

THE REPUBLIC OF AZERBAIJAN

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ABSTRACT

of the dissertation for the degree of Doctor of Philosophy

**MYSTIFICATION AS AN IDEA-AESTHETIC MEANS IN
THE MODERN PROSE**

Specialty: 5715.01 – literary theory, literary criticism and analysis

Branch of science: Philology

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Baku – 2022

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INTRODUCTION

Relevance and studying degree of the research issue. The extremely complex events arisen within the 20-th century in the social and political life of the society, producing an irrational impression because of events which were invisible and difficult to understand at the time of their occurrence, for example, the world wars and revolutions, alienation of nations and individuals misdirected in the struggle for freedom, subjected to darker vortices have opened a wide field for secular mystification situations unlike the religious mystification of the Middle Ages. The focus of philosophy and biopsychological theories on the nature, consciousness and subconscious of the individual aroused interest in discovery of new layers of human mystery, its complex existence, and its dark side. The invisible sides of the policy and social relations and strengthening of the global processes has reinforced the perception of events from the mystification paradigm. The function and expression of mystification in the complex of human attitudes to reality, especially in the field of art, was expanding. The fact that surrealism was already targeting the human subconscious was one of the results of the same trend. Generally speaking, in any case all modern trends have addressed mysticism and mystification. As to the postmodernism, being related to the modernism from standpoint of predecessor and successor, not only did not repel mystification, but sometimes created conditions for it to manifest itself in a more universal way under the guise of mass. From this point of view, the gradual secularization of the formation of mystification in the context of religion in the XIX-XX centuries, the intersection of religious and secular mystification in literature, as well as the acquisition of a special place in a new perspective of all fields of art kept current the study of the problem.

It is known that the mystification has used in the work of each modern and postmodernist writer in the world literature as a literary and aesthetic means and the writers have addressed this method successfully directing the looks of readers towards the secrets of the life and the world. The methods of expression of mystification enrich and increase the attractiveness of the literary text. As the mystification

opens door to the interpretations, it is a need to extend researches in this field; the text is read again almost every time.

Therefore, mystification should be approached from the perspective of scientific-theoretical principles existing in the reality of modern Azerbaijan along with world literary criticism, and in this context the works of writers of 1960-1980, including Anar, Yusif Samadoglu, Kamal Abdulla and others have to be studied in comparative-typological aspect.

The problem of literary influence is multifaceted, and its criteria exist with its overall subjective and objective aspects. In this sense, there is a need to conduct comparative research to clarify the national features of the world-wide literary practice, to clarify the event on the basis of the works of leading figures of literature. The mystification has been touched upon in the world literary criticism, in the process of analysis of a text including as theoretical paradigm^{1,2,3,4,5,6,7}. Whenever it was not researched in Azerbaijan systematically and did not attract attention among the new methods. The peculiarities of this literary-aesthetic means in the Azerbaijani literature have been found its scientific and literary-practical solution in some level within the research subjects in the articles by Mammad Gojayev, Gorkhmaz Guliyev, Asif Hajili, Tahira Mammad, Javanshir Yusifli, Parvana Isayeva and Afag Asadova. In this direction, the monograph "Neo-Sufism: works and theory" by Tahira Mammad has

¹Попов, П. С. Мистификация // – Новый мир. – 1935. №3, – с. 282-293.

²Масанов, Ю.И. Литературные мистификации // Современная библиография, – 1940. №1 (18), – с. 126-145.

³Hassan, I. Making sense: the trials of postmodern discourse // New literary history, – 1987. Vol. 18, №2, – p. 437-459.

⁴Эко, У. Заметки на полях «Имени розы» // Иностранная литература, – 1988. №10, – с. 88-104.

⁵Дмитриева, Е. Удовольствие от ограничения: Загадочный писатель Жорж Перек: Жорж Перек и комбинаторная литература // – Новое литературное обозрение. Теория и история литературы, критика и библиография, – 2010 (июнь). №106 (6), – с. 219-231

⁶Балазанова, О. Знаменитые мистификации / О.Балазанова. – Москва: Фолио, – 2009. – 480 с

⁷Мария Г. Мистификация как литературное явление (Черубина Де Габриак) // Polilog. StudiaNeofilologiczne. 2013. № 3. – p. 65–75

to be stressed especially. Because, the confrontation “Sufism” and “Neo-Sufism” creates incentives for the research of mystics and mysticism. As the mystification covered by the researches of the aforementioned literary critics was not tan as a separate subject of research and the self-expression methods hereof in the Azerbaijani literature were not studied, no comparisons were made in this direction with the western literature, the research of the problem preserves its relevance up to date. Although the published theoretical papers in the world literary criticism attracted attention from the standpoint of working out the problem, we feel the need to matters of application of these theories, as it was not created based on the experience earned by our national literature. At the same time, the look at the matters of analysis in the western literature of mystification from Azerbaijan may be important for new reading and appreciation of a text.

Scientific novelty of the research. For the first time, the problem of mystification in the Azerbaijani literary criticism is researched from the point of view of literary-aesthetic values of the Azerbaijani prose; in the context of the world literature, the Azerbaijani prose was studied from the standpoint of expression of mystification; the concrete samples were attracted to the scientific analysis from the angle of literary influence, philosophical-aesthetic and poetic values. The work of the presented writers was researched in the background of the phenomenon of fantastic realism, strengthening of the universality in the literary reflection by the scientific theories and global historical events and affordability of the mystification namely from this standpoint, use of mystification in narration, using the hope and belief of human kinds and literary tradition by this goal were researched in the context of aesthetic problems of the modern prose.

The main provisions set for defense. In the dissertation, the below specified provisions are advanced and defended:

- Mystification is one of the idea-aesthetic means, drawing attention in the literature to the mysterious moments of life, at the same time enriching the information capability and poetics of the text;

- It is used to define the idea in the text, the position of the author, the essence of human kind and universe and there are various means of expression;

- The development of mystification in the art was stimulated by the scientific discoveries of 19 and 20-th centuries, the stream of consciousness and psychoanalytic theory, global processes all over the world, revolutions and wars;

- Despite the event of mystification seen in the modernist and postmodernist trends of the 20-th century has benefited by the religious mystification of the Middle Ages, it is distinguished from religious one by its essence and functions;

- The 20-th century mystification benefited by the mythological, religious and Tasawwuf sources, their practical achievements, images and situations;

- Using the mystification in the world and the modern Azerbaijani literature is widespread. It is observed more clearly in the narration of the prose.

Purpose and objectives of the research. The key purpose of the dissertation is to analyze the modern Azerbaijani prose in the context of the world literature based on the scientific theoretical principles of mystification, to generalize the separate opinions hereof and to present them in the form of unique scientific conception.

The dissertation envisages to carry out the below specified objectives:

- Analysis and classification of the literary and theoretical principles of the mystification;

- Analysis of the mystification based on samples as a fact of relation to the mythological and folklore, religious and sect traditions in the world literature from the point of view of mastery;

- To estimate the literary achievements of the modern Azerbaijani literature in the context of scientific-theoretical provisions worked out the literary critics;

- To reveal the essence of the phenomenon of mystification and to estimate the modern Azerbaijani prose in this sense, to analyze the moments of the national and spiritual originalities, the universal peculiarities reflected in the idea-literary system.

The object and subject of research. The object of the dissertation includes the analysis of the literary-aesthetic practice of the modern Azerbaijani prose in the background of poetics of the work samples in which mystification is dominant in twentieth-century world literature.

And the subject of the research is to analyze the mystification in prose and in general in literature as a paradigm.

Methodological principles used in the dissertation. The comparative-typological and structural-semiotic analysis principles are taken as a basis in the dissertation.

The unity of the theoretical matters of literary criticism's poetics and the linguistic poetics are taken into account, the problem of mystification was analyzed in the literary-aesthetic, at the same time in historical context, but not in mechanical sense.

Theoretical and practical significance of the research. The scientific results of the dissertation may be used in study of the modern prose's poetics, in study of the mastery moments common and different in the return of writers representing this prose to the folklore and the national-literary memory and to reveal the features earned by the literary influence in the national literary practice. The provisions of the dissertation can be used by bachelors, masters and doctoral students.

Approbation of the dissertation. The dissertation is performed in the department of literary theory of the Institute of Literature named after Nizami Ganjavi of ANAS. Main provisions and conclusions of the dissertation are reflected in the articles published in Azerbaijan, Turkey and Ukraine and in the scientific conference materials.

Structure of the dissertation. The dissertation is drawn up in conformity with the requirements set before the dissertations to obtain the degree of philosopher doctor by the Supreme Attestation Commission under the President of Azerbaijan Republic. The dissertation consists of an introduction, three chapters, a conclusion and a list of references. The introductory part of the dissertation consists of 8321 characters, the first chapter 98187, the second chapter 83522, the third chapter 68987, the Conclusion 6508.

The total volume of the dissertation is 265525 characters.

MAIN CONTENT OF THE WORK

In the **Introduction** of the dissertation, the relevance and degree of development of the topic, its scientific novelty, research methods, object and subject, goals and objectives, theoretical and practical significance, approbation and structure hereof were identified in line with the requirements of the Supreme Attestation Commission.

The first chapter of the dissertation is called “**Mystification as a literary paradigm**” and consists of two paragraphs. The first paragraph styled as «**Essence and function of literary mystification**” analyzes the role of mystification in the literary work.

In art, especially in the literary work there are two types of mystification: 1) initial or direct mystification and 2) indirect or meta-mystification.

The importunity to preserve the leading and specific sides of an event or an object is related to the recognition by the recipient (reader, spectator or listener) the described objects and events and their conformity to the event or object met by them in the real world or obtained information from any source. So, there are series of conditions according to which the recipient becomes the target of mystification by the author: a) an agreement not affirmed in any document, whenever extending within a long time, rested upon traditions, approved by the both sides voluntarily: the author manifests his intention deceive the recipient through some clear system of symbols, and the recipient also voluntarily declares that he is ready to be deceived by the act of entering the virtual artistic world proposed by the author; b) the second virtual literary world created by the author has to be familiar to the recipient by some of its aspects. It means that the author is obliged to provide truthful information and in some cases real information. It is one of the key aspects of an “agreement” concluded by and between the author who creates mystification and the recipient ready to this mystification, i.e. the mystification, which is not able to be in the reader’s imagination doesn’t exist or is not considered convincing; c) the author must make changes in the course of events that are true or real, or in the characteristics of the objects, in order to imitate that he has really deceived the reader; d) the organic

unity of these two aspects (truth and fiction) creates the conditions for the recipient who wishes to enter the world of mimesis; The degree to which the recipient enters both the virtual and real worlds and experiences the events described in it, as in the game process, depends on the level of organic unity of reality (truthfulness) and fiction, as well as the level of preparation and status of the reader ("naive reader", real reader, "ideal reader"). etc. As a rule, most of readers takes a fancy to the unity of the fiction and reality and becomes the participant of the literary work. As to the recipient who is able to follow the events with a different point of view, compares the reality with the point invented by the author, and at the same time determines the power of the author's miraculous magic.

The indirect or meta-mystification has two kinds in its turn: 1) the author hides his identity with some causes to mislead the reader. For this, we can present the Prosper Merimee's works "Clara Gazul's Theater" and "Guzla". The matter is that the writer indicates that the author of these works are another person. 2) within the boundaries of the work the author deprives any personage to understand at once the reality of things.

So, to create the important literary work, the mystifier has to able to deceive the other people. It is known that to achieve this goal, the writers address from time to time the technique of stream of consciousness. The American writer James Joyce skillfully used this method.

In "Ulysses", James Joyce made extensive use of biblical legends and Irish mythology. In the eighteenth chapter of the aforementioned work, which is the most obvious example of the stream of consciousness Joyce has not used any punctuation marks in eight consecutive sentences. This type of sentences called in English as "run-on sentence" is one of the most characteristics aspects for a text written based on the method of stream of consciousness.

Joyce wrote his other work, *Finnigans Wake*, using the same technique.

Another writer who used the stream of consciousness technique for mystification is the famous English writer Virginia Woolf. Virginia Woolf used this technique (stream of consciousness)

in two works: *Mrs. Dalloway* and *To the Lighthouse*. In this sense, “*To the Lighthouse*” is more interesting. In this work, Virginia Woolf enters the brain of her images and reveals their ideas with the help of the technique of stream of consciousness⁸.

William Faulkner’s work “*As I Lay Dying*” is also based on the stream of consciousness. This work contains lots of narrators and parts of various dimensions. The nineteenth section of the book consists of only five words: “My mother is a fish”⁹. It creates the impression of mystification in reader’s imagination.

As Virginia Woolf and James Joys, Faulkner is also considered one of the pioneers of the stream of consciousness. Firstly, Faulkner has used this technique in his work “*Sound and Fury*”. The success gained in the first work has stimulated him to use this technique repeatedly. Namely via the technique of stream of consciousness, Faulkner was able to create the metaphysics of the life in the country.

Despite the occurrence of new forms and methods in expression of mystical manifestations it is not an event of the modern period in the creativity. We witness the widespread use of mystical elements in folklore samples and in epics.

Any literary example imitates the life event, rests upon the model created as a result of observation and estimation of the world from the subjective angle.

The literary embodiment of an event in the literary work requires to carry out series of initial conditions. Using the literary technique of mystification aims in fact at revealing the expectation or not the truthfulness or the reality (certainly, in the framework of the fictive world) and substantiating its reasons: a) the world described by the author is fictive; b) but the author has to strain to cover up the fiction which the author does not keeps back from the reader and as a result of which this invention has to be true as per the comparison with the events taken place all over the world.

One of the most obvious samples of the form of mystification is a dream estimated like the event of confrontation between the

⁸Woolf, V. *To the Lighthouse* / V.Woolf. – Hertfordshire: Wordsworth Editions, – 1994. – 176 p.

⁹Faulkner, W. *As I Lay Dying* / W.Faulkner. – New York: Vintage, – 1991. – 267 p.

physiological moment and the mental state. The dream is a process, which is difficult to be estimated both in the physiological and mental sense that we consider as intermediate space between the other world and this world.

The mystical elements are very common in literary examples related to the dream. From this standpoint, the mysterious dreams attract attention in the works by Afag Masud and Kamal Abdulla. Dreams of Dada Gorgud in the “Incomplete manuscript” by Kamal Abdulla are very interesting both as physiological and mystical cases. These dreams inform us about the past and the future. Dada Gorgud helps to elucidate the events. He rescues the personages to leave the dangerous situations.

The second paragraph is called “**Mystification in the system of traditional Eastern literature and outlook**”. The forms of mysticism in the traditional classic Near Eastern mode of thinking differs from the event which appeared mystification rather than mysticism. If, according to the classical Near Eastern way of thinking the author himself is immersed into the mysteries, and does not reveal the secret providing the reader with the required information, but in any case, inform him about its scope, the author will be aware of everything based on the modern way of thinking, his intention is to deceive the reader through fiction. The mission of author includes to set up a game, to confront the reader with the multi-pronged tricks and to cause him to think in front of the hidden moments. Mystifying life, using the mystical style in a professional way to convince the reader of the game he created, motivates the artist to follow both a difficult and interesting literary path.

The attitude to the mysticism in the classical eastern poetry and in the way of thinking is so serious that the person who comes into contact with it or is obliged to do so takes a position against it based on absolute seriousness, arising from a mixture of admiration, fear and adoration.

The mystical ideas existed before all religions. Certainly, it is possible to reveal the analogical features in Sufism, in other religious conceptions from typological point of view and to draw certain parallels between them. Whenever it would not be correct to estimate

it as an direct influence to another mystical trend: “certainly, the basis for all mystical pursuits is a common and eternal need of man in religion. It is appeared especially in the case of availability of the known mental and social conditions¹⁰”.

As the detailed research of the mysticism proved, this worldview form is appeared in some stage of perceiving the world and the reality through religious categories. Namely at this moment, the key difference by and between the mythological and religious worldview is appeared: the myth enables us to perceive the world, its objects and events wholly in organic unity. As to the religious worldview, namely in this case, the unity of a person with the world is disturbed, i.e. the man perceives the objects and events separately, in isolation from each other that causes many emptiness arisen between them, which are impossible to understand. This emptiness creates for the religious man the mystical attitude toward the world: these incomprehensible gaps are applied not only to the relations existing between the objects and events, but also to these objects and events.

So, the religion lays foundation for the development of the mysticism. If I cannot perceive, then I am not able to answer the known question, it means that is outside of my power and it is a mystery, it is impossible to understand it or is a matter which may be revealed through an extraordinary revelation belonging to God. The key herein is in the hands of the God that we are not able to perceive completely. So, the more mystical an object or event we do not understand, the more mystical and obscure its understanding is. And it shapes the mystical attitude angle to the world.

The appropriate occurrence of mysticism in monotheistic religions, including in Islam, is due to a reason that the man is separated from God for one reason or another and the longing created by the feeling of reunion with God. Factually, in all religions the mysticism is a short circuit, method or means enabling us to overcome the invisible distance between time and space in an instant.

The hermits propagate the asceticism and make any efforts to popularize it. As to the Rinds* (*An indifferent, greedy man who

¹⁰Фильштинский, И. М. История арабской литературы X-XVIII века / И.М.Фильштинский. – Москва: Наука, – 1991. – с. 321

spends his time in revelry;), they prefer to gaze at the God in all beauties of the creature. The representatives of Tasawwuf preferred to express their ideas as a rule beating around the bush, using symbols and addressing the allegories. This method transforms the text into the mysterious being and in contact with the reader the author puts the recipient to the test, prepared him to the great exams to be passed. In such a situation the attitude between the author and the reader may be estimated as a mystification process.

“The relation with spirits, the descent of spirits through the beams and their reunion dance and gathering of the heavens including other typological cases in the studies of shamanism are amongst factors conforming to the Tasawwuf and partially to Irfan¹¹”.

The mysticism is in the ordinary sense a belief in the existence of supernatural forces that a man is mysteriously connected or to able to establish contacts with. This belief means the events that human kind is not able to perceive. The matter is that the man accepts any object being outside from his thought and understanding as a mysterious object. This mystery attracts him at the same time. The man looks for ways to perceive it completely. As the ways to reveal the moments that are incomprehensible for the man and to look for those taking him to the complete understanding are seemed impassable, he decides to rest upon the mysticism. Namely for this reason, an event seemed mysterious and enigmatic for some period reveals namely through his predecessor with the time and the essence is perceived. The so-called mysterious event finds its scientific basis. It means that any event seen mysterious within some temporal fragment (for example the natural phenomena) then become perceived with the time and with development of the scientific thought. It is from the religious point of view a practice with sacral essence concerning the union of man with God.

The main point of mysticism is to establish a direct contact with God and to form unity with Him. The religious-philosophical trends related to the mysticism are observed in all known religions of the world – in Buddhism, Hinduism and Christianity.

¹¹Göyüşov N. Quran və irfan işığında: hikmət və düşüncə karvanı həqiqət sorağında / N.Göyüşov. – Bakı: İqtisad Universiteti nəşriyyatı, – 2004. – 288 s.

All religious conceptions refer to such a provision that namely the mankind's self-awareness is of the most important place in perfection of soul. Only clarifying the secrets of his inner world, the mankind is able to perfect his spirit. The next stage hereafter is the unity with God and to reach this unity that is possible only based on mystic practice.

The Upanishads explain the doctrine as regards the four situations of the mankind's life: 1) vigilance; 2) sleep; 3) deep sleep without dream; 4) transcendentalism; in this case, the mankind joining the supreme Reality is in the situation that is impossible to comment. Upanishads shed light on the definition "karma" related to the chain of new births. The doctrines about both the human situations and "karma are of mystic nature.

Some mystic forms, being expressed in mythology play a role of bridge and relation between mythic thought and mysticism. It was related to the fact that the natural events and phenomena concerning the mankind were very complicated and dynamic: the matter is that an explained event flowed into a myth at first glance suddenly revealed its unexpected aspects that attached mystic shades to the myth. Whenever, firstly a legend related to the phenomenon is invented, then it is dressed mystically. That's why the mythology is first and the mysticism is formed after it. It is possible to see the mythological reality inside the myth according to the literary texts, but the same will not be acceptable for the mysticism. At the same time, they have the ability to manifest themselves in certain aspects. Thus, sometimes such events are taken place in mythology, its explanation and form of revival is impossible and it transforms into mysticism. The reality that the mankind is able to perceive reflects itself more widely in the mythological consciousness. Calling the mythological consciousness "pre-logical", L. Levi-Brule put forward the idea that in ancient times, unlike modern human consciousness, people took a subjective approach to the objective properties of things and emphasized its mysticism¹².

¹²Леви-Брюль, Л. Сверхестественное в первобытном мышлении / Л.Леви-Брюль. – Москва: Педагогика-Пресс, – 1994. – с. 8

In addition to the relation between mythology and mysticism, there are many aspects distinguishing them from each other. In mythology gods and goddesses rule people and exert influence on all their wishes and intentions, moments of entry and exit, their way and destiny. As to people who are demigods (Bilgamis and Hercules and so on), they go a long way to change something in the human societies they belong. To overcome the obstacles appeared in front of them in this way, they do their utmost trying to achieve their goals as much as possible. As to mysticism, the Absolute is directed related to the spirit. The spirit does not see the God, but trying to reach Him. The more the human soul is a part of God, the farther it is from Him. He has to go a long way to reach Him and spiritual perfection. To do so, he has only a way-out: to give in for spiritual joining. It can be seen directly in Sufism. Thus, despite how close are mythology and mysticism, they have their own distinctive features.

In the Sumerian famous epic “Bilgamis”, the search for eternal life and immortality by the man is one of the first appearances of the mystic definition. The matter is that man has always been interested in death and its causes from the time he was born and lived. Investigating the causes of death involves a person’s desire for everlasting life.

According to another concept that gives rise to mysticism is the example of mystical foresight. The foresight as a descriptive reflection on the future plays a major role in art. It optimally meets the requirements of the cultural-historical understanding of the future.

It is not right to unequivocally attribute religious mystification to any mystery whose meaning is incomprehensible. In addition to the existence of this point, there must be reality in order to exaggerate this mystery, or rather, the mystery; that is, mysticism can only fully manifest itself in the background of reality. Mysticism necessarily implies an ideal moment either visually or virtually: it is impossible to present the ideal directly without testing it. The ideal presented directly is deprived of the ideality, it becomes a normal situation. The ideal is only noticeable when the author of a literary-artistic example goes through “painful paths” and describes the process of its gradual formation.

The poetic structures formed by the Eastern literary traditions, especially the Sufism were extending in the 20th century's literature in the form of elements and situations causing mystification. Despite it (Sufism – Kh.A.) has finished its dominance lasting for centuries, it has gained the genetic code right and extending its life in next structures”¹³.

The results pertained to the problems studied in this chapter of the dissertation were published and presented to the scientific community^{14,15,16}.

The second chapter entitled “**Main forms of mystification in modern prose**” consists of two paragraphs specified accordingly below: “**Mystification of author position in modern prose**” and “**Mystification of a man in prose**”.

In the first paragraph it is noted that mystification of author is carried out mainly in the below indicated forms:

Firstly, while attribution of the literary work whose author is unknown (anonym), there may be created versions around the author identity and the authorship may be mystified.

The second, the work is created by concrete author and introduces it deliberately as folklore sample. For example, James McPherson creates folk ballads using folklore themes and names them after the mythical (fictional) Ossetia.

The third, the author keeps back his name deliberately and presents the literary text on behalf of the fictional authors.

If in the first case, the mystification is occurred as a result of natural process, in the second and third cases, the author address to the mystification to mislead the reader for some goals.

¹³Məmməd, T.Q. Neosufizm: yaradıcılıq və nəzəriyyə / T.Q.Məmməd. – Bakı: Xan, – 2016. – s. 11

¹⁴Cəfərova (Əliyeva), X.E. Mifoloji gerçəklik və mistika // – Bakı: Filologiya məsələləri, – 2013. №1, – s. 310-313

¹⁵Cəfərova (Əliyeva), X.E. Şərq ədəbi düşüncə tərzində mistika və mistifikasiya // XII Beynəlxalq Simpozium "Şərq və Qərb: mədəniyyətlərin inteqrasiyası, – Eskişehir, – 30 mart, – 2021, – s. 44-48.

¹⁶Cəfərova (Əliyeva), X.E. Mistifikasiyanın ədəbi-estetik xüsusiyyətləri // “Dil, cəmiyyət, şəxsiyyət və Nizami Gəncəvi yaradıcılığı” mövzusunda beynəlxalq elmi konfrans, – Sumqayıt, – 2021, – s. 103-106.

The tendency of the potential recipient to understand the world on the basis of deception is used in the art, or by he persons who create literary and artistic examples.

Sometimes we observe the inverse mystification. An example in this quality may be indicated the attitude of the 19th century German poet and translator Friedrich Bodenstedt to the literary heritage of the Azerbaijani poet Mirza Shafi Vazeh.

One of the main methods and means used by the masters of pen is to dress a mystic garb to the visible and invisible, perceived and incomprehensive objects, then to incorporate them into the minds and ways of thinking of the recipients.

One of the key indications of the literary mystification is related to the invention of another name by the author that attains the temporary and situational nature.

Changing of the author's names is not always of the mystification character. As the availability of literary nicknames and surnames does not harm the real authorship of the literary work, it is not fictitious. From this standpoint, the mystification concerns to the fictitious authorship, but not the fictitious name.

Besides the mystification appeared by means of confidentiality of the author's identity, it is also possible that he tries to hide his position or express it through mystification.

The mystification of the authors position is closely related to the writing method he is belonged to. If the realism tries to reflect the life in connection with the historical reality, the romanticism is spoiling for idealization. And this means that namely the romanticism creates more opportunities for mystification; the author uses widely the mystification of his ideals and position.

Questioning of the author's existence or attempting to hide himself in the text, i.e. the author's mystification was available in various moments and forms. In this sense, there are various conceptions about the status of the author. For example, a) the author is creative beginning even if he is not known; b) author is a medium; author is dead and so on. The uncertainty and mystification of the author may enable us to the relations among the subjective and objective principles in his work, it means that it creates any

possibilities to solve the problem that exists today not only in literary criticism, but in art in general.

The second paragraph of the second chapter researches the relation of the mystification to the human nature. It is emphasized specifically in this part the important role of the psychological situation in uncovering of the position of the man. The psychological situation of the author or the literary personage opens door to the situations in the work related to the mystification. From this point of view, Perek's work is interesting. The article of Yekaterina Dmitriyeva named "The Taste of Restriction: Mysterious Writer Georges Perek" touches upon the work of George Perek, the French writer, known in the 1960s as the last avant-garde and the first representative of postmodernism and estimates him highly¹⁷. It has not to be considered fortuitous that this famous writer, who seeks to solve the literary problematics by artistic means using mystification methods in his works, is at the forefront.

William James, in one of his lectures at the University of Edinburgh contained at the same time in his book "The Imagery of Religious Practice" noted that the ancient mystery had been kept secret for centuries because of the disasters it could bring to humanity. Any mystical cult is based on the idea that there is some mysterious wisdom that can give man divine power and elevate him to the level of a god. Mystification is formed based on mysticism. It means that only those who are unable to feel and see can be deceived. It can be say that, for example, mystics feel like Sufis, but seeing and explaining them seems confusing. One of the main methods of postmodern prose is to look for mystical content in human existence, to use mystification to reveal that content. The mystification, which has become an important paradigm of postmodernism, is becoming one of the most valuable tools used by modern writers to show readers who have difficulty understanding the core of past tragedies, and to turn to topics that help them understand events; one of these writers is Jonathan Safran Foyer.

¹⁷Дмитриева, Е. Удовольствие от ограничения: Загадочный писатель Жорж Перек: Жорж Перек и комбинаторная литература // – Новое литературное обозрение. Теория и история литературы, критика и библиография, – 2010 (июнь). №106 (6), – с. 219-231

Jonathan Safran Foyer, who has not received much attention in Azerbaijani literary criticism so far, in this paper he was considered an important figure in postmodern literature and was included in the research work and his prose text “Everything is illuminated” is analyzed namely from this point view.

The writers such as J.Bart, T.Pinchon, D.Bartelmi, R.Savenik, P.Federman are among the main representatives of American postmodern literature. They have taken important steps in the study of not only works of art, but also the theoretical aspects of postmodern thinking and literature.

In this regard the work of the American writer Thomas Pinchon, one of the founders of the school of "black humor", one of its most important and leading representatives, is very rich, although he did not express his attitude to postmodernism and his place in it.

As we know, Thomas Pinchon, one of the leading writers and mystifier of postmodern literature, reflected the characteristics of the school of “black humor” in his work. In this way, he enriched it by bringing a number of innovations in world literature. Pinchon used mystification to shed light on human nature with “black humor” and played an important role in the development of this method in the world literature. The articles and reports reflecting the content of the second chapter were published^{18,19,20}.

In the third chapter named “**Mystification in Azerbaijani prose**”, the research is carried out on two paragraphs. In the first paragraph entitled “**Mystification in the work of Yusif Samadoglu and Anar**”, the problem is analyzed based on the works of the aforementioned writers.

¹⁸Cəfərova (Əliyeva), X.E. Postmodernizmdə əlaqəsizliklərin əlaqəsi, natamamlığın tamlığı // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2013. №4, – s. 118-120

¹⁹Джафарова (Алиева), X.E. Основные особенности школы «черного юмора» и творчество Томаса Пинчона // Культура народов Причерноморья, – 2014. №274, – с. 43-45

²⁰Cəfərova (Əliyeva), X.Ə. Conatan Safran Foyerin “Hər şey işıqlandırılır” romanında mistifikasiya yaradan üsul və vasitələr // – Bakı: Ədəbiyyat məcmuəsi (Nizami adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2014. №1, – s. 163-169

In the novel “Day of murder” the literary hero – the poet stands in the center of the mystification. The poet in the novel, reflecting the most humanist ideas and problems infringing all diachronic and synchronic limits is able to express these ideas and problems very clearly: the problems of whole people humanity became the individual heart pain. Therefore, the poets appeared at first glance as concrete individual contact each other mystically and sometimes wash away people's sins with their physical and spiritual pains.

In three parallel and at the same time related stages the events depict the development of the society not five years, ten or hundred years between the mythic and modern time and the fight of contradicting forces.

The novel “Day of murder” is on one time the realist description of reality and on other, - is mythical and mystical contemplation of the secret world. One of the most important aspects of the work is that these two radically different worlds merge and form an organic unity.²¹”

The ruler, KhajaAnver and Salahov in the novel representing the darkness became the symbol of negative heroes. Baba Kaha, regulating the chaos-cosmos relations enhances the mystical atmosphere of the work.

On one hand Baba Kaha is far from people, as if it does not react to their daily cares and problems, it is confused, it resolves the universal problems of the world and on other hand it is very sensitive and a precise purgatory. It lays of foundation of its mystics. It is enemy of oppression, injustice, malice and darkness. One of the other most important images that draw our attention is the grandmother of Uflama Gasim, who is the elderly woman of the country; the interesting fact is the mystic relation between Baba Kaha and this elderly woman. This connection causes mystification. The elderly woman seemed to combine the beginning with the end, and her presence played a role in the existence of this country.

As a mystical element Kirlikir also attracts attention.

The mystification is typical for the work Anar as well.

²¹Quliyev, Q.H. Yanıram, a dađlar // – Bakı: “Azərbaycan” jurnalı, – 2010. №12, –s.10

The telephone number found in the work by Anar “I, you and telephone” as a result of a game becomes mystic means playing decisive role in the destiny of images. Despite the extension of events is seen as a game set by the image, as if it is controlled by one hand from the outside and unites the destinies of the parties.

In the novel “White Ram, Black Ram” by Anar we encounter the mystification.

Touching upon the novel, the writer calling it utopic and anti-utopic tales divided it into two parts. As in “Malikmammad”’s Tale”, if we look at this two-part division in the work, the difference can be considered one of the main conditions of the postmodern mystification paradigm, when the literary text is based on the work of the author and the realization of his ideas and motives.

In the country where Malik Mammad lives, every element, i.e. every street, mountain, garden, park, square, museum, restaurant, etc., even the territorial integrity is based on the national and artistic idea worked according to the utopian principles. By creating a mystification in line with the utopia whose existence is impossible, the writer establishes a connection between the first and second tales of the work. Namely at the beginning of the second part of the work we witness the new mystification created by the author. For the reader of the second part, the utopian country described in the first tale has changed chronologically over time.

Another appearance of manifestation in the work is revealed through the image Arkhan, who performs a similar function of Simurg (fire-bird) in the tale “Malikmammad”.

While the recipient is waiting for Arkhan’s mystification to reveal, the said image is increasingly exacerbating this function. This dark world in which Malik falls is even more mystical for him. Arkhan shows him the direction in which the black and white ram came for him, and the reader disappears in mystification.

Thus, the recipient is faced with Malik Mammadli and his mystification, everything is completely mysterious for him.

In the paragraph “**Mystification in prose of Kamal Abdulla**” it is indicated that Kamal Abdulla uses various methods of mystification in his works.

In the works “Secret of Time” and “Birun-Enderun”, the author achieved the mystification using the Sufi elements.

Starting from the title of the novel “Incomplete manuscript” published in 2004, the author clears the way for mystification. Then, the game of spy, connection between Dada Gorgud and the Light Stone, the mystical state of the images Takgoz (one-eyed), Shah Ismayil, HuseynbeyLele enhances mystification.

The novel “Valley of Sorcerers” is constructed on the mystic secrets. As we see from the first pages of the work, Karvanbashi is very uneasy for a matter; to save himself from this anxiety he is obliged to visit the valley of sorcerers.

The valley of sorcerers is such a place you have to pass the hill Gorukmez, which is full with mystification.

The valley of sorcerers is full of real mysteries. Each of the magicians of the valley has his own power.

The dialogues between the magician Sayyahand Khaja Ibrahim agha, as well as the dream help to reveal a number of mystifications in the work.

“The Valley of Sorcerers” is rich in elements of mystification from the story of the White Dervish and his disciples to the tragedy of the Caravanserai’s family at the end of the work and the rescue of his son by the magician Sayyah.

As in previous chapters, the scientific content of the third chapter is reflected in published articles and reports^{22,23,24,25}.

²²Cəfərova (Əliyeva), X.Ə. Kamal Abdulla və "Sehrbazlar dərəsi" romanının mistifikasiyası // Ümummilli Lider Heydər Əliyevin anadan olmasının 92-ci ildönümünə həsr olunmuş VI Beynəlxalq elmi konfransın materialları, – Bakı, – 2015, – s. 324-326

²³Cəfərova (Əliyeva), X.Ə. Kamal Abdulla və “Yarımqıç əlyazma” əsərinin mistifikasiyası // – Bakı: “Poetika.izm” jurnalı (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2016. №2, – s. 30-35

²⁴Cəfərova (Əliyeva), X.Ə. Anarın “Ağ qoç, qara qoç” postmodern romanında mistifikasiyanın təzahür xüsusiyyətləri // – Bakı: “Poetika.izm” jurnalı (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2017. №3, – s. 168-172

²⁵Cəfərova (Əliyeva), X.Ə. Anarın “Mən, sən, o və telefon” əsərində bədii gerçəklik və mistifikasiya // – Bakı: İpək yolu, – 2021. №1, – s. 148-153

The **results** of the dissertation can be summarized and presented as follows:

The mystification is an integrity feature of artistic thinking, and it has gone through certain stages of development.

The mythological worldview and mysticism are at the origin or the original model of modern mystification. However, although mythology and mysticism are involved in the construction of the poetic structure of mystification with their rich treasures, the appeared event is new and different.

As the carried out research proves, the writer faced with the secrets of the world, the human kind's complicated inner and spiritual world and its relations willingly or unwillingly observes the aspects that are difficult and impossible to explain. That's why, in this connection he dresses them in a mystical garb, and also presents the flow of human consciousness and subconscious in a mystical form.

Generally, these conclusions obtained as a result of the research enable us to conclude that since the 1960s and 1980s, mystification in modern prose has manifested itself in various forms in literary and artistic creation as an important ideological and aesthetic tool.

The main content of the study is reflected in the following publications and conference materials of the applicant:

1. Cəfərova (Əliyeva), X.E. Mifoloji gerçəklik və mistika // – Bakı: Filologiya məsələləri, – 2013. №1, – s. 310-313.

2. Cəfərova (Əliyeva), X.E. Postmodernizmdə əlaqəsizliklərin əlaqəsi, natamamlığın tamlığı // – Bakı: Humanitar elmlərin öyrənilməsinin aktual problemləri, – 2013. №4, – s. 118-120.

3. Cəfərova (Əliyeva), X.Ə. Conatan Safran Foyerin “Hər şey işıqlandırılır” romanında mistifikasiya yaradan üsul və vasitələr // – Bakı: Ədəbiyyat məcmuəsi (Nizami adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2014. №1, – s. 163-169.

4. Джафарова (Алиева), Х.Е. Основные особенности школы «черного юмора» и творчество Томаса Пинчона // Культура народов Причерноморья, – 2014. №274, –с. 43-45.

5. Cəfərova (Əliyeva), X.Ə. Kamal Abdulla və "Sehrbazlar dərəsi" romanının mistifikasiyası // Ümummilli Lider Heydər Əliyevin anadan olmasının 92-ci ildönümünə həsr olunmuş VI Beynəlxalq elmi konfransın materialları, – Bakı, – 2015, – s. 324-326.

6. Cəfərova (Əliyeva), X.Ə. Kamal Abdulla və “Yarımqıç əlyazma” əsərinin mistifikasiyası // – Bakı: “Poetika.izm” jurnalı (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2016. №2, – s. 30-35.

7. Cəfərova (Əliyeva), X.Ə. Anarın “Ağ qoç, qara qoç” postmodern romanında mistifikasiyanın təzahür xüsusiyyətləri // – Bakı: “Poetika.izm” jurnalı (Nizami Gəncəvi adına Ədəbiyyat İnstitutunun Elmi Əsərləri), – 2017. №3, – s. 168-172.

8. Cəfərova (Əliyeva), X.Ə. Anarın "Mən, sən, o və telefon" əsərində bədii gerçəklik və mistifikasiya // – Bakı: İpək yolu, – 2021. №1, – s. 148-153.

9. Cəfərova (Əliyeva), X.E. Şərq ədəbi düşüncə tərzində mistika və mistifikasiya // XII Beynəlxalq Simpozium "Şərq və Qərb: mədəniyyətlərin inteqrasiyası, – Eskişehir, – 30 mart, – 2021, – s. 44-48.

10. Cəfərova (Əliyeva), X.E. Mistifikasiyanın ədəbi-estetik xüsusiyyətləri // “Dil, cəmiyyət, şəxsiyyət və Nizami Gəncəvi yaradıcılığı” mövzusunda beynəlxalq elmi konfransı, – Sumqayıt, – 2021, – s. 103-106.

The defense of the dissertation will be held on “ ___ ” _____ 2022 at _____ at the meeting of ED 1.05 - Dissertation Council operating under the Institute of Literature named after Nizami Ganjavi of ANAS.

Address: AZ 1143. Baku, Huseyn Javid Avenue 115, Academy Campus, Main building, IV floor, Electronic assembly hall of the Institute of Literature named after Nizami Ganjavi.

The dissertation is available in the library of the Institute of Literature named after Nizami Ganjavi of ANAS.

Electronic versions of the dissertation and abstract are posted on the official website of the Institute of Literature named after Nizami Ganjavi of ANAS.

The abstract was sent to the necessary addresses on "___" _____ 2022.

Signed for publication: 03.02.2022

Paper format: A5

Volume: 38962

Circulation: 100