INTERTEXTUAL ANALYSIS OF DARIGHA MULLA OMER'S NOVEL AND OEDIPUS PLAY

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ABSTRAK

Penelitian ini bertujuan untuk menganalisis kiasan intertekstual dalam kumpulan Darigha karya Mulla Omar dan Oedipus. Dalam penulisan artikel ilmiah ini, penulis telah mempertimbangkan metode melakukan penelitian kepustakaan (studi sastra) untuk menyelidiki analisis intertekstual Darigha Mulla Omer dan lakon Oedipus. Kritik intertekstual menganalisis dan mengkaji hubungan teks-teks, dan mengingat ciri-ciri novel postmodern, analisis intertekstual terhadap teks-teks tersebut tampaknya perlu dilakukan. Berdasarkan metode deskriptif-analitik dan teori intertekstualitas khususnya logika dialog, penelitian ini menganalisis referensi intertekstual novel "Darigha Molla Omar" dengan lakon Oedipus dalam Legenda Thebes. Dalam penelitian ini, penulis telah menggunakan berbagai dokumen yang berkaitan dengan penyelesaian masalah, melalui pengumpulan, evaluasi, penggabungan, analisis, dan kritik konten secara internal dan eksternal dari berbagai sumber. Hasilnya, novel Darigha Mulla Omar, meskipun narasinya gagal dan mitosnya monoton, menggambarkan hubungan manusia yang terus-menerus dengan gagasan seperti kematian dan kehidupan, perang, epidemi, takdir, dan takdir. Hal ini mempengaruhi jenis pembacaan, pemahaman, dan penerimaan cerita Oedipus dalam legenda Theban. Lebih lanjut, pembacaan simbolik matriks novel menunjukkan adanya percampuran sumber dan sumber mitos yang berbeda dalam kisah Oedipus. Selain itu, dari rangkaian makna tersirat semantik, dan polifoni dalam novel tersebut, diperoleh penafsiran dan pembacaan yang berbeda terhadap kisah Raja Oedipus dalam legenda Thebes.

Kata Kunci: Intertekstualitas, Analisis, Darigha Molla Omer, Oedipus Complex, Cerita Postmodern.

ABSTRACT

The aim of this research is to analyze the intertextual allusions in the Darigha collection of Mulla Omar and Oedipus. In writing this scientific article, the author has considered a method of conducting library research (literary studies) to investigate the intertextual analysis of Darigha Mulla Omer and the play of Oedipus. Intertextual

criticism analyzes and examines the relationships of texts, and considering the characteristics of postmodern novels, intertextual analysis of these texts seems necessary. Based on the descriptive-analytical method and intertextuality theories, especially dialogue logic, this study has analyzed the intertextual references of the novel "Darigha Molla Omar" with the play Oedipus in the Legend of Thebes. In this research, the author has used various documents that are related to solving problems, through collecting, evaluating, combining, analyzing, and criticizing the content internally and externally from various sources. As a result, Darigha Mulla Omar's novel, despite the narrative's failure and the myth's monotony, depicts man's constant relationship with notions like death and life, war, epidemic, destiny, and fate. It influences the type of reading, comprehension, and reception of the story of Oedipus in the Theban legend. Furthermore, the symbolic reading of the novel's matrix indicates the mix of sources and sources of different myths in the story of Oedipus. Also, from the series of implied meanings semantics, and polyphony in the novel, different interpretations, and readings of the story of Oedipus King in the Theban legend are obtained.

Keywords: *Intertextuality, Analysis, Darigha Molla Omer, Oedipus Complex, Postmodern Story.*

A.   INTRODUCTION

In general, Bakhtin divides fiction into three periods: classical, modern, and postmodern. The feature of the first course is maintaining coherence and causation in the text. The modern period witnessed the emergence of word complexity and ambiguity, and the post-modern period, with its attitude towards the early appearance of the novel, considered a loss of meaning. People like David Lodge, Barry Lewis, Ehab Hassan are postmodern theorists (Kelley, et al., 1986a). David Lodge considers unpredictability, lack of rules, excesses, short connections, and displacements as characteristics of postmodern fictional literature. Barry Lewis also introduces temporal disorganization of events, adaptation, disintegration, incoherent thought associations, paranoia, and a vicious circle (Kuleli, 2014a).

Linda Hutchen, a Canadian critic, says that postmodern features are introduced Therefore, such novels have an intertextual dimension. Readers of postmodern novels should have at their side biographies, types of geographical culture, dictionaries of special names and encyclopedias of works of writers and poets, so that whenever he mentions books, poetry, regions, a character, or an event can read it, don't let the author give him distorted information. This postmodern practice is a step enlightening to engage the reader

is not just for fun, and in this sense, postmodern works lend themselves well to analysis and are considered intertextual reading (Kuleli, 2014b). In this article, we try to analyse Darigha Mulla Omar Muhammad Asif Sultanzadah's novel from the perspective of intertextual criticism and especially the logic of Bakhtin's dialogue. For that, before analysing the novel, it is necessary to see Let's look at the opinions of the critics of intertextuality.

Oedipus is placed as a mythological text, the subtext or pretext of many modern and postmodern novels. One of these texts is the novel Darigha Mulla Omar, in which the story of Oedipus Raja in the Theban legend is recreated and re-read. The flowing flow of thoughts, returning to the past and criticizing it, the presence of historical figures, intertextuality, engaging the reader with the text, emphasizing the infinity of meaning and uncertainty are the characteristics of the postmodern novel. Mohammad Asif Sultanzadah is one of those writers who has a real penchant for post-modern elements. Based on theories of intertextuality, especially dialogue logic, this study analyses the novel "Darigha Mulla Omar" which has a dialogue relationship with the story of Oedipus in the Thebes legend (Heywood et al., 2002).

Due to having some components of modern and post-modern works, the novel Darigha Mulla Omer by Mohammad Asaf Sultanzadah has the ability of intertextual analysis.

Theoretical Framework

One of the aspects that is considered in modern criticism is finding the sources used by the author of a work. If the reader realizes while reading the work that he has already read parts of the present text in other texts, this co-present relationship is called "intertextuality". Co-presence relationship can exist between two or more works. There is no text without a pretext; Rather, all texts are based on past texts. Although the term "intertextuality" was first put forward by Julia Kristeva through Word, Dialogue, and Novel in 1966 in the study of Mikhail Bakhtin's thought, especially in discussing his "conversational imagination", it first came from Saussure's semiotics. From Saussure's point of view, a linguistic sign is a combination of a signifier (phonetic image) and a signifier (concept) (Elkad-Lehman, 2020).

The important point that connects Saussure's semiotics with intertextuality is that, from his point of view, linguistic signs are meaningless by themselves, and only acquire meaning through confrontation with other signs within the framework of the language system; In other words, separate units of language become meaningful only from contrasts and differences (Kelley et al., 1986b).

Literature and literary works also have signifiers and symbolic systems, so that the understanding of each sign in a literary work depends on its comparison with other signs. Graham Allen says in this context that the title and sentences that are placed in the framework of multiple semantic forces, can now only be understood in a comparative way and the reader can understand the external structure of the work. And the existing relationship of that work with other works and structures. Other linguistic movements such a perception of linguistic and literary signs force us to reconsider the nature of literary works (Ranger, 2012).

Dialogue of faith is Bakhtin's most important achievement in relation to intertextuality. Bakhtin introduces two poles between the theory of language (colloquial) and two poles of literature: monologue and dialogue. According to him, when someone speaks, he uses a certain mixture of discourse that has been obtained to express his intentions and goals. This is what allows him to experience communication disorders that arise from two sources: first, related to the pre-existing meaning of words and second, related to the intention directed at the audience based on context and purpose. Based on this, Bakhtin expressed his prediction that in every concrete statement, there is a cross between centrifugal and centripetal forces, processes of concentration and decentralization, unity, and division. This concept then prompted Bakhtin to distinguish between monolingual speech and dialogue. The concept of heteroglossia in the novel even becomes the focus of Bakhtin's attention in his theory. Texts are basically descendants of other texts and are understood based on other texts. This is the main motive put forward in the intertextual theory (Ranger, 2012).

Indeed, the text is an action and reaction to the texts before and after it. Kristeva connects Bakhtin's theories about the dialogue dimension of the text with his theory of semiotics and says that every text communicates with the world outside itself on two axes: a) The horizontal axis, wherein the author communicates directly with the reader. b) The

vertical axis, where the text establishes connections with other texts and the broader context in which it takes shape. Kristeva contends that these interconnections yield at least one metatextual layer of meaning. Consequently, critics embark on quests to unveil these concealed meanings by discerning the intricate web of intertextual relationships. From Kristeva's perspective, intertextuality reveals that the significance of any text remains incomplete in isolation, instead relying upon the context of other texts. Hence, the meaning of each literary work becomes intricately tied to the historical and literary traditions, as well as to the literary and non-literary works present during its conception. This results in a perception that "The texts seem to lack any kind of semantic independence (Allen, 2000).

Roland Barthes emphasizes the multiplicity of meanings and their unpredictability in works -his work, especially the death of the author, the enjoyment of the text and the theory of the text. He considered the multiplicity of meanings to be a source of pleasure. According to Barthes, modern writers only collect and compile what has been read or written so far (Elkhayma et al., 2021). He considers the texts to be intertextual from previous texts and considers the reader as a double text. I (the reader) is not a stupid subject standing in front of the text, I who am facing the text itself is a collection of other texts. He is one of the countless and lost mystics whose bloodline was lost (Heywood et al., 2002).

By assuming that readers are plural, Barthes studies the intertextuality of reading and receiving. Like Barthes, Michael Riffaterre leans towards the intertextuality of reading, and Riffaterre uses intertextuality in text analysis by coining terms such as "hipogram" and "interpreter". In the intertextuality of reading, it is the reader who gives meaning to the work and gives meaning. Riffaterre divides reading into two levels: simulated reading and symbolic reading. In symbolic reading, the sign refers to another text. From Riffaterre's point of view, the symbolic reading is more important, as it defines the lower level of the effect. This is where intertext becomes important, because it is intertextual reading that can discover the second and lower layers of the text (Elkad-Lehman, 2020).

Riffaterre considers intertextuality as an important approach to better understanding a work and believes that if we follow a text into a complete intertext, we will get a better

understanding of that text (Allen, 2000). In his valuable article "Breaking Form", Bloom enumerates points close to the intertextuality of reading. In response to the question how the new poet can write that poetry different from the others, he says: "Poetry itself teaches us that in order to project meaning, we must break form" (Kuleli, 2014b).

According to Bloom, by "breaking form" the poet first achieves a new reading of his previous work and then reproduces it. He researched the works of his predecessors and created new meaning in this way. On the other hand, according to Bloom's belief, reading poetry requires as much imagination as writing it and that there is no text, only the interpretation of the text (Ibid, 6. According to Freud's Oedipus, always, He believed in a poetic father that the poet after him was indebted to him, even if they had not read his poetry. From his perspective, poets by taking and then changing the content of earlier texts, creating the idea that their poetry is derived from the Antecedents are unaffected, while this is not the case (Kuleli, 2014b).

Gerard Genet follows a more systematic method of intertextuality. He considered intertextuality as one of the subcategories and reduced it to the clear presence of one text within another. In fact, what he calls "hypertext" and "subtext" are close to the concept of intertextuality that exists in the minds of other people. He said that every super text is made of the previous subtext; In other words, in his view, hyper textuality is the same as intertextuality. For example, James Joyce's novel "Ulysses" is a hypertext based on the subtext of Homer's Odyssey.

B.   RESEARCH METHOD

In writing this scientific article, the writer took a method by carrying out library research (literature studies) to investigate Intertextual Analysis of Darigha Mulla Omer and Oedipus. in this study using the library research method is a qualitative method of how to write an article. its means that in writing this article, the writer collects, selects, analyses, and presents various texts from various books and other written sources. The combinations of different sources are presented and get the aggregated results (Nassaji, 2015).

The author uses various documents that are considered relevant to solving problems, through collecting, evaluating, synthesizing, analysing, and carrying out

internal and external criticism of the content from various sources. Using the library research method is a qualitative method of how to write an article. its means that in writing this article, the writer collects, selects, analyses, and presents various texts from various books and other written sources. The combinations of different sources are presented and get the aggregated results (Nassaji, 2015). Also, during the research, all the problems were obtained from the analysis of the available data and the subject was investigated in a comprehensive manner.

The data was taken from different valuable journals and the researcher compared the data objectively. The results of this comparative research mentioned in the discussion part (Bowen, Glenn, 2009).

C. RESULTS AND DISCUSSION

Bakhtin's theory of dialogue assigns a distinct significance to prose in contrast to poetry and places the novel in a unique position. He sees the novel as a blend of all literary types, encompassing lyric poetry, epic, educational literature, and popular culture organized through prose, which he considers more diverse than other literary forms. In novels, you find historical passages, statements, and dialogue. Sultanzadah is one of the writers who paid special attention to mythology in his works. He employs myth as a tool to address problems that contemporary humans suffer.

From this point of view, the novel "Darigha Mulla Omer" has a deep conversational connection with the story of Oedipus Shah, who was inspired by this myth and gave it a new meaning (Salama, 2012). By examining the signs and inspirations of Darigha Mulla Omar's famous novel, we conclude that this novel is not just an imitation of Oedipus Shah. In contrast, in this work, new semantic and value implications are mentioned in intertextual criticism with the title "substitution". According to Kristeva, transposition means cleaning up the previous symbolic system and moving on to another symbolic system through the instinctive mediation common in both systems and explaining the new system and its new representations (Yang et al, 2012).

"Darigha Mullah Omar" is one of the brilliant examples of war literature that uses form in the most correct way to present the narrative and concept it wants to convey. Sultanzadah builds a kind of dialogue orientation with Oedipus regarding story structure

and tactics. Although Darigha Mulla Omar is a contemporary novel, it has a playful structure and is presented in seven acts, like Sophocles' play Oedipus. The story starts with the prologue, then the co-writers, the monologue, etc., it contains all the structures of a play. This form is borrowed from ancient Greek classical drama and has the same building elements as classical literature.

The co-writers of classical drama sometimes bring other voices to the ears of readers besides the voices of the narrator and story characters. The theme (theme) of classical literature is powerful in the work. The story fluctuates between heaven, purgatory, and hell in seven scenes, and finally, the characters of the story are people living in our time, whom we have heard and read about in the past.

1.   Para texts of the novel

In Darigha Mulla Omar's novel, Sultanzadah affects how the reader enters the text using intertextual peritexts. "He said: Darigha Mulla Omar! O hot disgrace on the for You have been betrayed. Like a sphinx, they established you on the road to Kandahar, so that anyone who plans to travel to Kandahar can check his opinion because the only person who can answer your question is you. That's why the gods wrote the fate of King Oedipus for you." brings the following sentences in the first pages. "He started to write and read things, I will make it clear to you that you will commit adultery with your mother and kill your father (Sultanzadah, 2013).

In fact, Sultanzadah uses peritexts that are effective in the reader's primary intertextual understanding, that is, understanding the similarities between the two texts. Therefore, the reader is likely to ask questions like: "What does this novel have to do with the mythological Oedipus?" "Why did the author choose such a title?" "What is the purpose of bringing these sentences at the beginning of the novel?" He starts reading the text.

2.   Affective anxiety

According to Harold Bloom, poets feel that their predecessors, who have a kind of paternal relationship with them, have used all the sources of inspiration before them and have said everything that needs to be said. For this reason, "they experience a kind of

Oedipal hatred towards the father and a strong desire to deny the paternal relationship" (Selden et al., 2013).

Even artists such as Goethe, Nietzsche, Thomas Mann, Blake, Rousseau, etc., who thought they were free from the influence of others, have shown a deep fear of influence in their works and tried to hide any influence from other works. formation Bloom identifies two aspects of this apprehension: the impressive apprehension and confusion that causes beginning poets to try to neutralize the influence of their powerful ancestors and provide a new kind of reading and interpretation of their works, and the apprehension of being forgotten. New poets often wonder if they will become eternal like Milton, Spencer, Shakespeare, Homer, Virgil, and others, or if they would be forgotten. They revolt and fight against the past because they are afraid of forgetting and wish for immortality. Although Bloom's words are largely about poets and poetry, they can also be applied to prose texts.

By choosing the background of Oedipus for his work and then bringing sentences from the story and fate similar to Oedipus and Molla Omar, Sultanzadah has tried to prepare minds to accept his work by relying on the prestige and authority of classical works, but the author's fear and anxiety from the reader The non-existence and repetition of his work has caused him to get rid of the shadow of Oedipus's godfather, or at least present a different reading of it, by making the role of Oedipus characters lighter or more colourful in his story. For example, although the fate of Mullah Omar is like the fate of Oedipus, there are some differences. There are several versions of Mullah Omar, and Mullah Omar goes to the city to see his version:

> *"Fake Mollah Omar was the same age as him and if he stood next to him, he would be as tall as him. One of his eyes was blind and its socket was black without covering it. The wound must be from a bullet, probably reminiscent of the trenching period. Molla himself also had wounds, but they were not visible to the public… Mullah Omar turned back to them and said again: "Find this fake Molla Omar and get rid of him. He has a bad impression on the people. I am afraid that one day he will turn against us"* (Sultanzadah, 2013, p. 62).

Or he argues that many mollas in the city claim to be Mullah Omar: During this period, they discovered 49 fake Mullahs Omar in the corners of Kabul and went to meet them. Molla Omar is not supposed to rule over people's minds, people shouldn't hope for him or even have a grudge against him. Whoever has the ability and courage to name himself as Mullah Omar can do other great things in the future with the same identity. It can even split or defeat the Taliban movement.

3. **The intertextual structure of Darigha Mulla Omar's novel**

a. **A similar beginning:** Before the beginning of the first chapter of the book, the author introduces prepare the background for familiarity with the atmosphere of the novel and introduces the central character:

"To be or not to be is not the only issue. What do you know about feeling pain when you are not? Or not being in pain when you are. You are hanging between purgatory and not, and now you ask whether I exist or not. Since you haven't seen me and you haven't seen my photo, you think I don't. I can easily be or not. To be or not to be doesn't matter. The pain is in depending on someone else's decisions. To be or not to be not being. You are invisible because you are not officially recognized. You are so invisible as if you are not there. While you are there, they don't want to see you. Whenever you want, you will be seen and whenever You don't..." (Sultanzadah, 2013, p. 8).

To begin the narrative, Malone mentions three types of functions, one of which is the intertextual function; This means that the beginning of the story tells the reader how to read the text. Does the text have a closed and self-catered structure or does it refer to other texts that should be read according to them (Malbon, 1990). Sultanzadah novel brings itself out of its closed and self-catered state and shows its link with mythological concepts, but it speaks in unison with Sophocles in the language of Mulla Omar about being and not being.

This world is a theatre stage, and we are the actors of this stage, but acting. that we have no choice in our role, and we play according to a pre-written scenario. He talks about

the inevitability of death and the immutability of fate and destiny. This eloquence refers us to the words of Sophocles at the end of the work of Oedipus. Sophocles mentions which god drove you to this end. Oedipus says Apollo. And he says again, where will the hand of fate take me? Do not wait for the command of the gods anymore, Keren. No god will command for me anymore... and he mentions in another place that if a person owns Be it art, race, gem, or wisdom, it is freed from all suffering and sadness except death. Therefore, the story of Oedipus is the story of mankind. Man, in his various manifestations, is condemned to come and live with good and bad in Sarai Sepanj, and finally to pass away and leave the name of good and bad. In the story of Oedipus, we read:

> *"A mortal man should always look for the end, and no one can be considered happy unless he brings happiness to his grave"* (Sophocles, 1984, p. 137).

Using this theme, Sultanzadah makes Mulla Omer, the hero of his story, travel along with the mythical Oedipus to show the human journey from existence to non-existence.

b. **Hero's behaviour:** The second part of the novel, which has the largest volume, is about Mulla Omar's journey to the past and breaking the longitudinal line of time. In terms of structure, Mulla Omar's search to discover the truth is like the journey of Oedipus in the Theban legend. Joseph Campbell, in his book The Power of Myth, draws a diagram of the hero's behaviour, based on which, a voice heralds the hero's journey. Then the hero passes some tests, then he meets death and finds a way to get rid of it and thus obtains the elixir of life (Campbell, 1991).

In this novel, the historical books that are about the kings and the history of Afghanistan become the herald of the novel's hero's movement to find the truth: "Amla Omar had been practicing governance for some time. He had studied the entire history of Afghanistan for a while, he was saddened by the decline of his land because he devoted almost the entire history to himself. He had a good feeling about this precious treasure, which was increasing in number every day. Being chosen as king of Thebes and fighting with Laius and killing his father and marrying his mother is to fulfil the destiny written for him:

Tiresias says: He was born in the city of Thebes. A brother and father are a child who is raised. He is the son and husband of the woman who gave birth to him. He killed his father and succeeded his father. Stepping away from power, blinding the eyes and traveling to another land and choosing the optional death of the hero (Oedipus) is then going to the cave and repaying sins is the secret of a new life.

c.   **A similar period:** Mythological Oedipus promises a great transformation. This amazing transformation is the victory of light over darkness, the victory of good over evil, righteousness over cruelty. However, the play of Oedipus is not an educational work that tells what to do and what not to do. From the search for the truth to the escape from destiny and the amazing and strange times full of destruction and plague. These evil and demonic signs remind the era of mixing good and evil or mixing light and darkness.

The hero of this novel also lives in a time when destruction, killing and plague have spread everywhere. These crises are similar to mythological narratives that promise a great transformation, with the difference that from the point of view of the writer, the hero of today's world is different; Because at the end of the novel, Mullah Omar says: "I used to consider Pakistan as my original land... but I didn't consider this place as my land until a few days ago when my father came from Sialkot. From then on, my view of this part of the world changed. I regret to the people here that I had set foot in this soil with thousands of Pakistani Taliban, damn me" (Sultanzadah, 2013).

4.   **Dialogue between two texts (Darigha Mullah Omar's novel and Oedipus's play in the legend of Thebes)**

In addition to the similar mythological and narrative structure, Mulla Omar's novel has intertextual relations with the Oedipus play in the Theban legend in terms of content and theme. The common themes of both stories are "War and Peace", "Destiny and Fate", "Death and Life". In this sense, this novel enters a dialogue relationship with its infrastructure, that is, Oedipus. Giono writes about the relationship between intertextuality, dialogism, and polyphony: "In fact, with the definition of dialogism,

Mikhail Bakhtin continuously connects the text to the context, its author, and also the authors who preceded it" (Delfino, 2021).

Another classifies the text in three different levels; the first level is the full presence of the speech of the "other" and an open dialogue with it. The third level, which is placed at the opposite point of the first level, is such that "the speech of the other does not find any material confirmation, but its presence can be felt" (Todorov, 1984).

The second level or degree that is the subject of his special attention is the state of "two lines" or "two lines" of speech. He writes about this: "Two lines of speech We say that it belongs to a single speaker due to its grammatical (syntactic) characteristics and combinations, but it actually contains two interwoven speeches, two ways of speaking, two styles, two languages and two semantic and value horizons" (Bakhtin, 1981). At this level, the writer uses words belonging to others and while preserving the meaning he already had, gives it a new meaning.

The novel is the only genre in which two-sided words appear; In Darigha Mulla Omar's novel, the author emphasizes the dialogue of the characters and brings up the common discourses in the society about destiny and fate, death and life, and the war over ideals and beliefs. The dialogic relationship between Darigha Mulla Omer's novel and Oedipus's play in the legend of Thebes should be considered as active two-tone speech and hidden polemic. In the first part of the novel, which covers the present age, a conversational relationship is used, using the words of others without contradicting it, and the hero of the novel, who seeks to reach the truth and a better world, takes refuge in history, but the theatre director asks Mulla Omar what history you are reading, and Mullah Omar tells him:

> "I am engrossed in reading history.... History is also a mirror of lessons. You can see today's human issues in that mirror... because human behaviour is similar everywhere. unless the circumstances have made them otherwise. I think that any history can be read, and the meaning can be understood from any ominous and sad fact that a person or people have been rooted in a land" (Sultanzadah, 2013, pp. 197-198).

Thus, in order to show that concepts such as death and life, destiny and fate, and the war over ideals and beliefs have an eternal-eternal nature, and for contemporary people these concepts remain unresolved, he enters into a dialogue relationship with the legend of Thebes and by extracting these concepts from the heart of a mythological story and re-presenting it in today's world, it shows the complicated situation of a person in facing these issues.

a.   **war and plague:** Both in the novel and in the play of Oedipus, war and plague are seen as a necessity that puts man on two choices. The fighter must give up his personal belongings for the sake of a lofty ideal As Oedipus blinds his eyes to execute justice and avenge the blood of innocents. While dealing with Mullah Omar's war in Afghanistan, by emphasizing the war he has with himself, Sultanzadah has been able to break the monotony of the Oedipus mythic narrative and bring out other voices or discourses as well. In this novel, Mulla Omar says in a conversation with the old scholar:

"The kingdom of believers is more worthless than a pair of shoes if I cannot execute justice... This war and its cause must be destroyed... Mulla Omar was troubled by the ambiguity of justice, things that were not justice but the same thing as justice. or that they were justice now, but in another time, they were wicked" (Sultanzadah, 2013, p.192).

In Oedipus, it may be possible to say the following sentences indicating the anxiety and wandering of Oedipus when after years of rule, death and plague descend on the land of this prince. The afflicted citizens gather in front of the palace seeking relief and ask him to find the cause of all the misfortunes of the people and the plague. On the one hand, the love of searching for the truth and on the other hand, the hatred of violence and injustice, which is woven into his nature, makes Oedipus to promise justice to the people:

"I, Oedipus Namor, have a strong heart because I did not want to do anything. Now I am here to find out for myself. I will do nothing for you. A messenger comes from the gods and says that the person who killed the king is the cause of all these miseries. Oedipus says I will punish him with my own hands, and I will die from

this city and bring justice. Tiresias Oedipus says you are the one who polluted this land" (Sophocles, 1984, p. 80).

This conversation shows the spiritual purgatory of Oedipus; He is forced to fight Crean and Tiresias to execute justice because he thinks they have conspired to destroy him. For this reason, he talks about the recklessness, guilt, and violence of someone who brought disease and death to the people and the city. and wants to punish him. The dialogue between Oedipus and Creon can also represent the different voices of the society about death and plague. Oedipus is the voice of peacemakers and Creon is the voice of warriors. Crane says: "Something evil has been born in our land. We must drive him so that he does not destroy us" (Sophocles, 1984).

These words indicate that in the play of Oedipus, the king is the symbol of the nation, and his killing by a foreigner means the destruction of that country's existence. Therefore, taking revenge for his blood is an attempt to restore national pride and eliminate the cause of plague and death. In the play of Oedipus, the former king Laius was killed by a stranger, so his blood must be avenged, and it is not easy to pass his blood and let the murderer go unpunished.

In Oedipus, if we look carefully, we will find that Oedipus is trying to find the reason for the plague and the death of people, and he says: seek to find. If they don't seek it, they won't find it.

b.   **Fate:** A person is always trying to free himself from the clutches of destiny and fate, but it is as if with every plan he thinks, he gets closer to his inevitable destiny and has no choice but to surrender to "being": Mulla Omar said:

Why should everything be written on a person's forehead and how will the verdict be given to someone who carries out the same fate? Where is the place of his own will in this discussion? If Kamal submits to this fate, then why did they put the desire of freedom in him?(Sultanzadah, 2013, p. 255).

Or in another part of the novel, Mulla Baradar tells Mullah Omar that you have fallen into the clutches of fate with your hands tied:

"Mulla Baradar said, don't do it now, you may have seen your real father somewhere in one of these years without knowing it and he "Know me, you killed me, old man," he said, "and maybe you took your mother as a wife because you didn't know she was your mother." Mulla said: So, this was my fate? " (Sultanzadah, 2013, p. 255)*.*

Therefore, according to fate, Mulla Omar is also bound to escape from fate. He says that if fate is accompanied by will and fate, then it should be possible to change fate.

c. **Death**: A person is always looking for a way to overcome death and is afraid of nothingness. Getting the water of life to achieve immortality is an example of these efforts. In the novel, the wives say to Mulla Omar, "Alas, you are dead before you die." No one can defeat death: your death is determined by the death of the Buddhas.

"Mullah Omar, you know very well what death is, you have thought about death more than any other ruler in this land, and the most orders of death are from you: Take it and tie it and hang it. All living beings are condemned to death, Mulla Omar. Sorry, but you are dead before you die" (Sultanzadah, 2013, p. 80).

Mulla Omar protests that this is not the case:

"Death must be dignified. Especially if one's life is full of humiliation and misery. Qari Din Muhammad said from that corner of the roof: Where is death with dignity, Mulla Sahib?"(Sultanzadah, 2013, p. 80)

The main content of Mulla Omar's story can be summarized in the concept of death. In addition to the fact that Sophocles mentioned this content at the beginning of the story, individual characters also acknowledge the inevitability of death. Sophocles, who begins his speech with death, also ends it with death and concludes the following from the story of Oedipus:

"Co-writers say: Every generation of human beings goes to nothingness... Today, calamity, death and destruction, tears and shame and every calamity that can be named are all here" (Sophocles, 1984, p. 121).

Sophocles blames Oedipus in such a way that he searched for the truth for years but could not escape his fate and killed his father. He wanted to avenge the blood of Laius, he knew that he was his murderer, and, in the end, he decided that he got nothing but suffering, so he blinded his eyes and left the royal throne. This concept is repeated throughout the story of Oedipus. for example, when the sergeant sees him blinded and says to him:

> *"I think this was not a worthy thing. Death is better than living in blindness"* (Sophocles, 1984, p. 127)*.*

Oedipus is too sad to listen to advice. He even despises death for what he has done:

> *"How in the world of the dead could I look at my destiny with seeing eyes. It is true that I have committed a sin against them that is so hideous that even death cannot be an antidote to it"* (Sophocles, 1984, p. 127).

5. Reading a sign

Reading is a sign of terms that Michael Riffaterre proposed in the field of intertextuality. "On the level of signs, signs have references to other texts" (Gignoux, 2005). According to Riffaterre, reading a sign is more important than other types of reading, because it defines the bottom level of the work. Regarding reading a sign of terms, he such as matrix, hypogram, ungrammared, and interpretant. Matrix is an infrastructure element that produces images, images that are revealed on the surface of the text and never completely through this surface level. They do not reach actuality; therefore, it is up to the reader to reconstruct the common underlying structure of the text through the comparative and deepening process of the obvious forms." A hypogram is a word or sentence that already existed in social discourse, and the reader, by reading a poetic image, with which it is common in some elements, remembers it.

The interpreter plays a fundamental role in passing from one sign system to another and in fact, "it is a sign that has authority over the interpretation of the superficial signs of the text and all of it clearly states the things that these signs do not depict except indirectly (Riffaterre, 1978). Ungrammatical words also provide a situation in the text where the reader is led from reading similes to reading signs. Intertextuality is like a

dictionary that can be used to understand the meaning of the grammatical errors of the text (Riffaterre, 1988).

Since the intertextual relationship is conscious and critical, therefore, the discovery of intertextual relationships between texts is always beneficial to the text (text B). It is not, but the signs of the text will be effective in receiving a new meaning from the previous text (text A). The reading of signs makes it possible to understand many of the story structures of Oedipus by using the matrices and hypnograms of Darigha Mulla Omar's novel. Let's show how different cultural, mythological, and historical layers are integrated in its infrastructure.

D. CONCLUSION

In the conclusion of this study the novel Darigha Mullah Omar written by Mohammad Asaf Sultanzadah is a novel that can analyse intertextuality with the play of Oedipus in the legend of Thebes from various dimensions. From the discussed topics, it can be concluded that Mohammad Asif Sultanzadah has a deep conversational relationship with the story of Oedipus in Darigha Mulla Omer's novel. From the analysis of the conversational relationship of the two works, he comes to the following conclusion: Sultanzadah should start the fight with monotonous discourse and control and criticize it. For this purpose, Sophocles enters a dialogue with Oedipus the King and shows that the result of the monologue is nothing but the death of fathers at the hands of their sons. In this way, the reader of the work is led to another reading of the story of Oedipus King by discovering the implicit meaning and hidden layers of Oedipus. Emphasizing that Sultanzadah has the role of Oedipus as the king of the country in the fate of his family and people, and this shows that the most neglected aspect of Oedipus' character in the Theban legend is his role in the heinous tradition of boy-killing, which is shown in a myth. Lays. Elements can be seen in the myths of other peoples, especially in the character of Zeus. At the beginning of the novel, the author influences the reader's way of entering and reading by using extratextual peritexts; So that the reader seeks to receive and understand the relationship between Oedipus and the characters of the novel in today's world from the very beginning. - To escape from repetitiveness or unreadability of his work, Sultanzadah has thought of measures such as making changes in the names

of the characters and making their roles lighter or brighter to get rid of the shadow of Oedipus' godfather over his story, or at least read it in a different way. to present that the writer's effort to differentiate his narrative reveals its intertextual links. Having a similar beginning, the behaviour of the hero and living in a critical situation that promises fundamental changes, the narrative structure of Darigha Mulla Omar's novel is close to the play of Oedipus in the legend of Thebes. Sultanzadah has a meta-historical view of the story of Oedipus the King. He considered these stories to be reality created by human institutions that took the form of myths, and the essence of myths is their repetition. Darigha Mulla Omar is an example of intentional intertextuality, because the author refers to the Oedipus complex throughout the novel. In fact, this novel is a modern retelling of the Oedipus complex that takes us from ancient times to the 21st century to show that ordinary people can experience heroic adventures in their everyday lives.

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