

THE NOVEL OF “THE ADVENTURE OF THE MYSTERIES”: THE PROBLEM OF CHARACTER IN POSTMODERN LABYRINTH, TIME AND SUBJECT**Ismayilova Nargiz Rafail**

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Abstract. In Kamal Abdulla's work “The Adventure of Mysteries”, the plot develops on two parallel lines. While reading the work, the future seems hazy against the backdrop of the present and the past. It is impossible to predict the end of the work in particular. This can be considered the success of the author. The novel has reflected the features of postmodernism. The novel is characterized by a richness of intertwined plots, themes, meta-submission, device [fiction] typical of postmodern prose technique. The introduction and progress of the work takes the reader to the place which is a unrecognizable unknown for him but at the same time its native for him very well. Parts of the novel, divided into chapter techniques, force the reader to distinguish mystical repetitions from the artistic circulation of reality. This makes people think directly. Intertextual communication and the variety of fiction, intelligence, and informativeness determine the perspective of the exemplary reader.

As is well known, “postmodern novels, which often use intertextual communication and superstructure techniques, focus on expression rather than on the subject, and benefit from history by combining fiction with historical facts, are able to attract attention with their extraordinary foreign fiction.

Keywords: Kamal Abdulla, “The Adventure of Mysteries”, postmodernism, parallelism, labyrinth, comparison, novel.

Introduction:

In Kamal Abdulla's work “The Adventure of Mysteries”, the plot develops on two parallel lines. While reading the work, the future seems hazy against the backdrop of the present and the past. Specifically, it is not possible to predict the end of the work. And this can be considered the author's success. The novel reflected the features of postmodernism. The novel is distinguished by the richness of the interweaving of plots, themes, meta-analysis, reception [fantasy] characteristic of postmodern prose technique.

The introduction and progress of the work takes the reader to the place which is a unrecognizable unknown for him but at the same time its native for him very well. Parts of the novel, divided by the technique of chapters, force the reader to distinguish and differentiate mystical repetitions from the artistic circulation of reality. This directly prompts a person to think. Inter-text connection and science fiction variety, intellectuality, informativeness determine the perspective of perception of the exemplary reader.

As it is known, “the postmodern novel, in which intertextual connection and superstructure techniques are often used, which, unlike modern novels, focuses on the expression itself rather than on the subject, and which benefits from history by intertwining historical facts and fiction, manages to attract attention with its unusual foreign fiction.

Narrative, space and time structures in the postmodern novel show interesting differences compared to the modern novel. The author of the postmodern novel; while confusing the reader with the technique of plural narration, it leaves the reader alone in an unfamiliar world with the variability

of the structure of “hyper space” and the structure of different time periods given in one place” (Özot 2012, 1) .

“Hasan Teacher, who lived happily in such a corner where time and space intersect, was quite satisfied with his life. Everything here was to his heart's content. He was finally able to find the solitude he dreamed of and the loneliness he felt in his heart at this intersection. He himself did not know about one issue. He did not know that at this intersection, his name is Haji Mir Hasan agha Sayyah. Because his name was long and the expression of Hasan Teacher in real life sounded incomprehensible to the people around him in that ancient corner, everyone called him Sayyah. Just Sayyah. In his treatises, which earned him great respect throughout the East, he usually used his full name, Haji Mir Hasan agha Sayyah” (Abdulla, 2019, 10).

In the novel, simple everyday life stands in contrast with intellectuality. They develop without harming each other in a strange parallelism. It multiplies, grows as it grows. And finally form unity.

Two different times are realized in the same place. In the postmodern labyrinth, the problem of image, time and subject follow each other, chase, lose and finally complete each other.

Metafiction is the “main fictional tendency of literature, which was tried to be gathered under one roof with the definition of postmodern after the sixties. It is the product of an understanding that sees literature as a game; It reflects a pluralistic and simultaneous concept of reality, where contradictions of subject-object, inner world-real life, fiction-reality are intermingled or experienced at the same time” (Öner, 2017, 9) .

In the work, the concept of [fiction]-reality forms a unity. They mix with each other. Rarely leave and show themselves. It draws the reader into the text and keeps it reader-centered. Thus, the principles of postmodernism are skillfully applied to the text.

It should be noted that “time, especially in literary texts with a fantastic structure, can be a part of concrete and abstract perception as parts of calendar time such as hour, month, year, day. The seasons can also be a complementary element of the romantic atmosphere desired to be given in the subtext, as can be a piece of reality that shows the objectivity of the fantastic structure. For this reason, seasons can sometimes be indicative of the passage of time in a cosmic sense, of the change of life in the novel, showing the details of the fiction's time or complementing the real atmosphere. Sometimes it can also be seen as a decoration that complements the romantic atmosphere of the novel, the psychological states of the characters” (Öner, 2017, 10).

Myphology labrinths and parallel worlds

“In Kamal Abdulla, the sequence of seasons is skillfully broken. The continuation of “Autumn” can be “Summer”, the continuation of “Winter” can be “Autumn”. Or vice versa. And these “continuations” can continue not once, but to infinity. This is one of the factors that show that the author's novel thinking is boundless and infinite” (Qaraxanoğlu, 2019, 12-13).

In our opinion, the postmodern novel, in which biographical information is skillfully sprinkled, is woven from the skillful unity of the inner [spiritual, mental] world and real life.

“Teacher Hasan's office consisted of a large and bright room. There were glass and non-glass bookcases full of books, magazines and notebooks on four sides, and bookcases hung on the walls. A map of European and Asian countries from the Middle Ages was painted on one wall [Hasan teacher's desk stood against this wall]” (Abdulla, 2019, 26).

In the description of Hasan Teacher's office, it seems that the map of European and Asian countries of the Middle Ages contains the modern world and the Middle Ages at the same time.

The fullness of the images creates the feeling that the cabinet in the work is an environment that the writer knows very well and breathes every day. Everyone who reads the novel is looking for Kamal Abdulla in the work.

Isa Habibbeyli writes about the novel with biographical information: In the novel “The adventure of mysteries”, Kamal Abdulla states that Haji Mir Hasan agha Sayyah is himself, and he took the guise of an “artistic image” from the face of Sayyah, whom he described in his works up until now, especially in the novel “Valley of wizards”. In my opinion, the researchers of Kamal Abdulla will have to reassess the issues by paying attention to this aspect of the issue when studying his work (Habibbayli, 2020, 6).

The writer emphasizes in an interview: “All writings are actually different characters, prototypes. I am Basat, Tepegöz... I am Dede Korkut, and Shir Shamseddin... Sometimes I was criticized that Kamal Abdulla's shepherd character speaks like a scientist. In the novel “There is no one to forget”, Bahram talks about distant galaxies and parallel worlds. Yes, it is. Because that's me too” (Natiq, 2020, 1).

Discussion:

One of the main criteria of the postmodern novel, which has entered literary criticism in recent years and is referred to as a new term, is references, signs to the past.

It is clear from the sources that the concept of intertextuality was brought to science by Mikhail Bakhtin. Intertextual relations, in its most general definition, are based on the law of the relationship of a text with the texts written before it. Intertextuality is extremely important as one of the methods of analyzing the text of postmodernism.

In this context, tradition and postmodern cosmopolitanism draw a parallel development trajectory in the work. The mystery of the woodcutter Ahmad, Tepegöz, Banuchichek and Beyrek calls on the reader to comprehend the deep layers of tradition. In the postmodern novel, folklore samples adopted by the people are given a place, or they are deconstructed and placed in the text.

“According to the concept of intertextuality, each text is constructed as a mosaic of meanings, and each text is a transformation of another text.

In the parts written based on the motifs of “Book of Dede Korkut” in the novel “The Adventure of Mysteries” by Kamal Abdulla, a postmodern perspective on the epic is exhibited.

Academician Isa Habibbeyli notes: “Book of Dede Korkut” motifs in the novel “The Adventure of Mysteries” are a creatively developed novel variant of the scientific ideas discussed in the monographs “The Secret Dede Korkut” or “Introduction to the poetics of Book of Dede Korkut”. In the “battle” between Beyrek and Banuchichek, the idea of Banuchichek winning, not Basat, as in the epic, or that, unlike the epic, Tepegöz “came from the Greek islands” and that he was a being with certain human qualities are among the issues that occupied Kamal Abdulla for many years. Speaking about these issues in the novel “The adventure of mysteries”, he showed that his version has certain vital foundations, tried to further popularize the point or idea he put forward” (Habibbayli, 2020, 6).

“The Tepegöz people came to the Oguz land from far away lands. Their genealogy went back to the distant Greek islands” (Abdulla, 2019, 99).

Indeed, such motives have been in the attention of literary scholars.

In ancient sources, there is enough information about the cultural influence of the East on the West: “In ancient Greek mythology, the origin of some Greek tribes and famous lineages is connected with the ancient East. A number of epic motifs in Greek literature are also related to the East. From this point of view, the story about Cyclops-Polyphemus in “Odyssey” is interesting. Tales of one-eyed [Tepegöz] giant beings are plots in the oral literature of the peoples of the world, especially the ancient Turks” (Nağıyev, 2004, 3-4).

We also find considerations related to such plots in the dissertation “Regional features of Azerbaijani folklore” [based on the materials of Nakhchivan folklore] by PhD in philology, associate professor Rafiq Babayev: “The Kyrgyz” call the “one-eyed giant” Malgun, that is, Malun, and the Gagauz call it Denegöz. Greek, Indian and other sources have interesting information about him. The attitude towards Tepegöz in Azerbaijani folklore is more interesting” (Babayev, 2008, 46).

“According to the German orientalist Friedrich von Dietz, who first studied the “Book of Dede Korkut”, which its roots go back to the original mythological worldview, some mythological plots here, for example, the Tepegöz plot, inspired the creation of many similar plots [Cyclops] in ancient Greece” (Araslı. Dəmirçizadə. Təhmasib 1957, 2).

Indeed, texts from epic, myth and tradition, folklore are transformed in Kamal Abdulla's pen. The emerging texts prompt us to revisit and refer to the existing, original text. It does not reckon with current trends, which is one of a kind. Creates its own theoretical-aesthetic, artistic and logical principles.

Just as, according to Rosenau, postmodernism challenges all global, all-embracing worldviews, be they political, religious, or social in nature.

Equates Marxism, Christianity, Fascism, Stalinism, liberal democracy, secular humanism, feminism, Islam, and modern science, and he dismisses all of these questions by saying that they are

centrist, extreme and totalitarian explanations that provide predetermined answers and suggests that Enlightenment or pre-Enlightenment ideals such as freedom, equality, justice, evolution, rationalism, which claim to completely interpret and guide life, are all meta-explanations and have lost all validity. In this sense, Lyotard says, “let's start a battle against totality, let's bear witness to what cannot be presented, let's make differences effective.”

A postmodern novel that takes advantage of history and tradition creates a new device, a fantastic world that does not add truth to the existing reality, shapes the point of view, exposes the invisible face of the medal to the light of day, and confuses the reader's mind. Leaves at the crossroads. And the author turns away from the reader, laughing. The reader is left alone with the text in a postmodern labyrinth.

Kamal Abdulla's work is a successful experiment and achievement in this context. It should be noted that, indeed, “each text does not actually exist on its own, but is contained in other codes and texts” (Kərimova. Qəhrəmanova, 2015, 208).

In simpler terms, intertextuality means that the text, the reading of the text, is a system that believes there are other texts and other readings, not a system that believes everything is independent and contained in the text itself. And in fact, each text exists in relation to other texts.

In this regard, the author has built a multiplot in a single line. This plot is divided and divided. It continues non-stop. And it seems as if this plot has no beginning or end. This plot is the labyrinth itself. This labyrinth is circular. It's a dead end street. Even the cycles of the seasons are circular. Kamal Abdulla, who created intellectual texts like Umberto Eco and knew history, folklore, and language well, his legacy includes amazing scientific experiments and scientific-artistic intellectuality.

As is known, the concept of “intellectual” first entered the political literature at the end of the 19th century in France with the article “I blame” written by Emile Zola after the Dreyfus incident. At that time, Zola was the first writer to rebel against the accusation of espionage by the Jewish French officer Alfred Dreyfus.

Then many writers and scientists also signed information supporting Dreyfus. The right-wing press criticized this information, calling it “intellectual knowledge” (Timur, 2012, 236). This perception, initially presented in a negative tone, was later based on a respected framework. And later, in postmodernism, the form of intellectuality changed. And postmodern intellectuals appeared. The intellectuality of modernism and the intellectuality of postmodernism are different. Postmodern intellectual attacks against Enlightenment and modernism have been on the rise since the middle of the 20th century (Stephen, 2019, 222), and has given intellectuality a new dimension.

As we mentioned above, the texts created by Eco, who gave the most important examples of postmodernism to world literature, are interesting in terms of intertextuality.

“Intertextuality stands out as one of the most difficult terms of definition and meaning. Intertextuality, which is generally explained as the inclusion of text fragments from the field of literature and other fields in order to create a whole structure, appears as a method whose framework and boundaries have not been fully revealed.

“The concept was first coined in 1965 by the French writer Julia Kristeva” (Kristeva, 1972, 89).

Gérard Genette, one of the leading representatives of French writing science and interpretation, in his work *Palimpsests* [Palimpsests] examines the topic of “intertextuality” under the title of “transtextuality” and places the concept of “hypertextuality” at the center of this research (Allen, 2000, 145).

Thus, intertextuality emerges as the main component of postmodern works.

The concept of quest, seen in many postmodern texts, is popular as events develop around a quest sequence and the reader tries to be a part of it. In Kamal Abdulla's work “Unfinished Manuscript” we become part of the same motifs. In the novel “Unfinished manuscript”, the events occur against the background of the investigation established by Bayandir khan. An inquiry is also conducted in this investigation. The culprit is wanted. In both works, the one who conducts the investigation actually understands the issue, knows its core very well, but the purpose of this search is to go deep, sometimes going in search of this evidence confuses his brain. In both works, the real culprit is perfectly hidden from the reader. The reader also joins the author in looking for the culprit. In both works, the author is a researcher of the true nature of the history he retextualizes. Both Eco and Kamal Abdulla know the original text well.

In both works, the reader is repeatedly reminded that the work is from some manuscript.

In particular, refocusing on the past theme, metafiction, double coding, pastiche, labyrinth effect, open text [as the reader's insistence into the text N.I.] issues occupy a large place in K.Abdulla's work.

“The adventure of mysteries” uses pastiche and parody. Sometimes, while reading the work, you think that you are in the “Valley of wizards”. For example: “From the opposite side of the invisible hill [on the other side of the road] a valley was opened. It stretched like a valley. The valley had magic. There were people living in the valley. These were magicians. They lived in caves [cells] scattered here and there along the valley. The name of the valley was spread around. Valley of the wizards” (Abdulla, 2019, 123).

There are two types of approaches in postmodernist explanation: The first is the “selective/elitist” bias, which includes texts written for a selective reader. The second is the “populist” trend that appeals to the “ordinary” reader. As an author of intellectual texts, it is important to be literate to understand the style of Kamal Abdulla, to penetrate the depth of the text.

Sarraf Balakhan notes that, as in the previous novels of Kamal Abdulla in terms of time, everyone becomes a victim of their own secret in this novel:

- The woodcutter is attracted by the secret he reveals and melts inside him, the disclosure of the secret of the woodcutter's wife ends the life of his soul in the human body.

- The pain of strangeness, which he kept in his heart, which he did not confess to anyone, and which he writhed in pain every day, waiting for the homeland and also the fact that the servants know the secret of the fact that his father Poseidon's one eye is made of flesh makes Tepegöz a victim, etc. (Balaxan Serraf., 2016, 21).

In many works of art, the attention is drawn to some secret, which, as it were, hides one aspect of the hero, the character, the most valuable thing for him. Sometimes this mystery is not imposed on the character, but on some object and detail, depending on the period and type of narration, the author either pays attention to the disclosure of it or assigns it to the reader, in the second case, this mystery spins like a carousel in the entire space of the work [or creates such an effect], touches on a number of details and motifs of the literary text, under some prose it is known that the wounds are lacerated into scabs, that is, they are exposed. In the first case, thanks to the functionality of the literary text, the named mystery becomes the core of the narrative.

The manuscript, treatise, mystery text theme we see in most intellectual postmodern novels is here too: “This is how Haji Mir Hasan agha Sayyah wrote the beginning of the treatise he had just started writing and put the pen on the table in front of him. For a long time, he was busy watching this writing from the outside. He tilted his head a little to the right and looked a little to the left” (Abdulla, 2019, 21).

Or: “Almighty God inspired my heart and I was motivated to write this treatise. Until now, when talking about the adventure of mysteries, they thought about how a secret belonging to a person started and how it existed. Because mystery is born, lives and disappears like a person. But while this is the case, the spirit of the mystery, like in person, must once and for all cut off its connection with the body after death. However, the spirit of the mystery lives on even after death. And if so, what kind of adventure does the spirit of the mystery take after the death of the mystery?” (Abdulla, 2019, 21)?!

I would like to note that the phrase “Almighty God inspired my heart” is found in religious texts as well as in a phrase typical of great Sufi masters.

There is such a passage in the work “Al-Favatih-ul-Ilahiyya-Val-Mafatih-ul-Geybiyya” [“the key to the unseen and the divine conquest that reveals the words and wisdom of the Quran”], which is a scientific-theoretical interpretation of the “Quran” written by Nematullah Nakhchivani without resorting to other interpretations:

“I swear by Allah Almighty that this poor and insignificant brother of yours is not one of the false sofis who refer to a number of summaries and documents while writing this work, and make mistakes when talking about the Creator and the created. Whatever is in the work, all of them are valuable explanations given and brought out by Allah Almighty. This work explains the words of the Quran” (İsmayılova, 2018, 3).

The adventure of mysteries” myth and reality

In “The adventure of mysteries”, myth and reality collide, you cannot determine which is a myth and which is reality, even at one point the reader seems to have lost his memory. The disappearance of this memory is also the return of memory, since, as the writer said, there is also a plane in the disorder itself.

Salida Sharifova, doctor of philological sciences, writes: “Although mythologeme is taken as the main detail in the works of postmodernists as the poetic basis of postmodernism, which refers to a number of characteristic features, only the detail is a link of the postmodern aesthetic system that points to the loss of reality as a set of directional elements that form a myth-simulacrum that stimulates the transformation of mythological thinking. Stimulating the transformation of mythological thinking, the myth-simulacrum fades old myths. The old myths are replaced by modern versions” (Şarifova, 2015, 54).

“A parrot scarecrow was hidden between the bookcases, as if on purpose. Not everyone could see him. The scarecrow looked so much like its original that some [new cabinet entrants] at first believed it was really alive. There was even such a rumor that [again, among those who just entered the office] Hasan Teacher before his strange illness [perhaps after he got sick] talked to this decorated scarecrow as if he were talking to a live bird. Supposedly, Teacher Hasan was asking, and Parrot was answering him” (Abdulla, 2019, 26).

If we pay attention to issues such as the parrot in Mayan mythology, Mussolini parrot, Flaubert parrot, and the parrot in “Tutiname”, we will see that not only in the East, but also in the West, there is an image of the parrot, which people have trouble with in their lives and creativity, and which later became mythic.

“Under the soul-cleansing sound of the autumn rain, Haji Mir Hasan agha Sayyah gradually lost consciousness and began to doze off. He did not know when he fell asleep. In his dream, he saw a colorful parrot” (Abdulla, 2019, 97).

Winnicott's assessment is the answer to the question “why do people play?”. The game is played and important because it provides the opportunity to be someone else, to take on another consciousness. Forrester also sees the game as a stop where one can breathe against the chaos of the world, as it is a way to delay time in an autonomous space, to escape from the mundane, from contradictions (Forrester, 1999, 100).

Conclusion

Kamal Abdulla creates many such stops in his novel “The adventure of mysteries”. And the images created in the work are shrouded in different secrets. Real life, medieval folklore, fiction, magic form a unity with each other.

Postmoderns have already lost reality in the previous sense and turned reality into a game because they perceive it as a game and a game as reality. When reading the novel, reality is lost in the intersection of illusions and mirages. Space and time are mixed.

There is also a strong bond between folklore and magical realism. For example, Srikanth, in his article in the field of magical realism, emphasizes that the use of elements of folk literature and legends is one of the important features of magical realism” (Blanchot, 2000, 133).

In magical realism, events are described as ordinary. Events without a reason are listed. When there is no reason, unusual events occur: an example of this is the letters that appeared in the room of Hasan Teacher: “He took a sheet of paper over the pile of paper., began to carefully consider. Before his eyes, inscriptions in Arabic letters appeared”.

The novel contains the main features of postmodernism. The text, diversified by the parallels of tradition and postmodernism, is extremely important from the point of view of the development and maturation of the postmodern Azerbaijani novel.

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