



GLOBAL JOURNAL OF HUMAN-SOCIAL SCIENCE: A
ARTS & HUMANITIES - PSYCHOLOGY
Volume 16 Issue 5 Version 1.0 Year 2016
Type: Double Blind Peer Reviewed International Research Journal
Publisher: Global Journals Inc. (USA)
Online ISSN: 2249-460X & Print ISSN: 0975-587X

The Reflection of the Epos “Kitabi-Dada Gorgud” in K. Abdulla’s Postmodernist Novel “The Incomplete Manuscript”

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Abstract- In the Azerbaijani prose the postmodern interpretation of the epos “Kitabi-Dada Gorgud”, is connected with the creative work of the outstanding Azerbaijani scientist, writer, poet, public figure Kamal Abdulla. The writer’s creative work connected with this ancient Turkic epos is a result of the longstanding work, including his scientific works. K. Abdulla’s creative work which is remarkable for the close connection of the subject motives that logically continue one another, is very complicated. Thus, this scientist-writer’s artistic and scientific works is a unique and original phenomenon that has no analog in the Azerbaijani literary-scientific environment. K. Abdulla does not adhere to previous traditions, but there is a pronounced tradition in his creation that is difficult to appreciate. This tradition was created by K. Abdulla himself. Developing the traditions of interpretation of the epos “Kitabi-Dada Gorgud” in his artistic creation, he spreads confusion in the modern Azerbaijani criticism. Thus, since the beginning of the III millennium there has not been such an artistic work which has been written and which has provoked such excited discussions as K. Abdulla’s novel “The incomplete manuscript” published in 2004. Actually this novel disturbed the literary and scientific environment.

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GJHSS-A Classification : FOR Code: 190599



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1. INTRODUCTION

Some people admired the novel; the others criticized and rejected it. The Azerbaijani literary criticism was busy with “The incomplete manuscript” for a long time. “The incomplete manuscript” would reveal incompleteness in the theoretical arsenal and methodology of the Azerbaijani literary criticism. It turned out that the modern Azerbaijani criticism formed on the basis of the old theoretical-methodological base (the method of the analysis of socialist realism) stayed on the same level. The main reason of it was literary creation itself. The Azerbaijani prose and literary thought was continuation of the literary thought of the XX century, and appraisal of this literary material was not difficult for the modern literary criticism from the point of the longstanding “usual” method. Suddenly “The incomplete manuscript” appeared: the motive is old – “Kitabi-Dada Gorgud”, but its artistic interpretation is the newest.

The first responses were very keen and went out of the sphere of literary criticism. On the whole, the intelligentsia took part in the “discussion” of the novel. The participation of literary subjects (writers and poets) was the most interesting. Soon the discussion went out of the literary analysis and became debate of literary generations about tastes, positions and literary methods. At last the publications that appreciated the novel from the standpoint of “the author’s conception” appeared, too.

The novel was translated into the different world languages (English, French, Turkish, Kazakh, Kirghiz, Polish, Russian, Portuguese and others). After it the discussion was past the borders of Azerbaijan and came to the world scene. The Azerbaijani literary environment had to revise the novel “The incomplete manuscript” and criteria of its appraisal that had been main for the artistic creation and literary criticism for a long time. Thus, the novel “The incomplete manuscript” that had been under pressure sometimes motivated by non-literary factors provoked delight and criticism, hostility and anger of the literary criticism and literary environment in the whole. This novel made its artistic “contribution” not only to the Azerbaijani literary thought, but also to the literary environment – the potential of “revival”.

The epos “Kitabi-Dada Gorgud” takes a central place in K. Abdulla’s artistic and scientific creative activity. Actually, K. Abdulla’s artistic creation on the motives of the “Kitabi-Dada Gorgud” is continuation or part of his scientific quest dealt with these motives. This unity in the scientist’s artistic and scientific creation is his characteristic feature in the whole. His scientific works is a result of the intellectual quest, and his artistic works is continuation of this scientific quest on the poetic level. He expressed it evidently on the book cover by the following words: “The ways, roads, paths, traces, underground passages that led me to “The incomplete manuscript”: “All written at last...”, “The beginning and end of the way”, “Nobody is to be forgotten...”, “The mysterious Dada Gorgud”, “The epos wrapped in mystery or mysterious Dada Gorgud – 2”, “One, two...”, “Who said that the bird Simurg existed ?!”, “The mysterious songs”, “The secrets of the Silver age”, “Solution”, “As if to fear...”, “Sometimes I am called angel”, “Ilish’s return”, “Beirek’s fortune”, “The spy”,

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"Everybody who loves you is here...", "The camel's rain", "The sad selections" and even "The theoretical fundamentals of syntax of the Azerbaijani language" [Abdulla, K. 2013].

The above-mentioned vast list consists of his scientific and artistic works. It includes his works that differ for their genres and forms (poems, story, essay, play, monograph etc.). The same subject unites them all: K. Abdulla's "Dada Gorgud" creative-activity.

K. Abdulla's creation on the motives of "Dada Gorgud" is earlier than his artistic creation. Actually, there is an explanation and "technological mechanisms" of creation of the novel "The incomplete manuscript". K. Abdulla is able to read the epos "Kitabi-Dada Gorgud" quite differently and catch "hidden" nuances that the others do not notice. He is immersed in the inner world of the text, in the depth called the implied space. In this sense the novel "The incomplete manuscript" is considered to be the invisible world of the epos "Dada Gorgud", underwater part of an iceberg. One can be immersed in this invisible world only by the points on the visible part of an iceberg that demands special ability and skill.

K. Abdulla has prepared for it for long years and his creative activity served this preparation. There is an interval of 25 years between his article "The language and mythological thought of the epos "Kitabi-Dada Gorgud" published in 1979 and his novel "The incomplete manuscript" published in 2004. But the "technology" of the contents of the novel that disturbed the literary environment is just in this article. The author shows the connection between this epos that amazes readers by its beauty and mythological views or rather subordination of functional formulas of the language to the functional logic of the myth in this article [Abdulla, K. 1979]. A quarter of a century separates this article from the novel "The incomplete manuscript" but no moment of this time was omitted by the author. According to K. Abdulla's chronology of his publications, he published the article dedicated to the peculiarities of the prosaic narration in 1980 [Abdulla, K. 1980; 1981]. The role of the epos "Kitabi-Dada Gorgud" in the systematic study of the Azerbaijani mythology is substantiated in his article published in 1983 [Abdulla, K. 1983]. According to K. Abdulla the way leading to the implied "secrets" of the epos begins from its language. From this standpoint his next article published the next year dealt with the theoretical-methodological foundations of the problem of an investigator and epic language. When reading this scientific article one can see contours of K. Abdulla – writer through the image of Kamal Abdulla – scientist [Abdulla, K. 1984]. The same problem was elucidated in K. Abdulla's book "An author – work – reader" published in 1985 [Abdulla, K. 1985].

K. Abdulla's work "Beyrek's fortune" was published in 1986. It was quite a new and original work for Azerbaijani literary criticism. It was both a scientific

and artistic work. In our opinion the author's transition from the scientific creation on the motives of "Dada Gorgud", to the artistic creation began from this article [Abdulla, K. 1986]. The author follows the same style in his work "The prophet-betrayer" published in 1989 [Abdulla, K. 1989]. His book "Mysterious Dada Gorgud" that united such notes was published in 1991. In this book K. Abdulla explains the bases of his scientific research. Actually he continued this method in his artistic creation. In this context the author's main thesis is the following: "on the one hand there is an expression plan in the epos that is on the surface where many questions may seem to be unclear... On the other hand besides the surface expression plan there is a deep, invisible essence plan, just in this plan all strangeness and illogicality disperse like fog and became exact and natural form, and logic of illogicality is seemed to be a basis" [Abdulla, K. 1999; 2004].

The sequel of this book was published nine years later. In his new book "The epos wrapped in mystery or mysterious Dada Gorgud – 2" K. Abdulla is absorbed in the depth – secret essence plan – in order to explain misunderstood and illogical moments of the surface plan" [Abdulla, K. 1999]. Then the author considers his scientific-artistic quests on motives of "Dada Gorgud" to be sufficient; and his play "The spy" and novel "The incomplete manuscript" appeared [Abdulla, K. 2004]. The plot and subject conception of this play and novel are the same. They are variants of drama and novel. The difference between these works is not to make the same plot in dramatic and epic styles artistic. The author's mastery consists of the following: these works having the same content, plot, subject, creating the different artistic notion are really the different artistic works (the play "A spy" is written in the comedy genre). When speaking about the dramatic interpretation of the motives "Dada Gorgud" we'll touch upon this work).

The novel "The incomplete manuscript" is formed on the contrasts and in a sense on strangeness. For example, this novel is voluminous enough – 28 pages. However the content of this novel goes in several sentences: the leader of the Oghuz people Bayindir khan found out that there was a spy among the Oghuz. Salur Qazan had caught him but then let him out of the prison by common consent and participation of the Oghuz beks (bek – a rich, noble man coming from a good stock – Ye. I) and let him go away. Bayandur khan and Dada Gorgud as his secretary held an investigation for several days, and the content of the novel consists of reiteration of investigatory plots. It turned out that spy's mother Paunchy Fatima visited each of the Oghuz beks, reminded them about the intimate relations that used to be in their youth with her and told each of them that her son was from him. Thus each of the Oghuz beks thought that the spy was his son. So all of them secretly

thought unanimously that the spy had to be let out of the prison.

This simple and brief content embraces a very wide and complicated system of relations. K. Abdulla's skill is on that these discrepant relations get mixed up. The simplicity of the plot in combination with the global content form the complication of the composition. The other vivid contrast in the novel is a very original combination of the comic and serious. The plot is comic outwardly: Paunchy Fatima cheated the Oghuz beks. But there is a hidden tragedy in this comic element: the unity of the Oghuz people – Ich Oghuz and Dish Oghuz was undermined; the cleavage became more sharply defined, the fratricidal war impended.

This main problem is expressed in Dada Gorgud's inner monologue: "Bayindir Khan stopped talking. Khan wants to know about it, doesn't he? Who is who among the Oghuz? Where is the Oghuz's wound? Why the Oghuz's centuries-old unity has been destroyed? Whose fault is it?" [Abdulla, K. 2013:281].

The Oghuz is divided into two branches in the epos that is connected into two branches in that is connected with the historical reality. Prof. E. Azizov writes that historical division of the Oghuz into two main branches *Boz ok* and *Uch Ok* and reflection of this fact in the "Kitabi-Dada Gorgud" confirms the origin of the ethnonym Oghuz according to the meaning "two tribes". 24 Oghuz tribes known in history come from these two branches. The word *ok* in *Boz ok* and *Uch ok* means "tribe" [Azizov, E. 2004: 252-253]. The people Galin Oghuz that consisted of 24 tribes [12-12] divided into two branches (Ich Oghuz and Dash Oguz) had internal mechanism of administration. The problem of "a spy" as an idea means breach of this mechanism.

Though the problem of "a spy" that is the base of the plot of the novel is rather comical and there is a very serious problem behind this. Academician T. I. Hajiyev wrote: "Only a spy was able to destroy the Oghuz. In Asia the Chinese espionage destroyed the Turki like a worm eating an oak-tree within. In the West Europe set the Oghuz against the Kipchak by the same way. Today spies setting the Oghuz's descendants against one another weaken them" [Hajiyev, T. 2004:10].

Thus both in the novel and in the epos the problem of "a spy" is connected with the statehood – the basis of the national existence. In this context prof. G. Namazov explains the reason of K. Abdulla's repeated return to the theme of "a spy" in his scientific and artistic creation: "The study of the ancient Turkic people's eposes including the Azerbaijani people dedicated to the form of government formed on their lands during the ages is very urgent from the standpoint of return to the national history and roots" [Namazov, G. 2000:41].

"The incomplete manuscript" has a vast material and a lot of standpoints for an analysis, i.e. the novel can be studied thoroughly in the different aspects.

As we have limited opportunities within the article, it is advisable to consider the plan of artistry and expressiveness of the motives of "Dada Gorgud" in the novel. In the first place the characters draw attention. Bayindir Khan preserves his epic eminence in the novel, too. Bayindir Khan is even more majestic than his prototype in the epos. He takes part in the events very little. In the novel, he is a figure that unites the plot events. He is always in the center of attention in the novel: readers can see him on the poetic space of the novel from the beginning till the end.

Salur Qazan differs from his character in the epos. Academician T. Hajiyev wrote: "Qazan Khan who horrified the *giaours* was afraid of his wife Burla Khatun. Burla Khatun who agreed her son to be quartered for the sake of her honor is jealousy of her husband to Boghazja Fatma.

In the novel Salur Qazan unlike the epic character is described as a man living with real feelings, fighting, aspiring to a high rank, envying those who are stronger than him, taking part in the political intrigues. There was a very serious political conflict between him and the Oghuz brave men. He had a feud with his uncle Old Aruz. Old Aruz wanted to marry his son, Basat to Bayindir Khan's daughter Burla Khatun and to do him Bek of Beks of Qalin Oghuz. Though Basat had killed the cyclop Tepegöz and saved the Oghuz people from danger Bayindir Khan didn't take his daughter to the man who was associated with the lions Qogan. He gave his daughter to Salur Qazan that led to conflict.

In the novel Bakil is described as a brave, courageous and devoted man. Wise Bayindir Khan appreciates his devotion. But Salur Qazan doesn't like this bek from Alp Aruz's camp of Dish Oghuz, because Bakil is a skilled archer. He was unrivalled in archery. When galloping he could rivet a gazelle's foot to its ear with his arrow. Salur Qazan wasn't so deft and skilful so he offended this kind man: "Your courage and ability aren't thanks to you at all, only thanks to your horse" [Kitabi Dada Gorgud, 1999:90]. Beyrak supports Qazan and it intensifies the conflict between Ich Oguz and Dish Oghuz. Salur Qazan on his wife's insistence Burla Khatun who hates Alp Aruz, and regards him as her enemy didn't invite Dish Oghuz to the Yaglamaga ceremony (yaglamaga) – giving a way property – Ye. I), though both branches of the Oghuz are to take part in it. It intensifies the enmity. The reason of enmity between Burla Khatun and Alp Aruz is very interesting in the novel. Sometimes Burla Khatun like all Oghuz girls fell in love with Basat who had killed cyclop Tepegöz. But her father didn't give her to Basat. As she didn't have Basat, she hated both him and her father. Her main ally is Beyrak. Burla and Beyrak met secretly, though both of them are married.

Beyrak who has a feud with Bekil and Alp Aruz is described as the most negative character in the novel. The Oghuz brave men having beheaded, shed one's

blood were named, but cowardly Beyrak put on a heroic act. Having sent his friends under the pretext of robbers to the merchants he jumped out of the place where he had hidden, broken up them as it had been negotiated beforehand and cut off one his friend's head perfidiously.

The reason of his conflict with Bakil is his wife. In young age Bakil's wife and Alp Aruz loved each other, and Beyrak loved her, too. But the girl came to him. Beyrak doesn't leave his wife alone and is eager to meet her in every way to amuse. Bakil knows about it, so they hate each other. When the people of Qalin Oghuz go to fight against the cyclop Tepegöz, he fakes own kidnapping in order not to be killed. Having lived sixteen years in clover in the fortress Baiburd he returns to Oghuz as a hero.

Where does K. Abdulla take these situations criticized by literary scholars from? The answer to this question is very significant from the standpoint of study of methods of artistic motives of Dada Gorgud" in the novel "The incomplete manuscript". The point is that K. Abdulla takes most of these situations from the epos and they all are dictated by the text. How and by which way does the author find them?

K. Abdulla presenting the epos "Kitabi Dede-Gorgud" as a system that consists of two plans – expression and essence-answers this question in his work "The mysterious Dada Gorgud": "The epos is organic unity of these two plans. Study of expression plan without penetration into the essence plan leads to one-sided and superficial conclusion. On the contrary revelation of the reasons "hidden" in the essence plan helps to understand alogisms of the expression plan. Undoubtedly these hidden motives make it possible to understand deeply the outward plot line, each situation. In which form do these reasons in other words motives show themselves?

"One-two words, a sentence, manners, a usual feature, nicety hint at the hidden tangle of strained relations or cause appearance of such a tangle. Though they are signs of the different levels (for example: a word and manners; a sentence and nicety etc.), they create a complete system" [Abdulla, K. 1991:11-12]. Actually the author's conception realized in the novel "The incomplete manuscript" – the principles of the model of the novel created by the author in his imagination are connected with these hidden moments, as K. Abdulla considers them to be main attributes them to the artistic plan: "Perhaps the system of hidden motives is a plan of artistic situation and strenuous dramatic moments as if live invisibly and sail as undercurrent" [Abdulla, K. 1991:11-12].

The novel "The incomplete manuscript" has a very original composition: three artistic texts, one scientific text and thus four expression plans:

- The first one is the main plot plan that tells of the Oghuz including the story-teller Gorgud;

- The second one is the plan of the storyteller Gorgud's attitude to all the events of the first plot plan (the second plan is given in branches in the text);
- The third one is the plot plan telling of Shah Ismail on the basis of the principle of the temporal synchronization (parallelism);
- The fourth one is the plan of the scientific interpretation with direct participation of K. Abdulla put in the special print in the novel.

The first level is the main line that unites all text elements in the novel. Dada Gorgud is one of the characters in this line. But Dada Gorgud has his own narrative layer that forms autonomous space in the plot. It is Dada Gorgud's thinking in the strenuous events of the plot that he doesn't say aloud. From the poetic standpoint it's valid to call it an inner monologue, from the beginning to the end. K. Abdulla even puts it in italics to distinguish it from the main plot plan, for example; "Bayindir Khan then turned to the ladies. "Daughters, who shall I talk about? I shall talk to you about the ruler of Trebizond. His envoy has come. You know our Ganturali? He complained about him. It is a long story. But the ruler of Trebizond chose the most marvelous silks and the most beautiful lace of Trebizond, and then he sent them. We shall have our talk, and then Gilbash will take you to see them. You will be able to choose whatever you like. What do you say to that?" he asked.

"Thank you, Father Khan!" Lady Burla exclaimed. "May your riches never end."

"Thank you, Khan of Khans. You have no compare in the whole of Oghuz—in this mortal coil, you know," Banuchichak said.

I have not forgotten this phrase: "You have no compare in the whole of Oghuz—in this mortal coil". Mortal coil. Just look at the woman's words" [Abdulla, K. 2013:116].

Though the plan of Gorgud's inner monologue is autonomous space, it is in the plan of the main plot. So the plan telling of Shah Ismail Khatai is quite independent. It is suddenly included in the main plot and has no plot-event connection with it. The brief content of this plot is the following: Shah Ismail Khatai finds his double named Khizir with the aid of Lele Huseyn. Khiziris so instructed that he copies Shah Ismail's style, manners, voice and becomes his double. Having been defeated in the Chaldiran battle Shah Ismail loses meaning of his life and leaving Khizir instead of himself disappears forever.

This event described in the novel has no connection with real Shah Ismail Khatai. There are no hints at this event in the historical sources, so scientists accuse K. Abdulla of venturesome falsification of history and insulting of Shah Ismail Khatai. But such positing can't explain the author's artistic conception realized in the novel.

The author creates two characters of Shah Ismail. The first of them is real Shah Ismail whose body is in this world but whose soul is in the heavens. The second Shah Ismail – Khizir – was born for this world: both his body and soul are on the ground. He can't live aloof from the mortal world and in the end becomes a victim of the connection with this world. Shahi – Mardan invites him to the heavens. There is a dialogue between Shah and Khizir before the real shah disappears in Chaldiran:

"– Don't interrupt me.... Look! I couldn't keep this large country from calamity. I am leaving. Do not ask me why. You know, I heard a voice speaking to me from the heavens.

"Everyone who loves you is here," – the voice said. It was the voice of the Shah of Chivalrous Men.

I asked resentfully. 'Boy, what have you seen there? You, whose work there is already finished, come here! They are waiting for you here. Everyone who loves you is here!' [Abdulla, K. 2013:171].

The essence of the problem is connected with the voice from the non – existence – Shahi – Mardan's concept – cult of Khazrat Ali in Shiite sects – takes the character created by K. Abdulla out of the real relations and raises it on the level of theosophical thinking, i.e. the criterion of appreciation of characters of "Shah Ismail" created by K. Abdulla is quite different. The historical – realistic approach doesn't prove to be correct. He is invited to the heavens: Khatai has completed his mission in this world. Having left his body he becomes an immortal spirit. His body was left in this world. He left Khizir as a body instead of him. There is no event connection between the main plot and Khatai plot. But two tenses are synchronized here. The author leading a reader from one tense to the other one actually depicts timelessness. In the plot Khatai the model of comparison of the earth and heavens that is usual and sacred explains to a reader the essence of the events taking place in the plot connected with the Oghuz. The writer forms the plot of the novel connected with the Oghuz on the basis of the essential plan under the expression plan of the epos "Kitabi Dada Gorgud". On the basis if the model of relations between the expression and essential plans the author also forms connection between the layers "expression – Khizir" and "essence – Shah Ismail" that is invisible at first sight but is perceivable spiritually.

Thus two main plot plans in the novel (the plot "Dada Gorgud" and the plot Khatai) are interwoven on the basis of the model "expression – essence" taken from the epos.

The fourth plan is the plan of the scientific interpretation with direct participation of K. Abdulla put in italics in the novel. The method of "incomplete manuscript" has been planned by K. Abdulla for it. The novel is presented as a text of manuscript with the lost

or torn pages that are impossible to read. We see the author's "interference" where the pages are "lost". In other words the loss of pages is a method of author's interference in the text. The author intervenes in the text not as an artistic character but as a scientist, expositor, researcher, for example: *"The manuscript is cut off here, and we will never know why Gorgud failed to comply with the Khan's orders, and why the conversation between the Khan and his daughters found its way into the manuscript. An interesting conversation has, therefore, been included in the manuscript for reasons unknown to the reader"* [Abdulla, K. 2013:116-117].

Actually the author's character explains the composition that has rather complicated elements of construction. But it is a visible aspect of the problem. In our opinion, this fourth expression plan in the novel can be interpreted in two aspects:

- firstly, K.Abdulla is true to the tradition created and developed by him in the creation of "Dada Gorgud". His scientific works has a plan of artistic expression. This style begins from his works "Beyrak's fortune". Two styles – the scientific and artistic ones – are interwoven in the odd form. But the artistic style submits to the scientific one. Such correlation of the scientific and artistic styles in favor for the first one is preserved in his work "The mysterious Dada Gorgud" (1991) and "The epos wrapped in mystery or secret Dada Gorgud –2". Later the artistic style subordinates the scientific one: the author's interference presents the scientific style in "The incomplete manuscript". Not being voluminous in the general text it supports K.Abdulla's style – tradition of combination of the scientific and artistic styles;
- secondly, the fourth expression plan in the novel forming the author's interference serves for the conception of temporal synchronization. There are two synchronic tenses in the novel outwardly: narrative about the Oghuz and narrative about Khatai. But actually there are four (2-2) pair synchronous tenses here. The plan of Gorgud's inner monologue and plan of K.Abdulla's interference in the text are the "author" tenses virtually. Thus the spatial – temporal structure of the novel consists of four temporal layers:
 1. Tense of narrative about the Oghuz;
 2. Tense of narrative about Khatai;
 3. Tense of Gorgud's author narrative;
 4. Tense of K. Abdulla's narrative as an author-scientist.

Such a complicated composition turned the plot into the system of the most complicated signs or according to the literary critic T. Salamoglu's words into the "original structure" that expresses "the real creation". "A plot is one of the most significant components of an artistic work. A plot takes an exceptional place in the

structure of an artistic work. An artistic content generates an original structure in the real model of creation. The innovation in the plot, composition, individual style and language serves for revelation of aesthetic ideal. Thus a plot (and other composition elements, artistic language etc.) that seems to be a component of form becomes one of the main conditions of the artistic expression of content" [Salamoglu, T. 2006a:98].

T. Salamoglu appreciating the conception of time realized in K. Abdulla's novel from the standpoint of the postmodernist novel writes that "K. Abdulla presents to readers the big truth (or perhaps the bitterest truth) about Time in the novel. The whole novel consists of agonizing birth of truth. K.Abdulla plays a role of mediator in this process; he doesn't interfere in the course of the process at all" [Salamoglu, T. 2006b:101].

The same problem is explained by A. Jahangir: "The temporal difference is obliterated in K.Abdulla's consciousness as a postmodernist writer: so there is no special colour peculiar to traditional historical novels expect the language of the novel in this work" [Jahangir, A. 2005:251].

Thus the modern literary criticism assumes the artistic reality in K. Abdulla's novel "The incomplete manuscript" to be postmodernist texture. Postmodernism is a creative style that has already taken its place in the modern Azerbaijani literature. But there is no simple approach to it. Though postmodernism is accepted by a number of young writers and literary men, the Azerbaijani literary thought living by traditional values doesn't accept postmodernism in the whole.

There are a lot of views about the novel "The incomplete manuscript" in the modern literary criticism. Two above-mentioned points of view that reflect postmodernist aesthetics are evidence of the following fact: the author's conception raises and will raise the different opinions. These views show that K Abdulla's novel has imbibed postmodernist aesthetics is a more complicated phenomenon. We agree with T. Salamoglu's opinion: time is necessary to understand "The incomplete manuscript" comprehensively. When citing the writer Anar's words about Y. Samedoglu's novel "The day of execution" one can say that "The incomplete manuscript" is a novel that can't be understood during one reading. Specially polyphony in the novel language, dialogic character of the artistic speech cause the different understanding of the "texts". To understand the novel it is necessary to take into consideration postmodernism and Bakhtin's theory of polyphonic novel of the world literature and writer's chance to use these aesthetic conceptions and literary experience, demands placed upon writer and reader "dictated by time" [Salamoglu, T. 2006:102].

Thus, truth is revealed with an overall look at the influence of "Dada Gorgud" motives on the modern Azerbaijani prose: the epos "Kitabi Dada Gorgud"

preserves its truth during all the times, on all spaces in all transformations of its content and form. This power changes its content neither in the "mental direction" traced by M. Rzagulizade and A. Muganli in the direction of the "national self-affirmation" traced by Anar nor in the direction traced by K.Abdulla and still characterized as "postmodernism". Two centuries (the XX and XXI centuries) experience of the Azerbaijani prose confirms the eternity and immortality of the spirit of "Dada Gorgud" in the Azerbaijani national existence.

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