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Rena Alyar's "Martyr mother, don't cry!" in the narrative

The scientific-pedagogical activity of Rana Alyar (Rana Alyar gizi Mammadova) has been developing and forming before my eyes for several years and has reached a unique level. Ms. Rena Khanum is one of the linguists who has gained a reputation as a pedagogue who is able to fundamentally explain various problems of modern Azerbaijani and Russian language grammar, lexicology, lexicography, phraseology and is a responsible teacher in this field. Therefore, his competence in this field has always created a feeling of sympathy in us. However, this time Mrs. Rena tried to confirm herself in a completely different role. He called me one day and said, "I have written a work about Mr. Nizami, my nephew who was martyred in the Second Karabakh War, Jeyhun, who loved his country more than his life. I would like to know your opinion. Although I am a little skeptical about such a proposal, it makes sense since it is about the name of the martyr. I asked him to deliver the book to me.

So, I took Rena Alyar's story "Martyr mother, don't cry" and started to get to know her quickly. I must admit right here that I felt that I was wrong when I got acquainted with the first pages of the work. Because this time Ms. Rena made an impact on us not as a linguist scientist, lexicologist and phraseologist, but as an author of an artistic work in the true sense of the word. Of course, the reason we came to such a conclusion was primarily related to the following: 1. As is known, to write an artistic work, you must first have the ability to create and build a successful model of the subject you have written - plot line, fable, composition from an artistic point of view; 2. To ensure the artistry of the work, you should take advantage of the possibilities of fluent language; 3. In the material that you turn into the subject of a work of art, you must achieve to reveal most aspects of the image; 4. You must be able to successfully place the characters who are related to the leading artistic image, the main character in the work in one way or another; 5. Finally, in order to reach the fullness of the work, you must be successful enough to use figurative means of artistic expression on the spot, etc. and i.a.