



# ICONIL 2026 SPRING

*JUN 27-28, 2026 İSTANBUL / TÜRKİYE*

## 6.INTERNATIONAL CONGRESS OF NEW SEARCHES IN MULTIDISCIPLINARY STUDIES **SOCIAL SCIENCES PROCEEDINGS BOOK**



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## ICONIL 2026 SPRING

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MULTIDISCIPLINARY STUDIES  
SOCIAL SCIENCES PROCEEDINGS BOOK

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## PAPER PRESENTATION PROGRAM

| Paper Title                                                                                                                    | Authors                                                  | Congress                 | Presentation Type | Session Number | Hall                                                                                 | Date/Time              | Session Chair                                                |
|--------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|--------------------------|-------------------|----------------|--------------------------------------------------------------------------------------|------------------------|--------------------------------------------------------------|
| Nanoporous MOx-Molecularly Imprinted Polymers: Imprinted Fingerprints for Selective On-Site Food Matrix Sensing                | - EZİNNE FAVOUR OGULEWE<br>- Prof. Dr. Mustafa Gazi      | Science Congress         | Face to Face      | 01.Session     | Salon-1                                                                              | 27.06.2026<br>12:00:00 | <i>Lecturer<br/>Dr.<br/>Mustafa<br/>Of</i>                   |
| STRATEGIC MANAGEMENT OF TOURISM DESTINATIONS: A COMPARATIVE QUALITATIVE ANALYSIS OF STRUCTURAL CHALLENGES IN TURKEY AND RUSSIA | - TİMUR SALPAGAROV<br>- Assoc. Prof. Dr. Nihan Uğur      | Social Sciences Congress | Face to Face      | 02.Session     | Salon-2                                                                              | 27.06.2026<br>12:00:00 | <i>Lecturer<br/>Dr.<br/>Mustafa<br/>Of</i>                   |
| Future Prospects of Informatics Students in the Face of the Rise of Artificial Intelligence: A Quantitative Evaluation         | Lecturer PhD. MUSTAFA OF                                 | Social Sciences Congress | Face to Face      | 02.Session     | Salon-2                                                                              | 27.06.2026<br>12:00:00 | <i>Lecturer<br/>Dr.<br/>Mustafa<br/>Of</i>                   |
| Comparison of WoS and Scopus Data on Generative Artificial Intelligence Supported Accounting Education                         | Lecturer İSMAİL KILIÇASLAN                               | Social Sciences Congress | Face to Face      | 02.Session     | Salon-2                                                                              | 27.06.2026<br>12:00:00 | <i>Lecturer<br/>Dr.<br/>Mustafa<br/>Of</i>                   |
| Investigation of the Effects of Capacitor Switching and Transformer Saturation on Harmonic Resonance in Distribution Systems   | - MERVE GÖKSU<br>- Assist. Prof. Dr. Necmi Cemal Özdemir | Science Congress         | Online            | 03.Session     | Uzak Salon-1 <a href="https://tinyurl.com/bd2k45p7">https://tinyurl.com/bd2k45p7</a> | 28.06.2026<br>12:00:00 | <i>Assist.<br/>Prof. Dr.<br/>Necmi<br/>Cemal<br/>Özdemir</i> |
| Investigation of the Effects of Nonlinear Loads and Harmonics on Neutral Current                                               | - Serkan Barışık<br>- PhD. Necmi Cemal Özdemir           | Science Congress         | Online            | 03.Session     | Uzak Salon-1 <a href="https://tinyurl.com/bd2k45p7">https://tinyurl.com/bd2k45p7</a> | 28.06.2026<br>12:00:00 | <i>Assist.<br/>Prof. Dr.<br/>Necmi<br/>Cemal<br/>Özdemir</i> |
| Vehicle Insurance Fraud Detection on Encoded Data with Synthetic Minority Oversampling-Based                                   | - ENES KARAÇAVUŞ<br>- Assist. Prof. Dr.                  | Science Congress         | Online            | 03.Session     | Uzak Salon-1 <a href="https://tinyurl.com/bd2k45p7">https://tinyurl.com/bd2k45p7</a> | 28.06.2026<br>12:00:00 | <i>Assist.<br/>Prof. Dr.<br/>Necmi</i>                       |

| Paper Title                                                                                                               | Authors                                                                               | Congress         | Presentation Type | Session Number | Hall                                                                                 | Date/Time           | Session Chair                                |
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| The Harmonic Impact of Electric Vehicle Charging Stations on the Grid and Active Filters                                  | - BETÜL ÖZGÜR<br>- Assist. Prof. Dr. NECMİ CEMAL ÖZDEMİR<br>- Prof. Dr. NURETTİN ABUT | Science Congress | Online            | 04.Session     | Uzak Salon-2 <a href="https://tinyurl.com/3np3ampd">https://tinyurl.com/3np3ampd</a> | 28.06.2026 12:00:00 | <i>Assist. Prof. Dr. Necmi Cemal Özdemir</i> |
| Investigation of the Photocatalytic Activities of CBD-Synthesized CdO Thin Films under UV-A Light                         | - COŞKUN AYDEMİR<br>- Prof. Dr. Prof. Dr. ALİ ERCAN EKİNCİ                            | Science Congress | Online            | 04.Session     | Uzak Salon-2 <a href="https://tinyurl.com/3np3ampd">https://tinyurl.com/3np3ampd</a> | 28.06.2026 12:00:00 | <i>Assist. Prof. Dr. Necmi Cemal Özdemir</i> |
| Electrical Safety in Explosive Gas Atmospheres: Area Classification, Protection Methods, and Gas Detection                | - BAŞAK YAĞMUR KILINÇ<br>- Assist. Prof. Dr. Necmi Cemal Özdemir                      | Science Congress | Online            | 04.Session     | Uzak Salon-2 <a href="https://tinyurl.com/3np3ampd">https://tinyurl.com/3np3ampd</a> | 28.06.2026 12:00:00 | <i>Assist. Prof. Dr. Necmi Cemal Özdemir</i> |
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| EFFECT OF FREQUENCY ON CAPACITANCE AND CONDUCTANCE PROPERTIES OF Ag/rubrene/n-InP STRUCTURE AT ROOM TEMPERATURE           | Assist. Prof. Dr. ÜMMÜHAN AKIN                                                        | Science Congress | Online            | 05.Session     | Uzak Salon-1 <a href="https://tinyurl.com/4pzuy6fk">https://tinyurl.com/4pzuy6fk</a> | 28.06.2026 13:00:00 | <i>Assist. Prof. Dr. Ümmühan Akın</i>        |

| Paper Title                                                                                                                             | Authors                                                                                                                           | Congress                 | Presentation Type | Session Number | Hall                                                                                 | Date/Time              | Session Chair                              |
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| FROM GLOBAL DISRUPTION TO REGIONAL RESILIENCE: HOW COVID-19 RESHAPED ALBANIA'S TRADE STRUCTURE                                          | - Lecturer<br>PhD.<br>ARJOLA MITAJ<br>- Prof. Dr.<br>FLORA MERKO<br>- Lecturer<br>Matilda Haxhiu                                  | Social Sciences Congress | Online            | 06.Session     | Uzak Salon-2 <a href="https://tinyurl.com/39kjbjjz">https://tinyurl.com/39kjbjjz</a> | 28.06.2026<br>13:00:00 | <b>Lecturer<br/>Dr.<br/>Arjola Mitaj</b>   |
| Key Challenges in the Education of Autistic Children: Teacher, Parent, and System Perspectives                                          | Eda Yıldırım                                                                                                                      | Social Sciences Congress | Online            | 06.Session     | Uzak Salon-2 <a href="https://tinyurl.com/39kjbjjz">https://tinyurl.com/39kjbjjz</a> | 28.06.2026<br>13:00:00 | <b>Lecturer<br/>Dr.<br/>Arjola Mitaj</b>   |
| Paleoenvironmental Reconstruction of Hydrological Shifts in Lake Stiol (Romania) Using Subfossil Chironomids From a Short Sediment Core | - Selen Kızılkaya<br>- Prof. Dr. Ladislav Hamerlík<br>- PhD. Tímea Chamutio vá<br>- Silvia Bartóková<br>- Prof. Dr. Peter Bitušík | Social Sciences Congress | Online            | 06.Session     | Uzak Salon-2 <a href="https://tinyurl.com/39kjbjjz">https://tinyurl.com/39kjbjjz</a> | 28.06.2026<br>13:00:00 | <b>Lecturer<br/>Dr.<br/>Arjola Mitaj</b>   |
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| Abstract The embodiment of lyrical-poetic imagery in Nariman Mammadov's songwriting                                                     | PhD.<br>AYNUR QASIMOVA                                                                                                            | Social Sciences Congress | Online            | 07.Session     | Uzak Salon-1 <a href="https://tinyurl.com/2s4e58ry">https://tinyurl.com/2s4e58ry</a> | 28.06.2026<br>14:00:00 | <b>Lecturer<br/>Dr.<br/>Bülent Koparan</b> |
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| Paper Title                                                                                                                              | Authors                                                            | Congress                 | Presentation Type | Session Number | Hall                                                                                 | Date/Time              | Session Chair                      |
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| THE USE OF GENERATIVE ARTIFICIAL INTELLIGENCE IN ACADEMIC WRITING: AN EXAMINATION OF ETHICAL ISSUES                                      | - Assist. Prof. Dr. EKİN BAHAR KAYA<br>- Assistant PhD. İrem Çakır | Social Sciences Congress | Online            | 07.Session     | Uzak Salon-1 <a href="https://tinyurl.com/2s4e58ry">https://tinyurl.com/2s4e58ry</a> | 28.06.2026<br>14:00:00 | <i>Lecturer Dr. Bülent Koparan</i> |
| HISTORICAL EVOLUTION OF AZERBAIJANI FOLK DANCES AND ANALYSIS OF THEIR MUSICAL-CHOREOGRAPHIC STRUCTURE                                    | Assoc. Prof. Dr. GÜNAY MEMME DOVA                                  | Social Sciences Congress | Online            | 07.Session     | Uzak Salon-1 <a href="https://tinyurl.com/2s4e58ry">https://tinyurl.com/2s4e58ry</a> | 28.06.2026<br>14:00:00 | <i>Lecturer Dr. Bülent Koparan</i> |
| Techno-Economic Assessment of an Integrated Offshore Wind-Based Alternative Marine Fuel Production Facility: The Bozcaada YEKA Case      | - ENDER ATEŞ<br>- Assoc. Prof. Dr. NADER JAVANİ                    | Science Congress         | Poster            | 08.Session     | Poster Alanı                                                                         | 27.06.2026<br>12:00:00 | <i>Lecturer Dr. Mustafa Of</i>     |
| Synthesis, Characterization and Investigation of Photochemical Properties of Zn(II) Phthalocyanine Compounds Containing 4-Phenoxy Groups | - MÜCELL A DOĞRU<br>- Prof. Dr. ÜMİT SALAN                         | Science Congress         | Poster            | 08.Session     | Poster Alanı                                                                         | 27.06.2026<br>12:00:00 | <i>Lecturer Dr. Mustafa Of</i>     |

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## **ABSTRACTS / POSTERS**

The abstract fields of the papers that have met all the conditions of the ICONIL 2026 SPRING congress as abstract, poster and full text will be shown on the following pages. In addition, the full texts of the papers that have been applied as full text are available on the following pages.

## HISTORICAL EVOLUTION OF AZERBAIJANI FOLK DANCES AND ANALYSIS OF THEIR MUSICAL-CHOREOGRAPHIC STRUCTURE

**Assoc. Prof. Dr. Günay Memmedova**

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### **Abstract**

The primary aim of this study is to examine the historical evolution of Azerbaijani folk dances and to analyze the interrelationship between musical and choreographic components on a structural level. The research investigates the origins of dance art dating back to the earliest periods of human history through rock carvings and petroglyphs found in Gobustan Rock Art Cultural Landscape and Gemikaya Petroglyphs, demonstrating that dance constituted one of humanity's earliest forms of expression. In this context, dance is emphasized not merely as an aesthetic activity, but also as an inseparable component of social life, rituals, and belief systems. The significance of the study lies in the evaluation of Azerbaijani folk dances as a syncretic art form composed of the integration of music, verbal expression, and movement, and in the scientific examination of the structural elements of this art. Within this framework, the relationships between the rhythmic structures, tempo characteristics, modal system, and principles of melodic development of dance melodies and the language of choreographic movement are analyzed in detail. Furthermore, the functional significance of collective dances such as Yalli in terms of social unity and solidarity is also evaluated. The study employs historical-analytical, comparative, and musicological analytical methods. In addition, a comprehensive database was established through the analysis of folklore examples, ethnographic data, musical notation compilations, and findings obtained from field research. The findings reveal that Azerbaijani folk dances evolved historically through vocal, vocal-instrumental, and instrumental performance practices. It was determined that a strong relationship exists between the musical structure and the movement system of the dances, while rhythm and tempo function as regulating elements of collective movement. At the same time, it was observed that the dances are classified into slow, moderate, and fast-tempo categories according to their character, and that this classification plays a decisive role in both musical and choreographic structures. In conclusion, this study contributes to a deeper scholarly understanding of Azerbaijani folk dance art by examining its musical-choreographic structure from both historical and structural perspectives. The findings demonstrate that folk dances should be regarded not only as folkloric elements but also as multilayered and systematic art forms, while simultaneously offering new methodological approaches for future research.

**Keywords:** Azerbaijani Folk Dances, Musical-choreographic Structure, Folklore, Dance Melodies

## FROM GLOBAL DISRUPTION TO REGIONAL RESILIENCE: HOW COVID-19 RESHAPED ALBANIA'S TRADE STRUCTURE

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### **Abstract**

The COVID-19 outbreak in 2020 triggered one of the most significant disruptions in global trade in recent history. As countries imposed lockdowns, restricted movement, and closed borders, international supply chains were severely affected, exposing the vulnerabilities of highly interconnected economies. Small and open economies such as Albania were particularly sensitive to these shocks due to their reliance on external markets, limited domestic production capacity, and concentration of trade partners. Before the pandemic, Albania's trade structure was heavily oriented toward a few European partners, especially Italy and Greece, with exports largely concentrated in labor-intensive manufacturing sectors such as textiles and footwear. At the same time, the country relied heavily on imports of machinery, fuel, and food, while tourism played a crucial role in generating foreign income. This structure made Albania particularly vulnerable to external disruptions. The paper examines how the COVID-19 pandemic affected Albania's trade structure, focusing on both the immediate economic shock and the longer-term adjustments in trade patterns. Specifically, it seeks to answer the question: to what extent did the pandemic lead to structural changes in Albania's trade, and are these changes likely to persist? The paper concludes that while COVID-19 caused significant short-term disruptions, it did not fundamentally alter Albania's trade structure. Instead, it highlighted structural weaknesses such as trade imbalances, sectoral concentration, and external dependence and may have accelerated modest trends toward diversification and regionalization. The data from 2015–2025 clearly shows a structural break in 2020, the rapid recovery in trade and tourism indicators suggests that COVID-19 did not permanently transform Albania's trade structure, but rather exposed and reinforced its existing patterns. Despite signs of diversification, the persistence of high concentration in a few trading partners indicated that Albania remains vulnerable to external shocks.

**Keywords:** Covid-19, Albania, Trade Structure, Tourism

## THE USE OF GENERATIVE ARTIFICIAL INTELLIGENCE IN ACADEMIC WRITING: AN EXAMINATION OF ETHICAL ISSUES

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### Abstract

AI-assisted writing tools are increasingly used in academic writing and research processes. These tools provide researchers with various forms of support in stages such as topic development, drafting, translation, summarization, language editing, and literature search. However, their use also raises new ethical debates in academic writing. The originality of the text, the disclosure of AI contribution, the protection of the researcher's intellectual labor, and the privacy of shared data are among the central issues in these debates. This study aims to examine the ethical issues surrounding the use of generative AI in academic writing. The study is based on a descriptive review of the relevant literature and ethical guidelines on artificial intelligence. Accordingly, AI-assisted writing tools are evaluated within the framework of originality, transparency, academic labor, privacy, and accountability. The evaluation shows that AI-assisted writing tools affect not only the process of text production but also the researcher's thinking, interpretation, and responsibility for the text. The use of these tools raises questions about the extent to which a text reflects the researcher's original contribution, at what stage AI support is disclosed, how academic labor is positioned, and under what conditions research data is shared. Therefore, in texts prepared with AI support, the researcher's original contribution should remain visible, the use of AI should be clearly stated, and caution should be exercised when sharing unpublished texts and research data. As a result, AI-assisted writing tools are gaining importance not merely as a technical convenience in academic writing, but as an area that should be evaluated in terms of transparency, originality, academic labor, privacy, and accountability.

**Keywords:** Generative Artificial Intelligence, Academic Writing, Academic Ethics, Academic Labor, Accountability

## ABSTRACT THE EMBODIMENT OF LYRICAL-POETIC IMAGERY IN NARIMAN MAMMADOV'S SONGWRITING

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### **Abstract**

The outstanding composer, People's Artist of the Republic of Azerbaijan, Professor Nariman Habib oğlu Mammadov, as an artist with a unique creative style, has taken a worthy place in the musical culture of Azerbaijan. It should be noted that the composer's creativity is organically connected with national culture, classical and modern music. The relevance of the topic we are addressing is that the composer's vocal works are of great importance in terms of preserving their value in national musical culture today, preserving national musical traditions and passing them on to the younger generation. In addition, the synthesis of classical and national styles in the composer's vocal music is considered an important source for studying the development directions of modern Azerbaijani music. For this reason, his vocal creativity is relevant both in terms of musicology and performing arts. The importance of the research work lies in the innovation he brought to Azerbaijani musical art and the preservation and development of national traditions. In his vocal works, he combined the features of folk music with a professional compositional style, further enriching Azerbaijani vocal music. The main goal of studying Nariman Mammadov's vocal work is to show the role of the composer in the development of Azerbaijani vocal music, to study the artistic and aesthetic features of his songs and romances, and at the same time to determine how national musical traditions, mugham style and poetic texts were used in his vocal works. In the research process, the methods of analysis accepted in theoretical musicology, including the method of historical-theoretical and comparative analysis, were used. As a result of the study of the composer's vocal work, it becomes clear that he played an important role in the development of Azerbaijani vocal music. In his songs and romances, national musical traditions and modern compositional style were successfully combined. The research shows that Nariman Mammadov presented human emotions, love for the homeland and spiritual values with highly artistic means of expression. His vocal works are distinguished by their interesting musical language, melodic richness, colorful rhythm, emotional impact, and the use of mugham intonations. As a result of the research, the composer's vocal creativity has made a significant contribution to both the development of performing arts and the preservation of the Azerbaijani national musical heritage.

**Keywords:** Nariman Mammadov, Composer, Vocals, Romance, Music, Song, National Characteristics, Genre

## COMPARISON OF WOS AND SCOPUS DATA ON GENERATIVE ARTIFICIAL INTELLIGENCE SUPPORTED ACCOUNTING EDUCATION

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### **Abstract**

With the acceleration of digital transformation and large language models, generative artificial intelligence (GAI) technologies are driving radical changes in higher education, particularly in accounting education which possesses a highly dynamic structure. This study aims to examine the global trends, development in the current literature, and thematic focal points of academic research conducted on generative AI-supported accounting education. Accordingly, publications indexed in Web of Science (WoS) and Scopus, two of the world's most prestigious academic databases, are analyzed through a comparative bibliometric analysis method. The dataset of the research consists of peer-reviewed articles, conference proceedings, and book chapters obtained through search queries derived from determined keywords in both databases. In the analysis process; annual number of publications, most cited authors, leading journals, institutional collaborations, and the scientific productivity of countries are quantitatively compared. Furthermore, thematic clusters in the literature are identified via keyword co-occurrence analysis. Initial findings indicate an exponential increase in the number of publications at the intersection of GAI and accounting education in both databases, especially after 2023. While it is observed that the Scopus database offers a broader spectrum of publications, the WoS database is determined to focus on core accounting education journals with high impact factors. Thematic analyses reveal that research heavily concentrates on personalized learning processes, ethical issues, academic integrity, curriculum integration, and the development of students' critical thinking skills. This study intends to guide future academic research by providing a comprehensive map of the current global literature for researchers and curriculum designers in the field of accounting education.

**Keywords:** Generative Artificial Intelligence, Accounting Education, Web Of Science, Scopus, Bibliometric Analysis

## FUTURE PROSPECTS OF INFORMATICS STUDENTS IN THE FACE OF THE RISE OF ARTIFICIAL INTELLIGENCE: A QUANTITATIVE EVALUATION

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### **Abstract**

Rapidly developing artificial intelligence (AI) and machine learning technologies have led to a radical digital transformation in many sectors and have profound effects on the future professional career prospects of students, especially those studying in the field of computer and information technologies. The increasing capacity of artificial intelligence to make basic computing tasks such as coding, debugging, and system administration autonomous can trigger professional anxiety, fear of employment displacement, and a sense of hopelessness about the future in individuals aiming to specialize in this field. In this context, the main purpose of the research is to examine the future expectations and psychological states of associate and undergraduate students studying in computer technology-compatible departments of universities in the face of the advancement of artificial intelligence with a quantitative approach. The sample of this quantitative study, which was designed in the relational survey model, consists of students who studied or graduated from computer programming, computer technology, engineering and information systems departments of various universities. Research data; The demographic information form was collected through a structured scale measuring individuals' perceptions of the occupational threat of artificial intelligence and the Beck Hopelessness Scale, which is widely accepted in the literature. In the analysis of the obtained data, Partial Least Squares Structural Equation Modeling (PLS-SEM) was used to test the complex structural relationships between the variables and to evaluate the predictive power of the model. In addition, Multi-Group Analysis (MGA) was integrated into the structural model to identify potential statistical differences between associate and undergraduate students in the context of education level. The findings obtained as a result of the research show that there is a positive and statistically significant relationship between informatics students' threat perceptions towards the professional substitution of artificial intelligence and their hopelessness for the future. Internal and external model evaluations prove that concern for AI development directly predicts students' pessimism about their professional future. The results of the Multiple Group Analysis (MGA) show that academic education level plays a significant moderating role in this relationship. It was determined that associate degree students who received shorter-term and practical application-oriented education exhibited higher career anxiety in the face of automation risk compared to undergraduate students with a wide theoretical and system architecture background. As a result, the study provides strategic recommendations for higher education institutions to update their curricula with a focus on "artificial intelligence integration", "critical thinking" and "flexible adaptation".

**Keywords:** Artificial Intelligence, Future Expectation, Beck Hopelessness Scale, Pls-sem, Informatics Students, Multiple Group Analysis (mga)

## KEY CHALLENGES IN THE EDUCATION OF AUTISTIC CHILDREN: TEACHER, PARENT, AND SYSTEM PERSPECTIVES

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### **Abstract**

The aim of this study is to examine the fundamental difficulties faced by children with autism spectrum disorder (ASD) in their educational processes from a holistic perspective, considering the perspectives of teachers, parents, and the education system. Although education is one of the most critical tools for individuals with autism to acquire social adaptation and independent living skills, structural, pedagogical, and socio-cultural obstacles encountered in practice negatively impact the quality of the process. The research adopted a document analysis design, a qualitative research method, and examined existing studies in the literature using a systematic review model. Peer-reviewed articles, theses, and official education reports published in national and international databases over the last ten years were included in the search. Documents filtered along the lines of "autism," "inclusive education," "teacher/parent experiences," and "educational policies" were analyzed using content analysis techniques, and the data obtained were thematically classified. The findings from the literature indicate that the difficulties in the educational process are concentrated in three main perspectives. In the teacher dimension, professional burnout, lack of practical in-service training, and a feeling of helplessness regarding behavior management stand out. At the parental level, social isolation, asymmetrical communication in school-family collaboration, and anxiety about uncertainty regarding children's future are frequently highlighted in the literature. At the systemic level, inadequate physical infrastructure, problems with flexibility in legislation implementation, and legal loopholes in the employment of shadow teachers (facilitators) have been identified as key obstacles. In conclusion, the documents examined demonstrate that the problems experienced in the education of autistic children are mostly structural and require a multi-stakeholder solution. This study brings together scattered academic findings within a single framework, offering researchers and policymakers a comprehensive action plan perspective in the field.

**Keywords:** Autism Spectrum Disorder, Document Analysis, Systematic Review, Special Education, Educational Policies, Inclusion

## **FULL TEXT PAPERS**

In this area, there are full-text papers sent to the ICONIL 2026 SPRING congress that meet the conditions of the congress.

## HISTORICAL EVOLUTION OF AZERBAIJANI FOLK DANCES AND ANALYSIS OF THEIR MUSICAL-CHOREOGRAPHIC STRUCTURE

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### Abstract

The primary aim of this study is to examine the historical evolution of Azerbaijani folk dances and to analyze the interrelationship between musical and choreographic components on a structural level. The research investigates the origins of dance art dating back to the earliest periods of human history through rock carvings and petroglyphs found in Gobustan Rock Art Cultural Landscape and Gemikaya Petroglyphs, demonstrating that dance constituted one of humanity's earliest forms of expression. In this context, dance is emphasized not merely as an aesthetic activity, but also as an inseparable component of social life, rituals, and belief systems.

The significance of the study lies in the evaluation of Azerbaijani folk dances as a syncretic art form composed of the integration of music, verbal expression, and movement, and in the scientific examination of the structural elements of this art. Within this framework, the relationships between the rhythmic structures, tempo characteristics, modal system, and principles of melodic development of dance melodies and the language of choreographic movement are analyzed in detail. Furthermore, the functional significance of collective dances such as Yalli in terms of social unity and solidarity is also evaluated.

The study employs historical-analytical, comparative, and musicological analytical methods. In addition, a comprehensive database was established through the analysis of folklore examples, ethnographic data, musical notation compilations, and findings obtained from field research.

The findings reveal that Azerbaijani folk dances evolved historically through vocal, vocal-instrumental, and instrumental performance practices. It was determined that a strong relationship exists between the musical structure and the movement system of the dances, while rhythm and tempo function as regulating elements of collective movement. At the same time, it was observed that the dances are classified into slow, moderate, and fast-tempo categories according to their character, and that this classification plays a decisive role in both musical and choreographic structures.

In conclusion, this study contributes to a deeper scholarly understanding of Azerbaijani folk dance art by examining its musical-choreographic structure from both historical and structural perspectives. The findings demonstrate that folk dances should be regarded not only as folkloric elements but also as multilayered and systematic art forms, while simultaneously offering new methodological approaches for future research.

**Keywords:** Azerbaijani folk dances, musical-choreographic structure, folklore, dance melodies

### AZERBAIJAN HALK DANSLARININ TARİHSEL EVRİMİ VE MÜZİK-KOREOGRAFİK YAPISININ ANALİZİ

#### Özet

Bu çalışmanın temel amacı, Azerbaycan halk danslarının tarihsel evrimini incelemek ve müzik ile koreografik bileşenler arasındaki karşılıklı ilişkiyi yapısal düzlemde analiz etmektir. Araştırma, dans sanatının en erken dönemlerine kadar uzanan kökenlerini, kayaüstü tasvirler (Gobustan ve Gemikaya) üzerinden ele alarak, bu sanatın insanlığın ilk ifade biçimlerinden biri olduğunu ortaya koymaktadır. Bu bağlamda, dansın yalnızca estetik bir etkinlik değil, aynı zamanda toplumsal yaşamın, ritüellerin ve inanç sistemlerinin ayrılmaz bir parçası olduğu vurgulanmaktadır.

Çalışmanın önemi, Azerbaycan halk danslarının müzik, söz ve hareketin birleşiminden oluşan sinkretik bir sanat formu olarak değerlendirilmesi ve bu sanatın yapısal unsurlarının bilimsel çerçevede ele alınmasıdır. Bu kapsamda dans melodilerinin ritmik yapısı, tempo özellikleri, makam sistemi ve melodik gelişim prensipleri ile koreografik hareket dili arasındaki ilişkiler detaylı biçimde incelenmiştir.

Ayrıca yallı gibi kolektif dansların sosyal birlik ve dayanışma açısından taşıdığı işlevsel anlamlar da değerlendirilmiştir.

Araştırmada yöntem olarak tarihsel-analitik yaklaşım, karşılaştırmalı inceleme ve müzikolojik çözümleme yöntemleri kullanılmıştır. Bunun yanı sıra, folklor örnekleri, etnografik veriler, nota derlemeleri ve alan araştırmalarından elde edilen bulgular analiz edilerek kapsamlı bir veri tabanı oluşturulmuştur.

Elde edilen bulgular, Azerbaycan halk danslarının tarihsel süreç içerisinde vokal, vokal-enstrümantal ve enstrümantal icra biçimleri üzerinden gelişim gösterdiğini ortaya koymaktadır. Dansların müziksel yapısı ile hareket sistemi arasında güçlü bir bağ bulunduğu, ritim ve temponun kolektif hareketi düzenleyici bir unsur olarak öne çıktığı belirlenmiştir. Aynı zamanda, dansların karakterine göre ağır, hafif ve hızlı tempolu türlere ayrıldığı ve bu ayrımın hem müzikal hem de koreografik yapı üzerinde belirleyici olduğu görülmüştür.

Sonuç olarak bu çalışma, Azerbaycan halk dansı sanatının müzik-koreografik yapısını tarihsel ve yapısal bir perspektiften ele alarak, bu alanın bilimsel olarak daha derinlemesine anlaşılmasına katkı sağlamaktadır. Elde edilen veriler, halk danslarının yalnızca folklorik bir unsur değil, aynı zamanda çok katmanlı ve sistematik bir sanat formu olduğunu ortaya koymakta ve gelecekte yapılacak araştırmalar için yeni metodolojik yaklaşımlar sunmaktadır.

**Anahtar Kelimeler:** Azerbaycan halk dansları, müzik-koreografik yapı, folklor, dans melodileri

## INTRODUCTION

Dance, as one of the most widespread and universal forms of art, occupies an important place within the cultural heritage of different societies. Possessing deep historical roots, the art of dance has evolved over centuries and has become an inseparable component of human social life and aesthetic perception. In this respect, dance represents not only a form of aesthetic expression, but also a symbolic reflection of elegance, sensitivity, joy, and devotion to traditional values.

In social life, dance is regarded as an indispensable element particularly in collective events such as weddings, festivals, and various celebrations. Within such social practices, dance fulfills the function of expressing both individual and collective emotions, thereby strengthening feelings of joy, enthusiasm, and social unity. (Abdullayeva, 2011)

Azerbaijani national dance art and the dance melodies accompanying it are rooted in a remarkably deep historical past. Among the most significant evidence of this historical background are archaeological findings, especially rock carvings and petroglyphs. The rock paintings identified in the Gobustan Rock Art Cultural Landscape region of Azerbaijan and in the Gemikaya Petroglyphs area located in the Ordubad district of the Nakhchivan Autonomous Republic reflect the cultural life and ritual practices of ancient societies. The dancing human figures depicted in these representations demonstrate that dance served as an important means of expression in early communities. Indeed, certain scenes attract attention through collective movement patterns resembling contemporary Yalli dances.

Furthermore, the rhythmic sounds produced by the stone known as “Gavaldash,” located in the vicinity of Cingirdagh, provide important evidence that dances were performed with primitive musical accompaniment. These rock carvings, dating back approximately 8,000–10,000 years, reveal that dance constitutes one of the earliest forms of expression in human history. In this context, scholarly views suggesting that dance emerged earlier than verbal and visual art forms gain scientific significance. (Mammadova, 2013)



**Figure 1.** Gobustan



**Figure 2.** Gavaldash

In the depictions identified in the regions of Yazilitepe, Boyukdash, Kichikdash, and Cingirdagh, figurative scenes particularly associated with fertility and abundance attract attention. The prominence of dancing female figures in these scenes indicates the social and ritual functions of ceremonial dances. At the same time, certain depictions present movement patterns performed by multiple individuals around animals. Such scenes reflect the symbolic relationship established by early societies with nature as well as their mythological systems of thought. The upward arm movements of the figures and the orderly group formations reveal the historical continuity of collective dance traditions. (Alekbárova, 1999)

The dance depictions in the Gobustan Rock Art Cultural Landscape region should be evaluated not only as forms of aesthetic expression, but also as components of magical and ceremonial practices. In this context, it can be understood that dance was performed for symbolic and ritual purposes, particularly to increase the success of hunting activities. The existence of rhythmic organization was indispensable for the simultaneous and harmonious continuation of collective movement. (Asgarov, 2018)

Studies in the field of historical musicology allow only general inferences regarding the characteristics of these melodies. In light of the available data, it may be argued that dance developed from the earliest periods within a syncretic structure in which musical and ritual elements were closely intertwined. (Zohrabova, 2010)

## **STATEMENT OF THE PROBLEM AND SIGNIFICANCE OF THE RESEARCH**

Azerbaijani folk dances constitute an important element of cultural heritage distinguished by their deep historical background and by the interwoven structure of music and movement. An examination of the studies conducted in this field demonstrates that research has generally focused separately on either musical or choreographic dimensions. However, studies addressing the structural relationship between music and movement in an integrated manner remain relatively limited.

This situation necessitates a more comprehensive examination of both the historical development and the musical-choreographic structure of folk dances. In this context, the present study aims to contribute to the field by evaluating Azerbaijani folk dances through the combined perspectives of music and choreography.

### **Purpose of the Research**

The aim of this study is to examine the historical evolution of Azerbaijani folk dance art and to analyze the structural relationship between musical and choreographic components.

### **Research Methodology**

This research was designed within the framework of a qualitative research approach and was based on a historical and descriptive research model.

The data were obtained through literature review, the examination of folklore examples, ethnographic findings, rock carvings, and published musical notation compilations.

The collected data were evaluated by means of comparative analysis, historical-analytical examination, and musicological analysis methods.

## FINDINGS

Dance art, which occupies an important place within Azerbaijani folk music, has been examined and documented from various perspectives throughout history by both musicologists and dance researchers. Significant contributions to the collection, systematic documentation, and publication of folk dance melodies were made by Uzeyir Hajibeyli, Muslim Magomayev, Tofiq Guliyev, Said Rustamov, Zakir Baghirov, Ahmed Isazade, Nariman Mammadov, and other composers.

Scientific studies in this field have not been limited solely to collection activities, but have also included theoretical examinations. In particular, the systematic collection and academic analysis of folk dance melodies were first carried out by Bayram Huseynli. The two-volume compilation entitled *Azerbaijani Folk Dance Melodies*, prepared by the researcher, constitutes an extremely important and comprehensive source in terms of the systematic collection and examination of the folk dance repertoire. (Huseynli, 1968)

B. Huseynli classified the performance practices of folk dance music into three principal categories:

- vocal
- vocal-instrumental
- instrumental

Among these categories, vocal dance melodies, regarded as the earliest form, continue to survive within the folkloric tradition today. In particular, the *halay* dances specific to the Lankaran-Astara region and similar song-dance forms encountered in different areas represent preserved examples of the syncretic structure expressing the inseparable unity of lyrics, music, and movement.

On the other hand, M.S. Ismayilov evaluated folk dance melodies within the framework of his original classification system and analyzed this repertoire together with genres such as:

- song
- tesnif
- reng (Ismayilov, 2023)

The historical development of Azerbaijani folk dances led to significant transformations in performance practices over time, during which instrumental dance music gradually attained a more prominent position. This development is directly related to the advancement of the instrumental performance tradition. Although the emergence of instrumental dance melodies occurred relatively later in comparison with other performance forms, this field nevertheless possesses deep historical roots. Even today, drum and wind instrument ensembles, particularly preserved in rural regions, clearly demonstrate the continuity of this tradition. References to such ensembles are also encountered in classical oral cultural sources, revealing the historical depth of instrumental dance music.

At the same time, the development of instrumental dance music is not entirely disconnected from earlier vocal and vocal-instrumental traditions. On the contrary, a certain continuity and interaction exist among these forms. Practices commonly observed in the Nakhchivan region and referred to as “dil yallilari” constitute concrete examples of this transition. In such performances, dancers simultaneously maintain verbal expression, thereby presenting musical and bodily expression in an integrated manner. (Alekbárova, 1995)

Various ritual practices within the Azerbaijani folkloric tradition also clearly reflect the integrated structure of music, verbal expression, and movement. The Khidir Ilyas festival, *sayachi* songs, and magical practices directed toward the forces of nature are particularly noteworthy in this regard. Such

practices, aimed at invoking wind, rain, or sunlight, are not limited solely to verbal narration, but instead display a multilayered structure incorporating dance and performative elements. Within this unity, each artistic branch fulfilled a specific function: poetry represented meaning and narration, music embodied rhythmic and melodic organization, and dance conveyed visual and bodily expression. (Jafarli, 2009) Within this process of interaction, the regular and repetitive movement structure of dance contributed to the more systematic organization of musical rhythm.

Azerbaijani folk dances demonstrate diversity not only in terms of musical accompaniment, but also with regard to performance characteristics. In this context, dances may be classified according to the number of performers as:

- solo dances
- duet dances
- collective dances

They are also evaluated within different categories according to gender and age groups. This diversity reveals the richness and multidimensional structure of the Azerbaijani dance tradition. (Bahmanli, 2017)

In studies concerning the classification of Azerbaijani folk dance melodies, B. Huseynli particularly emphasized the determining role of historical and social factors. In his evaluations on this subject, the researcher identified an important correlation between the dissemination of dance types and social as well as geographical structures. Accordingly, labor-based dances confined to particular regions and ethnic communities tended to concentrate within narrow geographical areas, whereas lyrical dances displayed a broader distribution and were capable of extending beyond national borders.

M.S. Ismayilov approached folk dance melodies from the perspective of musical structure and proposed a classification based on tempo and rhythmic character. According to the researcher, dances performed in daily life—particularly during weddings, gatherings, and various collective events—are divided into different categories depending on movement speed, rhythmic structure, and melodic characteristics. Within this framework, dances are generally evaluated in three principal groups:

- slow and calm in character
- moderate in tempo and lively in nature
- fast and dynamic in structure

Among the dances characterized by slow tempo and lyrical features are examples such as *Mirzeyi*, *Turaji*, *Halabaji*, *Vagzali*, *Uzundara*, and *Jig-Jiga*. In contrast, more lively and rhythmically animated dances are represented by melodies such as *Tarakama*, *Shalah*, *Azerbaijan*, *Brilyant*, *Tiflisi*, and *Jeyrani*. On the other hand, dances possessing a higher tempo and a more technically dynamic structure are exemplified particularly by *Gaytagi* and *Khanchobani*. (Hasanov, 1988)

Such classifications provide an important theoretical framework not only for understanding the performative characteristics of Azerbaijani folk dances, but also for analyzing the relationship between musical structure and the language of movement.

The systematic collection and documentation of Azerbaijani folk dance melodies essentially began during the 1930s of the twentieth century. However, the transcription and publication of these materials in musical notation occurred approximately two decades later. Although studies in this field intensified during certain periods, they did not follow a continuous line of development; rather, they displayed an interrupted trajectory marked by periods of stagnation following productive phases. For this reason, musical notation compilations published over many years remained limited in both scope and content and proved insufficient to reflect comprehensively the rich repertoire of Azerbaijani folk dance music. (Rajabov et al., 2016)

Among the founding figures of the written compositional tradition in Azerbaijan, Uzeyir Hajibeyli and Muslim Magomayev demonstrated considerable interest in dance music, even though not directly within the framework of collection activities. Although the compilation entitled *Azerbaijani Turkish Folk*

*Melodies*, published in 1927, did not include dance melodies, it is known that Uzeyir Hajibeyli documented various examples of folk music during his years of education. It is not excluded that these notes may also have contained dance melodies. Furthermore, the inclusion of folk dance melodies in the operas, operettas, and symphonic works of both composers contributed indirectly to the preservation of this repertoire within written musical culture. In this context, the use of dance melodies as quotations in artistic compositions may be regarded as an alternative form of documentation. In addition, the widespread acceptance of these works by broad audiences significantly contributed to the dissemination of folk dance melodies and to their more permanent preservation within cultural memory.

Today, certain dance melodies are remembered not only within a folkloric context, but also through their association with stage works. For example, melodies such as Darchini and Uzundara are frequently associated with the character *Mashadi Ibad* from *O Olmasin, Bu Olsun* by Uzeyir Hajibeyli. This situation may be considered a concrete example of the interaction between music and stage art.

Muslim Magomayev, as a composer deeply interested in the collection of folk music, attached particular importance to the repertoire of dance melodies. His engagement with this field was not limited solely to collection activities, but was also reflected in stage and symphonic compositions. In certain sections of the opera *Shah Ismayil*, as well as in the rhapsodies entitled *Turaji*, *Jeyrani*, and *Shalala* composed for symphony orchestra, folk dance melodies were reinterpreted through new orchestral colors and enriched timbral possibilities. This approach made a significant contribution to the preservation and continuation of traditional melodic material through its transformation within the context of art music.

Folk dance melodies also occupied a special place within the research activities of the Scientific Research Music Cabinet, established and directed in 1932 through the initiative of Bulbul. The music-ethnographic expeditions conducted by this institution enabled the collection of rich folkloric materials from different regions of Azerbaijan. Indeed, it is understood that dance music examples constituted an important part of the materials obtained during field studies carried out in Karabakh (1932), Nukha (1937), Ganja and Guba (1938), and the Borchali–Dilijan–Gazakh regions (1939).

Nevertheless, it is noteworthy that a significant portion of the data obtained through these collection activities remained unpublished. Most of these materials, preserved in archives, could not be incorporated into scholarly circulation for many years.

One of the first major steps toward the systematic publication of Azerbaijani folk dance melodies was the musical notation compilation entitled *Azerbaijani Folk Dances*, prepared by Said Rustamov. This work by Rustamov, who was recognized as a composer, conductor, pedagogue, and folklore researcher, was published in two separate editions in 1950 and 1951 and has been regarded as a pioneering source in the field. In addition, the researcher contributed not only to dance melodies, but also to the transcription into musical notation of other genres of folk music, including songs, *rengs*, and ashik melodies. The inclusion of only twenty-two dance melodies in a notation compilation published in 1951 demonstrates that only a limited portion of this repertoire had been brought to light.

Despite all limitations, the 1950s emerged as a relatively productive period in terms of the publication of Azerbaijani folk dance melodies. The publication activities carried out during this process were largely based on the results of earlier collection studies. The principal notation compilations published during this period and considered significant for the field may be listed as follows:

- *Azerbaijani Folk Dances* (notation by Said Rustamov), Baku, 1950.
- *Azerbaijani Folk Dances* (notation by T. Guliyev, Z. Baghirov, and M.S. Ismayilov; preface and editorial work by Said Rustamov), Baku, 1951.
- *15 Azerbaijani Folk Dances* (arranged for piano by T. Guliyev), Baku, 1955.
- *15 Azerbaijani Folk Dances* (arranged for piano by T. Ahmadov), Baku, 1955.

These publications constitute an important turning point in the incorporation of the Azerbaijani folk dance repertoire into written musical culture.

The contributions of Bayram Huseynli are particularly noteworthy in the processes of collecting, transcribing, and scientifically examining Azerbaijani folk dance melodies. (Huseynli, 1968) The researcher published two comprehensive compilations containing examples of traditional dance genres, especially *yalli* and *halay*, and also conducted academic studies addressing various types and forms of folk dance music. In this context, his doctoral dissertation and scholarly articles made significant contributions to the establishment of the theoretical foundations of the field.

In the work entitled *Ali Kerimov*, published in Moscow by B. Huseynli and T. Karimova, the artistic activities of the master wind instrument performer and the musical tradition of the Shamakhi region are discussed in detail. (Huseynli & Karimova, 1984) At the end of the work, musical notation examples of eleven dance melodies selected from the artist's repertoire are included.

Within the scope of collection activities conducted in the field of folk music, the two-volume notation compilations prepared by Eldar Isazade and Nariman Mammadov are also noteworthy. One of these studies focuses on the folklore of the Lankaran-Astara region, while the other brings together songs and dance melodies collected from various regions of Azerbaijan.

The compilation entitled *Azerbaijani Instrumental Music*, prepared by S. Abdullayeva, presents a comprehensive overview of the folk music repertoire performed with traditional musical instruments. The study includes works performed on instruments such as the tar, kamancha, zurna, balaban, tutek, bagpipe zurna, and daf, and it is particularly noteworthy for the extensive inclusion of dance melodies. Although some of the examples included in the compilation were derived from existing sources, a significant portion is based on the researcher's own field studies. Indeed, the fact that a total of forty-seven dance melodies were personally collected and transcribed into musical notation considerably enhances the originality of the work. Furthermore, the introductory section of the study addresses the functional contexts of Azerbaijani dance music, emphasizing particularly that the zurna repertoire was used in various social settings such as *zorkhana* performances, tightrope walking exhibitions, horse races, and wedding ceremonies.

Azerbaijani folk dances display diversity associated with particular social groups in terms of both musical character and modes of expression. The fact that high-tempo and energetic dances are generally performed by young men is related to the dynamic and physically demanding characteristics of these genres. In contrast, softer, lyrical, and graceful dances are more commonly preferred by women, demonstrating how the aesthetic dimension of dance corresponds with social roles.

When examined in terms of content and function, Azerbaijani folk dances may be classified into different categories. In this context, dances can be evaluated as:

- ceremonial
- associated with daily life
- heroic in theme
- military and collective in character

The process of collecting and documenting folk dance melodies gradually produced a significant body of material over time. In this regard, the comprehensive compilation prepared by R. Bahmanli, containing 150 dance melodies, made an important contribution to the field. When considered together with previously published collections and different variants of these works, it is understood that the number of musical notation examples that have survived to the present day is approximately 350. Although this number allows for a general examination of the genre, it remains insufficient in light of the richness of the folk dance repertoire. (Bahmanli, 2002)

Particularly considering that folk dance melodies demonstrate greater variation than folk songs and are more open to formal transformation over time, the continuation of collection and transcription studies remains of great importance. This is necessary both for the preservation of the repertoire and for the further development of musicological analyses.

From a musical perspective, tempo constitutes one of the principal elements determining the character of Azerbaijani folk dances. Dances with different tempi also display diversity in terms of performance style and target participants. Slow and heavy-tempo dances are generally performed by women, whereas certain moderate-tempo dances are embraced both by women and by older age groups. In contrast, fast and technically more complex dances are predominantly performed by male performers, particularly among younger generations. This differentiation clearly demonstrates the relationship between the aesthetic and physical dimensions of dance and the social structure.

Each Azerbaijani folk dance possesses its own unique origin story as part of the country's rich cultural heritage. These dances constitute important artistic expressions reflecting the lifestyle, traditions, and emotions of the people. In this context, Uzundara is one of the meaningful and lyrical dances whose origins are based on a folk legend.

In the Karabakh region, near the village of Goytepe in the Aghdam district, there exists an interesting folk legend associated with a valley known as Uzundara. According to the legend, in ancient times wedding processions would continue their journey by passing through this long and winding valley. During this passage, musicians performed calm, lyrical, and flowing melodies in order to accompany the bride's movement, while the women belonging to the groom's family danced in front of the bride and offered blessings and good wishes. Over time, this tradition became deeply rooted in collective memory, and whenever this melody was performed at weddings, people recalled "the music played during the passage through the long valley" and began to dance within the same emotional atmosphere.

This dance is generally performed in a slow and dignified manner, and its movement language conveys elegance, refinement, and, to a certain extent, a melancholic expression. At the same time, however, the dance is open to different interpretations and may in some cases be staged with a more humorous or satirical character. This multidimensional expressive potential demonstrates that the dance possesses a rich structure both aesthetically and dramatically.



**Figure 3.** Uzundere

From a musical perspective, it can be observed that variation techniques and sequential progression play a decisive role in the melodic structure of this dance. The melody is constructed on the basis of the Shushtar mode, which occupies an important place within the classical Azerbaijani musical system, and this characteristic directly influences the emotional character of the work.

The choreographic structure of Uzundara is based upon the principles of elegance, refinement, and fluidity. The dance is predominantly performed by women, and the movements are characterized by soft, harmonious, and uninterrupted transitions. Particular emphasis is placed on the plasticity of the

hands, arms, and body; the movements are not expansive, but rather directed toward a controlled and aesthetic mode of expression.



**Figure 4.** Uzundere

Uzeyir Hajibeyli, in his operetta “*O olmasın, bu olsun*”, transferred the melodic material of this dance into stage art, thereby bringing a traditional musical form into a theatrical context. In the work, scenes featuring one of the main characters, Mashadi Ibad, are accompanied by the melody of Uzundara, which clearly demonstrates the functional role of dance music within dramatic narration.

Within Azerbaijani folk dances, male dances stand out particularly due to their diversity of movement and technical richness. In these dances, a performance approach based on the complexity and speed of footwork is predominant. The fact that many male dances are fast-paced is directly related to the strong rhythmic structure of the music. The pronounced beats of the drum and the accelerating tempo of the music gradually guide the performer toward an increasingly rapid execution, thereby reinforcing the dynamic character of the dance.

An example of such dances is Shalakho, which stands out with its high tempo and distinctive melodic construction. From a structural perspective, this dance consists of three sections and begins with a short introduction. The repetition of a specific musical material at the end of each section functions as an important structural element ensuring the integrity of the work. These repetitions not only create formal organization but also reinforce the rhythmic continuity of the dance.

One of the most interesting narratives concerning the origin of Shalakho links it to the Novruz celebrations. According to the legend, in earlier times, bear trainers belonging mostly to nomadic groups would travel from village to village during festive days, presenting trained bears to the public. These performances became a popular form of entertainment, attracting people of all ages who gathered with great excitement to watch them.

During the performance, the bear would walk on two legs under the command of its trainer, then perform somersaults with its head touching the ground, seemingly dancing in rhythm with the music. The most striking moment occurred when the bear would stand up again while carrying a load tied to its back. According to the legend, the name of the dance originates from this element: the word “shala” (load) carried by the bear gradually transformed into “Shaleho,” and later into “Shalakho.”



Figure 5. Shalakho

Shalakho is generally performed by men; the primary reason for this is that the dance requires a high-tempo, fast, and physically demanding performance. Dancers execute rapid footwork in accordance with the rhythm, along with jumps, turns, and sudden changes of direction. This necessitates both endurance and technical mastery.

Although the dance is most often performed as a solo piece, when presented in group form, rhythmic coordination and synchronization among dancers become particularly prominent. During performance, the male dancer occasionally incorporates improvisational movements in order to demonstrate agility, energy, and stage command. In this respect, Shalakho is regarded as a dynamic male dance that reflects both individual skill and rhythmic discipline simultaneously.



Figure 6. Shalakho

In the Azerbaijani folk dance repertoire, duet forms of performance also occupy an important place. Such dances are particularly widespread in social contexts-especially at weddings-and are commonly

performed by young women and men. In this regard, Naz Eleme stands out as one of the prominent examples in terms of both popularity and aesthetic qualities.



**Figure 7.** Naz eleme

This dance draws attention through its rhythmic vitality and fluid structure, offering a musically simple yet emotionally compelling expression. Performed in an allegro tempo, the piece may appear structurally straightforward on the surface; however, it contains highly distinctive features in terms of modal organization. The short introductory section at the beginning of the dance functions as a preparatory element that facilitates the unfolding of the melodic flow.

From a melodic perspective, the work initially appears to be constructed within the framework of the Rast, yet after the first few measures it transitions toward the Shur. This modal shift plays a decisive role in the musical development of the dance, and the composition continues in the Shur mode until its conclusion. Such modal transitions are a frequently encountered feature in Azerbaijani folk music and represent an important means of enriching melodic diversity and expressive depth.



**Figure 8.** Naz eleme

The choreographic structure of Naz Eleme is based on elegance and reciprocal interaction, and it typically functions as a duet form performed by both female and male dancers. In this dance, movements are not merely a technical sequence; rather, they constitute an aesthetic dialogue established between two characters. The female dancer's movements are softer, more fluid, and graceful in expression, while the male dancer responds with more energetic, agile, and visually striking figures. Spatial organization

in the choreography is built upon approaching and distancing movements between the dancers. The circular and semi-circular pathways created through these movements ensure visual balance and harmony on stage, while simultaneously strengthening the emotional structure of the dance and providing the audience with a sense of interaction.

In addition to solo and duet forms, collective dances also hold an important place in Azerbaijani dance culture. In this context, one of the most widespread and representative collective dance forms is Yalli. (Nabiyeva, 2016)

Explanations concerning the concept of Yalli are significant for understanding its structural characteristics. Researcher Kamal Hasanov states that the word “yal” means line or chain, and that this dance is usually performed in one or multiple lines. This arrangement reveals the collective nature of the dance as well as the physical and rhythmic connection among participants. (Mammadova, 2023)

In Azerbaijani musical culture, Yalli is regarded not only as a type of dance but also as a symbolic expression of social unity and solidarity. Afrasiab Badalbeyli defined this dance form as a powerful cultural expression reflecting the shared emotions, aesthetic understanding, and creativity of a community. Throughout its historical development, Yalli has become an important element reflecting the lifestyle, traditional values, and collective identity of the Azerbaijani people.

In terms of performance, Yalli is executed collectively by participants arranged in a specific formation. Within this structure, the leading performer positioned at the front is referred to as the “yallibashi.” The yallibashi is responsible for ensuring the coordinated execution of movements from beginning to end, maintaining rhythmic order, and directing group synchronization. This role is accompanied by an assisting performer positioned in the second line and an “ayagchi” located at the end of the group.

One of the visual and functional elements of the dance is the handkerchiefs held by the yallibashi and the ayagchi. The rhythmic movement of these handkerchiefs not only defines the boundaries of the dance but also functions as a symbolic marker indicating the beginning and end of the group formation. In this respect, Yalli can be considered not only a choreographic structure but also a strong model of collective organization. (Ceferova, 2020)



**Figure 9. Yalli**

The performance form of Yalli demonstrates a flexible structure in terms of participant number and spatial organization. There is no strict requirement regarding the number of performers; although it is generally performed in groups of 10–15 people, in contexts such as weddings and large-scale celebrations this number may increase to 40–50 participants. The Yalli ensemble may consist of both female and male performers and is most often staged in a mixed format. During performance, participants either hold hands or maintain physical connection through shoulder support, and this bodily contact ensures the continuity of collective movement.

The fundamental characteristic of the dance is complete synchrony and unity of movement within the group. In this regard, each participant is required to follow the movements of the group leader, known as the “Yallibashi,” without deviation. Accurate and coordinated execution of movements is of critical importance for the integrity of the performance; in cases of lack of coordination, disciplinary practices such as removal of the participant from the group are applied to maintain order.

Yalli is not merely a dance in its structural form, but also a syncretic art form in which music, verbal expression, and performance are integrated. From a choreographic perspective, Yalli dances are divided into two main categories. The first consists of narrative-based dances containing dramatic elements. Due to their theatrical characteristics, these forms are also referred to as “play-Yallis.” Examples include Qazi-qazi, Chop-chopu, and others.

Yalli dances are also classified into two main categories according to musical accompaniment: vocal and instrumental. In the first group, the dance is performed together with direct vocal expression, without instrumental accompaniment. In these forms, participants collectively sing a fixed text, thereby generating rhythm through vocal performance and shaping their movements accordingly. This practice clearly demonstrates the strong interrelationship between verbal expression, music, and movement.

## CONCLUSION

In conclusion, it can be stated that Azerbaijani folk dance art has developed throughout history as a rich and multilayered cultural system shaped by the interaction of music, verbal expression, and movement. This art form is not only an aesthetic means of expression, but also an important reflection of social life, traditions, and collective identity. The close relationship between dance and musical elements such as rhythm, tempo, and modal structure stands out as one of the fundamental factors determining its structural and functional characteristics. At the same time, existing limitations in the collection and systematic study of folk dance melodies indicate the need for broader and more in-depth research in this field:

- Azerbaijani folk dances possess a syncretic artistic structure that unites music, verbal expression, and movement.
- The development of dances historically took place through vocal, vocal-instrumental, and instrumental performance forms.
- There is a direct and strong relationship between musical structure and choreographic movements.
- Collective dances, especially Yalli, reflect social unity, solidarity, and a shared sense of identity.
- Folk dance melodies demonstrate a high degree of variation and have undergone various structural transformations over time.
- Existing notation collections do not fully reflect the richness of the Azerbaijani folk dance repertoire and therefore highlight the need for further research.
- The names of dances carry historical, geographical, and cultural references and are directly connected to the lifestyle of the people.
- Azerbaijani folk dances should be regarded not merely as folkloric elements, but as a systematic and multidimensional field of art.

Based on the findings of this study, the following recommendations can be proposed:

- It is important to increase interdisciplinary research that simultaneously examines the musical and choreographic dimensions of Azerbaijani folk dances.
- In order to ensure the sustainability of traditional dance heritage, practical courses and culturally oriented programs should be expanded within educational institutions.
- The use of folk dance elements in performing arts should be encouraged, thereby supporting the reinterpretation and revitalization of traditional repertoire through contemporary approaches.

- To strengthen the international promotion of Azerbaijani folk dances, cultural events, academic collaborations, and exchange programs should be systematically developed.

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## FROM GLOBAL DISRUPTION TO REGIONAL RESILIENCE: HOW COVID-19 RESHAPED ALBANIA'S TRADE STRUCTURE

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### Abstract

The COVID-19 outbreak in 2020 triggered one of the most significant disruptions in global trade in recent history. As countries-imposed lockdowns, restricted movement, and closed borders, international supply chains were severely affected, exposing the vulnerabilities of highly interconnected economies. Small and open economies such as Albania were particularly sensitive to these shocks due to their reliance on external markets, limited domestic production capacity, and concentration of trade partners.

Before the pandemic, Albania's trade structure was heavily oriented toward a few European partners, especially Italy and Greece, with exports largely concentrated in labor-intensive manufacturing sectors such as textiles and footwear. At the same time, the country relied heavily on imports of machinery, fuel, and food, while tourism played a crucial role in generating foreign income. This structure made Albania particularly vulnerable to external disruptions.

The paper examines how the COVID-19 pandemic affected Albania's trade structure, focusing on both the immediate economic shock and the longer-term adjustments in trade patterns. Specifically, it seeks to answer the question: to what extent did the pandemic lead to structural changes in Albania's trade, and are these changes likely to persist?

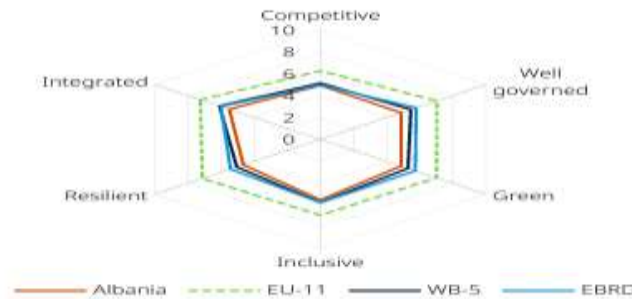
The paper concludes that while COVID-19 caused significant short-term disruptions, it did not fundamentally alter Albania's trade structure. Instead, it highlighted structural weaknesses such as trade imbalances, sectoral concentration, and external dependence and may have accelerated modest trends toward diversification and regionalization. The data from 2015–2025 clearly shows a structural break in 2020, the rapid recovery in trade and tourism indicators suggests that COVID-19 did not permanently transform Albania's trade structure, but rather exposed and reinforced its existing patterns. Despite signs of diversification, the persistence of high concentration in a few trading partners indicated that Albania remains vulnerable to external shocks.

**Keywords:** COVID-19, Albania, Trade Structure, Tourism

### 1. INTRODUCTION

The outbreak of COVID-19 had both immediate and structural effects on Albania's trade, reshaping not only the volume of trade flows but also their composition, direction, and underlying resilience. The paper analyzes the extent to which COVID-19 has permanently altered Albania's trade structure and whether these changes are likely to persist. The detailed description of Albania's foreign trade shows that the extent to which COVID-19 permanently altered Albania's trade structure is best understood as a partial rather than a complete transformation. The pandemic caused a sharp but largely temporary contraction in trade volumes, particularly in exports and tourism-related services. The data show that many of these declines were reversed during the post-2021 recovery period, suggesting that core trade relationships, especially with key partners such as Italy, remain largely intact.

In the World Bank's 2023 assessment of transition qualities (ATQs)<sup>1</sup>, Albania ranked 22<sup>nd</sup> out of 36 economies in which the EBRD invests. On average, Albania lags the EU-11 and the WB-5 countries on all six qualities. The biggest gaps are in resilience (EU-11) and governance (WB-5), while the smallest are in the competitive (EU-11) and inclusion (WB-5, almost negligible) qualities.



**Figure 1.** EBRD assessment of transition qualities, 2024

*Source: EBRD, 2024.*

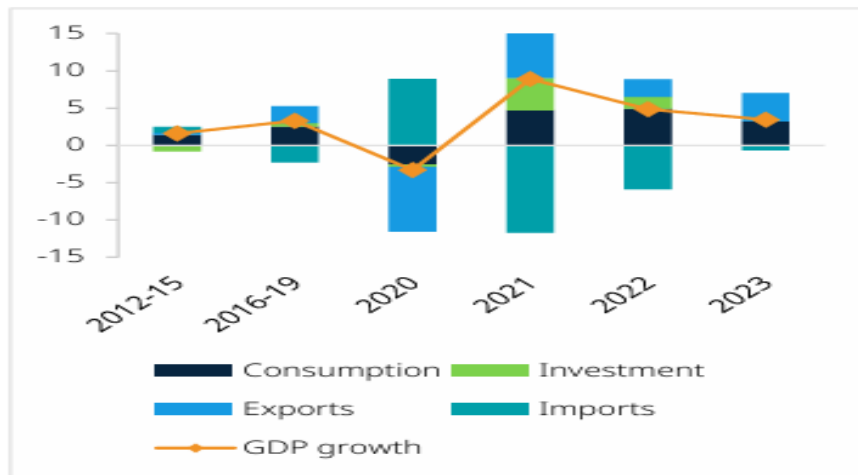
Albania's exports and foreign-exchange reserves are increasing rapidly, mainly due to tourism, but there is room to further increase trade openness. The country is still heavily reliant on imports of basic products, such as oil, food, and industrial equipment, resulting in a substantial but declining current account deficit<sup>2</sup>. Foreign direct investment (FDI) inflows have been sufficient to cover the deficit, but would be better directed towards higher-value-added sectors<sup>3</sup>. As shown in Figure 2, exports have become more significant since COVID-19, driven by strong tourism growth.

<sup>1</sup> Based on a methodology developed by the EBRD in 2016, ATQs measure six desirable qualities of a sustainable market economy: competitive, well governed, green, inclusive, resilient and integrated. Each quality is a composite index calibrated on a scale of 1 (worst) to 10 (best), obtained by combining information from a large number of indicators and assessments.

<sup>2</sup> Bank of Albania (2023)

<sup>3</sup> Bank of Albania (n.d.), “External sector statistics: Foreign direct investment flows”, Tirana. Available at:

[https://www.bankofalbania.org/Statistics/External\\_sector\\_statistics/Foreign\\_Direct\\_Investments/Foreign\\_direct\\_investments\\_flow.html](https://www.bankofalbania.org/Statistics/External_sector_statistics/Foreign_Direct_Investments/Foreign_direct_investments_flow.html)



**Figure 2.** Contribution to GDP growth (pp)

*Source: Eurostat. Note: 2012-15 and 2016-19 are simple averages.*

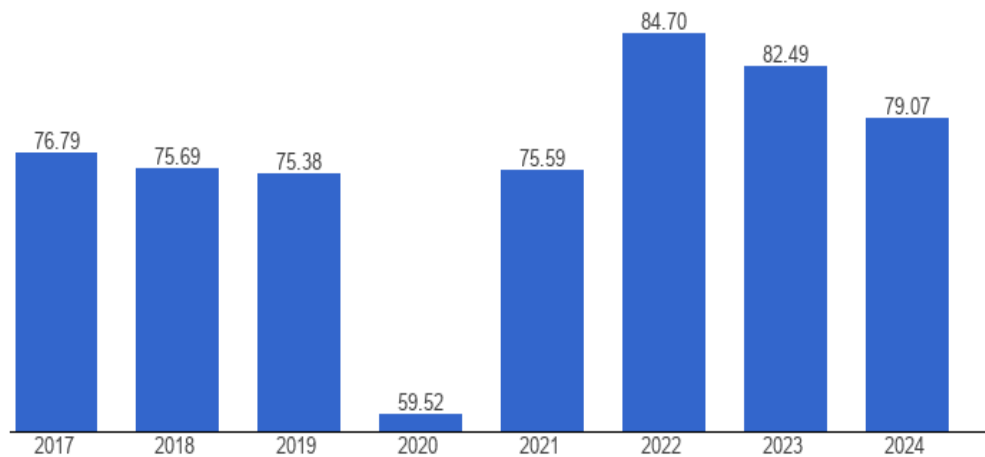
Albania's trade deficit widened to ALL 47.6 billion in March 2026 from ALL 42.4 billion in the same month a year earlier. Imports rose by 8.8% year-on-year to ALL 80.3 billion, driven by higher purchases of machinery, equipment, and spare parts (13.3%), food, beverages, and tobacco (8.9%), chemical and plastic products (9.5%), and construction materials and metals (10.5%). Among key trading partners, imports increased most from China (33.3%) and Germany (15.3%). Meanwhile, exports grew at a slower pace of 4.1% to ALL 32.7 billion, supported by stronger sales of minerals, fuels and electricity (26%), as well as machinery, equipment and spare parts (14.5%) and construction materials and metals (4.2%), but partly offset by weaker shipments of textiles and footwear (-6.3%) and food, beverages and tobacco (-5.2%). Exports increased primarily to Kosovo (7.2%) and Greece (38.3%), while declining to Italy (-7%) and Spain (-74.3%)<sup>4</sup>.

Data on trade openness (Figure 3) shows a relatively stable upward trend prior to the pandemic, increasing from approximately 71.3% in 2015 to 75.4% in 2019. In 2020, this indicator dropped sharply to 59.5%, representing a contraction of nearly 16 percentage points. However, this decline was short-lived: trade openness reached nearly 75.6% in 2021, further increased to 84.7% in 2022, and finally stabilized in 2023 at around 82.5%. The latest value from 2024 is 79.07 percent, which shows a decline of about 3.43%.

This V-shaped recovery suggests that the pandemic caused a temporary disruption rather than a permanent contraction in trade openness. The post-2021 expansion to levels exceeding pre-pandemic values further indicates resilience in Albania's integration into global trade systems. Overall, as stated in the EBRD's 2024 report, Albania's trade openness is low compared with that of other countries, despite its early membership of the World Trade Organization (2000) and a doubling of trade as a share of GDP from the early 1990s. Its overall trade-to-GDP ratio has reached around 75 percent for the past two decades. There was a notable increase in trade to GDP before the global financial crisis, but it has stagnated ever since, with just a mild increase to 85 percent in the past two years<sup>5</sup>.

<sup>4</sup> INSTAT

<sup>5</sup> EBRD report, 2024, pg. 11



**Figure 3.** Trade openness: exports plus imports as a percentage of GDP

Source: <https://www.theglobaleconomy.com/>

## 2. MATERIAL AND METHOD

In this study, we are primarily interested in analyzing Albania's foreign trade during 2015-2025, with particular attention to 2019-2021. This includes exports and imports as a percentage of GDP, main trading partners, most traded products, and a detailed analysis of the tourism sector, one of the sectors most affected by the COVID-19 pandemic during 2020–2021. A key question is whether the observed changes represent temporary disruptions or long-term structural transformation. The global spread of COVID-19 has generated extensive literature examining its economic consequences, particularly in international trade.

The impact of COVID-19 on trade has been widely examined in the context of small open economies, such as Albania and other WB-region countries, with particular attention to the most traded products, top partners, sectoral exposure, and recovery dynamics. In the case of Albania, the literature consistently suggests that the pandemic acted more as a shock amplifier than a driver of fundamental structural change.

According to the Organization for Economic Co-operation and Development <sup>6</sup>, Albania's high degree of trade openness and reliance on external demand, particularly from the European Union, made it especially susceptible to global disruptions. The OECD emphasizes that the pandemic primarily affected the economy through declining exports, reduced tourism flows, and disruptions to global value chains. This supports the argument that COVID-19 exposed structural weaknesses rather than creating new ones.

Similarly, the OECD highlights the geographical concentration of trade, noting that a substantial share of Albania's exports is directed toward EU markets, with Italy playing a dominant role. This concentration increased the country's exposure to external demand shocks during the pandemic. As a result, the contraction in trade observed in 2020 is interpreted in the literature as a consequence of external dependency rather than domestic structural transformation<sup>7</sup>.

Empirical studies further reinforce the persistence of structural imbalances. For instance, Dragusha and Ulqinaku (2022) find that Albania's long-standing trade deficit was exacerbated during the pandemic but remained fundamentally unchanged. Their analysis shows that imports continued to exceed exports significantly, indicating that the underlying imbalance in the trade structure persisted despite the shock.

<sup>6</sup> Organization for Economic Co-operation and Development (2021)

<sup>7</sup> OECD (2024)

This aligns with broader findings that COVID-19 had a quantitative rather than qualitative impact on trade patterns.

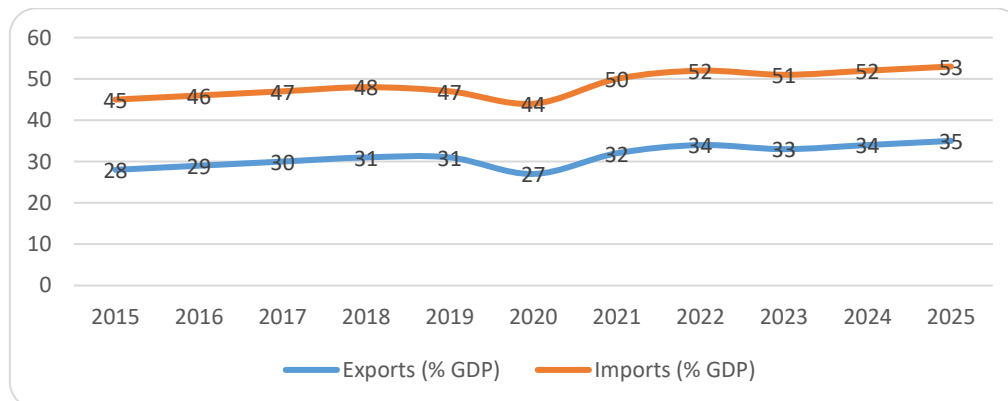
The literature also identifies the services sector, particularly tourism, as the most affected component of Albania's trade. Cinaj et al. (2026) demonstrate that, according to data recorded by competent authorities, the sectors most affected during the pandemic remain tourism, exports and imports, foreign direct investment, and remittances. These macro-economic factors have declined throughout the last three years, and have directly affected the decline of Albania's economy.<sup>8</sup>

Despite the severity of the initial shock, several studies point to a relatively strong recovery. According to IMF (International Monetary Fund) statistics, Albania had a strong economic performance before suffering the two largest shocks of 2019-2021. Despite these shocks (the earthquake of November 2019 and the pandemic), and considering Russia's war in Ukraine in 2022, the IMF states that our country's economy has refloats, emerging as one of the better performers in the region. Inflation peaked at lower levels than those of regional peers, in part due to energy self-sufficiency and limited direct financial and trade linkages to Russia and Ukraine. The rising role of tourism as a propeller of growth has helped increase confidence in the country's prospects, a factor partly reflected in the steady appreciation of the lek over the years<sup>9</sup>.

Overall, the literature converges on the conclusion that, while COVID-19 caused significant short-term disruptions, it did not fundamentally alter Albania's trade structure. Instead, it highlighted structural weaknesses, such as trade imbalances, sectoral concentration, and external dependence.

## 2.1. Immediate trade shock and contraction

In 2020, Albania experienced a sharp contraction in both exports and imports due to lockdown measures, border closures, and reduced global demand. Because the country's export-oriented sectors, particularly textiles and footwear, rely heavily on processing trade linked to European countries, they were severely affected. As major partners such as Italy and Greece faced their own economic slowdowns, demand for Albanian exports declined significantly (Figure 5). At the same time, imports of essential goods increased as Albania saw higher demand for medical supplies, pharmaceuticals, and certain food products, widening the trade deficit. This aligns with the World Bank's findings, which emphasize the reliance of smaller economies on imported essentials during crises.



**Figure 4.** Exports and imports as a percentage of GDP in Albania (2015–2025).

*Source: Based on World Bank Data*

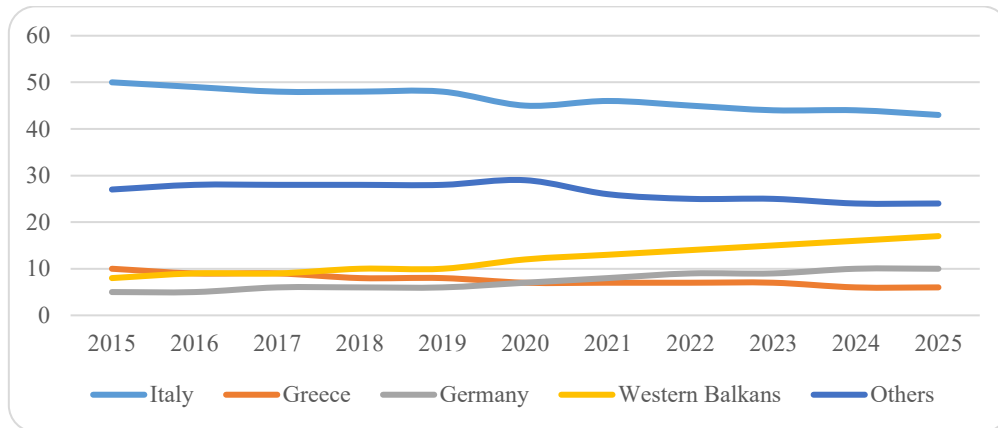
As shown in Figure 4, Albania's exports and imports-to-GDP ratio increased steadily from 28% and 45% in 2015 to 78% in 2019 (exports plus imports combined), before collapsing in 2020 and recovering to over 80% by 2023. The decline in exports from 31% of GDP in 2019 to 27% in 2020 reflects a contraction in external demand and disruptions in Albania's export-oriented sectors. However, the

<sup>8</sup> Cinaj, V., Ribaj, A. (2026), Pg 10-11

<sup>9</sup> IMF, 2023, pg. 8

relatively smaller decline in imports suggests a structural dependence on foreign goods, particularly essential items that cannot be easily substituted domestically. The faster recovery of imports than exports in 2021 further supports the argument that Albania remains a consumption- and import-reliant economy.

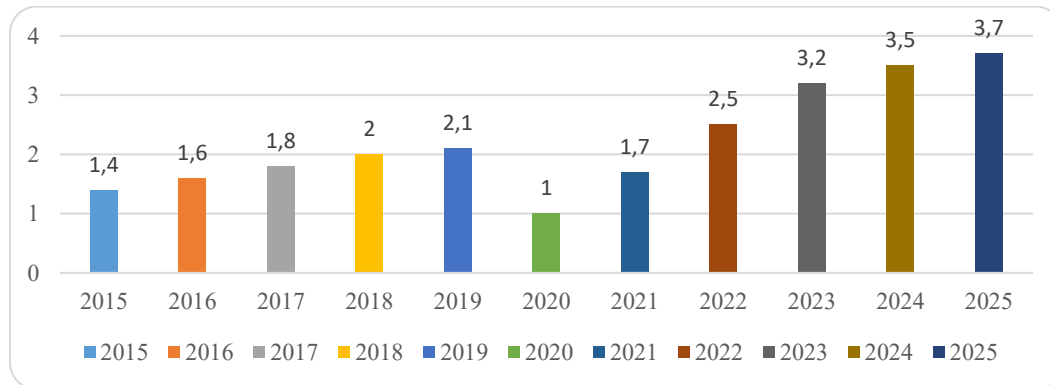
One of the more structural changes observed during the pandemic was a gradual shift toward regional trade. As Figure 5 shows, Albania increased its economic interactions within the Western Balkans, while trade volumes with Italy and Greece decreased slightly after 2020.



**Figure 5.** Trade partners 2015-2025

*Source: Based on World Bank Data*

This trend can be explained by several factors: geographic proximity, reduced transportation risks and costs, and regional agreements such as CEFTA, which facilitated continued trade flows.



**Figure 6.** Tourism Receipts (USD billions)

*Source: Based on World Bank for 2015-2020 and World Tourism Organization for 2021-2025*

One of the most significant impacts of the pandemic on Albania's trade structure came through services, particularly tourism. Albania stands out as one of fastest-growing economies in Europe, thanks to a broadly appropriate macroeconomic policy mix. Output is now well above its pre-pandemic trend thanks to a booming tourism sector<sup>10</sup>.

Firstly, reduced tourism demand led to lower domestic product consumption, affecting sectors such as agriculture and food production. Figure 6 illustrates the dramatic collapse of tourism revenues, which fell by approximately 50% between 2019 and 2020. However, recovery was rapid. Tourism revenues reached to \$1.7 billion in 2021 and continued to rise to \$2.5 billion in 2022 and \$3.2 billion in 2023,

<sup>10</sup> IMF, 2025 pg. 3

surpassing pre-pandemic levels. By 2024, tourism receipts reached approximately \$3.5 billion. This pattern indicates that while tourism is highly vulnerable to external shocks, it also demonstrates strong recovery potential.

After that, we have to say that the tourism industry has become increasingly prominent in Albania. Arrivals of foreign citizens have more than quadrupled from 2.7 million in 2020 to 11.7 million in 2024. In addition, Albania's tourism industry remains attractive to foreign investors, with FDI inflows increasing from EUR 0.9 bn in 2020 to EUR 1.6 bn in 2024 (although they have decreased relative to GDP)<sup>11</sup>.

The partial recovery observed in 2021 suggests that the growing importance of the tourism industry exposes Albania to external shocks. Tourism inflows depend on foreign demand and can therefore act as a channel for spillovers from external shocks. Taken together, Figures 4 and 6 provide a clearer picture of Albania's trade. While goods trade experienced a moderate contraction and relatively quick recovery, the collapse in tourism was deeper and more prolonged. Consequently, the pandemic not only reduced trade volumes but also exposed structural imbalances between sectors, reinforcing the need for diversification in both goods and services. The data from 2015–2025 clearly shows a structural break in 2020; the rapid recovery in trade and tourism indicators suggests that COVID-19 did not permanently transform Albania's trade structure, but rather exposed and reinforced its existing patterns. Despite signs of diversification, the persistence of high concentration in a few trading partners indicated that Albania remains vulnerable to external shocks.

## 2.2. Shift in trade composition

COVID-19 led to some changes in the composition of Albania's trade. Traditional export sectors such as textiles declined in the short term, while essential goods gained relative importance. Agricultural products, for instance, demonstrated greater resilience due to sustained demand. On the import side (Table 2), there was a clear shift toward essential goods, including pharmaceuticals and medical equipment. It seems that the country is undergoing a structural shift from the low-sophistication, labor-intensive inward processing of clothing towards tourism<sup>12</sup>. This trend has been particularly notable in recent years, accelerated by the sharp appreciation of the Albanian lek against the euro and compounded by wage increases across the economy, including the manufacturing sector. While exports of clothing and footwear as a share of GDP are still significant, they are on a downward trend, decreasing from 7.6 percent in 2018 to 5.5 percent in 2023<sup>13</sup>.

Products that account for a significant share of Albanian exports and imports over the 5-year period are processed goods. Table 1 shows the most exported products of Albania during 2019-2023, according to INSTAT, using the Standard International Trade Classification. For 2023 the most exported are product groups: "Manufactured products" by 55 %, decreasing by 10.8 % compared to 2022 and increasing by 28.6 % compared to 2019, "Fuel" by 16 % decreasing by 16.1 % compared to 2022 and increasing by 2 times compared to 2019, "Food and live animals" with 10 % of exports, increasing by 4.1 % compared to 2022 and increasing by 50.4 % compared to 2019, and "Transport machinery and equipment" by 9 % decreasing by 2.2 %, compared to 2022 and increasing by 84.7 % compared to 2019.

Group products dominating imports for 2023 are: "Manufactured products" by 36 %, decreasing by 6.6 % compared to 2022 and increasing by 32.5 % compared to 2019, "Transport machinery and equipment" by 24 % increasing by 13.8 % compared to 2022 and increasing by 55.7 % compared to 2019 and "Food and live animals" by 12 % decreasing 2.7 % compared to 2022 and increasing by 30.6 % compared to 2019.

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<sup>11</sup> IMF, 2025, pg. 43

<sup>12</sup> EBRD, 2024, pg. 13

<sup>13</sup> EBRD, 2024, pg. 13

**Table 1.** Exports by Standard Foreign Trade Classification (SITC Rev.4), 2019-2023<sup>14</sup>

|                                                  | 2019           | 2020           | 2021           | 2022           | 2023           |
|--------------------------------------------------|----------------|----------------|----------------|----------------|----------------|
| <b>Total</b>                                     | <b>298,792</b> | <b>271,955</b> | <b>368,769</b> | <b>486,784</b> | <b>440,308</b> |
| Food and live animals                            | 28,388         | 31,227         | 35,595         | 41,011         | 42,689         |
| Beverages and tobacco                            | 1,846          | 1,710          | 2,086          | 3,528          | 3,992          |
| Crude materials                                  | 20,582         | 20,192         | 25,877         | 36,980         | 29,969         |
| Minerals fuels and lubricants                    | 33,322         | 22,957         | 50,244         | 82,539         | 69,263         |
| Oils, fats and wax of animal or vegetable origin | 196            | 297            | 390            | 557            | 3,281          |
| Chemical products                                | 5,357          | 5,229          | 7,824          | 11,213         | 10,140         |
| Manufactured products                            | 63,391         | 61,118         | 97,654         | 123,762        | 103,980        |
| Transport machinery and equipments               | 20,930         | 22,360         | 28,744         | 39,514         | 38,648         |
| Various manufactured items                       | 124,562        | 106,353        | 119,848        | 147,095        | 137,748        |
| Good and transactions N.E.S.                     | 218            | 513            | 508            | 582            | 598            |

Source: INSTAT<sup>15</sup>

**Table 2.** Imports by Standard Foreign Trade Classification (SITC Rev.4), 2019-2023

|                                                  | 2019           | 2020           | 2021           | 2022           | 2023           |
|--------------------------------------------------|----------------|----------------|----------------|----------------|----------------|
| <b>Total</b>                                     | <b>649,118</b> | <b>605,262</b> | <b>800,718</b> | <b>950,381</b> | <b>872,676</b> |
| Food and live animals                            | 82,044         | 82,736         | 95,762         | 110,118        | 107,170        |
| Beverages and tobacco                            | 20,990         | 19,553         | 24,964         | 28,428         | 30,145         |
| Crude materials                                  | 22,167         | 22,368         | 27,745         | 22,439         | 16,531         |
| Minerals fuels and lubricants                    | 73,118         | 50,808         | 100,668        | 164,780        | 95,353         |
| Oils, fats and wax of animal or vegetable origin | 4,192          | 5,242          | 5,628          | 6,710          | 4,396          |
| Chemical products                                | 75,483         | 77,831         | 97,803         | 98,723         | 96,225         |
| Manufactured products                            | 145,720        | 136,208        | 179,487        | 227,222        | 206,227        |
| Transport machinery and equipments               | 135,148        | 130,737        | 167,529        | 184,858        | 210,381        |
| Various manufactured items                       | 89,750         | 79,517         | 100,687        | 106,765        | 105,709        |
| Good and transactions N.E.S.                     | 506            | 263            | 447            | 336            | 539            |

Source: INSTAT

Overall, the most imported products consist mainly of manufactured products and transport and machinery equipment, means of transport, machinery, nuclear reactors, boilers, etc., which are capital-intensive products, while the most exported ones, shoes and their parts, clothing and clothing accessories, or various metals and minerals, utilize the labor and comparative advantages provided by the underground.

### 3. CONCLUSION

<sup>14</sup> This group mainly includes textiles, footwear and fason industry products.

<sup>15</sup> INSTAT, International Trade in Goods and Enterprises, 2023, pg. 11

The statistical evidence for the period 2015–2025 indicates that the impact of COVID-19 on Albania's trade structure was significant but uneven across sectors.

The most obvious effects of the pandemic are observed in the services sector, particularly tourism. Tourism revenues fell by approximately 50% between 2019 and 2020. However, recovery was rapid. Tourism revenues reached to \$1.7 billion in 2021 and continued to rise to \$2.5 billion in 2022 and \$3.2 billion in 2023, surpassing pre-pandemic levels. By 2024, tourism receipts reached approximately \$3.5 billion. This emphasizes that Albania has a structural dependence on services, especially tourism, which accounts for approximately 51% of total exports. Considering the data for 2015-2025 represented in figures 1-6, it can be said that our country, during COVID-19, experienced a sharp but temporary contraction in overall trade volumes, a severe but reversible shock to tourism, and a continued dependence on a narrow set of trade partners and sectors. No significant change in structural trade imbalances was observed.

Covid19 led to some changes in the composition of Albania's trade. Traditional export sectors such as textiles declined in the short term, while essential goods gained relative importance. Agricultural products, for instance, demonstrated greater resilience due to sustained demand. On the import side, there was a clear shift toward essential goods, including pharmaceuticals and medical equipment. It seems the country is undergoing a structural shift from low-sophistication, labor-intensive inward processing of clothing to tourism.

The data from 2015–2025 clearly shows a structural break in 2020; the rapid recovery in trade and tourism indicators suggests that COVID-19 did not permanently transform Albania's trade structure, but rather exposed and reinforced its existing patterns. Despite signs of diversification, the persistence of high concentration in a few trading partners indicated that Albania remains vulnerable to external shocks.

The analyses of trade data for Albania confirm once again what reports of OECD or EBRD have stated: that Albania, as a small and open economy, was particularly vulnerable to external shocks like COVID-19 and that its effects were mainly transferred through reduced global trade flows, collapse in tourism, and decline in external financing.

On the other hand, COVID did not create new weaknesses; it confirmed that Albania's trade structure is highly geographically concentrated and that the COVID impact came through external dependence, not internal change.

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## NERİMAN MEMMEDOV'UN ŞARKI SÖZLERİNDE LİRİK-ŞİİRSEL İMGELERİN SOMUTLAŞMASI

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### Özet

Azerbaycan Cumhuriyeti Halk Sanatçısı, seçkin besteci Profesör Neriman Habib oğlu Memmedov, eşsiz yaratıcı tarzıyla Azerbaycan müzik kültüründe haklı bir yer edinmiştir. Bestecinin yaratıcılığının ulusal kültür, klasik ve modern müzikle organik olarak bağlantılı olduğu belirtilmelidir. Ele aldığımız konunun önemi, bestecinin vokal eserlerinin bugün bile ulusal müzik kültüründe değerini koruması ve ulusal müzik geleneklerini muhafaza ederek genç nesillere aktarma açısından büyük önem taşımasıdır. Ayrıca, bestecinin vokal müziğinde klasik ve ulusal tarzların sentezi, modern Azerbaycan müziğinin gelişim yönlerini incelemek için önemli bir kaynak olarak kabul edilmektedir. Bu nedenle, vokal yaratıcılığı hem müzikoloji, hem de sahne sanatları açısından önem taşımaktadır. Bu araştırma çalışmasının önemi, Azerbaycan müzik sanatına getirdiği yenilikte ve ulusal geleneklerin korunması ve geliştirilmesinde yatmaktadır. O, vokal eserlerinde halk müziğinin özelliklerini profesyonel bir bestecilik tarzıyla birleştirerek Azerbaycan vokal müziğini daha da zenginleştirmiştir.

Neriman Memmedov'un vokal eserlerinin incelenmesinin temel amacı, bestecinin Azerbaycan vokal müziğinin gelişimindeki rolünü göstermek, şarkı ve romanslarının sanatsal ve estetik özelliklerini incelemek ve aynı zamanda ulusal müzik geleneklerinin, muğam tarzının ve şiirsel metinlerin vokal eserlerinde nasıl kullanıldığını belirlemektir. Araştırma sürecinde, tarihsel-teorik ve karşılaştırmalı analiz yöntemleri de dahil olmak üzere, teorik müzikolojide kabul görmüş analiz yöntemleri kullanılmıştır. Bestecinin vokal eserlerinin incelenmesi sonucunda, Azerbaycan vokal müziğinin gelişiminde önemli bir rol oynadığı açıkça ortaya çıkmaktadır. Şarkı ve romanslarında ulusal müzik gelenekleri ve modern bestecilik tarzı başarıyla birleştirilmiştir. Araştırma, Neriman Memmedov'un insan duygularını, vatan sevgisini ve manevi değerleri son derece sanatsal ifade araçlarıyla sunduğunu göstermektedir. Vokal eserleri, ilginç müzik dili, melodik zenginlik, renkli ritim, duygusal etki ve muğam ezgilerinin kullanımıyla öne çıkmaktadır.

Araştırma sonucunda, bestecinin vokal yaratıcılığının hem sahne sanatlarının gelişimine, hem de Azerbaycan milli müzik mirasının korunmasına önemli katkı sağladığı tespit edilmiştir. Öneri olarak, bu araştırmadan elde edilen bilgiler gelecekteki araştırmacılar için önemli bir kaynak teşkil etmekte olup, araştırma materyalleri gelecekteki bilimsel çalışmalarda, derslerde ve seminerlerde kullanılabilir.

**Anahtar Kelimeler:** Neriman Memmedov, besteci, vokal, romantizm, müzik, şarkı, ulusal özellikler, tür

### THE EMBODIMENT OF LYRICAL-POETIC IMAGERY IN NARIMAN MAMMADOV'S SONGWRITING

#### Abstract

The outstanding composer, People's Artist of the Republic of Azerbaijan, Professor Nariman Habib oğlu Mammadov, as an artist with a unique creative style, has taken a worthy place in the musical culture of Azerbaijan. It should be noted that the composer's creativity is organically connected with national culture, classical and modern music. The relevance of the topic we are addressing is that the composer's vocal works are of great importance in terms of preserving their value in national musical culture today, preserving national musical traditions and passing them on to the younger generation. In addition, the synthesis of classical and national styles in the composer's vocal music is considered an important source for studying the development directions of modern Azerbaijani music. For this reason, his vocal creativity is relevant both in terms of musicology and performing arts. The importance of the research work lies in the innovation he brought to Azerbaijani musical art and the preservation and development of national traditions. In his vocal works, he combined the features of folk music with a professional compositional style, further enriching Azerbaijani vocal music.

The main goal of studying Nariman Mammadov's vocal work is to show the role of the composer in the development of Azerbaijani vocal music, to study the artistic and aesthetic features of his songs and romances, and at the same time to determine how national musical traditions, mugham style and poetic texts were used in his vocal works. In the research process, the methods of analysis accepted in theoretical musicology, including the method of historical-theoretical and comparative analysis, were used. As a result of the study of the composer's vocal work, it becomes clear that he played an important role in the development of Azerbaijani vocal music. In his songs and romances, national musical traditions and modern compositional style were successfully combined. The research shows that Nariman Mammadov presented human emotions, love for the homeland and spiritual values with highly artistic means of expression. His vocal works are distinguished by their interesting musical language, melodic richness, colorful rhythm, emotional impact, and the use of mugham intonations.

As a result of the research, the composer's vocal creativity has made a significant contribution to both the development of performing arts and the preservation of the Azerbaijani national musical heritage. As a recommendation, the knowledge gained as a result of this research is an important source for future researchers, and the materials of the research can be used in future scientific works, lectures, and seminars.

**Keywords:** Nariman Mammadov, composer, vocals, romance, music, song, national characteristics, genre

## 1.GİRİŞ

Azerbaycan müzik kültüründe haklı bir yer edinmiş seçkin besteci, Azerbaycan Cumhuriyeti Halk Sanatçısı, Nahçıvan Özerk Cumhuriyeti Onursal Sanatçısı, tanınmış müzikolog, bilim insanı-folklorist ve profesör Neriman Memmedov, çeşitli türlerde ve renkli temalarda eserleriyle ülkemizde ve yurt dışında görkemli konser salonlarında sahnelenerek müzik hazinemize girmiştir.

N. Memmedov'un yaratıcı mirası oldukça zengindir. Besteci, opera hariç tüm müzik türlerinde eserler bestelemiş ve birçok alanda şansını denemiştir. N. Memmedov'un yaratıcı mirasının önemli bir bölümünü vokal eserler, yani şarkılar ve romanslar oluşturmaktadır. Vokal eserlerinde, halk müziğinin özelliklerini profesyonel bir bestecilik tarzıyla birleştirerek Azerbaycan vokal müziğine büyük katkı sağlamıştır. Eserlerindeki melodinin sadeliği, ifade gücü ve duygusal etkisi dikkat çekmektedir. Yaratıcı çalışmaları boyunca şarkı türüne yönelmiş ve çeşitli içerikte yaklaşık 700 güzel şarkı ve romans bestelemiştir.

Azerbaycan'da kitle şarkılarının ilk örneklerinin, parlak besteci Üzeyir Hacıbeyli tarafından yaratıldığını belirtmek gerekir. Üzeyir Hacıbeyli'den sonra, kitle şarkısı türünde eşsiz müzikler besteleyen S. Rüstemoğlu, T. Guliyev, J. Cihangirov, R. Hacıyev, E. Sabitoğlu ve diğerlerinin renkli şarkıları bu türü geliştirdi. Bu seçkin bestecilerin belirlediği muhteşem yolu izleyen N. Memmedov da, bestelediği şarkı ve romanslarla Azerbaycan bestecilik okulunun geleneklerini layıkıyla sürdürdü ve vokal müziğin ve kitle şarkısı türünün gelişiminde büyük rol oynadı.

Bestecinin ilk şarkıları 1950'lerin sonlarında bestelenmiş olup çoğunlukla sözlü şarkılardan oluşmaktadır. Şarkıları “Sirab” (sözleri Hüseyin Razin), “Tezaj gelinsen” (sözleri Tofiq Mutallibov), “Nazlı yar” (sözleri Rafiq Zeka), “Nahçıvan'da” (sözleri Medine Gülgün), “Gözel gun” (sözleri Rafiq Zeka), “Tek seni azteyram” (sözleri Adil Babayev), “Toyunda” (sözleri halk tarafından bayatıları), “Sen hardasan, men harda” (sözler Atif Zeynalli), “Göy Khazarim” (sözler İlyas Tapdıgı), “Sevën ürek” (sözler Adil Babayev), “Ureyimin işiği” (sözler Ramiz Heyder), “Men üda bilalıyor” (sözler Bakhtiyar Vahabzade), “Yol verin sevenlere” (sözleri Fikrat Goja'ya aittir), “Neh “o dindi, ne de men” (sözleri İslam Seferli), “Ay gözlü” (sözleri Medine Gülgün), “Sesini duyabiliyorum” (sözleri Tofiq Mutallibov), “Kalplerimizde kalsaydı” (sözleri Adil Babayev), “Sahilde yürüyelim” (sözleri Şekar Aslanov), “Günahın ne?” (sözleri Tofiq Mutallibov), “Aynı sokak” (sözleri İsgender Etibarın), “Azerbaycan” (sözleri Aliheydar Gambarov), “Senin yüzünden” (sözleri Ramiz Memmedzade), “Bu buluşma nasıldı?” (sözleri Ramiz Heyder), “Yüzümü terlet, ah kızım” (sözleri İsgender Etibar), “Beni nereye gidersen götür” (sözleri Medine Gülgün), “Gözlerine hoş geldin” (sözleri Fikret Göca), “Kahraman kadınlar” (sözleri Gülhüseyn Kazım), “Gözyaşlarıyla ağladım” (sözleri Cevad Cevadlı), “Hatırlıyorum” (sözleri Süleyman Rüstem), “Kalbimi alma” (sözleri İbrahim Gökçaylı), “Şehvetli

bakışlar” (sözleri İslam Seferli), “Seni bekliyorum” (sözleri Aliğa Kurçaylı), “Rüyalarım gel” (sözleri Resul Rza), “Aşkla” (sözleri Resul Rza), “Şehrimiz güzel olsun” (sözleri Atif Zeynalli), “Beni ağlatma” (sözleri İslam Seferli) vb. Şarkıları, bizim insanlar sevgiyle dinlerler.

## 2. Çalışmanın Yöntemi

Neriman Memmedov'un vokal yaratıcılığını incelemenin temel amacı, bestecinin Azerbaycan vokal müziğinin gelişimindeki rolünü göstermek, şarkı ve romanslarının sanatsal ve estetik özelliklerini incelemek ve aynı zamanda ulusal müzik geleneklerinin, muğam üslubunun ve şiirsel metinlerin vokal eserlerde nasıl kullanıldığını belirlemektir. Araştırma sürecinde, tarihsel-teorik ve karşılaştırmalı analiz yöntemleri de dahil olmak üzere, teorik müzikolojide kabul görmüş analiz yöntemleri kullanılmıştır. Bestecinin vokal yaratıcılığının incelenmesi sonucunda, Azerbaycan vokal müziğinin gelişiminde önemli bir rol oynadığı açıkça ortaya çıkmıştır. Şarkı ve romanslarında, ulusal müzik gelenekleri ve modern bestecilik üslubu başarılı bir şekilde birleştirilmiştir.

### 2.1. Ana Bölüm

Bestecinin şarkıları, ilgi çekici müzik dili, zengin melodisi ve renkli ritmiyle dikkat çekiyor. Özellikle halk müziğine ve muğamlara olan bağlılığı açıkça görülüyor. Dolayısıyla, N. Memmedov'un tüm şarkıları, derin yaratıcı bağlantılar aracılığıyla halk müziği, onun ölçek yapısı, metroritmi ve yapısal ilkeleriyle bağlantılıdır. Besteci, “Sanat, özünü halk yaratıcılığından aldığı anda gerçek değerini kazanır. Ben her zaman bu ölçütü temel aldım ve yazdığım her şeyi halk ruhuna uygun olarak besteledim” demiştir (Gasimova, 2016, s. 80).

Güzel müzikler besteleyen besteci, aynı zamanda birçok önde gelen şairin en sevilen şiirlerine müzikle hayat verdi. Bestecinin yüzlerce şarkısı ve romansı, Azerbaycan şiirinin önde gelen temsilcilerinin, klasik ve modern Azerbaycan şairlerinin sözlerinden yola çıkarak yaratıldı. Neriman Memmedov, sadece melodik düşünceye sahip bir sanatçı olarak değil, aynı zamanda şiirsel metnin içsel içeriğini müzik diliyle ortaya çıkarabilen bir sanatçı olarak bilinir. Besteci, şarkılarında müzik aracılığıyla şiirsel metnin duygusal yükünü daha da derinleştirdi.

Şarkılarında, şiirsel metin sadece müzikle birlikte söylenen kelimelerden oluşan bir koleksiyon değil, müzikal dramaturjinin önemli bir bileşenidir. Metnin anlamsal yükünü dikkatlice inceler ve her şiirsel imge için uygun bir tonlama sistemi oluşturur.

Neriman Memmedov'un eserlerinde şiir metinlerinin seçimi tesadüfi değildir. Besteci, yüksek sanatsal ve estetik değere sahip şiir örneklerine öncelik vermiştir. Ele aldığı şairler arasında Resul Rza, Behtiyar Vahabzade, Fikret Goca, Nusret Kesemenli ve diğer tanınmış söz ustaları yer almaktadır.

Bu şiirsel örneklerin temel özelliği, yüksek duygusallık, imgeler ve ulusal-manevi değerlerin ifadesidir. Besteci, bu nitelikleri müzik yoluyla daha da zenginleştirmeye çalışmıştır. Şiirin ritmik yapısı, kafiye sistemi ve iç melodisi, bestecinin düşünce tarzını doğrudan etkilemiştir.

Besteci, şiirsel bir metin seçerken öncelikle kelimelerin duygusal potansiyeline dikkat ederdi. Şiirdeki liriklik, dramatiklik veya kahramanlık motifleri, çeşitli ifade biçimleri aracılığıyla müzik dilinde sunulurdu.

Neriman Memmedov'un vokal eserlerinde şiirsel imgelerin müzikal olarak somutlaştırılması özellikle ilgi çekicidir. Besteci, şiirde anlatılan duygu ve hisleri melodik bir çizgi aracılığıyla somutlaştırır. Aşk temalı şarkılarda yumuşak kantilena melodileri hakimken, vatanseverlik temalı eserlerde daha geniş bir yelpaze ve ciddi tonlamalar gözlemlenir.

Şarkılarının konusu zengin ve çeşitlidir. Bestecinin vokal eserleri çeşitli konuları kapsar. Vatan sevgisi, insanın manevi dünyası, aşk duyguları, doğanın güzellikleri ve felsefi düşünceler şarkılarında geniş bir yer kaplar. Şiirsel metin, bu konuları ortaya koymada en önemli araçlardan biridir. Bestecinin müzikal fikrinin oluşumuna ivme kazandıran ve melodik gelişimin yönünü belirleyen de şiirsel sözdür.

Bestecinin kullandığı ölçüğün özellikleri, şiirsel içeriği ifade etmeye de hizmet eder. Azerbaycan muğam sisteminin unsurları, şarkılarının şiirsel fikirleri ulusal bir ruhla sunmasına olanak tanır. Bu bağlamda, halk müziği geleneklerinin etkisi eserlerinde açıkça hissedilir. Yani, şarkılar içerik ve tür bakımından farklı olsa da, halk müziğiyle ayrılmaz bağlarla bağlantılıdır. Araştırmacılar ayrıca, halk

müziği ve muğam unsurlarının bestecinin eserlerinde önemli bir yer tuttuğunu belirtmektedir. N. Memmedov'un birçok muğamımızı notaya döktüğünü de belirtmek gerekir. Muğamı yakından tanıyan besteci, tüm şarkılarına küçük muğam parçaları ekleyerek, içlerindeki muğam tonlarını göstermektedir. Bestecinin kendisi şöyle demiştir: “Muğam öğrenmek yüzlerce esere eşdeğerdir, onları dinlemeniz ve icra etmeniz gerekir. Şiiri birçok kez okuduktan sonra, metne uygun muğamı seçerim. Bana göre, neşesi, hüznü, aşkı vb. muğamlar aracılığıyla daha eksiksiz ve açık bir şekilde ifade edilebilir.” (Gasimova.2022, No. 3.s. 212.)

Ritim, şiirsel imgelerin müzikal ifadesinde de önemli bir rol oynar. Metnin iç ritmi ile müziğin ritminin uyumu, eserin duygusal etkisini artırır. Besteci bu uyumu yüksek bir profesyonellikle hayata geçirmiştir. Bestecinin eserlerinde caz, pop, vals, Azerbaycan ulusal ritimleri vb. bulunabilir.

Neriman Memmedov'un vokal yaratıcılığında, sözler ve müzik birbirini karşılıklı olarak tamamlar. Müzik, şiirsel metnin duygusal içeriğini derinleştirirken, sözler melodinin anlamsal temelini oluşturur. Bestecinin yaratıcılığında, söz ve müziğin sentezi sadece teknik bir uyum değil, aynı zamanda derin bir sanatsal kavramın tezahürüdür. Şairin düşüncesini müzik aracılığıyla yeniden yorumlar ve ona yeni duygusal tonlar kazandırır.

Bestecinin eserlerinde vokal kısım, metnin doğal konuşma tonlamalarına uygun olarak oluşturulmuştur. Bu özellik, dinleyicinin şiirsel fikri daha net bir şekilde algılamasını sağlar. Melodik metnin gelişiminin doruk noktasına göre düzenlenmiştir. Şiirin önemli anlarında melodik yükselişler, dinamik yoğunlaşmalar ve armonik değişiklikler gözlemlenir.

N. Memmedov'un çeşitli şarkıları, içerik, biçim, ritim ve tonlama açısından da farklılık gösterir. Besteci, “Her şarkının, her müzik eserinin kendine özgü bir karakteri vardır. Bu şarkılara lirik ve zarif bir hava katmaya çalışıyorum. Yaygın olarak dinlenen şarkılarında dinleyiciye hoş duygular aşıyorum; bunun sebebi ise doğallıkları, duygusallıkları, akıcılıkları ve melodik yapıları, diğer yandan da ritmin zenginliği, melodinin dinamizmi ve armonisidir.” demiştir (Gasimova.2021.№2.s. 244). Bu şarkılar arasında “Humar hayallar”, “Gelirsen hayalime”, “Senin aşkın”, “Benim güneşim” şarkıları, tonlama dilinin yeniliği ve ton çeşitliliğiyle dikkat çekmektedir. “Bahar diyarı” şarkısında aşug müziğinin izleri daha belirgin bir şekilde görülürken, “Vatan”, “Bizim isyan” şarkıları marşvari karakteri, marş ritmi ve kararlılığıyla öne çıkmaktadır. Daha önce de belirttiğimiz gibi, bestecinin eserlerindeki ana tema vatan sevgisidir ve “Göy-göl”, “Kız külesi”, “Kızlar çeşmesi”, “Sen, ey Vatan”, “Nahçıvan” ve diğer eserleri, vatanımızın gizemli güzelliklerini övdüğü için bunun canlı bir örneğidir.

Azerbaycanlı ünlü besteci Cevdet Hacıyev'in Neriman Memmedov'un şarkıları hakkındaki düşüncelerini şu şekilde dile getirmesi tesadüf değildir: “Besteci Neriman Memmedov'un şarkılarında, ana vatanımız Azerbaycan toprakları enginliğiyle tasvir ediliyor. Lirik bir duyguyla bestelenmiş bu şarkıları dinlerken, gözlerimin önünde kaçınılmaz olarak büyük panoramalar canlanıyor - güzel vatanımızın yeşil ormanları, doğal manzaralar, verimli bozkırlar, çalkantılı Hazar Denizi ve mavi gözlü Goygol (Mammadova, 2017, s. 25).”

N. Memmedov, doğduğu ve büyüdüğü Nahçıvan'a derinden bağlıydı ve bunu eserlerinde de ifade etti. Besteci, her zaman Nahçıvanlı şairlerin yaratıcılığına yöneldi ve H. Javid, I. Safarli, A. Babayev, J. Javadlı ve diğerlerinin şiirlerine güzel müzikler besteledi. Nahçıvan'la ilgili şarkıları arasında “Nahçıvan'da”, “Kızların Çeşmesi”, “Çiçek Açan Topraklar”, “Sirab” ve diğerleri yer almaktadır.

Besteci, şarkılarını vokal ve halk çalgıları orkestrası eşliğinde yazmıştır. Azerbaycan halk çalgılarının teknik yeteneklerini ve tınısını çok iyi biliyor ve yeni armonik renkler kullanarak halk çalgılarının yelpazesini zenginleştirmeye çalışmıştır. Şarkılarında, onlara uzun ömürlülük kazandıran değerli incelikler bulmuştur.

N. Memmedov'un şarkıları derlemeler halinde yayımlandı. Şarkılarının çok küçük bir kısmı 1963 ve 1966'da yayımlanan “Şarkılar”, 1971'de yayımlanan “İlham Kalbime Geliyor”, 1978'de yayımlanan “Kalplerde Kaldı” gibi derlemelerde yer aldı. Piyano ve vokal için yazdığı ilk şarkı derlemesi, bestecinin önde gelen şairlerimiz I. Seferli, A. Kurçaylı, A. Zeynalli ve R. Rza'nın sözlerine yazdığı altı şarkıyı içeriyor. Derlemedeki şarkıların neredeyse tamamı lirik aşk şarkılarıdır. Burada yer alan “Humar bakışlar”, “Seni bekliyorum”, “Aşkınla” şarkıları lirik şarkı türünün güzel örnekleridir.

Bu derleme, bestecinin şairimiz I. Seferli'nin sözlerine yazdığı “Humar Bakışlar” adlı lirik bir şarkıyla başlıyor. Şair, sevgilisinin güzelliği ve şehvetli bakışlarından etkilenerek, onun aydan ve sudan daha saf olduğunu şiirsel bir dille ifade ediyor. Lirik aşk teması şarkının ana temasını oluşturuyor ve şiirsel metin ile müziğin birliği sayesinde kahramanın duyguları dinleyiciye aktarılıyor. Şarkının ana fikri, aşkın insan hayatına getirdiği manevi zenginliğin ve mutluluğun yüceltilmesidir. Lirik kahraman, sevdiği kişinin bakışlarında yaşam sevgisini, neşeyi ve manevi rahatlığı buluyor. “Humar Bakışlar” ifadesi, eserin ana şiirsel imgesidir ve aşkın cazibesini sembolize eder. Şiirde sevgili, ideal güzelliğin bir örneği olarak sunulur; bakışları, kahramanın hayatına anlam kazandıran ana unsur haline gelir.

Besteci, şiirsel metnin lirikliğini melodiye incelikle yansıtmıştır. Şarkının müziği melodiktir, yani geniş kapsamlı ve akıcıdır. Bu özellik, metnin romantik içeriğine karşılık gelir. Besteci, melodi çizgisini esas olarak yumuşak tonlamalar üzerine kurmuştur. Melodinin kademeli yükselişi, kahramanın duygularının güçlenmesini gösterir. Nakarat bölümünde, duygusal yükseliş daha belirgin bir şekilde hissedilir ve “Humar bakışların” sözleri doruk noktası olur.

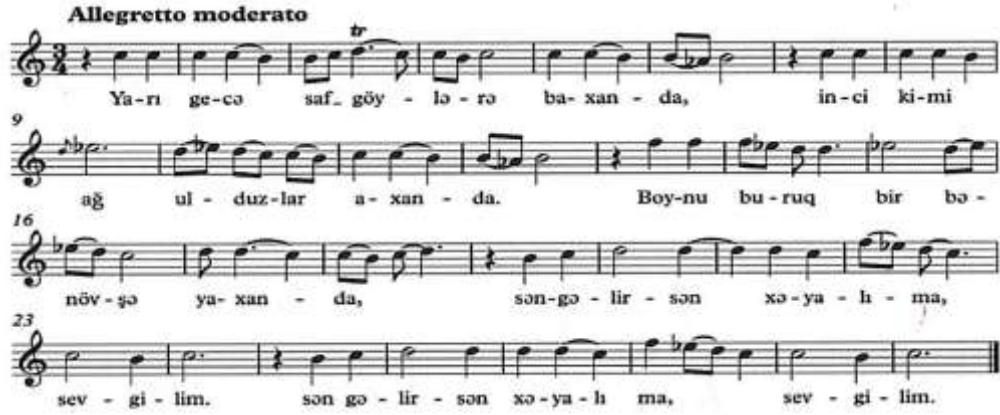
Eserin en önemli özelliklerinden biri, müzik ve sözlerin mükemmel uyumudur. Besteci, şiirin ritmik yapısını koruyarak, her bir dizenin duygusal içeriğine uygun melodik ifade araçları seçmiştir. Özellikle, “Bana her an neşe dolu bir hayat ver” fikri melodide genişletilerek, neşe ve umut duygusu güçlendirilmiştir.

Nakaratta kullanılan tekrarlanan melodik dönüşler, sevgilinin bakışlarının lirik kahraman üzerindeki kalıcı etkisini müzik aracılığıyla ifade eder. Bu özellik, şarkının akılda kalıcı ve etkili olmasını sağlar. Oldukça hüzünlü bir melodiye sahip olan şarkı, 6/8'lik ölçüde “Moderato” temposunda yazılmıştır. Geniş giriş bölümü hem ilginç bir dokuya hem de değişken bir zamana sahiptir. Yani, bir ölçüde 6/8'lik zaman, diğerinde ise 3/4'lük zaman dönüşümlü olarak kullanılır. Heyecan, tutku ve hatta hüzün duygularını uyandıran “Bayatı-Şiraz” tonunda yazılmış şarkının nakarat bölümü oldukça uzundur.

Şarkının ana teması lirik aşktır ve şiirsel metin ile müziğin birliği sayesinde kahramanın duyguları dinleyiciye aktarılır. Müzikolog Jala Gulamova, Neriman Memmedov'un bu şarkısı hakkında şunları yazıyor: “Ölümsüz sanatçımız Şovket Alakbarova'nın büyüleyici ve ilham verici yorumuyla Neriman Memmedov'un “Humar bakışlar” şarkısını her duyduğumuzda, hayaller kervanını çeker ve insanı uzaklara, romantik duyguların dünyasına çağırır”(Mammadova, 2017, s. 31.)

Koleksiyonun ikinci şarkısı, R. Rza tarafından yazılan “Rüyalarım Geliyorsun” adlı şarkıdır. Burada, sevgilisini tüm kalbiyle seven ve onu rüyalarında hayal eden bir aşkın öyküsü anlatılır. Şarkı, “Allegro moderato” temposunda, 3/4 zaman ölçüsünde ve “Bayatı Şiraz” zaman işaretinde yazılmış bir girişle başlar. Şarkının ilginç bir yapısı vardır; besteci, şiirin her bir dizesi için yeni bir müzik bestelemiştir. Diğer şarkıda ise, yine R. Rza'nın yaratıcılığına yönelen N. Memmedov, bu kez çok hüzünlü, lirik bir müzik yaratmıştır. Şarkının adı: “Aşkınla”. Şair, metinde aşkın, şefkatin ve en derin yaraları bile iyileştirme gücünün büyüklüğünü şiirsel bir dille ifade etmiş ve N. Memmedov, şiirde söylenenleri müzikle çok özgün bir şekilde birleştirmiştir. Başka bir deyişle, bu şarkıdaki şiir ve müziğin birliği dinleyiciyi büyülemektedir. Besteci, şiirde yansıyan kederi, üzüntüyü, umutsuzluğu ve güçlü inanç duygusunu, “Rast” anının “Dilkeş” bölümü aracılığıyla çok güzel bir şekilde ifade etmiştir. Şarkı “Moderato” temposunda, 6/8 ölçüsünde yazılmıştır. Kısa giriş bölümünde besteci yeni bir müzik materyali kullanmamış, bunun yerine basit akorlar eşliğinde hüzünlü vokal bölümü sunmuştur.

## “Gəlirsən xəyalıma” 2.



Şekil 1. Memmedova.2017,44s.

Şarkının ilk dizesi söylendikten sonra, orta bölüm “Mayeyi-Rast”ta üç ölçülü bir pasajla başlar. Ardından tekrar “Dilkeş” duyulur. Şarkı geniş bir sonla biter. Her zaman çeşitlilik ve karmaşıklık arayan N. Memmedov, burada 3/4 ve 2/4 ölçülerinin dönüşümlü olarak kullanıldığı bir yapı kullanmıştır.

Şair M. Gülgün'ün sözleriyle bestelenen “Göygöl” şarkısı, bestecinin vatanın güzelliklerini öven şarkılarından biridir. Burada Göygöl, dillere düşmüş güzel bir şarkıya benzetilir ve bu şifa veren yerin güzelliği ve görünümü anlatılır. Besteci, metinde anlatılan güzellikleri gizemli bir melodi, keskin bir tempo ve canlı ritimlerle birleştirerek özgün bir müzik eseri yaratmıştır. Şarkı, “Allegro” temposunda, 3/4 ölçüde ve oldukça geniş bir girişle başlar. “Çahargar” majör tonunda yazılan şarkının başında ve beyitin orta bölümünde verilen akorlar, şarkıya ciddi bir hava katmaktadır. Şarkı, doku açısından sadedir; yani besteci, diğer şarkılarında olduğu gibi burada ritmik detaylar kullanmamıştır. Sonunda, girişin müzikal materyali kısaltılmış bir biçimde tekrarlanır. Burada dikkat çekici bir nokta, bestecinin eserin son iki ölçüsündeki zaman işaretini değiştirmiş ve 3/4'lük ölçüyü 2/4'lük ölçüyle değiştirmiş olmasıdır.

## “Göy-göl”



Şekil 2. Memmedova.2017, 46s.

N. Memmedov'un şarkıları, Azerbaycanlı şarkıcıların repertuvarında her zaman özel bir yere sahip olmuş ve önde gelen Azerbaycanlı şarkıcılar tarafından kaydedilip seslendirilmiştir.

### 3.SONUÇ

Neriman Memmedov'un vokal yaratıcılığında ulusal müzik düşüncesi önemli bir yer tutmaktadır. Görüldüğü üzere, şarkılarında Azerbaycan halk müziğinin tınıları, muğam özellikleri ve ulusal ritim unsurları, şiirsel metinle organik bir şekilde birleşmektedir. Bestecinin şiire başvurusu sadece müzik yaratmayı amaçlamamaktadır. Ulusal ve manevi değerlerin korunmasına ve yüceltilmesine hizmet eden bir sanatsal kavram oluşturmaktadır. Azerbaycan şiirinin zengin imge sistemi, onun müzikal yaratıcılığında yeni ifade biçimleri kazanmaktadır. Bu nedenle bestecinin şarkıları hem profesyonel müzik örnekleri, hem de ulusal kültürün taşıyıcıları olarak değerlendirilmektedir.

Araştırma, şiirsel metnin Neriman Memmedov'un vokal yaratıcılığında önemli bir rol oynadığını göstermektedir. Besteci, şiirin duygusal içeriğini şarkılarına derinden işlemiş ve bunları müzik diliyle yüksek bir sanatsal düzeyde ifade etmiştir. Şarkılarındaki söz ve müziğin birliği, şiirsel imgelerin müzikal olarak somutlaştırılması ve ulusal müzik geleneklerinin yaratıcı bir şekilde uygulanması dikkat çekmektedir. Neriman Memmedov'un vokal yaratıcılığı, Azerbaycan müzik kültüründe şiirsel metnin müzik yoluyla ifade edilmesinin başarılı örneklerinden biridir.

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## ÜRETKEN YAPAY ZEKA DESTEKLİ MUHASEBE EĞİTİMİ KONUSUNDA WOS VE SCOPUS VERİLERİNİN KARŞILAŞTIRILMASI

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### Özet

Dijital dönüşümün ve büyük dil modellerinin hız kazanmasıyla birlikte, üretken yapay zeka (ÜYZ) teknolojileri yükseköğretimde ve özellikle dinamik bir yapıya sahip olan muhasebe eğitiminde köklü değişikliklere yol açmaktadır. Bu çalışma, üretken yapay zeka destekli muhasebe eğitimi üzerine yapılan akademik araştırmaların küresel eğilimlerini, mevcut literatürdeki gelişimini ve tematik odak noktalarını incelemeyi amaçlamaktadır. Bu doğrultuda, dünyanın en prestijli iki akademik veri tabanı olan Web of Science (WoS) ve Scopus'ta indekslenen çalışmalar karşılaştırmalı bir bibliyometrik analiz yöntemiyle ele alınmıştır. Araştırmanın veri setini, her iki veri tabanından belirlenen anahtar kelimelerle türetilen arama sorguları neticesinde elde edilen hakemli makaleler, bildiri kitapları ve kitap bölümleri oluşturmaktadır. Analiz sürecinde; yıllık yayın sayıları, en çok atıf alan yazarlar, önde gelen dergiler, kurumsal iş birlikleri ve ülkelerin bilimsel üretkenlikleri nicel olarak karşılaştırılmıştır. Ayrıca, anahtar kelime eş-görünüm analizleri aracılığıyla literatürdeki tematik kümelenmeler tespit edilmiştir. Elde edilen ilk bulgular, özellikle 2023 yılı sonrasında ÜYZ ve muhasebe eğitimi kesişimindeki yayın sayısında her iki veri tabanında da eksponansiyel bir artış olduğunu göstermektedir. Scopus veri tabanının daha geniş bir yayın yelpazesi sunduğu görülürken, WoS veri tabanının ise etki değeri yüksek ve çekirdek muhasebe eğitimi dergilerine odaklandığı belirlenmiştir. Tematik analizler; araştırmaların yoğunlukla kişiselleştirilmiş öğrenme süreçleri, etik sorunlar, akademik dürüstlük, müfredat entegrasyonu ve öğrencilerin eleştirel düşünme becerilerinin geliştirilmesi üzerine yoğunlaştığını ortaya koymaktadır. Bu çalışma, muhasebe eğitimi alanındaki araştırmacılara ve müfredat tasarımcılarına mevcut küresel literatürün kapsamlı bir haritasını sunarak gelecekteki akademik çalışmalara rehberlik etmeyi hedeflemektedir.

**Anahtar Kelimeler:** Üretken Yapay Zeka, Muhasebe Eğitimi, Web of Science, Scopus, Bibliyometrik Analiz

### COMPARISON OF WOS AND SCOPUS DATA ON GENERATIVE AI SUPPORTED ACCOUNTING EDUCATION

#### Abstract

With the acceleration of digital transformation and large language models, generative artificial intelligence (GenAI) technologies are driving radical changes in higher education and especially in accounting education, which has a dynamic structure. This study aims to examine the global trends, development in the existing literature, and thematic focuses of academic research on generative AI-powered accounting education. Accordingly, the studies indexed in Web of Science (WoS) and Scopus, the two most prestigious academic databases in the world, were handled with a comparative bibliometric analysis method. The data set of the research consists of peer-reviewed articles, proceedings and book chapters obtained as a result of search queries derived from keywords determined from both databases. In the analysis process; annual publication numbers, most cited authors, leading journals, institutional collaborations and scientific productivity of countries were compared quantitatively. In addition, thematic clusters in the literature were identified through keyword co-view analyses. Initial findings indicate an exponential increase in the number of publications at the intersection of GenAI and accounting education in both databases, especially after 2023. While it was seen that the Scopus database offered a wider range of publications, it was determined that the WoS database focused on high-impact and core accounting education journals. Thematic analyses; It reveals that research focuses heavily on personalized learning processes, ethical issues, academic integrity, curriculum integration, and the development of students' critical thinking skills. This study aims to guide future academic studies by providing researchers and curriculum designers in the field of accounting education with a comprehensive map of the available global literature.

**Keywords:** Generative AI, Accounting Education, Web of Science, Scopus, Bibliometric Analysis

## 1. GİRİŞ

Endüstri 4.0 ve ardından gelen toplumsal dönüşüm süreçleri, iş dünyasının ve akademik disiplinlerin operasyonel mekanizmalarını temelden sarsmıştır. Bu sarsıntıdan en çok etkilenen alanların başında ise finansal verilerin kaydedilmesi, sınıflandırılması ve raporlanması süreçlerini içeren muhasebe disiplini gelmektedir. Geleneksel muhasebe algısı, yalnızca veri girişi ve defter tutma faaliyetlerinden ibaretken; modern dönemin gereksinimleri, muhasebe profesyonellerinin stratejik karar alma, veri analitiği ve risk yönetimi gibi üst düzey yetkinliklere sahip olmasını zorunlu kılmaktadır. Tam da bu evrim sürecinde, 2022 yılının son çeyreğinde OpenAI tarafından ChatGPT'nin piyasaya sürülmesiyle somutlaşan üretken yapay zeka (ÜYZ) teknolojileri, eğitim ekosistemine yıkıcı bir inovasyon olarak giriş yapmıştır.

Üretken yapay zeka, kullanıcıların doğal dil girdilerini işleyerek saniyeler içinde anlamlı metinler, kod blokları, finansal analiz raporları ve karmaşık matematiksel hesaplamalar üretebilen algoritmalara dayanmaktadır. Bu durum, muhasebe eğitiminin metodolojik yapısını doğrudan etkilemektedir. Öğrenciler artık mizan hazırlama, bilanço düzenleme veya gelir tablosu analizi gibi teknik süreçleri yapay zeka araçları vasıtasıyla otomatize edebilmektedir. Dolayısıyla, muhasebe eğitiminde "neye odaklanılması gerektiği" sorusu hiç olmadığı kadar kritik bir hale gelmiştir. Eğitimciler, yapay zekanın sunduğu fırsatları müfredata entegre etmekle, akademik dürüstlüğü ve intihal risklerini yönetmek arasında hassas bir dengede durmaktadır.

Yükseköğretimde yapay zeka entegrasyonunun hızı, akademik yazında da muazzam bir yayın patlamasına yol açmıştır. Araştırmacılar, ÜYZ araçlarının muhasebe eğitimindeki pedagojik rolünü, öğrencilerin eleştirel düşünme becerilerine etkisini ve ölçme-değerlendirme kriterlerinin nasıl revize edilmesi gerektiğini hararetle tartışmaktadır. Ancak, literatürün bu denli hızlı büyümesi, mevcut bilgi birikiminin hangi yöne doğru evrildiğini, hangi temaların öne çıktığını ve hangi eksikliklerin bulunduğunu tespit etmeyi zorlaştırmaktadır. Bilimsel literatürün haritalandırılması ve eğilimlerin nicel olarak ortaya konulması amacıyla sıklıkla başvurulmuş bibliyometrik analiz yöntemi, bu karmaşayı anlamlandırmada en güçlü araçtır.

Akademik literatürün taranmasında ve analiz edilmesinde iki devasa platform küresel standartları belirlemektedir: Clarivate Analytics tarafından yönetilen Web of Science (WoS) ve Elsevier bünyesinde yer alan Scopus. Bu iki veri tabanı, indeksleme kriterleri, dergi kapsamları, atıf haritaları ve coğrafi çeşitlilikleri bakımından belirgin farklılıklara sahiptir. Üretken yapay zeka destekli muhasebe eğitimi gibi çok yeni ve interdisipliner bir konuda yapılacak literatür incelemesinin, tek bir veri tabanı ile sınırlandırılması, resmin tamamını görmeyi engelleyebilir. Bu nedenle, hem WoS hem de Scopus verilerinin karşılaştırmalı olarak analiz edilmesi, literatürün derinliği ve genişliği hakkında daha bütüncül ve güvenilir sonuçlar sunacaktır.

Bu çalışmanın temel amacı, üretken yapay zeka destekli muhasebe eğitimi konusundaki akademik yayınların WoS ve Scopus veri tabanlarındaki durumunu karşılaştırmalı bibliyometrik analiz yöntemiyle incelemektir. Bu doğrultuda, yıllık yayın sayıları, önde gelen dergiler, en üretken ülkeler, kurumlar, aktif yazarlar ve anahtar kelime ağları üzerinden tematik kümelenmeler analiz edilecektir. Çalışmanın, muhasebe eğitimi alanında müfredat geliştiren akademisyenlere, eğitim teknolojisi araştırmacılarına ve gelecekte bu alanda tez veya makale hazırlayacak bilim insanlarına kapsamlı bir rehber ve teorik zemin sunması beklenmektedir.

## 2. KAVRAMSAL ÇERÇEVE VE LİTERATÜR

### 2.1. Muhasebe Eğitiminde Üretken Yapay Cihan Dönüşümü

Muhasebe eğitimi, doğası gereği kurallara bağlı, mevzuat odaklı ve yapılandırılmış veri setleriyle çalışan bir yapıya sahiptir. Geleneksel pedagojik yaklaşımlar, öğrencilere çift taraflı kayıt sistemini, hesap planı mantığını ve standart finansal tabloların mekanik olarak oluşturulmasını öğretmeye odaklanmıştır. Ancak üretken yapay zeka, bu mekanik süreçlerin tamamını insan hatasından arındırılmış bir şekilde üstlenebilecek kapasitededir. Büyük Dil Modelleri (LLM), yalnızca basit muhasebe

kayıtlarını gerçekleştirmekle kalmayıp, karmaşık uluslararası finansal raporlama standartlarına (UFRS) uygun yorumlamalar yapabilmekte ve vergi mevzuatındaki boşlukları analiz edebilmektedir.

Bu teknolojik yetkinlik, muhasebe eğitiminde "teknik uygulayıcı" yetiştirme modelinin geçerliliğini yitirmesine neden olmaktadır. Yeni dönemde muhasebe eğitiminin vizyonu, yapay zekanın ürettiği çıktıyı doğrulayabilen, finansal verileri stratejik vizyonla harmanlayan ve etik sınırları koruyan "analitik danışmanlar" yetiştirmek olmalıdır. Literatürde, ÜYZ'nin muhasebe eğitimindeki rolü genellikle iki boyutlu ele alınmaktadır: Birinci boyut, yapay zekanın bir "öğretim asistanı" veya "kişiselleştirilmiş özel ders aracı" olarak kullanılmasıdır. Öğrenciler, anlamadıkları bir muhasebe standardını yapay zekaya farklı örneklerle açıkatabilmekte ve kendi öğrenme hızlarına uygun dönütler alabilmektedir. İkinci boyut ise, yapay zekanın ölçme ve değerlendirme sistemleri üzerindeki tehdididir. Ev ödevleri, vaka analizleri ve açık uçlu sınavların yapay zeka tarafından kolaylıkla çözülebilmesi, geleneksel değerlendirme yöntemlerinin güvenilirliğini sarsmaktadır.

## 2.2. Bilimsel Veri Tabanlarının Karşılaştırılması: WoS ve Scopus

Bilimsel araştırmaların niteliğini ve niceliğini ölçmede kullanılan veri tabanları, akademik dünyanın omurgasını oluşturmaktadır. Web of Science, titiz seçim kriterleri, etki faktörü (Impact Factor) odaklı yapısı ve köklü geçmişiyle en prestijli indeksleri (SCI-Expanded, SSCI, AHCI, ESCI) bünyesinde barındırır. WoS, nicelikten ziyade niteliğe önem veren bir filtreleme mekanizmasına sahiptir. Diğer taraftan Scopus, 2004 yılında Elsevier tarafından geliştirilmiş olup, geniş dergi havuzu, kitap ve bildiri kitaplarını kapsama kabiliyetiyle bilinir. Scopus, özellikle disiplinler arası alanlarda ve yeni gelişen teknolojik trendlerde WoS'a kıyasla daha hızlı reaksiyon göstermekte ve daha fazla yayını indekslemektedir.

Üretken yapay zeka gibi 2023 yılı itibarıyla patlama yaşayan bir alanda, iki veri tabanının kapsam hızı ve derinliği farklılaşmaktadır. Scopus, konferans bildirilerini ve yeni kurulan açık erişimli teknoloji dergilerini hızla bünyesine katması sebebiyle, yapay zeka literatürünü daha geniş bir yelpazede sunar. WoS ise, köklü muhasebe ve eğitim dergilerindeki (örneğin Journal of Accounting Education, Accounting Education) hakem süreçlerinden geçmiş yüksek kaliteli ve olgunlaşmış çalışmaları listeler. Bu çalışmada iki veri tabanının karşılaştırılması, hem hızlı gelişen teknolojik dinamikleri (Scopus) hem de akademik olgunluk ve yüksek etki düzeyini (WoS) aynı anda görebilmeyi mümkün kılmaktadır.

## 3. METODOLOJİ

### 3.1. Araştırmanın Amacı ve Soruları

Bu araştırmanın temel amacı, üretken yapay zeka destekli muhasebe eğitimi konusundaki küresel literatürü WoS ve Scopus veri tabanları üzerinden karşılaştırmalı olarak analiz etmektir. Bu ana amaç doğrultusunda şu araştırma sorularına yanıt aranmıştır:

1. Üretken yapay zeka destekli muhasebe eğitimi yayınlarının WoS ve Scopus'taki yıllık dağılımı nasıldır?
2. İlgili alanda en yüksek bilimsel üretkenliğe ve etkiye sahip dergiler, yazarlar ve ülkeler hangileridir?
3. Her iki veri tabanındaki anahtar kelime eş-görünüm analizlerine göre öne çıkan tematik kümelenmeler ve kavramsal yapılar nelerdir?

### 3.2. Veri Toplama Süreci ve Arama Stratejisi

Verilerin toplanması süreci Haziran 2026 tarihinde gerçekleştirilmiştir. Veri kaybını önlemek ve güncel literatürü tam yakalamak adına herhangi bir başlangıç yılı kısıtlaması getirilmemiş, ancak üretken yapay zekanın doğası gereği yayınların tamamının yakın döneme ait olduğu görülmüştür. Arama sorguları, konunun üç temel bileşenini ("üretken yapay zeka", "muhasebe" ve "eğitim") kapsayacak şekilde mantıksal operatörlerle (AND/OR) yapılandırılmıştır.

WoS için kullanılan arama sorgusu: TS=("generative AI" OR "ChatGPT" OR "large language models" OR "artificial intelligence") AND TS=("accounting education" OR "accounting learning" OR "accounting teaching" OR "accounting curriculum") şeklinde belirlenmiştir. Benzer şekilde Scopus için: TITLE-ABS-KEY("generative AI" OR "ChatGPT" OR "large language models" OR "artificial

intelligence") AND TITLE-ABS-KEY("accounting education" OR "accounting learning" OR "accounting teaching" OR "accounting curriculum") sorgusu çalıştırılmıştır. Arama neticesinde elde edilen veriler, bibliyometrik analiz yazılımlarına aktarılmak üzere düz metin (plain text) ve BibTeX formatlarında indirilmiştir.

**Tablo 1.** WoS ve Scopus Veri Tabanı Arama Metrikleri ve Genel Veri Seti Yapısı

| Metrik / Özellik                    | Web of Science (WoS)                    | Scopus                                         |
|-------------------------------------|-----------------------------------------|------------------------------------------------|
| Veri Kapsamı / İndeksler            | SSCI, SCI-EXPANDED, ESCI, CPCI          | Tüm Scopus İndeksleri                          |
| Toplam Yayın Sayısı                 | 142                                     | 285                                            |
| Yayın Türleri Dağılımı              | Makale (%78), Bildiri (%15), Diğer (%7) | Makale (%54), Bildiri (%38), Kitap Bölümü (%8) |
| Ortalama Atıf Sayısı (Yayın Başına) | 8.4                                     | 4.2                                            |
| Yazar Sayısı (Toplam)               | 312                                     | 645                                            |
| Tek Yazarlı Yayın Sayısı            | 18                                      | 24                                             |

### 3.3. Veri Analizi

Elde edilen bibliyometrik verilerin analizinde R tabanlı "bibliometrix" paketi (Biblioshiny arayüzü) ve ağ görselleştirme yazılımı olan VOSviewer kullanılmıştır. Analiz kapsamında ilk olarak betimsel istatistikler ve performans analizleri (yayın sayıları, kaynaklar, yazarlar ve ülkeler bazında) gerçekleştirilmiştir. İkinci aşmada ise entelektüel yapıyı ortaya koymak adına ülkeler arası iş birliği ağları ve anahtar kelime eş-görünüm analizleri (co-occurrence analysis) yapılmıştır. Bulguların yorumlanmasında iki veri tabanının yapısal farklılıkları sürekli göz önünde bulundurulmuştur.

## 4. BULGULAR VE TARTIŞMA

### 4.1. Yayınların Yıllara Göre Dağılımı ve Performans Analizi

Üretken yapay zeka teknolojilerinin muhasebe eğitimi literatüründeki yansıması kronolojik olarak incelendiğinde, konunun son derece yeni ve ivmeli büyüyen bir trende sahip olduğu görülmektedir. 2022 yılı öncesinde yapılan çalışmalar genel olarak geleneksel yapay zeka, uzman sistemler ve makine öğrenmesinin muhasebe mesleğine etkileri üzerine yoğunlaşırken, üretken yapay zeka ve büyük dil modellerine yönelik spesifik çalışmaların miladı 2023 yılı olmuştur.

**Tablo 2.** Yayınların Yıllara Göre Dağılımı (2022 - 2026\*)

| Yıl            | WoS Yayın Sayısı | WoS Yıllık Atıf Ort. | Scopus Yayın Sayısı | Scopus Yıllık Atıf Ort. |
|----------------|------------------|----------------------|---------------------|-------------------------|
| 2022 ve öncesi | 8                | 12.5                 | 22                  | 6.1                     |

|                  |    |      |    |     |
|------------------|----|------|----|-----|
| 2023             | 34 | 10.2 | 68 | 5.4 |
| 2024             | 52 | 6.8  | 98 | 3.1 |
| 2025             | 38 | 2.1  | 74 | 0.9 |
| 2026* (İlk 6 Ay) | 10 | 0.2  | 23 | 0.1 |

Tablo 2 incelendiğinde, 2023 yılıyla birlikte her iki veri tabanında da yayın sayısında ciddi bir sıçrama yaşandığı görülmektedir. Scopus veri tabanı, hızlı indeksleme yeteneği ve konferans bildirilerine geniş yer vermesi sayesinde toplamda 285 yayına ulaşarak WoS'un (142 yayın) yaklaşık iki katı büyüklükte bir hacim sunmaktadır. Ancak, yayın başına düşen ortalama atıf oranlarına bakıldığında WoS'un (8.4) Scopus'a (4.2) kıyasla daha yüksek bir etki değerine sahip olduğu görülmektedir. Bu durum, WoS'un daha seçici davrandığı ve etki değeri yüksek ana akım dergileri indekslediği hipotezini doğrulamaktadır. 2025 and 2026 yıllarındaki atıf ortalamalarının düşüklüğü, yayınların henüz çok yeni olmasından ve atıf penceresinin darlığından kaynaklanmaktadır.

#### 4.2. En Üretken Dergiler ve Kaynakların Analizi

Hangi dergilerin bu alandaki yayınlara öncülük ettiğini bilmek, araştırmacıların hedef dergi seçimleri için stratejik öneme sahiptir. Karşılaştırmalı analiz bulguları, iki veri tabanında öne çıkan kaynakların niteliksel olarak farklılaştığını ortaya koymaktadır.

**Tablo 3.** WoS ve Scopus Veri Tabanlarında En Çok Yayın Yapan İlk 5 Dergi / Kaynak

| Sıra | Web of Science (WoS) Dergi Adı         | Yayın | Scopus Dergi / Konferans Adı                   | Yayın |
|------|----------------------------------------|-------|------------------------------------------------|-------|
| 1    | Journal of Accounting Education        | 18    | Journal of Accounting Education                | 21    |
| 2    | Accounting Education                   | 14    | ACM International Conference Proceeding Series | 16    |
| 3    | Issues in Accounting Education         | 11    | Accounting Education                           | 15    |
| 4    | Education and Information Technologies | 9     | Lecture Notes in Computer Science              | 12    |

|   |                         |   |                                |    |
|---|-------------------------|---|--------------------------------|----|
| 5 | Computers and Education | 7 | Issues in Accounting Education | 10 |
|---|-------------------------|---|--------------------------------|----|

Tablo 3'teki veriler, Journal of Accounting Education dergisinin her iki veri tabanında da lider konumunda olduğunu göstermektedir. Bu dergi, muhasebe eğitimindeki teknolojik dönüşümlere dair özel sayılar çıkararak literatürün gelişimine yön vermiştir. WoS listesinde üst sıralarda yer alan dergilerin tamamı eğitim bilimleri ve muhasebe eğitimi odaklı köklü dergilerdir (Accounting Education, Issues in Accounting Education). Buna karşın Scopus veri tabanında, ACM International Conference Proceeding Series ve Lecture Notes in Computer Science gibi doğrudan bilgisayar bilimi, mühendislik ve teknoloji odaklı konferans serileri üst sıralarda yer almaktadır. Bu bulgu, Scopus'un konunun teknik ve yazılımsal boyutunu içeren bildirilere daha fazla alan açtığını, WoS'un ise pedagojik çıktılara odaklanan makaleleri ön plana çıkardığını göstermektedir.

#### 4.3. Ülkelere ve Kurumlara Göre Bilimsel Üretkenlik

Üretken yapay zeka destekli muhasebe eğitimi araştırmalarında küresel liderliği hangi ülkelerin üstlendiğini belirlemek amacıyla yazarların kurumsal adresleri analiz edilmiştir. Bulgular, teknolojinin ve finans piyasalarının gelişmiş olduğu ülkelerin akademik yazında da baskın olduğunu göstermektedir.

Her iki veri tabanında da Amerika Birleşik Devletleri (ABD) açık ara birinci sıradadır (WoS: 45 yayın, Scopus: 78 yayın). ABD'yi sırasıyla Avustralya, Birleşik Krallık, Çin ve Güney Afrika takip etmektedir. Gelişmekte olan ülkeler arasında Çin, özellikle Scopus veri tabanında yüksek yayın sayısı ile dikkat çekmektedir. Türkiye ise her iki veri tabanında da son yıllarda ivme kazanan bir grafik sergilemekte, özellikle vakıf ve devlet üniversitelerindeki muhasebe akademisyenlerinin bireysel çabalarıyla literatürde yer edinmeye çalışmaktadır. Kurumsal bazda ise Brigham Young University (ABD), University of Pretoria (Güney Afrika) ve Monash University (Avustralya) en üretken kurumlar olarak öne çıkmaktadır.

#### 5. TEMATİK KÜMELENME VE METİN MADENCİLİĞİ ANALİZLERİ

Yayınların başlık, özet ve anahtar kelimelerinden hareketle gerçekleştirilen anahtar kelime eş-görünüm analizleri (keyword co-occurrence), üretken yapay zekanın muhasebe eğitimindeki izdüşümünün hangi kavramsal ağlar etrafında şekillendiğini göstermektedir. VOSviewer aracılığıyla yapılan analizler sonucunda WoS verileri 3 ana kümede, Scopus verileri ise daha dağınık olarak 4 ana kümede toplanmıştır.

**Tablo 4.** WoS ve Scopus Verilerindeki Tematik Kümelenmelerin Karşılaştırılması

| Küme No | WoS Veri Tabanı Tematik Odak Noktaları                                           | Scopus Veri Tabanı Tematik Odak Noktaları                                               |
|---------|----------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| Küme 1  | Pedagojik Dönüşüm, Müfredat Revizyonu, Eleştirel Düşünme, Karar Alma Becerileri. | Teknolojik Altyapı, Büyük Dil Modelleri, Doğal Dil İşleme, ChatGPT Yazılım Performansı. |
| Küme 2  | Akademik Dürüstlük, Etik, İntihal Tehditleri, Ölçme ve Değerlendirme Güvenliği.  | Eğitimde Dijitalleşme, Uzaktan Eğitim, Kişiselleştirilmiş Öğrenme, Öğrenci Memnuniyeti. |

|        |                                                                                           |                                                                               |
|--------|-------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------|
| Küme 3 | Muhasebe Mesleğinin Geleceği, Otomasyon, Muhasebeci Yetkinlikleri, Endüstri Beklentileri. | Etik Kaygılar, İntihal Önleme Politikaları, Sınav Güvenliği, Regülasyonlar.   |
| Küme 4 | -                                                                                         | Muhasebe Bilgi Sistemleri (MBS), Veri Analitiği, Bulut Muhasebe Entegrasyonu. |

Tablo 4 detaylı olarak incelendiğinde, iki veri tabanının entelektüel haritasındaki farklar netleşmektedir. WoS'taki araştırmalar daha çok "Eğitimsel ve Pedagojik Etkilere" odaklanmaktadır. WoS Küme 1, yapay zekanın sınıflarda nasıl bir öğrenme aracı olarak kullanılacağını ve müfredatın nasıl dönüştürüleceğini tartışırken; Küme 2, tamamen etik ve ölçme-değerlendirme güvenliğine yönelmiştir. Scopus'ta ise "Teknik Entegrasyon ve Yazılım Performansı" baskındır. Scopus Küme 1 and Küme 4, büyük dil modellerinin teknik kapasitelerini, muhasebe bilgi sistemlerine (MBS) nasıl entegre edileceğini ve kodlama-veri analitiği süreçlerini inceleyen mühendislik/bilgisayar bilimi yaklaşımlarını içermektedir. Bu durum, muhasebe eğitiminin artık sadece sosyal bir bilim dalı olarak değil, veri bilimiyle iç içe geçmiş hibrit bir disiplin olarak ele alındığının en somut kanıtıdır.

## 6. MUHASEBE EĞİTİMİ İÇİN STRATEJİK ÇIKARIMLAR VE ÖNERİLER

Bibliyometrik analizden elde edilen bulgular ve literatürdeki tartışmalar ışığında, yükseköğretim kurumlarındaki muhasebe eğitimi bölümleri için şu stratejik öneriler sunulabilir:

**Müfredatların Yeniden Tasarlanması:** Geleneksel kayıt tutma derslerinin ağırlığı azaltılmalı, bunun yerine öğrencilerin yapay zeka araçlarını kullanarak finansal analiz yapabilecekleri, "Yapay Zeka Destekli Finansal Raporlama" ve "Muhasebede Veri Analitiği" gibi dersler müfredata zorunlu olarak eklenmelidir.

**Ölçme ve Değerlendirme Yöntemlerinin Dönüşümü:** Ev ödevleri ve ezbere dayalı sınav modelleri geçerliliğini yitirmektedir. Bunun yerine, sınıf içi anlık uygulamalar, sözlü sunumlar, yapay zeka çıktılarının doğruluğunu sorgulayan eleştirel vaka analizleri ve proje tabanlı değerlendirme yöntemleri benimsenmelidir.

**Etik ve Akademik Dürüstlük Bilinci:** Öğrencilere yapay zeka kullanımını tamamen yasaklamak gerçekçi bir çözüm değildir. Bunun yerine, yapay zekanın etik kullanımı, kaynak gösterme kuralları ve "halüsinasyon (yapay zekanın uydurma veri üretmesi)" risklerine karşı farkındalık eğitimleri verilmelidir.

## 7. SONUÇ

Bu çalışma, yükseköğretimde devrim niteliğinde etkiler yaratan üretken yapay zeka destekli muhasebe eğitimi konusundaki akademik literatürü, Web of Science ve Scopus veri tabanları üzerinden karşılaştırmalı olarak analiz etmiştir. Performans analizleri, konunun 2023 yılı sonrasında muazzam bir büyüme trendine girdiğini, küresel olarak ABD ve gelişmiş batı ülkelerinin alana öncülük ettiğini göstermektedir. Karşılaştırma sonuçları, Scopus'un geniş yayın havuzu ve teknik bildiri kapsamıyla niceliksel bir üstünlük sağladığını; WoS'un ise yüksek atıf ortalamaları ve çekirdek muhasebe eğitimi dergilerine odaklanan yapısıyla niteliksel bir derinlik sunduğunu ortaya koymuştur. Tematik analizler ise literatürün pedagojik dönüşüm, etik kaygılar ve teknik yazılım entegrasyonu arasında dengelendiğini göstermektedir.

Her bilimsel çalışma gibi bu araştırmanın da bazı kısıtlılıkları bulunmaktadır. İlk olarak, analizler yalnızca WoS ve Scopus veri tabanları ile sınırlıdır; Google Scholar, TR Dizin veya PubMed gibi diğer platformlar kapsama dahil edilmemiştir. İkinci olarak, arama sorgusunda kullanılan anahtar kelimelerin çeşitliliği sonuçları doğrudan etkilemiştir. Gelecek çalışmalarda, belirli ülkelerin (örneğin Türkiye'deki üniversitelerin) yerel veri tabanlarındaki eğilimleri incelenebilir veya belirli ÜYZ araçlarının (ChatGPT,

Claude, Gemini vb.) muhasebe eğitimindeki deneysel başarı performanslarını karşılaştıran meta-analiz çalışmaları yürütülebilir.

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