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## THE CONCEPT OF SACRED PRAISE IN MAGICAL REALISM: ON THE BASE OF THE WORK “INCOMPLETE MANUSCRIPT” WHICH WAS WRITTEN BY KAMAL ABDULLA

*The main purpose of the article is to study The concept of Sacred Praise in Magical Realism: on the base of the work titled "Incomplete Manuscript" was written by Kamal Abdulla.*

*Thus, the essence of magical realism is clarified in the article. The period of its formation and the creativity of Borges and Eco as the first creators are considered. The works of the mentioned writers are compared with the work of Kamal Abdulla, a prominent representative of magical realism in Azerbaijan. In the works of all three writers, it is revealed that the secret place of divine justice is the library. Additionally, the main goal of returning to collect the parts of the accidentally discovered or burned text is the incomplete completion and the importance of the reconstruction of the divine information sent to humanity through this means.*

*To sum up the analyzes that magical realism is a form of manifestation of what exists between the real and the unreal. This form aims to codify more ethnocultural values and bring them to modern literature. The style of magical realism, which was founded by Umberto Eco and Borges, was also reflected in Azerbaijani literature.*

*So, in the late 80s and early 90s, the emergence of the postmodernist novelistic tradition in Azerbaijani literature began to express itself in the works of young writers of that period. The idea of Kamal Abdulla's "Incomplete Manuscript" corresponds to the main principles of both Borges and Umberto Eco's creativity. So, for all three writers, the restoration of justice is hidden in the word. The place of this supreme sacred word is hidden in the library, which is the hymn of humanity, and the text in which the supreme secret is hidden is incomplete, it needs to be reconstructed.*

*Methods: comparative analysis method had been used during the research.*

*Application importance: material can be utilize in seminars and lecturers in higher education institutions. Academicians, researchers, students and who is interested in literature can benefit from this article.*

**Key words:** magical realism, text, library, justice, sacred, incomplete.

**Introduction.** In the late 60s and early 70s, a new stage began in Azerbaijani literature. The formation of a new environment in literature began mainly with the interest of young writers in avant-garde genres, assimilation of postmodern literature developed in Europe and the tendency to apply it to national literature. In particular, this literary movement began to manifest itself more clearly in the late 80s and early 90s. Among the young writers are Anar, Elchin, M. Suleymanli, Yusif Samadoghlu, K. Abdulla, etc. they began to apply various genres and elements of postmodern literature to fiction. The novelistic tradition, influenced by the works of writers such as Umberto Eco, Jorge Luis Borges, who laid the foundation of magical realism, was established with Yusif Samadoghlu's "The Day of Murder", M. Suleymanli's "The Migration", and Kamal Abdulla's "The Sorcerer's Valley". At the basis of magical realism was the expression of ethnocultural values in a magical manner.

**Formulation of the problem. The essence and period of creation of magical realism.** The first texts that emerged as a form of human understanding and expression of the world were magical mythological texts. The famous English anthropologist George Frazer's work "The Golden Bough" talks about the existence of magical thinking first of all [11, p. 201]. Magical thought appears as the influence of the real on the unreal, or the interaction between them. Influencing the sacral was done mainly through words. It is for this reason that the first texts were mythological in nature and focused on the mystery of the word. On the other hand, in order to increase the impact of words, a person tries to visualize the event he wants to influence, and through this, he tries to influence that image with magical expressions. This, as a part of the ethno-cultural thinking formed over time, has led to the formation of the unique mythological-magical thinking of each ethnic group for thousands of years [3, p. 107]. Thus, the reconstruction

of the mythological worldview reflected in the artistic texts formed the necessary conditions for understanding the concept of realism. The magical thinking transferred to modern literature and the magical realism formed on its basis are related to the belief in a certain "magic" of the image and word, which arose in ancient times and is characteristic of all ethno-cultures at various stages of the development of society.

**Main part. Searching for a sacred text in magical realism.** Magical thinking, which was reflected in oral texts earlier, was also reflected in written literature over time, and was expressed in a unique way in the literature of different nations. The process of remythologizing, which was formed in literature and art from the first quarter of the 20th century, manifested itself in new streams and trends from the second quarter of the 20th century. One such literary genre was "magical realism".

The term "magical realism" was coined for the first time in 1923 by the German critic Franz de Roos in "Karl Haider's interpretation. "Remarks on post-specialism" in the article regarding art.

One of the tasks of magical realism is to return a person to his native environment by creating the so-called "spiritual geometry". By "spiritual geometry" we mean the human world with at least two dimensions: "real" and "imaginary". According to M. Bontempelli, thanks to artistic creativity, a person has a place called "spiritual homeland" where a magical atmosphere prevails [8, p. 7].

Soon, this theory appeared in the Latin American literature of the 1960s and 1970s – J. Cortazar, H.L. Borges proved himself in the literature of G. Marquez. The extraordinary vision of the supernatural as the commonplace was at the core of Latin American literature. Hindu mythological thinking of M. Asturias, A. Carpentier, H.L. Borges, J. Cortazar, C. Castaneda and others. was the basis of his creativity. The study of this literary genre attracted the attention of Russian literary studies over time. One of such theorists was Favorsky.

Although each of these studies is devoted to the analysis of the topic of magical realism, there are significant differences between them. If F. Roo limited himself to showing dual worlds as an artistic principle inherited from the romantics, M. Bontempelli talked about "spiritual geometry" in the concept of magical realism. V.A. Favorski tried to define the boundaries of magical realism between the real world and the literary text. According to the researcher, magical realism is observed in every real image and is located at the extreme point that tries to be alive. Favorsky's concept of "Extreme Point" was set to define a cer-

tain conventional boundary between the real world and the fictional world.

Thus, thanks to this relative separation, it was possible to confirm the concept that "heroes look like people", "statues are almost like living people".

The word "magic" itself means going beyond the limits of rationality, and if we turn to the semantic meaning of the word magic, this expression means influence. Therefore, only the real world cannot influence the artistic one, only the artistic reality can have a certain influence.

Borges' search for a sacred text, the visual aspect of magical realism in literature and art theoretically complements the concept of "magical realism". It is with this concept that the period that later critics and researchers will call the acquisition of a special language begins. Perhaps the most obvious metaphor that characterizes the attitude of magical realists to words and language is H.L. It is manifested in Borges' work "The Library of Babel", which talks about the existence of a holy book that makes man look like God. In one of his first essays, Borges tries to justify the existence of a deep connection between some genres and magic [10, p. 195].

Speaking concretely of language, this means that there is a constant syncretic relationship between the thing and the word throughout the word's existence. By giving a name to a word, a person literally defines an object, and thereby relies on the inner semantics of the word in the world order [10, p. 192]. Here we observe that the magic power of the word is mentioned. According to Borges, the concept of magical language is related to the language of ancient Hindus and ancient tribes in general.

Referring to the ideas of Borges, we can say that the word had a sacred character in the culture of all ancient peoples. The attempt to connect with what exists outside of substance was performed verbally as well as through the performance of certain ritualistic actions. The ancient man first revived any natural phenomenon, and then gave it a name according to the essence of the phenomenon. He used words as a means of influencing this object. Those words were reinforced through repetition. For example, the phrase "they will eat from us" reflected in Turkish mythological thinking is directed to what exists outside of substance. Because it was taboo to pronounce the special names given to them, we were called Yeys. Calling their name could cause them to enter the available space. These names were used only when necessary. Unprepared mention of a taboo name could lead to the person being punished by the myth. For example, in the tale of Okhai from Azerbaijani fairy tales, when

the father says Okhai while drinking water from the river, the water patron Okhai appears and the man is forced to give his son to Okhai. Realize the existence of any event with the reason words or phrases 3, 6, 7, 9, etc. It was repeated according to sacred numbers. For example, in "Book of Dede Korkut", when Dede Korkut grew taller, he reinforced certain phrases by means of repetitions. "let", "comma" etc. [6, s. 41].

The magical power of words also played an important role in religious books. The phrases "in the beginning there was a word" in the "Bible" and "there was a word in the Qur'an" meant that the secret of the creation of the world is related to the power of the word. These books are considered sacred in themselves. Those who did not obey the laws of the book were thought to be punished by God. Letters were as sacred as words. For example, in Scandinavian mythological thinking, the word "runa" literally means "secret". In mythological texts, the performance of magical activity was observed by means of runes. Egyptian hieroglyphs were also magical in nature. It is possible to increase it quite a bit. Thus, the words in the spells and witchcraft of ancient peoples differed sharply from the modern word category. Here the word played the role of a mediator between mystical forces and man. "Equipped with the sacred function of a mediator between people and higher forces. Talking about the magic of words and the linguistic coding of the new reality [10, p. 184], he drew a direct parallel between the means of linguistic expression and the image of the marvelous reality, claiming that ordinary language is not suitable for it. The creation of this special language code became one of the main elements that formed the structure of the concept of "magical realism". Borges's "Book of Sand" was dedicated to proving the existence of an unknown sacred book hiding the secret of humanity in the library, which was thought of as a "magical space" by the researcher. In this way, the library should have been chosen as a place intended for the revelation of the secret and the revelation of that book in which the divine justice is hidden.

The passage from incomplete to eternity in Kamal Abdulla's "Incomplete Manuscript" work.

Magical realism also appears in the work of Kamal Abdulla, one of the prominent writing masters of Azerbaijan. In the plot of "Incomplete Manuscript", the reading of an ancient manuscript as a scientific work takes place in the medieval department of the National Manuscripts Institute (Fund), among the bookcases and shelves where dusty old and new manuscripts are collected [Maks Statkiyevič <https://525.az/news/753-kamal-abdullanin-yarimciq-elyazmasindan-yarimciq-elyazmaya-dogru-yazi-eposa-qarsi>].

In the "Incomplete Manuscript" work, the activity of the researcher who is rushing through space and time to complete the "magic book" is observed. In this work, which manifests itself in the context of historical memory, it is said that the chronicle is moving from the mythological world arena to the existing one. The "Incomplete manuscript" hides humanity's concept of justice. The manuscript is incomplete. Therefore, the restoration of justice for man can occur when he moves from the incomplete to the complete. When the reading of the chronicle, on which time has left a deep mark, causes difficulties, an orientalist girl intervenes in this process. The author emphasizes the catalog number of the manuscript in order to cross the boundaries between the surreal and the real in his work as much as possible.

Another unique aspect of an unfinished manuscript is that it has no beginning and no end. Max Statkievich has his own approach to this unique event: "The initial explanation of its incompleteness appears in the traditional scientific, historical-natural and theoretical-literary (narrative) style: "Perhaps this is a kind of reminder that describes the period related to the Ganja earthquake – this is also possible because the author of the Manuscript did not think of the text as a linear novel with its own rules and systematicity." Only after the careful and repeated reading and "transcription" of the Manuscript, a completely different, ontological and existential explanation of the incompleteness of the Manuscript becomes apparent to the researcher: "From now on, everything, like our "Incomplete Manuscript", will bear the mark of incompleteness" [7, <https://525.az/news/753-kamal-abdullanin-yarimciq-elyazmasindan-yarimciq-elyazmaya-dogru-yazi-eposa-qarsi>].

In fact, perhaps this incompleteness in the chronicle – the idea of not having a beginning and an end – can be understood as the secret of the universe, as the understanding of the concept of God. The attempt to reconstruct the text can be understood as revealing and fully restoring what is hidden in the existence of God – the concept of justice.

As Sadiq Garayev noted in his analysis of the "Incomplete manuscript": "One of the many threads connecting Dede Gorgud to the line of Shah Ismail is hidden in the cult of immortality. Of course, this opinion may not be accepted at first glance: in the events of some mythical characters of the boyars, the search for immortality, the escape from death (Dede Korkut), the fight with death (Dali Domrul), etc. although the acts are included, the known life history of Shah Ismayil I, who is a real historical figure, does not give grounds for making these claims. Immortality was perceived as

resurrection from Turkish mythological meetings, but in Semitic mythology it was evaluated as the existence of the continuation of life in the afterlife" [6, p. 148]. This can be assessed as a transition to mythological consciousness, cyclic continuity of existence.

Franco Cardini has a special attitude to Kamal Abdulla's "Incomplete Manuscript". The special point he emphasized in this work is related to the end of the work: "However, what is incomplete here is not only the manuscript. "The Last Word" in the work ends with this sentence: "suddenly I remembered that as the orientalist girl gently told me...". The Point. The End. All right, so what's happening now? Are the three dots at the end of the work a mockery of Kamal Abdulla, or do they indicate the continuation of the work? Is this news a promise or a threat? That crucial sentence that Kamal Abdulla didn't say, got lost half-way through, didn't remember or didn't understand anything because it was said "slowly", is probably the key to all mysteries [5, p. 16].

Kamal Abdulla yaradıcılığında bəşəriyyət üçün əbədi ədalətin sakral informasiyasının sözdə varlığı və ədalətin bərpası axtarışı məhz kitabxanada baş verir. Məhz bu proses Borxes- Eko-Kamal Abdulla yaradıcılığının ortağ nöqtəsinə çevrilir.

The process of uncovering betrayal and finally uncovering the truth manifests itself in the sacred

essence of the manuscript kept in the library In Kamal Abdulla's "Incomplete Manuscript" and Umberto Eco's "The Name of the Red Rose" [12]. The burning of the library in "The Name of the Rose" is an attempt to prevent the seizure of the sacred crown of justice. However, many years later, as an adult, Adson returns to the site of the monastery and collects the scraps of miraculously preserved pages. Thus, Adson, who is already preparing to meet God, decides to complete his memories.

**Conclusion.** To sum up the analyzes that magical realism is a form of manifestation of what exists between the real and the unreal. This form aims to codify more ethnocultural values and bring them to modern literature. The style of magical realism, which was founded by Umberto Eco and Borges, was also reflected in Azerbaijani literature. Thus, in the late 80s and early 90s, the emergence of the post-modernist novelistic tradition in Azerbaijani literature began to express itself in the works of young writers of that period. The idea of Kamal Abdulla's "Incomplete Manuscript" corresponds to the main principles of both Borges and Umberto Eco's creativity. So, for all three writers, the restoration of justice is hidden in the word. The place of this supreme sacred word is hidden in the library, which is the hymn of humanity, and the text in which the supreme secret is hidden is incomplete, it needs to be reconstructed.

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**Мамедова Е. Е. КОНЦЕПЦІЯ САКРАЛЬНОЇ ХВАЛИ В МАГІЧНОМУ РЕАЛІЗМІ:  
НА МАТЕРІАХ ТВОРУ «НЕЗАВЕРШЕНИЙ РУКОПИС», ЯКИЙ НАПИСАНО  
КАМАЛОМ АБДУЛЛОЮ**

*Основною метою статті є дослідження концепції сакрального хвалення в магічному реалізмі: на основі твору під назвою «Незавершений рукопис», написаного Камалем Абдуллою.*

*У статті розкривається визначення магічного реалізму. Розглядається період його становлення, так само творчість Борхеса та Еко. Дається порівняльний аналіз творів вищезгаданих письменників із творчістю Кямала Абдулли, відного представника магічного реалізму в Азербайджані. У творах всіх трьох письменників розкривається думка, що таємним місцем божественної справедливості є бібліотека. Привертає увагу основна мета звернення до минулого – спроба поєднати до купи частини випадково виявленого (спаленого) тексту для завершення незавершеного. І саме цим способом привернути увагу до необхідності реконструкції божественної інформації, надісланої людству.*

*Підсумовуючи аналізи, магічний реалізм є формою прояву того, що існує між реальним і нереальним. Ця форма має на меті кодифікувати більше етнокультурних цінностей і привнести їх у сучасну літературу. Стиль магічного реалізму, засновником якого були Умберто Еко і Борхес, знайшов відображення і в азербайджанській літературі.*

*Отже, наприкінці 80-х – на початку 90-х років у творчості молодих письменників того періоду почала проявлятися поява постмодерністської новелістичної традиції в азербайджанській літературі. Ідея «Незакінченого рукопису» Камала Абдулли відповідає основним принципам творчості як Борхеса, так і Умберто Еко. Отже, для всіх трьох письменників відновлення справедливості криється у слові. Місце цього найвищого сакрального слова приховано в бібліотеці, яка є гімном людства, а текст, у якому прихована найвища таємниця, неповний, його потрібно реконструювати.*

*Методи: під час дослідження використовувався метод порівняльного аналізу.*

*Прикладна важливість: матеріал може бути використаний на семінарах і лекціях у вищих навчальних закладах. Академіки, дослідники, студенти та ті, хто цікавиться літературою, можуть отримати користь від цієї статті.*

**Ключові слова:** *магічний реалізм, текст, бібліотека, правосуддя, священне, неповне.*