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TÍTULO: El tema de "Karabaj" en la poesía azerbaiyana.

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RESUMEN: El artículo describe principalmente reuniones artísticas que se crearon, desarrollaron y formaron en Karabaj a principios del siglo XIX. Proporciona información interesante sobre los poetas de Karabaj que fueron acosados por las reuniones artísticas como Majlisi-ums, majlisi-faramusham. Se están analizando sus poemas dedicados a Karabaj, enfatizando el papel de la poesía del siglo XIX para contribuir al desarrollo de la poesía azerbaiyana desde los años 90 hasta nuestros días, destacando la diferencia entre la poesía del siglo XIX cuando Karabaj era el centro. del arte y la del siglo XX cuando Karabaj fue invadido. Se analizaron las plantillas creadas durante los años 90, siendo la paleta de temas y las peculiaridades de los 90 la esencia de este artículo.

PALABRAS CLAVES: Karabaj, poesía, guerra, patria, encuentros artísticos.

TITLE: The Topic of "Karabakh" in the Azerbaijani Poetry.

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ABSTRACT: The article mainly describes artistic gatherings which were created, developed and formed in Karabakh at the beginning of the 19th century. It provides interesting information about Karabakh poets who were upbrought by the artistic gatherings like Majlisi-ums, majlisi-faramusham. Their poems devoted to Karabakh are being analyzed, emphasizing the role of the poetry of the 19th century in contributing to the development of the Azerbaijani poetry from the 90s up to nowadays, noting the difference between the poetry of the 19th century when Karabakh was the centre of art and that of the 20th century when Karabakh was invaded. The templates which were created during the 90s were analyzed, being topic palette and peculiarities of the 90 the essence of this article.

KEY WORDS: Karabakh, poetry, war, motherland, artistic gatherings.

INTRODUCTION.

Karabakh, which manifested the unique combination of nature and poetry in marvelous, sublime, extraordinary verbal art has enriched the culture and spirituality of Azerbaijani people. Karabakh – the ethalon of antiquity and origin, making decisions at the shore of Guruchay, protecting the cultural samples of the Paleolithic era and stone tools in the caves of Azykh and Taghlar – is a humanity's, tolerance's, love's symphony to the universe.

Cultural objects, necropolis and burial mounds of the 13th-14th centuries prior to the Khojali era provide the undeniable and indelible truth engraved in its stone memory. Since the day of its establishment, Shusha becomes the symbol of kindness, purity and generosity, the cradle of music and culture, the fortress of morality. Unfortunately, the years of pride and honour are not long enough. The harmony of the nature and art is destructed by the violence and the interference of the bayonet. According to the Kurekchay agreement, in 1805 Nagorno-Karabakh is annexed to the Russian Empire.

Starting from this date, the optimistic, praising, glorious moods in the poetry of Karabakh poets give place to longing, full of regret and the pain of separation, sad notes. Free and independent oral and written art was being tied with the black thread... Bloody tragedies and cruel genocides taken place in Shusha, Karabakh in 1905, 1918, 1920 and 1988-1993 pursued the goal of leading Azerbaijan away from the road to independence. However, these events accelerated the nation's steps towards independence and sovereignty.

Science fiction states there are ten "Karabakhname" (the saga about Karabakh) describing the history of the Karabakh khanate. Without a doubt, that "The everyday life of great Karabakh" (M.V.Vidadi) was created in the poetry of real artistic image and true cultural history. The poetry kept its purity and sincerity at all times, and managed to praise and present the justice with dignity, courage and fortitude at all times. How is Karabakh presented in the context of literary and cultural environment of the poetry of the 90s in the 20th century? Did the experts of word use prioritize the historical reality or the artistic truth?! One of the main responsibilities of this article is to talk about the works which are relevant to this topic and to provide a detailed research on this and other topics.

The national freedom movement in the Republic started to gradually intensify from the beginning of 1988 and became the center of an irresistible force. Revelation of the true face of the socialist regime led to violence, cruelty and armed aggression. The massacres committed in Baku in January 1990, murders in Karabakh, the occupation of the territories were integral part of the plan to demonstrate the power and "teach a lesson" to the people who wished to attain independence.

Sensitive military and political wind blowing from the north influenced Azerbaijani fiction literature which was brave and wise and sensitive at the same time. Naturally, namely this period contributed to the development and creation of the new phase in the Azerbaijani literature. Fiction, journalism and poetry started to evaluate the fate of the Azerbaijani people in a modern way and from the point of view of new thinking in. In other words, the social and political processes and events roaring in

the country have directed the poetry to the new flow and course.

Historically, the type of poems of the Azerbaijani fiction literature was the main factor of national awakening, revival, consciousness and self-awareness and the main source of cultural energy in the formation of social consciousness. At all times, the poem was the method of interpretation of the national honor, freedom and independence. Nadir Jabbarli, literary critic, PhD, rightly wrote: "... In the history of Azerbaijani national thought, when the rejection of time and date, opposition to the universe and era, grumbling and complaining about the pace of life prior to turning into philosophical and ideological, political and publicist art, turns into the poetic art, gets the stamp of the poem and receives the poet's signature thus becoming entitled to transform into the most truthful "Complaint saga". Deep soul impulses, heart beat and blood pressure of our existence and reality is best of all expressed in the poetic pitchfork of the poem. It was the case yesterday – in the era of Nizami, Nasimi, Fizuli and Sabir – it is the case today as well. And I think it will be the same tomorrow. (N. Jabbarli, 1997).

Literary fiction, has always reflected historically important events for the people and continues to be persistent in carrying out the same mission. Hence why poets managed to embody the spirit of socio-psychological, artistic and aesthetic aspect through mirroring of the socio-political processes.

The end of the 80s of the 20th century was characterized as the period of great political upheaval all over the world. A well-known literary critic, writer, doctor of philological sciences Elchin Mehraliyev writes in his "War and Literature" monograph about the transformation of Germany into the powerful state in Central Europe, start of the national movement in Romania, transition to new policy in the USSR decorated under the transparency and democracy slogans via analysis of the giant upheaval happening all over the world: "The most powerful and continuous push in the devastating process of the USSR was from Azerbaijan through the issue of the annexation of the Azerbaijan's Autonomous Oblast of Nagorno-Karabakh by the supporters of Armenian nazism. Since that time, the mass

deportation of Azerbaijanis from their native lands in Armenia, Nagorno-Karabakh, and then ethnic cleansing "campaign" started. Massive violation of human rights, Azerbaijanis expelled from their homes and mercilessly killed – it was an undeclared war against our people, the next genocide. It was the time of the decisive battles for the motherland” (E. Mehraliyev, 2000).

During this period of deep hardships, severe tests, turning into the refugees and internally displaced persons at their own motherland, the poetry’s ultimate task was to encourage the feeling of protest against injustice and aggression, to cherish patriotic feelings, tune up into the mood of war, and to fight for the motherland’s independence, freedom and sovereignty. Perhaps the immediacy of poetry as a kind of literary, artistic influence ownership, demonstration of the initial reaction to the public problems multiplies its relevance and value. Poetry exhibited all anxious events of the 90s as it did in other dramatic and worrying periods as well.

When analyzing the Karabakh issue in the Azerbaijani poetry of the 90s of the 20th century certain questions naturally arise: under influence of which events were the poems created during this period? To which changes did the fact of war lead the poetry in terms of topic, idea and problematics? Which socio-political, historical facts dictated the topic to the poet and led to the development of a broader context? To answer these questions, it is necessary to take a brief look at the recent history full of tragic events taken place at the end of the 20th century.

DEVELOPMENT.

Description of research.

Independence of the system of thought, the idea of freedom in the context of the process of formation stage is very typical of the 1990s. National independence achieved by the Azerbaijani nation in the last decade of the twentieth century, needs to evaluate the literary, cultural and socio-political situation as the fateful event. The restoration of the state independence of Azerbaijan greatly influenced the formation of the new quality and a different status of the literature of the 1990s,

including poetry, which is leading a new quality goal, to show the strong influence of different status, and contributed to the estrangement from the Soviet-style ideology and principles, and expression in new role.

It is the undeniable truth that the Soviet forces fomented the war in Karabakh in order to distract our people from the fight over the independence, and supported cruel Armenian terrorists, aggressors and invaders in order to undermine Azerbaijan's road to its sovereignty. For Azerbaijani people, intellectuals, and patriots, war for independence and Karabakh is of the same importance and of the same content. Even if Azerbaijan managed to gain its state independence, it could not recover its sovereignty and territorial integrity for the well-known reasons. In fact fighting for Nagorno-Karabakh is equal to fighting for Azerbaijan's independence and sovereignty.

Azerbaijani national literature and poetry with the smell of gunpowder were fighting alongside with the Armed Forces and brave soldiers. Poetry on Karabakh written to promote the spirit of patriotism has an exceptional cultural and aesthetic power. Thought of Marie-Henri Beyle Stendhal in the novel of "Red and Black" that "Literature should be the life's mirror", however banal it is at the same degree it is very true, as we must admit that the poetry devoted to Karabakh truly mirrors the development of events, shows the historical reality alongside with the bitter truth, sharpens senses and feelings of the reader, renews memory, and points out to the tragedies happened in this land, ideologists of the genocide and the implementers of those tragedies.

Research confirms that the contexts of the poems dedicated to the Karabakh war, alongside with the depiction of the real colours of the reality of those years, live feelings and emotions, it also calls up to courage, bravery, patriotism and heroism.

Main thought: socio-political events in the South Caucasus at the late 1980s and early 1990s, Armenia's aggressive policy against Azerbaijan, terrorism, tortures, and violence raised the issue of Nagorno-Karabakh in Azerbaijani poetry, and made it visible.

It should be noted that the topic of Karabakh is not new to the Azerbaijani literature, the national masters of word depicted and praised the beauty, antiquity, richness of its nature and hospitality of its people at different stages of history. Scientists all around the world talked in their works about Karabakh - Shusha charming nature, its uniqueness as a cultural centre. Prominent thinker, literature expert and critic, corresponding member of ANAS (Azerbaijan National Academy of Sciences) Yashar Garayev writes in his "History: close and from afar" book: "In the middle of the eighteenth century (in 1747) after Panakh khan had established Karabakh as an independent territory and state unit, the cultural, scientific and literary environment in Karabakh reaches its highest cultural development point. Starting from this period the natural beauty of Karabakh forms equal harmony and peak with its poetry art. There has not been more harmonious place on Earth where poetry and music, poem and nature, mugham and saga created such harmony.

...Beauty and nature of Karabakh coming out of poetry, perfection and beauty of the nature competing with each other were acknowledged by many world travelers - scientists, artists and intellectuals. The inspiration that art masters received from the beauty of Shusha was turned into poetry in S. Yesenin's poetry, A. Duma's and Duboi de Monnepe's memoirs, and V. Veaschak's pictures. «If someone cannot read, it means he is not from Shusha». Or, «All Trans-Caucasian music professionals, poets, poetry, music and songs come from Shusha»(Y. Garayev, 1996,).

Other countries have left bleeding wounds in our memory via the "Kurekchay" (1805, 14 May), «Gulustan» (1813, 12 October) and «Turkmenchay» (1828, 10 February) contracts. Large nation was faced with separation, annexation, anticipation, and longing. 40 thousand Armenian families were moved from Iran to Karabakh's, Shusha's and Irevan's territory under patronage of Russian Empire. This migration, planned with deceitful and insidious intentions, spoiled the national, ethnic, environmental, and cultural environment, and damaged the balance and harmony.

Shusha was “Trans-Caucasian conservatory” and cultural capital of Azerbaijan. Famous art professionals, such as Uzeyir Hajibayli, Jabbar Garyagdioglu, Khan Shushinski, Afrasiyab Badalbayli, Niyazi, Bulbul, Suleyman Alasgarov as well as Gasim bey Zakir, Mir Mohsun Navvab, Khurshudbanu Natavan, Najaf bey Vezirov, Ahmed bey Aghaoglu, Abdurrahim bey Hagverdiyev, Yusif Vazir Chemenzeminli, Firudin bey Kocharli, and other famous coryphaeus were born and upbrought in Karabakh.

Several literary gatherings with more than a hundred of participating poets functioned in Karabakh in the nineteenth century, especially in the city of Shusha. Perfect connoisseur of the national classical literature, Mir Mohsin Akram Bagirov wrote in the foreword to Navvab’s “Tazkireyi-Navvab” (Navvab’s Missive) about Shusha’s literary environment: “Two of the literary councils – “Majlisi-uns” and “Majlisi-faramushan” functioning in the 19th century in Azerbaijan were gathering namely in this city (Shusha), influenced the cultural life of the city, giving an invaluable contribution to the development of literature.

Navvab was leading “Majlisi-faramushan” – consisting of Asi, Fatma Kamina, Katib, Baku, Kharrat Gulu, Yusifi, Hijri and other more than 30 poets, musicians and scientists. Even though different topics were discussed at this gathering, the main topic was poetry. Classical heritage, poetic analysis, members of the council competing with each other in saying and composing the poems – all of these resulted in creation of “Tazkireyi-Navvab”, a consistent, unselfish and born from the love to the national poetry.

As Mir Mohsun Navvab confessed in his missive, he wrote it in 1891 at the request of close friends and consistently worked on it after that. This is proved by the numerous notes and purposefully left empty pages in the missive. The missive provides information about hundred of Karabakh poets and brings examples of various poems. It included the famous poets and their works as well as those who were known in Shusha only, although produced decent work» (A. Bagirov, 1998).

Discussion.

Poetic examples about Karabakh written by the poets from Karabakh were included into the “Tazkireyi-Navvab”. Karabakh’s and Shusha’s mysterious beauty, nature, culture and transformation of it into the poetic capital were glorified in those samples, and the people’s kindness, hospitality and moral qualities were praised: “We fell under the charms of Karabakh’s singers,

Who will deliver the news to Isfahan?!” (M.M.Navvab, 2001)

In Mirza Hagverdi Garabagi’s “Who will take,” Balaja Aga Khan Qaradagi’s “Familiarity”, Mirza Novras’s “Dying”, Mamo bey Mamayi’s “Made me intoxicated ...” ghazals Shusha is valued very highly and its transformation into the the centre of word art and mystics council is emphasized.

Mirza Hassan Garabaghi (1824-1904) was originally from Shusha. He was very competent in classical poetry, and fluent in Arabic and Persian. Was one of the well-known representatives of “Majlisi-uns” led by Khurshid Banu Natavan poetry school. Mahammad Ali Tarbiyyat’s, Mir Mohsen Navvab’s, Mohammad agha Mujtahidzada’s missives talked about Mirza Hasan Garabaghi and referred to his works. The poet's lyrical poems collection has come to the present day. His poems in “Durri-Yekta” devoted to Natavan, who was the epitome of elegance and dignity raise interest by their professionalism and style. Mirza Hasan sometimes compares the poetess with Shusha, and gives advantage to the former in this beauty “contest”. M. H. Garabaghi writes in his “Letter to Natavan”:

You are Shusha’s gentle soul,

You are soothing for one soul.

What is Shusha without you?

Evil eye will not influence it when you are there (M. N .Qarabaghi, 2001).

Natavan is the spirit of glory and criterion of exclusiveness in Shusha. Natavan is at the peak and is lit by the light because she is the soul without any other equal, she is the symbol of beauty, dignity, compassion and generosity. She had always understood and felt everything, condemned the

perpetrators of massacres, and praised friendship and peace. In this sense, the following rubai are of the particular importance:

Be cut the arms producing bombs,

Be cursed those who threat the peace,

Life is given only once,

Let not there be anything destroying life (Kh. Natavan, 2001).

There can be presented numerous poetic samples of the similar kind. However, when it comes to the poem of Aghabayim agha (Aghabaji) Javanshir (1780-1832), Azerbaijani poetess, the daughter of Karabakh khan, Ibrahim khan and the wife of Iranian shah, Fatali shah – "Karabakh Shikestesi", trickling down from the depths of her soul, full of longing and languor – it is difficult to run away from its magic and magnetic force:

I am your dearest, Karabakh

Sheki, Shirvan, Karabakh,

If Tehran turns into paradise,

Karabakh will not be forgotten (A. Aghabaji, 2001).

Perhaps this bayati is the highest praise and worth given to Karabakh in Azerbaijani poetry. Living in emigration in Tehran Aghabayim Agha created the anthem of Karabakh with her "Shaki, Shirvan," words in it, putting emphasis on the anticipation of the historical process, providing philosophical thinking thus creating the unique example of the national poetry.

Sufi mystic poet and scholar, prominent representative of the sufi literature, Mir Hamza Sayid Nigari Garabaghi (1805-1885), born in the Jijimli village of Bargushad district of Karabakh khanate, glorified the motherland by holding the principle that in the "love to the motherlands comes our of faith".

What a great state was prey of Karabakh,

What a beautiful blessing is Karabakh! (Mir Hamza Seyid Nigari, 2001).

Kocharli and Khalfali were the first villages in Karabakh exposed to Armenian aggression in 1905.

Without exaggeration it can be said that M. M. Navvab managed to recreate the poetic picture of the atrocities committed by Armenians against Azerbaijanis, and wrote the history based on accurate facts. Although the book is written more than a hundred years ago, these poetic samples preserved their artistic and emotional relevance.

One striking feature is that the individual poets' poems in M. M. Navvab' "Tazkireyi-Navvab" managed to create the artistic images of the aggressive and ungrateful Armenians, moved to the fertile soil and paradise place of Karabakh by Russian Empire as a result of their anti-Muslim and anti-Turkish policy. Poems of the Karabakh poets depict Armenians as poor, submissive, coward, thief, dishonest and cunning, and at the same time, insidious and betraying. Written by Mirza Mahammad bey, Mashadi Bayram bey's son (1827-1889) known under the nickname of "Secretary", the member of "Majlisi-faramushan", "Satire on Armenians" (M. Mahammad, 134) is of this type. He showed the slyness of Armenians and innocence of Azerbaijanis in the dispute between Anton, the Armenian, and Ahmadavar Faraj.

Mir Hamza Seyid Nigari's, Mir Mohsun Navvab's, Mirza Mahammad bey Katib's, Mirza Rahim Fana's and other poets poems on the migration of Armenians from Iran and Turkey to Karabakh as a result of Russian Empire's aggression justified itself. Armed terrorist groups of the Dashnaktsutyun party characterized by barbarism, cruelty, hatred, fighting for their ideology, began to carry out atrocities against the unarmed and innocent population of Azerbaijani turks in 1905. Bloody slaughter's blessing givers, protectors and mentors were Armenian churches of Karabakh and Echmiadzin, which forgot that they were temples of God.

Wide, systematic and accurate information about the first genocide committed against Azerbaijani turks, the origin of genocide events, cause and creation reasons was provided in Mir Mohsun Navvab's "Armenian - Muslim fight 1905-1906", Mirza Rahim Fana's "1905's event", Mammad Said Ordubadi's "Bloody years" .

Since 1988, the Karabakh issue was embodied in the Azerbaijani poetry in already different grades and stature. This time, Nagorno-Karabakh is depicted not only as the beautiful land, the cradle of culture and prominent personalities, but also as a motherland subjected to harassment, occupied, the poets talk about the genocide and atrocities committed in the land.

At the end of the 1980s, the historical situation put numerous new tasks put in front of the literary generation: to define the methodological basis for the determination of the history of literature, apply modern approach to literary process, to create a new concept based on modern thinking, write works that meet international standards, etc. In contrast to previous decades the times changed very dramatically, there was no more of censor over writers and poets and the threat of ideological pressure was removed. It played an important role in the formation of a new creative generation. Literary critic, Doctor of Philology, professor Shamil Salmanov who wrote about the growth and formation of new literary generation in modern literature, wrote about "literary generation of 80-90 years", calling it "the next generation beginning their creative works at the end of the century," "a new generation in terms of the literary calendar is not new," emphasized: "... first of all it is a new inspection of literature. This is natural, because the fate of this generation, unlike previous generations, is a new historical moment – hey will grow and develop in light of the struggle for national independence, national sovereignty and independence" (S. Salmanova, 2000).

Alongside with the historical achievement of national independence, this period has put in front of literature the task of elucidating the problem of Karabakh and its tragedy. The heaviest load was on journalism and poetry due to their efficiency and flexibility – similar to how it was during the war of

1941-1945. When taking a look at the contemporary Azerbaijani literature we can witness these two genres elucidating Karabakh problem.

Commenting on the works written on this subject, academician Bakir Nabiyeu wrote: "Karabakh was made all people who have love to Karabakh in their veins write and speak up about the problem. The specialization was no more important here: the main thing was to write with all the heart and feelings to describe the tragedy of the Karabakh war, spiritual jihad against Armenian fascism was necessary. Namely these strong emotions and feelings during the Karabakh war were capable of showing the world the super fascism of Armenian terrorists. ..." (B. Nabiyeu, 1981).

At the end of 1980s, when the Nagorno-Karabakh conflict started to bleed, Azerbaijani poetry wasn't late in defining its direction. Azerbaijani literature was doing its best to express and depict the war over Karabakh, the national establishment process, and the poetry at the same time was describing the call for Motherland, territorial integrity, and national sovereignty. Even before the events in Nagorno-Karabakh, there were poets who were intuitively recalling the lessons of history, the occurrence of the "Armenian problem" and "land dispute" and were trying to draw the society's attention to that. For example, in 1987 the poet Huseyn Arif in his "Goychavians, don't leave Goycha" (Goycha – a place in Karabakh) wrote a poem about this problem, not just the thrill of a poet, but also expressed the thoughts of the wise foresight, that one wrong step could lead to a disaster:

The land can move, the close ones can migrate, the strangers can get lost,
 The land can be destroyed, the fireplace can be blown out, the firewood can extinguish,
 The generation can cease, the history can be destroyed, the name can be lost,
 Goychavians, don't leave Goycha (H. Arif, 2011).

It needs to be reminded that when this poem was written, Karabakh events had not started yet. But the poet was appealing to the countrymen not to leave their motherland, not to extinguish their fireplaces, to value their motherland and to appreciate.

Starting from 20 January 1990, freedom became the ultimate priority topic in Azerbaijani literature. Appeals to freedom, unity and independence were very strong in Sabir Rustamkhanli's poetry. The poet was emphasizing how sweet was the blessing of independence and considered the achievement of it the ultimate achievement:

Independence! My first belief, my first longing!

Independence! It's the ideological flag of people.

Independence is about belief in competitions,

And about earning with your own efforts (S. Rustamkhanli, 2004).

National poets such as Bakhtiyar Vahabzade, Khalil Rza Uluturk, Mammad Araz, Gabil, Nabi Khazri, Jabir Novruz, Sabir Rustamkhanli, Zelimkhan Yagub expressed their attitude towards socio-political events through their poems. Without a doubt, that the purpose of these poetry samples was the same. To support people during hardships, to lift up the voice of protest against the shooting of innocent children, to defend the rights of the people,

Among the examples of poetry created in this period, the "Martyrs" poems of Bakhtiyar Vahabzade is distinguished. The poet manages to express his feelings so strongly that he is able to convince the reader of the height of martyrdom:

The man lives with his dignity,

The nation with its good and bad,

The land takes the corpses,

The martyrs are like the seed in the land (B. Vahabzade, 2004).

The topic of "martyrs" opens with this poem in the Azerbaijani poetry.

The analysis shows that the patriotic topic in the Azerbaijani poetry has taken a new direction starting from the end of 1980s and early 1990s. The poets have to change their direction from depiction of hassle of Tabriz, longing for Araz, north-south split in the name of our country, to the grief and pain

of our people. For these reasons, the national poet Sohrab Tahir Azer who was initially saying “My Savalan, Savalan!”, turned to say "My Karabakh, Karabakh!", Bakhtiyar Vahabzade had to write the poem “Martyrs”. Karabakh is an integral part of the wider concept of the homeland and its sacred part.

The Karabakh topic is a red line in the poetry of Khalil Rza Uluturk, Mammad Araz, Nariman Hassanzadeh, Nabi Khazri, Fikret Goja, Famil Mehdi, Mammad Ismail, Mammad Aslan, Husein Kurdoglu, Jabir Novruz, Zelimkhan Yagub, Sabir Rustamkhanli, Ilyas Tapdig, Alamdar Guluzade, Musa Alakbarli, Firuza Mammadli and other poets. Nariman Hasanzade wrote "All nations," a book by which he addressed “international courts”, Alamdar Guluzade wrote a book “Give me your burden, Karabakh” after he lost his motherland Khojali and his father who was killed there, Zelimkhan Yagub wrote a "Call of the poet", Mammad Ismail appealed to all poets to fight for revenge for the innocent blood spilled:

...The threat has made everyone leave their homes,
 The dogs are barking in the empty homes,
 The poet in Karabakh, the poet in Goycha,
 The martyrs who died for their motherland,
 I am not the poet, I am the fighter» (Z. Yagub, 1995).

M. Ismayil was one of the first poets who raised his voice in protest against the injustice of history saying "This blood will not rest". He was a symbol of proud Nasimi of the 90s of the twentieth century. He compared Karabakh to Azerbaijan’s "black garden wounded in the chest". With the power of the heart, he created metaphors full of poetic inspiration and emotions, and contrasts. Caught in the wheel of life, taking a look at what was happening in the world, he urged readers to be optimistic.

Alamdar Guluzade was distinguished among contemporary Azerbaijani poets who were writing about Karabakh with his talent, diligence and richness of the artistic heritage. This perhaps comes from the poet's personal tragedies and the burning pain. Alamdar Guluzade has witnessed the Khojaly genocide, and lost relatives and loved ones in this tragedy. To bring this tragedy into poetry, to depict it has become poet's fate. Patriotic feelings alongside with pain are on the forefront of his poetry.

Indeed, injustice, treason, betrayal are described in Alamdar Guluzade's poems very naturally. "Painted from head to toe in blood, a source of thousands of grief, self-esteem is an articulation" – the poet is suffering from his indignation and pain, and calls everyone to answer. He appeals to people to be vigilant and stop being so forgettable about the bloody horrors that Armenians had done to the Azerbaijani people in the past, and to teach our children of all these facts. Since the beginning of the twentieth century A. Guluzade has delivered the aggression of the Armenian people with his poetic power.

These poetic works are necessary to our next generation as air and water, they will be written into history as a fair fight for Karabakh's beauty and its territorial integrity. Each of these poetic works will decorate Azerbaijani literature as precious samples of art.

CONCLUSIONS.

Coverage of the Karabakh issue today is the important issue in the modern literature. Written poetic samples about Karabakh allow us to come to the conclusion that the cataclysms of the 1990s, tragedy and disasters didn't find full artistic embodiment. Inclusion of poetic examples of the 19th century into the given paper show how important was the topic of Karabakh to Azerbaijani people, depict that Karabakh was the cradle of culture and art, specify how many poets and other arts professional come from Karabakh.

The role of the literary gatherings and poetry of the 19th century in Karabakh was very important for formation of the poetry of the 90s devoted to Karabakh. In this regard, we believe that Karabakh's poetry of the 19th century played vital role in embodiment of was psychology in literature, and especially, the poetry.

Starting from the end of the 19th century there was anxiety in Karabakh's poetry about the loss of territory, and it later became a calling in H. Arif's poetry, but it is also true that the majority of the most brilliant artistic examples were created on the basis of the viciously committed events. With the changes in time and situation, the art has adapted to the atmosphere prevailing in the society.

The article can be concluded in Karabakh issue was reflected in poetry in two directions: first, the description of Karabakh, its art, poetry, and Karabakh's defense efforts, loss of its territory, martyrdom, etc.

When reviewing the works devoted to Karabakh which is the integral part of the Azerbaijan, it can be seen that the national poetry got deeper with the development of this topic. Poetry reflection of the Karabakh issue, the issue palette, poetic understanding of patriotism, "Martyrdom," the humanistic issues, historical events and social contradictions were the main topic of the paper.

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