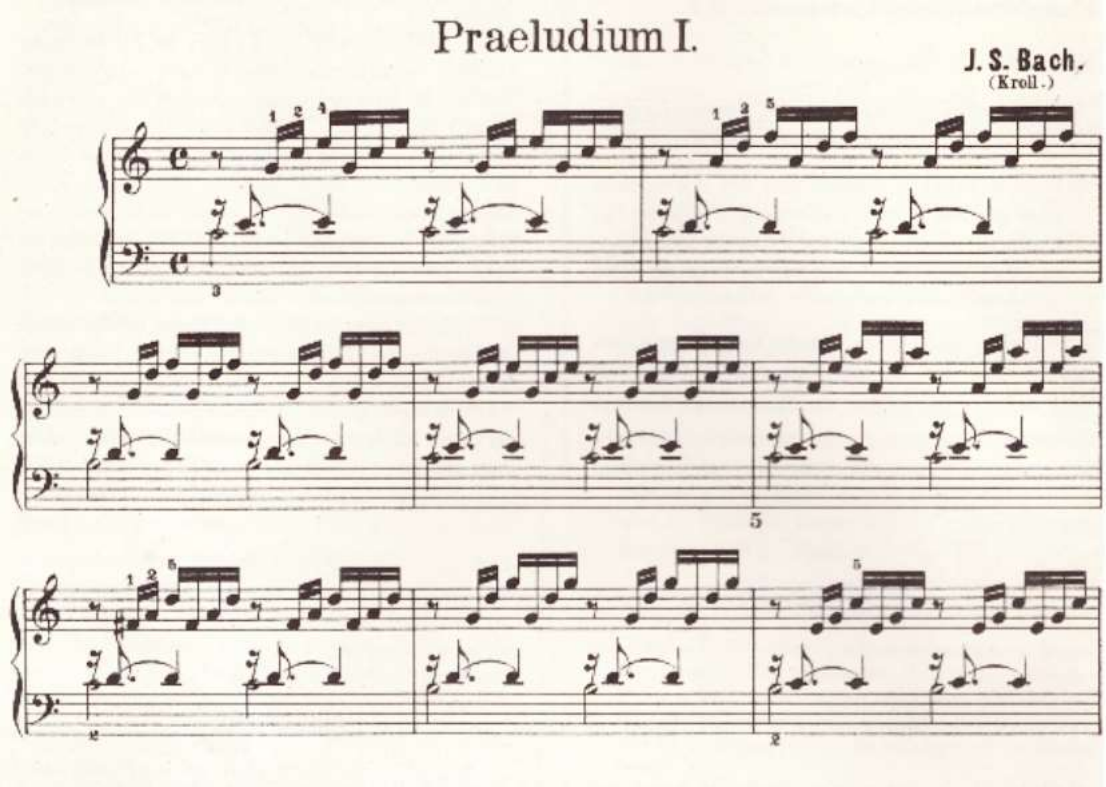


Figure 1: J. S. Bach Prelude No. 1 in C Major BWV 846, bars 1-8. (Bach, undated)

It is not a contrapuntally complex, so common in Bach's music, but a series of chord differently of the other preludes. The Prelude is both fascinatingly classic in its harmonic richness and modern in its repetitive simplicity. It is also notable for the smoothness of the voices and the tension built throughout its long coda, which represents long part of all prelude. About the Prelude, Gray states that,

No better exemplification than the First Prelude could be found of the contention adumbrated in the foregoing essay, to the effect that the first book of twenty-four is a work conceived as a whole, for it would be impossible to imagine a piece more perfectly fitted to serve as an intro- duction to what is to come; it immediately demonstrated the tendencies, moods, structural intentions and connexions of the whole coming opus. It is like an entrance, a portal, an archway leading into the temple, and it is symbolically appropriate that one Charles Gounod should, in the Meditation on the First Prelude of Bach, have scribed a blatant tune over it, just as the illiterate tourist scribbles his name on the façade of an historical monument or building (Gray, 2013, p. 11).

However, if it is considered that texts are reflections of other texts (Eco, 2016, p. 286) and that Bach is considered the model for the entire generations of the history of music, where did Bach get inspiration from to write his music?

Bach, used in his musical quotes, symbols, so important to the Baroque period (Aktulum, 2017, p. 23). The first theorist to defend and explain this subject was the Russian Boleslav Yavorsky (1877-1942). According to Yavorsky's studies, in addition to the symbology, also the numerology, the rhetoric, the texts of the Protestant Bible were used by Bach as elements inspirational for his music (Tonella Tüzün, 2016, p. 116). In this way, his quotes were not taken from other musical texts, but from other sources that were part of the Baroque time.

Frederic Chopin – Etude Op. 10 No. 1

The genre Etude appeared in the beginning of the nineteenth century, in the Romantic period, as a consequence of the mechanical improvement of the piano. The Etudes of this time, in addition to being short, were focused almost entirely on technical problems. However, in Chopin, the technical difficulty has become a true aesthetics and music generator. According to Rosen (1995, p. 491), in the entire piano repertoire by Chopin, only in one case a direct reference to Bach can be seen. This reference appears at the beginning of the Chopin's didactic masterwork, that is, the cycle of the Etudes Op. 10, Op. 25 and the Three New Etudes dedicated to Moscheles.

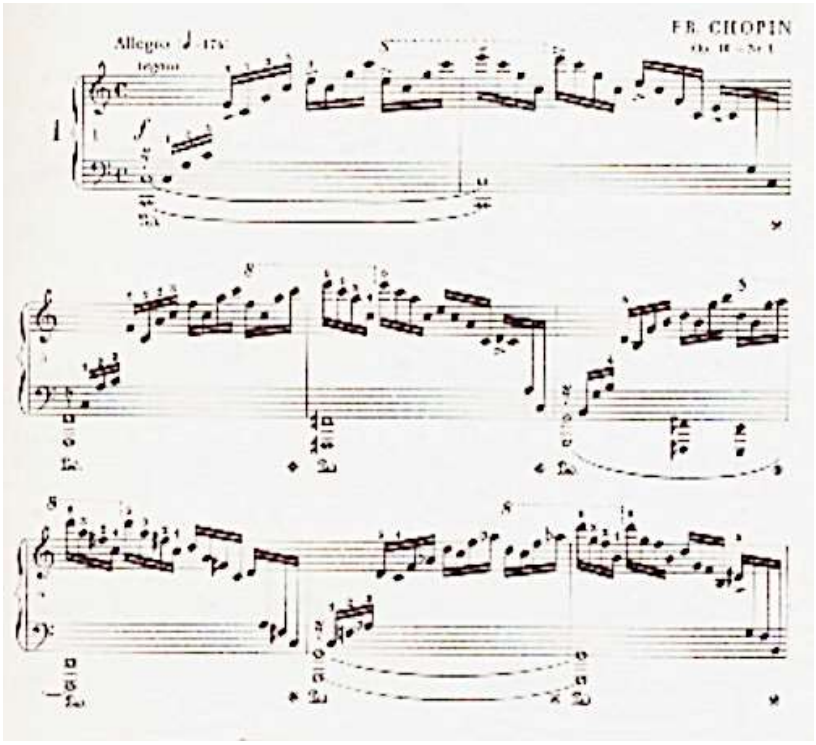


Figure 2: F. Chopin Etude Op. 10 No. 1 first page, bars 1-8. (Chopin, 1949)

The harmony used by Bach can be considered the reference system used for Chopin. If the notes of the first bars of Bach's Prelude are immobilized and transformed into chords, the

same harmonic system can be seen in Chopin's Etude, however, rewritten in a new conception. According to Rosen, the relationship of the Etude with the Prelude is stated in the follow way,

Chopin's version is calculated to use the entire extension of the modern keyboard. Like Bach's introductory piece, Chopin's is a stream of arpeggios of almost absolute rhythmic uniformity whose melodic line seems to arise only from the succession of chords. In fact, it is common to start a cycle of masterworks with arpeggios, a standardized way to start improvisation: toccatas, fantasies and suites often start in this way. Liszt starts two of his large cycle of Etudes, *Transcedental* and *Paganini*, with arpeggios. However, Chopin's first Etude is so similar to Bach's Preludio in its building unit, in his insistence on a simple form of arpeggio throughout and in its harmonic format, that we must conclude that there is an allusion to Bach. (Rosen, 1995, p. 492).

Chopin's individual language is based on the same harmonic meaning; however, it expands Bach's idea at an original technical piano level using the pitch of the sounds.

In this regard, Saussure's thinking about individualism was quoted by Zengin,

Signs generate meaning not because they refer to things but because they have arbitrary relationship to things. What is important for our purpose here is Saussure's concept of language as a sign system governed by arbitrariness and difference. His notion that meaning is the product of difference, that is, one sign is different from the other sign so that a difference meaning can be produced, is equally important. Saussure with his conception of signs as an element having an arbitrary and non-referential nature reversed the traditional belief that a single individual is the unique source of any utterance and that it is the speaker or author who produces meaning in his or her words he or she selects from the system. (Zengin, 2016, p. 309-310)

Chopin created a different meaning and imposes a new context on the aesthetic function of his Etude Op. 10 No. 1 by being inspired by the Bach's Prelude. The purpose of the aesthetic function is understood when observing the Romantic period and the technical piano aspirations – or the nineteenth century pianist bravura – in which Chopin was part.

Leopold Godowsky – Study after the Op. 10 No. 1 Frederic Chopin's Etude

In the music field, different generations of composers continue their creative work using basic elements of Western cultural history. These basic elements of compositional creation are reflected, transferred and shaped according to the individual, sociological and geographic context of each composer. However, there are cases in which musical motifs are borrowed from

one composer to another, transforming and reflecting them into new forms. In certain cases, composers may report directly in the titles of the works, as the example of the Variations and Fugue on a Theme by Handel (Aktulum, 2017, p. 33).

Aktulum was referring to the work for solo piano written by Johannes Brahms based on a theme from George Frideric Handels's Harpsichord Suite No. 1, also well knowing as Handel Variations. And, it is in the same line of thought that Chopin's Etude were rewritten and titled by Godowsky as Studies on Chopin's Etudes.

Leopoldo Godowsky (1870-1938) was a virtuoso pianist, born in Sozly, near Vilna, what was then Russian territory but is now part of Lithuania. He considered himself of Polish heritage, and perhaps, that is why he was so interested in the Chopin's music. As a composer, Godowsky has been best know for his paraphrases of piano pieces by other composers, which he enhanced with ingenious contrapuntal devices and rich chromatic harmonies. Godowsky's most famous work in this genre is exactly the 53 Studies on Chopin's Etudes, in which he varies the already challenging originals by: introducing countermelodies; transferring the technically difficult passages from the right hand to the left; transcribing the entire etude for left hand solo; or interweaving two etudes, with the left hand playing one and the right hand the other – as impossible as this seems (Oron, 2007).

Written between 1893 and 1914, Godowsky's 53 Etudes, based on twenty-six of Chopin (he omits Op. 25 No. 7), are the *ne plus ultra* of Romantic virtuosity, a unique tribute from one composer to another and a testament to an ingenuity and craftsmanship bordering on genius. (Morrison, 2005, p. 4)
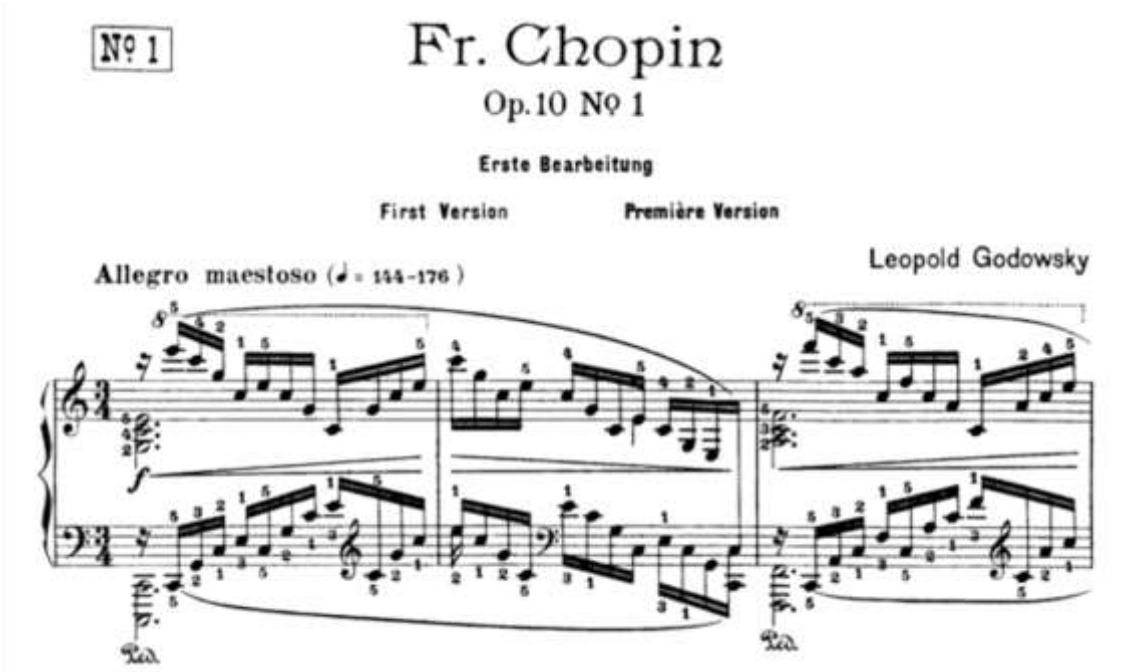


Figure 3: Chopin-Godowsky Study after Chopin's Etude Op. 10 No. 1, bars 1-3. (Chopin-Godowsky)

Rosen (1995, p. 494) states that Chopin is the true inventor of the genre Concert Etude, at least in the sense that he was the first to give it a totally artistic form – one form in which the musical substance and technical difficulty coincide.

About the Godowsky's Studies, Morrison states that,

> Godowsky never intended to trump Chopin's ace or to eclipse his inspiration, but wanted to raise already savage technical demands to the realm of the transcendental, pushing the pianist's resources and agility to their limit. Shrewdly and cunningly, he also claimed that the student of both playing and composition might well return to Chopin's originals with renewed wonder and insight. In Op. 10 No. 1 Chopin achieved a pioneering brilliance and sonority by Rellstab, the German critic, to advise all pianists to practice such music only with a surgeon handy. Jestingly called a 'runaway chorale', this dazzling curtain-raiser to Op. 10 is transformed by Godowsky into a massive carillon of sound, its arpeggios moving in contrary motion, their weight and majesty accentuated at one point by a counterpoint as imperious as the last trump. If Chopin created problems for small-handed pianists in this study, he almost sadistically followed it with an etude made to entangle the fingers of pianists with large hands, Opus 10 No. 1's wide-meshed arpeggios giving way to close-knit chromatic scales. Ever anxious to extend the pianist's faci- lity, Godowsky transfers Chopin's right hand to the left, elaborating contrapuntally the spare left-hand rhythmic accentuation together with still further diversions and departures from the original (Morrison, 2005, p. 4).

Certainly, Godowsky was not thinking on Bach when wrote the Studies cycle. Godowsky was directly inspired by the difficult execution of the Studies that Chopin wrote inspired by Bach. Godowsky wrote in the Preface to the Studies that his aims was to develop the mechanical, technical and musical possibilities of pianoforte playing. In fact, Godowsky emulated Chopin, making what was considered difficult into impossible. Harold Schonberg described the Studies as 'the most impossibly difficult things written for the piano, fantastic exercises that push piano technique to heights undreamed to even by Liszt'. (ThePiano.SG, 2015)

Witold Lutoslawski – Etude No. 1 in C Major

There are some obvious similarities with the Etude No 1 in C Major, particularly in the pianistic figurations and general color of the opening. The arpeggios entrance are based on Chopin's Op. 10 No. 1. As in Chopin, the stylistic unity of this Etude is determined by pianistic technique and aesthetic musical thought.
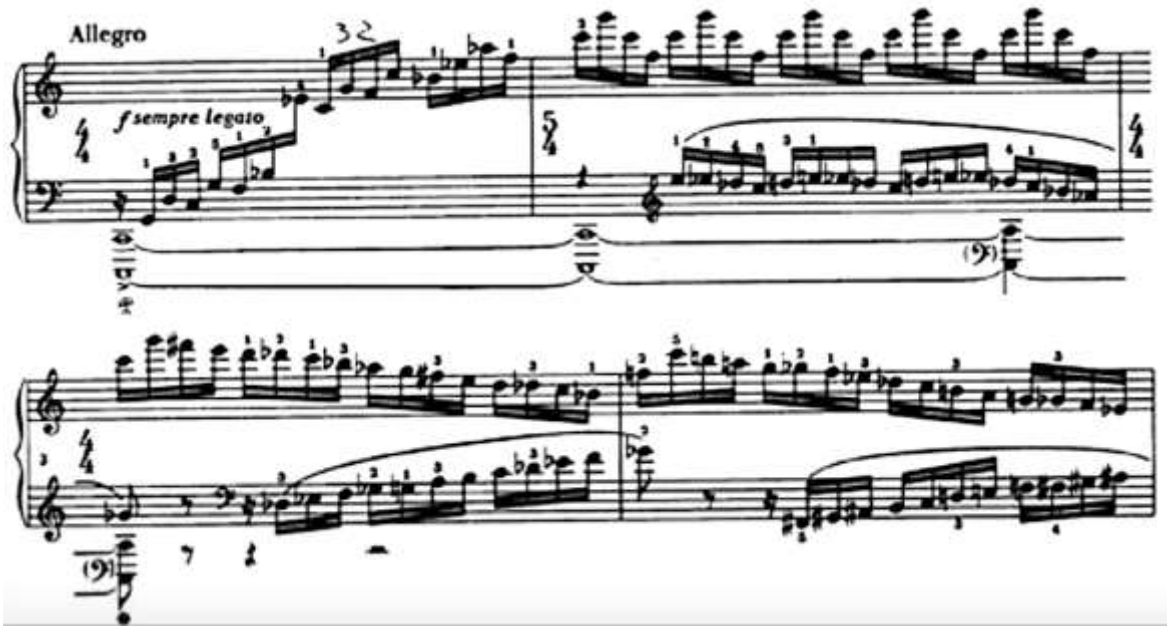


Figure 4: W. Lutoslawski Etude No. 1 in C Major, bars 1-4. (Lutoslawski, 1940-41)

Lutoslawski wrote two Studies for piano which were composed over several months in 1940-1941, and provide an insight into his musical thinking during this difficult time. Although he completed only two studies, they were originally intended to form part of a longer set of studies, modelled on the example of Chopin. Hence the arpeggiated patterns of the first piece allude to Chopin's C Major Study, Op. 10 No. 1. This gestural reference apart, Lutoslawski did not model either his harmonic or melodic language on that of his composer compatriot. As well as being studies in pianistic technique they are studies in composition. Just as some of Debussy's *Etudes* (dedicated to the memory of Chopin) focus on certain intervals, so Lutoslawski concentrates on a particular interval or combination of two intervals. As compositional studies they helped him to develop the language and techniques for his First Symphony, which he began to sketch in 1941. As pianistic studies they not only testify to his considerable youthful prowess at the keyboard, but also acknowledge and extend a tradition that links his work with that of Chopin and Debussy (Rae, 1999, p. 15-16).

According to Forsyth (2009, p. 3), the similarities among these various ways of describing the relations among texts should not blind us to the differences. They are historically and philosophically distinct. Reading the old works through the new ones and reading the new works through the old ones. This actually opens the internal structure of a text with the consequences that every text relates to one another and the meaning is unstable, which provides the immensity of intertextual readings (Zengin, 2016, p. 305).

Dimitri Shostakovich – Prelude Op. 34 No. 1 Do Major

The first Prelude of the set of 24 Preludes and Fugues Op. 34 for piano solo, one in each of the major and minor keys of the chromatic scale. Shostakovich started the cycle on December

30, 1932, and completed on March 2, 1933. The Preludes were first performed by the composer at the Small Hall of the Moscow Conservatory on May 24, 1933.
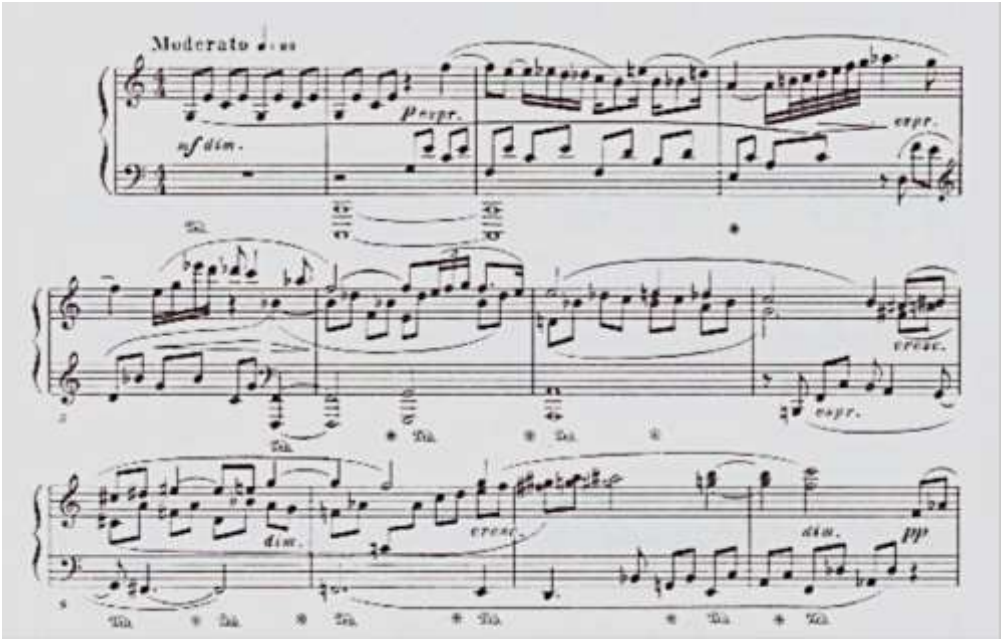


Figure 5: D. Shostakovich, Prelude Op. 34 No. 1 first page, bars 1-12. (Shostakovich, 1983)

Similarly, to Bach's Prelude, Shostakovich started his first Prelude in C Major, in Moderato tempo and unsuspectingly plainly. The Shostakovich used the same notes as Bach, however, changing their orders. The result of the Alberti bass figuration is immediately recognizable. According to Artemyev,

The melodic line, however, does not let the simplicity last, quickly taking over in a very chro- matic and improvisatory manner. Such immediate and vivid juxtaposition of the simplicity and conformity of the accompaniment with the harmonically adventurous melodic line becomes the essence of the piece, and furthermore, a recurring leitmotif through the entire cycle (Artemyev, 2020, p. 32)

Bach is present in Shostakovich's Prelude in subtle level. About this, Forsyth (2009, p. 4) says that 'any text is an intertext; other texts are present in it, at varying levels, in more or less recognizable forms: the texts of the previous and surrounding culture'. The text is not an object but a field of activity, or an occasion for it. A challenge to the reader'.

The Shostakovich's Prelude represents the old and new with great vigor, dramaturgy and lyrism. The Prelude genre reviewed by Shostakovich, maintained the sense of familiarity, however in new clothes – Russian grotesque and ironic style.

CONCLUSION

This study attempted to provide a brief summary of intertextuality and connected the subject in examples of classical music, from the Baroque to the Contemporary period. In the intertextuality exchanges of the observed examples, it was found that different approaches can be taken. These approaches ranged from harmonic and structural analyzes to sociological, historical and bibliographic factors. It can be said that, whatever the angle of observation, the individual factor predominated in the results of the investigation. In other words, the musical texts observed in the light of the theory of intertextuality, only made sense when each composer was analyzed individually.

The quotation in a work does not refer to its period, but to another time, another period in the history. Two separate works are temporally intertwined. Ideas borrowed from an old work add depth to the new work, assimilate, emulate and increase expressiveness – conscious or unconscious.

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