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THE REFLECTION OF THE EPOS “KITABI-DADA GORGUD” IN K.ABDULLA’S POSTMODERNIST NOVEL THE INCOMPLETE MANUSCRIPT

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In the national prose postmodern novel interpretation of dastans “Kitabi - Dada Gorgud” is connected with creation of the writer, poet, acad. K.Abdulla. Creation of this writer dealt with the theme “Dada Gorgud” is a result of long years’ work and includes both artistic and scientific works

Keywords: *Kitabi-Dada Gorgud, K.Abdulla, epos, postmodernist, incomplete manuscript*

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.

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”, “Everybody who loves you is here...”, “The camel’s rain”, “The sad selections” and even “The theoretical

fundamentals of syntax of the Azerbaijani language” [1].

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 have 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 [2].

The novel “The incomplete manuscript” is formed on the contrasts and in a sense on strangeness. For example, this novel is voluminous enough – 288 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 Ohguz. 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?" [1, p.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" [4, p. 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.

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 outword 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" [3, p.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" [3, p. 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 story-teller 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.

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, compo-

sition, 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" [7, p. 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" [8, p.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" [9, p. 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” [8, p. 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. Munganli 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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K.ABDULLANIN “YARIMÇIQ ƏLYAZMA” ROMANI POSTMODERNİST ROMAN DÜŞÜNCƏSİNDƏ

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Milli nəsrədə “Kitabi-Dədə Qorqud” dastanlarının postmodernist roman “yozumu” yazıçı, şair, prof. K. Abdullanın yaradıcılığı ilə bağlıdır. Ədibin “Dədə Qorqud” yaradıcılığı uzun illərin məhsulu olub, həm bədii, həm də elmi əsərləri əhatə edir.

Açar sözlər: *Kitabi-Dədə Qorqud, K. Abdulla, epos, postmodernizm, yarımçıq əlyazma*

ЭПОС «ДЕДЕ КОРКУД» В РАЗМЫШЛЕНИИ ПОСТМОДЕРНИСТСКОГО РОМАНА

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В национальной прозе постмодернистская трактовка дастанов «Китаби Деде Коркуд» связана с творчеством писателя, поэта, акад. К.Абдуллы. Творчество этого писателя на тему «Деде Коркуд» является результатом многолетнего труда и охватывает как художественные, так и научные произведения.

Ключевые слова: *Китаби-Деде Коркуд, К.Абдулла, эпос, постмодернизм, неполная рукопись*