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MAGIC REALIST ELEMENTS IN THE WORK OF THE WRITER ANAR "EYE DIAMOND"

*Shahana Mushfig gizi Mahmudzadeh*¹

¹ Institute of Literature named after N. Ganjavi of ANAS

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Abstract

Magic realism is a literary style in which the boundary between reality and fiction is blurred and one aspect of the real world is combined with fantastic and mystical events. The characteristics of this genre also form some parallels in the works of the People's Writer of Azerbaijan, Anar.

In Anar's story "Eye Bead", where reality and the imaginary world merge, the boundaries of time and space are unclear. This situation forces the reader to question the relationship between reality and reality. While the heroes in the work sometimes encounter supernatural and mystical events, they accept them as reality, which is one of the main characteristics of magical realism.

Keywords: *Anar, writer's works, magical realism, amulet, gaze, analysis*

Introduction

Although not very widespread in Azerbaijani literature, elements of magical realism are found. These elements are especially evident in the works of Anar, one of the most famous writers of the modern era. The realistic images and metaphors in his work, as well as the interweaving of real life and fantastic elements, show how various aspects of magical realism are embodied in his works.

Although some events and images in Anar's writings are related to reality, they can be difficult to take for granted. This is one of the main characteristics of magical realism: the coexistence of fantastic and real elements. For example, in the story "Eyeball", unusual events, mystical atmospheres, descriptions of "invisible worlds", as well as natural facts

and objects that often take place in real life, are mixed together. In this work of the writer, as in his other works, the elements of magical realism form the basis of his unique literary style. The elements shown allow the reader to understand not only the physical world, but also the spiritual, mystical and psychological worlds.

This article will take a deeper look at the magical realism elements in Anar's story "Eye Bead" and discuss how it has influenced our literature.

Main part

Magical realism is primarily a type of realism. This is because it takes place in the real world. In other words, whatever happens in a magical realist work actually happens

or can be experienced in real life. The most important difference that separates magical realism from surrealist literature or fantasy literature is that it takes place in the real world. And this feature makes it impossible to consider it as escapist literature. The point to consider here is the fine line between realism and magical realism.

Another similar feature of myths and magical realism is the theme of time. While myths take place in cosmic time, in magical realism time does not take place linearly, but in a circular manner. Considering these similar features, it is evidence that myths have existed in Azerbaijani literature since ancient times. Therefore, we would not be wrong if we say that they are one of the cornerstones of realism.

Relative democratization, as in many other areas, also had its impact on literature. After Stalin's death, not only national literature, but also world – Russian literature, radical changes began to appear, new poetic trends began to form. Poetry and prose, which are an integral part of culture and art, are searching for their past, returning to their national roots. In general, the problematics of literature are changing. The environment of an original approach to events, life, and society creates new writers.

It is no coincidence that this environment, which entered literature under the banner of all these innovations, artistically presenting contemporary themes and these themes with its young thinking, is called the sixties.

There is also stream-of-consciousness literature, a new type of psychologism in the 20th century, in which, along with the hero's thoughts, analytical thoughts are also described. This type, which greatly serves to reveal the hero's character, is expressed in the form of a monologue in which the character talks to himself. The main essence of the stream of consciousness is revealed when a person talks to himself. That is why it is said that it has the character of true truth. Because when a person is alone with himself, all real features are scattered and at that time there is no place for lies.

It is also possible to find elements of stream of consciousness in the structure of the new prose that was formed in our literature in the sixties. Although some authors use psychologism to partially reflect the emo-

tions of the hero, others bring these emotions to the center of the work and make them the main method of expressing the idea they want to convey. There is no doubt that quite successful characters have been created whose external behavior reflects their inner world.

One of the works that has taken an important place in Anar's work, and has been criticized and praised since its first publication, is the story "Eye Bead". One of the most interesting forms of mysticism in Azerbaijani literature – death and life – is reflected in this work. The story begins with the resurrection of Ahlima in the grave. More precisely, it is later revealed that he was already alive when he was buried. Then the events continue with a sequential ordering of parts whose connection with each other was not noticeable at first. While describing this event, Anar turns to the verses of Yunis Imre. In Anar's story, Yunis Imre created his appeal to the cold is not accidental.

The writer must be responsible, within the limits of the text, not only for what he writes, but also for the ideas expressed in the quotations he cites from others. That is why the author clearly understands the main point of the work and includes appropriate references so that the reader is aware of the issue. Here we feel the tremors of the man lying in the grave with his hands and feet tied. As we read, we feel ourselves in a narrow space, and even smell the damp earth in our noses.

The image of Ahliman was created based on the theme of Good and Evil, which is well-known to us. The author reflected both the elements of good and evil in the face of this character. Ahliman's supplications to God throughout the story, his remembrance of pure, clean episodes of life, were what reminded him of Good, while the whips hit on his back, the cold water poured on his head, were what reminded him of Evil.

In another chapter, before your eyes, The episode of Ahlima's rebirth into the world, where the colors of the universe come to life, is described. Anar seems to recall the feelings that a person does not remember when he was born through this episode. The only difference between opening his eyes to this world and the other is that this time Ahlima will remember everything. The writer searches for the reasons for the incident that happened to the character in his childhood.

A person's character begins to form from the moment he is born, and the reasons for the hatred directed towards people present in Ahlima's character are also hidden in his childhood. It is true that the traumas he experienced in childhood do not give rise to negative emotions in Ahlima. A person is a perfect being and when drawing conclusions from events, he must draw them in a way that will benefit both himself and all people. However, Ahlima is not a perfect person here, and the environment conducive to the growth of the hatred he brought with him from childhood also plays a special role in his development of negative emotions.

If Anar's heroes are experiencing mental turmoil and are struggling with their inner suffering, they literally wander here and there within the text. The hero, going to the past, the future, childhood, and old age, without recognizing time and space, tries to calm these sufferings, find a solution, and thereby reach eternity. The question of whether Ahlima's meeting with the Living Father is real or a dream remains unanswered in the work. However, when we look at the overall text of the work, this meeting can be characterized as a meeting not with someone else, but with Ahlima's inner self.

Both good and evil are within a person, and the person himself decides when and which voice to listen to. However, the environment does not allow the good within him to emerge and dominate him. We see this when he is shaken by the betrayal of his student. The student, whom Ahliman did good deeds and trusted as much as he did, takes possession of everything and strikes him. Ahliman, who was resurrected in the grave, is now resurrected again under the weight of truths and is crushed and suffocated by this weight, at least as much as in the grave. The evil that exists within Ahliman causes many events that are beyond his control and that he does not want to happen.

The author describes these events as eye and gaze, based on the multitude of evil forces hidden within Ahlima and their service to a common goal. Terrible misfortunes befall people who fall under his wrath. People who hurt him cannot escape Ahlima's gaze. Although Anar's characters play episodic roles, they are characters with character traits.

The irreplaceability of the writer's creative insight also comes from this. Anar, who describes the image of Nasrullah here, reminds readers of Sheikh Nasrullah in the work "The Dead". In addition to the similarity of names, the lies that Sheikh Nasrullah tells about resurrecting the dead gain a share of truth in another time. Years have passed and events have become so commonplace that this scene, which he wanted to witness centuries ago by passing through the wealth of people, does not surprise Nasrullah at all.

The laws of life are no longer accepted unambiguously. For this reason, the grave can be opened and the dead can be resurrected. "Sheikh Nasrullah came into the world early. Long before Jalil Mammadguluzadeh's classic "The Dead". He was created not by man himself, but by faith in miracles" (Huseynov A., 1982, p. 140).

In this work, we see Nasrullah adapting to the changes of time and transitioning between eras. In an era when everything has become commonplace, Anar convinces even Jalil's Nasrullah that the dead will be resurrected. The motif of death at the end, which we have mentioned in Anar's works, is also reflected here. Ahliman is finally condemned to death, and this death is quite real.

In general, it is impossible for a person like Ahliman, who possesses mystical abilities, is completely different from others, and lives such a righteous life. This story consists of traces of various philosophical trends from beginning to end, and the author's philosophical and artistic sense has made the work even more readable, mysterious, and also a story that serves human ideas.

Since mysticism is a frequently used direction in the writer's works, mystical events replace each other in this story. Some critics have suggested that with this work Anar's creative work has come to a logical end, while others, on the contrary, have put forward the idea that it is at the beginning of a new era. Academician Isa Habibbayli's thoughts on this topic are that the work has a transitional function, ending one stage and moving on to another. "The novel "Eye Bead" is a literary lesson in the intention to preserve and strengthen the independence of the state. "EyeThe novel "The Pearl" is the prayer of Anar's love for Azerbaijan (Gafarli R., 2015).

The originality of the theme of the work and the service of its ideological directions to human ideas give reason to say that with this story, Anar has caused the beginning of a new era in his own creativity, following the new prose idea that he brought to literature years ago as a member of the sixties.

Conclusion

Writer Anar is one of the most important figures in Azerbaijani literature, and elements of magical realism often appear in his works. Magical realism is a literary style that combines the real world and fantastic elements, and the influence of this style is felt in Anar's works. His works often add unusual and fantastic moments to abstract and natural phenomena of everyday life.

In conclusion, the influence of magical realism appears in various forms in Anar's story "Eye Bead":

1. Synthesis of reality and fiction: Anar combines natural and unnatural elements,

confronting the reader with both everyday life and a fantastic, magical world. This helps her works to be rich in deeper meanings.

2. Symbolism and metaphors: Anar uses symbolic elements in her works, which is one of the main characteristics of magical realism. Various metaphors and symbols in her works invite the reader to make a transition between reality and the imaginary world.

3. The ambiguity of clothing, place, and time: In some of his works, the concepts of time and space are vague. This is one of the most defining aspects of magical realism, as the reader feels a boundless connection between the physical and mystical realities of the work.

4. Manifestations of the emotional and spiritual world: Anar's works present the inner world of a person, their mental state and feelings, with elements of magical realism. This allows readers to understand more deeply the unusual events in the outside world.

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Contact: shahane.mushfiq@gmail.com