



**The life-and-death issue caused by the Nagorno-Karabakh war
(according to N. Abgaryan's, A. Aylishi's, G. Movlud's novels)**

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Abstract

The Nagorno-Karabakh conflict is a territorial and ethnic dispute between Azerbaijan and Armenia, mainly centered around the entire Nagorno-Karabakh region. The Nagorno-Karabakh conflict between Azerbaijan and Armenia started from the beginning of the early 20th century, and escalated into a full-scale war in the late 1980s, during the collapse of the Soviet Union, resulting in the Armenian side gaining control of Nagorno-Karabakh and seven surrounding regions.

In 2020, Azerbaijan regained a number of territories, including the strategically important city of Shusha, after a 44-day war, and in November 2020, a ceasefire agreement was made between Azerbaijan and Sukhoi with Russian mediation. As a part of the agreement, Armenia withdrew from some occupied territories, while the main area of Nagorno-Karabakh remained in Azerbaijani hands, although Russian peacekeepers were positioned in the region. The conflict caused mass migration, casualties, and trauma on both sides, and had a significant impact on the societies of both Armenia and Azerbaijan, which was

clearly written in Akram Aylisli's novel "Stone Dreams," Günel Movludi's novel "The Camp," and Narine Abgaryan's fiction novels "To Live On," which thoughtfully speak about the war, the post-war period, and the fate of people who lost all kinds of property, thrown out of their land, homes, and accustomed lives.

All three authors, in their works – with a sharp eye, a poisonous tongue, and a sharp mind – used the most characteristic and complicated forms of artistic thought – metaphors¹⁰⁴ and symbols¹⁰⁵. In the work, the authors metaphorically and clearly depict the "life-and-death issue" caused by the result of the Nagorno-Karabakh war. The authors also use symbolic language to describe the intersection of the historical and cultural context of the post-war period and their fusion with the material environment, where collapsed buildings, destroyed gardens, and ransacked houses are replaced by symbols and a mirror reflection of people's spiritual experiences of life and death is presented.

The characters in the work try to find their way in a new reality where the boundaries of life and death are often vague.

Each writer offers us to show human tragedy from different perspectives, moral and spiritual pain, seen and experienced with their own eyes. **Akram Aylisli's "Stone Dreams",**¹⁰⁶ **Günel Movludi's "Camp"**¹⁰⁷ and **Narine Abgaryan's "To Live On"**¹⁰⁸ are works where the writers were able to overcome hostility and cruelty within themselves by rising above the gravest human vices, enduring and liberating the pain and suffering of the opposite side. Special attention is paid to the literary strategies, symbols and metaphors used by the authors, which

¹⁰⁴ A word or expression that has a figurative meaning and is based on similarity, comparison, analogy.

¹⁰⁵ Usually a symbol is called a sign. This term has two primary meanings: a symbol is a sign and at the same time a symbolic word means something connected ("symbol" – Greek. I connect)

¹⁰⁶ <https://www.armin.am/images/menus/1400/AkramAilisli-Stone-dreams.pdf>

¹⁰⁷ <https://shaqrobabua.ge/products/3027>

¹⁰⁸ <https://www.livelib.ru/review/1049491-dalshe-zhit-sbornik-narine-abgaryan>

express the catastrophic truth of the post-war world. The writers express themselves what they have seen and experienced with their own eyes. Their desire is to express with all their souls the pain and trauma that change a person's life. All three authors speak about the economic difficulties and psychological trauma experienced¹⁰⁹ by internally migrated people, and often touch on the topics¹¹⁰ of conflict and war. (Alexander, 2004:5).

Keywords: The Nagorno-Karabakh War; the post-war world; metaphors; symbols, and an issue of life and death.

Introduction

The works discussed in this work are based on the reception of the latest tragic history of the Armenian-Azerbaijani conflict – the Nagorno-Karabakh conflict of 1988-1994. These events were traumatic both for the two countries (Armenia and Azerbaijan) and for each writer personally, which, of course, led to an appeal to the difficult period of ethnic relations. The conflict, which has been going on for decades, has had a profound impact on the life, culture and literature of the region's population.

In the novels of all three authors, the **“life-and-death issue caused by the Nagorno-Karabakh war”** is associated with the **“trauma, vulnerability, danger, wound, scar, pain, and sense of loneliness and loss”** caused by the result of the war. This symbolically means that despite the indelible nature of pain, life is still going on.

For example, the dominant attitude of Narine Abgaryan's story, like her sister's painting, is the result of experienced trauma and immersion in it. The depicted fog is a symbol of the unknown, which creates a lack of understanding of what is happening nearby and,

¹⁰⁹ Eyerman R. Social Theory and Trauma / R. Eyerman // Sociological Review. - Vol. 12. - 2013. - No. 1. - P. 125.

¹¹⁰ Khazaryan K., Isaev G. Armenians and Azerbaijanis Heal Psychological Wounds after the War.

consequently, a sense of danger, insecurity, melancholy and loneliness. Conceptually, fog distorts space and changes its essence, which also leads to the inability to feel safe and the ability to move forward freely.

The titles of the novels of all three authors have a special symbolic meaning: they emphasize the main detail – a symbol, a main problem, an idea. Let us give a few examples. “Merelots” (in Armenia – the day of visiting graves) is a moral necessity to honor ancestors and the suddenly deceased, liturgy as a way to overcome the pain of loss: “. . . the service for the dead will begin soon. The dead certainly no longer need it, the living need it more.” This title deepens the perception of the entire text, connecting the connection between generations and the unnaturalness of early death, which war causes. “Carpet” is the connection of generations, family ties and their memory: “Krnatansz Lucine lay down on the carpet and covered its heavy edge. The carpet hugged her as her mother hugged her in childhood.

Each author describes war from a different perspective, but all three authors have a common topic, which concerns the trauma caused by war. In their opinion, war is a confrontation between the past and the lost identity of the present, where eternal problems arise that do not separate each other, but a thin thread ties the fate of different people.

The novels of all three authors are “**dedicated to the memory of our compatriots who left behind the indescribable pain caused by war.**” The pain caused by war and its consequences is not only a historical event, but also a fundamental part of the feelings of each individual, deeply engraved in their souls and becoming the main symbol of their suffering.

The conflict has caused:

- forced mass migration;
- ethnic tensions and conflicts;
- physical, mental, and psychological trauma;
- genocide, war, revolution, occupation, economic crisis;
- incest and violence;

The research interest of the paper is: discussion of the "life-and-death issue caused by the Nagorno-Karabakh war" through artistic literary techniques – metaphors, symbols, narrative structures – presenting literary analysis and searching for future perspectives.

The goal of the research is: to analyze the fate of people traumatized by war using artistic techniques and symbols, and to present their meaning in various cultural, philosophical, and aesthetic contexts.

The relevance of the work is considered the fact that the study of the problem of trauma takes an important place in modern fiction. This topic is about the particular interest, because trauma, as one of the main plots and thematic elements, plays an important role in understanding the inner world and experience of a person. In literature, trauma is often considered as a symbolic expression of "life and death", which depicts the spiritual pain and internal destruction caused by war, violence or other tragic events.

The literary understanding of trauma has the ability to help arouse the reader's empathy and to some extent create an idea of the horrors that can befall a particular individual or society. Accordingly, the study of trauma is important not only in terms of individual, but also in terms of cultural and social significance, which gives the work a profound relevance. Trauma, in its various variations, is a natural consequence of tragic events of the historical past and modern times, such as war, genocide, revolution, occupation, catastrophe, natural disaster, etc. By analyzing the literary works of specific writers, we tried to understand the deeper, human side of the conflict and its impact on both individuals and society as a whole.

The novels of all three authors offer us a unique opportunity to look into the lives of people at the epicenter of the conflict, to understand their feelings, hopes, and inner worlds.¹¹¹ (Alexander, 2015:96).

¹¹¹https://kulturiskvlevebi.weebly.com/uploads/1/8/3/7/18376403/cultural_trauma_and_collect.identity.pdf

The analysis of the above-mentioned literary works will allow us to better understand the complex nature of conflict through literary techniques, which in turn will contribute to deepening empathy and the search for ways to peacefully resolve the conflict.

Method

A combined methodological approach is used in the research, this combines literary analysis, comparative method and contextual research¹¹². Its aim is to reflect the Nagorno-Karabakh conflict in three literary works: **Akram Aylisli's "Stone Dreams"**, **Günel Movludi's "Camp"** and **Narine Abgaryan's "To Live On"**. These works highlight the complexities of war and human dramas through symbols and metaphors.

1. **Selection and preparation of texts:** Finding original texts from the works of all three authors that deal with the theme of war. (in Georgian or English).
2. **Analysis of narrative techniques:** Study of the artistic techniques used by the authors – analysis of character development and narrative style.
3. **Comparative analysis:** Comparison of all three works from thematic, stylistic and ideological points of view; identification of similarities and differences.
4. **Contextual analysis:** Considering the historical, cultural and social context of the works;
5. **Analysis of literary techniques:** Literary techniques and stylistic strategies used by the authors, which convey the post-war reality;
6. **Interdisciplinary approach:** The research uses issues from disciplines such as psychology (trauma theory), which allows for an in-depth analysis of literary texts;
7. **Ethical issues:** Considering sensitive topics in the analysis process; maintaining objectivity and impartiality.

This methodological framework provides a systematic approach to the analysis of works and allows us to reveal the harsh realities of

¹¹² http://css.ge/wp-content/uploads/Tsuladze_Sociologiuri_Kvlevis_Tvisebrivi_Metodebi.pdf

the post-war period through metaphors and symbols, and allows us to understand the role that literature plays in overcoming and understanding conflict and war.

Results

The research revealed several important aspects in the works of **Narine Abgaryan, Akram Aylisli and Günel Movludi**, describing the post-war world, trauma, post-trauma, grief, tears, memories of the days when everyone was still happy together. The works of these writers are a mirror of life, reflecting the catastrophic truth of war and **as a result:**

Representation of Trauma: Where authors use metaphorical language to convey trauma. For example, Narine Abgaryan's novel "To Live On" uses the metaphor "a broken palm with broken lines of life and death" where it is presented as "the broken lines of life and death like a broken palm".¹¹³

The role of memory: Presented as a double-edged sword – on the one hand it preserves traumatic experiences, on the other hand it helps characters maintain their identity. Abgaryan's characters often use concepts of nostalgia, while in Aylisli's work collective memory is associated with conflict;

Identity Transformation: Günel Movludi's characters often experience an identity crisis caused by the interruption of their inner world, Abgaryan's characters' identities are closely linked to culture, the loss of which causes an existential crisis, while Alili shows how war changes people's self-perception and their place in society;

Reconstruction and resolution: All three authors address the issue of reconstruction, albeit with different emphases. For example, Abgaryan focuses on the preservation of cultural traditions, Aylisli is

¹¹³ Lenivets A. The taste of sour unripe apples. E-recourse <https://znamlit.ru/publication.php?id=7041> (checked 10.12.2024)

more skeptical about the issue of resolution and shows its difficulties, Günel Movludi emphasizes personal transformation and its foundations;

Linguistic and stylistic features: Abgaryan often uses poetic language and symbolism to show the post-war reality, Aylisli chooses a realistic style, often using dialogues to present the perspectives of the conflict, while Movludi's style is distinguished by its fragmented nature, which describes the post-Soviet reality;

The role of literature: the study showed that all three authors consider literature as a means of overcoming collective trauma, their works creating a space for dialogue where it is possible to discuss difficult and painful issues;

The result of the research has revealed several important aspects taking into account all three authors:

1. Thematic similarities:

Common themes emerged in all three works: In all three authors, time is presented in a non-linear manner, which signifies the impact of trauma on memory and its perception.

- Abgaryan often uses retrospectives to show the influence of the past on the present;
- Aylisli's characters are often "stuck" in the past, which prevents them from moving towards the future;
- In Movludi, time is often cyclical, reflecting the repetition of history;

According to Aylisli's "Stone Dreams", Narine Abgaryan's "To Live On" and Günel Movludi's "Camp", the authors pay special attention to a multifaceted and complex vision of the post-war world.

Aylisli's "Stone Dreams" – A. Aylisli focuses more on the experience of men, especially their fighting nature and issues of maintaining identity;

Narine Abgaryan's "To Live On" – pays special attention to the experience of women in the post-war period. Her characters are often presented as the mainstay of the family and society;

Günel Movludi's "Camp" – focuses on a more balanced vision, where women and men equally struggle to adapt to the new reality;

2. Diversity of perspectives:

«Каменные сны» («Stone Dreams» (Azerbaijani: Daş yuxular) is a requiem novel by the Azerbaijani writer Akram Aylisli, dedicated to the Armenian-Azerbaijani conflict. The novel focuses on the history of the author's native village of Aylis in the Nakhichevan region, the majority of which population was Armenian. The novel is dedicated to the memory of the writer's compatriots, who left the greatest pain in his heart during the massacres of 1919. In the novel, Armenians are represented as victims and fundamentally contradict to the official propaganda, which refers to Armenians as aggressors and invaders. The novel was met with fierce criticism in Azerbaijan, where the writer was accused of being sympathetic to Armenians and criticized by the Azerbaijani media and the Writers' Union (of which Aylisli was a member for over 20 years).¹¹⁴ **The writer himself explained the reason for writing the novel as follows:**

To be honest, with this work I wanted to send a message to Armenians and, first of all, to our ethnic Armenian citizens living in Nagorno-Karabakh.

“I wanted to tell them that we have not forgotten the evil that we had committed against them. Yes, we committed this evil. But they did the same. And Armenian writers should also tell them about all this, including Khojaly. I want to emphasize that if Armenians continue to live in Nagorno-Karabakh, then we should not scare them.

¹¹⁴ Anna Kozyreva. What a dream. Azerbaijani writer accused of sympathy for Armenians. lenta.ru (5 February 2013). Date of access: 6 February 2013. Archived 12 February 2013.
Tishchenko Mikhail. "Death to Akram!": Books of disgraced writer burned in Azerbaijan. lenta.ru (11 April 2013). Archived 2 Sep. 2013.

I have sent a message to the Armenians that all is not lost and we can live together peacefully.”¹¹⁵

Narine Abgaryan's work according to "To Live On": Narine Abgaryan is a Russian-speaking writer of Armenian origin. She was born in Armenia, on January 14, 1971, in the border town of Berd. In the case of the writer, the war and the trauma she suffered are her personal tragedy. The author of the collection wanted to record and preserve the fate of ordinary people. The main theme of the consequences of the war is the main theme in the collection **"To Live On"**, although it is not directly stated that it is about the war. **The phrase "Karabakh War"** is not in the text. Formally, the collection consists of prose texts of different genres with separate titles. As I mentioned above, the title of each text has a special meaning.

In N. Abgaryan's collection "To Live On", the traditional image of the house is destroyed. For example, in the text "Loneliness", where the main character finds his dead mother in his childhood home. Everything that once created comfort and a special family atmosphere turned out to be destroyed and blackened like a shell. Life itself, the symbol of which was the mother (a woman as a traditional symbol of reproduction, the keeper of the hearth), was devalued. However, it is noteworthy that the pile of things that fell on the woman Narine Abgaryan calls a "sarcophagus" – a sacred structure that protects the soul of the deceased from evil and is a symbol of tribute to the deceased. That is, the writer is trying to preserve the spiritual value of things neglected by the war.

The titles **"Tights", "Knot", "Baklava", "Lace", "Gulpa", "Boots"** – are preceded by the names of objects that are triggering objects for the heroes of these stories – which cause a person with post-traumatic stress disorder to suddenly experience psychological trauma and severe

¹¹⁵ E-resource:<https://theanalyticon.com/ru/новости/акрам-айлисли-если-бы-я-был-армянин/> (checked 10.14.2024)

negative emotions. "Loneliness", "Expectation", "Choice", "Silence", "Crime", "Salvation" – the consequences of traumatic events.

Thus, "Continue Living" stands out from the general background of books about the war with a unique intonation. Abgaryan writes in order to put an end to this terrible story and continue the path to the future.

Gunel Movludi's "Camp" ¹¹⁶: The poet was born in 1981 in the village of Mehdil, Jabrayil region. Movludi is the pen name of Gunel Imanova. At the age of 12, Gunel was forced to leave her native country with her family due to the Karabakh conflict. The book "A Girl from Karabakh" is an autobiographical novel by the Azerbaijani journalist and writer Gunel Movludi. In her book "Camp" (Düşərgə), under the title "A Girl from Karabakh", she deliberately does not touch on the topic of war, although she touches on topics that are taboo in conservative Azerbaijani society. Her book is a story about the moral degradation that inhuman living conditions cause.

The novel is about how to adapt to the "cage"¹¹⁷ of the camp, where the writer describes his five-year life in the so-called tent city set up for refugees after the First World War.

Thus, the writer wanted the reader to have more information about what happens to people who find themselves in such terrible conditions because of war. Everyone understands that during war, people become refugees and they are resettled somewhere – **how they are accommodated, where they live, and how long this "temporary" life lasts**. The novel is written about the hardships of war, the victims of inhuman conditions.

¹¹⁶ "The Girl from Karabakh" is a novel by Gunel Movlud about the lives of refugees, patriarchal Azerbaijan and strong women, E-resource: <https://www.rfi.fr/ru/кавказ/2021/0308-девочка-из-карабаха-roman-gunel-movlud-refugees-war-azerbaijan-women> (checked 09/23/2024)

Gunel Movlud, "Girl from Karabakh".

¹¹⁷ Sevil Huseynova, LIFE IN A "CAGE": MEMORIES OF A GIRL FROM KARABAKH, E-resource: <https://p-s-urban.cisr-berlin.org/zhizn-v-kletke-vospominaniya-devochki-iz-karabaha/> (checked 20.05.2024)

3. Narrative techniques:

Narrative perspectives – N. Abgaryan uses first-person narration, which allows us to feel the characters' feelings more closely, which gives the reality of war more emotional weight.

A. Aylisli prefers a third-person omniscient narrator who presents different sides of the conflict.

G. Movludi uses a narrative style to create a realistic picture, where different characters alternately tell the story.

Thus, the above-mentioned narrative techniques demonstrate that N. Abgaryan, A. Aylisli and G. Movludi create a unique world, where the harsh reality of war is described.

4. Identity issues: The issue of identity is central to the novels of all three authors.

N. Abgaryan's "To Live On" – identity is presented as a symbol of sustainability and survival, which is based on culture and tradition.

A. Aylisli "Stone Dreams" – the author is critical of national identity. In his work, nationalism is represented as one of the main causes of conflict.

G. Movludi's "Camp" – identity often comes into conflict with the Soviet atheistic past, for him language and faith are the most important aspects of identity.

5. Social impact:

A. Aylisli's "Stone Dreams" – shows how war destroys the existing social order, creates a new chaotic reality and disrupts the balance of power in society. The author is critical of the politicization of religion and its role in the conflict.

N. Abgaryan's "To Live On" – according to him, the family is often a central issue, it emphasizes cultural traditions and their preservation.

G. Movludi's "Camp" – reflects the harsh reality of post-Soviet society, where old social norms confront the new reality.

6. Universal messages:

All three authors unanimously emphasize the “**issue of life and death**”, which describes the devastating impact of war on people's

lives, as war often destroys not only the physical environment, but also psychological and emotional stability. Through their works, the authors try to reveal the bitter reality and tragic consequences of war. Their narratives offer us different perspectives, but have a common theme of talking about war and its negative consequences. As a result of discussing the literary texts of the three authors, we can distinguish the following common themes:

- **The role of nature and symbolism:** Often in the works of these authors, nature is used as a metaphor or symbol. For example, damaged landscapes – symbolize the trauma of society, while blooming gardens – hope and the restoration of the fallen.
- **Loss of cultural identity:** After a conflict, the question arises in society – who are we and where is our place in the modern world.
- **Humanism beyond conflict:** The authors present the humanity and compassion of individuals despite political and ethnic confrontation.
- **Perspectives on resolution:** All three authors touch on the topic of resolution in their works, although the process of resolution is not an easy one. Resolution requires great effort, empathy, and recognition of the pain of the past by both sides of the conflict.
- **The role of women:** In the novels, the authors focus on the experience of women in the war and the post-war period. **G. Movludi's "Bank"** – we often encounter female characters who are trying to survive and maintain their families in the midst of conflict.

The results of the study show that in the texts of all three authors, life and death are often depicted as a bitter reality. Despite all this, faith and humanity remain the main power and symbol in a world broken by war.

Thus, all three novels have made a significant contribution to understanding the complex nature of the Nagorno-Karabakh conflict and representing its human dimension.

Discussion

The themes of the novels of **Akram Aylisil**, **Narine Abgaryan** and **Günel Movludi** are multifaceted, their storytelling styles and narrative forms are significantly different from each other, although they have common topics of identity, memory and resolution. Their heroes are constantly searching for their place in time and space, where they are broken individuals who are trying to connect the broken fragments of their souls with each other and with common efforts create a new life from the remaining ruins and, like the symbol of **the palm of a broken hand**, restore **the broken lines of life** and see a way out to create a new reality. All three authors emphasize: the tragic reality of the post-war world, its impact on the society of both countries and their consequences:

Narrative techniques: How authors use different narrative techniques to convey post-war reality. For example, **Akram Aylisli's** novel-requiem "Stone Dreams" follows the fate of its protagonist, the "Quixotic" Azerbaijani actor Saday Sadiqli in Baku in the days before "Black January" (January 1990). Akram Aylisli's "**Stone Dreams**" is a novel filled with the painful pathos of national guilt. This novel is a kind of message to the Armenians living in Karabakh, "in its texts we encounter moral and ethical dilemmas related to the war. The main part of the novel «**Каменные сны**» ("**Stone Dreams**") consists of the dreams and memories of Sadiqli, who is in a coma.

Günel Movludi is an Azerbaijani writer and journalist who became a refugee as a result of the First Karabakh War. Like Narine Abgaryan, Günel Movludi describes the pain and suffering she experienced at the age of 12, which has left its mark on her life. The girl was deeply affected by the "five years spent in huts made of tarpaulin, reeds and mud, and the hellish life she lived. While writing this story, the writer thought and could not completely decide whether perhaps those people who witnessed this war wanted to forget all the horrors that had passed, and by describing this story she prevented them from

forgetting the “shameful years”. In her novel, she touches on topics that are taboo in conservative Azerbaijani society.

Narine Abgaryan – writes, “Life is fairer than death, and this is where its indestructible truth lies. You must believe this in order to continue living.” The title of the book was **the phrase “To Live On”** having personal experience of living in war and realizing the difficulties of such a life, the author of the collection depicted the fate of ordinary people. Narine Abgaryan delicately, ethically and correctly responds to sensitive issues, tactfully builds the opposition “us/them”, which is different for people who previously got along quite well with each of them. **The collection of short prose “To Live On”** is an interesting artistic phenomenon in modern literary discourse.

- ❖ **Cultural context:** although the authors belong to different nationalities, their main reason for speaking about this difficult topic is the tragedy of provoked ethnic conflicts in society. The works of all three authors cover a wide spectrum. Their goal is to restore human relations against the backdrop of the difficulties of war, which in the future will become a symbol of the resilience and strength of human nature.
- ❖ **Themes of resolution and restoration** – the authors offer us a unique opportunity to look beyond the conflict and see common themes, which can later become the basis for future dialogue, finding a common language and resolution.
- ❖ **Symbolism and metaphors** – the authors actively use symbolism and metaphors. These literary strategies allow writers to describe the fate of people who have been thrown out of their land, home, accustomed life, and have lost all their property, the hierarchy that has emerged in such difficult circumstances, the laws established by dominant individuals, cases and relationships arising from extreme conditions.

Symbolism – ruined houses, as a symbol, often appear in post-war narratives and show not only physical destruction, but the house is traditionally “a model of the world, an image of the homeland,

which performs a protective, sacred, aesthetic, social and ritual function". In many cultures, it is a symbol that "shows the symbolic connection of man with the cosmos" and was the embodiment of folk collective values: family well-being, security and wealth. **In the collection "To Live On"**, the traditional image of the house is destroyed. For example, the text "Loneliness", where the main character finds his dead mother in his childhood home. Everything that once created comfort and a special family atmosphere turned out to be destroyed and blackened like a shell.

Thus, using symbols and metaphors, writers take the bitter reality of war, tragedy, and irreversible traumas, and through the symbols used, they recover a spark of hope that gives them the opportunity to rebuild what was lost as a result of the destruction.

The practical significance of the study lies in the fact that the materials of the work can be used to study the problem of traumatic memory and the impact of war in fiction. The works of all three authors are a valuable object for the study of trauma.

Conclusion

The study of the literary representation of the Nagorno-Karabakh conflict in the works of **Akram Ay-Isli, Gunel Movludi and Narine Abgaryan** revealed the complex nature of the conflict and its multifaceted impact on society.

The above-mentioned authors conveyed with all clarity and accuracy all the events and problems that coincided with the most difficult period of their lives, we are talking about the **"broken palms of hand with broken lines of life and death"** – which the authors have used as a metaphor and describe the difficult situation of the war, a destroyed society, who do not lose hope despite the scarred palms, they still believe that this scar can give rise to the restoration of the world. When analyzing the facts from the lives of the authors, a complex and realistic picture of the post-war world was revealed, where every character has their own unique history, vision, which should be taken into account when analyzing.

Multifaceted Perspective: The analysis of the works of three different authors allowed us to see the conflict from different angles. This various vision helps not only to discuss the consequences of the war, but also allows us to create a better future, which will give special significance to contemporary world literature. This various vision contributes to a more complete understanding of the conflict and deepens empathy for all sides.

- ❖ **Common topics:** despite the different perspectives, common topics have emerged in all the works – all three authors' works show how traumatic experiences can be transformed into an artistic narrative.
- ❖ **Narine Abgaryan, Akram Aylisli and Gunel Movludi** – try to represent different sides of the conflict. They create characters that allow the reader to be a participant in the epicenter of the war and feel the various nature of each author, each character.
- ❖ **Poetics of Space:** the post-war space in their work is represented as:
 - Physical reality (ruined buildings, destroyed gardens)
 - Mental landscapes (spaces of memories and dreams)
 - Metaphorical world (where the past and the future merge)
- ❖ **Narrative strategies:** their storytelling techniques include:
 - Polyphony;
 - Time transitions;
 - Symbolic language;
 - Documentary and artistic elements
- ❖ **Gender perspective:** it is particularly noteworthy that the authors of the works represent the experiences of both female and male representatives during the war and their composition, which allows us to see how the conflict affects representatives of different genders differently.
- ❖ **Time perspective:** the authors often use the technique of time travel, which allows us to see events from both perspectives – from the past and from the present.

- ❖ **Geographic diversity:** the work reflects both urban and rural life, showing how conflict is reflected differently in different environments.
- ❖ **Vision of the future:** the authors describe the experiences of different generations – the elderly people who preserve the past, middle-aged ones who try to rebuild a new life, and young people who grow up in a post-conflict world where the authors offer a hopeful perspective:
 - The possibility of recovery;
 - Dialogue between generations;
 - Preservation of cultural heritage;

Eventually, the “broken palms of hands with the broken lines of life and death” is not only a metaphor for trauma, but also expresses the human ability to:

- overcome difficulties;
- maintain dignity;
- create hope for the future;

In conclusion, we can say that these literary works represent not only artistic texts, but also important cultural documents, an emotional-intellectual guide to how to understand and overcome the consequences of conflict, how to preserve the humanity that gives us a unique opportunity to look beyond the conflict and see a common human experience, which can become the basis for future dialogue and resolution.

The above-mentioned novels are a call for a person not to lose conscience, responsibility, duty even in the most difficult circumstances. Intellectual people, prominent cultural figures should not be indifferent to the injustice that occurs in the country, towards any nationality or group. Society should evaluate any event in the life of the country in a healthy, fair and objective way.

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