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TYPICAL WAYS OF REFLECTING THE INNER WORLD OF THE HERO IN POSTMODERNIST PROSE

The presented article examines the place and role of the hero/subject in the textual pleasure and chaotic thought of postmodernism, the possibility of its analysis mechanism from a psychological aspect. The possibilities of the modern Azerbaijani postmodernist novel in this direction are analyzed. In postmodern thought, the text takes precedence over the subject. The psychological state of the decentralized and deconstructively thinking characters of the postmodern work is revealed in skeptical and hermeneutic considerations. Existing narratives are reshaped in deconstructive interpretation. The postmodern text is aware of its textuality, it relies on the logic of art, it creates innovation, and it also tends to misuse existing narratives that have existed historically. To appropriate, own, deny, reconstruct existing narratives, in short, to create postmodern deconstructions, are the rules of the postmodern game. Based on Aydin Talibzadeh's novel "Abuhubb (M + O + N + A + M + O + R) (2014)", the tolerance of the subject/person/hero concept to postmodern games in postmodern prose, the ways of cleansing psychological situations and facts from postmodernist clothing are analyzed. By creating a methodological environment where the concept of intertextuality and modern psychological theories of personality (Triple Theory) are in harmony, attention is paid to the ways of revealing the inner world of the postmodern hero. The conclusion drawn from the analyses is that in order to see the system of which the postmodern character is a part, he is not someone who stands on the traditional line and looks at that system from the outside and observes it from the outside, but chooses the tactic of dismantling and rebuilding, since he sees himself as a structure formed by the system – a "puzzle". By fragmenting the concept of love on an intertextual level, the novel "Abuhubb" not only focuses on its irreplaceable essence in a person's understanding of himself and the world, but also reminds us of the place of personality in the formation of individual, relational, and collective layers of identity.

Key words: postmodern prose, psychological analysis, intertextuality, Aydin Talibzadeh, "Abuhubb".

Statement of the problem. Postmodernism is one of the main categories of the 20th century humanitarian-philosophical thought and is characterized by the flexibility of its terminological frameworks. This flexibility prevents the precise definition of literary postmodernism and the formulaic expression of the concept of postmodern literature. Matei Kelinescu (2013), who searches for the "postmodern corpus" of world literature in a list of artists such as X.L. Borges, V. Nabokov, S. Beckett, X. Cortazar, G. Marquez, C. Fuentes, C. Infante, T. Bernhard, P. Handke, B. Strauss, I. Calvino, U. Eco, A. Gray, K. Brooke-Rose, A. Murdoch, C. Fowles, T. Stoppard, D. M. Thomas, M. Butor, A. Rob-Grie, K. Simon, M. Kundera, attributes the confusion in the interpretation of the term to the unique states of mind, worldviews, political stances, and styles of the writers he mentions. Călinescu acknowledges that these facts make it difficult to define a postmodern textual model, but believes that it is possible to find a common denominator among the works that constitute the

"postmodern corpus". Although postmodernist texts are very different from each other in terms of intention, content and aesthetics, there is a common denominator that unites them, which is the use of certain methods and stylistic features in their own way in these works. The postmodern text is aware of its textuality, is based on the logic of art, creates innovation, and also tends to misuse existing narratives that have historically existed. To appropriate, own, deny, reconstruct existing narratives, in short, to create postmodern deconstructions, are the rules of the postmodern game.

Metafiction is a manifestation of postmodern self-awareness – the familiarity of postmodern thought with the material at its disposal and the process of working with this material. "Metafiction is formed on the fine and sensitive boundaries between literature and literary analysis. In these types of texts, the author anticipates the reader, prevents future criticism from all sides, and, ironically with himself, dissolves and synthesizes those critical points of view within the text" [13, p. 172].

Metafiction makes the relationship between the reader and the writer interactive, increases the reader's role in interpreting the text, and ensures that he incorporates his intellectual experience into the text. Against the backdrop of structuralism and poststructuralism, postmodernism believes in the semantic autonomy/autonomy of language. The postmodernist hero is not someone who looks at the system from the outside and sees what is happening from the outside, but is a part of that system, who disassembles and reconstructs himself like a "puzzle" in order to see the system. His psychological position is made possible within the limits allowed by concepts such as M. Bakhti's "dialogism", Y. Kristeva's "intertextuality", Gérard Genet's "transtextuality", and Umberto Eco's "open work". The main topic of the presented article is to examine the place and role of the hero/subject in the textual pleasure and chaotic thinking of postmodernism, the possibility of its analysis mechanism from a psychological aspect in the Azerbaijani postmodernist novel. The aim of the article is to examine the tolerance of the subject/person/hero concept to postmodern games in postmodern prose based on Aydin Talibzadeh's novel "Abuhubb (M + O + N + A + M + O + R) (2014)", to pay attention to the ways of cleansing psychological situations and facts from postmodernist clothing. In order to fulfill the tasks arising from this goal, the concept of intertextuality and the ways of revealing the inner world of the postmodernist hero are considered by creating a methodological environment in which modern psychological theories related to personality are in harmony.

The possibility of scientific and artistic cognition coexisting is a common occurrence, but the intertextual content of the connections between the scientific and artistic thinking of a humanitarian thinker is usually evident in postmodern thinkers. Aydin Talibzadeh (1958–) is one of the main figures of modern Azerbaijani humanitarian-philological thought with the profiles of a theater critic, critic and writer, he is a semiotic thinker, signs, codes, symbols are the main units of both his knowledge and literary language.

Talibzadeh's intellectual erudition is reflected in his works "Tragedy: On the Definition of Genre" (1990), "Master and Mirror: Screen Aesthetics of the Soul, Plane Tree, and Telephone" (2004), "Theater and Theatricality in Islamic Culture" (2006), "History of Oriental Theater" (2008), "The Mystery of the Mahdi or Conceptual Hamletism in Art" (2009), "Theatrical Frescoes" (2015), "A Thousand Masks and One Me: Semiology of Islamic Culture" (2015),

"Tragedy: Genre Mutations" (2017), "Seminar on Theater Criticism" (2018), "Phenomenology of Criticism" (2024), as well as "Tubinot (drama-joke)" (2013), "Aunt" (2017), "Alma" (2018), "Don't Come Here Again" (2023). He is the author of plays, novels "Butterfly Model-102" (2008), "Abuhubb" (2014), and Ramana (2022).

Analysis of recent research and publications. Mirmehdi Ağaoğlu compares the writer to Umberto Eco regarding the novel "Abuhubb" and "Ramana" and writes: "These novels ... not only surprise you in terms of language, structure, and dramaturgy, but also play a certain game in terms of intelligence, create a riddle, and plunge the reader into a labyrinth, from which it is ultimately up to the reader's own ingenuity to find the way out" [1, p. 18–19].

In the novel "Abuhubb", Aydin Talibzadeh's scholarly identity can intervene in the text, directing the semiotic logical connections of every sign, every word, and every detail in the text along with their poetic function. The narrative is interpreted in the synthesis of closed codes that are located in vertical and horizontal lines and weave a network with the obvious and visible. This mixed touch in the composition of the novel also leads to different conclusions in the reaction of criticism. Nizami Jafarov reads the novel as "an eclectic treatise with a combination of plots with different meanings" [4, p. 373]. Tehran Alishanoglu sees the novel as "the true victory of the modernist novel" [5, p. 128]. "Abuhubb (Monamor)" is a love novel and speaks of the scourge of civilizations. The modernity of the novel is precisely dictated by this – the pains and lives of an individual adequate to his inner world – the civilization of man" [5, p. 132].

He links this conclusion to the fact that the meaning of description and description in the novel, authorlessness and authorial irony, intertextuality, polemics, dialogue, characters and an outside view of the characters, the inner and outer world, rhetoric and metaphor, scene and accessory, action and appeal, language and deconstruction of language, adequacy and theatricality, etc. are the bearers of the idea-matter. Interestingly, these factors listed are mostly elements and tools of the postmodern model. While creating connections between a multitude of events, postmodern prose frees the plot from traditional laws and rules, approaches the truth ironically, breaks discourses into fragments, and chooses a method of revealing different facets of the connections between these fragments. The means and tools that build the postmodernist model are so numerous and extensive that they cannot be specifically classified in scientific

literary criticism. However, some tools are more prominent as dominant elements of the postmodern model.

The replacement of the psychological perspective in the narrative by the ontological and existential perspective, the alternation of beginnings and endings, dual narratives, the writer's self-parody, the creation of conditions for the reader's intervention in the text, the equalization of opposites such as fact and fiction, reality and myth, truth and falsehood, originality and imitation, the mechanism of self-allusion and metafiction, and the deliberate and parodic use of traditional rhetorical devices are some of such means [3, p. 329–330].

Task statement. The main topic of the presented article is to examine the place and role of the hero/subject in the postmodernist textual pleasure and chaotic thought plane, and the possibility of its analysis mechanism from a psychological aspect in the Azerbaijani postmodernist novel.

Outline of the main material of the study. The novel "Abuhubb" reflects a number of signs and attributes of postmodern thought. The first of these is the formation of the narrative on two time planes – around two different chronotopes.

The novel consists of ten parts: Tek, Teker, Er, Roman, Om, Mahalla, Sarigulaq, Amor, Abuhubb, Koç. The narration of the events that took place in the Middle Ages, in the syncretic environment of Turkish-shaman-Buddhist-Islamic worldviews, takes place around Toltı bey and consists of the Tek, Er, Om, Sarigulaq, Abuhubb parts. The Teker, Roman, Mahalla, Amor, Koç parts take place in the Sovetski neighborhood of Baku – on the Tuncal line. In both parts, the time of the events covers about a year and these two lines merge in the part called Amor, where we learn that Tuncal watched the series "Abuhubb" on one of the television channels, which was produced jointly by Turks and Mongols, and that what is narrated in the first line is actually a world that Tuncal saw and thought about. One of the points that show that this line is a "visible world" is theatricality and visibility, since the visual codes in the descriptions exceed the verbal codes. In the novel "Abuhubb", along with various narrative techniques (stream of consciousness, dialogue, third-person narration, internal monologue, etc.), there are two main styles, one of which is a purely artistic style, the other is an essayistic style. In both lines, the presentation and description of information with poetic codes, within the criteria of falsehood, in accordance with the norms, preserves itself. The essayistic style is also present in both lines, but it is dual, sometimes manifesting itself

in the form of "modern essayism" and sometimes in the form of "religious-philosophical verses." In our opinion, this essayistic style has a unifying function between both lines, conditions metafiction, and reveals the postmodernist essence of the novel.

In the novel "Abuhubb", psychological moments, situations and events should be sought in the complex syncretism of semantic-semiotic structural layers. Holding up a mirror to the problems and concerns of modern man in the context of the reconstruction of the past is one of the main indicators of postmodernism. The trajectory that the novel traces in the shaman-Buddhist-Sufi contexts actually plays the role of a mirror that the modern world holds up to see itself and is based on the logic of "it makes no difference who looks at it for the sake of a mirror".

The book's annotation suggests opening the word "Monamor" with the mirror principle. The reader is given a paratextual direction with the explanation "Roman om"/"romanı om...". In the traditions related to Hinduism and Buddhism, Om/Aum is "the omnipotent and omnipresent sound of the cosmos" [11, p. 5]. It expresses the past, present, and future of everything, and in meditations it is salvation from samsara – the cycle of rebirth and rebirth. The annotation of the novel "Abuhubb" states that love and law, love and moral duty, love and morality are the themes targeted by the novel. Both the words "Abuhubb" and "monamor" are the same in composition, and the verb "I love" that appears in the association of these words is also the same in composition. "Monamor" means "my love" and conceptualizes Tuncal's search for love. The title of the novel has a paratextual function, guiding the interpretation of encrypted information. Without knowledge of Sufism and Vedic/Buddhist traditions, it becomes difficult to decipher these codes. The novel requires intertextual reading, and intertextuality is the clothing, style, and self-expression of the postmodern text. Michael Riffater's explanation of the rules of intertextual reading is that in the reading process, moments occur that cause breaks at the linguistic level. The text/text comes into conflict with its context. Doors open to another communication corridor. The name of this corridor is formed by intertextual connections. The codes and signs that invite to this corridor cause semantic-semiotic changes in the text being read. The breadth of the connections of the postmodern text can be comprehensively shown by the concept of "transtextuality" by Gerard Genette, all types of these connections – all textual connections with the prefixes inter-, para-, archi-, meta- and -hyper – can be realized in the postmodern

text [7, p. 102]. The logic that turns the read text into an intertextual event is related to the trajectory of the movement of meaning, the impossibility of making sense of the read text specifically within the current text. The means that realize the act of making sense of intertextuality include a system of tools such as irony/parody/pastiche, calque, imitation, sign, hint, allusion. These create conditions for the archetypal and stereotypical conventions of thought, the confrontation of conservative and new views on tradition, and the revision of metanarratives of history [2, p. 167]. The intertextual potential of the novel also attracts the attention of readers. It draws attention to its similarities with novels such as G. Marquez's "No Letter to the Colonel", M. Bulgakov's "The Master and Margarita", Ch. Aitmatov's "The Deathly Hallows" and S. Rushdie's "The Devil's Verses", and in particular, the character of Tuncal is compared to Oliveira in H. Cortázar's "The Game of Xana-Xana", and Harry Galler in Herman Hesse's "The Lonely One" [6]. The novel is about love, which unites events that take place in two different realities and time planes, and the psychological architecture of love forms the main plot of the novel's narrative. In the Toltı Bey line, the code that expresses love is "hubb", and in the Tuncal line, it is the word "amor". "Hubb refers to pure love... Love, which stems from this root, also means the boiling, overflowing of the heart from thirst (desire), and the fluttering to meet the beloved. The word hubb, which means love, also means the meaning of seed, seed, nucleus (habb). These meanings of the word are also given in the Quran. (al-Anam, 95; ar-Rahman, 12) Keeping this second meaning of the word hubb in mind, we can say that love is the seed, the nucleus, and the origin of existence" [8]. The concept of Sufism talks about the impossibility of reaching God through reason, and the possibility of reaching it only through love. Toltın's sword and Tuncal's brush are evaluated in the context of love. In the "Quran-e-Karim" and hadiths, love is used with the words hub and ayyar, mavaddat and similar expressions. The early Sufis usually preferred the words hub, ayyar, habib, mahbub instead of ishq, asiq and masuhq [12].

The final meeting of Tuncal and Fariza around Fuzuli's statue in the novel is not accidental, but marks the Fuzuli tradition in the model of reason and love: "...the sharp battle ending with the triumph of love is clearly visible in Fuzuli's poetry, giving rise to tradition and forming a new structure. The dialogue of Majnu and Leyli with those around them, "If reason were a friend...", as well as the motif of the lover's passing through reason and the impossibility of

reason and love being together in many other ghazals, are clear examples of the encounter in that model" [9, p. 8]. Thus, in the novel, the journey of true love and the understanding of dervishness come to the fore.

In the Buddhist traditions that underlie the novel's intertextual background, we also see the concept of love presented in four variations: The Buddhist tradition encourages people to develop four different forms of love called Brahmavihara: loving-kindness (metta), compassion (karuna), sympathetic love (mudita), and equanimity (upekkha). These are all forms of love, because they all involve a warm, tender, sympathetic attitude of the heart towards oneself or others [10, p. 175]. Metta is the love that the Buddha encouraged, a love felt equally for all beings in creation.

In the novel "Abuhubb", the narrative is ontological, characterized by motif-symbol orientation, and openings to cultural-historical contexts. The contradiction created by Toltyn's masks and Tuncal's lack of masks constitutes the main essence of the novel, creating a guarantee for the disclosure of the author's idea.

In the novel, along with the story of Toltı Bey and Tuncal revolving around the theme of love, their thoughts and ideas are covered and closed with Buddhist and Sufi codes. The conceptual understanding of love is modeled between water and a mirror. It benefits from the mythological-symbolic content of the water element, which symbolizes the creation and the pure beginning of man, while mirrors, with the tools of culture, create masks for humanity and teach it ways of seeing itself. The philosophical-psychological content of the novel is rooted in the search for love by humanity, which has lost the "seed of existence", and in this direction opens doors to ideas based on deep traditions.

Conclusions. In postmodern thought, the text comes before the subject. The text is interpreted from the perspective of the author in the reader's position of perception. Postmodern thought believes that language is an obstacle to the author's intention remaining pure, or rather, it exceeds the boundaries of the author's intention. In a postmodern text, the author's sensitivity becomes even more sensitive in the choice of words and sentences. The author's instinct to protect his intention inevitably comes into action. He determines and guesses the act of meaning-making in the reader's mind in advance, and even plays games to make this act happen as he wants, revealing his intention with wordplay and word games, insistence on metaphors, references to familiar texts and allusions. The writer breaks his intention into fragments, revealing it

gradually, not in one breath. The psychological state of the decentralized and deconstructively thinking characters of the postmodern work is revealed in skeptical and hermeneutic considerations. Existing narratives are reshaped in a deconstructive interpretation. In order to see the system of which the postmodern character is a part, he chooses the tactic of dismantling and rebuilding, since he sees himself as a structure formed by the system – a “puzzle”, not

as someone who stands on the traditional line and looks at it from the outside and observes it from the outside. Aydin Talibzadeh's novel “Abuhubb” not only focuses on the irreplaceable essence of a person in understanding himself and the world by fragmenting the concept of love on an intertextual level. At the same time, it reminds us of the place of personality in the formation of individual, relational and collective layers of identity.

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Сугра Алекбарлі. ТИПОВІ СПОСОБИ ВІДОБРАЖЕННЯ ВНУТРІШНЬОГО СВІТУ ГЕРОЯ В ПОСТМОДЕРНІСТСЬКІЙ ПРОЗІ

У представленій статті розглядається місце та роль героя/суб'єкта в текстовому задоволенні та хаотичному мисленні постмодернізму, можливості його аналізу з психологічного аспекту. Аналізуються можливості сучасного азербайджанського постмодерністського роману в цьому напрямку. У постмодерністській думці текст має перевагу над суб'єктом. Психологічний стан децентралізованих та деконструктивно мислячих персонажів постмодерністського твору розкривається у скептичних та герменевтичних міркуваннях. Існуючі наративи переосмислюються в деконструктивній інтерпретації. Постмодерністський текст усвідомлює свою текстуальність, спирається на логіку мистецтва, створює інновації, а також схильний зловживати існуючими наративами, що існували історично. Привласнювати, володіти, заперечувати, реконструювати існуючі наративи, коротше кажучи, створювати постмодерністські деконструкції, ось правила постмодерністської гри. На основі роману Айдіна Талібзаде «Абухабб (М + О + N + A + M + O + R)» (2014) аналізується толерантність концепції суб'єкт/особа/герой до постмодерністських ігор у постмодерністській прозі, способи очищення психологічних ситуацій та фактів від постмодерністського одягу. Створюючи методологічне середовище, де гармоніюють концепція інтертекстуальності та сучасні психологічні теорії особистості (Потрійна теорія), звертається увага на способи розкриття внутрішнього світу постмодерністського героя. Висновок, зроблений з аналізу, полягає в тому, що для того, щоб побачити систему, частиною якої є постмодерністський персонаж, він не стоїть на традиційній лінії та дивиться на цю систему ззовні та спостерігає за нею ззовні, а обирає тактику демонтажу та перебудови, оскільки бачить себе як структуру, утворену системою – «головоломку». Фрагментуючи поняття кохання на інтертекстуральному рівні, роман «Абухабб» не лише зосереджується на його незамінній сутності в розумінні людиною себе та світу, але й нагадує нам про місце особистості у формуванні індивідуальних, реляційних та колективних шарів ідентичності.

Ключові слова: постмодерністська проза, психологічний аналіз, інтертекстуальність, Айдин Талібзаде, «Абухабб».