

56

Presentation date: May, 2022
Date of acceptance: August, 2022
Publication date: October, 2022

KARABAKH

IN AZERBAIJANI POETRY DURING THE PERIOD OF INDEPENDENCE
THE PROBLEM OF REFLECTING THE WAR

KARABAJ EN LA POESÍA AZERBAIYANA DURANTE EL PERÍODO DE INDEPENDENCIA: EL PROBLEMA DE REFLEJAR LA GUERRA

Bahar Mammadova (Bardali)¹

Email: baharmemmed3@gmail.com

ORCID: <https://orcid.org/0000-0002-4889-9348>

¹ANAS Institute of Literature named after N. Ganjavi. Azerbaijan

Suggested citation (APA, seventh edition)

Mammadova, B., (2022). Karabakh in azerbaijani poetry during the period of independence the problem of reflecting the war. *Revista Universidad y Sociedad*, 14(S5), 561-569.

ABSTRACT

The objective of this work is to analyze the Karabakh conflict from the perspective of Azerbaijani poetry. For this, the poems of the famous Gabil poet are analyzed, such as "Yanik Karami", "Azerbaijani soldier", "The day will not be that day", "Do not get used to tents", which reflect the call and advice that the poet made his people and nation. In addition, Sabir Rustamkhanli's "Tragedy of Khojaly", the poems "Bakhtiyar and Ali", "Return" dedicated to Bakhtiyar and Ali, one of the first victims of the war, and the poem "Khojali Symphony" by Nurangiz Gun were studied comparatively. The ideas regarding the nature of the conflict of different scholars such as Bekir Nabiyev, Isa Habibbayli, Khalil Rza Ulutürk, Vagif Yusifli, Rahid Ulusel, Sabir Bashirov among others, whose scientific works occupy an important place in Azerbaijani literary studies, are analyzed. In all the poems you can see the condemnation of the Armenian attitude of invading the Azerbaijani territory, the patriotism of the poets but also the decision to defend the national sovereignty of Azerbaijan. Undoubtedly, poetry has always been a vehicle for expressing the feelings of the people, and the Karabakh conflict has not been the exception.

Keywords: Azerbaijani poetry, Karabakh conflict

RESUMEN

El objetivo de este trabajo es analizar el conflicto de Karabaj desde la perspectiva de la poesía azerbaiyana. Para ello, se analizan los poemas del famoso poeta Gabil, como "Yanik Karami", "Soldado azerbaiyano", "El día no será ese día", "No te acostumbres a las carpas", que reflejan el llamado y los consejos que el poeta hizo de su pueblo y nación. Además, se estudiaron comparativamente la "Tragedia de Khojaly" de Sabir Rustamkhanli, los poemas "Bakhtiyar and Ali", "Return" dedicado a Bakhtiyar y Ali, una de las primeras víctimas de la guerra, y el poema "Khojali Symphony" de Nurangiz Gun. Se analizan las ideas sobre la naturaleza del conflicto de diferentes estudiosos como Bekir Nabiyev, Isa Habibbayli, Khalil Rza Ulutürk, Vagif Yusifli, Rahid Ulusel, Sabir Bashirov entre otros, cuyas obras científicas ocupan un lugar importante en los estudios literarios azerbaiyanos. En todos los poemas se puede ver la condena a la actitud armenia de invadir el territorio azerbaiyano, el patriotismo de los poetas, pero también la decisión de defender la soberanía nacional de Azerbaiyán. Sin duda, la poesía siempre ha sido un vehículo para expresar los sentimientos de los pueblos, y el conflicto de Karabaj no ha sido la excepción.

Palabras clave: poesía azerbaiyana, conflicto de Karabaj

INTRODUCTION

There are many examples across the states, from older to recent civilizations, that tell both the barbarous results and glorious nature of war. Ancient war poetry and writing provided an account of ideal legendary warriors in order to establish the core heroic values of bravery and patriotism. Such heroic poetry had been supported and strengthened by different cultures and civilizations over time (Dwivedi, 2017).

Man's early war-songs and love-songs were generally exhortations to action, or celebrations of action, in one or other field, but no such similarity exists between what we now more broadly define as love poetry and war poetry. Whereas most love poems have been in favor of love, much—and most recent—war poetry has been implicitly, if not explicitly, anti-war. So long as warrior met warrior in equal combat with sword or lance, poets could celebrate their courage and chivalry, but as technology put ever-increasing distance between combatants and then, ceased to distinguish between combatant and civilian, poets more and more responded to 'man's inhumanity to man'. Not that heroic societies were oblivious to the domestic consequences of their heroes' 'brain-spattering, windpipe-slitting art' (Stallworthy, 2014).

In this regard, writing the history of Karabakh is just as difficult an undertaking as settling its conflict involving Armenia and Azerbaijan. It is especially challenging when it comes to imagining the region's distant past, which relies heavily on extant manuscripts where the originals have been lost. These sources, which have undergone repeated revisions by countless scribes to fit, inter alia, contemporary political, ecclesiastical and ideological demands, have been the major narratives used for (re-)constructions of the history in later periods. The continuation of the Karabakh conflict into the present day, on the other hand, has further encouraged the use of history as a political tool. It has also brought about primordialist approaches to historical research, by constructing a historical ethnic link between the region and its population from time immemorial. The conflict, and the connected retrospective essentialisation of ethnicity, has made it almost impossible for scholars to agree on a mutually acceptable history of Karabakh, and the issue is likely to remain unresolved (Yavuz & Gunter, 2022).

It is known that during the Karabakh Khanate, Armenians settled in five small estates in this area. According to the 15th paragraph of the 1828 Turkmenchai Treaty concluded between Iran and Russia, Armenian families living in the territory of Iran were moved to Karabakh, which increased the number of Armenians living in the area

several times. At the end of the 80s of the XX century, the border issue between the former Allied Republics, which tried to restore their independence with the collapse, and fall of the USSR, came up. The 15 Allied Republics, which had previously ignored it, were now trying to establish national republics within their historical borders. This, in turn, led to conflicts and confrontations between some nations. Armenians, who always try to take advantage of such historical moments, began to demand the geographical territory of Karabakh Khanate, which was once the historical center of Azerbaijan, where they are most settled.

From the end of the 80s of the 20th century, the Armenian lobby began to fight for the creation of the 2nd Armenian state as an independent republic, or for the integration of these territories into the territory of Armenia, first with peaceful demonstrations, then with armed conflicts and confrontations. The conflict escalated and turned into a war. Although the war ended with a ceasefire, the conflict still continues. However, Azerbaijan started a war on September 27th, 2020, in order to prevent the attempts of the Armenian state to occupy other territories of Azerbaijan. Clashes took place along the contact line created as a result of the First Karabakh War. In this period of time called "Azerbaijan Patriotic War" (September 27th - November 10th, 2020), five occupied cities, four settlements of Azerbaijan, two hundred and eighty-six villages were freed from Armenian occupation. Many areas are still disputed.

Despite the above, and perhaps because of this the Karabakh problem, which is an integral part of the Republic of Azerbaijan, a part of the holy homeland, has always been the focus of attention of writers from all literary generations. In various genres, especially in poetry, this topic has almost found its artistic solution to one degree or another. Bakhtiyar Vahabzadeh, Khalil Reza, Mirvarid Dilbazi, Nabi Khazri, Gabil, Sabir Rustamkhanli, Nurangiz Gun, Abulfat Madatoglu, Gulkhani Panah, etc. are among the well-known poets which have addressed this issue. Thus, hundreds of artistic examples have gained eternal life in our literature.

Appreciating all this, Heydar Aliyev, the First Secretary of the Allied Republic of Azerbaijan in 1969-1983 and the President of the Independent Republic of Azerbaijan in 1993-2003, said: "My appeal to you today is that thank you for helping our people you have made him a patriot, he has made him a lover of his nation, he has made him a person who cares for his nation. You know, I cannot stand the occupation of 20 percent of our lands by Armenia. I cannot bear that the Azerbaijani soldier was weaker than the Armenian soldier and retreated. It always bothers me. Why, why? Are our people weaker than

Armenians? Or is our Republic smaller than the Republic of Armenia?"(Qurbanova, 2003, p. 100).

That's why the main goal of turning to these works and turning them into a research object is to write on the subject of war to bring together and analyze the best works but also to give importance to the national spirit, patriotism, philanthropy, patriotism, love of life, internationalism, philosophical essence in these works, and to study them in this direction. During the research, based on the experience and successes of XX and XXI century Azerbaijani Literature, these works are evaluated with the historical-comparative method and bring them to the world arena.

DEVELOPMENT

I think it would be appropriate to name some of the famous works dedicated to Karabakh here. Nabi Khazri's poem "Salatin" dedicated to the journalist Salat Asgarov, who was killed by Armenians with special cruelty, Mammad Araz's "Stand up, Azerbaijan", Famil Mehdi's "Remove Karabakh", "Arms, arms, arms, soldier", Nariman Hasanzade's "Refugee", at the same time, many poems of Huseyn Kurdoglu, Vagif Bahmanli, and Vahid Aziz were memorized languages. Because it was written from within the events, but also reflected the moments and days when the conflict grew and turned into a war.

The people who watched the Karabakh war closely and from afar, and who could not afford anything, found comfort in these poems and accepted them as a new source of information. The nation as a society believed in these works more than politicians, trusted poets and writers. Because these poems were very sincere, they reflected the real life, the truths, the true face of the Armenian, and his tricks. Historically, Armenians have set their eyes on the lands of Azerbaijan and used every method to capture them. Poems that give an artistic solution to the political events of the historical past and the present day were also transferred to the memory of the people, calling them to struggle and fight against the enemy. Such works, touching the soul of the nation, increased and strengthened their sense of patriotism and determination to fight.

The theme of Karabakh is of special importance in the works of Gabil, who is one of the poets trusted by the people. He has written dozens of works in this genre: "Azerbaijani soldier", "Burnt grace", "What will the weather be like", "My memory", "I can't stand tears", "She is not considered a martyr", "Mother of a martyr", "I am afraid". Poems such as "The day will not be that day" are echoes of the poet's heart, thoughts, and what he saw, as well as a poetic mirror of his time.

Martyrs from Karabakh - battlefields were brought to Baku every day for burial. These martyrs were accompanied by gaboy, saz, kaman, tar music and these musics were broadcasted by TV and radio throughout the republic. The poet, who did not consider this sad music and sighs, which the people listened to during the war, was acceptable for these moments and days, criticized and reprimanded them in his poem "Burnt Grace" (Cain, 2001, p. 131):

He took it in his arms

Black happiness,

You sound like a tune

Karabakh...

The attitude and advice of the poet was as follows (Cain, 2001, p. 131):

put the song on the shirt,

Put it in the corner.

take up the sword

leave the music alone

Burnt cream!

Our ancestors always resorted to the sword when words were exhausted. The enemy who took the land was not the one who returned it with kindness and the white with music. Therefore, "Get out of the battlefield, // Leave the stage for now!"- said the poet.

This poem, which he wrote addressing the atmosphere of "Burnt Grace", was not only Cain's advice to his people, an elder's boast, but also his own civic position. "...Poetry pays its high debt when it expresses the goal it sets before itself, the idea it wants to instill, at the same time with artistic colors, at a high level, in a word, with artistry... The events and ideas that Cain describes and sings with smooth poetry; that's why he can immediately bring the reader under his influence, that every verse, every stanza is burned and polished by the fire of the poet's heart (Kurchayli, 2002, pp. 488-489).

Ulu Oendar H. Aliyev, commenting on the participation of poets in the Karabakh war, said: "Someone here accused you that you went to the front, were you a martyr or not? A poet does not have to be a martyr. But the fact that the poet is in the permanent army, is very important since he can meet and talk with the soldiers, to explain to them what the homeland means, what the land means,

what independence means". Then the head of state says: "There is one thing that the commander should tell the soldier, or he should hear it from me, and there is another thing that a respected poet and writer should go and tell with his literary and artistic opinion - words that you are on the guard of independent Azerbaijan!" (Qurbanova, 2003, p. 101). As you can see, the great leader gave great appreciation to the writer and poets. He even emphasized that their words are higher and more valuable than the words of the head of state. Of course, these were the truth for that time.

Another poem written by Gabil on Karabakh is called "Azerbaijani Soldier". During the war, the main force for the Motherland is the soldier, the army, its strength. Therefore, the poet sees no other way to liberate Karabakh in the present situation, that is, in the period of captivity (Cain, 2001, p. 149):

Negotiations drag on,
Documents are signed.
World on the map
Showing boundaries...
Gives us a voice
World leaders...
Hope is a document, but
Azerbaijani soldier!

The poet considers foreign representatives who often come and go, their false politeness, statements, all negotiations, resolutions, and agreements to be nonsense, and gives the advantage to the fighting army, the Azerbaijani soldier (Cain, 2001, pp. 150–151):

Can gourd burn?
If you don't have fire, why don't you have lightning?
Even from lightning
Umma these particles!
Hope is a document, but
Azerbaijani soldier!

It is a very ideal, natural, realistic and logical analogy. Don't rely on thunder and lightning to light the straw. Take your own torch and set that straw on fire! This is enough

for the Motherland to be free! The poet repeatedly states, sometimes calmly, sometimes frantically, that everyone should protect his homeland, country, land, and borders by himself. Waiting for help from someone is naive and a waste of time. Every work of the poet is a natural, living, believable poetic fact, - we would not be mistaken. His poem "Azerbaijani soldier" is a description and celebration of such a vital fact. At the same time, it is a poetic call, a poetic advice, said and written for his people at the right time and place.

Cain's poems "I can't stand tears" and "I remember" are also original works characteristic of the Karabakh theme and the struggle for independence. When the poet visits the alley of martyrs, he is very shocked by the scene. Mothers crying over the grave, sisters pulling their hair, daughters-in-law, children screaming at their father caused this poem to be created (Cain, 2001, p. 264):

I can't stand the tears
Mothers go to the grave...

"...Cain does not take the concept of pain in his poems only on an individual level. There are such pains and feelings of sadness, which are at the level of the people, homeland, and nation" (Yusifli, 2002, p. 366).

In another poem, the poet seems to raise a rebellion. He recalls the tragedies committed by Armenians one by one. In this poem called "My Memory", the author shows that "Let's not forget the year 1905... // Let's not sprinkle water on the fire of 1918... // Let's not open a door to peace... Peace is broken... Surrender is broken..." On these dates, Armenians committed genocide on the lands of Azerbaijan. Is it possible to forget the crimes of Armenians who brought troubles to Turks at every historical turning point? Is it possible to forget the atrocities that are beyond reason, logic, and humanity? The poet prays that (Cain, 2001, p. 137):

Let not my memory of hatred of my enemy be troubled,
Don't let my memory of revenge and anger be spoiled!
Do not let my memory of skill and zeal fail!

"The harsh truth of life in Cain's poems, the ability to say words like a man, touching on the most painful moments of the nation and the people are the same in his last poems as in his previous poems, maybe a little harsh. This harshness, telling the truth, even if it is sometimes accompanied by ironic shades, the truth is the truth" (Yusifli, 2002, p. 367).

There is also a poem written by Cain addressing the people who were displaced from their homes and sheltered in tents during the war: "Don't get used to tents!" The ten-stanza poem, which expresses the unaccustomedness and intransigence to what they see, and shows the weight of the social and moral burden, was very relevant for its time (Cain, 2001, p. 128):

Row - row, layout - layout,

My eyes cry blood when I see it,

This is my word to my nation,

Don't get used to tents!

How did this people who deserved buildings and palaces take refuge in tents? The poet also demands and orders (Cain, 2001, p. 129):

Even if it belongs to the building

Even if the window is glass

Even if the circle is full of flowers

Don't get used to tents!

We are a nation, not a tribe.

We are one house, one pillow,

We are famous for palaces,

Don't get used to tents!

Will this nation, which has been protecting itself, its homeland, and its land for thousands of years, surrender to a handful of enemies?

Peace is a crime

Just for a moment, it's a crime.

Addiction is a crime.

Don't get used to tents! (Cain, 2001, p. 129)

The poem "Tents..." is a description of the condition of the tents and the people living there in the frosty and stormy winter. The poem shows that the cold, crazy winds of winter chill even those who live in stone houses. But I wonder how those who live in cloth tents tolerate this cold and wind? Most grandmothers and baby grandchildren, I wonder if they are not frozen. The frost that cracked the stone wall, the wind that uprooted the trees did not blow away

the tents themselves. Now a part of the homeland, a part of the people is covered in tents and protected by tents. Is it protected? The sincerity, naturalness of the poem, and the raised problem affect every reader.

"Cain is looking optimistically at the future of our Azerbaijan, whose wounds are bleeding today... The poet believes that we may face greater difficulties due to the Armenian aggression on our lands, there is no way back. From today's deaths and tragedies, the bright horizons of a free, independent Azerbaijan, a clear, victorious tomorrow can be seen". Academician Bekir Nabiyev says (Nabiyev, 2002, p. 357): *because although a part of the Motherland is occupied, the rest is free and independent! He has the power to restore this unity and integrity tomorrow.*

For Sabir Rustamkhanli the description of the Karabakh war occupies a special place in his poetry. There are enough works of the folk poet dedicated to the struggle for independence, the national liberation movement and the Karabakh war. In this period, the author was able to express himself at a high level with his speeches in the square movement, as well as with his poetic and journalistic creativity. The poet himself spoke about this at the 10th Congress of Writers: "Azerbaijan's problems have occupied our artistic mind more than public opinion... In this independence, our artistic speech and writers have a legitimate right. The wall stones of the national state have been polished by the power of poetry, prose, publicism, which does not let national ideas be forgotten" (Rustamkhanli, 1997).

"I'm not afraid anymore", "What do you care about this situation", "Bakhtiyar, Ali", "After Khojaly", "Lament to Khojaly", "That land will not take us", "This is not my people", "What are these" he wrote in this style. Poems such as "he wants to see from the nation" show that the poet is looking for great hope, faith in tomorrow, civic zeal from the reality of social and political events. Just as the first defeats in the Karabakh war called the people to unity, strength, and perseverance, the poet also supports these ideas and mourns the first martyrs (Rustamkhanli, 2004, p. 188):

Who says their paths are broken, short,

They are forever, don't sink,

If we can die this time,

We are still alive, so we exist

Our life card Bakhtiyar, Ali!

The poet says that Bakhtiyar and Ali, one of the first victims of the war, are eternal and have eternal life. "If we manage to die at this rate, we are still alive, we exist," the poet thinks. Thus, "Sabir Rustamkhanli's poetry is the poetry of national consciousness, the struggle of the people, the nation to understand its own identity, its great and glorious past, the willpower mobilized to destroy all official and unofficial lies and frauds, the courage and bravery, the irresistible spirit" (Reza Ulutürk, 2004, p. 9).

The integrity of the motherland, the ideas of freedom, and the call for independence were among the trends of the time. The beginning of the Karabakh conflict and its transformation into a war specially shaped the theme of Karabakh in poetry. In this sense, the poetry of S. Rustamkhanli played an important role in the poeticization of the Karabakh theme. "Sabir Rustamkhanli's poetry arms its reader not only with new emotions, new dreams, new ideas, but also, most importantly, with zeal" (Reza Ulutürk, 2004, p. 10).

After Khojaly, my voice got hoarse...

My voice gets stuck in those mountains...

A nation bearing the stain of Khojaly,

What's left to do but hit?!

(Rustamkhanli, 2012, p. 79)

Just as the Khojaly tragedy was the climax of the Karabakh war, the works dedicated to this tragedy are the main red line among the works written on the subject of Karabakh. And these poems are grouped together under the names of martyred city, martyred person, and martyred Motherland.

The poem "Lament to Khojalya" is an elegy of the poet's homeland, which groans in the face of the enemy. It is also clear that this elegy, each verse of which turns into a lament, staleness, and song, is characteristic of Sabir's soul and Sabir's zeal. The poet shows that the enemy is now victorious not because he is strong, but precisely because he is cunning and has taken the path of betrayal:

Old betrayal again...

A man has a tongue,

The enemy's tongue is crossed,

To politics with a thousand faces

Khojaly, the victim! ...

(Rustamkhanli, 2012, pp. 81–82)

In his work "About Sabir Rustamkhanli", Khalil Reza notes that "despite the smokeless flame and the heroic fire in his heart, lungs and breath, how humble and unpretentious this poetry is. is defiant! Humility and bravery are cut into the neck of this poetry (Reza Ulutürk, 1998, p. 69). The greatest love, great love, is attachment to the Motherland, loyalty to the land where you were born and raised. Poems born from this true love are also eternal and immortal. At the same time, it is an impregnable, inflexible, invincible army (Rustamkhanli, 2004, p. 216):

Come back, my heavy breath

My cold breath, my flood breath.

Come back, save the country,

Don't let the enemy laugh at you!

The poem "Return" is the call of the poet to the retreating army after the enemy's attack and the Khojaly genocide, and to a village living here. This is the poet's heart and poet's pen, which does not tolerate the enemy's invasion of the Great, native, holy land, and turns to his people:

Come back, mother's milk drinker,

The world laughs at us, come back!

If we do not revive our souls,

Azerbaijan is dying, come back!

The poem is an appeal to a nation that has become a refugee and a displaced person across the country. At the same time, each of these verses has the power of a thousand cannons and tanks, or is an aphorism, a proverb, capable of shaking a hand (Rustamkhanli, 2004, p. 216):

If you don't remove this stain,

It's a fight to the death!

Return, in front of the enemy

The lonely is his own brother!

"Sabir Rustamkhanli is an intellectual who is especially eager to revive the literature and art environment he is in with his prominence, to create and deepen the national love for the personality of our creative people" (Ulusel, 2006, p. 59). Sabir also has dozens of poems dedicated to individual figures of science and literature, their bravery and skill. In difficult times, these figures worked as much as

an army and stood by their people and nation. However, the forces that overshadowed the people-intellectual unity always tried to divide and destroy it. The poet answers them with his poetic words (Rustamkhanli, 2012, p. 89):

The blood of this great nation is holy,

The sword is holy, the scabbard is holy,

But why did it change, holy man?!

Alas, Mammad Araz, for our time!

“No one knows the problems of Azerbaijan as deeply as writers and poets, because they pointed out these problems as soon as they picked up a pen, drew attention to their solution and worked as much as possible...” (Bashirov, 2006, p. 188). Sabir Rustamkhanli witnessed the Second Karabakh War and dedicated the poem “Return to Karabakh” to this war. The work is full of patriotism: O old Azerbaijan, true Nazis, do not be sad, I am writing a new epic for your Victory Day... (S. Rustamkhanli. Return to Karabakh. Adab Gaz. December 24th, 2020).

Academician Isa Habibbayli writes about the poem: “People’s poet Sabir Rustamkhanli, who wrote the first poem of the Civil War, is considered as one of the outstanding artists who created great literature of the national spirit and high citizenship position in Azerbaijani literature.” The academician, who expressed high opinion about the work, then writes that: “The poem “Return to Karabakh” represents the just war of Azerbaijan, the righteous struggle we waged for the liberation of the lands that were occupied for thirty years, with the words “Who will hear this song of unity!” It instills hope and confidence that it will be an example for other peoples who are enslaved.” (Isa Habibbayli. The celebration of wholeness...).

Thus, Sabir Rustamkhanli’s poems dedicated to the Karabakh war are part of his poetic examples dedicated to the struggle for Independence, Equality, Freedom, and Integrity. As a whole, the poet’s poetry is rooted in the spirit of national patriotism and is the bearer of the destiny of a nation. It is a symbol of purity of his language and literature, an indicator of ways to solve problems.

The tragedies caused by the Karabakh war are present in most texts of contemporary Azerbaijani poetry. Whether there are poets who live in Baku - the center, watching the events from afar, or those who live in the center of events, in the frontline, the capacity of their poetic works, description of facts, praise is not so different. That is, the poems brought to literature from both sides are similar in their sincerity, reality, and naturalness. The Karabakh war, martyrdom, losses, social and political events, refugees,

displaced persons become the tree of sorrow for every poet who loves his homeland and cares about his people. However, each poet has his own special view of the happenings. In this sense, the works written by the well-known poet Nurangiz Gunun on the subject of Karabakh are distinguished by their poetic quality.

Nurangiz Gun wrote the poem “Khojali Symphony” related to the Karabakh events. N. Gun, who watched the Khojaly tragedy from Baku, shouted at the war mongers (Gun, 2006, p. 46):

Hands off! Break the back of the military!

... Cut the word war,

Remove from the dictionary!

Think about the person! Heartless Maliks!

Scammers of the world!

Think...think!!!

The world is not only yours!

Think !!!

It’s worth thinking about!!!

So, we would not be wrong if we say that N. Gun shouts and declares the events described by Cain with advice, described and sung by Sabir. Literature is also a set of these differences, and it is created, formed, and whole from their unity. Because every poet and writer approaches life, the world, society, and people from his own point of view and writes what he sees, can see, and thinks in his own way, and brings it to literature.

Academician Bekir Nabiyeu, speaking about the development of the topic of the Second World War in literature, wrote: “The war strained people’s moral life. Most of them were separated from each other by a distance. In a number of cases, feelings of joy and happiness were replaced by thoughts of sadness, grief, exile, and financial difficulties.” (Nabiyeu, 2009, p. 67). Thus, war has its own laws, rules, and dictates. The lyrical hero of the poetry should be ready for this hard way of life and should not back down from the struggle. Because we are talking about the life and destiny of the Motherland, its Unity and Freedom.

So, N. Gun’s poem “Khojali Symphony” is dedicated to the Khojaly tragedy, which was the most painful climax of the Karabakh war. Here, too, the result of the bloody event caused by the war is visible. It is not the first time that such brutality has been perpetrated by man against man.

There have been many such bloody tragedies in history. The bitter consequences of the Hiroshima tragedy, which occurred in World War II in the middle of the 20th century, are still being passed down from generation to generation. What's whereabouts live in memory as a bloody page of history.

In the last decade of the twentieth century, bloody tragedies occurred again. On February 26th, 1992, the genocide committed by Armenians in the Azerbaijani city of Khojaly was a new and great crime - a stain on the name of humanity. The human corpses scattered around the city, in the forests, on the plains once again point to the war, to those who caused it, incites hatred against supporters. A mother's heart, a poet's heart leans on the pen and mourns these martyrs. The work begins with such poetic expressions addressing God: "God! Reassure!... You send them heavenly songs, sow consolation!" Later, the poet holds his face to the blowing winds: "No, Wind! Don't blow like that! // There are living dead under the ground! // They can sew!". The poem consists of lamentations and eulogies addressed to the martyrs from beginning to end. The work has two positive heroes: the divine force, the creator of the earth and the sky, and the wind, which cleans and regulates nature. Mother poet faces both forces and says (Gun, 2006, p. 10):

Then the poet holds his face to the blowing winds

No, Wind! Don't blow like that!

There are living dead under the ground!

They can sew!"

Yes, Rüzgar... Can you hear?

The most perfect of voices

The Symphony of the Century?! - Anthem of the dead!

Or:

God! Help! He is alone! Mother is...

He is alone on the ground... he is poor...

came that

Let the world hear it upstairs!

Sob with him

This innocent tale,

A man who is a man!

(Gun, 2006, p. 38)

The negative hero of the work is man, the human race that destroys humanity. What terrifies the poet is the brutality, vileness, hypocrisy, ignorance and cruelty of this man, which no wild animal can do, insulting the shot people like this (Gun, 2006, p. 14):

Ah, the wretched thought!

How can you, the creator of God,

Can you make it disappear overnight?!

Ahsan, O man, Ahsan!

You with this antique work

the horror of Hiroshima

Khat tragedy too

You left a lot behind!

This work, which includes mother's cry and child's moan, also contains national pain, and at the same time, it emphasizes once again that it is human. Vagif Yusifli, doctor of philological sciences, writes in his article "Khojali Symphony": "Khojali Symphony is a mother's address to the world. Nurangiz Gün's appeals to Mother Mary are rooted in a human meaning. After all, this woman, whom the Christians considered holy and held in high esteem, was not the embodiment of oppression, violence, and brutality, but was a symbol of purity, justice, and motherhood. But now? Why are Muslims subjected to violence?" (Yusifli, 2016, p. 184).

The poem contains strong anger, malice, hatred, and sarcasm against the enemy. The poet screams directly in a mad, rebellious way (Gun, 2006, p. 42):

Irresponsible, carrying an army on his back

Jahanshumul Sumur!

Unexpected answer, Jahan Goreshanlari!

He knows the world market

Exceptional "Shopping Uncles"...

"Khojali Symphony" by N. Gun is the most attention-grabbing poetic example among the works written during the period of independence. It is a work that was written in

time and place and can once again provide an artistic solution to the tragedy caused by the war. "At a time when coercion, violence, and brutality still prevail, massacres similar to the Khojaly, Hiroshima, Khatyn, and Buchenwald tragedies take place every day, and people kill people every day. In this sense, "Khojaly symphony" does not only belong to the years when that terrible tragedy happened. Khojaly's symphony of grief continues" (Yusifli, 2016, p. 185). Thus, with this work, N. Gun has created a symphony of groans, hiccups, screams, and cries that will be heard forever.

CONCLUSION

The poetic works dedicated to the Karabakh war in Azerbaijani literature were addressed, especially the works of Gabil, Sabir Rustamkhanli and Nurangiz Gün, which are among the most popular poets on this topic. It turned out that the national spirit, national self-awareness, and national return were praised in the works of all three poets. The yeast of this poetry was kneaded from patriotic feelings, brought to literature, and immortalized. Both Cain's poems, Sabir's poems, and N. Gun's "Symphony" have brought the Karabakh problem to the fore and presented the events at the level of world literature. "Tents...", talks about the painful life of hundreds of refugees and IDPs who settled in "Chadir", town of Cain, express the pain of abandoning those special places for people, but doesn't abandon the hope of returning. "After Khojaly", "Elegy to Khojaly", "Khojaly Symphony" written by N. Gun about the same event, reflects the genocide that took place in the city of Khojaly. This, these works played and continue to play an important role in the formation and enrichment of Azerbaijani literature.

REFERENCES

- Bashirov, S. (2006). *Pathfinder of our Boundless Spirit*. Law Publishing House.
- Cain. (2001). *Divine Destiny*. Youth Publishing House.
- Dwivedi, A. V. (2017). War Poetry. In *The SAGE Encyclopedia of War: Social Science Perspectives* (Vol. 1-4, pp. 1837-1838). SAGE Publications, Inc. <https://doi.org/10.4135/9781483359878>
- Gun, N. (2006). *Khojaly Symphony*. Vektor Publishing House.
- Kurchayli, A. (2002). In Praise of Human Power. In *Cain. My friends, acquaintances* (pp. 483-489). Shirvannashr Publishing House.
- Nabiyev, B. (2002). That's how I know him. In *Cain. My friends, acquaintances* (pp. 339-357). Shirvannashr Publishing House.
- Nabiyev, B. (2009). *Selected Works*. Chinar-chap Publishing House.
- Qurbanova, A. (2003). *A literature is the national wealth of the people*. Nurlan Publishing House.
- Reza Ulutürk, K. (1998). *About Sabir Rustamkhanli*. Mutercim Publishing House.
- Reza Ulutürk, K. (2004). *Foreword for S. Rustamkhanli selected works*. East-West Publishing House.
- Rustamkhanli, S. (1997). Speech at the X Congress of Writers. *Khalq*.
- Rustamkhanli, S. (2004). *Selected Works*. East-West Publishing House.
- Rustamkhanli, S. (2012). *Love Forever (poets and poems)*. Tahsil Publishing House.
- Stallworthy, J. (2014). *The New Oxford Book of War Poetry* (2nd ed.). Oxford University Press.
- Ulusel, R. (2006). *The mountain capital of the word*. Law Publishing House.
- Yavuz, M. H., & Gunter, M. (2022). *The Nagorno-Karabakh Conflict: Historical and Political Perspectives* (1st ed.). Routledge.
- Yusifli, V. (2002). The Poem of Cain. In *Cain. My friends, acquaintances*. Shirvannashr Publishing House.
- Yusifli, V. (2016). *"Khojali Symphony". Azerbaijan Literature of the Independence Period*. Science and Education.