

**KHOJALY GENOCIDE IN POETRY [1992-2000]****Pashayeva Aynura**

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**Аннотация:** В статье освещается ходжалинский геноцид 1992-2000 гг. В азербайджанской прессе, был опубликован в газетах – «Азербайджан», «Народ», «Литературная газета», «Одлар юрду», «Ени Азербайджан», «Голос Родины» были рассмотрены на основе образцов поэзии. Написание тематических примеров о Ходжалинском геноциде, который является неотъемлемой частью нашей истории геноцида, актуально в современную эпоху, и крайне важно исследовать истины нашего народа.

**Ключевые слова:** Азербайджан, пресс, Ходжалы, геноцид, поэзия, национальность.

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In the early 1990s, the values of the Soviet era collapsed and the new ones were not so easily formed. In the poetry crisis of the 1990s, only one meal in poetry that lived – national human pain, love of the land, loss of land, martyrdom were reflected with natural paints. During this period, literature, along with the nation itself, had some sort of historical test.

The 1970s decade literary poem enters the new sphere of activity in this period. Modernist literary movements that emerged from the beginning of the last century were returned the literary movements to the end of the century as symbolism, surrealism, existentialism, postmodernism and so on. applied. There are many different Dr. Elnara Akimova's, Dr. Nargiz Jabbarli's, Dr. Marziyya Najafova's researches about poems of Khojaly genocide, however this subject was not included in the literature study alone on the basis of the 1992-2000 edition of the press. Studies have been more a part of the Khojaly genocide in the Karabakh issue.

Founding culprits of the Khojaly genocide was the main motivation for the 1990 poetry. In Rauf Soltan's "The Son Needs", "Do not get sick", "What's this", "Hold on" poems [1, p.3] sees himself as a culprit of the genocide:

We have been hurt for mischief,

We were lucky, we were so peaceful,

We were small, we were ridiculous,

So much to ourselves [1, p.3].

Sarvaz Huseynoglu shows the weakness of national army in defeat in Khojaly genocide [2, p.3], Ramiz Heydar, in his poem "Khojaly's cry" [3], thinks to the root of the problem, crying out that the plan was prepared by Moscow.

Elements of war psychology - tears, sad sadness, and so on. The experiences of Khojaly refugees are still characteristic in the 1992-2000 press. In Tofiq Mahmud's poem "My wounds" [4] draws on the horrors of the Armenians in the Khojaly genocide, and pains of every wounded person within the poet. The poet, who considers himself to be a wounded, is, "My wounds that fought with an enemy" [4, p.3] is still vigorous and strong.

Nariman Hasanzadeh addressed the note of the author in "Frontline Frontlets" [5] poem and appealed to all the pains and pains of the poet who fears the whole Karabakh. Poetry written in the year of the Khojaly genocide, the painful feelings of genocide create a feeling of affection in literature. Heinrich Jamal's poem "This blood will not be in place" is a heavy feeling for genocide-related tragedy [6, p.4].

Ilham Gurmanli's "Khojali babies" [7] describes the picture of national hero Chingiz Mustafayev in the baby's hands full of sorrow.

On Chingiz's arms

Baby dead bodies,

It was like a divorced baby.

Khojaly babies are blackened [7, p.3].

Mirvari Elsevar's "Take revenge" [8, p. 3] poem is a revenge against the enemy, the motive of the killing is strong. Khalil Rza Uluturk's "Create a School of Hate" [9, p.3], Sarvinaz Hasanli's "Khojaly at nights come to sleep" [10] Khojaly genocide and symbolized in the face of Khojaly all the Karabakh sleep archetype. However, he appreciates the strength of his national heroes, not the weakness of the army in Khojaly.

İmaret Jamilli's "It is not a mountain, but Mount Khojaly" [11] the flaming horses on the frosty night, when the bullets flare up, the brave sons are cut off, captives, the extinguishing of the burning flames of the western poet says that the wounds have not been healed for many years.

Qadir Elsever's "Martyr's mother" [12] the poet stands in front of the martyr's mother who died for the sake of her homeland. In her eyes, the martyr's mother, Khojaly, is a proud bird. Haydarali Nural's "Stranger" [13] not only houses built in the native land, but also springs and rivers, are not left alone, they call them strangers. Salim Alioglu's "Khojaly" [14] Khojaly is overwhelmed by the fact that Khojaly airport head Elfi Hajiyeve is furious.

In Khanlar Huseynov's poem "Khojaly" he challenged the injustice, saying, "It is not true that Khojaly is a light in the blood" [15, p.7].

Hikmət Ziya's "Khojaly misery" calls the Armenians who committed the Khojaly genocide as worse than the Nazis:

China, the devil, or the devil,

It never did

This is a criminal offense! [16, p.1].

All the experiences of a child who had been refugee from Khojaly, fever, flood, floods were praised by Tofiq Mahmud's poem "Children from Khojaly". The poet considers the suffering of the whole nation as a little child.

This is your age

Children who divorce the people.

Said him "history of future" [17, p. 3]

The aggression of Armenian terrorists and their patrons against Azerbaijan, aggression policy, bloody massacres against unarmed people, genocide, cruelty to humanity, barbaric actions were largely objectively expressed in poems by our poets and featured in realistic art. In the early 1990s, the theme palette was expanding in our poetry and mastery characteristics were experiencing a difficult trial period. This quality, in its turn, leads to unique lyric images, artistic expression and visualization in poetry, leading to richness.

The poetical sense of patriotism in the 1990s poetry was largely analyzed on the basis of the lyric hero - poet's own character. Every poet who works on Karabakh has come from a different aspect of literary language and has been able to benefit from the inner potential of the language and creativity in accordance with his talent and talent.

Writing feature samples on Khojaly genocide, which is an integral part of our history of genocide, is topical in modern times and it is of utmost importance to explore the truths of our people.

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