# METATEXTUAL

## AND INTERTEXTUAL RELATIONSHIPS IN KAMAL ABDULLA'S NOVEL "LAOKOON...LAOKOON..."

## RELACIONES METATEXTUALES E INTERTEXTUALES EN LA NOVELA DE KA-MAL ABDULLA "LAOKOON... LAOKOON..."

Zeynalova Dilbar Vakil [1*]
E-mail: dzeynalova@khazar.org
ORCID: https://orcid.org/0000-0002-4507-0745
Babasoy Ulvi Allahverdi [1]
E-mail: ulvi.babasoy@khazar.org
ORCID: https://orcid.org/0009-0004-9212-260X
[1] Khazar University, Baku, Azerbaijan.
* Author for correspondence

## ABSTRACT

The research of the metatextual and intertextual relations in Kamal Abdulla's novel Laokoon... Laokoon... or the "true" writing history of a novel is very important to understand his contribution to structural innovations in Azerbaijani and world literature. The novel overthrows the literary idols and taboos, opening new aesthetic forms. Nevertheless, the research related to the ways this work is metatextually related to his previous novel The Incomplete Manuscript has been conducted rather insignificantly so far. This is, consequently, a gap in research that calls for an analysis of how both works dialogue with each other and engage in the reappraisal of traditional literary assumptions. Such links are investigated hereinafter from the point of view of postmodernism, where multiple voices and layers of narration come into effect. Significant metatextual and intertextual links between the two novels were retrieved; Laokoon... Laokoon... infinite vocabulary plays with dichotomies such as the familiar and unfamiliar, the beautiful and ugly, warm and cold, bringing a dynamic and multifaceted sense into the narration. The findings underlined that the novel managed to go beyond the structures' linearity, thus being of great bearing upon the postmodern literature. Like Orhan Pamuk with his Museum of Innocence, Abdulla develops the borders of his literary opus through the intertextual cultural project -with the creation of the "infinite dictionary"- and cements his position in the global literary process and his role in the fathoming of textual relationship in contemporary literature.

Keywords: Kamal Abdulla, "Laokoon, Laokoon...or the "true" writing history of a novel", postmodernism, metatextuality, intertextuality.

## RESUMEN

La investigación de las relaciones metatextuales e intertextuales en la novela Laokoon... Laokoon... o la "verdadera" historia de la escritura de una novela de Kamal Abdulla es muy importante para comprender su contribución a las innovaciones estructurales en la literatura azerbaiyana y mundial. La novela derriba los ídolos y tabúes literarios, abriendo nuevas formas estéticas. Sin embargo, la investigación relacionada con las formas en que esta obra se relaciona metatextualmente con su novela anterior. El manuscrito incompleto se ha llevado a cabo de manera bastante insignificante hasta ahora. Se trata, en consecuencia, de una laguna en la investigación que exige un análisis de cómo ambas obras dialogan entre sí y se involucran en la reevaluación de los supuestos literarios tradicionales. Dichos vínculos se investigan a continuación desde el punto de vista del posmodernismo, donde entran en juego múltiples voces y capas de narración. Se recuperaron vínculos metatextuales e intertextuales significativos entre las dos novelas; el vocabulario infinito de Laokoon... Laokoon... juega con dicotomías como lo familiar y lo desconocido, lo bello y lo feo, lo cálido y lo frío, aportando un sentido dinámico y multifacético a la narración. Los resultados pusieron de relieve que la

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novela logró ir más allá de la linealidad de las estructuras, lo que la convirtió en una obra de gran importancia para la literatura posmoderna. Al igual que Orhan Pamuk con su Museo de la inocencia, Abdulla desarrolla los límites de su obra literaria a través del proyecto cultural intertextual -con la creación del "diccionario infinito"- y consolida su posición en el proceso literario global y su papel en la comprensión de las relaciones textuales en la literatura contemporánea.

Palabras clave: Kamal Abdulla, "Laokoon, Laokoon... o la "verdadera" historia de la escritura de una novela", posmodernismo, metatextualidad, intertextualidad.

## INTRODUCTION

Metatextuality and intertextuality are central concepts of literary theory, which deal with the relationship of texts both to each other and to themselves (Allen, 2022). Intertextuality is the investigation of how texts are informed by or refer to other texts. The concepts posit that no text exists on its own; instead, every text is a montage of quotes and references from earlier texts (Lamontagne, 1998). Thus, intertextuality may come in numerous forms such as:

Quotations: The use of a verbatim phrase from another work.

Allusions: A reference from other texts, often requiring some background to fully understand.

Parody: Imitation of a text with critical or humorous intention.

Adaptation: Changing a text into a different medium; for example, making a movie from a book.

Intertextuality signals the more general cultural and literary setup within which a text is generated, revealing the way literature has been cut from the relentless dialogues between works (Hempfer, 2024). On the other hand, metatextual typology represents the discourse where a text speaks about and itself. It presumes self-awareness of its form, genre, or writing self. For instance:

Self-referential comments: When the text realizes that it is fiction.

Genre play: A text that plays against or critiques its genre's conventions.

Narrative self-awareness: A narrator commenting on the most vital aspect of storytelling or the form of narrative itself.

Metatextuality encourages readers to engage in critical thinking regarding how such a text is constructed, which often precipitates a deeper understanding of its themes and frequently of the storytelling act itself. Both show complex relationships between texts and meaning molded through these intertextual and metatextual relations (Radu, 2022). Their study is crucial since through the examination of such phenomena, several layers of meaning could be unearthed that are otherwise invisible as well as to get insight into how themes, symbolism, and cultural commentary are hosted within texts. Additionally, metatextual and intertextual analyses facilitate more sophistication in the execution of literary criticism that is necessary for a deeper appreciation of works of literature regarding techniques, genre conventions, and wider socio-cultural influences (Shchukina, 2023). This would eventually allow us to comprehend the concepts well, sharpen our powers of analysis, and appreciate more the complexity and richness of literature as an art.

On the other hand, it is a recognized fact that Azerbaijani literature boasts a rich tapestry of cultural influences and artistic expressions, spanning centuries of creative output. The bright combination of traditional and modern works is set in the Azerbaijani literary landscape, reflecting the complexity and diversity of the nation's history and cultural heritage (Suleymanli, 2021). For example, the works of Nizami Ganjavi have been considered among the most brilliant of Islamic poetry since medieval times, and his epic "Khamsa" exposed very deep themes that echo across cultures and time. Moreover, the ashug tradition is an integral part of Azerbaijan's folk culture and has long served to preserve in lyrical form the oral traditions of its nation along with the music. It is a living, changing art that continues to thrive in modern-day Azerbaijan as an active part of its cultural heritage (Shukurova, 2022). There are writers, like Yunus Oguz, who took on the task of bringing life to Azerbaijan's history through fiction-writing gripping stories around some of the most important figures in the nation's history. Coming to contemporary literature in Azerbaijan, the country still churns out works that are provocative in thought and that tackle very modern issues. There are several examples of authors who talk about sensitive political matters with refined consideration of regional conflicts. For instance, mysterious Kurban Said's "Ali and Nino" has garnered international acclaim for the poignant way in which it reveals a love struggling to exist in the tumultuous cultural and political landscape of early 20th century Azerbaijan (Musayeva, 2021). Such a body would also reflect, within the realm of literature produced within the country, a wide array of voices tackling subjects such as national identity, social justice, and the evolving Azerbaijani experience within a globalizing world. It is a rich literature that encompasses both historical masterpieces and contemporary works, truly reflective

of the nation's unyielding cultural vitality to create literature touching on national and universal human experiences (Mustafaev, 2020).

Among modern Azerbaijan's literature and scholarship, Kamal Abdulla is one the most prominent figures, an embodiment of the nation's cultural heritage and current intellectual effort. With more than 30 books published so far, his enormous output is marked by astonishing versatility, equally fitted for fiction, linguistics, literary critique, and drama. What is particularly amazing in his works is the language so closely entwined with history and culture, which together provide multilayered narratives that buzz in the heads of readers at different levels. His magnum opus titled Das Unvollständige Manuskript (The Incomplete Manuscript) is a testimony to his literary genius and has gained wide recognition (Abdullayeva, 2021). Born in 1950, Abdulla is not only one of the most recognized writers but also an honored academic and public figure of Azerbaijan. His influence crosses national borders since the author have participated in international literary events where he has represented the writers, publishers, and translators of his homeland. This international reach is underlined also by the translation of his poems into several European languages, such as German, French, English, and Spanish, allowing for a greater appreciation of Azerbaijani literature (Mehtiyevna, 2023). Considering the above, the objective of this article is to examine the metatextual and intertextual connections between Kamal Abdulla's novels Laokoon... Laokoon... and The Incomplete Manuscript from a postmodern perspective, highlighting how these works interact and challenge traditional literary views.

## DEVELOPMENT

### Metatextual and intertextual relationship.

Postmodern aesthetics have found their way into Azerbaijani literature since the 2000s, ushering in a new approach and thought style in poetic works. This transformation is often realized through textual illusions that incorporate elements from historical narratives and mythical plots. As a result, traditional canons and taboos are disrupted, marking the commencement of a postmodern era within Azerbaijani literature. The problem of decanonization is as ancient as literary history, though the term itself is very young. The notion of de-canonization is mainly reflected in modernist and postmodernist literature. There have also existed tens of great writers historically who didn't follow the simplest and most necessary canons. This means that writers can be separated into two groups: those who follow the canons and those who don't follow them. Cervantes, Hugo, Stendhal, Charles

Dickens, and Gabriel Garcia Marquez follow the rules sensitively. Balzac, Joyce, Proust, Ferdinand Celine, and Julio Cortazar ruined the canon, but they have written marvelous works. "Most writers create their works by following the features, criteria, and stylistics of their time" (Llosa, 2012, p. 37). But another group of them doesn't recognize any criterion. In the postmodern epoch, canons are not only possible to be changed but also to be ignored. Decanonization is a type of postmodern literature too. In postmodern literature, canons are being destroyed, but sometimes they are being set up again. The transformation process is directed towards the scientific-philosophical, poetic-aesthetic understanding of nature. Destruction of the fetishes covers the period from daily occasions to great public-historical, socio-cultural history.

With his five novels "Incomplete Manuscript", "A Valley of Magicians", "No-one Left to Forget", "The Adventure of Secrets", and "Laokoon... Laokoon... or the 'true' writing history of a novel", Kamal Abdulla has created a khamsa. "Incomplete Manuscript" says "never make an idol for yourself" (Abdulla, 2004, p. 188). In addition to destroying taboos, it brings a different and new structural aesthetics to Azerbaijani literature. He starts the New Azerbaijan novel movement. "A Valley of Magicians" presents the idea of living with a sense of revenge in the unity of "new age" (new style, new fashion) style and fairy tale poetics (Abdulla, 2006, p. 224). The theoretical-methodological walks, contests, and text concepts in the work "Introduction to the Poetics of the Kitabi-Dede Korkut epic" are of practical importance in the novel "A Valley of Magicians" (Abdulla, 2017, p. 320). The thesis of the poetic energy of the text resonates with the novel "A Valley of Magicians". Kamal Abdulla is not satisfied with one world in his novel "No-one Left to Forget" (Abdulla, 2011, p. 527). In the novel "The Adventure of Secrets", archetypes and artifacts are revealed in a new style and appearance (Abdulla, 2019, p. 288). The novel "Laokoon... Laokoon... or the 'true' writing history of a novel" is an event of metatextual literature (Abdulla, 2022a, p. 170). The historical and mythological memory of the text world created by Kamal Abdulla - the five - is closed with the novel "Laokoon... Laokoon... or the 'true' writing history of a novel". The concept of the novel of the era, which Baudelaire called "hyperreality", becomes visible. Semantic contests in "Kitabi-Dede Korkut. Mytholinguistics" are a real and non-real version of familiar and unfamiliar vocabulary in the novel "Laokoon... Laokoon... or the 'true' writing history of a novel".

In the novel "Laokoon... Laokoon... or the 'true' writing history of a novel", the process called metatextuality or metaprovocation manifests itself in a very different format. The novel shows the "true" and alternative writing history

of the author's other novel, "Incomplete Manuscript". The concept of a text within a text, the "Kitabi-Dede Korkut" epic, and the semantic contests in the book "Kitabi-Dede Korkut. Mytholinguistics" create a metatextual and intertextual connection with Greek mythology and Homer's "Iliad". Metatextuality and intertextuality occur simultaneously. Therefore, in this article, the metatextual and intertextual relationship in the novel "Laokoon... Laokoon... or the 'true' writing history of a novel", along with the comparative analysis of the "Kitabi-Dede Korkut" epic, Greek mythology, and Homer's "Iliad", is presented as an alternative artistic text about the story of Troy. This fiction text was written by the authors of the article. At that time, the book "Greek Myths" by Robert Graves was also referred to as a scientific source (Derrida, 2010, p. 498).

Such a scientific and artistic approach is one of the new methods in world and Azerbaijani literary studies. Already in the 19th century, Friedrich Schlegel emphasized the necessity of including the process of writing the novel in the text. In the 20th century, Michel Butor noted that the process of writing a novel is more valuable than the novel itself (Aksoy, 2012, p. 17). In the novel, the instigator is not actually the first person per se, nor even an author in the direct literal sense of the word. For example, it is not correct to equate Robinson with Defoe and Marcel with Proust. The instigator is a product of imagination, but among a large number of fictional characters, he represents the author and is his persona. But we must not forget that he is also a representative of the reader, or rather, he is a point of view for evaluating and understanding a certain chain of events described by the author. In the postmodern era, metatextuality is applied to literary texts as a new and main trend. From this point of view, Kamal Abdulla's novels are post-structural. "Poststructuralism presents a different approach by discussing traditional issues that question our situation in the world" (Giddens, 2014, p. 13).

Metatextuality is a method used to construct one's own text and convey certain content; with this method, the author interprets the process of the work's formation. Turkish literary critic Berna Moran explains metatextuality in the context of Orhan Pamuk's novel "White Castle" (Descartes, 2013, pp. 15–20). The main source of the modern concept of metatextuality is M.M. Bakhtin's dialogue theory. The concept of "metatext" in linguistics began to be widely used after Wierzbicka's article "Metatext in the Text". Thus, the author's monologue text began to be considered "two-voiced": the text itself and the text related to its own, or the interpretation of its own text. Interestingly, there is no unequivocal approach to this concept among those engaged in the study of metatextuality. In our study,

metatextuality is presented as a category necessary to show the relationship between the author and the text he creates. This property (category) of the text mainly acts as a link that performs meaning-making and partially compositional functions. The main semantic components of metatextuality are the author himself and the metatext. In other words, metatext is a product that performs the main functions of metatextuality.

Metatext in a postmodern text practically differs from narration in classical works in that the focus is not on the event but on its course. Postmodernism is characterized by the interpretation of the process of artistic creation and life itself as creativity. In a broad sense, all postmodern works are metatexts. The metatext realized in the form of the author's commentary occupies a central place in the artistic structure of the postmodern text and creates a connection between the author and the reader as a carrier of artistic communication. The author acts as one of the semantic units that provides the most adequate interpretation of the work. The complexity of the concept of "author" is due to its ambiguity: the author as a real historical person and the author as a synthetic image (metaimage). Such an image of the author can be formed only based on the reader's careful approach to all elements of the dynamic and diversified system of artistic meanings of the text. The "merger" of these two meanings (author - real person and author - metaimage) in the postmodern work is possible because the conceptual expression of the postmodernist paradigm is "world text". The world created by the author and reality gradually "intertwine" regardless of him. This, in turn, is reflected at the language level of the work: it is reflected in the linguistic tools (lexis, syntactic constructions, stylistic variety) used by the developer - the real author and the author of the metatext.

At the level of content, several metatexts, in the constant intersection of text and metatext, (A) reveal the writing process: "Slowly and with quiet creative sadness I begin to produce this little work..." This is where the author interprets his interpretation (metatext addition to metatext). Thus, the instigator in the novel "Laokoon... Laokoon... or the 'true' writing history of a novel" is a real author, a concrete person who leads the reader from one metatext to another, directs him to an adequate interpretation, and as a result, sometimes "disappears" in his metatext. This person is essentially a reflection of R. Barthes' concept of the "death of the author" and the self-creating substance of the postmodern text.

The author's comments from the distant part of the entire novel in terms of composition. Using the terminology of Shaimiyev, who studies metatext and its types, it can be classified as a separative metatext. In this regard, the first

part of the work "Laokoon... Laokoon... or the 'true' writing history of a novel" is the paratext, where it is possible to distinguish another type of metatext addition - intrametatext. The metatext created by the author of the work is a means of the reader's struggle against the confusion arising in the process of understanding the essence of the postmodern text. Metatext contains important information for correct, adequate interpretation. It can be the author's explanation - interpretation, or the reader's reference to another source, which can help to reveal the author's intention: previous works of this author, works of other authors, or events reflecting social and historical reality. That is why Lyotard, who made a prediction about the literature of the time, was right: "In societies with information technologies, information can be considered as an alarm signal of the 'postmodern situation' in which the art and literature of the future will fall" (Girard, 2013, p. 11).

"This novel is about Troy, who believes Laocoon." Anyway, the novel is "Laokoon... Laokoon... or the 'true' writing history of a novel". Author Kamal Abdulla says so. Therefore, by presenting the real story, not the "real" one that happened to Laocoon, we can get acquainted with different versions of the artistic and historical reality behind Homer's "Iliad".

"The sun's yellow, purple, and reddish rays shone around Troy when the dew was scattered on the meadow of Gortis. The Trojan soldiers had long ago woken up and were exploring. The Greek military camp was shrouded in dust. However, the Trojan soldiers noticed that the Greeks had left behind a huge wooden horse in their camp. Hearing this, Priam climbed the walls of the castle with his sons and turned his eyes to the place where the soldiers pointed. Father and sons were amazed and confused. There was a deep silence around.

Astrologer Timoites broke the silence: "This is a gift, dedicated to Athena. Let us bring it and put it in the temple of the Goddess". Elder Kapis angrily responded to this unexpected proposal: "No, never! Athena has always supported the Greeks. Let's burn this horse right now. Let's also break the horse down to find out what's inside."

Priam said: "Timoites is right. We have to bring the horse here on wooden wheels. If the horse is inside Troy, no one can harm this sacred gift to Athena."

The ruler's order was carried out. They put the horse on wooden wheels and brought it to the front of the door. As the horse was tall, it didn't pass through the door of the castle. They destroyed some parts of the wall. After bringing the horse into the city, they rebuilt the wall. Fortuneteller Cassandra announced that there were soldiers inside the horse. Priest Laocoon also agreed with this suspicion of the young woman. Saying "Fools," Laocoon cried. "Even if a Greek brought a gift with him, he could never be trusted". Laocoon took aim at the horse with a spear in his hand. As soon as the spear touched the belly of the wooden horse, iron sounds rattled from within. The weapons of the Greek warriors touched each other but shouts and the surrounding noise drowned out this voice. Priam's supporters brought the horse to the city square of Troy."

The plot of the novel "Laokoon... Laokoon... or the 'true' writing history of a novel" is as follows: The hero of the novel, Vagif, is a scientist and writer. He investigates the epic of Azerbaijan, "Kitabi Dede Korkut". He has a lover named Firangiz. In the novel, Firangiz represents emotions and feelings. Vagif is a symbol of intellect and consciousness, while Firangiz is a symbol of feeling and emotion. While investigating the saga, Vagif sees the invisible, shining dark sides thanks to Firangiz. He writes a novel. This novel is Kamal Abdulla's novel "Incomplete Manuscript". Thus, Vagif is also the prototype of Kamal Abdulla. The novel "Laokoon... Laokoon... or the 'true' writing history of a novel" is a metatextual text. It is the process of writing the novel "Incomplete Manuscript". The author does not mention the novel "Incomplete Manuscript" directly. However, all the coordinates point to the novel "Incomplete Manuscript". There is even talk about the "Familiar and Stranger, Endless Dictionary" in the novel. This dictionary is a book published by the author in real life. That book contains the semantic contests in "Kitabi-Dede Korkut. Mytholinguistics" (Abdulla, 2022b, p. 256).

Within Azerbaijani literature, Kamal Abdulla stands out as a prominent figure in postmodern prose. To understand the novel "Laokoon, Laocoon... or the 'true' writing history of a novel", it is necessary to refer to the novel "Incomplete Manuscript". "Incomplete Manuscript" brings familiar truths closer and suddenly takes them so far that one has to spend time and thought to understand them. That is, there are people known to us from the "Kitabi-Dede Korkut" epic, and those characters live in our thoughts, mythical and archetypal memories. In this respect, they are very close to us. The far-reaching concept is the presentation of the epic's heroes in a new, unfamiliar format. The transformation of Ich Oguz into Dish Oguz and Dish Oguz into Ich Oguz confuses the reader at first glance. Chaos ensues in the reader's thinking. After all, people who are familiar with and idolized by everyone suddenly changed places or were presented with a new appearance.

For example, Anar's "Dede-Korkut" scenario does not create additional thoughts and emotions in anyone because Anar wrote a text based on existing epics, events, and characters. Kamal Abdulla forms a new, postmodern, literary fashion system. To find the how and why of this

difference, it is necessary to apply the theoretical features of Barthes's book "The Fashion System" about modern and postmodern writing and literature to the "Incomplete Manuscript". In fact, the structure of the novel allows for this. Fashion doesn't just mean new fashion. It is also a presentation of the old in a new way and style.

There is such a scene in the novel "Incomplete Manuscript": "The girl from the spring gave a lot of milk. Then she sighed and told me the following: 'Father Korkut, whose fault is it, are you interested? It was my fault. Yeah, don't look at me like that. It was my fault. The life of this ghaziya was long. Beyrek's confrontation with Bakil is not an empty task. Do you remember, Father Korkut, how Bekil squeezed me into the saddle of his horse and ran away?! Don't you remember? Maybe you don't know this. In the meantime, Beyrek was wandering around our house. He still had a lot of time to get married. Before the knot, Dish Oghuz went out to hunt for a girl. Beyrek saw me and begged me. Then Alp Rustam cut off his mouth from me" (Abdulla, 2004, p. 113).

Kamal Abdulla approaches the problems between Inner and Outer Oghuz from a different angle. He overturns rules and stereotypes. The door opens to an infinite number of possibilities. Kamal Abdulla gathers past and present, chaos and harmony, hate and love, idol and anti-idol under the same aesthetic umbrella. When describing polyphonic novels, Mikhail Bakhtin lists four main features that surprise the reader. "The structure, content, method, and word composition of the novel are the main" (Kundera, 2009, p. 9). If these four aspects are not harmonious, there can be no question of the existence of a polyphonic novel.

The "Incomplete Manuscript" performs decanonization. The content is fresh, not based on old stories. The methods are postmodern. As the best example of this, let's look at the ending of two parallel plots: "The sound of cries and crying filled the courtyard. Those who were heartbroken were mixed with those who were beating their chests. All the townspeople were already gathered here" (Abdulla, 2004, p. 269). The essence of this scene and the aesthetics of expression are polyphonic. The people of the country that lost the Shah are fighting each other. The life expressed in the text is the events that took place in the palace of the Safavids in the 16th century. At that time, in that mixed atmosphere, how true can the information transmitted to us be? The author's postmodern interpretation and ironic view of history reaches its peak in the last scene. What is the truth? Can the truth not be distorted while passing from century to century, language to language, and writing to writing? A small scene, an unfinished finale, must be completed by the reader. The speech of the researcher who found the manuscript

is also a possibility, an idea: "Here, at this sad point, the text about Shah Ismail breaks and ends for the last time" (Abdulla, 2004, p. 270).

Kamal Abdulla's novel "Laokoon...Laokoon...or the 'true' writing history of a novel" unites foreign meanings in space and time as a whole. The novel does not express a single meaning within itself. The author's use of "flickers" and "familiar and foreign, endless vocabulary" does not allow for a singular interpretation. However, the most foreign, that is, the most native and intimate meanings hidden in the familiar bright face of the competition, become clear to those who can read them. When that happens, parts of the novel become adjacent to each other or, let's say, communicate with each other. But let's not forget, outside the novel, they are strangers to each other. Even the novel's anti-heroes like Vagif and Firengiz, and also the inhabitants of the novel "There is no one to forget" - F.Q. and Afaq, Bahram and Gulsum - are strangers. However, there is also the fact that these heroes (anti-heroes) were born in some parallel time.

Three areas of culture and civilization - science, art, and life - are integrated into a single aesthetic category in "Laokoon, Laocoon... or the 'true' history of the writing of a novel" and in Kamal Abdulla's "Khamsa" (1. "Incomplete manuscript", 2. "Valley of Sorcerers", 3. "No-one Left to Forget", 4. "The Adventure of Secrets", 5. "Laokoon, Laocoon... or the 'true' history of the writing of a novel"). This integration creates a new phenomenon of aesthetics in "Azerbaijan in the potential of language" (Kamal Abdulla). Sometimes this phenomenon of integrity and new aesthetics can be flexible (soft) because it can be adapted to every place and time. As Lyotard said, literature is already an algorithmic language system, and we live in an epoch of culture. Kamal Abdulla's prose stands between the real and unreal, and even between mimesis and postmodern aesthetics with surreal landscapes. The "Shabeka" restaurant, Caspian Coast, and Firengiz-Vagif love to attract attention with realistic images. This reality suddenly changes place with the surreal interpretation and sensations of Firengiz. Illusion with reality creates a dialectical thought and impression in the reader.

In Azerbaijani literature, Kamal Abdulla's novels exhibit a fusion of aesthetic and structural elements. His novel "Incomplete Manuscript" introduces a novel literary structure that engages readers and immerses them in the literary world, a concept highly valued by Foucault (2013, p. 7). Foucault emphasizes the importance of literary games and enigmas, underlining that a game becomes truly engaging when the reader cannot anticipate its conclusion. In "Incomplete Manuscript," Kamal Abdulla skillfully incorporates elements such as the substitution of Shah Ismayil

with a duplicate and the mysteries from Dede Gorgud's narratives. Both narrative threads hold secrets, not only in terms of plot but also in their deeper meanings. Kamal Abdulla brings the aesthetics of concealed moments and undisclosed truths from our everyday lives to the forefront of the novel.

The use of Italo Calvino, Bertold Brecht, Borges, and Orkhan Pamuk their creative methods is a dialectical feature in Kamal Abdulla's carries like the two sides of the competition. The reader is unimaginable from reality and transitions to a world. The language of the novel changes abruptly and widely epic creates space. The text is at the peak of the potential of the sacred Korkut language. At this time, he acquires an ancient and epic level of poetic energy. Milan Kundera says that Kafka left literature without customs and borders (Ejevit, 2014, p. 75). Kamal Abdulla turns the iron wires on the borders into an illusion like a novel.

Shinings: archetypes and artifacts

Every writer should make at least one artistic discovery and show its new beauty. Competitions, as an aesthetic concept, were introduced by Kamal Abdulla. He posits that competitions have two facets: a bright side and a dark side. The darkness concealed behind the apparent brightness of competitions harbors a substantial reservoir of enlightening energy. Recognizing this duality is not a trivial matter, but Kamal Abdulla has keenly identified and acknowledged it.

Firengiz is suspicious of Vagif, and Vagif is suspicious of the world in which he exists. In fact, both are archetypes that have broken away from epic poetics. Kamal Abdulla draws a parallel between the doubting priest Laokoon and Vagif, and there is no doubt that he is satisfied: art and life do not complement each other. Perhaps they deny each other. But it is necessary to combine them in the shining of his texts.

Kamal Abdulla has a stable and dynamic relationship with his heroes. The fixed connection is the visible part of the competition. The dynamic side is clarity born from darkness. We cannot analyze the writer's relationship with his heroes because it has psycholinguistic and mytholinguistic manifestations. That is, it is an "open text" like a novel. Honestly speaking, we are interested in this relationship on the ideal level and the level of meaning. The writer experiences his soul and biography in this communication and spends them during the writing process, as archetypal heroes and events renew and repeat as artifacts. Although centuries have passed, the epic novel expresses the time interval and timelessness between the "same" characters and events as two sides of the competition. It's easy to talk

about Kamal Abdulla's current relationship with his heroes because it is possible to discuss a concrete relationship, communication, and personality.

Continuation of the story of Laokoon

Two Trojan soldiers froze while the townspeople quarreled among themselves. They were surprised to see the Greek Sinon brought to the city. In fact, Sinon was Odysseus' spy. He didn't sail with the Greeks for the sole reason of giving false information to the Trojans.

Sinon, in chains, told the Trojans about a Greek soldier named Palamedes, saying that Odysseus had tried to kill him because he knew the secret of his "murder". He said that the Greeks, tired of fighting, had given up the war months ago, although they had planned to continue the siege as the weather did not improve. The chained Sinon turned his face to the people and said incessantly:

"Odysseus made me the scapegoat for a bribe. However, suddenly the wind began to blow and everyone hurried to board the ships. Taking advantage of the confusion, I was eliminated."

Believing Sinon to be a prisoner of war seeking refuge in Troy, Priam ordered his release from the chains. Then he asked with a subtle and elegant expression, with cunning hidden behind it: "What is this horse? Why is it so big?"

Sinon asked for water. After drinking the water and pausing for a while, he answered Priam's question in one breath:

"It's so that you can't take it into Troy. Odysseus took such a measure so that you would despise this sacred gift, and that Athena should also destroy the city." Such logic satisfied Priam and the Trojans around him. However, one person did not accept this logic.

Laokoon cried out. He shouted so that mountains, stones, cities, and villages shook. Even the soldiers inside the wooden horse trembled with excitement. "It's a lie, it's all a lie," Laokoon was sputtering. "All these are the infamous deeds of Odysseus. I beg you, Priam, do not believe him. Let us sacrifice this horse to Poseidon. Then this wooden horse will turn to ashes. No harm will come to Troy. Poseidon will not allow it." The Trojans did not believe Laokoon.

But Kamal Abdulla says that this novel is about Troy believing in Laokoon. Where is Troy? If this Troy existed, in what directions would literature and even history turn? Should we believe Kamal Abdulla or Homer?

Symmetry of images

Vaqif is an epic hero, but Firengiz is a lyric. Vagif represents sarcasm, but Firengiz represents humor. Vagif is a self-portrait. Firengiz is a character lens. Vagif and Firengiz are an aesthetic phenomenon. Because one memory alone cannot be an aesthetic event. Aesthetics is integral, and the parallel system is completed thanks to the soul and body. When conflicting differences emerge among the heroes, an ethical event occurs.

The "Kitabi-Dede Korkut" saga, Chaldiran battle, Vagif-Firangiz line, polemics, manifestos about the "real" writing history of the novel, accusations, praises, gratitude, and acknowledgments are included in ethical categories. Kamal Abdulla's prose in 21st-century Azerbaijan has been one of the most controversial topics in literary studies.

The author's dissertations related to the "Kitabi-Dede Korkut" saga, monographs, articles, and essays are cognitive in nature for a potential hero in the literature of a period without need - postnormal times. In short, it is a literary event with cognitive or aesthetic dimensions. Kamal Abdulla wants to include his dissertation in another novel "No-one Left to Forget" and he comes up with the potential "open text" concept. If we take out any hero from classic novels, for example, "Madame Bovary", the whole structure of the novel falls apart. In the new novel aesthetics, which started with Kafka, even if we remove the main character (for example, K. from "The Castle"), nothing will change in the novel. Similarly, since "Laokoon...Laokoon... or the 'true' writing history of a novel" is a postmodern text, even if we take out the image of Firengiz or Vagif from the text, the novel will not lose anything from its existence and style.

In addition to all this, let's not forget that the author is someone writing the novel (which we assume is an "Incomplete Manuscript"). He both presents and in fact, does not present the "real" history. All the mysteries and secrets are in one simple quotation mark. The author put the word "real" in the title of his novel in quotation marks, thereby turning the novel into a novel, and those in it into phantoms. It is not known if it is real or not. This in itself is a new aesthetic.

Triangular desire

The beauty of Banuchichay and the transformation of Firengiz into a real reader of the text (epic) in another time, that is, in parallel time and space, is a first in the history of literature and the technology of meta-analysis. Firengiz can see light and dark sides. She is reading the text. For example, information about the men who love Banuchichak completely amazes Vagif. The cognitive perception process of the text is replaced by emotional intelligence. In fact, Vaqif is familiar with the text. Vaqif knows the text better. But Firengiz understands the text better. Here, the novel gives rise to a new method of analysis, and one cannot help but remember René Girard. Among Vaqif, Firengiz, and the epic, a "triangular desire" aesthetic emerges. According to Girard, desire is always and inevitably divided into three and therefore mediated by the third person. In various situations, the third person sometimes acts as a competitor, or as an example - standard. At the same time (in various forms of competition) it acts as a competitor (in a concrete case, as a reason for jealousy) and as an example. The alienation of the third person presupposes the impossibility of the existence (and division) of desire. The inevitability of competition within the triangle of desire presupposes the inevitability of competition in various forms (sometimes in the form of false generosity) and the impossibility of dreams and desires for the trinity. Triangular dream desire is always ambivalent (two-sided) and contradictory.

Speaking of René Girard, it is important to remember the triangular form of desire in the novel "Don Quixote". "Sancho Panza dreams of the 'island' he will have ever since he was with Don Quixote. Such dreams cannot come to the mind of an ordinary person like Sancho. They were indoctrinated by Don Quixote to Panza. This time the indoctrination is verbal rather than literary. But the difference is not important. New dreams create a new triangle, which includes Don Quixote, Sancho, and the legendary island. The effects of the triangle desire are the same in both" (Belsey, 2011, p. 25). In short, the triangle is similar to the members of a wish sentence. (The main members are the messenger and the message, the completeness or the influence of the designation that expands the connection between them). Gustave Flaubert's novel "Madame Bovary" also creates a "Triangular desire". The triangular desire created by Emma, Charles, and Rodolphe emerges from love and lack of love. Girard's thesis is justified. Emma is the subject, and her husband Charles is the object. However, lack of love changes the course of the desire angle between them. Emma tends toward Rodolphe. The famous "Bovarism" syndrome appears. The triangle is formed by the transition from "I" to "other". "The main feature of Flaubert's heroes is the absence of stable characters and individual lines of their own. Because they are nothing when they are alone, they can become 'something' because of an indoctrination they have absorbed" (Girard, 2013, p. 67).

Vagif affects Firengiz physically and intellectually. Firangiz gives Vagif insinuations full of emotional and metaphysical flashes. All cognitive approaches are reset. The elegance of the female body (and soul) is manifested as the

main aesthetic category of both the novel and the epic. But where does the author himself stand when the triangle of desire is formed and the thesis of me and the other in the literary text is first manifested in the novels of Kamal Abdulla? Between the biography of Kamal Abdulla and the novels "Incomplete Manuscript", "No-one Left to Forget" and "Laokoon...Laokoon...or the 'true' writing history of a novel" a "triangle of desire" is created, or rather, exists. And you should look for Kamal Abdulla here.

Final observations

The richness of the biography gives rise to what Umberto Eco called the empirical interlocutor, a divine interlocutor, and a true inhabitant of the alternative world of the text. The word "real" in the title of the "novel-like" work is related to the boundaries between the alternative textual world that is more real and the real world. These ideas lead to reading the novel as a world and the world as a novel. It coincides with Jacques Derrida's thesis that calls the world a text. Before the novel-like version was even printed, the manuscript of the text was discussed by experts representing different literary trends. Intertextuality, deconstruction, decanonization, poststructuralism, and metafiction were included in the analysis (Llosa, 2012, pp. 20–24). The novel has been treated more as a text of the postmodern era. However, the reality of the text, including quoted and unquoted versions of the word "real," was forgotten. This is the main point.

The perfection of the text in terms of expression and structure exceeds all isms. However, "Laokoon...Laokoon...or the 'true' writing history of a novel" includes other isms and aesthetic tendencies as well. It is a novel-like literary work of postnormal times. Metadevelopment is formed based on "reality". Novel-like comparisons represent different writing versions and obscurities of the text. The alternative reading process for the reader begins. Kamal Abdulla's writings are more elite literature cases. Therefore, all his texts naturally require an adequate readership. As Umberto Eco said, these novels should not be read on the beach. "Beach readable text" and "beach unreadable text". Dumas on one side, Joyce on the other. And in between... "black hole". And within this black hole, countless examples of spiritual wealth... Literature has found its place in this black hole, it seems, not otherwise" (Abdulla, 2016, pp. 19–20). The novel "Laokoon...Laokoon...or the 'true' writing history of a novel" first of all prepares a fertile polyphony of time, place, and hero for a structural reading. Text within the text, parallel world within the world, modern life, and the dialectic of the epic standing alongside the real images of the Caspian Sea and Baku are the constituent parts of this polyphony.

Novel-like also introduces a new novel structure. James Joyce, Franz Kafka, Alain Robbe-Grillet, Carlos Fuentes, William Gaddis, and Oguz Atay's structural and aesthetic revolution, the new novel cult, appears in Azerbaijani literature in the form of a novel. In addition to the structure, the adequate reader of the novel in the second reading process encounters a different text in terms of development, style, and language. The phonetic system, lexical units, and syntactic structure of the modern Azerbaijani language are revealed in parallel with the language of Dedem Korkut. The polyphonic and multi-layered nature of educational methods is reflected not only in linguistic units but also at the psycholinguistic level. The Vagif-Firangiz line and their speech are good examples of psycholinguistic criteria. This is the subject of a separate study.

As a result, why is Kamal Abdulla's novel-like text considered a text of the postnormal era, and why does the metatextual relationship in this novel appear in a different format? Many scientists and philosophers around the world already called the stage from 2005 to the present postnormal times or postnormal period. The concept of multiple futures and tenses is used more often because of the term postnormal times. This approach resonates with the uncertainty and parallelism in Kamal Abdulla's novels "A Valley of Magicians," "No-one Left to Forget," and "The Adventure of Secrets" and their time concepts. A novel of postnormal times and his art does not make a direct claim; it is called novel-like. Silvio Funtowicz and Jerome Ravetz explain the science and art of this period in the context of unexpectedness, uncertainty, hyperreality, incomplete control, and legal perspective. In Kamal Abdulla's novel "Laokoon...Laokoon...or the 'true' writing history of a novel," the structure of the text is no longer clear and messy, but rather open, interconnected, complex, and chaotic. It is no coincidence that the author works on the process of writing the novel "Incomplete Manuscript" with the method of meta-analysis in the novel. We also see the process of writing the novel "Laokoon...Laokoon...or the 'true' writing history of a novel".

In this period, the aesthetics of meaning and expression and outlook on life are sharply different from the postmodern era. For example:

"Classic: If I think, then I exist.

Modern: If I can advance, then I exist.

Postmodern: If I do shopping, then I exist.

Postnormal: If I share, then I exist" (Graves, 2014, p. 82).

Kamal Abdulla tries to show the reader of the era of hyperconsumption with "familiar and unfamiliar, endless vocabulary," that is, with flashes, the true intelligence of the

darkness hidden behind the light. This is provided that the reader can be an adequate reader of the text. Then, it is important to highlight the following points:

The truth in the novels of the postnormal period is not pluralistic as in postmodernism, but contradictory. In this regard, important points are:

The order and harmony of the world are multipolar.

"Technology human-machine synthesis, DNA repair, regulated by drones and cyborgs".

Novel-like Willow Wilson's novel "The Invisible Alif" also beautifies the uncertain with a new artistic word. This is an ethical and aesthetic category of postnormal science and art.

We all know that Laokoon, the cursed priest of Troy, was not believed. The fate of Laokoon and his boys was tragic. Troy's too. But what would happen if Troy believed Laokoon?! Kamal Abdulla brought us from the shores of the Caspian Sea, from the now-defunct "Shabeka" restaurant, from the corners of the ancient saga, from those who loved out of jealousy and the love of the jealous, from light and darkness, searching for the answer to this question through the mysterious dialogue...

## CONCLUSIONS

Kamal Abdulla's novel "Laokoon... Laokoon... or the 'True' Writing Story of a Novel" represents a critical development in Azerbaijani and world literature with a new, specific structural aesthetic. The intertextual and metatextual relationships are clearly constructed between this novel and his previous work "Incomplete Manuscript", both bearing the features of postmodernism such as multiplicity of narrative voices and layers. The "infinite vocabulary of the familiar and the unfamiliar" used in this novel creates a peculiar metatextual journey wherein words jump between their light and dark, beautiful and ugly, cold and warm aspects, giving rise to multiple meanings. The fact that Abdulla published the "Infinite Dictionary Familiar or Unfamiliar" after the novel reinforces this metatextual connection and immediately brings to mind similar strategies in world literature, such as Orhan Pamuk's creation of the museum for his novel "The Museum of Innocence". This position challenges the epic narrative presented by Abdulla as unanimous and unified, a postmodern approach in which he questions dubious literary idols and taboos. Thus, the study of the relations of metatext and intertext in Abdulla's work reveals the structure and richness of Azerbaijani postmodern literature and places it within a global literary context. This novel proves that the postmodern criteria can find its application and modification in Azerbaijani literature for international literary dialogue.

The present work thus opens new avenues for research in contemporary Azerbaijani literature, above all concerning innovative narration techniques and complex intertextual relations.

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