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*Institute of Literature named after Nizami Ganjavi of National Academy of Sciences of Azerbaijan  
(Baku, Azerbaijan) henife.selifova87@mail.ru***MODERNIST ELEMENTS IN ELCHIN HUSEYNBEYLI'S KARABAKH WAR  
STORIES (ANALOGY WITH THE WAR STORIES OF E. HEMINGWAY  
AND J.D. SALINGER)**

*The article examines how the Karabakh theme is reflected in Elchin Huseynbeyli's modernist stories. The artistic embodiment of the war and its consequences are analyzed by comparing them with the war stories of world writers such as E. Hemingway and J.D. Salinger. Elchin Huseynbayli, who focuses more on individual psychological traumas, social isolation and inner emptiness than on the direct description of war in his works, expresses the psychological traumas caused by the war, the loss of homeland, the refugee situation and the pain of memory with modernist stylistic means in his stories on the theme of Karabakh. The article shows that the Karabakh war is presented not only as a historical phenomenon in Azerbaijani literature, but also as an artistic event that reveals the tragic layers of human existence in modernist aesthetics. This theme serves to protect national identity and express the universal experience of war in the context of world literature.*

*As in the war stories of writers such as E. Hemingway and J. D. Salinger, in Elchin Huseynbayli's stories "The Sun Shines in His Eyes" and "The Day the Old Man Flows", the wounds inflicted on the human soul by war, the loss of homeland, and the experience of refugeehood are expressed through the inner pain of the characters. In this context, the article establishes a connection between these stories and the war stories of famous war writers Hemingway and Salinger. The heroes of these authors also suffer from problems such as inner emptiness, spiritual emptiness, emotional wounds and loneliness, unable to overcome the psychological effects of war. The American soldier in E. Hemingway's story "In Another Country" suffers from emotional wounds more than physical wounds. The character of Seymour in J.D. Salinger's story is also a soldier who has experienced the psychological trauma of war, has become distant from society and needs to establish contact with a child named Sybil.*

*Therefore, as a result of our research, we have determined that the heroes in Elchin Huseynbayli's stories about the Karabakh War share a similar fate with the traumatized heroes of E. Hemingway and J.D. Salinger. The difference is that the trauma and psychological trauma in Elchin Huseynbayli's characters occur in a local context, against the background of national suffering. In this regard, Elchin Huseynbayli's stories about the Karabakh War bear similarities with world-famous war stories. This analogy gives grounds to say that the presentation of the Karabakh theme in Elchin Huseynbeyli's stories deserves to be evaluated at the level of a universal war theme.*

**Key words:** *Karabakh War, Modernist narrative, War trauma, Psychological literature, National identity.*

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(Баку, Азербайджан) henife.selifova87@mail.ru***МОДЕРНІСТСЬКІ ЕЛЕМЕНТИ В ВОЄННИХ ОПОВІДАННЯХ ЕЛЧІНА  
ГУСЕЙНБЕЙЛІ ПРО КАРАБАХ (АНАЛОГІЯ З ВОЄННИМИ ОПОВІДАННЯМИ  
Е. ГЕМІНГВЕЯ ТА ДЖ. Д. СЕЛІНДЖЕРА)**

*У статті розглядається, як карабахська тема відображається в модерністських оповіданнях Ельчина Гусейнбейлі. Художнє втілення війни та її наслідків аналізується шляхом порівняння їх з воєнними оповіданнями світових письменників, таких як Е. Гемінгвей та Дж. Д. Селінджер. Ельчин Гусейнбейлі, який у своїх творах більше зосереджується на індивідуальних психологічних травмах, соціальній ізоляції та внутрішній порожнечі, ніж на безпосередньому описі війни, у своїх оповіданнях на тему Карабаху модерністськими стилістичними засобами виражає психологічні травми, спричинені війною, втрату батьківщини, ситуацію з біженцями та біль пам'яті. У статті показано, що Карабахська війна представлена не лише як історичне явище в азербайджанській літературі, а й як художня подія, що розкриває трагічні шари людського існування в модерністській естетиці. Ця тема служить захисту національної ідентичності та вираженню універсального досвіду війни в контексті світової літератури.*

*Як і у воєнних оповіданнях таких письменників, як Е. Хемінгуей та Дж. Д. Селінджер, у оповіданнях Ельчина Гусейнбейлі «Сонце світить в його очах» та «День, коли старий тече», рани, завдані людській душі війною, втраченою батьківщиною та досвідом біженства, виражаються через внутрішній біль персонажів. У цьому контексті у статті встановлюється зв'язок між цими оповіданнями та воєнними оповіданнями відомих військових письменників Хемінгуей та Селінджера. Герої цих авторів також страждають від таких проблем, як внутрішня порожнеча, духовна порожнеча, емоційні рани та самотність, не маючи змоги подолати психологічні наслідки війни. Американський солдат у творі Е. Хемінгуей «В іншій країні» страждає від емоційних ран більше, ніж від фізичних. Персонаж Сеймура у творі Дж. Д. Селінджера також є солдатом, який пережив психологічну травму війни, дистанціювався від сусільства та потребує налагодити контакт з дитиною на ім'я Сібл.*

*Тому, в результаті нашого дослідження, ми визначили, що герої оповідань Ельчина Гусейнбейлі про Карабаську війну мають схожу долю з травмованими героями Е. Хемінгуей та Дж. Д. Селінджера. Різниця полягає в тому, що травма та психологічна травма у персонажів Ельчина Гусейнбейлі відбуваються в локальному контексті, на тлі національних страждань. У цьому плані оповідання Ельчина Гусейнбейлі про Карабаську війну мають схожість зі всесвітньо відомими військовими історіями. Ця аналогія дає підстави стверджувати, що представлення карабахської теми в оповіданнях Ельчина Гусейнбейлі заслуговує на оцінку на рівні універсальної воєнної теми.*

**Ключові слова:** Карабаська війна, модерністський наратив, воєнна травма, психологічна література, національна ідентичність.

**Introduction.** The Karabakh theme in Azerbaijani literature is not only an expression of a geography, historical space or political conflict, but also an embodiment of national memory, identity and existence. The tragedies related to Karabakh, forced displacement, loss of land and the pain of war have left deep marks on the consciousness of the people. Literature acts as one of the most effective means for preserving this memory and passing it on to future generations. Literary trends of each era have reflected the Karabakh theme in a unique style: realist writers preferred the description of facts and events, while those who wrote in the romantic style brought the idea of national freedom and the spirit of heroism to the fore. However, starting from the second half of the 20th century, the strengthening of modernist tendencies in Azerbaijani prose has also changed the form of presentation of the Karabakh theme. Modernist stories disrupt the chronological sequence of events, relegate the external plot line to the background and bring to the fore the inner world of a person, psychological turmoil, and fragments of memory. In these stories, Karabakh is presented not only as a battlefield, but also as a trauma that constantly lives in the human mind, a symbolic space where national and spiritual values are shaken and at the same time tried to be preserved. Researcher Aliyeva Dilara writes: "The main feature of modernism is the superiority of individualism, style and innovation over traditions." (Aliyeva, 2023: 9).

This idea very clearly shows the essence of modernism. If in classical and realistic literature the writer mainly brought to the forefront the problems of society, social conflicts and collective ideas, modernist writers turned to the inner world of the individual. They broke the traditional plot structure and accepted innovation and experimentation as the main creative principle.

Modernism in literature is not limited only to aesthetic innovations and changes in form; it is also based on deep philosophical and ideological foundations. Modernism, which emerged at the beginning of the 20th century, set itself the goal of expressing the individual's attitude to the world, psychological tensions and socio-cultural crisis through new literary means. In this regard, Parvana Isayeva rightly emphasizes: "To understand the essence of modernism, it is necessary to go down to its ideological foundations." (Isayeva, 2018: 99).

Modernism is not only a change in artistic practices, but also a product of the philosophical and worldview crises of the era. Modernist literature builds on ideological foundations the spiritual loneliness, alienation and psychological fragmentation of man. Wars, social changes and technological revolutions have had a serious impact on the formation of the modernist idea. The theme of the Karabakh war, however, brings additional emotional and national depth to this modernist style, opening up the opportunity for the artistic depiction of individual and national traumas.

#### **Main part.**

##### **Elchin Huseynbayli's stories**

In this context, Elchin Huseynbayli's stories are of particular importance. Elchin Huseynbayli is one of the brightest figures in contemporary Azerbaijani prose. He was born in 1961 in the Jabrayil region and graduated with honors from the Faculty of Journalism of Moscow State University. In his early years, E. Huseynbayli, who worked mainly in the press, later successfully applied the experience he gained in journalism to his artistic creativity. According to him, over time, journalism "became too dependent on economic institutions and was used as a tool," so he moved away from this field and focused more on writing.

E. Huseynbayli's literary heritage includes more than 20 books, but he especially found his way to the hearts of readers with his mastery of short stories. His first stories were published in the magazines "Ganjlik" and "Ulduz", and later he worked as the editor-in-chief of "Ulduz".

One of the main features that stands out in the writer's stories is their cinematic structure. Events are described in short, abrupt sentences, and the transition from one "frame" to another occurs with a montage effect. E. Huseynbayli's language is simple but emotional; he expresses the psychological state of the heroes with concise phrases. Along with this, elements of irony and self-mockery also strengthen the stylistic originality of his storytelling. One of the main features that distinguishes E. Huseynbayli's work is his combination of reality with mythological, folkloric, and sometimes surreal elements.

Due to the fact that he was born and raised in Jabrayil, the theme of Karabakh is a leading line in the writer's work. In his works, the war is depicted not with direct battle scenes, but rather with people's internal suffering, homesickness, and the pain of forced displacement. The writer's stories on the theme of Karabakh are collected in the book "Agh-qara" (2014). The author himself writes about this book: When reading "White Stories", one eye cries, the other laughs, and when reading "Black Stories", black blood flows from the heart. In any case, these writings are about their native Karabakh..." (Hüseynbeyli, 2016: 3).

Elchin Huseynbayli's stories have been published and received with interest not only in Azerbaijan, but also in Lithuania. This fact is especially significant, since the translation of works by Azerbaijani and Central Asian writers into Lithuanian is a rare event. As critics emphasize, Lithuanian readers became aware of the realities of Karabakh, the tragedy and struggle of the Azerbaijani people through Huseynbayli's stories. The book was translated from Lithuanian by Mahir Hamzayev, a member of the Lithuanian Literary Translators' Union.

The author's story "A Day Falls in His Eyes" (Huseynbayli, 2010: 28-29). is a successful example of the synthesis of the theme of the Karabakh war with modernist aesthetics. Here, the author presents the events not only through external descriptions of war, but also through the contradictions of the inner world of man, psychological suffering and shocks of memory. In the story, the subconscious of the heroes, the moral blow that the war inflicts on their personal lives are expressed through symbolic images in accordance with the modernist style.

The work centers on the desire of a seriously ill doctor originally from Karabakh to return to his

native village in the last days of his life. From the very beginning of the story, the author skillfully highlights the hero's inner psychological state, his feelings and thoughts. The syntactic structures and inversions observed in the first paragraphs act not for the sake of form, but as a manifestation of the author's individual writing style.

Although the plot of the work covers a wide period of time, the descriptions are mostly focused on the hero's last desire - to return to his occupied village, plant a "peace tree" and die there. This motif is presented not only as an expression of his personal tragic fate, but also as an artistic symbol of rebellion against wars on a human scale. By declaring this desire in his letter in several languages, the protagonist emphasizes that his message is addressed not only to the local community, but to the entire world community.

The culmination point of the story is revealed in the hero's dialogue with the Armenian officer. His open expression of his desire to die, even asking for his wish to be fulfilled in exchange for money, is an artistic embodiment of the moral and psychological tension created by war. The writer presents this will of the hero as a universal crisis caused by the wars that continue, along with a personal tragedy.

In addition to realistic details, the descriptions in the work clearly show signs of modernist aesthetics. For example, the hero's childhood memories and the revival of village landscapes in his memory actually bring to the fore the connection between lost space and memory in an artistic sense. This serves to preserve individual and national memory.

Elchin Huseynbayli's descriptive style is further strengthened by the expressive images in the story. For example, similes such as the trees in the garden "bowing their heads like Catholic priests" or the sun "crawling into the sunset like an old snake" symbolize nature's witness to human tragedy and the inevitable flow of time.

Nizami Taghisoy writes that "with the story "The Sun Falls in His Eyes", Elchin Huseynbayli has created a perfect picture of a person thinking about Karabakh in Karabakh itself with the help of artistic words" (Taghisoy, 2010: 28).

Nizami Taghisoy's opinion shows that Elchin Huseynbayli's story "A Day Falls" does not limit itself to describing the theme of Karabakh, but presents it in unity with human destiny. The author reflects the pain of the homeland, feelings of hope and revival through artistic words. The hero's love for Karabakh, longing for his homeland and protest against the war, through artistic description and figurative language, form a whole picture in which historical truth and spiritual-aesthetic richness are combined in the reader.

This picture attracts the reader to the story on an emotional and intellectual level and presents the natural, historical and spiritual layers of Karabakh together.

Vagif Yusifli notes about Elchin Huseynbayli's story "A Day Falls": "In this story, we encounter events that could even fit into the content of a novel, and the image described truly reflects the problem of Man and War with completeness." (Yusifli, 2019).

Vagif Yusifli's idea reveals one of the main features of Azerbaijani modernist storytelling: encompassing the scale of an entire novel within the short story form. It is precisely this concentration and deepening that lies at the heart of modernist literature.

As in the story "A Day Falls in His Eyes", Elchin Huseynbayli also reflects the inner world of his heroes, their past memories and feelings about national and spiritual values with artistic mastery in his work "The Old Man's Day".

The hero of the story is described as an elderly man, a victim of war; his experiences, the difficulties he faced during his refugee period and the losses he experienced show the reader the deep wounds that war inflicts on human life. The old man's forced migration from his village, the destruction of his property and family, and his search for refuge by crossing the Araz River symbolize his struggle for survival and at the same time his spiritual suffering.

The writer shows the hero's inner world, especially his attachment and longing for his homeland, in fine detail. The old man's gaze at his village and orchard through binoculars, his remembrance of the disappeared fruit trees and his joy over the only surviving baby pear tree demonstrate his pure and innocent inner world, as well as his efforts to preserve the traces of the past. Through these small details, the reader understands not only the physical but also the spiritual losses of the Old Man and feels the depth of the grief and sorrow he experiences.

Elchin Huseynbeyli also approaches the events from a different perspective with his emotional perspective in the story. The author shows the reader not only the life experience of the hero, but also the general disaster caused by the war. The descriptions of the emptiness, longing and sadness in the Old Man's inner world, combined with the migration of the population and the shock caused by the war, awaken in the reader a sense of empathy and attachment to national spiritual values. This approach gives the story emotionality and artistic depth, and allows the reader to establish an emotional connection with the fate of the hero.

Zemfira Maharramli notes: "Although the Karabakh stories, which occupy an important place in E. Huseynbeyli's prose work and his literary destiny in general, do not directly talk about war, successful

or unsuccessful military operations, they do talk about the wounds inflicted on hearts by this bloody war, the anguish that envelops our souls due to the loss of our homeland, and the difficult life of a society that has become refugees and internally displaced persons in its own homeland." (Maharramli, 2020: 19).

The Karabakh theme in contemporary Azerbaijani storytelling reflects not only the chronicle of battles, but also the traces left by the lost homeland in the human soul. The main aspect that comes to the fore in these writings is the spiritual emptiness experienced by a person, the pain carried by memory, and the longing to return. Elchin Huseynbayli's story "The Day the Old Man Flowed" is of particular value from this point of view: here patriotism does not consist of pathetic slogans, but is revealed through the pain and sorrow hidden in simple, everyday details of life. The experiences of the author's hero evoke nostalgic feelings in the reader, combining the loss of the Motherland with the dramatism of individual fate. Esmira Ismayilova also states that: "The Day the Old Man Flowed" can be considered one of Elchin Huseynbayli's most beautiful works reflecting the pain of the homeland and the homeland. Patriotism in the story is reflected not with words and phrases that are pleasant to the tongue and add a solemn tone to the writing, but with beautiful strokes that are special and can only be understood by those who experience this longing from the inside." (Ismayilova, 2024).

The point emphasized by E. Ismayilova determines the main artistic power of the story. Here, patriotism is manifested not in heroic rhetoric, but in the inner silence of a person, in a sincere description of life experiences. This feature brings the work closer to the principles of modernist literature: the inner world of the individual becomes a mirror of the tragedy of society.

The problematics of war in a modernist story

When examining the theme of war from the perspective of a modernist story, it is possible to draw interesting parallels between the works of E. Hemingway and J. D. Salinger and Elchin Huseynbayli's Karabakh stories. E. Hemingway and J. D. Salinger focus on individual human psychology, internal suffering and dramatic situations created by war in everyday life, and, unlike global wars, they bring the inner world of heroes to the fore rather than specific battle scenes. Similarly, although E. Huseynbayli's stories do not contain direct battle scenes, the wounds inflicted on the human soul by war, the loss of homeland and the experience of refugeehood are expressed through the internal suffering of the characters.

Such a comparison shows that both Western modernist storytellers and Azerbaijani contemporary

prose present war not only as a historical event, but also as a phenomenon that can be analyzed as individual memory and human psychology. In this respect, E. Hemingway's stories "In Another Country" (1927) and J.D. Salinger's "A Perfect Day for Bananafish" (1948) form a parallel with E. Huseynbayli's stories "The Day Falls" and "The Old Man's Day Flows", because all three authors focus on the shocks that war inflicts on the inner world of a person.

Ernest Miller Hemingway (1899–1961) is one of the most famous writers of 20th-century American literature. He is known for his novels, short stories, and journalistic writings, and was awarded the Nobel Prize in Literature in 1954. Hemingway's work is distinguished by its simple and concise style, natural depiction of dramatic moments in life.

He worked as a journalist in his youth and was wounded on the Italian front in World War I. Hemingway, who participated in the Normandy landings and the liberation of Paris in World War II, is considered one of the pioneers of the modernist writers of the "Lost Generation". One of his most famous works, *The Old Man and the Sea* (1952), was awarded the Pulitzer Prize. He faced health problems in the last years of his life and ended his life in 1961.

At the beginning of the 20th century, the sharp traces of wars came to the fore in the work of many writers. In this regard, the name of Ernest Hemingway stands out in particular. Thomas Putnam emphasizes that: "Among American writers of the early 20th century, there is no other author who has worked on the theme of war as deeply as Ernest Hemingway. He personally experienced the war, prepared reports from various fronts, and turned these experiences into the main theme of many of his most famous works" (Putnam, 2006).

This idea clearly shows how central the war was in E. Hemingway's work. In his works, war is presented not only with the sound of weapons and images of the front, but more with the wounds it inflicts on a person's inner world. This is consistent with one of the main principles of modernist aesthetics - the emphasis on internal experiences, not external events. E. Hemingway's distinctive feature is that he does not show a heroic or romantic image of war, but its real, sometimes terrible, and sometimes absurd sides. As a person who participated in the war and suffered physical and moral injuries, he conveys the true face of war to the reader through the language of his heroes.

Ernest Hemingway's story "In Another Country" (Hemingway, 1955) is a modernist work that describes the physical and emotional wounds inflicted by war on the human soul. This work deals with the impact of war on human life not only through the superfi-

cial description of events, but also by illuminating the inner world, loneliness and spiritual emptiness. The hero of the story is an American soldier wounded during the First World War and is receiving treatment in the city of Milan. He tries to recover with the help of treatment devices along with other wounded soldiers, but has difficulty getting rid of his physical and emotional wounds. "The story shows how war isolates people and how it leaves marks on their inner world" (Hemingway). This work by E. Hemingway deeply explores the impact of war on human psychology and combines the main features of modernist literature. The loneliness of the heroes in the work, the spiritual emptiness and the traumas caused by war reflect the struggle for existence and the spiritual search of modern man. Hemingway's "In Another Country" is also related to his novel "A Farewell to Arms" (Hemingway, 1929).

Both works focus on the effects of World War I and the moral and emotional difficulties that people experience in the face of this war. The story "In Another Country" presents the impact of war on human life in a shorter and more intense way, which further strengthens its modernist characteristics.

Jerome David Salinger (J.D. Salinger, January 1, 1919 – January 27, 2010) is one of the most famous and controversial writers in American literature. He is best known for his novel "The Catcher in the Rye", published in 1951. This work not only brought Salinger to the center of world literature, but also became a classic example for its artistic expression of the psychological problems of youth, feelings of alienation and loneliness.

His entry into literature began much earlier. His first stories were published in the magazine "Story" in the 1940s. Later, his military service in World War II had a profound impact on his writing style and subject matter. In his works after the war, the inner crisis of man, the shocks caused by war in the soul, and the spiritual emptiness of modern life continued as the main lines. It is possible to see that the psychological experiences that arose after the war and the spiritual searches of the younger generation played an important role in Salinger's work. The work "The Catcher in the Rye" not only expresses the feeling of alienation of young people, but also provides a deep analysis of their place in society, their fear of growing up, and their spiritual losses. This novel won the love of a large audience, but also caused controversy. Especially among young people, the hero of the work, Holden Caulfield, was perceived as a kind of symbolic image. One of the important aspects of J.S. Salinger's life was his isolated lifestyle. The public attention and pressure that followed the suc-

cess of *The Catcher in the Rye* increasingly distanced him from the literary world. He began to write less and publish less. His legal disputes with biographer Ian Hamilton in the 1980s, and the publication of memoirs by his loved ones—his ex-girlfriend Joyce Maynard and her daughter Margaret Salinger—in the 1990s further increased interest in his personal life. (Salinger, 2021).

J.D. Salinger's story *A Perfect Day for Bananafish* (1948) (Salinger, 1948) is also a modernist work that deeply reflects the psychological effects of war. The story's protagonist, Seymour Glass, is a character who is dealing with psychological trauma after World War II. He experiences a sense of inner emptiness and loneliness as a result of the horrific experiences he experienced during the war. Seymour's behavior and thinking show how he tries to cope with the trauma caused by the war. In this work by J.D. Salinger, the impact of war on human psychology is depicted through the behavior and inner world of the protagonist. Seymour's behavior towards a child named Sybil, his interest in children and the relationship he builds with them, are a reflection of the emptiness and loneliness he experiences in his inner world. The role of children in Seymour's life is shown as a way for him to escape the traumas caused by the war.

Seymour's ending in the story shows that he has taken the psychological toll of war upon himself and that he has taken his own life as a result. This highlights how profound and devastating the effects of war can be on human psychology.

J.D. Salinger's story "Uncle Wiggily in Connecticut" (Salinger, 1948) was first published in *The New Yorker* on March 20, 1948. The story was later included in the author's *Nine Stories* collection and is considered one of Salinger's signature themes of loss, loneliness, deceit, and the traces of the past.

The story is set in a wealthy suburban home. Eloise Wengler is a housewife; while drinking and chatting with her old friend Mary Jane, she reminisces about her past and talks about her lost childhood love, Walt Glass. Eloise feels a void in her life, a cold relationship with her husband, Lew Wengler, and an emotional gap between her and her child, Ramona. Her past relationship with Volt and the impact of his death shape Eloise's inner state throughout the text. The sudden "death" of the child's imaginary friend, Jimmy Cimmireno, at the end of the story also (on a child's level) further accentuates Eloise's loss and calmness.

This story is distinguished by its unique approach to the theme of war. The work does not directly depict scenes of war, but its traces are clearly visible in the psychology of the characters, their daily choices, and their social relationships. Salinger presents the sub-

ject more through internal shocks and psychological experiences, highlighting the void created by war in human life, nostalgia for the past, and the superficiality of the suburban environment. These features bring the work closer to the tradition of modernist and psychological literature.

In Elchin Huseynbayli's stories on the Karabakh theme, as well as in E. Hemingway's "In Another Country" and J.D. Salinger's stories such as "Uncle Fool in Connecticut" or "A Beautiful Day for a Banana Fish", the war is not directly manifested in battle scenes, but in human destinies, psychological tension and seemingly meaningless details of life. This is the main feature of modernist narrative poetics: not events, but the traces left by events on people are brought to the fore. For example, after returning from the war, E. Hemingway's heroes feel themselves in a strange place, "in another country", and are faced with a psychological void. J.D. Salinger's heroes (for example, Eloise or Seymour Glass) become victims of inner loneliness, disconnection and spiritual emptiness after the war. Elchin Huseynbayli's heroes on the Karabakh theme experience a similar fate: they are not only physical displaced persons, but also spiritual displaced persons; the loss of homeland becomes a constant pain in their memory and recollections. In this respect, the heroes in his stories "The Sun Falls in His Eyes" and "The Day the Old Man Flowed" resemble J.D. Salinger's traumatized characters - the difference is that here memory and national pain come to the fore.

If J.D. Salinger and E. Hemingway in the modernist style emphasize personal loneliness and individual trauma, in Elchin Huseynbayli this loneliness and trauma take on a national scale: individual suffering also reflects the fate of the people. Thus, although the Karabakh theme stands on a similar line with the trauma of war in world modernist literature, it is enriched with its own national shades. This can also be evaluated as a successful adaptation of modernist influences to the local context in Azerbaijani prose.

The reflection of the Karabakh theme in modernist stories shows that war is manifested not only in the prism of military operations and heroism, but also in individual psychology, human destinies and the collapse of everyday life. The indirect presentation of trauma in the works of E. Hemingway and J.D. Salinger about the war - against the background of silence, isolation, lost meanings and inability to come to terms with life - allows us to create special artistic parallels in comparison with Elchin Huseynbayli's Karabakh stories. The Azerbaijani writer highlights the specific socio-national pain of the war, the loss of homeland, the tragedy of refugees and forced displacement, but he also presents this pain in a modernist style -

through internal monologues, stream of consciousness and symbolic images.

**Conclusion.** Thus, for modern literature, the theme of Karabakh is not only a description of a historical event, but also a source of artistic meaning that reaches the deepest layers of human existence. This

theme resonates with modernist war stories in world literature and becomes an integral part of a universal literary experience. In Azerbaijani literature, modernist stories about Karabakh, preserving national memory, express the universal tragedy of man in the face of war in the context of global literature.

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