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The pain of Karabakh in Azerbaijani prose during the period of independence

During the period of independence, Azerbaijani literature entered a different stage and was enriched with new tendencies and directions. The new literature of the independence era, which emerged against the background of the strengthening of the socio-political processes, economic development, and integration processes in the country, attracts attention with its dynamism and diversity. Academician Isa Habibbeyli notes that "the conditions of independence for the development of literature, the opportunity for free speech, which are the attributes of independence, creative freedom is one of the important conditions. However, literature did not only passively reflect the arrival of the new era, but also actively participated in the achievement of independence. [3].

One of the attention-grabbing themes of Azerbaijani prose in the period of independence is the theme of war and people. In literature

The theme of war has always been in the center of attention and has become the main theme of various artistic works. In the novels "War and Peace" by L. Tolstoy, "Call of Emergency" by E. Hemingway, "War" by Abulhasan, "Hail" by Agil Abbas, "Tek" by Orkhan Fikretoglu, Elchi

The war and human dilemma are masterfully elaborated in the stories "Bayragdar", "Former Warrior and Boy" by Aslan Guliyev and other similar works. Speaking of the prose works related to Karabakh and the loss of Karabakh in the period of independence in Azerbaijani literature, the artistic solution of this topic is represented by Elchi's story "Bayragdar" (2004), Aslan Guliyev's story "Keshmish warki va oğlan" (2003) and Orkhan Fikretoglu's novels "Tek" (2014). it is worth paying attention.

Elchin's story "Bayragdar" tells about the difficult and privations life of refugees. However, what the writer wants to convey to the reader is not only physical and material difficulties. The work is where the heart of the displaced person is. One of the most severe sufferings that the world can give to a person is to be separated from one's home, to be a stranger.

Refugees are also strangers far from their native lands and homes. It is true that Absheron is a part of the motherland, it is native. But not Shusha, not Karabakh. As it is said in an old saying, "a married man goes home, where does a stranger spend the evening?" Elchin wants to convey this nuance of refugee life to the reader: refugees are not only physically, but also

they are displaced from a spiritual and spiritual point of view. "It is no coincidence that a sad, angry tone suddenly dominates the message of the messenger, which is sometimes accompanied by light humor.

This is due to the colorful shades in the style. We see this aspect in his story "Bayragdar". Sometimes seriously, sometimes

humorous and sometimes sad scenes alternate. In a word, we see tears in laughter, and light in tears." [5,16]