



## **Karabakh in artistic thought**

Our literature and artistic way of thinking have been breathing the air of Karabakh for the last thirty years, and you cannot find a writer whose writings are about Karabakh, the life-and-death war going on there, our heroes and martyrs who are an example for generations, the love of the country born of thirty years of longing, and the belief in our victory. , and let's not hide it, let's not write from the psychological shock born of despair. Now - our 44-day victory put ointment on all these wounds, the historical victory of the Commander-in-Chief, the Azerbaijani soldier makes us forget all this. These thirty years are also a path that our literature has passed - a path that we have been walking step by step towards victory. Writer-publicist Zemfira Maharramli shows us exactly this path of our literature in the book "Karabakh in Artistic Thought". Of course, all the articles in the book cannot fully cover the path of our literature in the last thirty years, but the point is that in the 31 essays published by Z. Muharramli in the press, he highlights the coverage of the Karabakh theme in the works of different literary generations, and these essays serve as a source for our researchers. can Of course, the subject of Karabakh and, to be precise, the image of Karabakh were reflected in our literature until the nineties of the 20th century. In his first article in the book, Z. Muharramli talks about the poems dedicated to Karabakh and Shusha by our unforgettable poet Rasul Rza, focusing on the poem "Shusham mein". He also mentions his other poems. I have an addition to this conversation: the poet has a poem called "Pages from Life". In this poem, the poet talks about his trip to France. There he sees a self-satisfied statue on a horse.

Z. Maharramli has appeared in the media with his writings about the works that reflect the Karabakh truths in our modern prose and journalism, and those writings are not a list of facts, but examples of the spirit of Karabakh - the idea of Azerbaijanism, which can become a literary event in our prose and journalism. Rightly, it starts with the journalistic writings of Anar teacher about known events. This opinion is completely true: "Yes, the subject of Karabakh is the calling card of the author even today. Anar's fighting pen, alien to indifference, still contributes to conveying the truths of Karabakh to the world community. In other words, this stubborn and bloody war of the author against the perverted enemy is now continues". How about in prose? Sometimes it is claimed that our prose lags behind poetry and journalism in addressing the Karabakh issue. We cannot fully agree with this opinion. Dozens of stories related to the events of Karabakh can be named. Z. Muharramli Tarana talks about the series of stories of Vahid, E. Huseynbeylin and Vahid Muharramov that these stories express the realities of Karabakh. However, it is also known that genres of prose such as narrative and novel do not appear suddenly compared to poetry. For the poet, his feeling, emotion, and attitude towards the incident become clear within one or several days. But the writer must observe, be deeply familiar with the essence of the event, and get to know the characters he will create... For example, the folk writer Elchin wrote the short story "Bayragdar", the stories "The Garabagh Wounded" and "The Yellow Bride" in the early 2000s. And in these works, the truth is noticeable that love for Karabakh is not only a national, but also a human feeling.