

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. This novel was much written about and all written about it was very emotional.

Index terms— "kitabi-dada gorgud?", novel, k. abdulla, "the incomplete manuscript?".

1 I. 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

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43 scene. The Azerbaijani literary environment had to revise the novel "The incomplete manuscript" and criteria
44 of its appraisal that had been main for the artistic creation and literary criticism for a long time. Thus, the
45 novel "The incomplete manuscript" that had been under pressure sometimes motivated by non-literary factors
46 provoked delight and criticism, hostility and anger of the literary criticism and literary environment in the whole.
47 This novel made its artistic "contribution" not only to the Azerbaijani literary thought, but also to the literary
48 environment -the potential of "revival".

49 The epos "Kitabi-Dada Gorgud" takes a central place in K.Abdulla's artistic and scientific creative activity.
50 Actually, K. Abdulla's artistic creation on the motives of the "Kitabi-Dada Gorgud" is continuation or part
51 of his scientific quest dealt with these motives. This unity in the scientist's artistic and scientific creation is
52 his characteristic feature in the whole. His scientific works is a result of the intellectual quest, and his artistic
53 works is continuation of this scientific quest on the poetic level. He expressed it evidently on the book cover
54 by the following words: "The ways, roads, paths, traces, underground passages that led me to "The incomplete
55 manuscript": "All written at last?", "The beginning and end of the way", "Nobody is to be forgotten?", "The
56 mysterious Dada Gorgud", "The epos wrapped in mystery or mysterious Dada Gorgud -2", "One, two?", "Who
57 said that the bird Simurg existed !?", "The mysterious songs", "The secrets of the Silver age", "Solution", "As if
58 to fear?", "Sometimes I am called angel", "Ilish's return", "Beirek's fortune", "The spy", "Everybody who loves
59 you is here?", "The camel's rain", "The sad selections" and even "The theoretical fundamentals of syntax of the
60 Azerbaijani language" [Abdulla, K. 2013].

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

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

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

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

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

106 "A spy" is written in the comedy genre). When speaking about the dramatic interpretation of the motives "Dada
107 Gorgud" we'll touch upon this work).

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

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

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

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

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

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

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

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

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

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

162 In the novel Bakil is described as a brave, courageous and devoted man. Wise Bayindir Khan appreciates his
163 devotion. But Salur Qazan doesn't like this bek from Alp Aruz's camp of Dish Oghuz, because Bakil is a skilled
164 archer. He was unrivalled in archery. When galloping he could rivet a gazelle's foot to its ear with his arrow.
165 Salur Qazan wasn't so deft and skilful so he offended this kind man: "Your courage and ability aren't thanks to
166 you at all, only thanks to your horse" [Kitabi Dada Gorgud, 1999:90]. Beyrak supports Qazan and it intensifies
167 the conflict between Ich Oguz and Dish Oghuz. Salur Qazan on his wife's insistence Burla Khatun who hates Alp
168 Aruz, and regards him as her enemy didn't invite Dish Oghuz to the Yaglamaga ceremony (yaglamaga) -giving

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169 a way property -Ye. I), though both branches of the Oghuz are to take part in it. It intensifies the enmity. The
170 reason of enmity between Burla Khatun and Alp Aruz is very interesting in the novel. Sometimes Burla Khatun
171 like all Oghuz girls fell in love with Basat who had killed cyclop Tepegöz. But her father didn't give her to Basat.
172 As she didn't have Basat, she hated both him and her father. Her main ally is Beyrak. Burla and Beyrak met
173 secretly, though both of them are married.

174 Beyrak who has a feud with Bekil and Alp Aruz is described as the most negative character in the novel.
175 The Oghuz brave men having beheaded, shed one's blood were named, but cowardly Beyrak put on a heroic act.
176 Having sent his friends under the pretext of robbers to the merchants he jumped out of the place where he had
177 hidden, broken up them as it had been negotiated beforehand and cut off one his friend's head perfidiously.

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

183 Where does K. Abdulla take these situations criticized by literary scholars from? The answer to this question
184 is very significant from the standpoint of study of methods of artistic motives of Dada Gorgud" in the novel "The
185 incomplete manuscript". The point is that K. Abdulla takes most of these situations from the epos and they all are
186 dictated by the text. How and by which way does the author find them? K. Abdulla presenting the epos "Kitabi
187 Dede-Gorgud" as a system that consists of two plansexpression and essence-answers this question in his work
188 "The mysterious Dada Gorgud": "The epos is organic unity of these two plans. Study of expression plan without
189 penetration into the essence plan leads to one-sided and superficial conclusion. On the contrary revelation of
190 the reasons "hidden' in the essence plan helps to understand alogisms of the expression plan. Undoubtedly these
191 hidden motives make it possible to understand deeply the outward plot line, each situation. In which form do
192 these reasons in other words motives show themselves?

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

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

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

203 ? The second one is the plan of the story-teller Gorgud's attitude to all the events of the first plot plan (the
204 second plan is given in branches in the text); ? The third one is the plot plan telling of Shah Ismail on the
205 basis of the principle of the temporal synchronization (parallelism); ? The fourth one is the plan of the scientific
206 interpretation with direct participation of K. Abdulla put in the special print in the novel. The first level is the
207 main line that unites all text elements in the novel. Dada Gorgud is one of the characters in this line. But Dada
208 Gorgud has his own narrative layer that forms autonomous space in the plot. It is Dada Gorgud's thinking in
209 the strenuous events of the plot that he doesn't say aloud. From the poetic standpoint it's valid to call it an
210 inner monologue, from the beginning to the end. K. Abdulla even puts it in italics to distinguish it from the
211 main plot plan, for example; "Bayindir Khan then turned to the ladies. "Daughters, who shall I talk about? I
212 shall talk to you about the ruler of Trebizond. His envoy has come. You know our Ganturali? He complained
213 about him. It is a long story. But the ruler of Trebizond chose the most marvelous silks and the most beautiful
214 lace of Trebizond, and then he sent them. We shall have our talk, and then Gilbash will take you to see them.
215 You will be able to choose whatever you like. What do you say to that?" he asked.

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

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

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

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

227 This event described in the novel has no connection with real Shah Ismail Khatai. There are no hints at this
228 event in the historical sources, so scientists accuse K. Abdulla of venturesome falsification of history and insulting
229 of Shah Ismail Khatai. But such positing The Reflection of the Epos "Kitabi-Dada Gorgud" in K. Abdulla's
230 Postmodernist Novel "The Incomplete Manuscript" can't explain the author's artistic conception realized in the
231 novel.

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

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

239 "Everyone who loves you is here," -the voice said. It was the voice of the Shah of Chivalrous Men. I asked
240 resentfully. 'Boy, what have you seen there? You, whose work there is already finished, come here! They are
241 waiting for you here. Everyone who loves you is here!' ??Abdulla, K. 2013:171].

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

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

257 The fourth plan is the plan of the scientific interpretation with direct participation of K. Abdulla put in italics
258 in the novel. The method of "incomplete manuscript" has been planned by K. Abdulla for it. The novel is
259 presented as a text of manuscript with the lost or torn pages that are impossible to read. We see the author's
260 "interference" where the pages are "lost". In other words the loss of pages is a method of author's interference in
261 the text. The author intervenes in the text not as an artistic character but as a scientist, expositor, researcher,
262 for example: "The manuscript is cut off here, and we will never know why Gorgud failed to comply with the
263 Khan's orders, and why the conversation between the Khan and his daughters found its way into the manuscript.
264 An interesting conversation has, therefore, been included in the manuscript for reasons unknown to the reader"
265 ??Abdulla, K. 2013:116-117].

266 Actually the author's character explains the composition that has rather complicated elements of construction.
267 But it is a visible aspect of the problem. In our opinion, this fourth expression plan in the novel can be interpreted
268 in two aspects: firstly, K.Abdulla is true to the tradition created and developed by him in the creation of "Dada
269 Gorgud".

270 His scientific works has a plan of artistic expression. This style begins from his works "Beyrak's fortune".
271 Two styles -the scientific and artistic ones -are interwoven in the odd form. But the artistic style submits to
272 the scientific one. Such correlation of the scientific and artistic styles in favor for the first one is preserved in
273 his work "The mysterious Dada Gorgud" (1991) and "The epos wrapped in mystery or secret Dada Gorgud -2".
274 Later the artistic style subordinates the scientific one: the author's interference presents the scientific style in
275 "The incomplete manuscript". Not being voluminous in the general text it supports K.Abdulla's styletradition
276 of combination of the scientific and artistic styles; secondly, the fourth expression plan in the novel forming the
277 author's interference serves for the conception of temporal synchronization. There are two synchronic tenses in
278 the novel outwardly: narrative about the Oghuz and narrative about Khatai. But actually there are four (2-2)
279 pair synchronous tenses here. The plan of Gorgud's inner monologue and plan of K.Abdulla's interference in the
280 text are the "author" tenses virtually. Thus the spatial -temporal structure of the novel consists of four temporal
281 layers: 1. Tense of narrative about the Oghuz; 2. Tense of narrative about Khatai; 3. Tense of Gorgud's author
282 narrative; 4. Tense of K. Abdulla's narrative as an authorscientist. Such a complicated composition turned the
283 plot into the system of the most complicated signs or according to the literary critic T. Salamoglu's words into
284 the "original structure" that expresses "the real creation". "A plot is one of the most significant components of
285 an artistic work. A plot takes an exceptional place in the Volume XVI Issue V Version I 19 (A) ^{1 2 3}

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

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

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

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

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

313 Thus, truth is revealed with an overall look at the influence of "Dada Gorgud" motives on the modern
314 Azerbaijani prose: the epos "Kitabi Dada Gorgud" preserves its truth during all the times, on all spaces in
315 all transformations of its content and form. This power changes its content neither in the "mental direction"
316 traced by M. Rzagulizade and A. Muganli in the direction of the "national self-affirmation" traced by Anar nor
317 in the direction traced by K.Abdulla and still characterized as "postmodernism". Two centuries (the XX and
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1 I. INTRODUCTION

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