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Postmodern Discourse and Azerbaijani Literature
(in base of Orkhan Fikratoghlu's and Fakhri Ughurlu's fictions)

Among the representatives of postmodern literature of Azerbaijan, the fictions of Orkhan Fikratoghlu and Fakhri Ughurlu is especially distinguished. The polyphonic, wide-ranging works distinguish these two authors among others. The works of Orkhan Fikratoghlu and Fakhri Ughurlu are very important in Azerbaijani literature in terms of the transition to postmodernism, the study of the national version of postmodernism.

There are two main lines in Orkhan Fikratoghlu's prose:

1. Modern prose line

2. Postmodern prose line

Modern prose traditions are reflected in such stories by Orkhan Fikratoghlu as «Christmas Eve», «Stepfather», «Clove Insect», «Untitled Story», «Guardian» and in the novel «Alone». It should be noted that the modern prose tradition mentioned in the works of Orkhan Fikratoghlu is based on the sixties, the style of Mirza Jalil Mammadguluzadeh, which they refer to from time to time. Orkhan Fikratoghlu's novels «Morning», «Debt», «Fly», «History of a Prosperous Man», «History-Chibi», «Oil Dadash», «Axrestomatic Story», short stories, dramaturgy, essays and the novel «A Dead Text» represents the **postmodern line** of creativity.

Postmodern elements, which are also felt in the author's stories, are more pronounced in the author's stories and novels. The protagonist of the story «The Man of the Third Day» (2008) lives all the weight of the «profession» he chose for profit - to be a hired killer. As his family's financial situation improved, his spiritual death accelerated, and his conscience became entangled in an iron grip. The parable about the stranger and the camel, which the author includes in the work, plays a key role in opening the inner layer of the work. Orhan Fikretoghlu, in fact, by writing about the feelings and experiences of a murderer, speaks not only of the individual, but also of society.

The author thus illustrates the concept of «collective sin», which is widely used in Western literature. The timelessness of the work and the attempt to descend into the genealogy of sin are also related to this. The theory of «collective sin» is at the heart of many of Franz Kafka's works, including Process. The protagonist of the «Process» Joseph Ka, is also guilty. He is arrested and executed for a crime he did not know about.

The guilt of Orkhan Fikratoghlu's hero is obvious at first sight. He kills people by order, for money. He commits one of the greatest sins that God has forbidden. But here the subject of sin is conditional. It is not only the individual who is a murderer and sinner. This is a collective sin. In addition to killing people, he is also guilty of killing camels. If we

consider that the stranger symbolizes the world and the camel symbolizes humanity, the ancient man with the first arrow he shot had already laid the foundation of collective sin. From the day Cain killed Abel and tasted the impunity of slaughter (in fact, he believed in the utopia of impunity), all mankind bears this sin. From this point of view, Orkhan Fikratoghlu's protagonist bears the sins of not only himself, but of all mankind, and is accountable for this crime.

The story «Seven» gives a symbolic description of the world. The complex world of man, the meaning of life, is the essence of the story, which begins with the impossibility of reuniting the nameless old woman - the two children of the world - day, the curly-haired son representing the light, the night, the straight-wired son symbolizing darkness. The story of Adam and Eve is referred to when the grandfather wanted to find the way to that world and add it to the map. The fig leaves that the child wears also point to this religious parable. Man has been looking for himself since the day he was expelled from God. Because man is the only creature who embodies good and evil at the same time. The day of his expulsion from God's presence symbolizes that man is a captive of knowledge, and that this knowledge constantly leads him to search, to doubt, and to a path that leads to suffering, away from the carelessness of paradise.

In «Song Twelve», the life of a girl living in a remote, quiet village changes with the arrival of a man who falls off a train (read: separated from the time of materialism). A man who falls into the pure world of a girl purifies his life for the first time in his life. In this quiet world, he sees himself in the mirror of the subconscious, free from selfishness and ego. But the longing for the noisy city tears him away, and he returns to a world of lies, hatred, and hatred. The absence of the names of the protagonists of the story, the mere mention of «man», «girl», «old man», «child» encourages the reader to pay attention to the inner layer of the work, the mystical atmosphere of the work brings a special aura to the postmodern text.

The novel «A Dead Text», presented to readers in 2013 and published in Turkey in 2015, resonated in the literary world and was accepted by literary critics as the beginning of a new stage in the work of Orkhan Fikratoghlu. The novel begins with the Master accepting a manuscript written on a papyrus paper called «A Dead Text» with black butterflies flying between its pages from a boy with a strange appearance on his head. Orkhan Fikratoghlu informs the reader that the novel was written in the post-Sufi genre and, in fact, gives him the key to the text.

It is the Sufi who can read the manuscript in the work. Another aspect of Sufi aesthetics in the novel is the use of the butterfly symbol. Earlier, another representative of the Azerbaijani literature of the independence period - Aydin Talibzadeh also referred to this Sufi symbol in the novel «Butterfly Model-102». Note that the «butterfly» is both a symbol of the spirit and the clothes worn by Sufis. Aydin Talibzadeh writes in the article «Butterfly or commentary-situation Nasimi (philological fantasies)»: «In other words, «butterfly» is interpreted in Persian as a maker. In the context of Nasimi's poems, the word

«butterfly» is used in the sense of «maker»: «I wore a butterfly, I was free from anxiety, it was easy to catch a cold butterfly.» Undoubtedly, the butterfly is a symbolic texture of the life of a shepherd, a mountainous life, raised to the level of a symbol, a suggestive expression of real life, a kind of signifier, a hint.”(Talibzade 2000.)

The polyphony and construction effects of the novel, whose structure is based on the textual aesthetics of postmodernism, place the reader in a postmodern labyrinth. If we look closely, we see that there are several texts nested in the novel:

1. The text of the master
2. The text of the manuscript
3. The text of Satan (Jinn)

While reading the novel, we observe the struggle between the Devil and the Master throughout the work. The image of Dada in the work acts as a prototype of Dada Gorgud and carries the history of the manuscript even further, including the human significance of this eternal struggle, as well as the national echo.

Thus, in accordance with the reference aesthetics of postmodernism, Orkhan Fikratoghlu's novel «A Dead Text» refers to the three previous texts - «Kitabi-Dada Gorgud», Huseyn Javid's «Iblis» and Mikhail Bulgakov's «Master and Margarita». occupies an important place as a distinct example of a postmodern novel.

Orkhan Fikratoghlu has a special place in the drama of the independence period. His works include «TAS», «Death of the Slayer», «The Epic of the Brave», «Loss», etc. His plays have been staged many times and have won the sympathy of readers. Ravi, the main character of the play, narrates the «Epic of the Brave». Khas, who chose “Sabr” (Patience) at birth, cannot remain faithful to this choice at any point in his life story. He regrets leaving his life, wants to be born again and live his life differently, and the narrator says: “Ravi, did you not write this article that you have been narrating for a long time? Change my life. Please? Revive me once more!” (Orkhan Fikretoglu 2018: 24.) However, «there is no violation of writing» and the brave man lives and longs for the world he does not understand.

The play draws attention to the elements of fairy tales, postmodern interpretation. The image of a white camel in the author's story «The Man of the Third Day» is also reflected in the play «The Epic of the Hero». In the play, the path of the typical hero goes through the opposite: black and white, upside down, right and left. Wherever he encounters, trouble befalls him because he chooses the positive side. Along with postmodern elements in this play, «Mirza Jalil's style» typical of Orkhan Fikratoghlu's work also attracts attention. This line is mainly followed in the construction technique of the work and in the monologues with symbolic-ironic shades of images.

One of the main representatives of Azerbaijani postmodernism is **Fakhri Ughurlu**, who is known as the author of new and unique examples of our modern prose. Looking at the creative path of Fakhri Ughurlu, it is possible to distinguish two periods in the writer's prose technique:

1. The initial period of Fakhri Ughurlu's creativity. During this period, the author's works are dominated by realistic motifs, and these motifs mainly reflect the atmosphere of the prose of the 60s and 80s. Collected in the books «Lonely Tree» (1991), «Loss of Wishes» (1992), «Oguznameler» (with Professor Kamil Valiyev, 1993), «A Sorrow of Three Villages» (About Martyrs, 1995), «Children's Song» (1999) the texts characterize that period.

2. The emergence of postmodern elements in the work of Fakhri Ughurlu. Elements of postmodernism prevail in the subsequent works of Fakhri Ughurlu, who attracted the attention of readers with new examples of prose at the initial stage of his work. The author's works of this period are reflected in the books and essays «Mevlana Jalaluddin Rumi and his» Masnavi «» (2007), «Stories» (2010). Elements of postmodernism prevail in the subsequent works of Fakhri Ughurlu, who attracted the attention of readers with examples of modern prose at the initial stage of his work.

Fakhri Ughurlu created interesting examples of the Azerbaijani version of postmodernism using elements such as archetypal motifs, deconstruction, decanonization, quotations typical of postmodernism in his works. The series of stories he called «Mountains of God» is one of the interesting events of postmodern Azerbaijani prose. This series includes 12 stories: «Ehsan», «Mother, who is your husband?», «Leyli's Madness», «Sheikh Sanan», «Farhad's murder of Khosrow», «Widow», «Alexander's law», «Attila's grave», «Dervish», «My son will fall at the last stop», «Son of Mary», «Prophet».

The series of essays written by Fakhri Ughurlu in the 90s and summarized under the title «Morality» includes 5 essays - «Morality», «Freedom», «History», «War», «Justice». Looking at this series of essays, it becomes clear that it was a stage of philosophical and aesthetic preparation for the series of «Mountains of God», which was later written by the author and consists of 12 stories.

In «Alexander's Law», Alexander's longing is in fact due to his fear of being alone. As he tries to soothe his loneliness with other voices, this loneliness grows more and more like a bottomless pit, and Alexander realizes that his marches, the countries he bought, the books he read are not able to fill this well. From this point on, Alexander's journey begins, breaking away from the world around him. Because, what drove him to foreign lands was his ignorance of himself, the closing of the doors of the world within him.

Plato, whom he met on the forbidden Mount Olympus, showed him the way to travel inside him, the way to get rid of the emptiness, the meaninglessness of life, the longing: «You wanted to take the world, but you did. But you never loved him. If you loved it, the view from here would not surprise you, you could see what you saw here. If you loved, the world would stand on its own two feet, and you would not walk around the world door-to-door, with more and more people sharpening their swords and horses galloping.» (Fakhri Ughurlu 2010:87) The images of Alexander and Plato symbolize the comparison of different worlds, judgments and minds. It should be noted that although the story represents the opposite worldviews of Alexander and Plato, the writer also points to the existence of a moderate, moderate position with the image of Aristotle.

It should be noted that archetypes, especially oriental archetypal motifs, play an important role in Azerbaijani postmodern literature. From this point of view, it is possible to come across the deconstruction of Nizami Ganjavi's images in a number of postmodern texts. In the subtextual layer of Fakhri Ughurlu's story, which is rich in gnosis, we encounter the image of «Alexander - a just ruler» archetyped by Nizami Ganjavi in our literature. F. Ughurlu also followed the path of his great predecessor and raised Alexander to the level of gnosis and spiritual rule. The image of the shepherd's daughter in the work also acts as a Sufi-gnosis symbol. At first glance, the reader concludes that Alexander's happiness with the shepherd's daughter is due to his tiredness of worldly affairs and his desire for a simple, idyllic life. In fact, the shepherd, the shepherd, the butterfly (in the sense of image and clothing) are the symbols of the unreal, spiritual world, the reunion with God. Alexander's mission in the real world had been completed, and his soul had to move to an alternative world in order to find peace and complete its mission. Seeing that he was late, he did not come down from the mountain, there was no place to return. He went to the shepherd's house again, to the shepherd's daughter's meeting. «.» (Fakhri Ughurlu 2010:102)

In the story «Farhad's killing of Khosrov» we also encounter the images of rulers and artists with Eastern archetypes. In the story, Farhad is a traveler of divine love, and Khosrov is a traveler of mortal love. Farhad's love for Shirin is not physical, as Khosrov thought, but the love of this particle for the ashes and the divinity of the soul. It was this Sufi love that gave Farhad the secret of infertility and immortality. Shirin tries to recognize Shirin inside her with Farhad's drawings, but love for the mortal world does not allow her to go this way to the end. Khosrov's desire to live forever in the waters of the lake of life stems from his failure to understand that true life is in the soul. The mountains of Farhad split open and find the water of the lake of life. However, the fact that this flood caused the destruction of the whole city and the suicide of Shirin, who was horrified by this event, symbolizes the meaninglessness and impossibility of man's attainment of immortality without perfection.

In the story «Leyli's Madness» we encounter a different interpretation of the known archetypal plot. Fakhri Ughurlu presents classic images with more realistic colors, giving a postmodern opening to the well-known plot. However, the preservation of the Sufi-gnostic elements at the bottom of the events presented as the story of current life does not harm the purpose of conveying the archetypal image. Explaining to the reader that anyone who passes through the door that opens to him at the moment of contact with the soul can reach gnosis, the writer Fuzuli emphasizes that the concept of Majnun is in everyone: gathered on his head. The enmity disappeared again. They became companions. The scene in Majnun's heart is complete. Leyli joined the wild animals and birds and went for a walk to Majnun. But they also passed without Majnun. Now they have come together in one direction and created Majnun out of themselves. » .» (Fakhri Ughurlu 2010:74)

«Dervish» is the story of a man who is lost in himself and is not understood by society. This man, who has been flying in his dreams since childhood, living in the city and

telling stories in the village, always tries to introduce himself to the society and explain what is inside. But no one can think like him, love like him, see like him. In life, there is a person who is wanted by society, but in him he can always maintain the desire to ride a long, long white bird. After the death of the dervish, who preserves the tale inside, the white bird does not need to be carried by this bird. On the contrary, the white bird is now learning from his spirit the lightness, the flight, the path to eternity: «Do you know me,» said the bird? ... I want to fly too, - he said, - take me with you, take me with you ... ».”(Fakhri Ughurlu 2010:24)

The main point in the story «Widow» is the issue of freedom of the human soul. The protagonists of the dialogue are a woman who was abused by her husband, who died of cancer, and a young man who was sentenced to death due to a serious illness. The story has no time, no spatial elements, the whole structure, the description is revealed only through the dialogue of two people. The young man, who rescued the woman who tried to kill herself, explained to her that even death would not be able to free her from the bondage within her unless her soul was set free: “If she is truly free, she will never be afraid. But the burden will be heavy. You don’t want to take that burden either. You make others happy by making yourself miserable - that is, look, rejoice, people, I’m sorry for you too, and I’m happy that I can make you happy with my misfortune... «.”(Fakhri Ughurlu 2010:221)

«Mom, who is your husband?» The story is written in the form of a dialogue, like the story of the «Widow». The story reflects the fate of a man, a woman who is suffering spiritually, the pain of turning away from her soul against the background of a conversation between a crying mother and a child:

«Is your husband a friend of my father?»

– What a friend, I’m sorry, they were more than friends. What they did to me, they beat me together, helped me and left me a widow at a young age. No friend can help even a friend. Open the window, the onion took out my eyes...

– You wanted your husband very much, mother?

– I knew him, my child.

– How is God, mother?

«The most beautiful, the strongest».”(Fakhri Ughurlu 2010:232)

According to the author, if the human cannot reach spiritual perfection, he does not exalt his love, justifies it, lowers it from heaven to earth, and love that is not nourished by the spirit is doomed to death.

The story «My son will fall at the last stop» tells the story of a father whose son was killed in the war. The secrets of a man’s destiny are revealed in the background of the old man’s conversation with his son’s dream on the way from the market to the house, and the way he went for his dream is revealed. The reader is shocked by the grief of a father who imagines his son, thinks that he is sitting with his son in a double seat on the bus, and pays his fare, saying, «My son will fall at the last stop.» The author’s words in the father’s language emphasize that the source of the millennium’s life, the hope of life, is hidden

in the memory passed down from generation to generation. dies. 'It is impossible to live with this day, this hour, my son ... I wanted to shed my blood from your veins to the whole world, I wanted to come out of your memory tomorrow. You killed me, son, me ...' .”(Fakhri Ughurlu 2010:243)

The hero of the «Ehsan» story, history teacher Togrul Bey, while he was alive, called the villagers to his mourning ceremony and asked them to accept him as dead, no matter how long he lived. The stories told about Teymur Bey by people of different faiths, personalities and professions at the ceremony shed light on various aspects of the hero's character. The names of the characters talking about the hero are also symbolized by the author: the forester Forest man, the school director Maarif (Education), the postman the Passenger man, the head of the local government the State man and so on. Both mullahs and musicians are invited to the mourning ceremony: «That was more than a mourner at the wedding. The people of this village had never seen the feast in the wedding cave, the feast in the mourning tent so clearly, and perhaps they would never see it again.” .”(Fakhri Ughurlu 2010:274) In the assembly, where death and life were reconciled and ended, the quarrels were reconciled and the enmity was over. In our opinion, the author symbolized the end of Togrul Bey's material and physical life, the beginning of his spiritual and spiritual life with this double ceremonial scene. After this ceremony, Togrul Bey became a walking corpse for his fellow villagers, he was not interested in worldly life, he left the world as a Sufi and turned to divine love.

The story of the «Prophet» is dedicated to the traveler and messenger of the path to divinity. The story combines the stories of the prophet Adam, Moses, the prophet Jonah, the prophet Abraham and the prophet Muhammad into a single prophet, and reflects the writer's philosophical view of the image of the messenger of God. From this point of view, the prophet's self-talk and self-protest are also considered as interesting artistic receptions. Thus, for the Messenger of God, it is emphasized that God is in his own soul, not elsewhere, and that it is the human spirit that binds him to God: “Then the separation was removed. The servant surrendered to the last drop of blood, to the God of his nerves, filled with the power of the soul from body hair to nails, lost his strength, weight, smell, pain, fear, turned into a dry leaf and fell to the ground. The country he bought, the world he lived in, shrank to the size of dust and disappeared from sight. The worlds lined up like soldiers and passed in front of them. He did not know that he was traveling the world, or that the worlds themselves were rolling in the darkness and coming to his feet. So the place where he encamped was the capital of the world, and the whole world was watching him and waiting for salvation.” .”(Fakhri Ughurlu 2010:121)

In the story of Fakhri Ughurlu «Sheikh Sanan», the famous archetypal plot worked in a different direction. The process of transformation of human love into divine love is reflected in the example of Sufi Sheikh Sheikh Sanan's love for his Georgian daughter Tamara. Thus, Sanan, who is thought to have changed his Sufi love for a woman's love, turns Tamara into a “Khumar” - passenger of divine love. At the moment when physical love is likely to end happily, the lovers realize that what they want is not physical, but

spiritual reunion, and go on a spiritual journey to reunite spiritually: “Tamara is still waiting for Sheikh Sana in a monastery seven miles from Tbilisi. Since then, many generations have changed, the earth has brought many layers, the sky has covered many layers, the Georgian Empire has collapsed, Tbilisi has passed from hand to hand, and Prince Irakli’s bones have rotted. Ama Tamara did not know about this. He is waiting for Sheikh Sana. Sheikh Sanan has not yet completed the preparations for the big wedding. He has moved from Baghdad to Samarkand, from Samarkand to Tabriz, from Tabriz to Istanbul, from Istanbul to Paris, and from there to the United States. I have heard that he will return to Tbilisi soon. He will cross seven mountains and visit Tamara. But there will be no wedding on this arrival - the world is not ready yet. Sheikh Sanan still had to work hard on this world, a lot... ””(Fakhri Ughurlu 2010:49)

In the story «Attila’s Tomb», the legend of the great warrior is presented in a new writer interpretation . This story of Fakhri Ughurlu, who presents Atilla not only as a warrior but also as a spiritually advanced man, resonates with the story of «Alexander’s Law». Thus, in both stories, the Conqueror becomes the real conqueror, the ruler of the spiritual world, after finding his love and spiritual balance. Attila, who died of the poison of the Greek girl, with his faith and love builds an eternal throne in her heart. In fact, the poisoned Attila achieves true human happiness with his death, and the punishment of the Greek girl who kills her lover is to search for Attila’s grave along the Danube for the rest of her life and mourn his love: The rotten water clotted like blood and turned the Danube’s bed into a swamp.

Then a spark from the girl’s mournful voice crept up the rot and dried up the bed of the river. The water passed over the girl.

At her last glance under the river, she saw a crane train pulling troops into the sky. The earth could not be seen from Attila’s grave. «.”(Fakhri Ughurlu 2010:326)

The story of «Son of Mary» compares the meanings of spiritual and material love. It is clear to the reader from the name of the story that the strange boy, who is described as an ordinary man, a modern man, and reborn in a new body, is in fact a prototype of Jesus. The main point that the writer wants to emphasize is the importance of spirit and spiritual love. Physical love is forgotten, changed, ends. Spiritual love, and divine love is eternal. And as long as man does not understand this, the spiritual love frames represented by Jesus Christ will be killed by the ignorant and will be born again until he completes his mission: “The first thought that came to my mind when I returned was that he would soon return to earth. I travel around the world and look at the faces of boys born in certain months of the year and find them, I recognize them even under black and yellow skin! ” (Fakhri Ughurlu 2010:194)

Thus, each of the stories in the series differs in structure, pace, and theme. However, no story has the effect of a foreign text outside the series. The subtext in the series - the writer builds the stories in different ways to show the reader the path to perfection:

1. Use of archetypal plots and heroes: «Leyli’s Madness», «Sheikh Sanan», «Farhad killed Khosrov», «Alexander’s law», «Son of Mary», «Attila’s grave», «Prophet»

2. Opening the bottom layer against the background of current topics: «Widow», «Dervish», «My son will fall at the last stop», «Ehsan», «Mother, who is your husband?»

In our opinion, the main point that unites the works of Orkhan Fikratoghlu and Fakhri Ughurlu is that the works of both writers emphasize the uniqueness of postmodern Azerbaijani literature. Thanks to these works, readers around the world have the opportunity to get acquainted with the Azerbaijani postmodernism, which has a special place in world postmodernism.

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ელნარა გარაგეზოვა
(აზერბაიჯანი)

**პოსტმოდერნისტული დისკურსი და აზერბაიჯნული ლიტერატურა
(ორჰან ფიქრეთოღლუსა და ფაჰრი უღურლუს მხატვრული
ტექსტების მიხედვით)**

რეზიუმე

საკვანძო სიტყვები: აზერბაიჯანული ლიტერატურა, პოსტმოდერნიზმი, აღმოსავლური არქექტიპული მოტივები.

სხვა პოსტმოდერნისტ ავტორთა შორის, ორჰან ფიქრეთოღლუსა და ფაჰრი უღურლუს ნაწარმოებები გამორჩეულია მრავალხმიანობითა და მასშტაბურობით.

ორჰან ფიქრეთოღლუს რომანები: „დილა“, „ვალი“, „ფრენა“, „წარმატებული კაცის ისტორია“, „ნავთობის დადაში“, „აქსრესტომატური ამბავი“, მოთხრობები, დრამატურგია, ესეები, ასევე – რომანი „მკვდარი ტექსტი“ წარმოადგენს ამ ავტორის შემოქმედების პოსტმოდერნისტულ ხაზს. პოსტმოდერნული ელემენტები, რომლებიც მოთხრობებშიც საგრძნობია, უფრო გამომხატულია მწერლის რომანებში.

რომანი „მკვდარი ტექსტი“, რომელიც პირველად 2013 წელს იხილა მკითხველმა, 2015 წელს თურქეთშიც გამოქვეყნდა, დიდი პოპულარობით სარგებლობს ლიტერატურულ სამყაროში და კრიტიკოსებმა მიიღეს როგორც ორჰან ფიქრეთოღლუს შემოქმედების ახალი ეტაპის დასაწყისი. რომანის მრავალხმიანობასა და კონსტრუქციულ ეფექტებს, რომელთა სტრუქტურა ემყარება პოსტმოდერნიზმის ტექსტურ ესთეტიკას, მკითხველი პოსტმოდერნისტულ ლაბირინთში შეჰყავს.

რომანის კითხვისას, მთელი ნაწარმოების მანძილზე ვაკვირდებით ბრძოლას ეშმაკსა და ოსტატს შორის. დედეს სახე ნაწარმოებში დედე გორგუდის პროტოტიპია და აგრძელებს ხელნაწერის ისტორიას, მათ შორის, ამ მარადიული ბრძოლის ადამიანური მნიშვნელობისა და მისი ეროვნული გამოძახილის შესაბამისად.

ორჰან ფიქრეთოღლუს რომანი „მკვდარი ტექსტი“ ეხება სამ წინამორბედ ტექსტს. ესენია: „ქითაბი-დედე გორგუდი“, ჰუსეინ ჯავიდის „იბლისი“ და მიხეილ ბულგაკოვის „ოსტატი და მარგარიტა“. მას განსაკუთრებით მნიშვნელოვანი ადგილი უჭირავს, როგორც პოსტმოდერნული რომანის ნათელ მაგალითს.

ასევე გამორჩეულია ორჰან ფიქრეთიღლუს, როგორც დრამატურგის, ადგილი ქვეყნის დამოუკიდებლობის პერიოდში. მისი პიესები – „TAS“,

„გამანადგურებლის სიკვდილი“, „მამაცთა ეპოსი“, „დანაკარგი“ და ა.შ. მრავალჯერ დაიდგა სცენაზე და როგორც მაცურებლის, ისე მკითხველის სიმპათიაც დაიმსახურა. პიესებში ყურადღებას იქცევს ზღაპრების ელემენტთა პოსტმოდერნისტულ ინტერპრეტაცია. პოსტმოდერნის ელემენტებთან ერთად, საყურადღებოა ორჰან ფიქრეთოღლუს შემოქმედებისათვის ნიშანდობლივი „მირზა ჯალილის სტილიც“. ამ ხაზს, ძირითადად, მისდევს პიესების აგების ტექნიკა და პერსონაჟთა მონოლოგების სიმბოლურ-ირონიული შეფერილობა.

აზერბაიჯანული პოსტმოდერნიზმის ერთ-ერთი მთავარი წარმომადგენელია ფაჰრი უღურლუ, რომელიც ცნობილია როგორც ჩვენი თანამედროვე პროზის ახალი და უნიკალური ტექსტების ავტორი.

მწერალმა თავისი შემოქმედების საწყის ეტაპზე მკითხველების ყურადღება პროზაში შემოტანილი სიახლეებით მიიპყრო. ამ პერიოდის ნამუშევრები აისახა წიგნებსა და ესეებში: „მევლანა ჯალალედინ რუმი და მისი“ მესნავი“ (2007), „მოთხრობები“ (2010). ფაჰრი უღურლუს შემდგომ ნაწერებში ქარბობს პოსტმოდერნიზმის ელემენტები. ფაჰრი უღურლუმ შექმნა პოსტმოდერნისტული ლიტერატურის აზერბაიჯანული ვერსიის საინტერესო მაგალითები ისეთი ელემენტების გამოყენებით, როგორებიცაა არქეტიპული მოტივები, დეკონსტრუქცია, დეკანონიზაცია, პოსტმოდერნიზმისთვის დამახასიათებელი ციტატები. მოთხრობების სერია, რომელსაც მან „ღვთის მთები“ უწოდა, აზერბაიჯანული პოსტმოდერნული პროზის ერთ-ერთი საინტერესო მოვლენაა.

აღსანიშნავია, რომ არქეტიპები, განსაკუთრებით აღმოსავლური არქეტიპული მოტივები, მნიშვნელოვან როლს ასრულებს აზერბაიჯანულ პოსტმოდერნისტულ ლიტერატურაში. ამ თვალსაზრისით, საინტერესოა ნიზამი განჯელის პერსონაჟები, რომელთა დეკონსტრუქციის ხილვა არაერთ პოსტმოდერნისტულ ტექსტშია შესაძლებელი. „ალექსანდრეს კანონში“ ალექსანდრეს დარდი, სინამდვილეში, მარტო დარჩენის შიშს უკავშირდება. ფაჰრი უღურლუს მოთხრობის ქვეტექსტში, რომელიც მდიდარია გნოსიზმით, ვხვდებით „ალექსანდრეს – სამართლიანი მმართველის“ სახეს, რომელიც ნიზამი განჯელის არქეტიპული სახეა ჩვენს ლიტერატურაში.

ფაჰრი უღურლუ ასევე აგრძელებს გამოჩენილი წინამორბედის გზას და ალექსანდრე აჰყავს დიდი გნოსტიკოსისა და სულიერი მმართველის სიმალლეზე. მწყემსის ასულის სახეც, ასევე, სუფიური გნოსიზმის სიმბოლოა. მოთხრობაში „ფარჰადის მიერ ხოსროვის მკვლელობა“ ასევე გვხვდება მმართველებისა და მხატვრების სახეები აღმოსავლური არქეტიპებით. მოთხრობაში ფარჰადი ღვთიური სიყვარულის მოგზაურია, ხოლო ხოსროვი – მოკვდავი სიყვარულის მოგზაური.

მოთხრობაში „ლეილის სიშლეგე“ ჩვენ ვხვდებით ცნობილი არქეტიპული სიუჟეტის განსხვავებულ ინტერპრეტაციას. ფაჰრი უღურლუ კლასიკურ სურათებს უფრო რეალისტური ფერებით წარმოადგენს, რაც საყოველთაოდ

ცნობილ სიუჟეტს პოსტმოდერნისტულად გვიშლის. ამასთან, თანამედროვე ცხოვრების ისტორიად წარმოდგენილ მოვლენათა ბოლოს სუფიურ-გნოსტიკური ელემენტების შენარჩუნება ზიანს არ აყენებს არქეტიპული გამოსახულების გადმოცემის მიზანს. ფაქრი უღურლუს მოთხრობაში „შეიხი სინანი“ ცნობილი არქეტიპული სიუჟეტი სხვა მიმართულებით მუშაობს. ადამიანური სიყვარულის ღვთიურ სიყვარულად გარდაქმნის პროცესი ასახულია სუფი შეიხის, სინანის მიერ თავისი ქართველი ასულის, თამარის სიყვარულის მაგალითზე.

მოთხრობა „წინასწარმეტყველი“ ეძღვნება ღვთაებრივ გზაზე მოგზაურსა და მაცნეს. მოთხრობა ერთ წინასწარმეტყველებად აერთიანებს წინასწარმეტყველების – ადამის, მოსეს, იოანეს, აბრაამია და მუამედის ისტორიებს და ასახავს ავტორის ფილოსოფიურ ხედვას ღვთის წარგზავნილის შესახებ. ამ თვალსაზრისით, საინტერესო მწერლურ ხერხად მიიჩნევა წინასწარმეტყველთა საკუთარ თავთან საუბარი და პროტესტი საკუთარი თავის მიმართ.

ამგვარად, სერიის თითოეული ისტორია განსხვავებულია თავისი სტრუქტურით, ტემპითა და თემატიკით. მიუხედავად ამისა, არცერთ მოთხრობას არა აქვს, სერიისგარეშე, უცხი ტექსტის ეფექტი.

ორჰან ფიქრეთოღლუსა და ფაჰრი უღურლუს შემოქმედება ხაზს უსვამს აზერბაიჯანული პოსტმოდერნისტული ლიტერატურის უნიკალურობას.