

KARABAKH THEME IN AZERBAIJANI PROSE IN THE PERIOD OF INDEPENDENCE

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Summary

The Karabakh theme, which is our destiny-laden issue, has formed the main line of the works of most of our writers, poets, playwrights and publicists since independence. Every person of word from time to time tried to fully revive our national grief, Karabakh, right up to the liberation of our lands from occupation. The novels “Dolu” by Agil Abbas, “Zengule” by Nushaba Mammadli, “Qara qan” by Fazil Guney, the “Qarabagh” trilogy by Sabir Ahmadli, the story “Esirler” by Elchin Huseynbeyli, the story “Shekil” by Sharif Aghayar are remembered as the best works written on the subject of Karabakh since independence. In the works we have mentioned, the Karabakh theme, the longing for the homeland have found a whole poetic solution.

As it can be seen, in the period of about thirty years between Karabakh War I and Karabakh War II, in our literature, along with the Karabakh grief, the languor of the Motherland, the loss of land, the topic of irreconcilability has retained its relevance. If we say that war is the greatest crime against mankind, humanity, it may be an understatement. We can talk about the wounds it inflicted on people's lives for years and centuries. However, there are times in history when wars are inevitable. In particular, the struggles of the states to gain freedom and independence were often accompanied by wars in their lives.

From this point of view, poets, prose writers, playwrights and publicists of different generations have always focused on the tragedy of our compatriots who have experienced a loss of land and become displaced and displaced in their homeland in literary works.

Key words: Karabakh, prose, theme, novel, literature.

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1. Introduction

As we read the artistic works written by the youth, which are the leading forces of today's literature, the critical texts written to them, and the speeches spoken by them in individual and numerous audiences, such a conclusion is produced that new works must necessarily enter to Azerbaijani literature, and this process is inevitable. It should be noted that after 2005, an awakening in this regard began to be felt in the Azerbaijani literary environment. Signs of the arrival of the topic of the Karabakh war in the literature were noticed.

Novels such as Isa Mughanna's “Qebirstan”, Sabir Ahmadli's Karabakh trilogy “Axiret sevdasi”, “Kef”, “Omur urasi”, Agil Abbas's “Dolu”, Shamil Sadiq and Mushfiq Khan's “Umidlerin izi ile”, Orkhan Fikretoglu's “Tek”, Elkhan Elatli's “Cehennemden gelen ses”, Sardar Amin's “Qaratoyuq neghmesi”, Rasim Garaja's “Karabakh Dekameronu”, Seymur Bayjan's “Quqark”, Nushaba Mammadli's “Zengule”, Yusif Ahmadov's “Torpaga tokulen qan”, Zaur Abdullayev's first literary work “Qiz ve Qurd” and Shamil Sadiq's “OdErler” are interesting artistic examples that vividly revive our literary and historical memory.

Of these, the novel “Umidlerin izi ile” tells about the diary of an Azerbaijani girl who was in captivity, found in France. The protagonist of the work, Aytakin, who is the general representative of captured women of Azerbaijan, talks about the extreme torture of women by the cruel Armenians.

2. Main text

The novel “Dolu”, written by writer Agil Abbas in 2008 (a film based on the script of the same name was also made in 2012), is one of the most discussed works in our literature, which reflects the experiences of the “Karabakh” war” in detail, and most importantly, fully illuminates realities of war.

In addition, although the writer-publicist is the author of interesting works such as “Evleri kondelen yar”, “En xoshbext adam”, “Batmanqilinc”, “Chadirda Uzeyir Hajibeyov doghula bilmez”, the novel “Dolu” is considered the peak of his creativity.

Various opinions about the novel have been expressed, literary-critical articles and comments have been given since the time of its presentation to readers. There are even those who are critical of the novel and compare it with Leo Tolstoy's famous work “War and Peace”.

In short, the novel “Dolu” is of special importance in terms of reflecting the realities of the war period and calling the modern youth to heroism and patriotism. The choice of the Karabakh war as the subject of the work indicates the author's civic position, anxiety, and concern.

The successful aspects of the novel “Dolu” are quite numerous. Individual scenes in the novel, transitions in the plot, the gallery of images, language, dynamics, relevance of the topic of the work are signs of the writer's creative success. Thus, in this work, the author clarified the most different moments of the Karabakh war in his own way.

The novel “Dolu” consists of two parts. In the first part, written in a dynamic way, “The richest city in the world” – the Agdam and its surrounding battles, the self-defense battalion organized in Agdam, the courage of volunteers for their lands, their martyrdom, etc. were involved in the description. In the second part, which recreates the period after the end of the first Karabakh war with the ceasefire, it was told about the life of the Agdam people in tent camps in the hope of help, and the turbulent post-war life of the commander.

Following our recent history with special attention and professionalism, the author drew to the artistic description on the basis of rich creative observations. From that point of view, the writer's calling “Dolu” as “Chronicle about Karabakh” is quite an honest conclusion.

The novel “Dolu” by Agil Abbas should be considered a chronicle of the era due to several merits. This work, accompanied by war scenes, is the first of the remarkable war novels of our prose of the period of independence.

In the novel “Qiz ve Qurd” by writer-journalist Zaur Akifoglu, a different approach to plot line and events are not ignored. While the novel “Dolu” by Agil Abbas talks about the destinies of people who suffered oppression in the war and the course of political processes, the novel “Qiz ve Qurd” talks about the bloody wars that hit not only people, but also nature, bringing to the attention that man and nature are in unity. It is especially emphasized here that war is a source of danger not only for a nation, but also for mankind.

In the work, nature is confronted with the fate of a small, lonely, Turkish girl. Most importantly, nature-Qurd is given here as the main character of the novel.

Like the Azerbaijani girl in the novel “Qiz ve Qurd”, The Wolf, who wants to save his flock from nature destroyed by firearms, is the target of the enemy. Armenians, who tortured

people only because they were Turks and tried to kill them, brought the skilled marksman Frol from Siberia with an order to kill Qurd and paid him for this. As it can be seen, the setting of the problem in the work and its development towards the goal serves the fulfillment of the writer's and the reader's dream.

There are works that are written directly from the inside of the war, they tell about the sacrifice of those who fought on the front lines, and there are those that revive those in the rear front and their way of life. In terms of volume, both small and large works have always been the main means of conveying the realities of war.

Even if the main theme of Sharif Agayar's stories is not a vivid description of the war, the disasters caused by military operations, the tragic way of life of people of that time, the pain to which their feelings and minds were subjected are brought to attention in them.

In the writer's stories, the style of narration, which is directly derived from his biography, is not overlooked. The lives of the characters, the stories that happened to them, the choice of the topic and the comprehensiveness of the content, the setting and solution of the problem indicate that the writer has chosen the right method in creativity.

In this respect, the story "Shekil" is considered one of the successful examples of the author's artistic creativity. The plot line of the story attracts the attention of the reader and directs him to draw conclusions from what is happening.

The bitter results of the Karabakh war, the difficult life of people displaced from their homes, the events that happened to them form the main theme of the story. Narration of the work in children's language strengthens its sentimentality. At the beginning of the story "Shekil", the little boy who was angry with his grandfather and even thought that he was taking revenge in his child's imagination by gouging out the eyes of his picture on the wall, becomes so sad that he regrets what he did:

"While my grandfather was sitting by the pile of wood next to our underground dugout, looking at the snow, thinking to himself, when it suddenly occurred to me that I was the cause of everything that was happening. If I hadn't carved out my grandfather's eyes in the picture with the tip of the compasses, he wouldn't have gone blind, our house wouldn't have been destroyed, and my uncle wouldn't have gone missing. If my grandfather had not been blind, he would have taken his long stick in his hand and driven the strangers out of our house, found my uncle and saved us from the heat and mosquitos of Haji Suleyman".

Many of the authors who express the theme of war in artistic words are the owners of the pen, whose life was destined to be displaced. Therefore, the topic in their work attracts attention from the point of view of reflecting current events. In the stories "Kendimizin benovshesi" by S. Horovlu, "Veten hesreti" by M. Mammadova, and "Daghlar kuleyi" by K. Karabakhli, displacement, displaced life, the traces left by all these processes in the psychology of our people, and the heavy blows inflicted on our spirituality are brought to life with impressive boards.

It is necessary to awaken the love of the motherland in the hearts of children from an early age, so that the impression that this feeling evokes in them can be strong. The combat path and heroism of the sons of the Motherland, who showed extreme courage in the 44-day Karabakh War II and wrote the victory with their own blood, will still be the subject of several works.

It is necessary to introduce the brave sons of the Motherland, who died for the freedom of our lands, to repeatedly talk about their unprecedented heroism. The stories "Mehv edilmish oyuncaqlar" by M. Guluzade, "Geciken yaz" by E. Mehraliyev, "Olmez qehremanlar" by A. Alkhasov, "Mubariz" by M. Rashid are dedicated to the national heroes of Azerbaijan who bravely fought for the Motherland and sacrificed their lives.

Our literature has always consisted of the expression of humanism. In this regard, Khalil Rza Uluturk, the proud herald of the ideas of freedom, said:

“The greatest human mourning in the world is the enmity of man to man”.

Despite years of hard blows from the hated enemy, our artists of words kept the hearts of young children away from malice and tried to form humanistic ideas in them. There is such a popular saying:

“Instead of cursing the darkness, you light a candle too”.

In this sense, the well-known children's writer Rafiq Yusifoglu in his story “Qelebeye geden yollar” instilled in children that the path to patriotism is not only through the military, but the possibility of defeating the enemy by being knowledgeable. In this way, the author tried to express the moral duty of children and youth to the motherland and people within the framework of humanistic ideas.

R. Yusifgizi's story “Qar” dedicated to the Khojaly tragedy describes the tragedy of little Rahim, who fell apart from his homeland, lost his relatives, and his home was destroyed in snowy, frosty February. At that time, Rahim, forced to endure the same horrors, could not get rid of the pain for a long time. Although the work was written for children, the cruelty and atrocities committed by the enemy in the way they could perceive were revived in artistic language.

In Mina Rashid's work “Dunya bizim evimizdir...” written for young adults, in “Insanligin hekayesi” by Parvana Bayramgizi, war is interpreted as an enemy of humanity, blood and slaughter are cursed, and the idea of entrusting the world to good, peace-loving people is sincerely expressed.

In the story of Shamistan Nazirli “Qorxu”, the sufferings, miserable life and hatred of the war were brought to the attention of a grandmother who was starving with her three grandchildren who were waiting for a livelihood at the rear. A fighting father, an untimely dead mother, starving children are depicted here in highly artistic language.

Although literary examples portraying the realities of wartime are not considered sufficient in some studies, the historical victory achieved gives reason to say that the artistic word from time to time fulfilled its mission worthily. In the literature, the Karabakh theme will be presented, of course, not as a bloody history written in our history, but with proud moments.

The theme of Karabakh was continued in classical prose, poetry and dramaturgy, journalism equally successfully and creatively. One of the famous works written on this topic in the Soviet era was the novel “Qan ichinde” by Yusif Vazir Chamanzaminli, originally called “Iki od arasinda”.

The author, who wrote a large number of realistic stories from the life of Karabakh, especially Shusha, where he was born and grew up at the beginning of his literary work, approached the political realities of the area in an epic form and from a historical perspective for the first time in the mentioned work.

In the novel, the vizier of the Karabakh Khanate, poet Molla Panah Vagif, stands at the center of the complex processes being revived. Vagif, who tried to save his land from two fires and protect it from pressure from Russia and Iran, acted as a supporter of the political independence of the Khanate. Features, character and types of Shusha environment were reflected in the presentation of the writer with great skill.

In Ayyub Abbasov's two-volume novel “Zangezur”, which is still relevant today, the unthinkable crimes committed by Armenian vandals in Azerbaijan at the beginning of the 20th century are highlighted based on the writer's memory and sources.

As shown in the work, although the Armenian atrocities took place mainly in Zangezur, the events are equally typical for Karabakh. It is no coincidence that Armenian general Karo

Hamparsumyan, one of the leading characters of the work, announced his seditious plans for the occupation of historical Azerbaijani lands.

People's writers Suleyman Rahimov and Ali Valiyev, who lived the terrible lives described in the novel "Zangezür", both spent their youth in Karabakh. They worked in education and civil service in Karabakh. The bloody years, which left an indelible mark on their memory, the people of those places and the events that they encountered later, gave both pen holders rich material for fashionable creativity. In this sense, it is quite difficult to imagine the creation of multi-volume works of Suleyman Rahimov "Shamo" and "Sachli", the short story "Mehman", the novel "Budaghin xatireleri" written by Ali Valiyev in the genre of memoirs, a large number of stories and publicist works outside the Karabakh environment and its realities.

People's writer Ilyas Efendiyeu is one of the prominent pen holders who constantly addresses the Karabakh theme in both prose and drama throughout his work. His creative path, which began with his first book "Kendden mektublar", later continued successfully in lyrical-romantic prose works such as "Soyudlu arx", "Sarikoynikle Valehin naghili", historical dramas "Mahni daghlarda qaldi", "Khurshidbanu Natavan", "Hokmdar ve Qizi".

In the last period of his life, Ilyas Efendiyeu described the local life of Karabakh, where he was born and raised, the relations and courage of its inhabitants in the form of unity in his novel and short story "Geriye baxma, qoca", "Uchatilan".

Sabir Ahmadov was also connected to his native Karabakh by fragile strings. After the occupation of his native Jabrayil district in 1993, the graves of his relatives, a bust of his brother Jamil Ahmadov, erected in the city park, were destroyed by Armenian traitors. His son was martyred in the battles for Murov in the Karabakh War I.

Of course, all this touched the heart of the writer, who throughout his work constantly appealed to fateful problems for the people. His Karabakh trilogy, written in a sad spirit – "Axiret sevdasi", "Kef", "Omur urasi" – reflects a different view of the traditional theme.

The novel "Omur urasi" is distinguished by a special approach to the problem mentioned in the literary works created on the theme of "Karabakh". The plot of the novel, presented as a product of artistic imagination, is based on the beginning of the retreat of Armenians from the occupied lands and the return of refugees to their native lands" (*Elaydi, 2017: 63*).

In the work, the writer described with real, living plates the feelings and excitement experienced by his hero, who returned to his native land:

"Approaching his courtyard, the man consoled himself with the following: all crimes committed by the Armenian occupiers must be exposed and revealed in a court similar to Nuremberg. He should have been punished not only for the civilians and babies he killed, but also for the trees he destroyed. The usurpers who ruthlessly destroyed the gardens should be avenged for the plants they destroyed..." (*Ahmadli, 2003: 280*).

It is not by chance that "in general, the deep realistic understanding of the events of Karabakh in literature begins with the novel genre, and the works of competent writers stand out here. Known as a novelist since the 1960s, Sabir Ahmadli's three novels, written one after the other and then collected in one book, play a major role in comprehending the subject in its entirety and depth by containing various aspects" (*Azerbaijan literature in the period of independence, 2016: 197*).

Among the works dedicated to the Karabakh problem in Azerbaijani prose of the independence period, Elchin Mehraliyev's novel "Doxsaninci iller" is considered one of the artistic examples that attract attention. In this work, the Karabakh issue was chosen as an object of artistic description against the background of the events that took place in the nineties of the last century, and the socio-political landscape of the time was embodied in the author's pen.

Here, the writer's conclusions are also very interesting:

“Undoubtedly, from the point of view of prose and the problem of war, first of all, the novel genre is very important. The perception of people's life and the events of the damned war through the novel always brings very important innovations to this genre, enriches the genre and poetics of the novel with new elements” (*Mehraliyev, 2001: 115*).

Apparently, the comprehensive reflection and realistic understanding of the Karabakh war could only find its broad embodiment in prose. And this did not happen suddenly. Thus, Written in the first years of the Karabakh conflict, Farman Karimzade's “Vedinin yani dagh-lar” (1988), Mammad Oruj's “Kochurulme”(1990) and Miraslan Bakirli's “Yiyersizler” (1993) works talked about the bitter fate of Azerbaijanis who were deported from their homeland.

People's writer Anar, with his works such as “Uzeyir omru”, “Karabakh shikestesi”, addressed the topic of Karabakh, which after 1988 became the subject of interest of political and artistic journalism.

Our outstanding writer Elchin, who chose the characters and heroes of his works on modern themes from the Baku environment, Absheron villages, turned his face to Karabakh since the 90s of the last century. Following the lyric-psychological narrative “Shushaya duman gelir” written by him at the end of the Soviet period, the writer wrote such valuable works as “Sari Gelin”, “Karabakh shikestesi”, “Bayraqdar”, which gave an artistic reflection of harsh truths after the occupation of the territory. In these narratives and stories, the experiences, feelings and thoughts of Karabakh residents, who passed the fate of the loss of land, became expatriates in their native lands, and their wishes and intentions related to the future are reflected artistically.

3. Conclusions

Without the existence of a sense of patriotism, no nation can take the bigotry of its land, adequately protect it. In the numerous works written on the subject of Karabakh, the instillation of the feeling of patriotism was kept in the center of attention. The heroes who sacrificed their lives for the Motherland in the Karabakh War II were formed and matured by the spiritual influence of those works.

The most important conclusion is that the historical victory of the Azerbaijani soldiers in the Karabakh War II, the New Life that began on our lands, which were under the occupation of an insidious enemy for more than thirty years, and the Great Return of the people have set high creative tasks for our poets and writers, figures of culture and art, and most importantly, the events of recent years have given them a lot of topics. From this point of view, the artistic reflection of Karabakh, a glorious page of our history, is of particular interest, and we are sure that it will consistently be the subject of future works!

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