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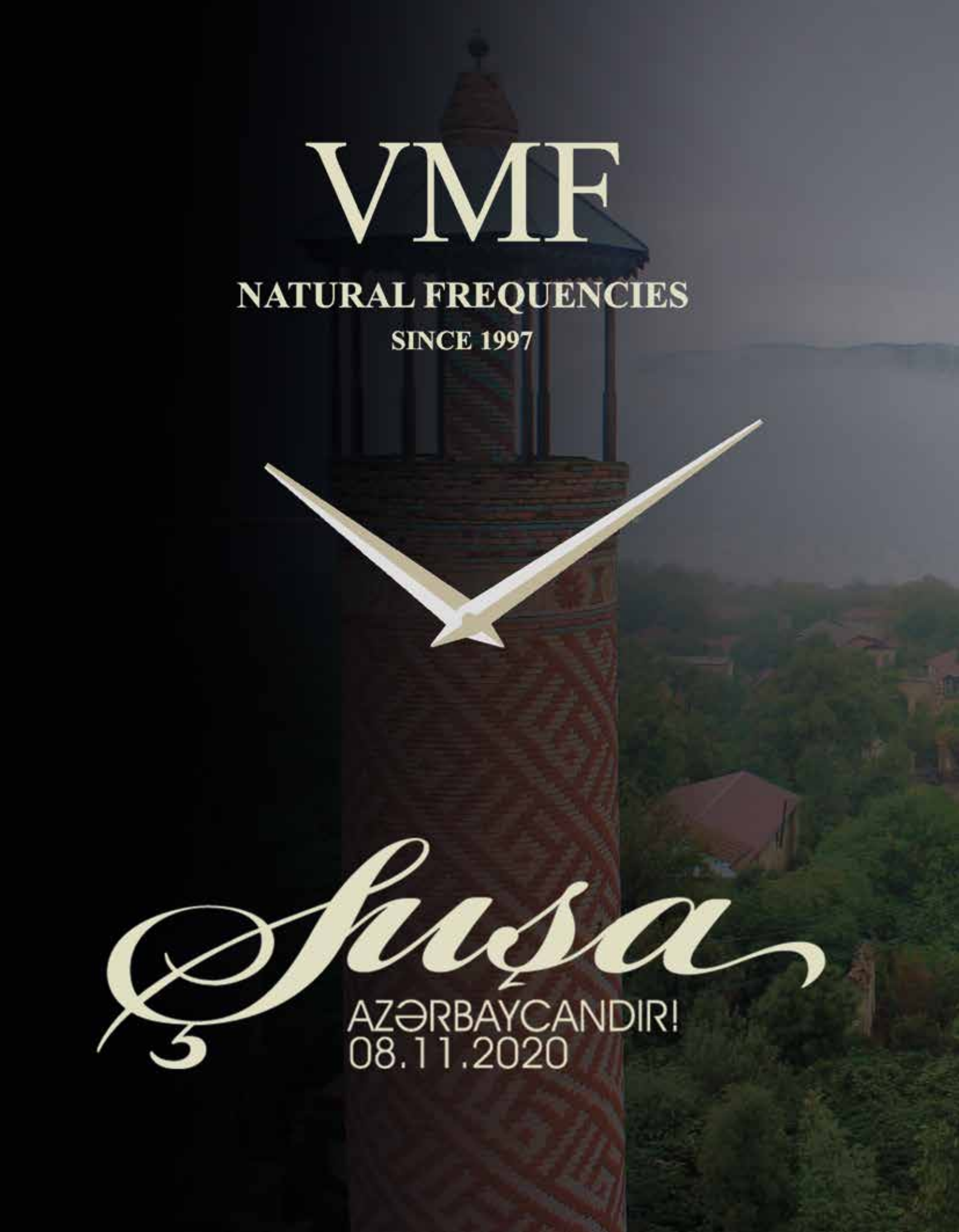
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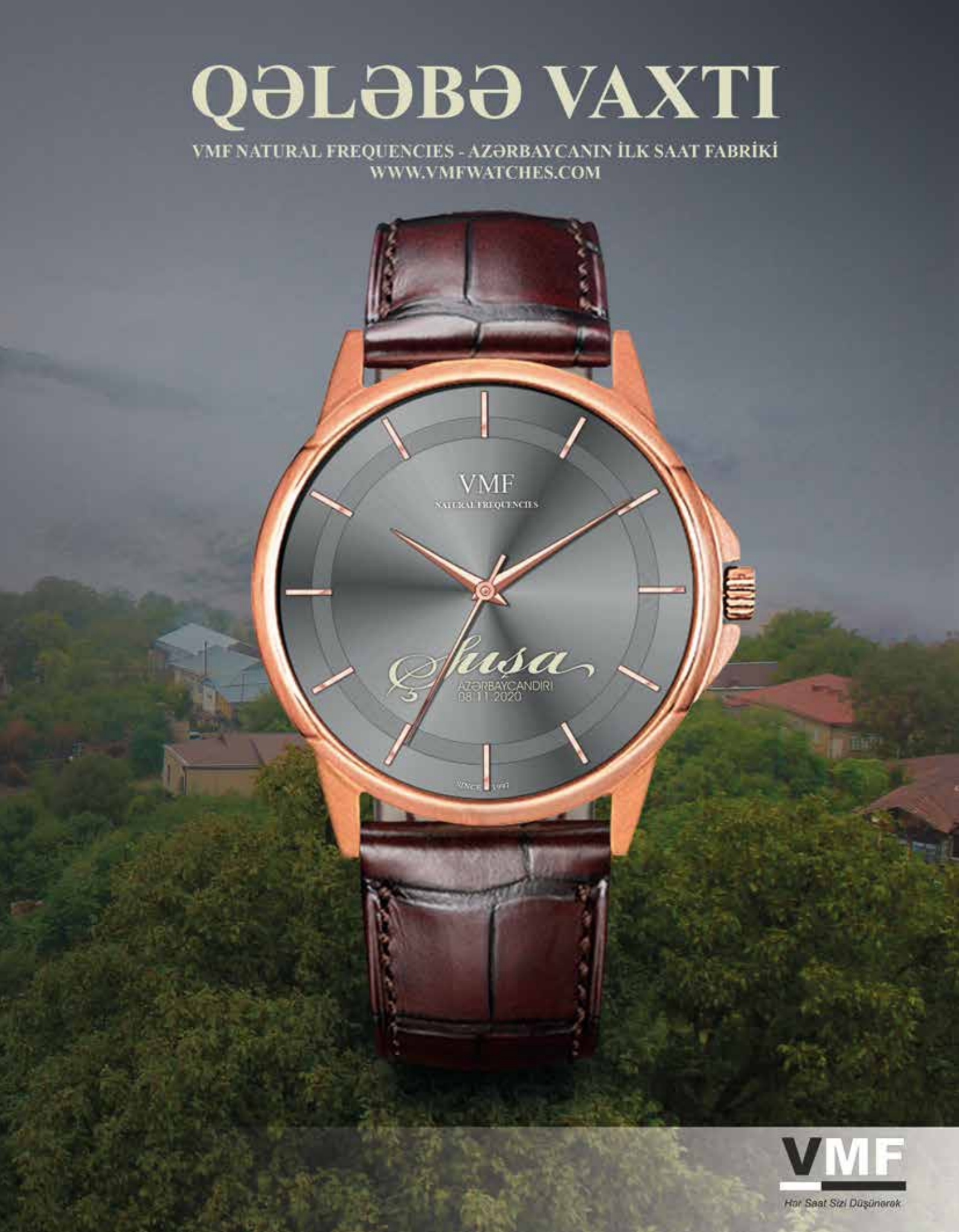

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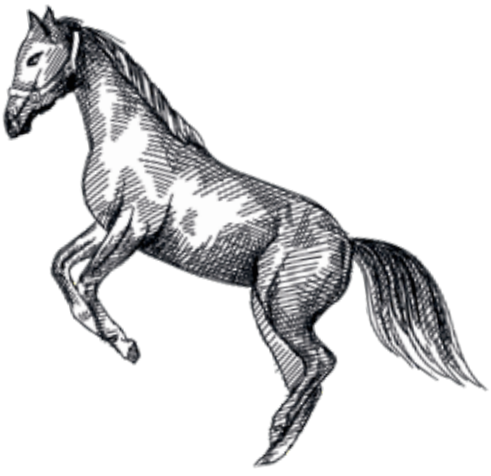

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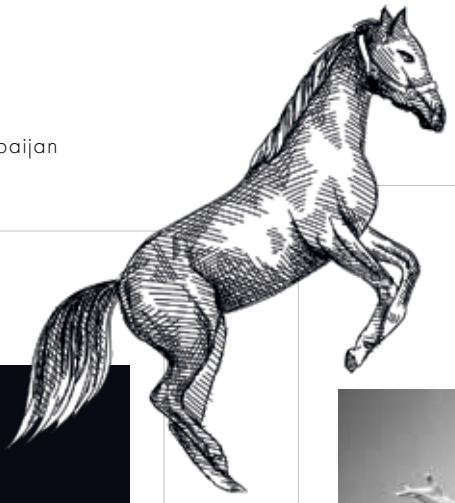

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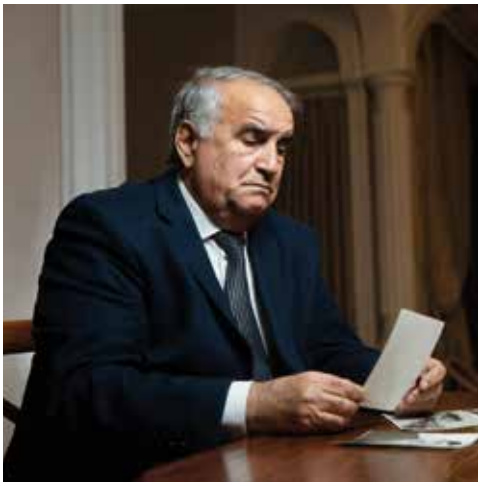

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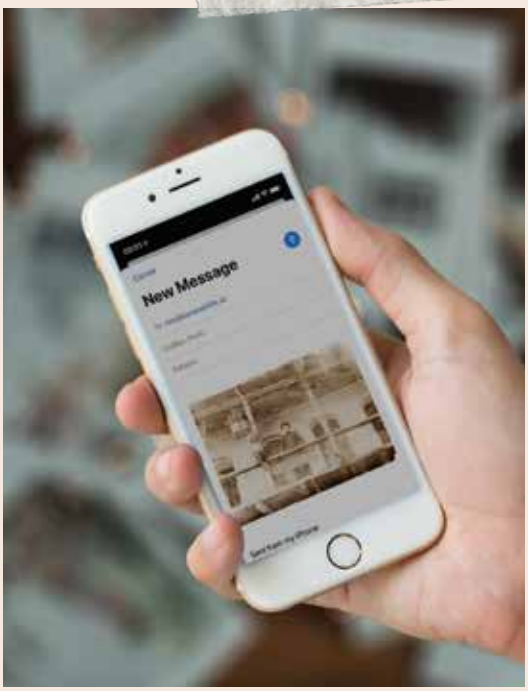

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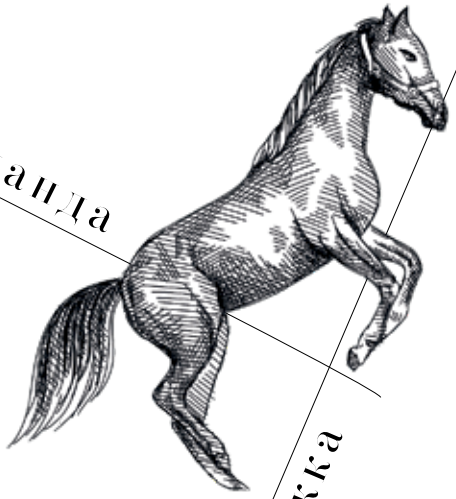

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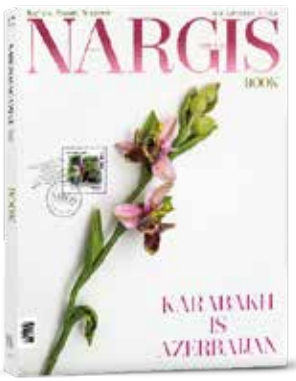

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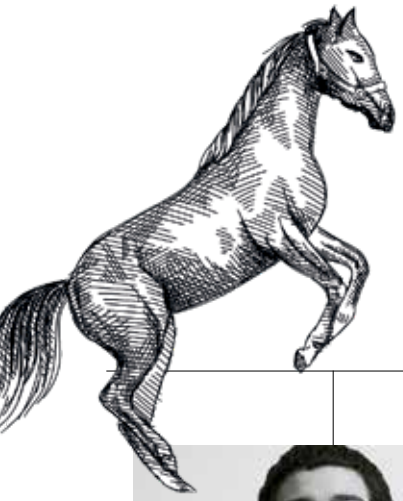


OUR CONTRIBUTORS

MURAD VALIYEV

A young fashion stylist who is passionate about fashion and art. Murad has started his journey in fashion as a model, got fashion styling experience in the master classes of Lady Gaga and Beyoncé's stylists. He is the creator of fashion editorials for such magazines as Esquire Turkey, Esquire Singapore, Schön!, BeStyle, Cosmopolitan Türkiye, Vogue Arabia, etc. Education in architecture and business management in Baku and Berlin followed with fashion studies in Istanbul, plus strong artistic sense led Murad to work with such celebrities as Adriana Lima. Murad is dreaming of making Azerbaijan famous in the global fashion area, and he lives with the motto 'nothing is enough, move forward no matter what.'

Styling of "8 beauties" fashion photoshoot (p. 104)

ILGAR JAFAROV

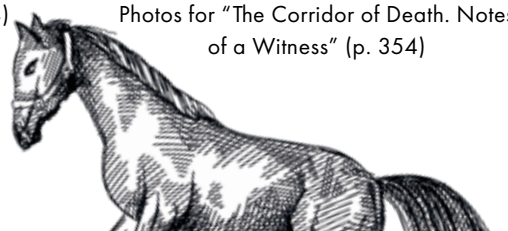
Photojournalist, honoured cultural worker of Azerbaijan. Ilgar Jafarov was awarded in over 100 international photo contests, 90 of which were held by the International Federation of Photographic Art (FIAP). The winner of Russian Press Photo 2007, Clean World Austrian 2008, Moscow-2009, Bucovina Mileniul III 2015, and others. He was awarded with the prize at Nikon Photo Contest International 2009, got the certificate of honour at the Love Story International Salon 2014, and received a medal at the 2nd International Salon of Photography Kula-Grand Prix 2014. His name was included into the list of the best photographers of the world at Who's Who in Photography 2015. He is working as a photojournalist since 1992 when started to photograph the Karabakh refugees and victims of the Armenian aggression.

Photos for "The Corridor of Death. Notes of a Witness" (p. 354)

MAYA BAGHIROVA

Her experience range from Baku Gymnasium of Arts, Music Academy named after Uzeyir Hajibeyli, and position of photographer at the International Mugham Centre. It was the fascination with photography that took precedence and became her passion in life. In 2015, she was awarded the bronze medal "Photographer of the Year" in Azerbaijan and two awards from the French National Society of Fine Arts: the gold medal and the Jean Larivière prize from the jury at the end of the Salon photo exhibition. In 2016, she moved to Paris, where she studied photojournalism at the University of Spéos and successfully participated in photo exhibitions. In 2018, she took part in the finals of the Grand Prix Etudiant de Paris Match, and a year ago the Bakuvians were delighted to attend her personal photo exhibition "Paris" in Baku.

Reportage "Traces of the war" (p. 380)



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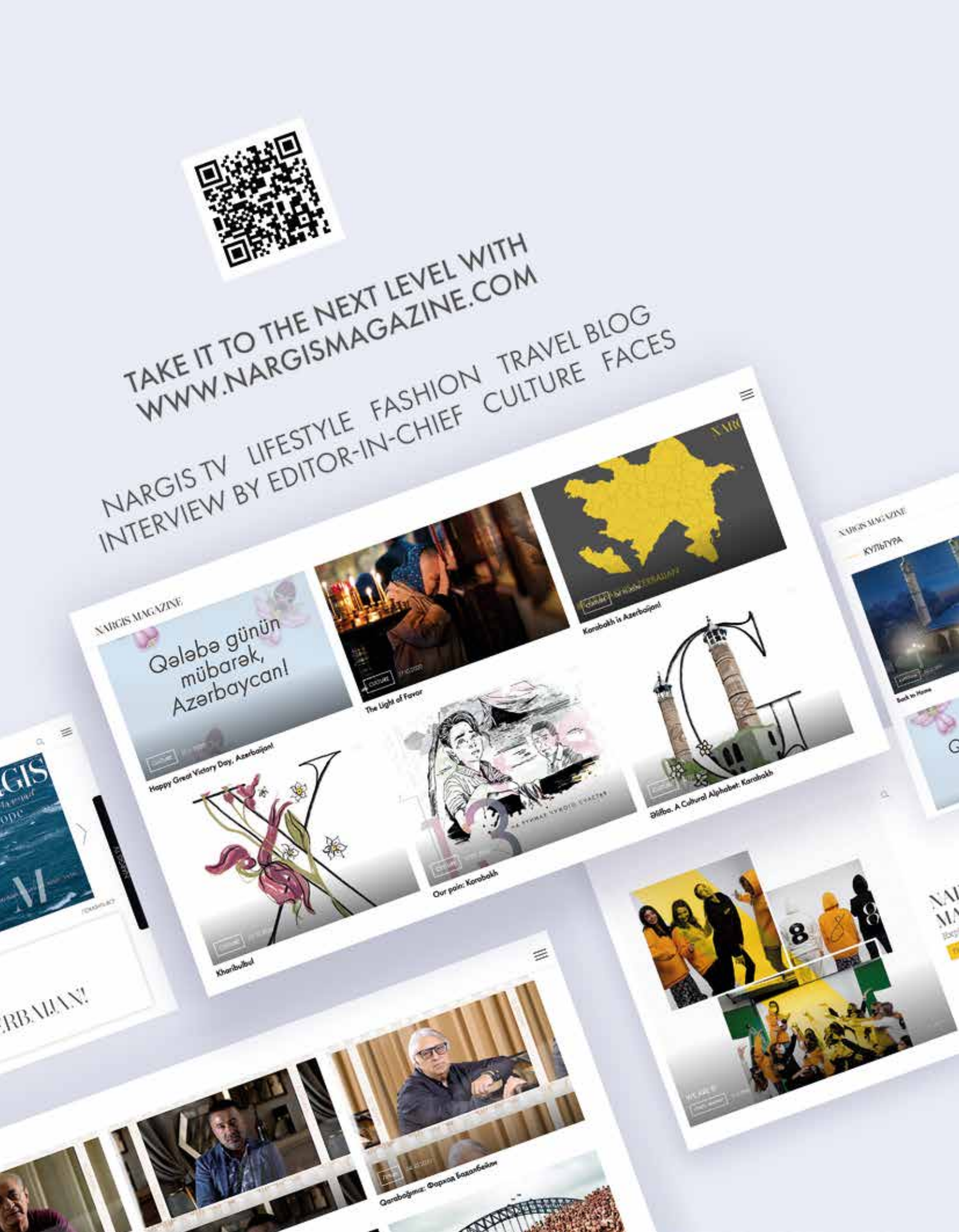


Earrings Rain Collection by EMERALD BOUTIQUE

Karabakh is Azerbaijan!

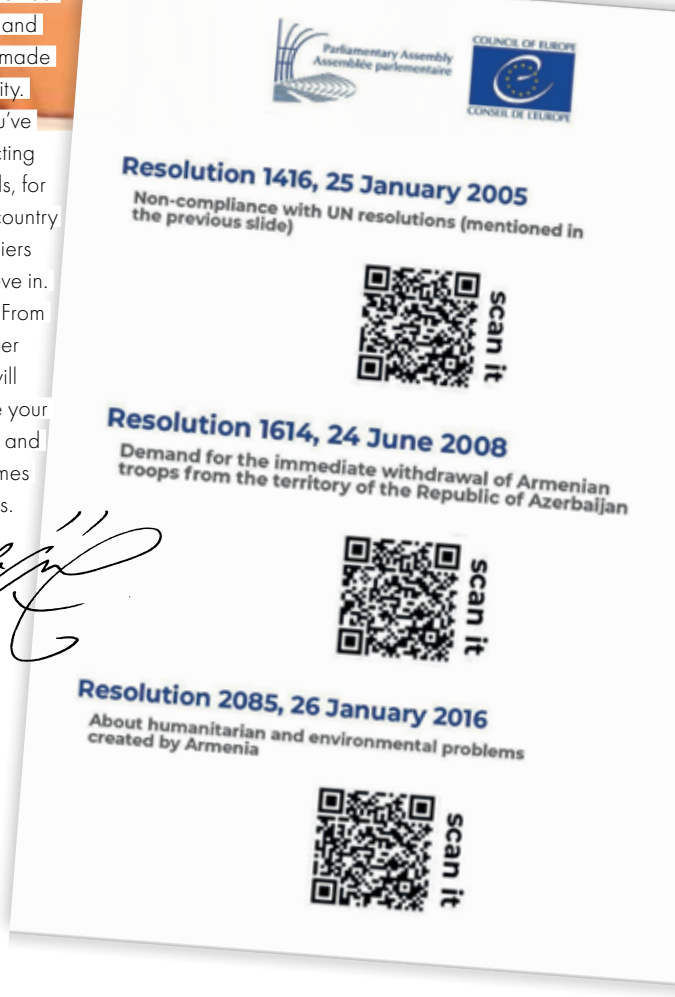
a letter to fallen soldiers

Scan and watch an animated film "Back to home" by Agharahim Ibrahimov

At last, we are complete again, as a country and a nation, after nearly 3 decades of waiting for justice to be served in Karabakh. Seeing no solution to the conflict on the international arena, we had to solve it ourselves and we won, because truth always wins eventually. Thank you, Mr. President for keeping your promise to the Azerbaijani people, for leading us toward feeling proud and strong again. Those lands, which are finally liberated, have been the heart and soul of the Azerbaijani people, not to mention, being officially recognized as Azerbaijan under international law. Nothing in the world has the power to divide our homeland and nothing ever will.

To our fallen soldiers, to our young men: not ever will we be able to replay you for what you've done for us and for the future of our children. You've become triumphant heroes to 10 million people of the Republic of Azerbaijan. From now on we will tell our children, and our children's children, and onward, about the sacrifices you've made to protect our country, and our serenity. You gave us the gift of liberation. You've sacrificed your lives for us, for protecting the homes of your families and friends, for restoring the territorial integrity of a country you cherished. Our brave fallen soldiers gave their lives for a future they believe in. They gave their lives for Azerbaijan. From now on and forever, we will remember you, we will know your names, we will idolize your courage, we will admire your sacrifices, your patriotism, your love, and your devotion. Every one of your names will forever be engraved in our hearts.

Ulviyya Mahmudova,
Editor-in-Chief



§

My favourite Azerbaijani movie – "Tahmina"; dish – musamba, dolma, dushbere; boy's name – Arif; girl's name – Nargiz. Favourite village – Shamakhi; favourite location – Baku, Izmir street, Icherisheher; book – "Ali and Nino" by Kurban Said, "Cool Breeze in Hell" by Maksud Ibrahimbeyov; magazine – Nargis magazine. Favourite flower – kharibulbul; favourite cartoon – Tig-Tig khanim; fruit – feijoa

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FASHION AZERBAIJAN

Kanan Bayramli (born 2006, Baku)

His love for music was inherited from his father, Teyyar Bayramov, a singer, Aghdam-born honoured artist of Azerbaijan. Despite that the young khanende was only 14 years old, he had already succeeded to win over people's hearts. He received numerous awards, including first place in the International Children's Festival of the Mugham, the Grand Prix of the III Republican Competition dedicated to Khan Shushinski, and was laureate in many other competitions. His repertoire included compositions that need special skills and talent: "Karabakh Shikestesi", "Karabakh", "My Azerbaijan", "I am the son of Azerbaijan", "Mansuriye", "Heyrati", "Bayati Shiraz".

#KarabakhisAzerbaijan

Editor's

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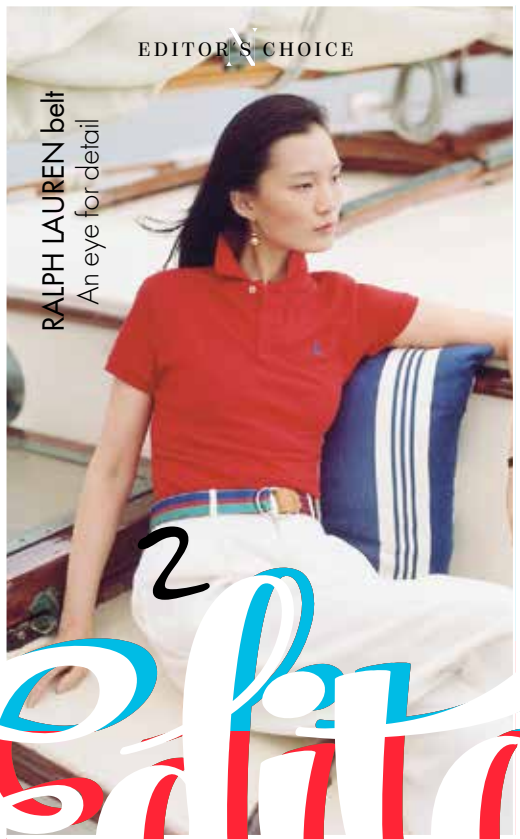
DIRK BIKKEMBERGS sweater
The power of RGB



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RALPH LAUREN belt
An eye for detail

3

BVLGARI necklace
Striking gemstone combination

Üç rəngli bayrağınla məsud yaşa!

"Live happily with the three-coloured flag," a line from the national anthem of Azerbaijan

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AMI PARIS sweater
Move with the waves

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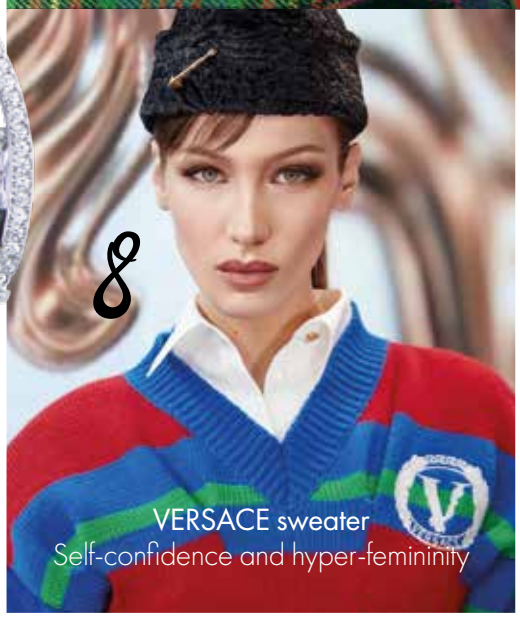
GILAN necklace
Sparkling skyline (Baku)



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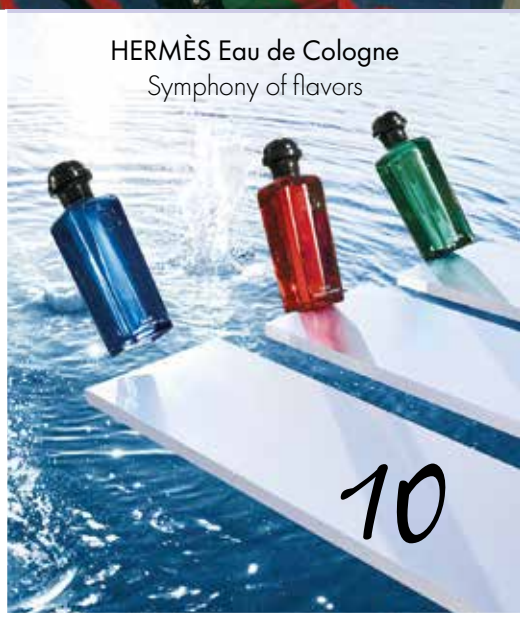
VERSACE sweater
Self-confidence and hyper-femininity



HERMÈS Eau de Cologne
Symphony of flavors

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Choice

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THE POWERPUFF GIRLS movie
Sugar and spice and everything nice

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TIFFANY & CO. bracelet
Special edition of the Bone cuffs

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VICTORIA BECKHAM sweater
Mix and match

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ADIDAS sneakers
The three stripes

12

GUCCI bag
Actual vintage

13

CHELEBI tiled console table
Hand painted kharibulbul flower

from EAST to WEST

THE BRIGHTEST TRENDS OF THE SEASON

DESPITE THE MAINLY EUROCENTRIC INFLUENCE IN MODERN FASHION, DESIGNERS CONTINUE TO GAIN INSPIRATION IN ORIENTALISM. LONG BEFORE THE DEBATE BETWEEN CULTURAL APPROPRIATION AND CULTURAL APPRECIATION, FASHION WAS INFLUENCED BY THE RICH AND OPULENT HERITAGE OF THE EAST.

Mimi Prober

Paco Rabanne

Moschino

Etro

Dries Van Noten

Gabriela Hearst

Loewe

Acne Studios

MAGIC CARPET

The legendary flying carpet is mesmerizing, not only for the fans of fantasy fiction, but also for couturiers and trendsetters. Bold, ornamental prints, bright colours, and couth texture have made carpet-inspired elements trendy in fashion. Carpet-weaving is one of the ancient traditions in the East. In Azerbaijan, those traditions are cherished and cultivated; the centuries-old carpets woven by the Azerbaijani masters are presented across the world, from the unique carpet museum in Baku to the world's most prominent museums.

STITCH BY STITCH

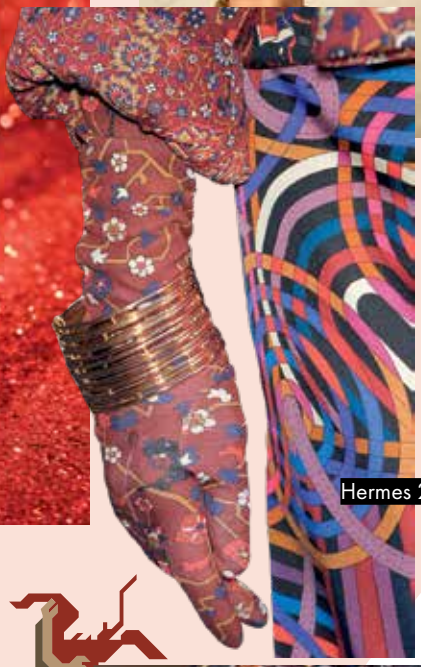
For centuries, Karabakh, and particularly so, the city of Shusha, had been a prominent carpet-weaving region of Azerbaijan. Karabakh carpets are recognized for vividness and intricate ornamentation. As if inspired by Azerbaijani carpets, fashion designers are creating stunning accessories based on these works of art.

Tory Burch 2015

Burberry 2014

Givenchy 2015

Maison Margiela 2012



Hermes 2012

Ralph Lauren 2013

Gucci 2008

Etro 2014

an almond shaped ornament with a sharp-curved upper end. The pattern can be found on Azerbaijani carpets, rugs, and textiles

BUTA-MANIA

Buta, also known as 'paisley', has been one of the most popular prints in fashion since the 18th century, when it was brought to Europe from the East. Unsurprisingly, it continues to return to fashion runways and style magazines every other season. This time, buta is popular in both small print and larger reproductions, and is used not only for dresses, but outerwear as well.

THE LAND OF FIRE

Altuzarra 2016

Emilio Pucci 2017

Richard Quinn 2019

Gucci 2012

Oscar de la Renta 2019

Christian Dior 2021

Etro 2019

Hermes 2019

Paco Rabanne 2018

The buta motif became popular in the West in the 18th century. However, the symbol of buta is linked to Zoroastrianism – a religion centred around fire-worship, which dates back to the 6th century BCE. The ornament is believed to symbolize divine fire, as Zoroastrianism was the predominant religion practiced by the people inhabiting this land. To date, Azerbaijan is often referred to as the Land of Fire.

Haider Ackermann 2012

BACK IN THE SADDLE

The equestrian style is another constant on the world runways. Long admired for its elegance, its elements are often fused with smart-casual style today. Form-fitting trousers tucked into riding boots, sharp, tailored blazers, and leather accents contribute to the style's signature refined and polished look, while keeping it easy-to-wear.

Object of DESIRE

THE KARABAKH HORSE SUNGLASSES BY TURAN KERIMBEYLI

The Karabakh horse is Azerbaijan's national animal. The daughter of the last khan of Karabakh, the prominent Azerbaijani poetess Khurshidbanu Natavan, saved the breed from extinction in the 19th century. Karabakh horses are characterized by their mild temperament and a striking metallic sheen over their chestnut-coloured coats, which ensured their great popularity among women in Karabakh. Azerbaijani women would fearlessly partake in the ancient equestrian game of Chovgan, which is known to be the predecessor to the modern polo. The vintage-style sunglasses by an Azerbaijani artist and fashion designer, Turan Kerimbeyli, portray the sublime beauty of the iconic Karabakh horse. —

IN THE FOOTSTEPS OF THE NATIONAL COSTUME

IDEA ULVIYYA MAHMUDOVA TEXT LEYLA ALIYEVA ILLUSTRATIONS RAMIL ALIYEV

THE AZERBAIJANI TRADITIONAL NATIONAL COSTUME WAS QUITE SOPHISTICATED. BY HAVING A LOOK AT THE CLOTHING, IT WAS POSSIBLE TO GUESS THE AGE, SOCIAL AND MARITAL STATUS OF A WOMAN.

Details played a unique role in the national costume. Among the most popular elements for head accessories were kelaghayi, naz-naz shawls, and finely embroidered skullcaps. Kelaghayi were tied in various ways and were produced in the heart of silkworm breeding in the cities of Sheki and Shamakhi. Young girls tied kelaghayi like a scarf and preferred light fabrics, while older women tied a turban in dark colours. Only the main parts of the suit were common, while the differences were in the material, colour, cutout of sleeves and collar. The suit for the upper and lower classes of society differed in shape, which remained unchanged from generation to generation. Women's clothing was made of silk, taffeta, tirme, calico, cashmere, satin, cloth, velvet, makhud. The costume was complemented not only by hats but also by jewellery. A total outfit of head and chest accessories including earrings, rings, belts, bracelets made up a set called imaret. Belts were one of the main items of the bride's dowry that were decorated with several rows of silver or gold coins. By virtue of the customs, the young ladies did not wear belts as they were worn only by married women. The number and nature of such dowry set largely depended on the financial situation. On solemn and special occasions, a bride from a wealthy family would put on from five to nine kilograms of jewellery. While crafting the jewellery, both silver and gold were used with inlays of enamel or natural stones: carnelian, turquoise, pearls, etc. The surface of the items was covered with a geometric or floral engraved pattern.

Arkhalig *(Arxalıq)* is a type of women's outerwear clothing with a wide and straight cut, as well as fasteners and slits on the sides. In use since the 18th century.

Chepken (*Çəpkən*) is the outerwear of the 17th century with the lining and fitted silhouette. Never buttoned up. A distinctive feature of the chepken was the false sleeves, which were fastened with hooks and completed with stylized oversleeves called eljak. **Eljak** was often trimmed with decorative buttons.

Labbada *(Labbadə)* – outerwear with lining, with an open collar trimmed with a webbing collar. The labbada's sleeves were short, down to the elbow, with small cuts in the area of armpits.

Eshmek *(Eşmək)* – a quilted outerwear, the inner part of which (hem, collar, sleeves) was trimmed with fur.

Kurdu *(Kürdü)* is a quilted short winter sleeveless jacket with a lining.

Bahari *(Bəhari)* is a demi-season clothing with long straight sleeves to the knees, an open collar, and a quilted lining. Its ending did not line up in front, the fastener was beautiful laces-ties.

Charig *(Çarıq)* – an Azerbaijani national footwear sewn from leather.

Kelaghayi *(Kələğayı)* – a silk scarf.

Shalta *(Şaltə)* – bloomers.

Chekgir *(Çəkgir)* is a special kind of bloomers.

Kulaja *(Küləcə)* – knee-length outerwear for women with a ruffled hem.

Tuman *(Tuman)* – a skirt.

Yashmak *(Yaşmaq)* – a veil.

Shusha

THE NATIONAL COSTUME OF WOMEN IN SHUSHA AND KARABAKH DISTINGUISHED BY RICH COLOURS, EXQUISITE EMBROIDERY AND VARIETY OF STYLES.

The national costume of the Azerbaijani women in Shusha city and the whole Karabakh stood out with its gorgeousness, rich colours, and variety of styles. No wonder it was highly praised by Molla Panah Vagif, a voice of love and beauty, a vizier of the Karabakh Khanate in the XVIII century. Moreover, the glory of the clothes of Khurshidbanu Natavan, the XIX century poetess and daughter of the last Karabakh khan, can be witnessed firsthand, as her handmade costumes are presented in the museums of Baku. The clothes of Shusha women spoke without words about their owners: it was indicating not only age and marital status, but even hinting the quarter of the city where these women came from. Residents of the city preferred expensive fabrics, and on holidays they wore richly decorated clothes of bright colours to match the name of their hometown – Shusha, which is translated from Azerbaijani as 'glass' in honour of the crystal-clear mountain air. The craftswomen of Karabakh assigned special importance to embroidery, which they used to decorate both clothes and shoes. These ornaments symbolized the hope for future. The most popular embroidery depicted the shape of the lotus flower – shanagulle. The lotus was used along with another popular almond-shaped ornament buta. Women of Shusha favored a short, fitted arkhalig trimmed with decorative ribbons, used to attach jewellery and coins. The arkhalig had two types of neckline – round meydan and v-shaped buta; as well as nilufar sleeves broadening out from the elbow. Vagif described these sleeves as they fly apart in dance. In the mountainous Shusha, women were wearing about 10 skirts or tuman one upon the other. These skirts were sewn from stripes of fabric called takhta. The more stripes used on the skirt, the higher was the social status of the woman.

PHOTO SEYRANA VALIYEVA

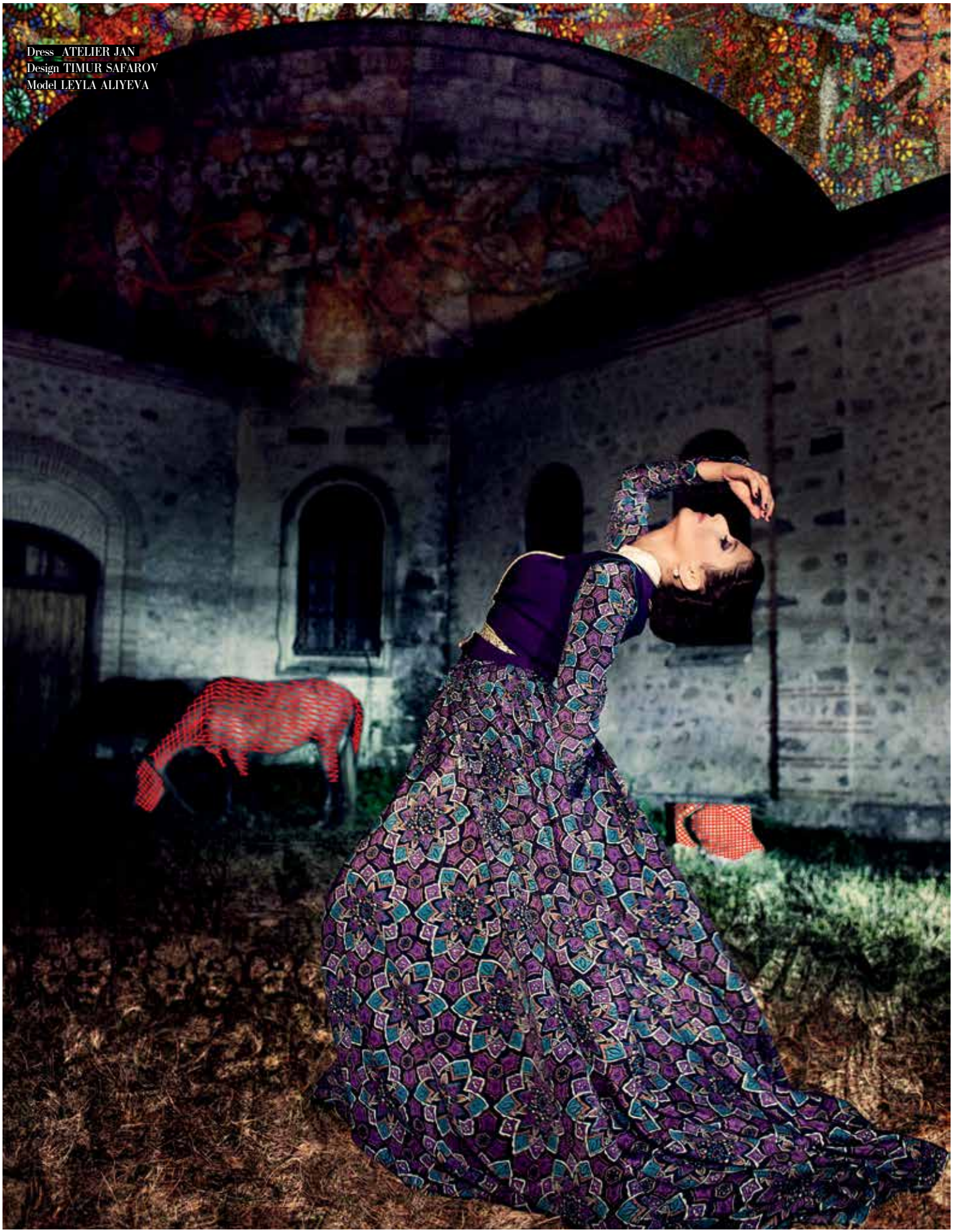
Dress ZUMRUD MIRZALIYEVA
Model MEHIN ORUJOVA
Make Up & Hair
BONJOUR BEAUTY, ANGELINA

LADIES FROM SHEKI ALSO LOVED TO WEAR ORIGINAL EARRINGS IN THE FORM OF GRAPE LEAVES DECORATED WITH GEMSTONES.

Sheki

Silk production has always played a significant role in the life of Sheki. In the past, natural dyes were used to dye silk threads. For example, the red colour was acquired from the stems and roots of madder growing in our country. Everything the magic hands of local craftsmen touched was turned into a highly artistic and unique work of art. This art is characterized by an amazing manufacturing technique and the resilience of traditions. Sheki beauties were famous for their exquisite silk robes and a unique style of embroidery on clothes called takalduz (tambour embroidery). Women's dresses amazed the imagination with surreal ornaments playing on the motifs used in the shebeke, windows with multicoloured glass, assembled from small wooden parts without glue and nails, of the Sheki Khans' palace. Each of these patterns was not just a decoration of the fabric but also symbolized the local population's customs and traditions. Interestingly, the residents of Sheki had their version of the name labbada where it was called lavad.

PHOTO ELTURAN MAMMADOV
ZAMIR SULEYMANOV


Dress_ATELIER JAN
Design TIMUR SAFAROV
Model LEYLA ALIYEVA

Lankaran

EMBROIDERIES, ORNAMENTS, DECORATIONS IN THE CLOTHES OF THE "BRIDES OF THE SUN" OF LANKARAN – EVERYTHING TESTIFIED TO AN INVISIBLE LINK BETWEEN A HUMAN AND THE UNIVERSE.

"Brides of the Sun" this is how the locals poetically called their women. By deifying nature, women from Lankaran reflected their ideas about the world in a playful dress ornament. Thus, the universe was portrayed as a quadrangle, the Sun as a circle or rosette.

They used the following techniques during embroidery: ortma (satin embroidery), sarima (quilting), gondarma (applique), and pilak (sequin embroidery). The traditional women's costume in Lankaran had peculiar features typical for the clothing of the southern regions. A distinctive feature of women's wardrobe in this area was a long pleated skirt and a kind of headdress – shedde. Bahari, women's quilted clothing with lining, was very popular among the beautiful half in Lankaran. Depending on the age, a woman's outfit was complemented by various silver and gold jewellery and amulets, for example, sebet pendant earrings or gulgolbag bracelets.

PHOTO NAZRIN MAMMADOVA

Dress_ATELIER JAN
Design TIMUR SAFAROV
Model LEYLA ALIYEVA

BUTA IS A SYMBOLIC IMAGE OF FLAME TONGUES, EMBLEM OF WISDOM AND BRAVERY.

Ganja

Women of fashion in Ganja had the longest kulaja, women's outerwear to the waist, with a pleated hem, usually with length up to the knees, and sleeves below the elbows, in Azerbaijan. The kulaja were made of velvet and tirme, and decorated along the hem with sleeves and collar with decorative embroidery or coins and buttons. It was in Ganja where they were engaged in sewing special kurdu, a quilted short winter sleeveless jacket with a lining, which, due to the abundance of decorative adornments, is compared by historians with a kitsch art, which received a separate name Khorasan kurdu, sleeveless jacket made of thin suede in natural shades and varieties of wool. Chepken, outerwear of the 17th century, in the Ganja region was called zybyn. The headdress called tesekgabaghi was sewn from fabric and was well-known in this area where it was worn as a head accessory. Women crafting in Ganja stood out for their embroidery with beads and pearls called munjuglu. The sleeveless jackets made by them were distinguished by luxurious finish. Pumped decorative false buttons trimmed with gold ligature were incredibly popular. One of the favourite ornamental motifs used in clothing was buta. This symbol originated in ancient times, from the time of Zoroastrianism.

PHOTO ILKIN HUSEYNOV

Dress ATELIER JAN
Design TIMUR SAFAROV
Model LEYLA ALIYEVA

Shamakhi

LABBADA, DESIGNED FOR SPECIAL OCCASIONS, WAS DECORATED IN SHAMAKHI WITH INTRICATE PLAYFUL BUTTONS GOZA.

Long skirts with charmingly embroidered patterns were worn in Shamakhi. When choosing the colour palette of the fabric, special preference was given to bright and rich colours. Shamakhi craftswomen owned several types of stitches, embroidered with coloured silk or gold threads of various thicknesses. Taffeta, veil and darai, delicate silk, fabrics produced in Shamakhi gained fame far beyond its borders, and thin head covers were in high demand among local fashionistas. One of the main adornments of women were earrings with pendants of various shapes, most often in the form of stars or a crescent moon – ay-ulduz, richly decorated with sapphires, rubies, or turquoise. Women in Shamakhi differed by intricate and original methods of tying silk kelaghayi veils. Arkhaligs of the women had an oval cut. Labbada from Shamakhi was very different from the rest of the places. Its sleeves had a fur trim and eljak mittens with silver pendants stitched into them. There are chapig outcrop of a triangular shape on the sides of this garment. Brocade and velvet were used to sew this type of clothing.

PHOTO RAUF ASKAROV

Dress ATELIER JAN
Design TIMUR SAFAROV
Model LEYLA ALIYEVA

Nakhchivan

> HARSH NATURE OF NAKHCHIVAN IS NOT A PROBLEM FOR THE IMAGINATION OF LOCAL CRAFTERS, WHOSE SEWING PATTERNS WERE ALWAYS DIFFERENT IN THEIR LOOK AND ORIGINALITY.

Women's costume from Nakhchivan impressed with its sophistication and fantasy. Turquoise, green, brown and silver colours were used during embroidery. Nakhchivan was the only place where short, knee-length skirts were worn. At the same time, the kulaja, knee-length outerwear for women with a pleated hem, was very long. Chepkens in Nakhchivan were closed and with long sleeves. In winter, they would put on burushme – a woolen garment with long sleeves. A very popular item of clothing among the inhabitants of this region was shalta bloomers. The upper part of the trousers was wide, gradually narrowing towards the bottom. In Nakhchivan, headdresses were called geshbend or chargatin with kelaghayi tied upon them. The gold embroidery gulabatin, a peculiar and one of the most ancient embroideries, was used by local beauties to decorate their outfits.

PHOTO TAKHMINA ALIYEVA

Dress ATELIER JAN
Design TIMUR SAFAROV
Model LEYLA ALIYEVA

Baku

THE MOST STUNNING AND GORGEOUS IN DECORATION CHEPKENS WERE USED BY LADIES FROM BAKU.

Residents of the 'city of winds' sported in the most fashionable and luxurious clothes, in which oriental and European elements are whimsically intertwined. Chepken had a rectangular cut. The robes were adorned with geometric patterns and an exquisite cotton fabric baft that framed the chest cutout and emphasized the edges of the sleeves and hem. Fabrics as velvet, tirme, velour, shakhnaz, gul-makhmer were used for sewing. The most preferred choice was blue and caramel colours. The overskirts of the most varied cuts were genuine works of art. For example, almost all the ladies of the city would parade in long ruffled hem skirts. Women leaving the house covered their heads with charshab and used a yashmak veil. The bakhari were called chukhoy by the people of Baku. When going out, the ladies who were supposed to ride a horse also put on an interesting style of bloomers – chekgir, with trousers gathered at the ankle. It is noteworthy that the first images of chekgir can be found on rock carvings in Gobustan, dating from the Chalcolithic era.

PHOTO SITARA IBRAHIMBAYLI

Dress ATELIER JAN
Design TIMUR SAFAROV
Model LEYLA ALIYEVA

Aghdam

ABUNDANT BRIGHT TONES PREVAILED IN THE CLOTHES OF THE WOMEN OF AGHDAM.

Women in the area used to wear a waist-fitting chepken with very long, false sleeves. Gold coins were often sewn onto the skirt. In winter, the beautiful half of Aghdam wore a special skirt over the rest dress, called yogan tumani. Abundant bright tones prevailed in the clothes of the women of Aghdam, with scarlet as one of the most preferred colours. This colour, beloved in folk art, symbolized the life-giving forces of nature, with attributed magical features, such as, to promote well-being, health, childbirth, to be a talisman from the evil eye. In this area, the edges of kurdu were trimmed by a unique technique using beaver and marten fur, which also appear on the side cuts. The endings of kurdu did not meet. Thick knitted socks jorabs of the beauties were also curious stylized with carpet patterns called gebejoraby. The floral pattern was one of the most predominant embroidery motifs on clothes. The stylized branches, stems, leaves, flowers were striking in their diversity.

PHOTO HASAN ALIYEV

Dress ATELIER JAN
Design TIMUR SAFAROV
Model LEYLA ALIYEVA

Goychay

GOYCHAY – THE LAND OF FRAGRANT POMEGRANATE. THE LADIES' LOVE TO SUBTLE DETAILS, ARTFUL EMBROIDERY, AND DECORATION IS NOT SURPRISING. YOU NEED NOTHING LESS THAT THE SAME PATIENCE TO DESEED A POMEGRANATE.

Ladies of Goychay could not imagine their outfits without a kind of headband decorated with coins, plaques, beads, or semiprecious stones. This bandage did not have only a decorative meaning, but also expressed the attribute of a talisman crafted to protect against the evil eye, infertility and bring good luck to its owner. The pomegranate theme was reflected in the patterns embroidered on fabrics, and all this was done in mirror symmetry so that both halves of the pattern coincided with each other. Favourite colours for the fabric were blue, cherry, scarlet, green, and turquoise blue.

The depth of tradition, completeness, and originality of the elements of the attire are the characteristic features of clothing presented in the collection of folk art of Azerbaijan. Having gone out of use in everyday life, national costumes have become mainly museum exhibits. They can be found in the collections of the most famous museums globally: Victoria and Albert Museum in London, Museum of Decorative Arts in Paris, Boston Museum of Fine Arts. Today, the national costume is experiencing a second wind as young people are more and more interested in their roots and try to rethink old forms and styles in a new way to fill them with new content.

PHOTO NIJAT BURCHIEV

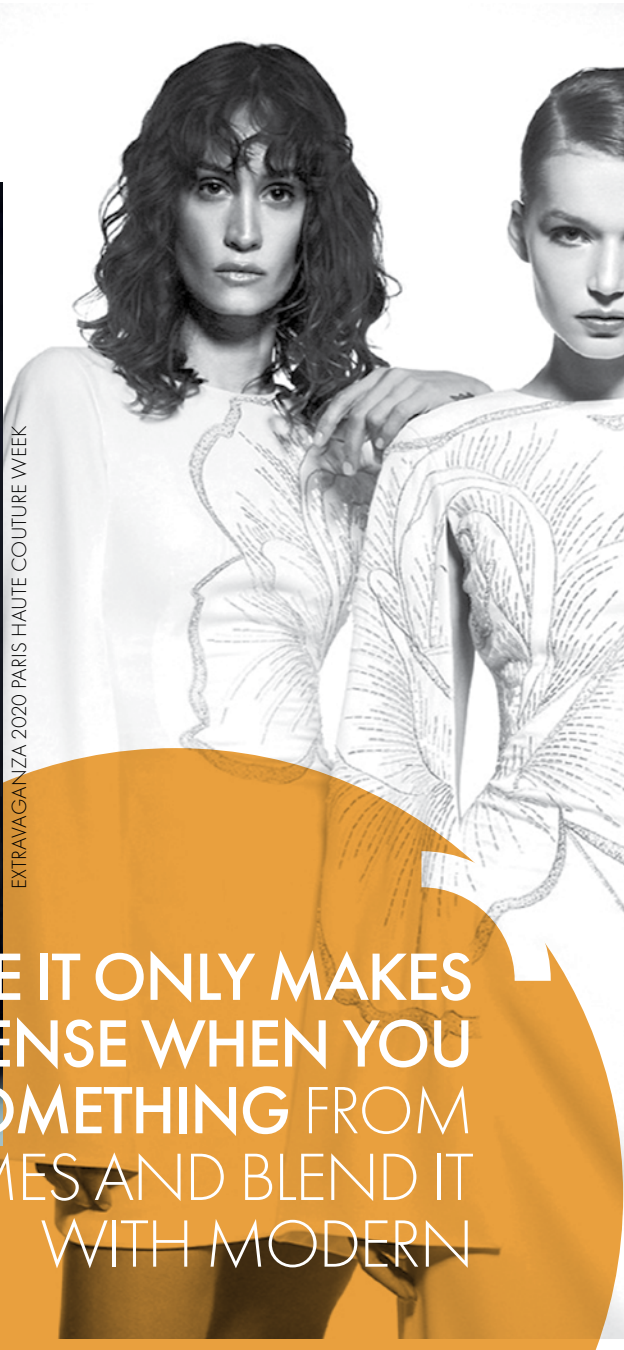
THE EDITORIAL TEAM EXTENDS APPRECIATION TO ASSOCIATE PROFESSOR OF THE AZERBAIJAN STATE ACADEMY OF ARTS, CANDIDATE OF SCIENCES, RESEARCHER OF NATIONAL COSTUMES, SABIRA DUNYAMALIYEVA WHO HELPED TO PREPARE THIS MATERIAL.

RUFAT ISMAYIL

THE NEW REALITY

RUFAT ISMAYIL IS THE FIRST AZERBAIJANI FASHION DESIGNER WHO PRESENTED HIS BRAND AFFFAIR IN MILAN AND NEW YORK. DUA LIPA, ARIANA GRANDE, AND LIL KIM WERE SPOTTED IN DRESSES BY AFFFAIR, RUFAT HAS ALSO CREATED A CUSTOM-MADE DRESS FOR BEYONCE. WE TALKED WITH RUFAT ABOUT THE INSPIRATION HE FINDS IN AZERBAIJANI CULTURE, THE COLLECTION STIRRED BY KHARIBULBUL FLOWER – THE SYMBOL OF KARABAKH, AND PLANS ON THE FIRST FASHION SHOW IN SHUSHA.

INTERVIEW NIGAR ORUJOVA PHOTO AFFFAIR



EXTRAVAGANZA 2020 PARIS HAUTE COUTURE WEEK

I BELIEVE IT ONLY MAKES SENSE WHEN YOU TAKE SOMETHING FROM OLD TIMES AND BLEND IT WITH MODERN

You dedicated the Spring-Summer 2020 collection to a flower that grows in Karabakh only. What inspired you to create this collection, and why did you choose kharibulbul?

First, I was very inspired by its shape. It resembles a bird, naive, elegant, and aesthetic motive to use in my designs. When I realized that this flower grows only in one particular place, Karabakh, it overwhelmed me, and I decided to stick to this theme, adjusted the colour palette accordingly, and even named the collection kharibulbul. I fell in love with the idea of this flower being inaccessible and wanted to promote it in my collection, so that other people would know more about kharibulbul. I achieved that by taking the collection to the New York Fashion Week in 2019 which made the entire international press and buyers talking about the story of kharibulbul.

The influence of the East and the Azerbaijani national motives is reflected in every collection by Afffair. You have released a sports collection under the Azerbaijani theme, as well as a Kharibulbul collection. Any future plans to develop a national theme in your collections?

I love to take parts of the Azerbaijan culture and somehow infuse it into my collections. Sometimes it comes up in music or appears in a design or name of the collection. The way it is embodied is different, but you can always have a feel of Azerbaijani culture. I believe that by presenting Afffair in fashion weeks such as NYFW, I also represent my country. That's why I take it seriously to bring Azerbaijan into play both as a designer and fashion ambassador of Azerbaijan. As you said, I've started working on it 5 years ago with embroidering 'I'm proud to be Azerbaijani' onto my Ready-to-Wear line, and since then I keep on doing similar things. I'm proud to be Azerbaijani, and you'll see national reflections in my designs in the future as well.

Fashion is constantly inspired by history. Do you believe traditional Azerbaijani attire can inspire modern fashion designers?

Yes, sure. For the next collection of Afffair, I'm planning to focus on the Azerbaijan's traditional carpet motives. You have to be cautious with history as it is critical to render rather than imitating something. There is no meaning in doing something which is already out there. Anything can inspire you, but you should know how to develop the idea, reintroduce and make it different. I believe it only makes sense when you take something from old times and blend it with modern. Let's say if midi dresses are trendy, I would take something from the history of Azerbaijan and apply it to a midi

Ready-to-wear or prêt-à-porter is the term for ready-made garments, sold in finished condition in standardized sizes, as distinct from made-to-measure or bespoke clothing tailored to a particular person's frame

famous Azerbaijani opera tenor, folk music performer, and one of the founders of vocal arts and national musical theatre in Azerbaijan

length dress. I would never do it as it is already there as otherwise, that would be a national costume. That's not my approach.

Who is your favourite character from Karabakh culture and why?
Many indeed but to choose one, I would definitely go with Bulbul. The way he sings inspires me, makes me calm down and relaxed. I listen to his music while I'm designing. It opens up my mind.

Dua Lipa, Beyonce, and Ariana Grande were shining in clothes by Afffair. How is your collaboration with the celebrities going?
This list goes on as there are many more international celebrities that put on these outfits. I'm pleased to see my designs used by big names. It has started with a request from a PR agency in Los Angeles after the first fashion show we've made in NYFW. At first, we were sending them the full collections, and the world-famous stylists, bloggers used to come and pick up different styles and make placements. Then it turned out to custom-made dresses. They contacted us directly, had several calls with our marketing manager, and finally, I found myself designing a bespoke dress for Beyonce. I was so honoured.

Do you dream to create a dress for some special star that you admire?
I've already created dresses for truly special names that I was always a big fan of. I should say that it's a huge honour to dress the first lady of Azerbaijan, Mehriban Aliyeva. I always admired her and her manner of dressing. The same goes for Beyonce. At some point later, I stopped dreaming of dressing someone in particular. I can't mention a specific name, I'm more focused on doing something that looks chic, and you never know who will wear it.

Which celebrity have you enjoyed working with the most?
Lil Kim for sure! She asked us to pull a dress for a specific event, but the dress was way too small for her. She didn't mind and kept wearing it, and she barely fitted. It was hilarious to see how she was obsessed with this dress. She never complained and never cared how the dress was looking on her. She just liked the dress and had it on. I love this simplicity even though the press talked about her not fitting in the dress. The entire experience was amusing.

You have shown your first collection in Milan, and in 2019 you first participated at New York Fashion Week. Why did you decide to switch to American Fashion Week?

EXTRAVAGANZA 2020
PARIS HAUTE COUTURE WEEK

I'M PROUD TO BE AZERBAIJANI, AND YOU'LL SEE NATIONAL REFLECTIONS IN MY DESIGNS IN THE FUTURE AS WELL

I PLAN TO ARRANGE A FASHION SHOW IN SHUSHA AND FINALLY PRESENT ITS BEAUTY TO THE WORLD

Yes, I've been to Fashion weeks in Milan, Paris, Florence, Dubai, Bucharest, Beirut, Istanbul and so on, but the New York Fashion Week can be considered as the runner among all. I don't know if it always starts with NYFW, but it always ends there. It's very prestigious to show your line in New York. Of course, we made a break because of the pandemic, but I'm keen to present my collection in NYFW again.

In which fashion capital are you planning to host your next shows?
I mentioned several places where I presented my collections, but I never had a chance to do it in my country. One of my dreams was to make a fashion show in Baku, but I've re-dreamt if you like and now aspire to stage it in Shusha as we have got it back. I want to plan a powerful fashion show there and eventually show the beauty of Shusha to the world.

Where is Afffair clothing available now?
We've opened the second shop in Istanbul, Nisantasi area in November 2020. It is also available in Brazil, Paris, Los Angeles, Riyadh. We're in touch with a multi-label store located in Dubai. I'm planning to promote Afffair as much as I can, but because of COVID-19, it doesn't seem quite possible now. We were about to open a store in Baku before the pandemic. It is critical for us to continue building Afffair as a global brand, but it seems we need to wait for a while.

In 2020, e-commerce has taken an important place in fashion. Your clothes can be bought online from your website. Are you planning to sell Afffair clothes on any of the popular online platforms?
Our clothes can be bought online at www.afffair.com, and soon we will be partner with e-commerce websites such as Moda Operandi, Net-A-Porter, Ounass. Our latest collection in collaboration with famous Turkish actress Nebahat Cehre is also available on Trendyol. We certainly believe in the power of digital media.

KHARIBULBUL 2020
NEW YORK FASHION WEEK

EXTRAVAGANZA 2020
PARIS HAUTE COUTURE WEEK

What advice would you give to young Azerbaijani fashion designers dreaming of creating their brand?
My advice would be to believe in yourself and work hard. Nothing ventured, nothing gained. Don't give up without doing your best. The young designers need to strive to be original and add a personal touch to what they do. Otherwise, it's impossible to last in this industry. They have to innovate, visualize, and create something never done before. I would advise to add diversity to their collections with Azerbaijani

Golden Orange-winning Turkish actress, model, and singer

background. We have such a rich heritage that can be wisely used to reflect our culture in the best way possible.

What are the steps to make the brand famous at the national and global level?
Go to international fashion shows, invest in marketing research, be in touch with international buyers of department stores, PR yourself and more. But before everything, do know your brand and ensure target segmentation that matches your product the right places and the right people.

What can you tell about Karabakh to our international readers?
First, Karabakh is back to Azerbaijan after 30 years.

EXTRAVAGANZA 2020 PARIS HAUTE COUTURE WEEK

KHARIBULBUL 2020
NEW YORK FASHION WEEK

FOR THE NEXT COLLECTION OF AFFFAIR, I'M PLANNING TO FOCUS **ON TRADITIONAL CARPET MOTIVES OF AZERBAIJAN**

I want to thank God for that, and our Commander-in-Chief and Vice President, as well as all the mothers, all the soldiers, and the army, who worked so hard to return our lands. I wish patience to the mothers of the martyrs; they will remain for good in our hearts. Unfortunately, I have never been to Karabakh, but looking at the photos of Shusha, I am charmed with the beauty of this region. Soon all Azerbaijanis will be able to go to Karabakh. —

AEEDA'M

I'm Aida.

I am that familiar brooch you wear on the collar of your light pink jacket, with a pearl ruby bezel and folded around the edges.

I am wrapped in an ordinary ribbon bouquet of tulips you bought from that flower shop on the way home in the evening. I am smiling. No matter what surprises life comes up with, I am so proud and standing firm as a woman, a man, a human being with the most stunning scents.

We named it AEEDA'M so friends from all over the world could say it easily. Some say the last letter M is "mode", or "mood", or "mama", or if you want, let's say it is the suffix of the personal noun that stands for "my" in the Turkish language. Go on and guess whatever you can, or know, or whoever you are, whatever you are, or how many you are. What difference does it make?
I am here so you could be yourself, hold yourself, and be proud of the way you are.
For you, with you.

I am AEEDA'M.

AEEDA'M brand sets out from a dream that unique designers from all over the world will come side by side. Embracing all original design applications, AEEDA'M adopts the philosophy of protecting the future, based on the idea of a sustainable life.

AEEDA'M believes in a future where it is possible to live in a different way and is looking for ways to make new sentences without denying whatever is taught or inherited. It believes that designs created by free minds are the hands that reach this utopian reality. Based on all these ideas, AEEDA'M embraces fashion, decoration, gastronomy, fine arts and technology, and adopts an approach to incorporate design into every stage of life.

Azerbaijani businesswoman Zara Yeganova created the AEEDA'M brand by embracing her mother's, Aida's perspective on life, her joy of life, her delight, and her taste as her starting point. AEEDA'M is a department store concept that sells works of original designers from all over the world. This concept includes clothing, accessories, shoes, and bag collections for men and women, as well as designs for special interest areas such as perfume, glasses, watches and jewellery, and products for home decoration.

The first store of AEEDA'M brand was opened in Abdi İpekçi Street on Nişantaşı, İstanbul. The designs in AEEDA'M store are also presented to fashion followers on digital platforms and the brand's official e-commerce site.

Zara Yeganova has started in Baku and aims to bring her brand AEEDA'M to new locations worldwide to keep the legacy of Aida alive forever.

Gyunel Couture

WHEN FAIRY TALES DO COME TRUE

PHOTO DAVIDE SOMETTI

IF A FAIRY TALE COULD TURN INTO A DRESS, IT WOULD BE AN HAUTE COUTURE DRESS DESIGNED BY GYUNEL RUSTAMOVA. LUXURY DRESSES BY GYUNEL COUTURE, RICHLY DECORATED WITH DELICATE EMBROIDERY AND SYMBOLISM, AND ALLUSIONS. WE SPOKE WITH THE HEAD OF THE HOUSE LOCATED IN KNIGHTSBRIDGE ABOUT HER CHILDHOOD IN JABRAIL, EMBRACEMENT OF HERITAGE, AND INTRODUCING THE ANCIENT TRADITIONS INTO THE NEW REALITY.

A fairy tale theme is a binding thread in your collections. What is your favourite Azerbaijani fairy tale and the one you read to your children?

My father used to read for me everything from the Epic of Koroghlu to the Labours of Hercules, which eventually led to me growing as a bit of a tomboy. As I knew the tales by heart, he would let me choose which battle I wanted to hear before bedtime. I think these tales, alongside the war I witnessed as a child, made me develop the fighter spirit that shaped me as an adult and kept me grounded thus far. People will always be drawn to fairy tales as a means of escaping from the everyday.

You are from Jabrayil region of Azerbaijan, where you spent your holidays as a child with your grandparents. What are your memories of this region?

My early memories are of annual visits to Jabrayil, from May to September for my school summer break. The announcement at Mahmudlu Train Station was always the first moment of joy for me. My librarian grandmother would take me to the library, let me wander around and check out any book I wanted. After work, she would weave carpets. She enjoyed this hobby, but as a child, I was not fond of her hobby as it was giving her a lot of back problems. She would teach me craft skills and techniques and let me act as her helper, it was a truly enjoyable experience. She would give a lot of them away as presents, but there was a fairy tale carpet she made for her grandchildren. I used it in my Master's final exhibition at Central Saint Martin's in London, which brought together activist artists against poverty, climate change, and war crimes.

We wanted to test the influence of art on visitors' level of empathy and their willingness to donate. My focus was to draw attention to displaced persons and refugees from our region by embroidering a burning fire at the top of a small house in the middle of the carpet.

SANS TITRE, COUTURE 2014, PARIS

I GOT TO WITNESS THINGS I WOULD PREFER NOT TO BRING UP, AS IT'S ALL TOO DISTURBING AND GRUESOME ON A PERSONAL LEVEL

HAMATIS FILUM 2014
LONDON FASHION WEEK

INTERVIEW NIGAR ORUJOVA PHOTO GYUNEL COUTURE

a semi-mystical hero among the Turkic people

> MY FOCUS WAS TO DRAW ATTENTION TO DISPLACED PERSONS AND REFUGEES FROM OUR REGION BY EMBROIDERING A BURNING FIRE AT THE TOP OF A SMALL HOUSE IN THE MIDDLE OF THE CARPET

TELEPORTER, COUTURE 2017
PARIS HAUTE COUTURE WEEK

HORTI PENSILES BABYLONIS
COUTURE 2019, PARIS

TELEPORTER, COUTURE 2017
PARIS HAUTE COUTURE WEEK

On the train ride back, the highlight would always be the ceremony-like opening of my new school year's books and going through them. Surprising me with a package full of these books was almost a tradition for my grandfather, a newspaper editor, who would go to great lengths to keep them by the end of every summer so that I could travel back to Baku with them. Sadly, my last memories from later visits in the early 90s are mostly distressing. We travelled to Jabrayil for my grandfather's funeral, held amidst bombings and missile blasts, the sounds of which I remember to this day. While in the centre of the city, my brother and I were moved from one house to another every few days to be kept safe and out of harm's way. Regardless of safety precautions, we had experienced a traumatizing morning when missiles were launched back-to-back, and my brother and I, aged 6 and 11, had to run out of the house in our pajamas and follow our neighbours towards the forest, getting lost on the way, as elders had stayed behind spraying the houses with water to prevent the fire from spreading. My mother found us much later soaked in water and freezing, as the grass would get moist with dew at 6 AM. Shocked yet not fully conscious of the extent of the horror at the time, I can only describe it as an utterly surreal experience. I got to witness things I would prefer not to bring up, as it's all too disturbing and gruesome on a personal level. Despite all, we stayed behind as one of the last families to flee, leaving behind everything my grandparents worked for. Having managed to visit her husband's grave only once after the funeral before escaping the city, my grandmother passed away two decades later with that unfulfilled wish in her heart. I also hope to visit his grave soon, even though I heard graves were vandalized and destroyed by occupant forces. A neighbour was looking for his ancestral home during his recent visit there. He shared footage of my grandparents' barely recognizable and obliterated house and garden, including a wiped out hundred-year-old walnut tree, indicative of the expanse of the war's environmental catastrophe and ecological disaster in the region. I am adamant in believing we Azerbaijanis will not be stopped by this destruction and see to the land being reborn. I sincerely can't wait to visit Jabrayil again, with Khudafarin as my first stop.

Are your childhood memories of Jabrayil and Karabakh reflected in your artworks, both couture dresses and paintings?

It brings back so many pleasant memories for me of all the details included in my collections, inspired by such a sensitive and emotional subject for me as Karabakh! I have from time to time used everything from gaziri ornamental containers, carpet weave prints and embroidery, barbed wire reminiscent of being fenced off one's land, to a sculptural cape

two Khudafarin bridges, built between 11 and 13 centuries, are connecting the northern and southern banks of the Araz River

design inspired by Zaha Hadid's idiosyncratic Heydar Aliyev Centre, Jeyran gazelle prints taken from my canvas oil paintings, Nizami Ganjavi's Fitna theme, fire elements, evil eyes and other various elements. These all have served as inspiration throughout, drawn directly from memories of Karabakh and Azerbaijan as a whole.

You are one of the first Azerbaijani fashion designers who presented her work in the West. Tell us, how were you welcomed at that time, and has this attitude changed since then?

Presenting your work abroad is only a first step in this journey, but staying relevant and finding your niche in the Western marketplace is a different story that considers translating a creative vision into something that is desirable and actually sells. To stand out amongst the crowd, my vision had to be unique, which could only have been achieved by relying on memories of places and things experienced, including our Karabakh. It was this vision, paired with a business-oriented approach and a remarkable team that solidified this journey in the industry. We used effective strategy and marketing that kept our brand going and later moved us into the industry's higher circles. Even if you do all these, staying afloat and consistent is indeed a challenge, but this eventually leads to greater brand awareness and a warmer welcome from people who get to know your aesthetics better.

You are the first Azerbaijani fashion designer to present the fashion show in Paris. Are you planning to open an atelier in Paris?

Rather than approaching luxury as something attainable with the click of a button, I am trying to create a much more intimate ecosystem, so, in some ways, as a designer staying true to the principles of haute couture. I am taking things back the way the bigger Parisian Maisons used to be before they grew to become the mighty players of today. It is all about building relationships, mixing backgrounds and values, and watching something new and exciting. From time to time, I have partnered with French brands, and I believe that, by bringing cross-border expertise, you can create chemistry to reveal insights that fuel big ideas. Only, in that case, opening an atelier in Paris can be a natural next step.

SANS TITRE, COUTURE 2014, PARIS

KAFTAN CAPSULE COLLECTION 2019, DOHA

PEOPLE WILL ALWAYS BE DRAWN TO FAIRY TALES AS A MEANS OF ESCAPING FROM THE EVERYDAY

POST-APOCALYPTIC SURVIVOR 2015, LONDON FASHION WEEK

People for the Ethical Treatment of Animals - American animal rights organization

the liberation of Karabakh. These are truly historically exciting times we live, and I am still in euphoria, but I still need to focus on details and do justice to this collection.

Do you have an idol for which you would like to create a special dress?

My primary motivation at any given time is creating pieces for someone with a sense of sound feminism, being smart, stylish, and independent. I do not really design for a specific woman in mind. This makes the outcome more expanded and out of the box. Instead of having muses for each collection, stimuli also come through personal memories, travels, and impromptu mood boards. When it comes to dressing someone specific, I do not share the industry's aggressive standards but rather prefer the modest approach of presenting my vision in collections and take one step back at one's moment of choice. I firmly believe that everyone needs a certain space and comfort to make up one's mind, and this way they can feel and enjoy wearing their chosen piece.

You don't use furs and skins of exotic animals in your work. How else does your brand support sustainable fashion?

The global environmental issues are so exponentially devastating that they cannot be ignored any longer. I started to act sustainably from the first collection onwards when it was probably not as trendy as today. Luxury consumers and brands are nowadays more considerate of the environment, and this awareness remains

> MY PRIMARY MOTIVATION AT ANY GIVEN TIME IS CREATING PIECES FOR SOMEONE WITH A SENSE OF SOUND FEMINISM, BEING SMART, STYLISH, AND INDEPENDENT

When do you plan to hold the next show, and where will it take place?

With the pandemic leading to postponed or canceled events, the designers have been looking at creative new ways to use technology. Even before it, my team and I were collaborating with other companies to create visually enticing content. We are now gearing up to introduce immersive mixed reality experiences and use computer-generated models to display the clothes. Our show's physical aspect in Paris or London will depend entirely on how the pandemic and other concerns develop in the coming months. All things aside, and to be honest, if I had to pick a new location for my next show, that would, without a second thought, be Shusha, this gem of Azerbaijani culture. I am looking forward to showcasing my work there at the first opportunity.

How realistic is the possibility to stage a couture show dedicated to Karabakh in Paris?

There is a unique look in my upcoming collection dedicated to Karabakh. So far, I have not had any full collections dedicated to Karabakh, as each new one is a kind of celebration of an idea or inspiration. Having few yet strong art messages dedicated to Karabakh, and entire Azerbaijan, has so far felt closer to my heart and way of expression. All my collections in Paris had at least one or more pieces with an Azerbaijani theme, touch, or story behind them. I plan to celebrate by presenting a new collection dedicated to

a top indicator for me when creating. I have always been cautious as to the waste of materials, recycling and, as you very well acknowledged, keeping away from the use of exotic skins and fur. Even more so in the recent past, I used and made the best of what my atelier already had, the recovered fabrics to reused materials. Becoming increasingly proactive on the pressing issue has enabled me to understand that what I have developed is not only possible but can also be a more economical alternative than luxury fashion brands. For me, the most heart-warming reward is PETA's letters after fashion weeks congratulating and thanking me for using leather by-products instead of exotic skins.

Do you think that traditional Azerbaijani craftsmanship could find its application in the production of high fashion clothing in Europe?

Our home country's artisanship and craftsmanship both lie at the heart of my Maison's ecosystem. It is with that in mind that my primary field of interest is to be a laboratory for ideas and techniques, space where creativity can flourish freely by mixing traditional Azerbaijani techniques passed down through generations, like palas weaving and traditional embroidery from gold sewing to damask and chain stitch, with British and French artisanship. I have always viewed fashion as a permanent gateway between tradition, excellence in know-how, and contemporaneity in creation, thus I soundly believe today's European manufacturing techniques can still be at the cutting edge of innovation while embodying Azerbaijani tradition and craftsmanship in a way that East meets West in the realm of fashion. I am currently exploring ways of involving Azerbaijani craftsmen more and more with my team of specialist artisans. Having applied in my work everything from silver-capped gaziri containers to silver ornament garment clips and white gold jewellery from Azerbaijan, I would, of course welcome every opportunity to expand my atelier's artisanship further.

> FOR ME, THE MOST HEART-WARMING REWARD IS PETA'S LETTERS AFTER FASHION WEEKS CONGRATULATING AND THANKING ME FOR USING LEATHER BY-PRODUCTS INSTEAD OF EXOTIC SKINS

REUS INNOCENTAE 2013, LONDON FASHION WEEK

Last but not least, a couple of words about Karabakh for our international readers?

I never doubted the sooner or later we will witness our lands' liberation, but a few months ago, I could not have imagined how close this day would be. I could not be happier; this is now a reality, and I cannot wait to visit all those beautiful places. I am very much looking forward to partaking in the restoration of my family house in Jabrayil and joining the people of Karabakh in bringing the region's flora and fauna back to life. Seeing our flag wave atop buildings in Shusha and throughout Karabakh, and hearing the adhan, the call for prayer once again in the land of my ancestors for the first time in three decades fill my heart with joy. My patriotic feelings have been ever-present in my creative process, and all these years I was motivated and inspired by my eagerness to see the restoration of Azerbaijan's territorial integrity. We are blessed to set our foot in these lands again, and this feeling is feeding my inspiration in the unspeakable ways. —

PROTÉGÉ ME A OCULUS MALUS 2016, LONDON FASHION WEEK

initially pockets for gunpowder or bullets. Later, decorative part of the male costumes in the Caucasus

Transprofessionalism of Jalal Kengerli

INTERVIEW SONA NASIBOVA PHOTOS KENGERLI & CO

In the recent past known as an elite photographer and a successful music video maker, and now the founder of and interior designer at Kengerli & Co, Jalal Kengerli is an analyst with a technical background that appreciates aesthetics and is ready to transform the space around him for the sake of harmony. In a conversation with him, we touched on relevant issues profoundly reflected in his activity to provide it with a certain philosophical baseline: what is the nature of patriotism, what is global transprofessionalism, and what in fashion can be regarded as eternal?

You directed the "Voice of Karabakh" Project, implemented with the assistance of the Ministry of Defense of Azerbaijan and the Main Department of Youth and Sports. Tell us about this project and its primary objective.

Patriotism has an absolute value. At the same time, its value is vulnerable as it is constantly in need of motivation, a surge of memories, impressions, and strong emotional attachment. In the contemporary media space, the creation of a patriotically motivating environment is a time-consuming and extremely responsible process. The interests of viewers and organizers must coincide to ensure the promotion and sustainability of patriotism from both civil and deeply personal, emotional, and moral perspectives. Our project is primarily fueled by the viewer's motivation to gain victory – one consisting of individual nuances and empathy as well as possessing a delicate, fragile, and majestic nature. That is why the musical composition combines mugham keys with the sounds of weapons imitated by percussion instruments. Both the introduction of the project participants and the story itself develop through the growing momentum to culminate in the unbreakable alliance of Azerbaijan and Turkey for the liberation of Karabakh. It was from this perspective that the project has been conceived and implemented. The movie clip uses recognizable symbols, faces, gestures, and sounds to interpret the ideas of brotherhood, loyalty, and truth genetically fed by our history and culture.

You are both a photographer, videographer, and designer covering multiple areas ranging from clothes and shoes to interiors. How do these activities influence each other? How closely connected are they?

I see creativity as a process of mutual penetration of different shapes. The basic components comprising knowledge, technical data, and educational classics are all very important. As a person with a background in economics, I quickly realized that this field was not creative enough for me. Photography has been my original hobby since childhood. I believe photography is omnipresent, just like first love: you visualize a fragment and focus in on it, and add colours, and remove the light, and model the shape... It can be very difficult to project a personal vision onto a production meant for another environment or personality. In our day and age, the concept of a narrowly focused creative professional fades out: transformations in styles and genres, the scientific and educational interdisciplinarity, and societal multiculturalism make us talk about the notion of 'transprofessionalism.'

As western brands gained popularity in Asia, oriental motifs became popular in the West: Azerbaijan is at the junction of East and West. How would you describe the style of modern Azerbaijanis, both women and men?

As exemplified by Azerbaijani fashion, circumstances generate passion for certain trends. Azerbaijan is the leading country in the region both economically, politically, and with a rich culture. Local people have always loved luxury and used their outward appearance to emphasize their prestige. Although we support such national brands as Azerbaijan Kelaghayi, we cannot label the contemporary costume image of Baku as Azerbaijani. Having become part of the global order, we experienced an instant reaction to both global luxury claims and universal mass-market products. As everywhere else in the world, people's choice of clothing is guided by their habits, mood, comfort, status...

Recently, we have learned that Kengerli & Co. will engage in interior design. What has triggered this decision?

Indeed, a new business unit of Kengerli & Co will deal with interior design. Every branch of our company originated through an analysis of the general situation in a particular area. I found it relatively easy to do, as my basic background in economics enabled me to envisage future benefits. Although creative envisioning produces a slightly different approach, our internal partnership still largely determines our success. A strong team of experts passionate about what they do is responsible for every sector of our activity. At present, the interior design is the leading field of expertise in the design world. The company uses a linear approach to interior design – one that promotes the overall concept. When it comes to creativity, I do not have to switch completely from clothes to accessories, choice of furniture, or colour schemes.

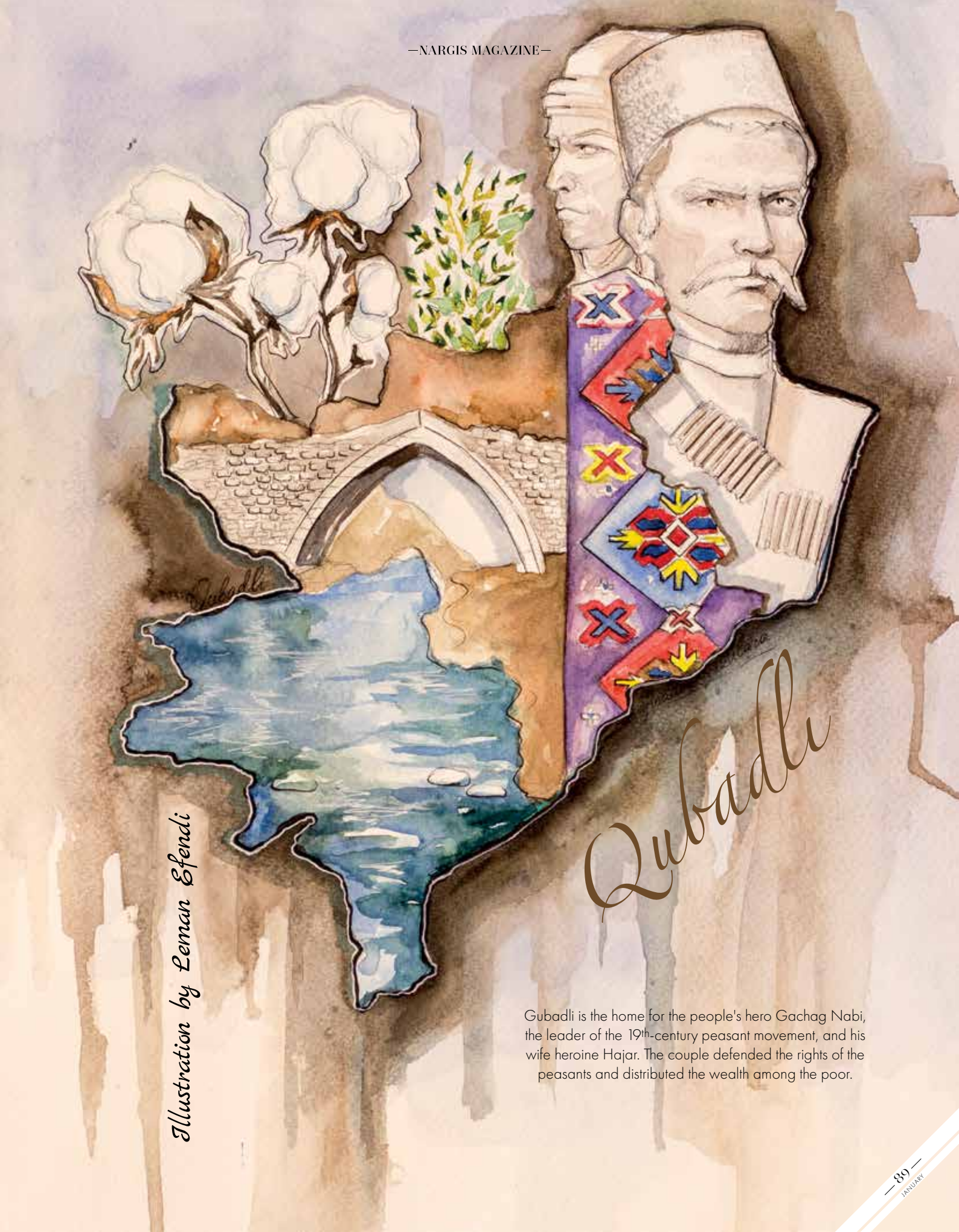
Tell us about your new project dedicated to our Victory.

It is a very beautiful song in Russian. It is about Shusha, about Victory. Abbas Baghirov, Zulfiya Khanbabaeva, Tunzala Aghaeva, and Khayyam Nisanov performed the song, as I directed the project. The shootings took place both at the Heydar Aliyev Centre and the studio. As any tune about the dearest and most precious to one's heart, this song is full of emotions and feelings. After all, Shusha dwells in the heart of every Azerbaijani.

Illustration by Nurana Abdullayeva

BIG GARDEN

KARABAKH, WHICH IS TRANSLATED FROM AZERBAIJANI AS BOTH BLACK AND BIG GARDEN, IS AN INTEGRAL PART OF AZERBAIJAN, FAMOUS FOR ITS MESMERIZING NATURE AND SPLENDID CULTURE. NINE YOUNG AZERBAIJANI ARTISTS WHO NEVER HAD A CHANCE TO VISIT KARABAKH CAME TOGETHER TO ILLUSTRATE KARABAKH AND REGIONS AROUND IT, AS THEY IMAGINE THEM BASED ON THE HISTORY AND LEGENDS.



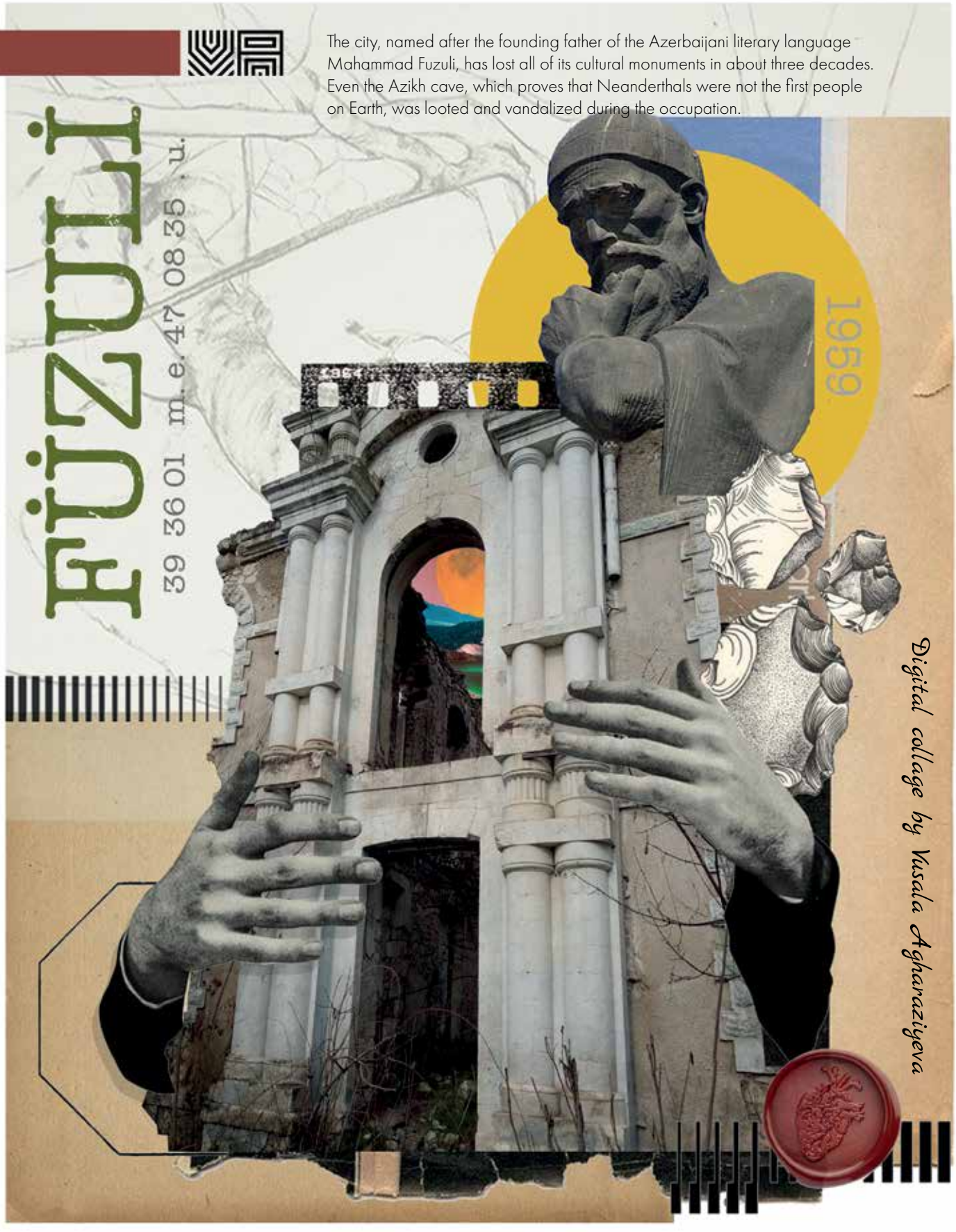
Qubadli

Gubadli is the home for the people's hero Gachag Nabi, the leader of the 19th-century peasant movement, and his wife heroine Hajar. The couple defended the rights of the peasants and distributed the wealth among the poor.

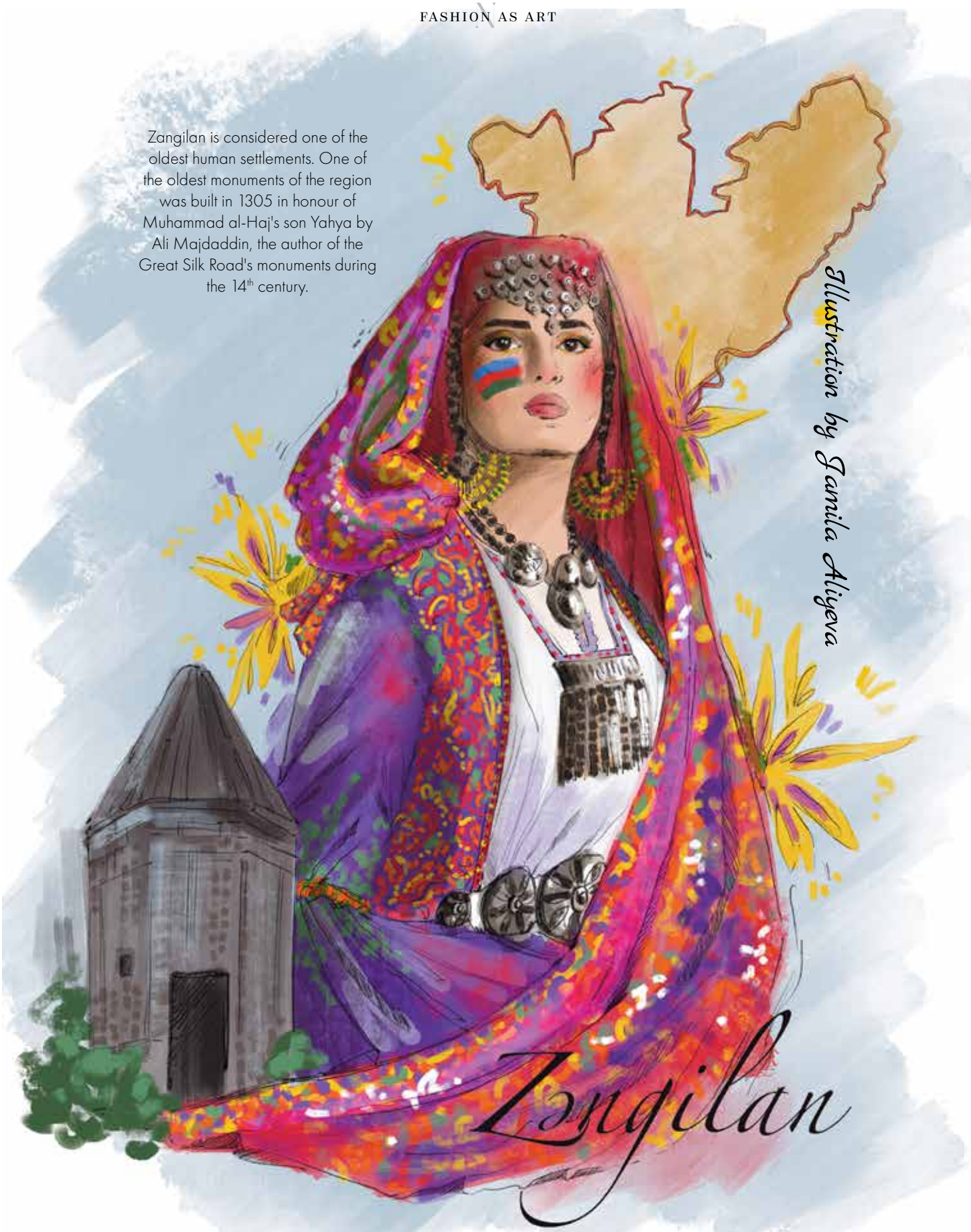
Illustration by Leman Efendi

Illustration by Diana Rakhmanova

The city, named after the founding father of the Azerbaijani literary language Mahammad Fuzuli, has lost all of its cultural monuments in about three decades. Even the Azikh cave, which proves that Neanderthals were not the first people on Earth, was looted and vandalized during the occupation.



Digital collage by Vusala Agharaziyeva



Zangilan is considered one of the oldest human settlements. One of the oldest monuments of the region was built in 1305 in honour of Muhammad al-Haj's son Yahya by Ali Majdaddin, the author of the Great Silk Road's monuments during the 14th century.

Illustration by Zamila Aliyeva

Cəbrayıl

Khudafarin bridges connect the North and South parts of Azerbaijan since the 7th century. Merchants carried rarest goods from China and India, and crossing from the South coast of the Araz river to the North, they moved towards Europe.

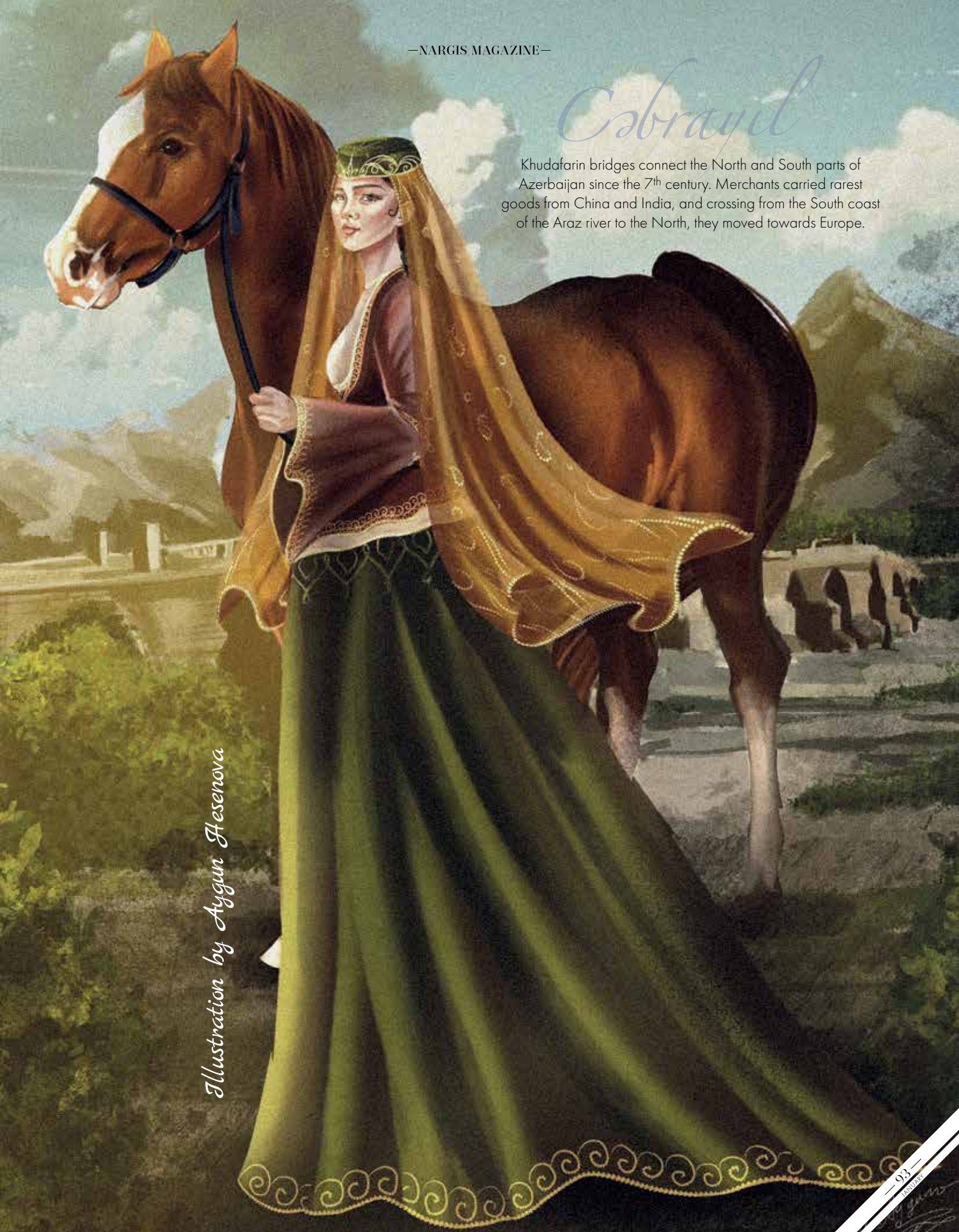


Illustration by Aygun Hasanova

Illustration by Sevinj Aliyeva

Kalbajar region has a fascinating natural resources and diverse cultural heritage. Khudavang monastic complex is one of the largest and most beautiful examples of Azerbaijan's Christian architecture of ancient Albanian origin.

One of the most picturesque regions of Azerbaijan, Lachin, which means hawk in Azerbaijani, is well-known for mineral springs and several centuries-old oaks and iron trees.

Illustration by Eyaman Yusifli

Illustration by Orkhan Isayev

Shusha is the cradle of the Azerbaijani musical and poetic traditions, the cultural capital, and the heart of Karabakh.

PHOTO HUBERTUS VON HOHENLOHE

AFTER YEARS OF LIVING ABROAD AND WORKING FOR LUXURY FASHION BRANDS, MENZER HAJIYEVA DECIDED TO RETURN HOME AND OPEN AN AUTHENTIC BRAND WITH A MODERN TWIST. AFTER TEN YEARS OF SUCCESS, MENZER IS TELLING NARGIS MAGAZINE ABOUT THE PAST AND THE FUTURE OF HER BRAND BASED UPON TRADITIONAL AZERBAIJANI FEMALE HEADGEAR KELAGHAYI, A PIECE OF LUXURY SHE TURNED INTO AN ITEM OF CRAVING AMONG FASHIONISTAS AROUND THE WORLD.

THE ART OF KELAGHAYI

INTERVIEW NIGAR ORUJOVA **PHOTO** MENZER HAJIYEVA

a major figurative painter of the early 20th century

You have a rich experience with iconic brands. Tell us what exactly did you do for these brands. Did the love for accessories come from there?

In the design studio we worked on product samples, embroideries, prints, fabric sourcing, and fashion show preparation. I worked as assistant designer. In New York, I worked with ready-to-wear, and in Europe, I worked with handbags. I kind of fell into accessories by chance. I was fascinated with handbags because of the historical context as an item of status and its evolution with women's role in society. When I launched my brand, I started with accessories as it made more sense both financially and commercially.

Which brand did you enjoy working for the most?

Lanvin was at the top of my list as I admired its style and aesthetics. I was lucky to be there and work under the creative direction of Alber Elbaz, which coincided with his 10-year anniversary with the house, a kind of golden era for the brand. It was exciting to work in the beautiful office on Faubourg Saint-Honore, steps away from The Place de la Concorde. Working in accessories is usually low-key compared to ready-to-wear, and there was no drama or any of that fashion madness that often exists in ready-to-wear. It was quite familial, and the team had what is considered a decent 'work-life balance' for luxury fashion.

You studied in small workshops in Florence. Did this inspire you to open your brand with handmade scarves in Baku?

The experience in Florence was just a way to get my foot in the door. I figured out that if I wanted to work for big brands in a competitive environment, I had to start building experience. Towards the end of my studies in New York and an internship at Zac Posen, I realized that prints and surface design were something I managed intuitively. The collection of hand-painted scarves came about as a blend of my eternal love for silk-painting, which emerged when I was thirteen and was asked to paint a scarf for a fashion shoot, inspired by the work of the Austrian painter Egon Schiele. I learned from professionals in the industry in New York, and then one thing led to another. Running the business was another side of the coin as I explored literature and resources on the fashion business. A friend of mine helped me with my business plan, and we realized that it might be financially more viable to start with a line of accessories and focus on one product.

You moved to Baku after 10 years abroad. Why did you decide to return home?

To start my brand inspired by the heritage of Azerbaijan!

Why did you decide to focus on the traditional kelaghayi scarves?

The original idea was to create silk paintings inspired by the heritage of Azerbaijan and then digitally print them in Italy, and eventually, expand the range to print focused

a dream for me as a designer is to illustrate a silk scarf for Hermes with the Karabakh horses

AZIZA KELAGHAYI

FRUITBAR COLLECTION **PHOTO** TEYMUR MEHDIZADE

> the craft of kelaghayi making has been around for centuries

PHOTO BLACK AND BLACK STUDIO

This was far from the original concept but perhaps a natural evolution and a response to the needs of the market.

Your brand is more than 7 years old, how the attitude to kelaghayi changed in Azerbaijan then and now?

We have seen a big transformation in how people react to Made in Azerbaijan products in general, but especially in the premium goods sector. I knew it was a matter of time before the demand for locally produced products and designs will go up. We took kelaghayis out of the souvenir shops and turned them into a premium gift and fashion accessory. In the beginning, people were hesitant to pay premium prices for locally made goods. The consumer needed time to see that the quality, value and service of what they were being offered was really worth the money.

Who are your main consumers: the locals or foreigners?

Azerbaijanis comprise around 70-80 percent of our customer base. With the global pandemic affecting most small businesses and non-essential retail, we have seen a major drop in local sales but have had more orders online from Scandinavian countries, Australia, New Zealand, and the UK.

How does kelaghayi attract foreigners?

Authenticity, sustainability, and beautiful vibrant colours! The craft of kelaghayi making has been around for centuries. A kelaghayi is truly a unique, individually handcrafted scarf. There is a growing appreciation for craftsmanship globally and greater awareness around the importance of preserving the world's cultural heritage. Our kelaghayis are made sustainably using non-toxic dyes, which also contributes to its popularity. We take pride in the contribution we have made in a small community by hiring women, empowering them with skills, which in turn revives the craft while leading to greater financial freedom. We live in an era where we care about what we buy, who we buy ready-to-wear. Transforming kelaghayis into a modern accessory was something of a spontaneous decision that came about when I was traveling in search of a local supplier for printing. I came across a kelaghayi atelier in Sheki and felt that its artisanal work was undervalued. I saw stunning scarves that just needed a bit of tweaking to become an accessory to suit the contemporary consumer. The first collection became an instant hit, and we have never seen a decline for this product. I tried designing ready-to-wear, men's accessories, home and other small accessories, cashmere scarves, but year in and year out, kelaghayi scarves was the only product in consistent demand. At one point, we could not meet the demand. Along with the changing economic climate caused by the devaluation, we pivoted the business to focus solely on kelaghayis, eventually deciding to not only design, but also to manufacture them ourselves. We went from being a designer brand to a manufacturing and retail business.

PHOTO BLACK AND BLACK STUDIO

FRUITBAR COLLECTION **PHOTO** TEYMUR MEHDIZADE

media platforms, during pop-ups, individual clients, and yet this has not had significant effect on scaling the business. The audience I can reach with my efforts is limited, so having support from influencers and storytellers is crucial. Another challenge for producers is making the products easily accessible to consumers. Having more and better curated concept stores for Made in Azerbaijan products in the right places will make the products more accessible to consumers.

Kharibulbul flower, a symbol of Karabakh, is presented in your collection. Is it popular among foreign consumers?

The scarf with kharibulbul is called Aziza, named after jazz-player Aziza Mustafazadeh. We have been producing this collection for four years and my current favourite is Aziza Orchid, a deep wine colour that is very trendy this season. This kelaghayi belongs to our floral collection, which was inspired by an ancient tradition of gifting a scarf with an engagement ring. This custom is still alive and quite popular in Azerbaijan, although its role is now symbolic. A purchase of a kelaghayi is never random. Every sale of a kelaghayi is influenced by its story and significance. Every visitor to the showroom gets the full story of how kelaghayis are made, and what lies behind the inspiration.

AZIZA KELAGHAYI

the consumer needed time to see that the quality, value and service of what they were being offered was really worth the money

from, and in what conditions our products are made. We want to purchase from companies that correspond to our values and that contribute positively to society.

How should we promote the Made in Azerbaijan concept?

We need to stimulate artisans and small businesses to get up on their feet. Crafters need easy access to finance in the form of private investment, grants, sponsorships, low-interest to interest-free loans would certainly help the industry. We also need friendly tax-incentives for small businesses. Another great way to help is to get influential storytellers to tell the story of the makers. Consumers want to understand and know that they are buying from credible sources. A few years ago, a British actress and celebrity Joanna Lumley hosted a TV-show called the Silk Road. This program spiked a massive interest in kelaghayis across the UK, Australia and New Zealand. This is a great example of the power of effective story telling. I have invested a lot of time and resources telling the story of how our kelaghayis are made via our social

an Azerbaijani singer, pianist, and composer who plays a fusion of jazz and mugham with classical and avant-garde influences

PHOTO BLACK AND BLACK STUDIO

FRUITBAR COLLECTION PHOTO TEYMUR MEHDIZADE

> “our kelaghayis are made sustainably using non-toxic dyes, which also contributes to its popularity

Are there any other references to Karabakh in your collections?
Each scarf in our collection has a female name. Scarves in our floral collection were named after inspirational women, one of whom is the incredible female poet, Khurshidbanu Natavan, from Shusha. She was an influential, talented, and progressive woman of her time. Besides her literary talent and achievements, she built the first water well in Shusha, bred famous Karabakh horses, that won awards in international exhibitions, and established the first literary society in Shusha.

Do you plan to devote new designs to Karabakh?
I’m inspired by the Karabakh horses and have started sketching them. These horses were bred for their beauty, might, and speed. In the 19th century, they became increasingly popular in Europe and received several awards for their excellence. A dream for me as a designer is to illustrate a silk scarf for Hermes with the Karabakh horses.

What are your plans for the future?
We are not isolated from our environment, and unfortunately, COVID-19 has hit small retail businesses really hard and has put us all in survival mode.

AZIZA KELAGHAYI

Combined with a challenging year of 2019 and a bad start in 2020, I had to rethink what I was about to do with my business. A lot of us are looking for ways to pivot our businesses or change direction, and this has definitely been the case for me. After seven years of focusing on the business, I'm thinking of switching my focus to design and art. The world has become extremely collaborative, and perhaps I can channel my creativity in other ways going forward.

Do you plan to open a showroom in Shusha?

It's hard to imagine right now what Shusha will be like in a few years. The closest I have been to Shusha was the Goygol lake and that was one of the most beautiful sights of nature I have seen. I'm curious to visit the region and explore its beauty. Who knows what that will inspire? The pandemic made us rethink our values and reassess what is important. Time has slowed down, giving us the mental space to experience life from a different perspective.

the first collection became an instant hit, and we have never seen a decline for this product

PHOTO BLACK AND BLACK STUDIO

the father of Azerbaijani composed classical music and opera

As a nation, I think we are about to experience a cultural renaissance and evolution. I sense a new reconnection to our roots and the healing of our wounds. I'm looking forward to a rebirth, post-war and pandemic for myself, for the people of Azerbaijan, and the world as a whole, really.

Please share a couple of words about Karabakh for our international readers.

I have never seen our people so united and proud, and this is a great feeling. Shusha is important as many prominent figures of Azerbaijani culture, such as the poetess Natavan, composer and author of the first opera in the East, Uzeyir Hajibeyli, singer Bulbul, and many others were born, lived and worked in Shusha in the 19th century. It is part of our heritage and identity, and this land was once the cultural and political centre of Azerbaijanis. Karabakh's liberation has been healing to us as nation, and goes beyond its significance to our culture, heritage, and our political rights to free our lands from occupation. There is redemption and soul healing for those that were brutally killed, raped, and forced out of their homes in the early 90s. It is reconciliation for the families and mothers whose sons died for this land. I'm proud of how much grace and dignity the leadership and the people of Azerbaijan have shown in this conflict. We have not let the brutality we suffered from Armenia affect our humanity. We kept our dignity even though the Azerbaijani people have been subject to the Khojaly massacre, forceful and violent extermination of our people, and the recent acts of terror in Ganja, Barda, and Tartar by Armenian forces that left innocent children dead, for no other reason than to terrorize the civilian population in a non-conflict zone. We have remained humane and civilized in our actions. Despite our wounds, we fought for the liberation of our territories fair and square. We are writing a new chapter in our history, and we are doing so, with humanity and respect. This is the only way forward to a peaceful coexistence with neighbours. —

8 BEAUTIES

PHOTO TOGHRUL GURBANOV **STYLE** MURAD VALIYEV

8 THE EIGHT BEAUTIES ARE TELLING THE STORIES OF OLD AND MODERN AZERBAIJAN: THE HANDMADE CARPETS WITH CENTURIES LONG HISTORY AND LATEST FASHION BRANDS WITH CONTEMPORARY APPROACH.

Lala: Trench coat **NAVEEN**, shirt vintage, earrings **BAGHIRI** Sabina: Trench coat **NAVEEN**, shirt **TOUCHE PRIVE**, earrings **BAGHIRI**

8 BEAUTIES

8 BEAUTIES

8 BEAUTIES

8 BEAUTIES

8 BEAUTIES

8 BEAUTIES

Elina: Dress LIBAS COUTURE, accessories BAGHIRI

8 BEAUTIES

Leyla: Dress CHANGE, custom made accessories

Aydan: Dress TUVA COLLECTION, hat THE NORTH FACE

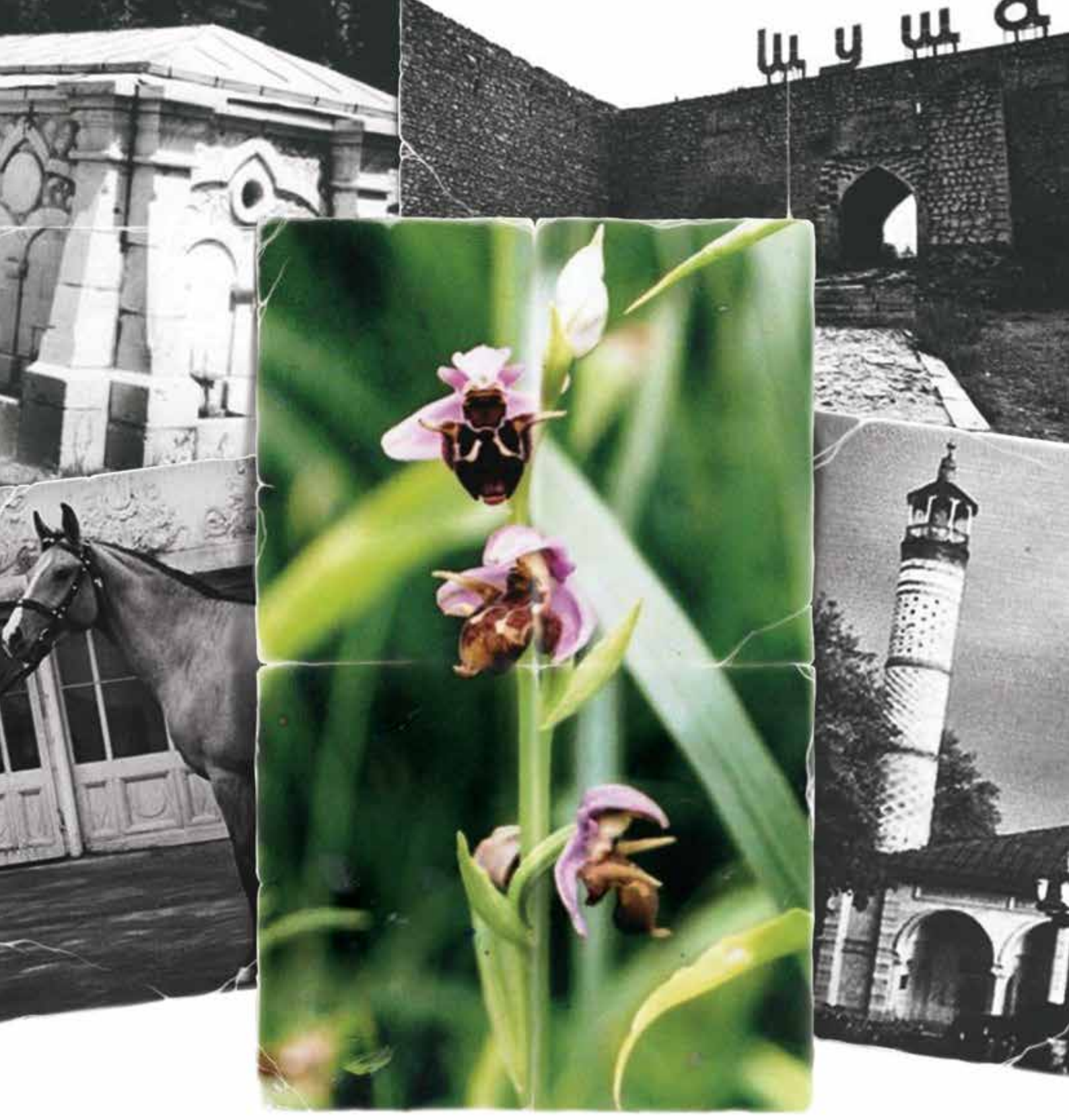
BEAUTIES

Rashida: Shirt **MMMDN**, custom made head accessory

Karina: Dress **PARCHA**, scarf **TUKUTUKUM**

MAKE UP MINA MAMEDSOY, NIKA ALIZADE, MEKHRIBAN MAMMADOVA
HAIR BULENT SERTDEMIREL
MODELS LALA RZAYEVA, SABINA RZAYEVA, LEYLA AGHAYEVA, ELINA KAINBEKOVA, RASHIDA SULEYMANOVA, AYDAN TOPCHIBASHEVA, BENOVSHE GULIYEVA, KARINA ISLAMOVA
LOCATION ZILI ART CARPETS, 7 KHAGANI RUSTAMOV STR, BAKU WHITE CITY

Benovshe: Dress **NAVEEN**, earrings **BAGHIRI**

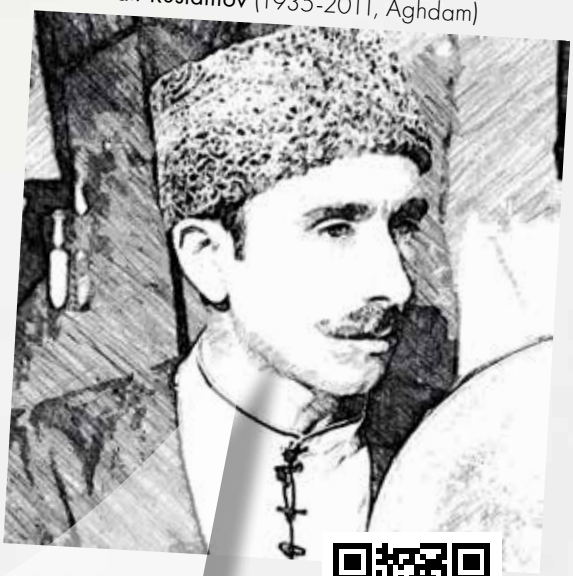


Zəngin Qarabağımıza qovuşduq!

Kapital Bank
BİRİNCİ BANK

LUX AZERBAIJAN

Gadir Rustamov (1935-2011, Aghdam)



Granted by nature with a unique timbre of voice, he has been fascinated by Azerbaijani mughams' performance since early childhood. Gadir Rustamov attained his place in the hearts of millions of fans of the art of mugham with unprecedented performance of folk songs "Sona bülbüllər" and "Nəyçün gəlməz". Throughout the years, deeply immersed in the sacrament of mugham, khanende joined a number of luminaries of this unique genre. "Rast", "Chahargah", and many other mughams performed by him remind us about this glory, while his works are preserved in the Golden Fund of the TV-radio archive.

#KarabakhisAzerbaijan

BAKU CAVIAR RESCUES the CASPIAN STURGEON

ENVIRONMENTALLY FRIENDLY CAVIAR

The Baku Caviar brand is a truly unique combination of the rich Azerbaijani traditions of caviar production and modern technologies. Our mission is to become the world's first sustainable caviar brand, promoting sustainable use of natural resources and representing the new era in the caviar industry. By creating a first-class product and ensuring a promising future for the Caspian Sea sturgeon population, we are proud to return the former glory to the legendary Azerbaijani black caviar.

AZERBAIJAN – THE CRADLE OF BLACK CAVIAR

The Kura River flows into the Caspian Sea on the territory of the Neftchala region. This place has always been considered the "cradle" of sturgeons and this is where they flocked year after year to spawn. Kura experimental production plant was founded in this area, right in between the sea and the river in the village of Yenikend in 1954. This facility was developing sturgeon breeding technologies that are still in demand all over the world.

We have carried out a large-scale reconstruction of the production facility by leveraging European scientists' best practices and Israeli water circulation technologies. This initiative resulted in creation of the Yenikend Sturgeon Hatchery Fish Farm, where scientific work on the study and breeding of endangered species of the Caspian Sea continues, and Baku Caviar is produced.

Developed unique hatching methods encompass all stages when in the beginning, the fry develop in freshwater, and then the adult fish are transferred to salty seawater. Therefore, fish grows and develops in conditions identical to natural ones.

Azerbaijani caviar has always been in great demand for its excellent quality, special grain size, and unique taste. However, over the years of active industrial development, the Caspian ecosystem has suffered greatly, and the pollution of rivers and changes in their channels have led to the destruction of most of the traditional hatching areas of sturgeon. If we are to add the uncontrolled, predatory fishing by poachers, then it is clear why the sturgeon population is now on the verge of extinction.

LET'S RETURN TO THE FORMER GLORY!

You help to restore the natural resources of the Caspian when you buy our caviar. For every can sold, we release 10 sturgeon fry into the sea.

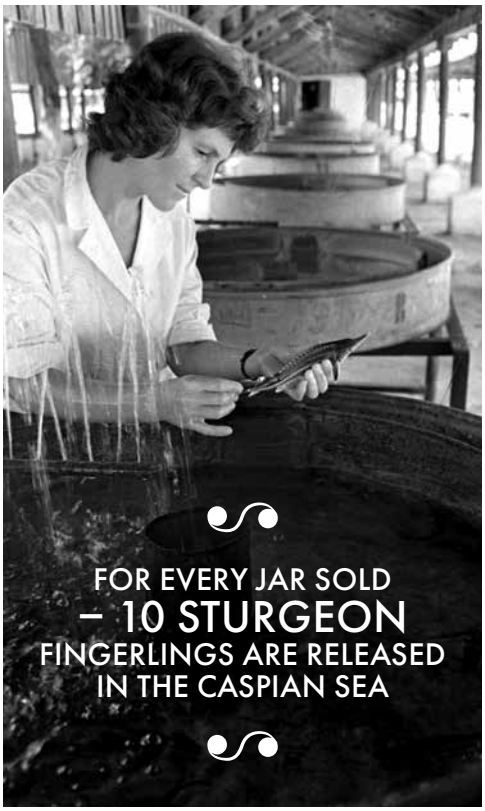
Baku Caviar is the world's first caviar brand that treats nature responsibly. Our mission is to restore the sturgeon population. We work with leading international conservation organizations such as the Blue Marine Foundation. The best way forward is to stay environmentally responsible and not change your habits. Join us now.

We have turned the Neftchala sturgeon farm into a high enterprise by breathing new life into the sturgeon breeding in cooperation

with the international fund Blue Marine Foundation. Baku Caviar started to form marine reserves at the mouths of the Kura and Araks to restore local sturgeon species. On these farms, sturgeon grows in conditions that are as close to the natural habitat as possible. Baku Caviar became the first company in the history of national fish farming to introduce a closed water supply that reproduces the natural life cycle of sturgeon in the Caspian Sea.

CURRENTLY, BAKU CAVIAR PRODUCES SEVERAL VARIETIES OF CAVIAR:

OSETRA, caviar from the most valuable, adult Russian sturgeon;
OSETRA FINEST, the most common caviar on the market, it is from a hybrid of middle-aged Russian sturgeon and Siberian sturgeon;
PERSIAN CAVIAR, the rarest variety of caviar at the moment;
BELUGA CAVIAR, also a rare species (less than a hundred sustainable fish are caught annually!);
SEVRUGA, the smallest and, according to experts, the most delicious;
PAYUS, pressed caviar, the most refined, culinary experts call it "caviar truffle".



All Baku Caviar products are cultivated, processed, and delivered to retail outlets in strict accordance with the Convention on International Trade in Endangered Species of Wild Fauna and Flora (CITES). Baku Caviar is a natural Azerbaijani lightly salted black caviar produced according to a traditional recipe and does not contain artificial preservatives. The absence of additives allows to preserve its rich original taste.

CAVIAR BOUTIQUE IN THE OLD CITY

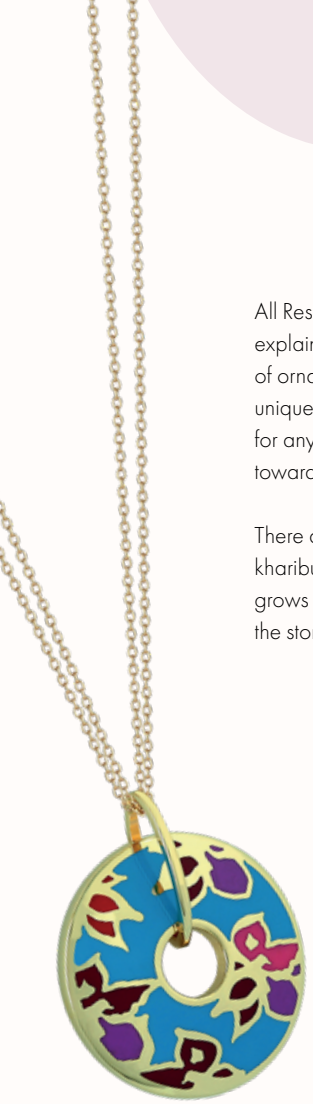
Baku Caviar Boutique is more than just a retail outlet: it is a luxurious abode shrouded in a flair of exquisite respectability. This is the only caviar boutique of this kind in the entire Transcaucasia. Visit to buy the best varieties of caviar and fish delicacies and taste dishes with natural Azerbaijani black caviar, developed by the best chefs, especially for Baku Caviar Boutique. The tasting is accompanied by a fascinating story by the caviar sommelier.

From RESM with LOVE...

Resm was founded by Rasmina Gurbatova in 2012, based on a profound understanding of Eastern history and culture. The term "resm" stands for "drawing" in Arabic and Turkish, and it is not accidental as every product is accompanied by unique patterns and symbols that give each item a distinctive sense and matchless design. The creation of the Resm brand has become a tribute to the author's reverence and love for the boundlessly rich culture of the Eastern countries.

All Resm pieces come with individual descriptions explaining the design's historical context, the origin of ornaments, and traditional patterns. These unique and exclusive artifacts make an ideal gift for anyone with a natural penchant and affinity toward beauty and heritage.

There are countless beautiful stories about the kharibulbul flower – they say this tender flower grows only in Shusha, Karabakh. So, here is how the story goes.



Wed to the Iranian Shah's son, the daughter of the Karabakh Khan missed her home very much. To soften her sorrow, the prince made a garden like the one she had at home: all trees and flowers of Karabakh were planted, and only kharibulbul flower couldn't survive even a single day in a foreign land.

Orchids are considered to be the embodiment of love, beauty, and family well-being. Kharibulbul is a rare species of orchids often associated with the Shusha region of Azerbaijan. —

HANDS OF GOLD

INTERVIEW NIGAR GAHRAMANOVA PHOTO PRESS-MATERIALS

NIJAT KADIROFF

Since the ancient times, Azerbaijan has been distinguished for its jewellery masters (zargars) – the demand for jewellery has never been short in the East. Zargarpalan Street in Baku had always been known as the heart of where Azerbaijani dynasties of jewellers have lived for centuries.

Prominent masters didn't only originate from Baku, but also came from Ganja, Shamakhi, Shusha, Sheki, and Nakhchivan. Today, Nijat Kadyrov, a contemporary jeweller, who is gaining more and more recognition in the West, continues the traditions of the original Azerbaijani jewellery art.

Becoming an apprentice at the age of 12, Nijat committed to create an utterly new language of fine jewellery art and he, indeed, succeeded. Working in the art nouveau and art deco styles, the young, aspiring designer has 12 astonishing luxury collections in his portfolio; the most famous of which are Şirvan, Badu Kube, Qobustan, Qazavat, Odlar yurdu. His collections had been exhibited in Azerbaijan, Turkey, Italy and Sweden.

A jeweller and a designer in one, Nijat Kadyrov shared the story of the exceptional uniqueness of these works and the values they symbolize.

Poet of Love: Mahammad bin Suleyman better known by his pen name Fuzuli was a Azerbaijani poet, writer and thinker who belonged to the Bayat branch of Oghuz. Considered one of the greatest contributors to the divan tradition of Azerbaijani literature

Badn-Kuba (or Badn-Kube) is one of the old names of Baku, which in Persian language means "city where the wind blows"

How did the idea of becoming a jewellery designer come about?

When I was a child, Aydin Kadirov, my grandfather, encouraged me to explore painting. He designed portraits at home, which we later recreated piece by piece. These were the moments that triggered instances of inspiration inside. My family, that observed this talent of mine, later introduced me to the acclaimed Azerbaijani artists, Faig Rahimov and Rasul Rasulov, so I could continue developing my skills by taking lessons from them.

After attending several exhibitions at a young age, my family saw my achievements. At the age of 12, my father encouraged me to explore the intricacies of jewellery art at the workshop of the jeweller, Akif Mammadov.

I enjoyed switching from a two-dimensional to a three-dimensional technique. I was even more thrilled to see results of my designs and creations. The jewellery workshops in Baku had antique and solid traditions. Masters are greatly respected, and their words are precious for apprentices, just like the jewellery they prepare.

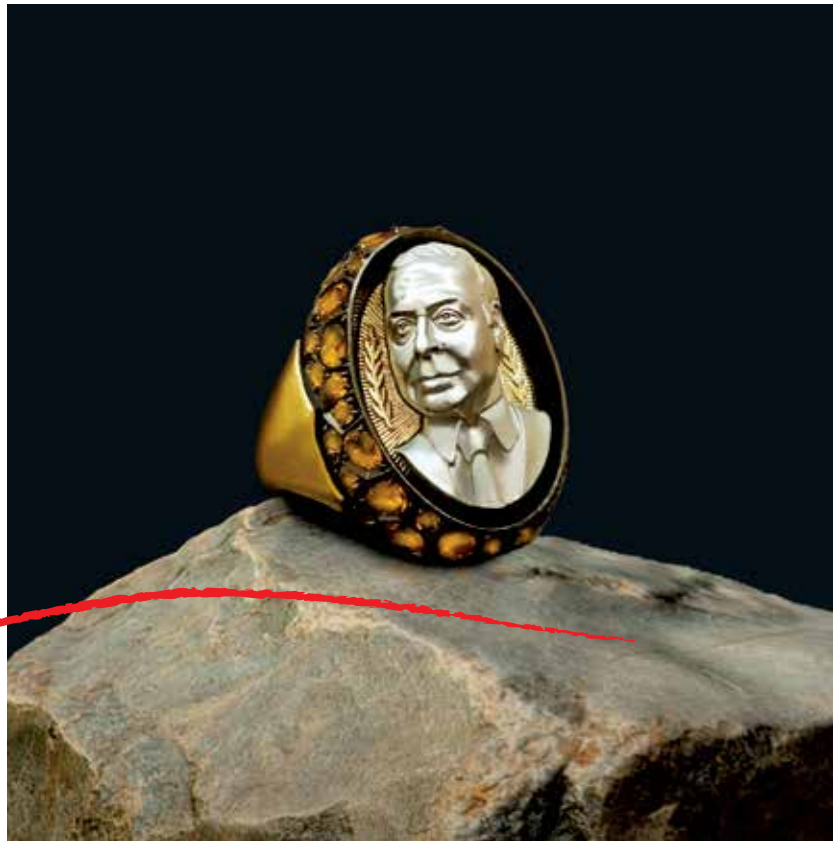
> “I promised myself to bring about a new language to the world of jewellery”

In 2009 I moved to Istanbul, and started my life and work here. I also began to organize and exhibit some of my native collections such as "Shirvan", "Caucasus", "Badu-Kuba", "Shamans" and "Gobustan". In 2012, I created my brand "KADIROFF Jewellery House". On top of many international exhibitions I participated in, in March 2019, in Istanbul I also opened the largest and longest-running exhibition called the "Ring Symphony." Currently, I am preparing the infrastructure for the exhibition to be held in Baku in 2021.

The name of each collection has an oriental and folk motif. What guides you when choosing the name?

In general, I never prepare anything on topics and people that I am not inspired by. I do not recall when I had to prepare something on a particular theme. Every detail of the collections I have worked on definitely comes to fruition as a result of months of research and studies. From that perspective, if I perceive a topic that's intuitive and eye-catching, then the name becomes clear and self-explanatory. For example, when I started preparing my "Shamans" collection, it stemmed from the sense of pride and enthusiasm that the history of the Turkic nation I belong to always gave me, hence I felt that I had an instinctive drive to work on this subject. I did months of research on Turkic history and culture; for days I listened to the songs of the Turkic people, who lived in the foothills of the Altai Mountains and Taurus, and I brought these collections to life based on the impact all of this had on me.

national leader of the Azerbaijani people Heydar Aliyev served as the third President of Azerbaijan from October 1993 to October 2003



What is your main source of inspiration when designing jewellery?
In the past, I would spend only a couple of hours to make a piece of jewellery for most producers. I regret this now, as I believe, these people would prefer to beautify themselves with more than just passive accessories. Rather, with those that tell a story and are items of a tailor-made nature. And so, several years ago, I promised myself to bring about a new language to the world of jewellery, and to focus on special details. I prefer not to use the modern ways of crafting, as when they go through the machine, they come out shiny, whereas my pieces are there to adorn subtly.

My works are there to tell a story, and the owners of these pieces need to be open and fearless, so they can share them with their own descendants down the line. It's important that they're assured of the quality of their possessions. This is my key source of inspiration, the most sought-after impression, an appearance of something that was buried underground for thousands of years.

Do you have plans to create a collection dedicated to Karabakh?
I can even share with you the first composition I completed. In general, Karabakh was our missing piece, and fortunately I was able to see Karabakh set free. God forbid, that we have to face this pain again. We carry the responsibility to thoroughly, we study our history and we protect our cultural heritage like the apple of our eye, in order to avoid history from repeating itself.

To do this, we must live, create, and work with impactful ideas and philosophies. These can be both immaterial and abstract concepts. These are our important needs that nourish our national spirit. As for the "Karabakh" composition, I sought to express my thoughts through the Karabakh carpet as the main theme because our ancestors never designed and sewed carpets as random pieces. Each carpet had its language and secret codes, and Karabakh carpets are not an exception. The carpet ornaments symbolize affluence and unity, emotions made alive, and high motivations all together are completed by red colour. Even a piece of black metal symbolizes the 28 years, which we lived in grief and yearning. The carpet I worked on represents our new return to the lands. The carpet is a necessity for every home we inhabit. This carpet is yet another symbol of how people used to return to their homes thousands of years ago. Now, the Azerbaijanis return to their homes and this return symbolizes life and warmth.

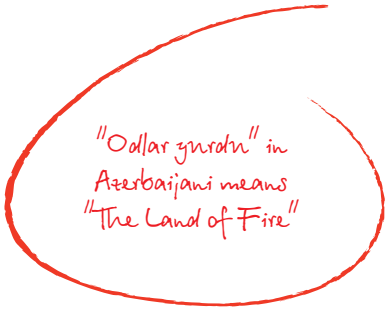
> *“My works are there to tell a story”*

What are your favourite pieces among your collections?
All the new works in my collections are equally dear to me. Each topic is valuable to me, and if I had chosen any one of them, I would not do right by the others. The “Odlar yurdu” collection has a special place in my heart, as it includes monumental compositions dedicated to the Azerbaijani geniuses: Heydar Aliyev, Mammad Amin Rasulzade, Fuzuli, Nizami Ganjavi, Ahmad Javad, Haji Zeynalabdin Taghiyev, Uzeyir Hajibeyli, Fikret Amirov, Sattar Bahlulzade and others.

Where can I buy your jewellery?
The jewels I make can be bought at our showrooms in Istanbul. In addition, we display our works to buyers at out exhibitions and international fairs we participate in. We are currently working hard to prepare for our exhibition in Baku. God willing, this upcoming show will determine whether there is a need to open a showroom in Azerbaijan. This will be decided based on the people's choices of our products.

How do you see the further development of your brand in the next five years?
In general, the "KADIROFF Jewelry House" brand is developing rapidly and is increasingly gaining popularity. At present, our company consists of 32 professionals, who work behind the scenes. In fact, the goal seems so crystal clear now that I think even 5 years might be too long to achieve it.

What is your original "trademark" among the rest of the jewellery brands?
All the works we create have their own story, and philosophy. The people who own these works convey their interests, cultural intelligence, and, most importantly, their stories. We aim to create pieces that will be preserved within families by passing them from one generation to another. These are our basic principles, as we don't simply sell jewellery, but also aim to surround people with our cultural heritage and values.



Who wears your jewels among the celebrities?
Many celebrities wear our jewellery. Even though I can name them all, I will mention only a few. One of my works, the "Heydar Aliyev" composition, I prepared for President Ilham Aliyev at the request of one of our famous public figures. Of course, this makes me greatly proud. In addition, I prepared the "Dolmabahçe Palace" for the former Turkish President, Abdullah Gül. The composition "Bozkir" was created for the chairman of the Nationalist Movement Party of Turkey, Devlet Bahçeli, and the composition "Haji Zeynalabdin Taghiyev" was made for Bahram Bagirzade. "Badu-Kuba" and "Gobustan" I created for the Azerbaijani billionaire, Mubariz Mansimov. —

Old But Gold

Jewellery has been honoured in the East since the dawn of time. Azerbaijan has been historically acclaimed for its jewellery craftsmanship and masters of the art. Women in Azerbaijan have traditionally picked out the most sophisticated, endlessly admired filigree jewellery to wear. Let's immerse ourselves in the past by taking a look at a jewellery box brimming with antique gems! These precious stones from the Carpet Museum collection are sure to inspire modern trendsetters to opt for the vintage looks instead.

Necklace. Azerbaijan. 19th century. Gold. Filigree, granulation. Azerbaijan National Carpet Museum collection

Bracelet. Azerbaijan. 19th century. Silver. Stamping, filigree, granulation, gilding. Azerbaijan National Carpet Museum collection

Pendant. Azerbaijan. 19th century. Gold, ruby, emerald, moonstone, chrysolite, pearls. Polychrome enamel. Azerbaijan National Carpet Museum collection

Belt. Zagatala. Azerbaijan. Early 20th century. Silver. Stamping, granulation, gildina. Azerbaijan National Carpet Museum collection

Hil costume pendants. Azerbaijan. Early 20th century. Non-precious metal. Stamping. Azerbaijan National Carpet Museum collection

Earrings. Nakhchivan. Azerbaijan. Early 20th century. Gold. Stamping. Azerbaijan National Carpet Museum collection

Pendant (fragment). Azerbaijan. 19th century. Gold, ruby, emerald, moonstone, chrysolite, pearls. Polychrome enamel. Azerbaijan National Carpet Museum collection

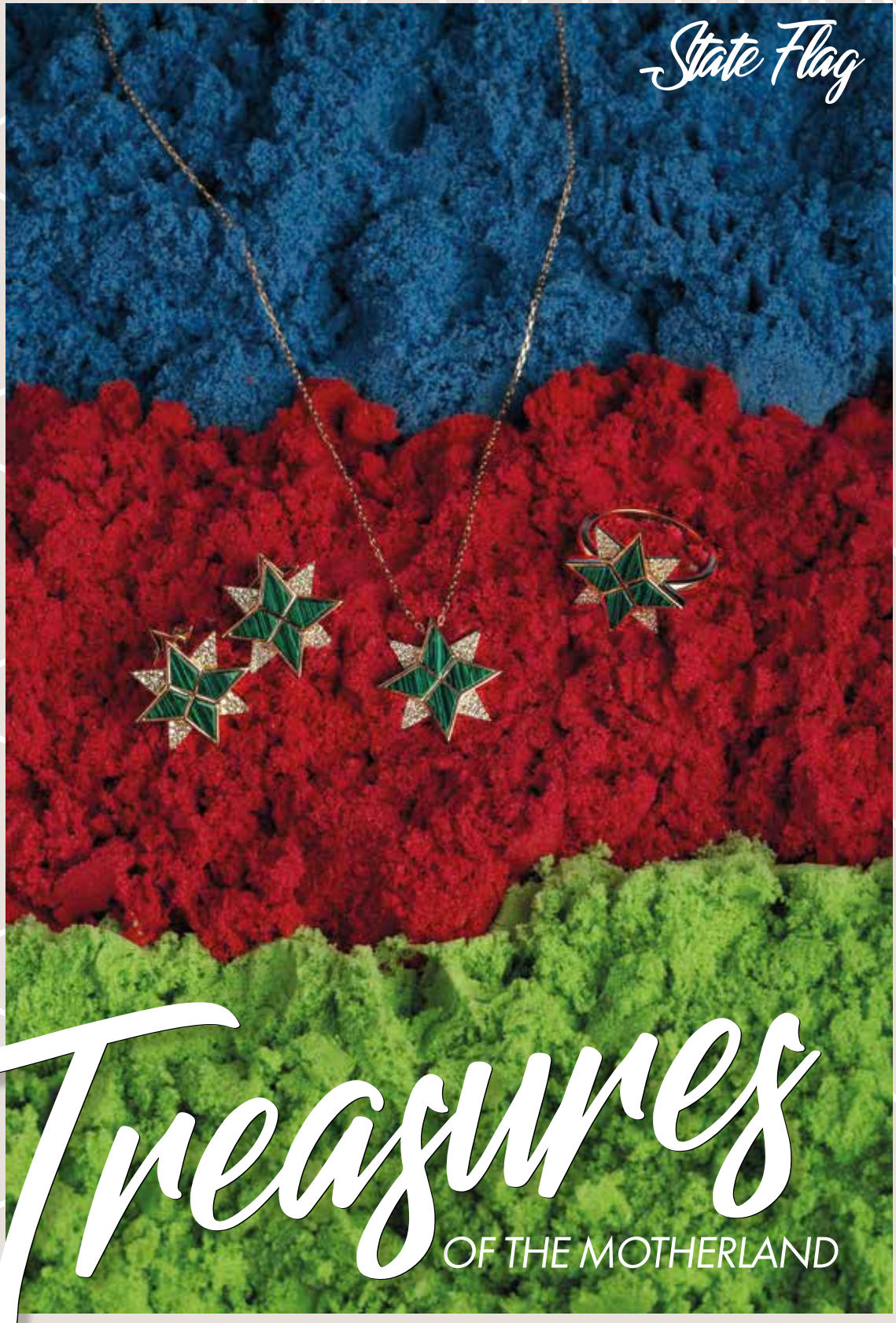
Object of desire

In honour of the long-awaited victory

Sabina Kristensen, the founder of the Freedom concept store, released her first piece of jewellery in honour of Karabakh's liberation. This is a gold pendant in the form of a coin with the image of the map of the Republic of Azerbaijan. The whereabouts of Shusha, in the heart of Karabakh, is marked with a sparkling scarlet ruby.

Sabina Kristensen was infinitely inspired by the news of Shusha's liberation. Shusha was her ancestor's homeland on her mother's side. For many years, it stayed as a pulsing wound on the soul of her entire family. As soon as the news of the victory spread around Azerbaijan, Sabina immediately had the idea to create a precious symbol of this historical event. Elegant jewellery made of 18K gold, weighing 20 grams, is made in an ultra-limited edition – only 10 numbered copies.

Brand **SEYKHAN**, collection **Starshine**



Treasures
OF THE MOTHERLAND

PHOTO PARVIZ GASIMZADE **STYLE** NIGAR GAHRAMANOVA

Brand **SEYKHAN**,
collection **Kharibulbul**

Brand SEYKHAN, collection Diamond Eye
Kata Pastry

Brand **SEYKHAN**, collection **Beautiful Flower**

Brand **SEYKHAN**, collection **XO**

Karabakh Rug

Brand **SEYKHAN**, collection **PUZZLE**

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Wild

ИНТЕРВЬЮ ВЛАДИСЛАВ МАКАРОВ ФОТО ГЯРВИЗ ГАСЫМЗАДЕ

Блистающий мир Caravelle

ДРАГОЦЕННЫЕ КАМНИ ЗАВОРАЖИВАЮТ. ВОЛШЕБНЫМ ОБРАЗОМ ЭТИ ДРАГОЦЕННЫЕ «СЛЕЗЫ МАТЕРИ-ПРИРОДЫ», КАК ИХ НАЗЫВАЛИ В ДРЕВНОСТИ, ПРИТЯГИВАЮТ НАШИ ВЗОРЫ, А СВЕТ, ПРЕЛОМЛЯЯСЬ В ИХ ГРАНЯХ, ПРЕВРАЩАЕТ ИХ В НЕКИЙ МИКРОКОСМОС, ГДЕ СЛИВАЮТСЯ ВОЕДИНО МНОГИЕ ЧУВСТВА И ТАЙНЫЕ ЖЕЛАНИЯ, ГДЕ СКРЫТА МИСТИЧЕСКАЯ ЭНЕРГИЯ И СПОСОБНОСТЬ ВЛИЯТЬ НА НАШЕ ДУШЕВНОЕ СОСТОЯНИЕ...
МЫ ПОГОВОРИЛИ С ЮВЕЛИРОМ-ДИЗАЙНЕРОМ АЙСЕЛЬ МАМЕДОВОЙ, СОВЛАДЕЛИЦЕЙ СЕМЕЙНОГО ЮВЕЛИРНОГО БРЕНДА CARAVELLE, ОТЛИЧАЮЩЕЙСЯ УДИВИТЕЛЬНОЙ СПОСОБНОСТЬЮ ЧУВСТВОВАТЬ МАГИЮ КАЖДОГО ДРАГОЦЕННОГО КАМНЯ И ПРОНИКАТЬ В ЕГО ГЛУБИНУ.

КОЛЬЦО С ОПАЛОМ, РУБИНОМ, АМЕТИСТОМ, КРУГЛЫМ ИЗУМРУДОМ И КРАСНЫМ ОВАЛЬНЫМ САМОЦВЕТОМ
Бриллианты в 18k желтом золоте

Айсель, когда у Вас появилось желание заняться столь интересным делом?

Моя семья занимается ювелирным делом не одно поколение. Прекрасный мир драгоценных камней и изделий с ними окружал меня с самого детства, поэтому вопрос выбора профессии передо мной не стоял. Мне всегда нравилось рисовать эскизы украшений. Я получила высшее образование в сфере бизнес-менеджмента в США, в Университете Феникса, а затем пополнила свои знания в Международном Геммологическом Институте (IGI), в двух направлениях: оценка алмазов и ювелирный дизайн. После такого обучения я чувствовала себя готовой создать собственную компанию.

Кто Вам помогал в создании бизнеса?

В первую очередь мой супруг – он всегда поддерживал меня и давал правильные советы. И, конечно же, мой отец, всегда делившийся своим бесценным опытом и секретами ювелирного дела.

Как Вы опишете концепцию бренда Caravelle?

Очень просто: концепция Caravelle – делать женщин счастливыми! Мы

ОЖЕРЕЛЬЕ С САМОЦВЕТОМ FERUZA
Бриллианты в 18k розовом золоте

старается удовлетворить любые запросы. Во-первых, наши украшения относятся к самым разным ценовым категориям, чтобы все могли приобрести нашу продукцию. А во-вторых, мы принимаем индивидуальные заказы, причем любого объема.

Есть ли у Вас любимые драгоценные камни?
Да, это опалы и бриллианты. Опалы я обожаю потому, что этот удивительный камень своим сверканием напоминает огонь и просто завораживает меня. А что касается бриллиантов, то ни для кого не секрет, что они лучшие друзья девушек!

Расскажите немного о вашей команде.
Для начала отмечу, что бизнес у нас семейный. Производством занимается мой отец, а мы с супругом занимаемся дизайном, продажами и международными связями. У нас офисы в Стамбуле, Нью-Йорке и Гонконге. Производят продукцию наши профессиональные мастера в Арабских Эмиратах, в городе Дубай. Так что в целом команда у нас очень большая.

В чем Вы черпаете вдохновение?
В натуральных камнях. Каждый из них обладает индивидуальной красотой и энергией. Когда я вижу драгоценный камень, у меня мгновенно включается воображение, и я стараюсь поскорее воплотить свою идею в эскиз.

У Вас есть украшения, отражающие культурные традиции Азербайджана?
Мы не ограничиваем себя традиционными мотивами, но нередко обыгрываем восточные мотивы на современный лад. Есть у нас, например, браслет Shebeke – 18-каратное розовое золото с бриллиантами. Мы старались воздать дань почтения искусным азербайджанским мастерам, веками создававшим невероятные витражи, и у нас, думаю, получилось. Как и азербайджанские

Наша миссия – создание удобных, доступных и уникальных ювелирных изделий для наших клиентов во всем мире

витражи-шебеке, украшения Caravelle не ограничены никакими сроками годности.

Что, по-Вашему, самое сложное в работе ювелира?
Так как я очень люблю свою работу, для меня никаких сложностей нет. Наоборот, одни позитивные эмоции и вдохновение!

Где Вы подбираете материал для своих коллекций?
Чаще всего – на выставках или у международных партнеров.

А скажите, бывает ли так, что в процессе работы над новым украшением приходит идея, заставляющая в корне менять дизайн?

СЕРЬГИ С РУБИНОМ
Бриллианты в 18k желтом золоте

КОЛЬЦО С ЧЕРНЫМ ОНИКСОМ, РУБИНОМ И САПФИРОМ
Бриллианты в 18k белом золоте

Разумеется, бывает! В этом-то и заключается вся прелесть нашей работы – конечно, если это не индивидуальный заказ по специальным эскизам. Когда эскиз начинает претворяться в жизнь, обязательно появляется множество дополнительных идей и корректировок, доводящих первоначальную идею до полного совершенства.

Расскажите о своей благотворительной деятельности, ведь Вы участвуете в различных мероприятиях, повышающих осведомленность населения об аутизме.
В Азербайджане сейчас около пяти тысяч людей с расстройствами аутистического спектра, а мы неравнодушны к тем, кто нас окружает. Вот уже пять лет Caravelle участвует во многих некоммерческих мероприятиях, цель которых – рассказать как можно большему количеству людей о том, что такое аутизм и как можно с ним успешно жить в социуме. За это время мы не только сами многое узнали, но и стараемся донести до всех, что «аутисты – одни из нас». Кстати, в 2019 году азербайджанские дети провели такой флешмоб. В том же году мы были в числе спонсоров первого фестиваля культуры аутизма – мероприятия, проведенного в Баку госпожой Лейлой Алиевой, вице-президентом Фонда Гейдара Алиева. А до того мы сотрудничали с Пространством современного искусства YARAT, поддерживали показ мод с участием детей-аутистов, и многое другое.

SMALL AND MEDIUM BUSINESS DEVELOPMENT AGENCY OF THE REPUBLIC OF AZERBAIJAN

Business returns to KARABAKH

THE LIBERATED TERRITORIES OF AZERBAIJAN HAVE GREAT ECONOMIC AND INVESTMENT POTENTIAL. THE MINERALS, FERTILE SOIL, BEAUTIFUL NATURE, HEALING WATERS, ENERGY POTENTIAL, AND CULTURAL RESOURCES OF THE REGION ALLOW FOR THE DEVELOPMENT OF TOURISM, INDUSTRY, AGRICULTURE, AND FOLK CRAFTS.

Following the Republic of Azerbaijan's general development strategy, the sustainable development goals, and principles of the 4th industrial revolution, our liberated territories will be integrated into the national economy with proper consideration to local characteristics, resources, and prospects. In the short and medium-term, the government will undertake largescale measures to restore economic development and entrepreneurship in the Karabakh region, thus allowing for its revival and promotion of its economic potential to an outstanding level within the economy of Azerbaijan. The private sector's participation in this process alongside the government will pave the way to new business opportunities by accelerating the liberated territories' development. The Small and Medium Business Development Agency of the Republic of Azerbaijan (SMBDA) also intends to contribute to Karabakh's revival and development.

Established for the development of micro, small and medium-sized businesses, the SMBDA as an entity with multiple successful projects and support mechanisms that provides state assistance to businesses, will incorporate necessary changes to its medium and long-term goals to ensure the return of the businesses' activities to our liberated lands. These changes will be accounted for given the strategy defined by the government of Azerbaijan. The priorities ensuing from the Agency's strategic goals envisage entrepreneurial activities in the liberated regions, the establishment of business, support for attracting local and foreign investments, and development of the regional SMB sector. SMBDA plans to establish and develop micro and small businesses in the Karabakh region, support social entrepreneurship initiatives,

THE LIBERATED TERRITORIES OF AZERBAIJAN HAVE UNLIMITED ECONOMIC AND INVESTMENT POTENTIAL

provide access to public services, organize training and consulting as well as ensure the necessary activities of SMB House, SMB Development Centres, and 'SMB Friend' network to facilitate access to preferential financial resources.
Initial steps are already being taken in that regard. The MUSIAD EXPO International Fair held in Istanbul on 18-21 November 2020 demonstrated the economic and investment potential of Azerbaijan's liberated territories. This exhibition was the first international event to present the economic and investment potential of our liberated territories known as Karabakh. At the exhibition, Azerbaijan was represented by the stand reflecting

OUR LIBERATED TERRITORIES WILL BE INTEGRATED INTO THE COUNTRY'S ECONOMY WITH NECESSARY ACCOUNT FOR LOCAL CHARACTERISTICS, RESOURCES, AND PROSPECTS

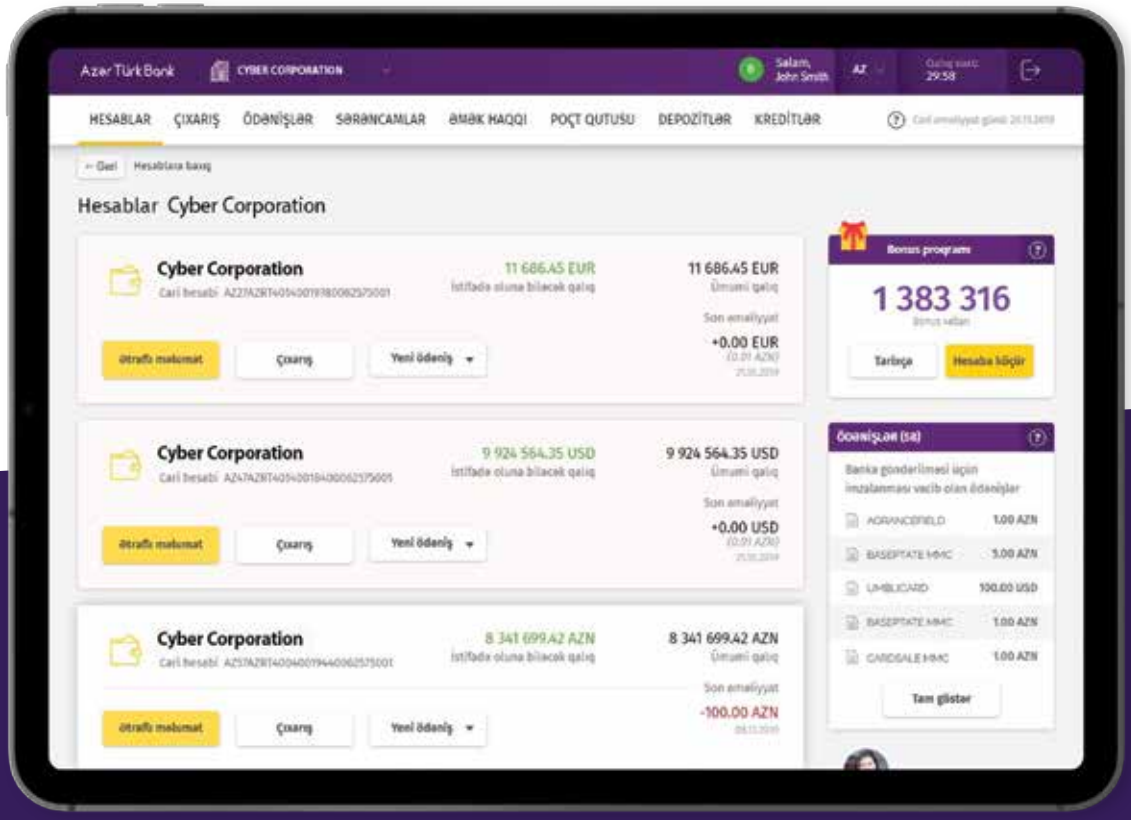
the slogan (Karabakh is Azerbaijan) of the country's victory in the 44-day Patriotic War. Organized by SMBDA, the stand "Karabakh is Azerbaijan" was designed as the Shusha fortress (representing the pearl of Karabakh) and the Yukhari Govhar Agha Mosque.
The stand provided information about rich natural resources, minerals, and tourism potential of Azerbaijan's liberated territories and demonstrated carpets and silk kerchiefs reflecting the cultural heritage and crafts of Karabakh. The Azerbaijani stand informed visitors, businessmen, and investors about the extensive natural resources of liberated regions and their tourism potential, business, and investment opportunities.
During the four-day exhibition, various meetings and presentations were held at the "Karabakh is Azerbaijan" stand while investors showed interest in establishing business and investing in the liberated lands. The exhibition participants were keen to view the stand "Karabakh is Azerbaijan." We believe we will see tangible results of this interest through investment in the liberated territories and Karabakh's transformation into a new industrial, tourism, and agricultural centre of Azerbaijan. The first step towards presenting

the liberated territories' economic and investment potential will be regarded as a positive experience for similar future events. Entrepreneurs and foreign investors willing to establish their business in the liberated territories can submit business projects to SMBDA. Entrepreneurs will receive detailed information on the liberated territories' economic and investment potential, and be provided with professional advisory services, coordination with relevant government agencies, support, and assistance in finding local partners.
The first bakery and confectionery shop has been opened in Shusha with the support of SMBDA. It is also the first business entity to start operating in Shusha.
I am confident that as a result of the joint efforts of our state and the private sector, entrepreneurship will develop in our liberated lands, and the region will prosper with the return of business to Karabakh.

ATB BUSINESS

business.atb.az

Bütün korporativ əməliyyatlar **ONLAYN**



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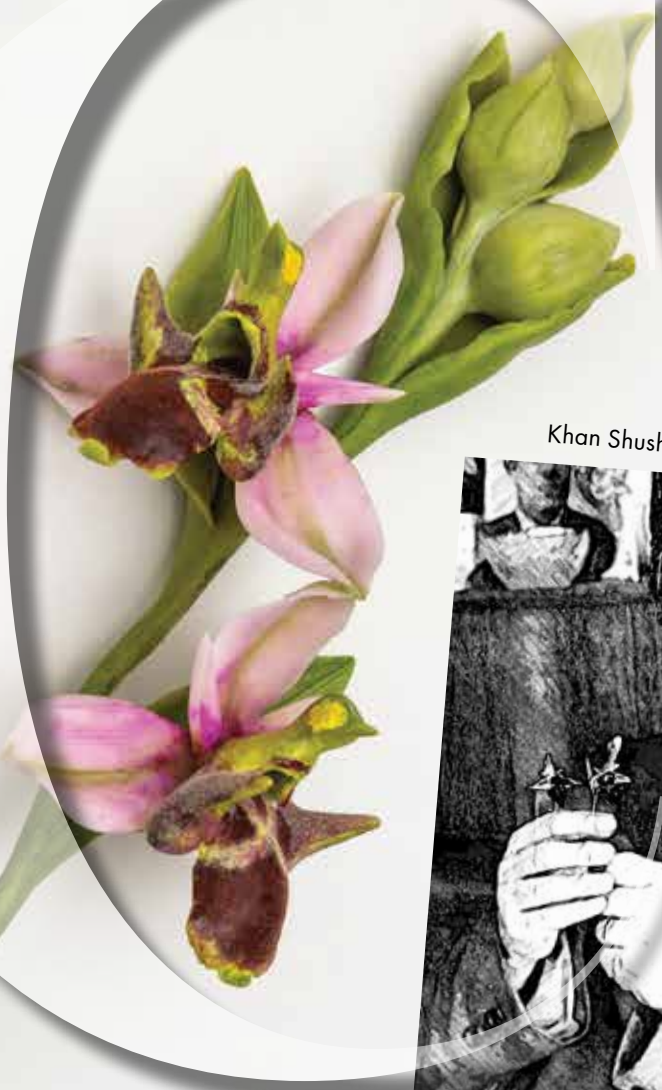
CULTURE

AZERBAIJAN



Khan Shushinski *(1901-1979, Shusha)*

In the spring of 1918, a wedding attended by the entire Karabakh intelligentsia was held in the village of Novruz in Aghdam. Among the guests was a well-known performer of mugham, khanende Segyah Islam, and his 16-year-old student Isfandiyar. The guests listened to the mugham "Curd – Shahnaz" performed by the Iranian master Abdulhasan Khan, and then asked the young khanende Isfandiyar to sing the same mugham. The last chords were performed under standing ovations and bravos: "He sings better than Khan", they said. From that day onwards, Isfandiyar became the Great Khan, Khan Shushinski!

#KarabakhisAzerbaijan

SEL HOME

YOUR IDEAL HOME

Selhome is the first local brand in home decor, created in Azerbaijan back in the early 2000s. The brand has been skillfully transforming homes, bringing both the trend and beauty of the country's national heritage in a renewed style.

Seljan Aliyeva, Founder and Art director at Selhome, is sharing with us the fundamentals of her brand.

How do you create your collections?

The main line of our collections is the demonstration of national characteristics, reflecting the originality and richness of our cultural heritage, combined with modern trends. At the same time, we receive inspiration from different cultures of many countries. Inspired by the Azerbaijani culture, we created several collections: inspired by miniatures, a collection of Khosrow and Shirin from the poem by Nizami Ganjavi was created, as well as a collection with such national characters as Mashadi Ibad, Gaynana, Gulnaz, and Chaichy. In addition, a Kelaghayi collection was created, reflected on the glasswork china and textile products, and on some decor items such well-known children's characters as "Jyrtdan" and "Tig-Tig khanim" are reproduced.

The main **message of the brand** is to promote elements **of our national culture** without forgetting the latest **trends.**

"Nizami" Collection

Miniature work is a centuries-old art of the Eastern peoples. Manuscripts and miniatures decorated by Azerbaijani artists are kept in museums around the world. That is why Nizami's collection was designed in the miniature style and inspired by Nizami Ganjavi's poem "Khosrow and Shirin".

"Kelaghayi" Collection

Since ancient times, the colourful female headdress kelaghayi "Heyrati", "Sogani", "Yeleni", "Albuhari" have gained immense popularity. Our colourful collection of kelaghayi reflects the Azerbaijani culture. In 2014, kelaghayi was included in the UNESCO Intangible Cultural Heritage List.

"Jyrtdan" Children's Collection

Jyrtdan is one of the most famous little characters in Azerbaijani fairy tales. The word Jyrtdan stands for little and baby, who shows great courage in the fairy tale. The work "Jyrtdan" was composed by Mirmehti Seyidzade based on the Azerbaijani fairy tale of the same title.

"Pomegranate" Collection

This collection features two symbols – a pomegranate and a hoopoe bird. In Azerbaijani legends, the pomegranate was considered a symbol of love. And the hoopoe is considered by some people to be a sacred bird representing abundance and the spring goddess.

"Mashadi Ibad and Gulnaz" Collection

Mashadi Ibad is the image that we know from the musical comedy "Not this one, so that one". It was filmed based on the operetta of the same name by the famous composer Uzeyir Hajibeyli. This is the first colour movie in Azerbaijan filmed in 1956. In the film, Mashadi Ibad is a wealthy trader who wants to marry the 15-year-old Gulnaz.

"Chaichy" Collection

Tea culture has become an integral part of the life of every Azerbaijani. The tea will be served as a sign of hospitality at any house you plan to visit. The traditional tea glass is a pear-shaped glass called armudu.

Children's collection "Tig-Tig khanim"

The cartoon known as "Tig-Tig khanim", was filmed in 1974 based on the fairy tales of the Azerbaijani poet Abdulla Shaig, whoauthored works that eventually laid the foundation for the national children's theatre in Azerbaijan.

What is the secret of your success?

The secret of any success for me lies in the inner energy. There is no need to look for the secrets of success in some external factors. The energy of your inner love, gratitude, and forgiveness is the whole secret of success.

What are your plans for the future of your network?

Going global. This is what we aim at as we want to introduce the world to the Azerbaijani national culture through household items.
Selhome currently has stores throughout Baku / Azerbaijan. In addition, you can visit our website www.selhome.az for online shopping.

KARABA

MY BELOVED KARABAKH
SHEKI, SHIRVAN, KARABAKH!
EVEN IF THE WHOLE WORLD BECOMES A PARADISE
KARABAKH IS UNFORGETTABLE!

NATAVAN, BAYATI, XIX CENTURY

KHNAME

TEXT KARIM SHUKUROV, NIGAR JABIYEVA, ULVI PEPINOVA **PHOTO** PRESS-MATERIALS

THERE IS A QUALITY TO TANGIBLE PLACES, IN THAT THEY GIVE LIFE TO THE INTANGIBLE: LIVING EXPRESSIONS, CUSTOMS, TRADITIONS, WHICH END UP DEFINING THE VERY ENVIRONMENT THEY STEM OUT OF, AND THOSE WHO CALL IT HOME. THE STRONGEST OF PLACE IDENTITIES ARE OFTEN FORMED WITH HABITATS THAT ARE VIEWED AS INCOMPARABLE TO ANYWHERE ELSE IN THE WORLD, IN TERMS OF THEIR MEANINGFULNESS AND THEIR GRASP ON PEOPLE'S COLLECTIVE CULTURAL IMAGINATION. SUCH WAS THE COURSE OF HISTORY, THAT OVER CENTURIES, THE HIGHLANDS OF KARABAKH TOOK ON THE ROLE OF THE PULSING HEART OF THE AZERBAIJANI CULTURE. DESPITE THE REGION'S DIFFICULT HISTORY, ITS ARTS, AND MUSIC, AND LITERATURE, AND CUISINE, AND CARPETS, AND DISTINCT CUSTOMS – ALL FLOURISHED, AND ENDED UP SHAPING THE AZERBAIJANI IDENTITY OVER TIME. THE SHEER MASS OF CULTURAL CAPITAL THAT STEMS FROM KARABAKH HAD LED MANY TO WONDER, IF THERE'S ANYTHING IN THE SOIL OR THE AIR ABOVE THE MOUNTAINS THAT INFUSES THE AZERBAIJANIS BORN THERE WITH SUCH AN UNPARALLELED, INFINITE RESERVE OF CREATIVITY.

Nagorny-Karabakh, Horse-breeder in the mountains, Azerbaijan, 1937.

Photo by Yakov Khalip, from the collection of the Lumiere Brothers Centre for Photography

THE CONSERVATORY OF THE CAUCASUS

In the depths of Karabakh, 1600 meters high above the sea level, as if elegantly suspended amongst the clouds – lies a picturesque town of Shusha, founded in 1748 by Karabakh's ruler Panah Ali Khan. Known for its healing spring waters, its striking beauty, and for being the centre of the Azerbaijani cultural renaissance of the 18th and 19th centuries, Shusha still remains something of an enigma when it comes to the wealth of artful expression that had sprung out of it. What Florence is to Italy, or St. Petersburg is to Russia, Shusha is to Azerbaijan. Its history has not been an easy one, and after many sieges, it has also become a symbol of the Azerbaijani resistance and resilience – a token of physical, cultural and spiritual continuity in the face of adversity.

By the 19th century, cultural life was booming in Shusha. It's influence spread across the Karabakh highlands and lowlands equally. European and Eastern scholars travelled to the city for culture and science meetings; concerts and plays were held, libraries and theatres were built. A new printing house was overseen by the luminary poet, a Shusha-born, Mir Mohsun Navvab. It was him who printed the very first poems by the Karabakh poets of the time, with the aim of exposing a larger number of the local population to Karabakh literature. The last Karabakh princess, Khurshidbanu Natavan founded the first literary societies in Shusha. They attracted the brightest minds of the region and served as a source of creativity and inspiration for writers. The very first Orient Concert was held in Shusha in 1901, hosted by the renowned playwright Abdulharim Hagverdiyev – another Shusha native. He would later become the editor of the satirical magazine Molla Nasraddin, and in 1919, Azerbaijan's ambassador to Dagestan, then Armenia.

the eight-page magazine was edited by the writer Jalil Mammadguluzadeh and named after Nasraddin, the legendary wise man-cum-fool of the Middle Ages

The continuity of musical traditions in Karabakh, their passage from one generation to the next can be directly attributed to the ancient art of ashiqs. They were local lyrical poets, known for their ability to consolidate many art forms into a sort of one-man-show performance. Similar to Celtic bards, ashiqs played a crucial role in preserving century old intangible cultural traditions – folk songs, dances, poems – and carrying them through to modern-day Azerbaijan. One of the most fascinating and famous 18th century Karabakh ashiqs was Ashiq Valeh, known to have authored the beautiful "Karabakh Shikestesi." The composition was later performed by folk ensembles across Azerbaijan and the Soviet Union, reworked into popular music, played in Philharmonic Halls and most recently, performed by a Symphonic Orchestra in Monterey, California, as part of a larger Balaban Concerto by a young composer Abuzar Manafzade.

since 2009 the art of Azerbaijani Ashiqs has been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity

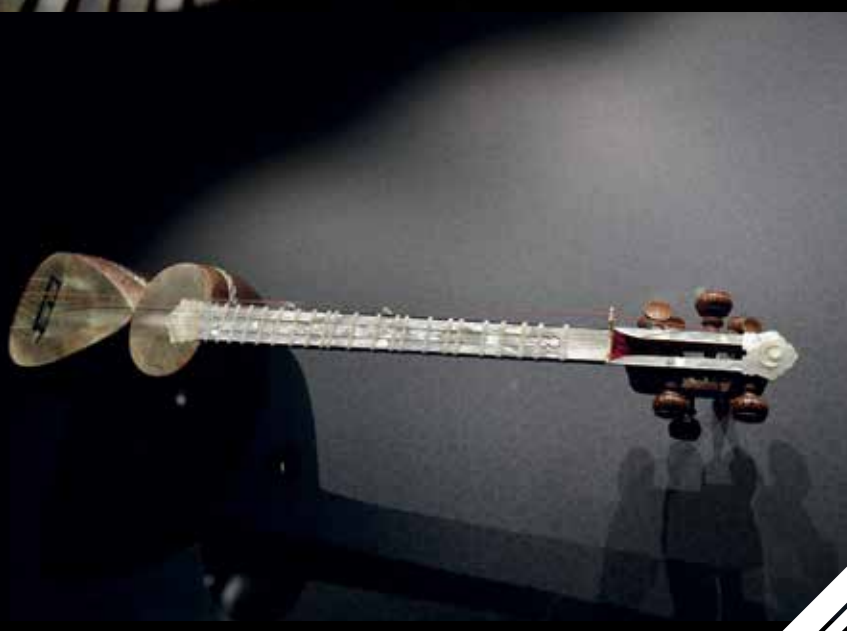
"ONE OF THE MORE FASCINATING AND BETTER KNOWN 18TH CENTURY KARABAKH ASHIQS WAS ASHIQ VALEH, KNOWN TO HAVE AUTHORED THE BEAUTIFUL "KARABAKH SHIKESTESI"

Perhaps the most significant pillar of Azerbaijani musical heritage that comes from Karabakh is the art of mugham – an incredibly complex form of folk music, characterized by contrasting rhythms and vocals; improvisational in nature, yet rooted in a set of rules. Though for centuries mugham was passed on person-to-person, generation to generation as a form of folklore, today it is proclaimed by UNESCO as the Masterpiece of the Oral and Intangible Heritage of Humanity. The singers of mugham were called khanendes – they usually performed with a trio, playing tar, daf, and kamancha instruments, and met at cultural salons called the majlis-i khanende, also established by Mir Mohsun Navvab by the end of the 19th century. Around the same time the traditional training of khanendes acquired a sort of mass appeal, with the opening of the first mugham school in Shusha by Kharrat Gulu – one of the most prominent Karabakh voices of the time. After Kharrat Gulu's death in 1883, his contemporaries built on his work and carried his legacy further, as the ones after them will do, ensuring the endurance of the art. An association of musicians was opened in Shusha and attracted talents like Seyid Shushinski, Mashadi Jamil Amirov, and the legendary tar player, Sadigjan, credited with the development of the Azerbaijani tar – a long string instrument, crucial in the performance of mugham, and in the shaping of the Azerbaijani musical identity.

Sadig reduced the size of the instrument, and for the first time presented the play on a tar nestled to the chest

Ensemble of Sadygjan

IN ADDITION TO BEING A CENTRAL FIGURE IN SHUSHA'S CULTURAL LIFE, UZEYIR HAJIBEYLI ALSO TAUGHT MATHEMATICS, PUBLISHED BOOKS ON ARITHMETICS, WROTE OPERAS, MUSICAL COMEDIES, OPENED MUSIC SCHOOLS AND THEATRES, AND WAS A LEADING FIGURE IN PRESERVING AZERBAIJANI FOLK CULTURE



The musical collection of the Heydar Aliyev Centre

By the end of the 19th century, mugham percolated into theatre, and over the course of the 20th century, the renowned Azerbaijani composers – Uzeyir Hajibeyli, Fikret Amirov, Qara Qarayev, Afrasiyab Badalbeyli, Vagif Mustafazade – morphed mugham with symphony, ballet, jazz, and opera, giving life to uniquely Azerbaijani art forms of Mugham-symphony, mugham-opera, or Mustafazade's jazz-mugham. Their sound is distinct, infused with melisma – an ornamental embellishment of music; much like a piece of architecture would be decorated with intricate, colourful ornaments, reminiscent of the East.

Gamar Almaszade is considered the first ballerina of the Muslim world

Over the course of the 20th century, the Shusha-born Uzeyir Hajibeyli would become the most prominent composer in Azerbaijan's music history. Recognized as 'the father of Azerbaijani classical music and opera,' he would later synthesize Eastern and Western motifs in his famous operas. A brilliant mind: in addition to being a central figure in Shusha's cultural life, Uzeyir Hajibeyli also taught mathematics, published books on arithmetics, wrote operas, musical comedies, opened music schools and theatres, and was a leading figure in preserving Azerbaijani folk culture throughout the Soviet years. During Stalin's repressions, Hajibeyli witnessed the light of the Azerbaijani intelligentsia disappear to the Soviet government's tragic executions. Distressed by the grave threat to the Azerbaijani heritage, in 1937 he formed a special delegation, together with the effervescent and beautiful Azerbaijani ballerina Gamar Almaszade, to travel around Azerbaijan's rural areas and collect local folk dances, to be later fused into stage performances in the capital. Gamar later incorporated

Uzeyir Hajibeyli, March, 1942

the collected folk dances into the repertoire of the Folk Dance Ensemble she directed at the Azerbaijani State Philarmonic in Baku.

Gamar Almaszade

In 1908, at the mere age of 22, Uzeyir Hajibeyli wrote "Leyli and Majnun," the first opera in Azerbaijan; the first opera ever composed in the Muslim Orient, in fact. He continued his prolific output of classical compositions throughout his life: mugham operas like "Rustam and Zohrab" (1910), "Asli and Karam" (1912), "Shah Abbas and Khurshidbanu" (1912), "Harun and Leyli" (1915); his famous musical comedy "Arshin Mal Alan" (1913) and perhaps his greatest-known opera, a heroic epic of "Koroghlu", which he completed during the dark years of the Soviet purges, in 1937.

Another Shusha-born luminary, Sultan Hajibeyli, who was also Uzeyir Hajibeyli's cousin, aided the formation of national symphonic music in Azerbaijan. He would later become the rector of Azerbaijan State Conservatory. Sultan wrote and composed the ballet "Gulshan" – the second ballet written in Azerbaijan, after Afrasiyab Badalbeyli's premiere of the "Maiden Tower" in 1940. Such an artistically gifted family they were, that Uzeyir Hajibeyli's brother, Zulfugar Hajibeyli became a prominent composer during the years of Soviet Azerbaijan, and Zulfugar's son, conductor Niyazi Hajibeyli introduced Azerbaijani symphonies to the world while touring across London, Paris, New York, Prague, Berlin, Budapest with major symphony orchestras. He gifted us with the beautiful and melodic "Khosrov and Shirin" opera, and the famous mugham opera "Rast", which is often performed by many orchestras across the East and the West.

> AT THE MERE AGE OF 22, UZEYIR HAJIBEYLI WROTE LEYLI AND MAJNUN, THE FIRST OPERA IN AZERBAIJAN; THE FIRST OPERA EVER COMPOSED IN THE MUSLIM ORIENT

famous tragic romance by Nizami Ganjavi

"Maiden Tower" ballet, Baku

first program of "Leyli and Majnun" opera, Baku, 1908

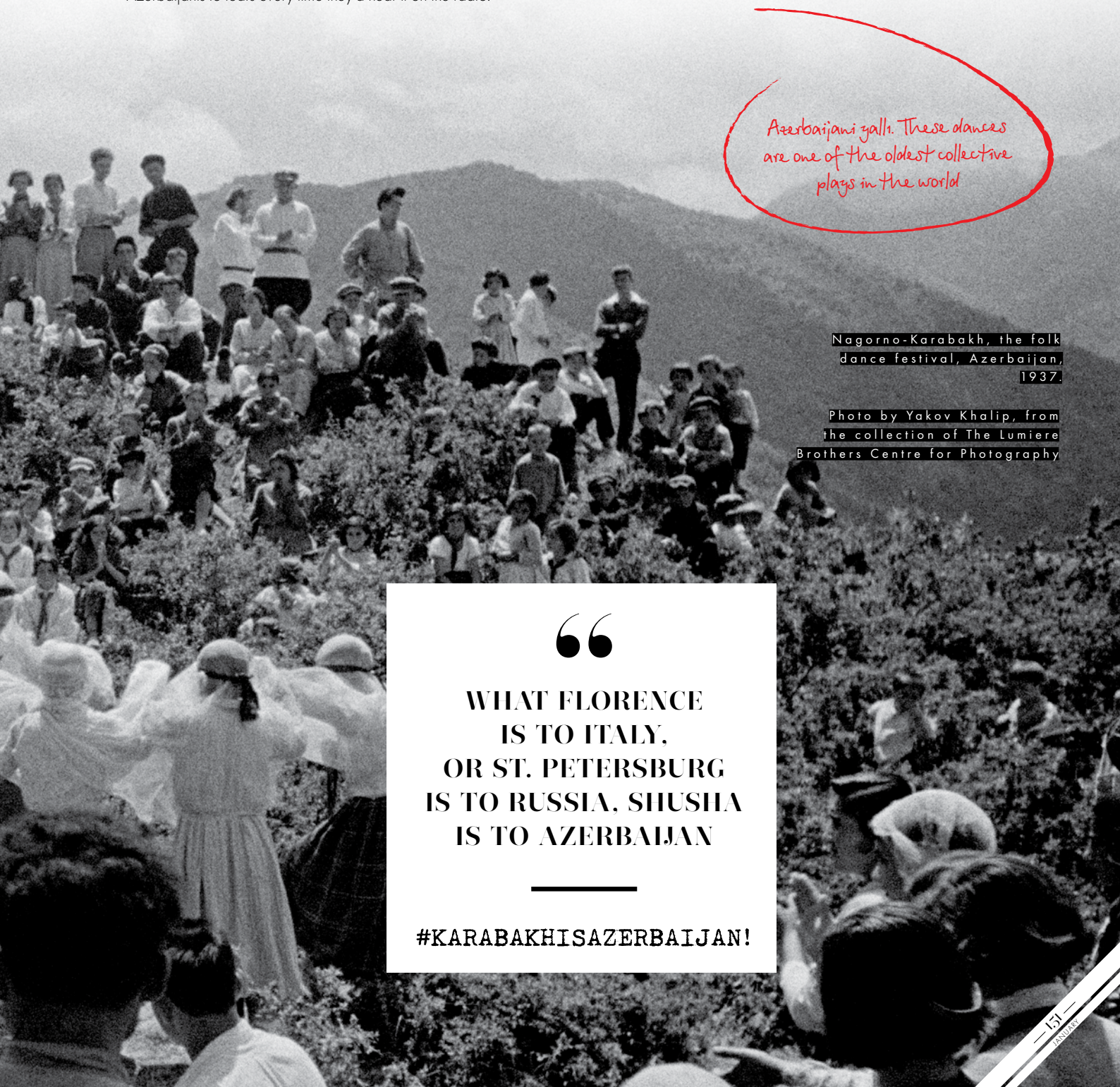
Huseyngulu Sarabsky, the first Majnun of "Leyli and Majnun" opera, Baku, 1908

Given Azerbaijan's geographical location at the cusp of Europe and Asia, a synthesis of the East and the West is ever-present in the Azerbaijani art, architecture, literature and music: Karabakh mugham with Western music, Azerbaijani folk dances with traditional ballet, Islamic art with European architecture. One of the most beautiful voices to come out of Karabakh was a tenor, Murtuza Mammadov, known for his stage name Bulbul.

It's translated to Azerbaijani as 'the nightingale' – a nickname given to Murtuza at a young age due to his vocal talent. Bulbul studied in Milan's famous La Scala Theatre and was able to beautifully combine the Italian singing traditions with Azerbaijani vocal arts. He performed leading roles in many of Uzeyir Hajibeyli's operas and published many publications on musical theory.

In a stark contrast to the light that Shusha's culture had exuded for centuries, its post-Soviet history was marked with war and a subsequent occupation. Few will ever understand the wound that the Azerbaijanis carried with them for 28 years of Shusha's captivity. Certain cultural elements, like songs or poems or an old photograph of the city's ancient fortress became symbols of longing. A famous Soviet-era khanende Khan Shushinski's melismatic song "Shusha's Mountains" would bring ordinary Azerbaijanis to tears every time they'd hear it on the radio.

The Bulbul voice, the Hajibeyli operas, the Afrasiyab ballets, Khan Shushinski mughams, Natavan's poems had gotten muted for three decades, albeit temporarily. Today, Shusha has returned home to Azerbaijan. Its kharibulbuls will bloom in spring, Azerbaijanis will dance yalli in its squares again, Karabakh horses will gallop through the Jidir Plain again, symphonies will be played out of Shusha's theatres, and khanendes will gather in music salons and sing mugham again.



Nagorno-Karabakh, the folk dance festival, Azerbaijan, 1937.

Photo by Yakov Khalip, from the collection of The Lumiere Brothers Centre for Photography

> WHAT FLORENCE IS TO ITALY, OR ST. PETERSBURG IS TO RUSSIA, SHUSHA IS TO AZERBAIJAN
>
> #KARABAKHISAZERBAIJAN!

GOLDEN MIRACLES OF KARABAKH

Karabakh horse, 1908

"I LOOKED AT THE HORSE AND WAS STRUCK NUMB. THERE STOOD THE RED-GOLDEN MIRACLE OF KARABAKH. ONE OF THE 12 GOLDEN HORSES IN THE WHOLE WORLD"

KURBAN SAID, 'ALI AND NINO' NOVEL

the Karabakh horse is the national animal of Azerbaijan and the official symbol of Aghdam and Shaki regions

Among the most striking symbols of Karabakh is the ancient breed of Karabakh horses. Characterized by an unusually beautiful metallic sheen of their chestnut-coloured coats, and known for their endurance and loyalty, the breed had often been endangered through history. Much like the history of the region, the survival of this rare horse is a testament to its resilience. Their numbers declined following the wars fought in Caucasus over the past centuries, and it wasn't until the establishment of the Karabakh Khanate in 1748, where the main farm of purebred Karabakh horses was built, that the breed began to thrive. One woman personally responsible for the rebirth of the Karabakh horse breed and their subsequent popularity in the 19th century Europe was Khurshidbanu Natavan, the daughter of the last khan of Karabakh. Natavan, also known amongst the Azerbaijanis as the Artist Princess, is famous for her contribution to Azerbaijani literature through her lyrical poems. The poetess actively worked on developing stud farms and sent her horses to celebrated exhibitions. Natavan's horses triumphed in three Moscow exhibitions in 1866, 1869 and 1872, in Tbilisi in 1882. In 1867 one of her golden horses named Khan won a silver medal at the Exposition Universelle world fair in Paris, France.

The establishment of new horse stables during Soviet Azerbaijan, most notably the Baku State Hippodrome in 1923, the Agstafa Horse Stud in 1948, and Aghdam Horse Stud in 1949, was an important step in the preservation of the breed. Queen Elizabeth II was gifted one named Zaman as a present from the Soviet government in the late 50s. The story goes, that before presenting Zaman to the Queen of England, the royal stables workers felt compelled to wash the horse with shampoo, because her natural metallic sheen seemed too unbelievable. The Karabakh horses have performed in front of Queen Elizabeth II for several times: during the 4-day Queens Diamond Jubilee Pageant at the Windsor Castle in 2012, and for the Queens 90th birthday in 2016.

the breed is noted for its good temperament and speed. In 2004, a Karabakh horse named Kishmish from the Aghdam stud in Azerbaijan covered 1000 metres in 1.09 minutes, and 1600 metres in 1.52 minutes

in folklore, the horses of the Karabakh breed were often compared to gazelles

On behalf of the Azerbaijani delegation, Queen Elizabeth II has been presented with the gift of a painting by Sakit Mammadov, an Honoured Artist of Azerbaijan.
Windsor Castle, 2016

In the southern part of Shusha an idyllic plain stretches, surrounded by mountains. The Jidir Plain translates to Azerbaijani, as the horse racing field and is known for hosted many Chovgan competitions – an ancient aristocratic sporting game played on horseback, which is also the precursor to the modern-day equestrian polo. The Karabakh stallions, known for their speed and mild temperament, have historically taken part in all Chovgan competitions in Karabakh, as well as the horse races that were held twice a year during Natavan's era. Statesmen, merchants, travellers arrived from all over the region to attend these races and marvel at the speed and beauty of the golden horses. In 2013 the Azerbaijani Chovgan was included in the UNESCO List of Intangible Cultural Heritage and has remained a national sport in the country since its inception.

With the rising popularity of the breed, it became highly sought-after. Famous Russian writers referred to the Karabakh breed in their works: one of Leo Tolstoy's characters in "War and Peace" had a prized horse named Karabakh. Alexander Pushkin wrote about "Russian statesmen riding their Azerbaijani Karabakh Stallions" in 1829.

Today, around 1000 Karabakh horses remain in the world. In 1993, when the city of Aghdam was invaded by the Armenian forces, the Aghdam Horse Stud was seized and destroyed. Tens of thousands of people fled Aghdam. The breeders rescued the last of the Karabakh horses with them, initially hiding the horses in a farm in the nearby Yevlakh region, then moving from town-to-town across the country. Even though their natural habitat remained under occupation for 28 years, forcing them to adapt to new environments, over time, new breeding programs in the country ensured their survival.

Pushkin's "A Journey to Arzrum" recounts the poet's travels to the Caucasus and eastern Turkey

THE NIGHTINGALE FLOWER

A natural dependence on a place for one's Well-being and continuity isn't limited to humans and animals, it seems. A delicate flower known as the kharibulbul, or Ophrys Caucasica, is known for inability to grow almost anywhere else in the world except the Karabakh soil. A rare and highly protected plant species in Azerbaijan, it is reminiscent of a violet-tinted orchid. The kharibulbul is native to Karabakh and is known amongst the Azerbaijanis as the flower of Shusha. The legend goes, that a Karabakh princess was given away in marriage to an Iranian Shah, and having moved to Persia, became increasingly homesick. To soothe her longing for home, the Shah ordered his staff to build a garden around her residence, which could look identical to her family home gardens in Shusha. Many plants and trees were imported from her native Karabakh and the garden bloomed, with the exception of the kharibulbul. No matter how many times the staff tried to replant it, revive it, the flower sulked and refused to grow in exile.
For the Azerbaijanis, for almost three decades since 1992, the flower of Karabakh remained as a symbol of yearning for a home that was out of reach. Today, a beautiful, commemorative pin in the form of the kharibulbul flower is worn by Azerbaijanis to honour the memory of the fallen soldiers in Karabakh – the kharibulbul is now a symbol of liberation.

there are more than 50 species of the genus Ophrys in the world, and many of them are found in different regions of Azerbaijan

> COMMUNITIES BECOME MORE ATTACHED IN FAMILIAR, NATURAL HABITATS, AND ARE MORE LIKELY TO WORK TOGETHER TO INVENT, THRIVE, AND PROSPER

BACK HOME

In psychology, the concepts of place attachment and place identity are linked to better health, more satisfying social relationships and cultural needs, higher levels of creative output. Communities become more attached in familiar, natural habitats, and are more likely to work together to invent, thrive, and prosper. Perhaps it is this physical and emotional rootedness – be it people, animals or even a particular flower, that helps them flourish. It may be the only way to make sense of the miraculous abundance of Karabakh culture. People often say that those mountains emit a sort of magic, which they diffuse across the country, so that even those born far from the highlands or those raised by the shores of the Caspian Sea, are forever infused by the spirit of the Karabakh highlands that will pulse through them incessantly.

ORIGINS OF SHUSHA

Panah Ali Khan and Ibrahim Khalil Khan restored Shusha in high-level on the basis of ancient and Middle Ages city building examples

The formation of Shusha as a city was a gradual process. The largest quarter of Shusha was built during the city's initial development stage, during Panah Ali Khan's rule. Just shortly after, Shusha was expanded through the addition of the Tabrizli Quarter, also called the Lower Quarter. The small neighbourhoods – Chukhur, Kurdlar, Julfalar, Seyidli, Quyular, Merdinli, Haji Yusifli, Gazanchali, and Chol Gala – were located in the Lower Quarter, where the majority of the population was once relocated to from Tabriz and Ardabil.

The second stage of Shusha's formation coincided with the reign of Ibrahim Khalil Khan (1759 / 1763-1806). At this stage, the second large quarter of Shusha, the Upper Quarter was formed. It consisted of 8 smaller quarters: Khanlig, Saatli, Kocharli, Mamayi, Khoja Marjanli, Demirchi, Hamam Qabaghi, and Taza. The names of all the neighbourhoods in the city were rooted in Azerbaijani Turkic origins.

> FOR A LONG TIME, THE ABSOLUTE MAJORITY OF THE POPULATION WAS AZERBAIJANI TURKS, WHO BUILT THE CITY ITSELF

The longest lasting stage of Shusha's formation began in the early 19th century. The second half of the 18th century was one of the most glorious pages in Shusha's history. The defensive structures created by Panah Ali Khan and Ibrahim Khalil Khan's skilled Azerbaijani masters, played an important role in repelling enemy attacks that were prevalent.

The foundation of Shusha city is linked to the name of the founder of the Karabakh Khanate, Panah Ali Khan Javanshir (1747/1759-1763). Seeing the physical unreliability of the existing Bayat and Shahbulag fortresses, Panah Ali Khan had decided to build "an everlasting and impenetrable fortress in the mountains, in a strong and impassable place." While the centre of the Karabakh Khanate was centered on the Shahbulag fortress, the construction of a new city-fortress began on an inaccessible mountain plateau located at an altitude of 1600 metres above sea level. After the necessary work was completed to ensure security for the local population, Panah Ali Khan moved the capital of the Karabakh Khanate from the Shahbulag fortress to the newly built city-fortress – Shusha. The city was surrounded on three sides by cliffs, and on the fourth by strong fortress walls, which became known for their invincibility. Shusha was connected to the outside world through the gates of Ganja, Agoghlan, and Irevan.

For a long time, the absolute majority of the population was Azerbaijani Turks, who built the city itself. Over time they faced severe demographic changes during the Russian Empire's rule, when the resettlement of Armenians to Shusha began. Under the auspices of the tsarist government, ethnic Armenians, who had temporarily outnumbered Azerbaijanis in Shusha, began to oust the indigenous Azerbaijani inhabitants of the city. In 1905-1906, Armenian nationalists organized a bloody massacre against the local Azerbaijani population. Although the Armenians tried to repeat these actions in 1918-1920, they were repulsed by the armed forces of the then newly formed Azerbaijan Democratic Republic.

"Nakhchivan" carpet, XVIII century, from the collection of Azerbaijan National Carpet Museum

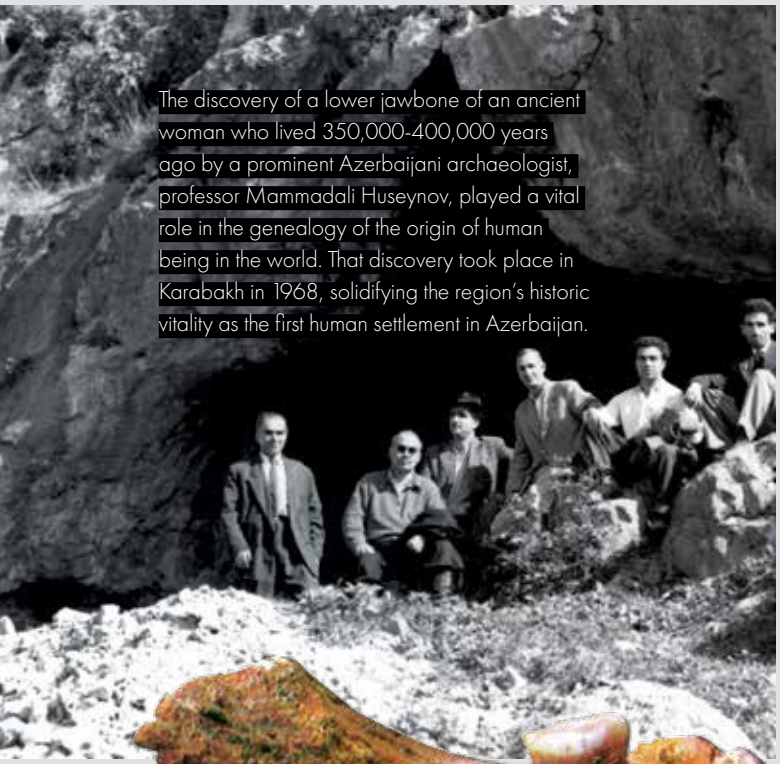
Shusha's cultural heritage includes a plethora of creative expressions, from art to music to theatre to carpet weaving to handicrafts. At the beginning of the 19th century, the city had an army of great craftsmen specializing in more than 50 different forms of art. Among them were weavers, hatters, shoemakers, tailors, carpenters, and jewellers. Shusha was also one of the important centres of carpet production in Azerbaijan. The Shusha carpets were divided into two large groups according to their artistic features: ornamental and plot carpets. The 18th-19th century Shusha carpets were dominated by floral ornaments. A unique Azerbaijani traditional stained-glass handicraft called a shebeke was widely sought after in Shusha. In creating shebeke pieces, window sashes and lattices were made from standard wooden components with wooden pins, and not a single nail.

Russian artist Vasily Vereshchagin visited Shusha and painted the beautiful shebeke which the houses were decorated with

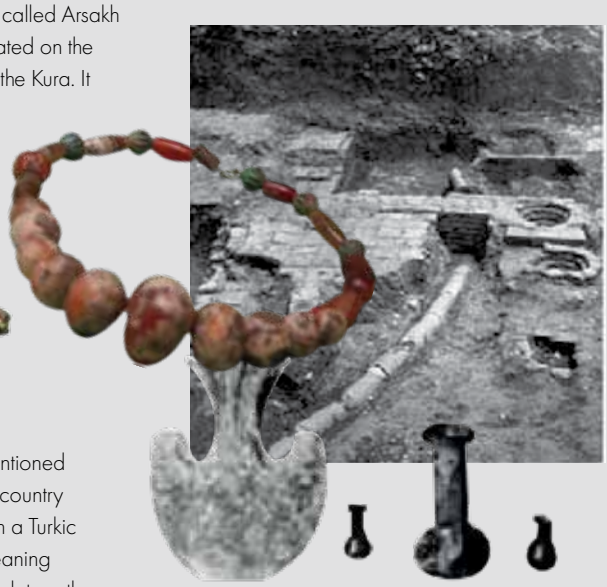
"Khatai" carpet, XVII century, from the collection of Azerbaijan National Carpet Museum

autocephalous church established in the 5th century

OF SIEGES AND RETURNS: HISTORY OF KARABAKH



The discovery of a lower jawbone of an ancient woman who lived 350,000-400,000 years ago by a prominent Azerbaijani archaeologist, professor Mammadali Huseynov, played a vital role in the genealogy of the origin of human being in the world. That discovery took place in Karabakh in 1968, solidifying the region's historic vitality as the first human settlement in Azerbaijan.



Political and historical geography of Karabakh is associated with the ancient state of Caucasian Albania. It existed from IV B.C. until the beginning of the VIII century, that is, for over thousands of years.

Initially called Albania, from the 19th century on the name of this state would be written and called with a prefix 'Caucasian', to reflect its geographical location. The ancient Caucasian Albania's main, central territories fell on what is now the modern-day Republic of Azerbaijan. Its eastern lands ran through modern-day Georgia and Armenia, whereas the parts that ran through Dagestan were considered Albania's remote provinces.

One historical and geographical province of Albania was called Arsakh and was located on the right bank of the Kura. It is believed that the word is first mentioned in the Avesta as "the province, the country of the winds." The name stems from a Turkic origin and is interpreted as 'er' meaning man, and 'sak' meaning tribe, which together forms "the land of brave saks". The modern history of the province was, sadly, armenianized and politicized for the renaming of the illegal "Nagorno-Karabakh Republic." Although this area was later called Khachin, it is known today as Karabakh, which translates to Azerbaijani as a black or big garden.

During the occupation of Azerbaijan by the Arab Caliphate (VII-IX centuries), the persecution against the Albanian state and the Albanian Church increased. The Grand knyaz of Albania, Shiru, was taken to the capital, Damascus to be killed. This led the region toward an Arab dominance. A new comer, Varaz-Trdat, accepted the Arab rule and put an end to the Albanian state in 705. Arsakh, along with other former Albanian lands, became part of the Arab caliphate. Under the Arab rule, the territory between the Kura and Araz rivers would be called Arran.

With the Aram caliphate, Islam arrived to the region. The mountainous part of Karabakh remained predominantly Christian. The caliphate was openly hostile to the Byzantine Empire, hence the Armenian Catholicos, Ilya, accused the Albanian Church of rapprochement with the Byzantines, and sought to strike it. The caliph, Abdul Malik, persecuted the religious leadership of the Albanian Church and helped bring it under the control of the Armenian Gregorian Church. Despite the strong opposition from the Albanian Christian clergy and population, it was the start of the forcible gregorianization of the mountaneous part of Karabakh.

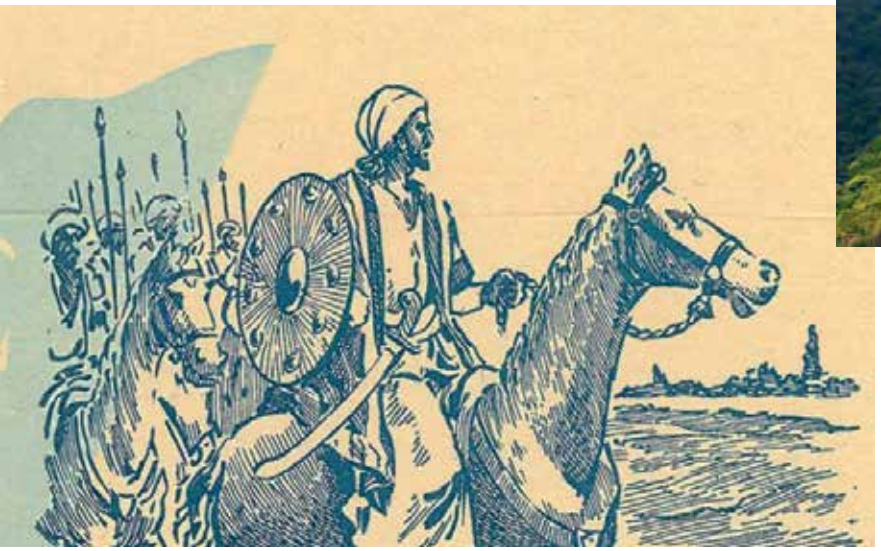
Caucasian Albania is a modern exonym for a former state located in ancient times in the Caucasus: mostly in what is now western Azerbaijan and southern Dagestan. The modern endonyms for the area are Aghwank and Alnanq among the Udi people who regard themselves as descended from the inhabitants of Caucasian Albania

The religious affiliation of the local population kept changing. Still, the Albanian population preserved their ethnic identity, and the process of de-ethnicization continued for a long time.

in 1919, academician Orbeli published a work on the inscriptions on the Ganjasar monastery. Comparing the texts in this book with the inscriptions on the monastery, it is clear that many of them were deliberately armenianized over time

THE GANJASAR MONASTERY WAS THE FOCAL POINT OF THE ENTIRE ALBANIAN CHURCH UNTIL THE RUSSIAN EMPIRE ADOPTED A REGULATION ON THE ARMENIAN-GREGORIAN CHURCH IN 1836

At the end of the 12th century, the Albanian Khachin principality – modern day Karabakh – began to rise in prominence. The principality lived its first Renaissance during the reign of Hasan Jalal (1215-1261). In the Armenian, Georgian, and Persian sources of the time, Hasan Jalal is called "the ruler of Albania", "the great owner of the border areas of Albania." The Armenian academician, Orbeli (1887-1961), himself referenced the principality of Khachin as that of "a part of ancient Albania".



The Ganjasar monastery, one of the pearls of Albanian architecture, was built during his time. The inscription (kitabe) on the monastery from 1240 refers to Hasan Jalal: "I, a submissive servant of God, Hasan Jalal, the son of Vakhtang, the grandson of the great Hasan, the true absolute ruler of the vast and magnificent country of Arsakh."

The Ganjasar Monastery was the focal point of the entire Albanian Church until the Russian Empire adopted a regulation on the Armenian-Gregorian Church in 1836. In 1919, academician Orbeli published a work on the inscriptions on the Ganjasar monastery. Comparing the texts in this book with the inscriptions on the monastery, it is clear that many of them were deliberately armenianized over time.

In the period of between 13th and 14th centuries, the Mongol Empire ruled over the region, making Karabakh the centre of important political events. Under the new empire, Karabakh's new rulers, Ghazan Khan (1295-1304), Argun Khan (1284-1291), Abu Said (1316-1335), Arpa Khan (1335-1336), watched over these lands and their people.

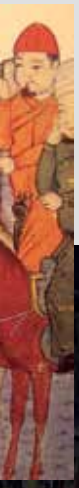
the 7th ruler of the Mondol Empire's Ilkhanate division, best known for making a conversion to Islam

Curiously, out of their leaders, only the kings of the Cross were of the local ethnicity, and the rest were non-native. The etymology of their names (Shahnazar, Beylar, etc.) confirms their link to their Turkic Azerbaijani roots. Contradicting these historical facts, Armenian historians often call these principalities, sometimes known as Khamsa (Five) kingdoms, a remnant of the Armenian statehood.

At the beginning of the 18th century, the Safavid dynasty was faltering and the meliks used this opportunity to appeal to the Russian Empire. In a letter to the Russian Tsar Peter I in March 1723, the

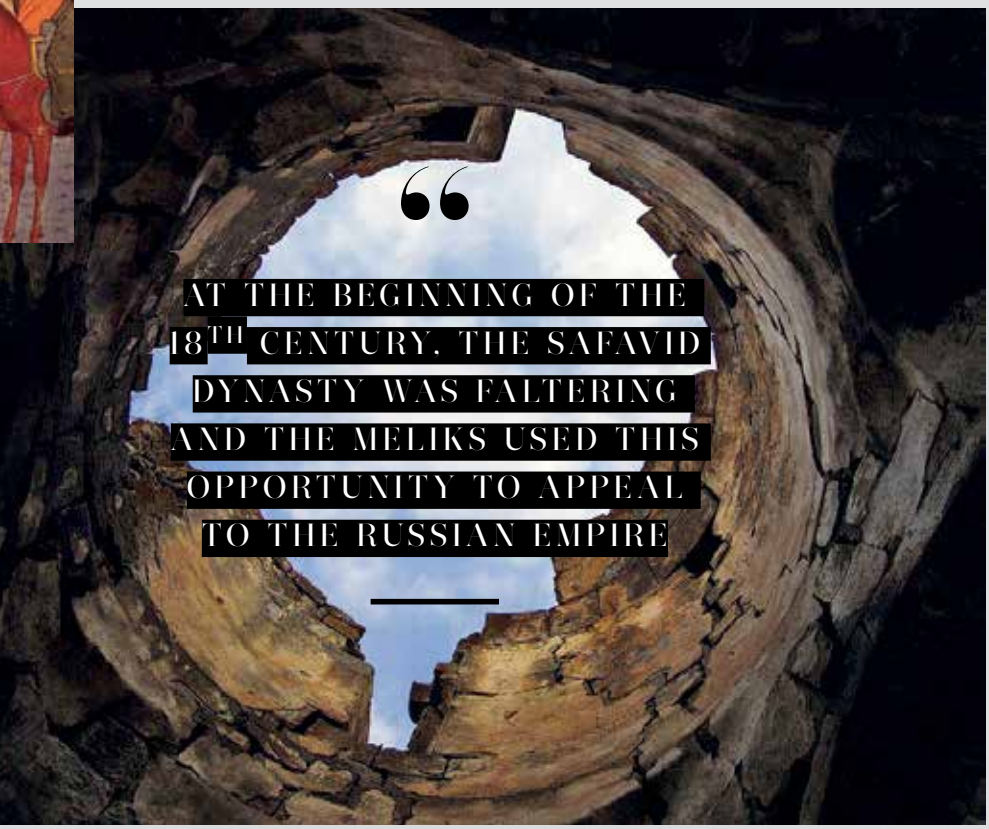
one of the most powerful Shah's of Persia

Following the fall of the Mongols, Karabakh became part of the Garagoyunlu (1410-1468) and Aghgoyunlu (1468-1501) states. Hasan Jalal's descendants received the title of "Melik", which means "The owner of the kingdom", during the reign of Jahan Shah of Garagoyunlu. For over two centuries these lands were part of the Safavid state of Azerbaijan. During this period, the land of the Jalali dynasty was divided into five Albanian principalities: Gulustan, Jeraberd, Khachin, Varanda, Dizag.



meliks expressed their Albanian identities by writing: "The last and lowest servant of Isai of the province of Parantu, and the village of Gulustan, and with all the Avgan (Albanian) peoples with a broken heart we tearfully inform your Majesty that..."

What goes around comes around, and eventually Nadir Shah himself was assassinated by the rebels. His empire collapsed, though his rule put an end to the separatism of the meliks in the Karabakh Khanate.



By the 18th century the Safavid dynasty fell. Nadir Shah, one of the most powerful Shah's of Persia, put an end to their rule by removing the meliks from their subordination to Ganja-Karabakh. The meliks, once more, used this to rebel.

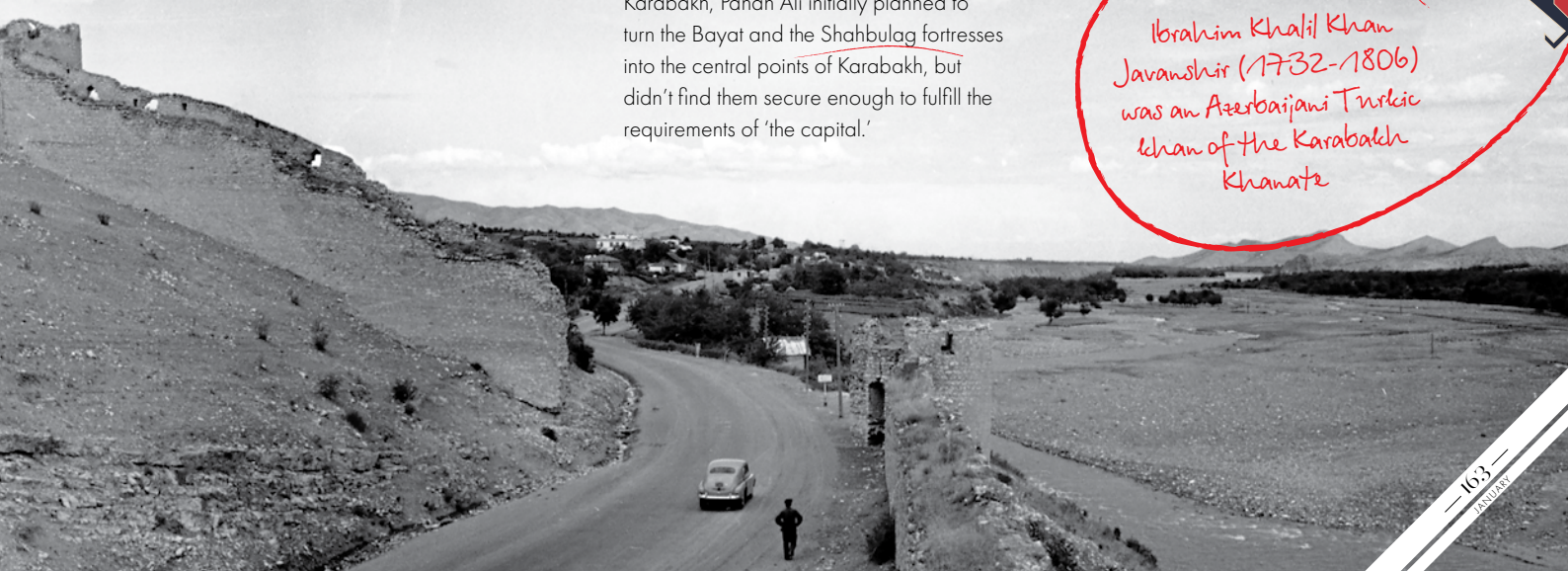
The founder of the Karabakh Khanate, Panah Ali Khan (1747-1759 / 1763), contributed to halting the separatism of the meliks within the khanate, and at the same time, fought for the unification of the Azerbaijani lands. As the first khan of Karabakh, Panah Ali initially planned to turn the Bayat and the Shahbulag fortresses into the central points of Karabakh, but didn't find them secure enough to fulfill the requirements of 'the capital.'

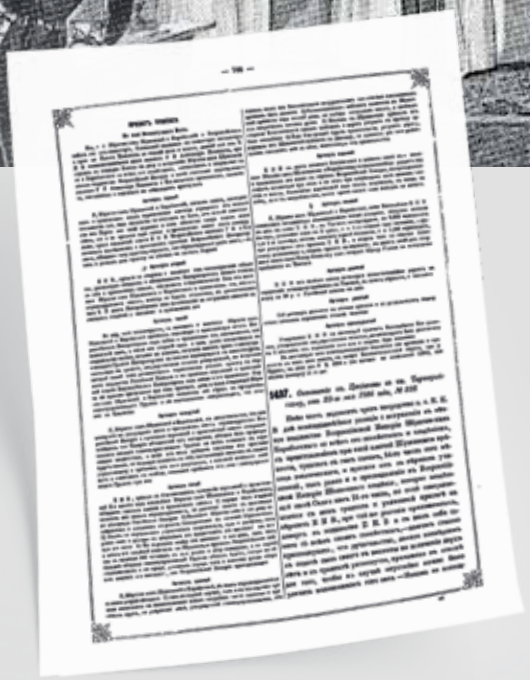
the Shahbulag fortress had been restored and was used as a church during the Armenian occupation

He set requirements for the main city to have connections to the surrounding provinces, natural protection, and water resources. In 1748 Panah Ali Khan founded the city of Shusha. In a short time, Shusha was embedded in the Azerbaijani family of cities, becoming not only the khanate's capital, but also one of the political, economic, and cultural centres of the region.

During Panah Khan's reign, the meliks were defeated, but separatism continued. His son and successor, Ibrahim Khalil Khan continued the struggle against this separatism that seemed to have plagued the region.

Ibrahim Khalil Khan Javanshir (1732-1806) was an Azerbaijani Turkic khan of the Karabakh Khanate





a contract confirming the integration of the Karabakh Khanate into the Russian Empire. The signing ceremony took place on May 14, 1805, in a Russian military camp on the banks of the Kurekchay river, not far from Ganja

The Kurakchay agreement stipulates that Ibrahim Khalil Khan of Shusha and Karabakh become subjects of the Russian Empire, and the relevant conditions are set out arising from the various articles. Articles 1, 4, 6, 8 and 9 of the agreement reflect Ibrahim Khan's obligations, whereas Articles 2, 3, 5 and 7 reflect Russia's obligations. Russia unequivocally accepted the Karabakh khanate as an independent state, affirming Ibrahim khan and his successors as the sole rulers of the khanate. One of the most crucial points is that Ibrahim Khalil Khan is presented as Shushali and Karabaghli (meaning from Shusha and Karabakh) in all the mentioned articles. Another important issue was the emperor's guarantee of the integrity of the Karabakh Khanate. Article 10 of the agreement stated that the agreement was concluded for an indefinite period and should not be changed. Article 11 was related to ratification.

The Kurakchay Treaty of 1805 laid the foundation for two similar treaties signed later that same year, with Sheki's Salim Khan, and Shirvan's Mustafa Khan. Certain region-specific conditions, such as the amount of tax to be collected, were added to these agreements. Important to today's events, there was not a word mentioned about Armenians in these treaties.

Since Azerbaijan consisted of several khanates, the tsarist government exploited this and used both peace and treaties to fragment the country. The Tsar-Balakan community of Azerbaijan (1803) and the Ganja Khanate (1804) were occupied by force. The Commander-in-Chief of the Russian troops in the Caucasus P.D. Tsitsianov began to exert military and diplomatic pressure on the Karabakh Khanate following the occupation of Ganja. Tsitsianov's correspondence with Ibrahim Khalil Khan, and the instructions of the mediators in this negotiation – a Georgian aristocrat, Ivan Jorayev, and Major Lisanevich – make it clear that the Khan tried to conclude the agreement on favorable terms. Finally, on May 14, 1805, the Kurakchay Treaty was signed.

a peace treaty concluded between the Russian Empire and Iran on 24 October 1813 in the village of Gulistan as a result of the first full-scale Russo-Persian War

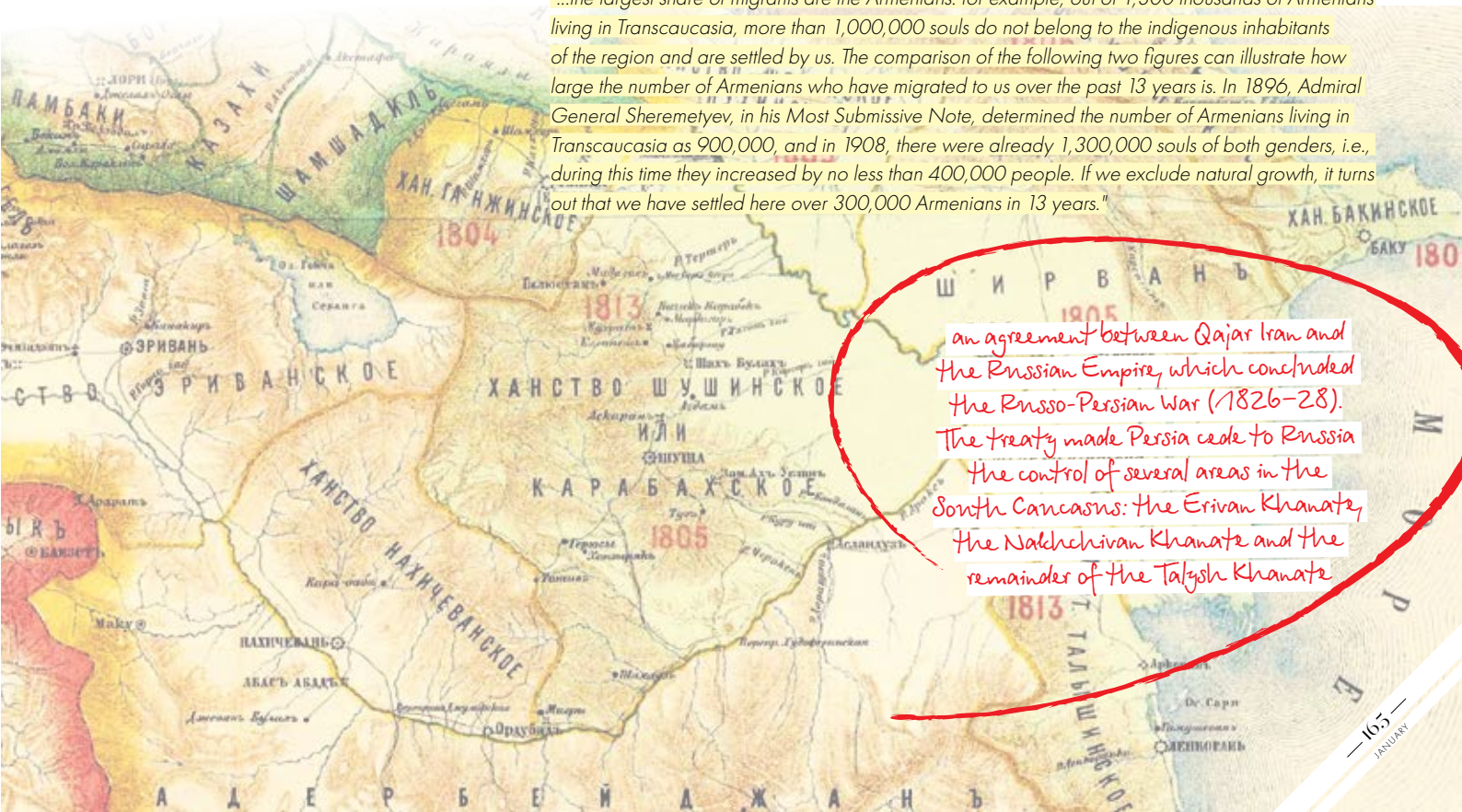
The Russian-Iranian Gulustan Treaty of 1813 does not mention Armenians in the context of the Karabakh Khanate either. They are only mentioned in the Northern Azerbaijani khanates of Nakhchivan, and Irevan, which were part of the Russian Empire.

Shortly after Russia's abolishment of the Karabakh Khanate in 1822, the tsarist government published the census of the area. The originals of it are kept in the State Historical Archive of Azerbaijan Republic. Most notably, the tsarist government, taking into account the importance of census materials, published them separately in 1866 in Tbilisi as well. The source explicitly indicated that according to estimates, the Karabakh Khanate hosted 15,729 (78.27%) ethnic Azerbaijanis and only 4,366 (21.73%) ethnic Armenian families. As it is seen, the number of Azerbaijani families was 3.6 times higher than Armenian families which were predominantly migrants.

The resettlement of Armenians into the territory of Karabakh became more widespread after the abolition of the Karabakh Khanate, especially after the Russian-Iranian Turkmenchay Treaty of 1828. The Russian archives contain historic documents and materials, some of which are presented in a three-volume collection entitled "Armenian Question in the Caucasus." The resettlement of Armenians to the Caucasus, including Azerbaijan, was also the focus of the Russian Empire's socio-political thought and journalism. N.N. Shavrov's book, published in 1911 in St. Petersburg reads:

> ACCORDING TO ESTIMATES, THE KARABAKH KHANATE HOSTED 15,729 (78.27%) ETHNIC AZERBAIJANIS AND ONLY 4,366 (21.73%) ETHNIC ARMENIANS

"...the largest share of migrants are the Armenians: for example, out of 1,300 thousands of Armenians living in Transcaucasia, more than 1,000,000 souls do not belong to the indigenous inhabitants of the region and are settled by us. The comparison of the following two figures can illustrate how large the number of Armenians who have migrated to us over the past 13 years is. In 1896, Admiral General Sheremetyev, in his Most Submissive Note, determined the number of Armenians living in Transcaucasia as 900,000, and in 1908, there were already 1,300,000 souls of both genders, i.e., during this time they increased by no less than 400,000 people. If we exclude natural growth, it turns out that we have settled here over 300,000 Armenians in 13 years."


ЭРИВАНСКОЕ
ХАНСТВО ШУШИНСКОЕ
КАРАБАХСКОЕ
ХАНСТВО НАХИЧЕВАНСКОЕ
ШИРВАНЬ
ХАН. БАКИНСКОЕ
ТАЛЫШИНСКОЕ
1804
1805
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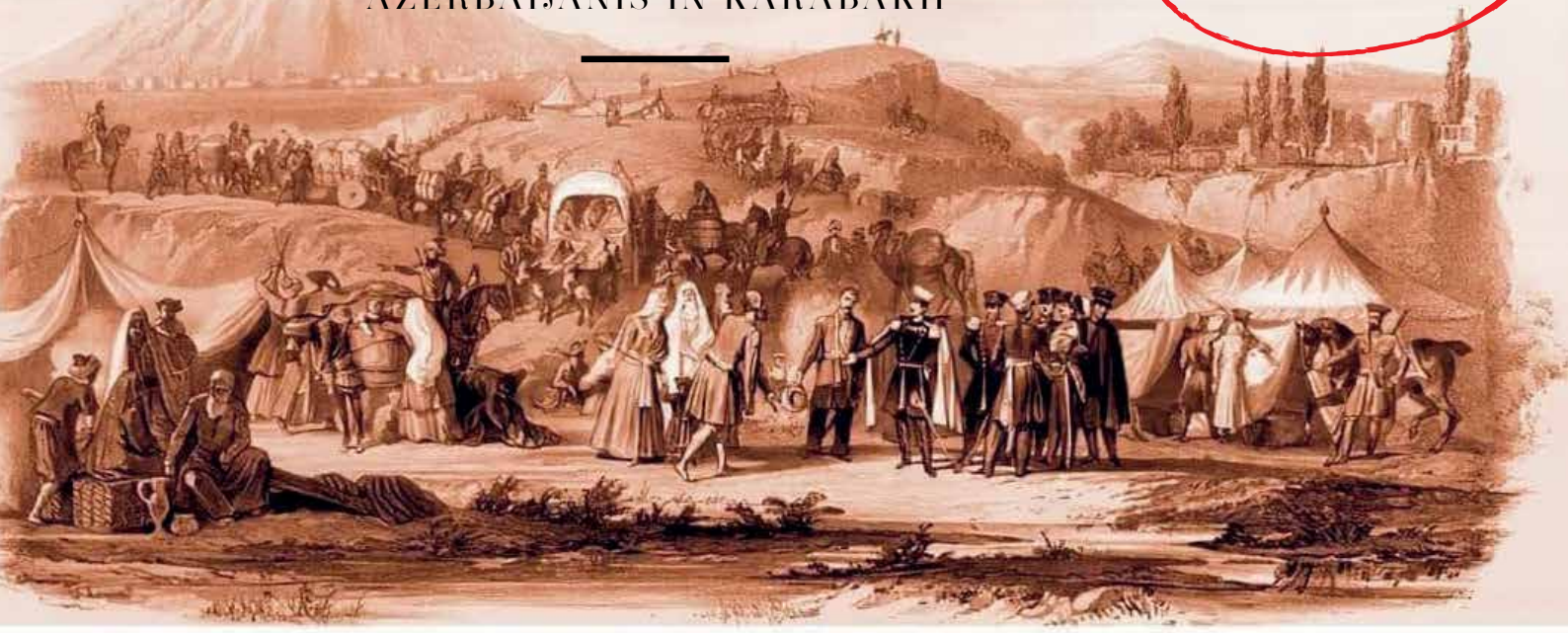
> ALONG WITH BAKU, GUBA, SHAMAKHI AND OTHER REGIONS OF AZERBAIJAN, BLOODY MASSACRES WERE COMMITTED AGAINST AZERBAIJANIS IN KARABAKH

Mammad Said Ordubadi (1872-1950) was an Azerbaijani poet, writer, playwright and journalist



The rapid increase of an ethnic Armenian population in the Caucasus, including on the territories of modern-day Azerbaijan, was accompanied by serious socio-economic and political problems. Armenians made attempts to expand their territory through ethnic cleansing of the local indigenous population in their new lands. As a result, in 1905-1906, they began a large-scale attack against Azerbaijanis, with the aim of ethnically cleaning them. These events went down in history as the "Armenian-Muslim conflict." Karabakh was one of the epicentres of the conflict. The events of this period are described in Mammad Said Ordubadi's book, "Bloody years: History of the Armenian-Muslim conflict in the Caucasus in 1905-1906," published in 1911.

During World War I, the growth of the "Armenian issue" against the Ottoman Empire significantly intensified the aggression of the Armenians. This manifested itself once again in the March 1918 genocide against Azerbaijanis. Along with Baku, Guba, Shamakhi and other regions of Azerbaijan, bloody massacres were committed against Azerbaijanis in Karabakh. About 40,000-50,000 Azerbaijanis were killed. This intensified the deep crisis of the Transcaucasian government and the Sejm, which emerged after the collapse of the Russian Empire.

Following the proclamation of the independent Azerbaijan Democratic Republic on May 28, 1918, in order to achieve peace with the Armenians, the historic city of Irevan was transferred to the Republic of Armenia (Ararat) the next day. This development was confirmed by Protocol No. 3 of the meeting of the National Council of Azerbaijan held on May 29, 1918. This step did not stop Armenia's territorial claims against Azerbaijan, which later, yet once again, focused on Azerbaijan's Karabakh region. The Azerbaijani government established the Karabakh Governor-General's Office in January 1919, in accordance with sovereign rights over Karabakh. The representative of the Allied forces in Baku, General Thomson, recognized the authority of Azerbaijan over Karabakh. Meanwhile, Armenia continued to commit massacres to seize Karabakh. These facts are reflected in the British military correspondent's writing, "War with Muslims. Armenians are Attacking Again" by Scotland-Liddell.

"ABOUT 40,000-50,000 AZERBAIJANIS WERE KILLED

Robert Scotland Liddell (1885-1972) was a British reporter and photographer, representing British media in Mesopotamia and Baku towards the end of WWI. He also interviewed several members of the Azerbaijani Democratic Republic

Declaration of Independence of Azerbaijan Democratic Republic, text in Azerbaijani. Signed on 28 May 1918

signed between the Soviet Russia and the Armenian SSR on December 2, 1920, the historical Zangazur region of Azerbaijan was transferred to Armenia. Article 3 of the agreement stated: "The Russian Soviet government recognizes as indisputably part of the territory of the Socialist Soviet Republic of Armenia: the Erivan province ... part of the Kars region ... Zangezur district ... part of the Kazakh district ... and those parts of the Tiflis province that were in possession of Armenia until 23 October 1920."

therefore better controlling the region. At the same time, the relations between Turkey and the Turkic world were severely damaged.

While a large number of Azerbaijanis lived in the territory of Armenia, their right to autonomy was never brought forth or recognized. On the contrary, in June 1923, the Nagorno-Karabakh Autonomous Region was established within Azerbaijan, paving way to future ethnic-Armenian

Armenia's pre-Soviet war against Azerbaijan in Karabakh required a larger part of the republic's military forces to be sent to those regions, which, in turn negatively affected the organization of the defense of the country's northern borders. The military intervention of Soviet Russia made the short-lived independent Azerbaijan Democratic Republic fall in 1920. In November 1920, Armenia was also Sovietized, after which the Soviet Russia began the de facto division of Azerbaijani lands. According to the agreement

With the transfer of Zangazur to Armenia, the Nakhchivan region of Azerbaijan and other lands were artificially separated – strategic methodology of the Soviet government aimed at weakening Azerbaijan and

separatism within Azerbaijan, Armenia's territorial claims against Azerbaijan's internationally recognized territories and two bloody Karabakh wars that would span a generation.

On May 28, 1918 the National Council of Azerbaijan adopted the Declaration of Independence in Tiflis and proclaimed the formation of the Azerbaijan Democratic Republic

After World War II, Armenia appealed to the USSR leadership to annex the Nagorno-Karabakh Autonomous Region. Substantiated counter-arguments of the Azerbaijani leadership did not allow to implement this plan. In return, with the close support of Armenia, the USSR leadership implemented a new offensive plan against the state and people of Azerbaijan. In 1947, decisions were made to deport Azerbaijanis living in the Armenian SSR. According to the estimates, between 100,000 and 150,000 people were expelled from the Armenian SSR in 1948-1953. The deportation, accompanied by ethnic cleansing of Azerbaijanis, took a form of genocide. With the new Constitution of the USSR adopted in 1977, Armenia reiterated the attempt to secede Nagorno-Karabakh from Azerbaijan, but this time again, the plan did not go through. Only ten years later, Armenia's territorial claims against Azerbaijan entered a modern phase. With the collapse of the USSR in 1991, Armenia's territorial claims against Azerbaijan turned into a full-scale war. On the night of February 25-26, 1992, the Armenian armed forces committed genocide against the civilian population in the Azerbaijani city of Khojaly where 613 people were killed, including 63 children, 106 women, and 70 elderly people. Eight families were completely destroyed, and 130 children lost one of their parents. 487 people, 76 of them children, were injured. 1,275 people were taken hostage, and 150 were missing.

The fact that the events in Khojaly were a genocide was also reflected in the opinion of its witnesses and the international press: The Sunday Times (March 1, 1992) wrote: "Armenian soldiers massacred hundreds of families"; The New York Times (March 3, 1992) wrote: "Armenian massacre: Aghdam, Azerbaijan (Reuters) – New evidence of Armenian massacre of civilians by Armenian servicemen in Nagorno-Karabakh, an Armenian-majority enclave of Azerbaijan" among other.

This fact was admitted by Serzh Sargsyan, who later became President of Armenia. Until a ceasefire was reached in 1994, Armenia had managed to occupy up to 20% of Azerbaijan's territory, including Nagorno-Karabakh and seven surrounding regions. Armenia refused to implement four UN resolutions (1993) on the unconditional withdrawal from the occupied territories. During the 26 years since the ceasefire, a regime of occupation has been established in the occupied territories. The toponyms of these areas were Armenianized, the resettlement of Armenians intensified, natural resources plundered and historical and cultural monuments looted.

The Republic of Azerbaijan tried to resolve this conflict through peace talks within the framework of the UN resolutions and hoped for the mediation mission of the OSCE Minsk Group. Despite all this, not only did the occupation of Armenia did not end, the Armenian political and military leadership claimed a "new war for new lands." Although the Republic of Azerbaijan rebuffed Armenia's aggression against the Tovuz region in July 2020, our country has continued to express commitment to the negotiation option. In return, the Armenian leadership launched large-scale aggression against Azerbaijan on September 27. The Republic of Azerbaijan carried out counter-operations against this aggression and managed to liberate the occupied territories through military-political means. The territorial integrity of Azerbaijan was restored, the Karabakh was reunited with its historical motherland. —

THIS ARTICLE WAS PREPARED BASED ON HISTORICAL SOURCES, INCLUDING:

§

Mammadova F. Caucasian Albania and Albanians. Baku, 2005.

§

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§

Mirza Adigozal bey. Karabakhname. Two books. The first book published in Baku, 1989

§

Complete collection of laws of the Russian Empire. Coll. first. vol. 32. SPb., 1830

§

Description of the Karabakh province (compiled by order of the Chief Governor of Georgia Ermolov in 1823). Tiflis, 1866

§

Azerbaijan Democratic Republic (1918-1920). Legislative acts. Baku, 1998.

§

Nagorno-Karabakh in 1918-1923: Collection of documents and materials Editor in charge V. A. Mikaelyan. Yerevan. 1992

and many others.

13 facts about Shusha

TEXT NARMIN MAMMADOVA

PHOTO PRESS-MATERIALS

1 The cradle of feminism

Poets Khurshidbanu Natavan and Agha Bayim Agha, lawyer Sureyya Aghaoghlu, sculptor Munavvar Rzayeva, academician Valida Tutayuk and many more. All these wonder women are united by the city of birth.

The coat of arms of Shusha was approved in 1843. Just as on the emblems of the Caspian regions, flames were depicted there, representing the land of fires. The lower part of the shield depicted that the stunning Karabakh horses were bred and Asian saddles and bridles were made in the city.

3

Wywa

5 The gift of the Empress

The letters of the Catherine the Great made up the most important information channel for the Empress. She noted that the letters of Ibrahim Khalil Khan, which were compiled by Vagif, stood out for their gallantry from all letters coming from the East and ordered to send the author a gift. That is how the cane of Catherine II, decorated with precious stones, was sent as a gift to Shusha.

2 Invincible fortress

After the construction of two fortresses, Panah Ali Khan, the founder of the Karabakh Khanate, decided to build the third, completely unapproachable one, surrounded by rocks and dense forest. Shusha Fortress, formerly Panakhabad, indeed, lived up his expectations.

Chovgan is a traditional Karabakh horse-riding game in Azerbaijan, interspersed with instrumental folk music called janghi. It was inscribed on the List of Intangible Cultural Heritage in Need of Urgent Safeguarding in 2013. During the Karabakh Khanate, interest in chovgan games increased, and the competitions were held on the Jidir plain in Shusha on regular basis.

4

6

The first amateur theatrical performance in Azerbaijan was staged in Shusha in 1848, only 3 years after the first performance in the whole Caucasus had taken place in Tbilisi. No wonder the founder of the Azerbaijani dramaturgy, Mirza Fatali Akhundov, hurried to visit the city shortly after.

7

Stormwater runoff has always been a serious problem in settlements. Now, imagine that the builders of Shusha managed to cope with this problem in the 19th century! They retained the maze of the city, while ensuring the unhindered flow of storm water into ravines and abysses. This facilitated the construction of **sewerage systems** in the city later on.

9

The **Shebeke art** is a traditional stained glass technique by using wood without nails and glue; it is recognized as the intangible cultural heritage of Azerbaijan. The art has been wide spread in Shusha and covered the houses of prominent families. Although its general structure resembled the one in Sheki, where this art is still represented in its classical form, shebeke stood out for being even more intricate in Shusha.

8

Visiting bathhouses on regular basis is an integral part of Islamic culture. According to the traditions, hammam should be located in every city block, and 17 hammams were constructed in Shusha. "Shirin Su", the main hammam of Shusha, was built in 1878 by the Khurshidbanu Natavan. It stood out not just for the authentic design, but also for being practical and economical, and served the residents of Shusha up to 1992.

11

Where East meets West

The majority of Beys of Shusha sent their children to study in Europe, and along with sciences, the youngsters brought home European style, a way of thinking, and clothing. Russian intelligentsia travelled to Shusha for summer vacations, which also contributed to the cultural exchange. However, when it came to fashion, the young women of Shusha were inspired exclusively by Parisians.

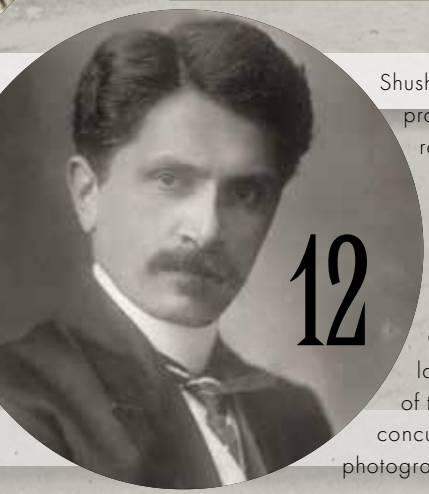
The Karabakh carpet weaving school was considered one of the strongest in the region. Since the 18th century, it **had been concentrated in Shusha**. Classical carpet compositions include "Aran", "Bagchadagyuller", "Balyg", "Buinuz", "Barda", "Bakhmanli", "Garabagh", "Goja", "Gasimushagi", "Lemberani", "Mugan", "Malybeyli", "Khanlyg", "Khantirme", "Chelebi", "Shabalidbuta".

10

13

The city of music

In Shusha, one could hear music from every corner, and in every form. Shusha was famous for its literary and musical mejlises, as well as strong mugham schools, among which the school created in the middle of the 19th century by Harrat Gulu stood out. No wonder, "Leyli and Majnun" – the first opera in the whole East was also written by a native of Shusha – Uzeyir Hajibeyli.



12

Shusha is the birthplace of many prominent cultural figures. The representative of the most popular form of art as of today, **the first Azerbaijani amateur photographer** also hailed from Shusha. It was here that Ali Qulu Mirza Qajar was born in 1854. He later became a military leader of the Russian imperial army, and concurrently a very well-known photographer.

New regional realities: security and cooperation formats in a post-conflict era

Since the early days of its independence, the Republic of Azerbaijan was a victim of armed aggression by a neighbouring country. Armenia invaded Azerbaijan and occupied 20% of its internationally recognized territories, including the Nagorno-Karabakh region and 7 adjacent districts. The entire Azerbaijani population of this area was forcibly displaced as a result of an ethnic cleansing campaign.

Numerous documents adopted by the international organizations demanded the full, immediate and unconditional withdrawal of the Armenian occupying forces from all of the occupied territories of Azerbaijan and called for the conflict settlement on the basis of norms and principles of international law, including respect for territorial integrity, sovereignty and inviolability of borders. This position was clearly reflected in the resolutions and decisions passed by the UN Security Council and the UN General Assembly, Non-Aligned Movement and OSCE, Organization of Islamic Cooperation and Council of Europe.

Regretfully, Armenia rejected this principled position of international community. To camouflage its policy of aggression and occupation it established an illegal puppet regime in the occupied territories of Azerbaijan. Armenian side launched a large-scale campaign of bringing settlers from Armenia and other foreign countries. Azerbaijani historical and cultural heritage monuments were razed to the ground. Muslim cemeteries were desecrated, and mosques turned into stables and pigpens. Natural resources were actively looted. All these actions constitute a grave violation of international humanitarian law, including the Geneva Conventions of 1949.

Armenia took a similar non-constructive stance in the peace negotiations launched in 1992 under the auspices of the OSCE Minsk Group. It constantly put forward new preconditions and backtracked from established agreements. Armenia clearly pursued a goal of dragging the talks and playing for time. In the meantime, it tried to consolidate the status quo achieved through illegal means and hoped to impose a fait accompli solution on Azerbaijan.
The matters became worse since the power change in Armenia in 2018. New Prime Minister Pashinyan first demanded changing the peace talks format and then proclaimed "Karabakh is Armenia, period" slogan, thus undermining the negotiating process completely. New Defense Minister Tonoyan put forward a new military doctrine "New war for new territories", openly threatening Azerbaijan with a new round of aggression and occupation.

In this context Armenia in July 2020 launched a military provocation at the Tovuz section of Armenia-Azerbaijan international border, striking at the key transit area for major Azerbaijani transport and energy infrastructure and killing a number of Azerbaijani military personnel and a 76-year old civilian farmer. Later, in August 2020 Armenian sabotage group tried to infiltrate through Azerbaijani positions to carry out terror attacks against civilian targets.

Armenia-led escalation reached its culmination in the morning of 27 September

2020. Armenia's armed forces deployed in the occupied territories of Azerbaijan launched heavy artillery strikes against Azerbaijani military positions along the entire Line of Contact as well as adjacent Azerbaijani villages. Acting within the right to self-defense according to the UN Charter Article 51 and trying to protect the civilian population, Azerbaijani armed forces launched a counter-offensive operation.

Losing at the battlefield, Armenia's leadership tried to escalate and expand the conflict further. With this in mind, it launched a series of missile strikes on Azerbaijani cities and infrastructure, including those located far from the conflict zone. As a result of these attacks, with use of ballistic missiles and cluster munitions, more than 100 Azerbaijani civilians were killed and more than 400 wounded.

Armenia consequently disrupted 3 attempts to install a humanitarian ceasefire. Armenia's leadership has finally agreed to end the hostilities only when it realized that it stands on a brink of collapse. Thus, the trilateral Statement signed by the leaders of Azerbaijan, Armenia and Russia on 10 November 2020 put an end to the almost three-decades-long Nagorno-Karabakh conflict between Armenia and Azerbaijan.

The Statement ensured the withdrawal of Armenia's armed forces from the occupied Aghdam, Kalbajar and Lachin regions of Azerbaijan. The statement contains an important provision on the return of the internally displaced persons and refugees to their homes under the supervision of the UNHCR.

Another provision envisages the removal of obstacles to all economic and transport links in the region and guarantees for the safe movement of persons, vehicles and cargo between Armenia and Azerbaijan in both directions, including the connection between mainland Azerbaijan and its Nakhchivan Autonomous Republic.

Under the Trilateral Statement, the Joint Centre is being established by Russia and Turkey to monitor the implementation of agreements by Armenia and Azerbaijan. The Joint Centre will be deployed in Aghdam.

This agreement creates a new reality in the region, forming a new cooperation framework. The respective contributions of the Russian Federation and the Republic of Turkey to make this agreement a reality should be particularly underlined. These neighbouring states play an important role as guarantors of the above-mentioned agreement, implementation of which will ensure long-overdue peace and stability in the South Caucasus region.

Azerbaijan is resolute to re-integrate its citizens of Armenian origin residing in the territories of the Nagorno-Karabakh region of the Republic of Azerbaijan into its political, social, economic space, guaranteeing the same rights and freedoms with all the citizens of Azerbaijan regardless of their ethnic, religious affiliation on an equal and non-discriminatory basis. The Constitution of the Republic of Azerbaijan provides a solid legal framework in this regard.

The 10 November Statement paved the way to a new post-conflict stage in the region, the stage of reconstruction and rehabilitation, the stage of restoration of peaceful coexistence as well as the stage of new opportunities for development and cooperation. We can achieve a peaceful, prosperous, and stable future only through joint determination, based upon respect for sovereignty, territorial integrity of states, and inviolability of their internationally recognized borders. As President of Azerbaijan H.E. Mr. Ilham Aliyev has declared, by this agreement we have established a new format of security and cooperation for today and the future.

AZERCELL THE FIRST IN SHUSHA,

NOW SPEEDING UP FURTHER PENETRATION ACROSS THE LIBERATED MOTHERLAND!

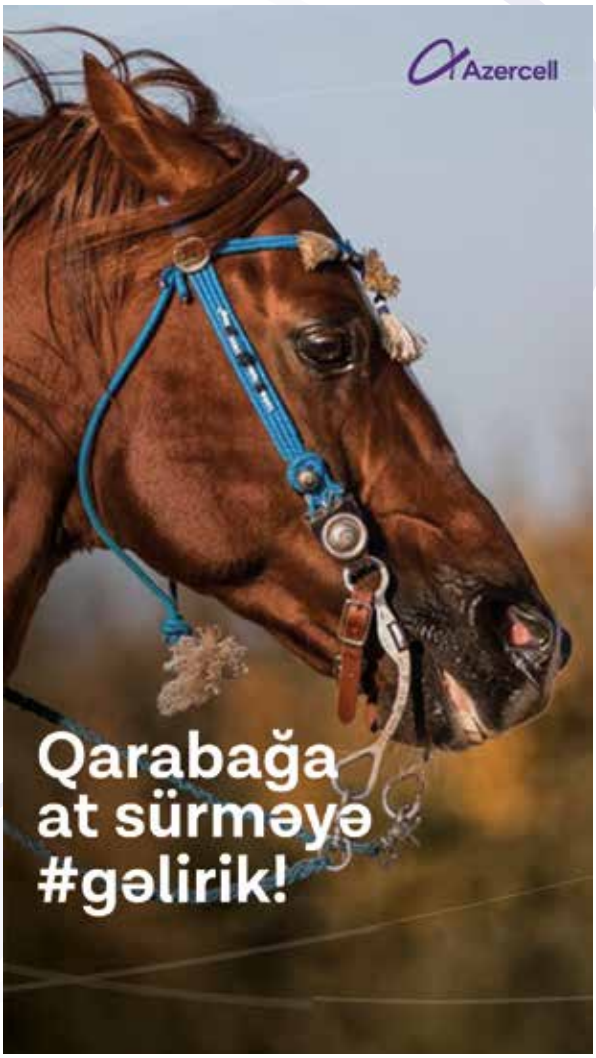
Finally, after almost 30 years of separation the glorious Azerbaijani army, under the leadership of the President of the Republic, Supreme Commander-in-Chief Mr. Ilham Aliyev, has put an end to suffering and pain, opening a new page in the history of our country. The country's leading mobile operator Azercell Telecom sharing the joy of victory with compatriots, has already started deployment of LTE mobile network in Karabakh.

It was precisely Azercell to start building first mobile network infrastructure in Karabakh and the liberated territories. The Radio Base Stations installed by Azercell in the freed from occupation areas support LTE technology. Just days after the historic liberation of Shusha, the citadel of Karabakh and the beating heart of Azerbaijan, Azercell announced the launch of its mobile network in the city. Thus, after 28 years of longing for Shusha, our citizens and military forces currently allocated there are granted with opportunity to be in constant connection with their relatives, as well as use the fastest mobile internet and advanced communication services. At the present time, the Company intends to cover all our historical territories freed from occupation with a modern mobile network in the soonest time, as well as to provide uninterrupted communication and innovative services to our compatriots who will soon return to their homelands. The technical infrastructure and LTE network that Azercell has begun to build in Karabakh and surrounding areas will give impetus to the rapid development of these areas.

It should be reminded that during the 44 days of war when every compatriot demonstrated solidarity with our heroic soldiers, fighting for the liberation of our occupied land regardless of their profession and field of activity, Azercell Telecom has also initiated a number of supportive incentives to support our citizens and army.

In early October, Azercell was among the first to donate to the valiant Azerbaijani Army, protecting our peace and security, transferring 1 million AZN to the Armed Forces Assistance Fund. Feeling the desire of every Azerbaijani, to support our brave army, in the period when the hearts of all compatriots pray for Karabakh, Azercell also provided an opportunity for its subscribers to donate to the Armed Forces Assistance Fund, in a more convenient and easy way via "Mobile Payment" section of Azercell's "Kabinetim" ("My Cabinet") application.

The mobile operator also highly valued the endeavors of media representatives, working hard to enhance the victory spirit and conveying the truth about Azerbaijan both to the local audience and the international community. To support the courageous military journalists, acting as invincible warriors of the information war and promptly broadcasting unbiased news directly from the battle zones, Azercell transferred 100 AZN to the balance of all reporters and media representatives, who have been assigned to the frontline.



Azercell has also supported the civilians who have suffered from the Armenian aggression. After rocket attacks on residential areas in the cities of Ganja and Barda, which killed and injured innocent civilians, Azercell provided communication support to its subscribers in these cities. Considering the sharp increase in calls from the population of these cities in connection with the mentioned tragic events, Azercell uploaded 50 minutes for calls and 50 SMS in all directions to the balance of all subscribers located there.

During those 44 days of intense battles Azercell has conducted a campaign with the slogan #gəlirik (#we are coming) in Social Media to sustain a high level of solidarity and the spirit of victory, as well as express deep respect for the rich heritage of Karabakh culture. The campaign caused a great response among viewers. As the result, the video of #gəlirik campaign dedicated to Shusha has become and remains the most liked and shared video on social networks in Azerbaijan.

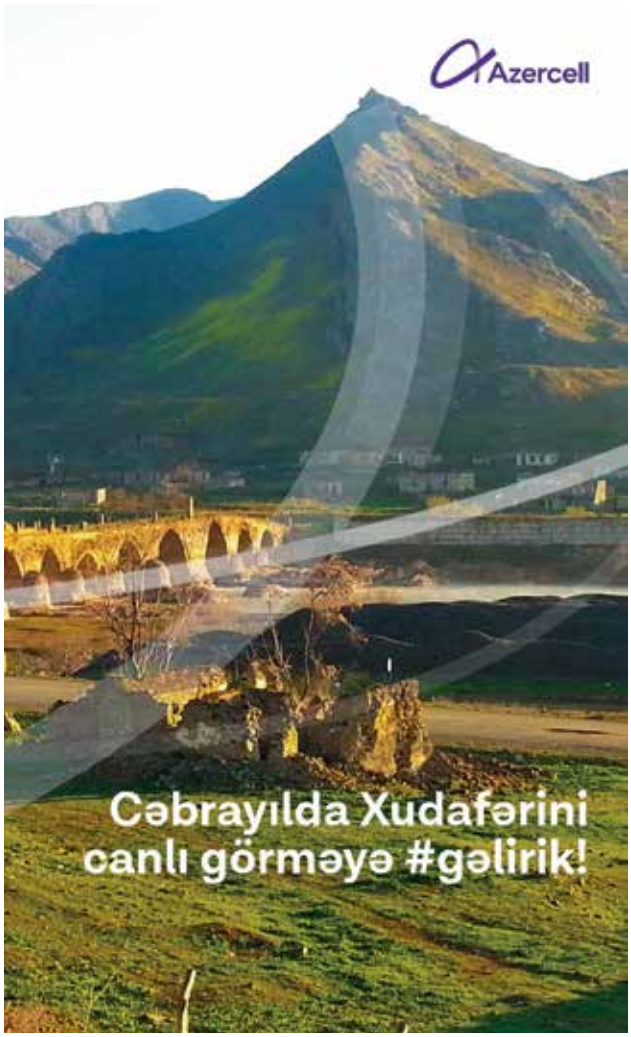
Now on the days of national solidarity, Azercell called on everyone to share the joy of victory and celebrate the happiest and most memorable moments together. Thus, on December 10th, 2020 in honour of the nation's great victory in the Patriotic War Azercell has presented its own gift for all subscribers and refilled 1GB data package to their balance. The gift data package was available to all prepaid and postpaid subscribers who sent the symbolic keyword "Qelebe" (meaning "Victory" in Azerb.) to the operator's short number.

As a sign of respect for the glorious Azerbaijani army, Azercell has cancelled mobile communication debt of military officers martyred or wounded in Patriotic War. In addition, Azercell subscribers who are currently serving in the military are given an extended period to pay off their debts until they return from the army.

Moreover, students of various educational institutions, postponing their study for the military service in Karabakh will receive Student Scholarships from Azercell till the end of their studies for a degree.

Azercell has implemented another social initiative for the families of the brave martyrs, who died while defending our Homeland, as well as participants and veterans of the Karabakh war, refugees and internally displaced persons. The Company occasionally arranged free check-ups for the prevention and treatment of eye diseases for these vulnerable groups of people at Azercell Mobile Eye Clinic.

"Azercell volunteers" – a charitable community of the Company's own employees continuously organize a number of social activities and campaigns to express their gratitude and support soldiers and their families in different regions of the country .



Standing alongside our citizens in a difficult but incredibly important and glorious period in the history of our independence, the leader of mobile communication market, the largest taxpayer and the largest investor in the non-oil sector of Azerbaijan, Azercell Telecom will continue its efforts to contribute to the prosperity and socio-economic development of our country, to establish the best communication services in all the territories of our homeland.
Karabakh is Azerbaijan!

INFLUENTIAL AZERBAIJANIS FROM KARABAKH

WE ARE OFTEN ASKED THE QUESTION:
"WHY DOES KARABAKH MATTER?"

13

THE QUESTION IS PERPLEXING BECAUSE ASKING WHY ONE'S HOMELAND MATTERS ARE AKIN TO ASKING WHY ONE'S FAMILY MATTERS TO THEM. NOT ONLY THAT, BUT THE CULTURAL AND HISTORICAL SIGNIFICANCE OF KARABAKH IS FUSED WITH THE VERY IDENTITIES OF AZERBAIJANIS EVERYWHERE. ALTHOUGH IT'S IMPOSSIBLE TO DESCRIBE THE ENTIRE WEALTH OF KARABAKH'S CONTRIBUTION TO WORLD HERITAGE THROUGH ART AND CULTURE, THE FOLLOWING LIST OF 13 INCREDIBLE INDIVIDUALS IS AN ATTEMPT TO RESPOND TO THIS QUESTION. SO MUCH COURAGE AND RESILIENCE ARE ASSOCIATED WITH KARABAKH THAT EVEN THROUGH ITS TURBULENT HISTORY, IT CONTINUED TO BIRTH POETS, ARTISTS, COMPOSERS, CRAFTSMEN, AND SINGERS. THROUGH NEARLY 30 YEARS OF OCCUPATION, THE LAND HAD WAITED FOR ITS NEXT GENERATION OF HAJIBEYLIS AND NATAVANS. IT HAD MISSED THE ALLURING THRILLS OF MUGHAM AND HEATED DISCUSSIONS OF SATIRISTS AND WRITERS IN MANY LITERARY SALONS ACROSS SHUSHA. KARABAKH HAD CONTRIBUTED TO THE EMANCIPATION OF WOMEN FROM THE SHACKLES OF PUBLIC OPINION. FAMOUS KARABAKH WOMEN DON'T FIT INTO THE TRADITIONAL CHARACTERISTICS OF BEING "GENTLE AND HUMBLE"; INSTEAD, THEIR STORIES ARE RETOLD WITH THEMES OF STRENGTH AND REBELLION. EVERY CARPET DETAIL, TAR NOTE, WRITTEN LINE, COMPOSED LYRIC, CITED DISCOVERY IS INTERTWINED WITH THE VERY MEANING OF WHAT IT IS TO BE AN AZERBAIJANI, THIS IS WHY THE NATION WOULD HAVE NEVER COME TO TERMS WITH KARABAKH'S HISTORY OF BEING THAT OF LOSS AND TRAGEDY. NO. KARABAKH IS PROSPERITY. KARABAKH IS ART. KARABAKH IS FREEDOM. KARABAKH IS RESILIENT. KARABAKH MAKES AZERBAIJAN – AZERBAIJAN.

TEXT ARZU JAEED PHOTO PRESS-MATERIALS

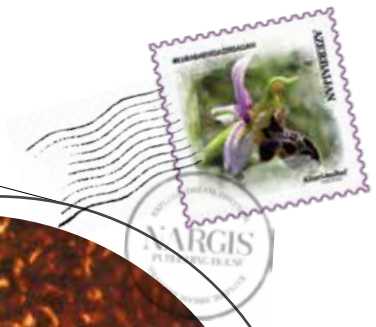
PANAH ALI KHAN

In 1747, Panah Ali, a strong Naib a local leader in the Southern Caucasus was forcefully exiled from Nadir Shah's rule. Bearing within himself his Karabakh ancestors' legacy, Panah Ali became the founding-khan of the Karabakh Khanate. Adil Shah, a successor of the previous Shah, also announced a firman, or a decree, affirming Panah Ali as the Karabakh Khan.

Panah Ali Khan's legacy is that of virtuous and robust governance. It is said he was the one to name the city of Shusha – meaning crystal clear, and Aghdam – meaning a house filled with light. His first residence was located in Aghdam, in the Bayat fortress, named after the ancient Azerbaijani-Turkic tribe.

Ethnic-Azerbaijanis from Tabriz and Ardabil relocated to the Khanate with their families in a short period of time, having heard of the Khan's mercy and governance. The Karabakh Khanate was reinforced by the return of displaced Muslim families by the Iranian Shah. 15-year-old Ibrahim Khalil, the future Khan of Karabakh, was among those who were the first to return. Panah Ali built towers, houses, mosques, bazaars, hammams; later, he moved to the Shahbulag fortress, and finally created the famous Shusha fortress.

Over the course of Karabakh's occupation since the end of the Soviet Union, Panah Ali Khan's keys to the Shusha fortress were stored in Baku, waiting to reopen the doors of Karabakh upon its liberation.



KHAN SHUSHINSKI

The 44 days of the Second Karabakh War were accompanied by his voice. His lyrics about the cloudy mountains of Shusha were sung in every Azerbaijani home around the globe.

Uncle Khan, or simply 'uncle', as he was affectionately called by many, Khan Shushinski was a legendary figure in Karabakh's history, and yet, he always remained one of 'the people'. His real name is Isfandiyar Javashirov. The stage name of Khan Shushinski, which translates as the Khan of Shusha, was given to him by his audience after his performance of "Kurdi Shahnaz," which was first performed by Abdulhasan Khan. "Here is the real Khan," his audience proclaimed.

He was known never to use a microphone, whether in crowded Karabakh majlises – gatherings – or amidst Karabakh's mountains, where he would often practice his singing alone. The crowd, mesmerized by his voice and talent, would hold their breaths not to spoil the clarity of his performance.

Once, musicologists from Moscow asked to inspect his mouth and throat: "There must be a sound amplifier somewhere," they said. Most couldn't believe the power of Khan's voice, that it could ring that loud without a microphone.

Initially, he was banned from performing for adapting Huseyn Javid's ghazals into mugham. Uzeyir Hajibeyli invited him to the Opera and Ballet Theatre, but Khan was folksy and informal, and said: "I cannot perform with make up."

Sadly, there are only about 240 minutes of his performance recording that is available today.

Khan Shushinski is the author of Shusha's liberation main theme "Şuşanın dağları başı dumanlı" (Shusha's mountaintops are in a fog)

NATAVAN

It may seem too assertive to claim that women's empowerment in Azerbaijan is rooted in Karabakh, given the many fascinating histories of intelligent and rebellious women from other parts of the country, though once we learn about Natavan, it becomes unsurprising how much her influence had set the path for those that came after her.

Khurshidbanu used the pen name "Natavan," meaning "oppressed." Sadly, her lyrics were infused with much melancholy and sorrow, due to her son's tragic, untimely death from tuberculosis at the age of fifteen.

Parted with you,
I burn night and day,
Like a thoughtless moth
In a candle flame.
Like a rose,
You were destined to fade and die:
Like a nightingale
Mourning its rose, sing I.

Natavan's daughter Khanbike Khanim would follow her mother's path and would also become a poetess

Legends around this woman are still being retold. Even Alexander Dumas, who happened to be traveling along the Silk Route in the Caucasus, could not resist when Natavan entered a room in a Shusha house, dressed in gold and luminous silk. His surprise was even greater when she spoke to him in fluent French. Other legends say that Dumas allegedly proclaimed his love for Natavan over a chess game – a part, which she won. Dumas presented her with a gift, which is now exhibited in a museum in Baku.

HAMIDA JAVANSHIR

The hardest, most impossible task is to fit into a single paragraph everything this woman went through as a daughter, a wife, and a leader. Injustices, losses, wounds, yet every step she made were even more courageous than before.

Hamida Javanshir was born into a noble family of Panah Ali Khan's descendants. Sadly, she lost her mother at a very young age. Ahmad bey Javanshir, her father, took a very active part in her and her brother's upbringing. Better to say that he saw no difference between the way he raised his son and the way he raised his daughter, which was a rare occurrence for the times. Thus, at a young age, she already knew how to shoot and to ride a horse.

Once, their house was under attack; Hamida stood next to her father and brother and took shots at the burglar from their window. A bey's daughter! In 1912, she launched a school in her native Kahrizli village of Shusha and taught rural children.

Marriage to gifted Jalil Mammadguluzadeh was her second marriage. As a wife, she had to step back so that her family could thrive. "I have an arduous character; it's hard to tolerate me all the time," she warned him.

In 1918, as a provocation, the local ethnic-Armenians closed the road from Shusha to Askeran. Not losing time, she drove to Aghdam and got everyone on their feet to speak up for the road's reopening, and she succeeded.

in 1905, Hamida arrived in Tiflis to publish her father Ahmad bey Javanshir's manuscripts of stories for children and translations. This is where she met Jalil Mammadguluzadeh and they fell in love with each other

5 SUREYYA AGHAOGHLU

Her smiling face immediately comes to mind with the mentioning of her name. Born in Shusha, Sureyya would become the first female lawyer in Turkish history. Her father, Ahmet Aghaoghlu, moved to Istanbul before the fall of the First Azerbaijani Democratic Republic, and was known as a prominent politician both in Azerbaijan and Turkey. Sureyya entered the Faculty of Law at Istanbul University and devoted the entirety of her life to learning and practicing law. During her first semester, she attended the women-only classes at the University. She convinced two more of her friends to join the faculty since the University needed to reach a student limit to launch the classes. Disheartened by gender segregation, the girls insisted that they join the mixed student groups for the following semester. Ataturk will later invite Sureyya and her family to celebrate the country's first female-lawyer. "They will own and protect this land," he told her while referring to Turkic women. But the juridical practice is not something she would limit herself to. She later authored the books "Londra'da Gördüklerim" (What I Saw in London) and Bir "Ömür Böyle Geçti" (One Life Has Passed Just Like This), where she shared her thoughts about various legal issues of her time.

she devoted her life to the advocacy till the very last second: while leaving the panel on Women's Rights and Modernization in Istanbul on December 29, 1989, she suffered from a cerebral hemorrhage and passed away

"Khatai" carpet, XVII century, from the collection
Azerbaijan National Carpet Muse

ASHIQ PARI

Ashiq Pari, an Azerbaijani poet and folk singer, is known for being the female pioneer of the ancient Ashiq tradition and her lyrical composition technique. She would call herself "Pari," which translates to "fairy" in Azerbaijani, to hide her name. Researchers of her work – both Azerbaijani and European orientalists – have described Ashiq Pari, born in Jabrayil, as a free-spirited, life-loving woman who sang improvised poems.

At around 20 years of age, she moved to Shusha, where she would spend the rest of her life. First, her mother would her to the world of Arabic-Persian traditions; later, Pari would study Ashiq's art, grinding her talent into a skillful assemblage of techniques.

She battled among her contemporaries and was recognized for her thoughtfulness, eloquence, and quick wit. Ashiq Pari won performance battles with Mirzajan bey Madatov, Jafargulu khan Nava, Mirza Hasan, Mahammad bey Ashig, Abdulla Janizade, and others well-known in the literary world.

Sadly, her life was short and unhappy. Her husband, Molla Mahammad, was a desperately jealous man who limited Pari's life to a gloomy existence.

"Ashiq Pari" artist, 1987

YUSIF VAZIR CHAMANZAMINLI

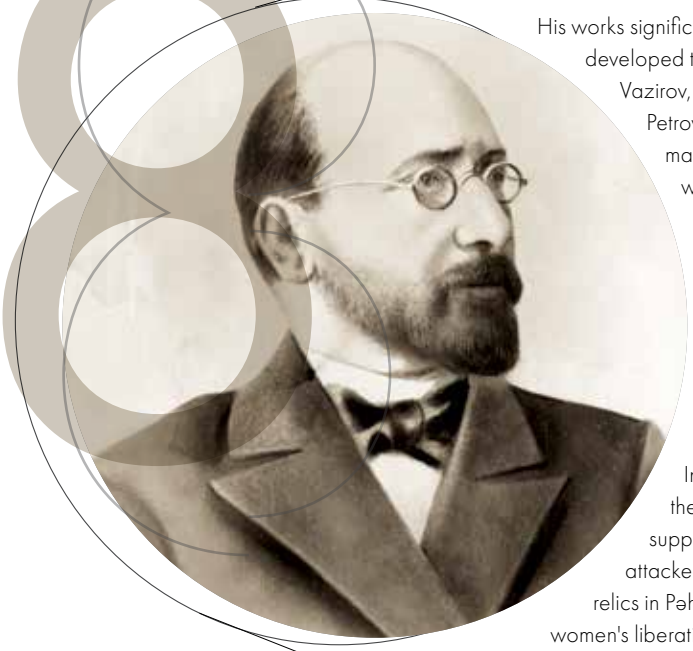
Born in Shusha, and having fled his native city because of the Armenian-Azerbaijani civil war in 1905–1906, Chamanzaminli left for Kyiv to study Law at the Imperator's University.

He launched a publication house with fellow Azerbaijani students. "We need to know our past so that we can move forward," – with this motto in mind, he commissioned history scholars to work on a project dedicated to the history of Azerbaijanis. The questions he raised, the articles he published, an inner voice he perpetually aspired to find, and the identity he wanted to form – these are pursuits that are still relevant today.

Chamanzaminli worked on the very first terminology vocabulary in Azerbaijani – a linguistic basis for all possible spheres. He was awarded the formidable responsibility of compiling the first Russian-Azerbaijani vocabulary. He was a gifted translator of some of the greatest Russian classics into Azerbaijani: Maxim Gogol's "Dead Souls," Tolstoy's "Resurrection," Hugo, Balzac, Turgenev – the last would mystically disappear at the publishing house. A statesman and writer, known for his novels, short stories, essays, and diaries, is argued to be the real author behind the famous romance novel "Ali and Nino", first published under the pen-name Kurban Said in Austria in 1937.

Yusif Vazir Chmanzaminli was sentenced to eight years in labor camps during Stalin's Repressions, which targeted the Azerbaijani Writers' Union. He died of starvation and heart failure three years after his capture, in January 1943.

NAJAF BEY VAZIROV



His works significantly enriched the repertoire of the then-young Azerbaijani theatre. He developed the genre of realism as the dominant genre in the Azerbaijani drama. Najaf bey Vazirov, an Azerbaijani playwright and journalist, born in Shusha, graduated from the Petrovsko-Razumovskaya Academy of Agriculture and Forestry in Moscow. His alma mater will go on to create obstacles for him later in his life: the academy's alumni would be seen as untrustworthy by the government, due to their liberal views, which Najaf bey also shared.

Back in Baku, he completed a law course that opened a door for him into a city court. He simultaneously published articles and essays for Akinchi – a recently launched Azerbaijani newspaper.

Vazirov had already written several dramatic works by that period, mainly comedies; however, by the 1890s, his liberal ideals started to affect his writing. He followed Mirza Fatali Akhundov's path by introducing practical notions into the Azerbaijani literature.

In his first tragedy, Müsibəti-Fəxrəddin [Fakhraddin's Grief], an early instance of the Azerbaijani literature's realistic tragedy genre, he tackled fanaticism that was suppressing young intellectuals, while also challenging reactionism and ignorance. He attacked government institutions' corrupt existence and the patriarchal social structure's relics in Pəhləvanani-zəmanə [Heroes of Our Day]; he defended and devoted himself to women's liberation in Təzə əsrin ibtidası [The Beginning of the New Century].

even though Vazirov was sent to school only when he was 12, he learned how to read and write within three months. Later he would study both in Saint Petersburg and Moscow, with granted a full scholarship

MIR MOHSUN NAVVAB

Shusha was also home to one of the last notable representatives of the old traditional schools of the sciences, arts, and literature, Mir Mohsun Navvab. He is the author of more than 20 books dedicated to various fields of science and arts; however, he is mostly known for the practical treatise of mugham called Vüzuhül-ərqam [Clarification of numbers]. Aside from poetry and music, Mir Mohsun Navvab, who did not have a professional art education, became a well-known artist and calligrapher.

He received his initial education in a theological school, studying then chemistry, mathematics, and astronomy at the madrasah. Upon graduation from the madrasah, Mir Mohsun Navvab started to compose poems, publishing books, and creating illustrations. He launched the first typography in Azerbaijan. "Təzkireyi-Nəvvab" was born from under his pen. In this tazkira the encyclopaedist and writer revealed Karabakh's literary heritage of the XIX century – an incredible source for contemporary researchers. He also unveiled struggles and disputes between Armenians and Muslim tribes [Azerbaijanis] in Təvarixirəzm və şurişi tayifeyi-əraməniyeyi – Qafqaz ba firqeyi müsəlmanan.

The decorative and abstract style of Navvab poured out into the most outstanding works, whether they were ornamental wall paintings, calligraphy, or illustrations for manuscripts. While every brushstroke was surgically framing page after page, the artist improvised abundantly when decorating houses. His own home in Shusha differed from other Shusha houses, both in style and the exquisite use of decorative colour. He also decorated the Minarets of the Govhar Agha mosque in Shusha.

for 85 years bestowed upon Navvab, he never left Shusha

UZEYIR HAJIBEYLI

The founder of Azerbaijani written music and author of the first opera in the East, Uzeyir Hajibeyli was born in an educated family in Shusha. He graduated from the Gori Teachers' seminary in Georgia, teaching the following years in Hadrut and already writing not yet music, but satire, and articles for the renowned Molla Nasraddin magazine, confronting illiteracy and other social issues.

In 1908, the first opera in the Muslim Orient, "Leyli and Majnun," is written by Uzeyir Hajibeyli and is staged in Baku. Based on a famous Fuzuli poem by the same name, the opera "Leyli and Majnun" magnificently fuses Azerbaijani mugham, national instruments, and tasnifs into arias, creating a melodic synthesis of the East and the West. A new genre of music is born – the mugham opera!

Uzeyir Hajibeyli goes on to write the first musical comedies in Azerbaijan. "O Olmasin, Bu Olsun" [If Not That, Then This] and "Arşın Mal Alan" [The Cloth Peddlar] remains as some of the most beloved and respected classical works to date. Interestingly, Hajibeyli wrote Arşın Mal Alan while studying at the St Petersburg Conservatoire. From Beijing to New York City, the musical would be translated into about 60 languages and would attract sold-out audiences in many countries.

The author of the first opera would also pour his talent into the preservation of Azerbaijani culture and the creation of the Folk Instrumental Orchestra. Uzeyir Hajibeyli would also create the first sonata, the first polyphonic choir, the first Folk Dance Ensemble. He played a vital role in establishing the Azerbaijani State Symphony Orchestra in Baku and is generally, rightfully referred to as the father of Azerbaijani classical music.

He brought Azerbaijani folk music to the grand stage, fused it with various genres and forms, and gifted it a unique aesthetic. He also supported and educated a great number of gifted Azerbaijani musicians, including the first female opera singer in the Muslim world, Shovkat Mammadova.

BULBUL

One of the founders of Azerbaijani vocal arts and the national musical theatre, Murtuza Mammadov, was born in Shusha. People named this gifted boy Bulbul, a nightingale in Azerbaijani. It was a childhood nickname, which later got transferred to the professional stage. At merely 23 years of age, the young performer got the part of the protagonist in Uzeyir Hajibeyli's "Asli and Karam" opera. He would fall in love with the vocal arts and would devote his life and talent to it. Bulbul would also attain his Ph.D. degree in music and even travel to study at the world-famous La Scala Theatre in Milan. It is at the La Scala, albeit later in his life, that he would receive the prestigious Italian "Stella di Garibaldi" order.

Bulbul elegantly combined national nuances with Italian vocal school practices. He performed the leading role during the premiere of Uzeyir Hajibeyli's powerful "Koroghlu" opera.

Bulbul would educate a new generation of talents, while his monographs would serve as an indispensable source for musical studies in Azerbaijan. He would go on to create the first technical manuals on the art of performing the Azerbaijani national instruments: tar, kamancha, and balaban.

Sadly, during Karabakh's occupation, Bulbul's house museum in Shusha was looted and destroyed.

SULEYMAN SANI AKHUNDOV

Another 'Şuşalı,' another Gori Teachers' Seminary alumnus, Suleyman Sani Akhundov, was a prominent writer, prosaist, and thinker. He played a notable role in forming the Azerbaijani identity through education. To differentiate himself from another gifted Azerbaijani Mirza Fatali Akhunov, he chose the middle name from the Arabic "Sani."

He was the author of the Azerbaijani language textbooks and served as the first chairman of the Azerbaijan Union of Writers and Poets. A modern-day "khamse," which is a literary work composed of 5 parts, Qorxulu Nağıllar [Scary Fairytales] was also written by Akhundov. His thoughts on social inequality and the disastrous consequences of poverty were bound into his works. Being hugely influenced by the courageous Azerbaijani thinkers of his day, he further elaborated his ideas on democracy during the Soviet epoch, challenging patriarchy, despotism, civil backwardness while also depicting revolutionary enthusiasm.

during the Soviet time, Sani Akhundov served as Minister of Education of Azerbaijani SSR's Nagorno-Karabakh Autonomous Oblast

13

QASIM BEY ZAKIR

One of the founders of the Azerbaijani satirical poem, Qasim bey Zakir, was, unsurprisingly, born in Shusha, in the family of Panah Ali Khan's descendants. Besides his native Azerbaijanis, he was fluent in Arabic and Persian and read Nizami, Firdovsi, Sadi, and Hafiz in their original versions. Qasim bey Zakir's formative years coincided with a politically turbulent time in Karabakh's history, which influenced many of his latter masterpieces. He truly believed satire to be the most accepting of ways for raising awareness about social issues amongst ordinary people; he worked tirelessly to empower to fight for their rights. "I burn like a candle, not only at night but also in the daytime," he once said. After a sudden loss of his son, Zakir would pour his pain and grief into his poems. His themes would revolve around concepts of manly devotion, courage, and endurance in love.

Zakir's lines courageously challenged the Tsarist Russian governance. He focused on topics of bigotry, where he recounted the ills of his society, expressing his intolerance towards the discrimination of the unprivileged.

Qasim bey's lyrical ghazals, goshmas, and gerayli's were influenced by the founder of the realism genre in the Azerbaijani poetry, vizier [minister of foreign affairs] of the Karabakh khanate Molla Panah Vagif

Jalal Gasimov:

I believe that as a result of our joint efforts, Karabakh will become the centre of the region in the near future

Salam, Mr.Gasimov. Thank you for accepting our invitation.

Salam. I thank you for your invitation. Pleasure to see you.

We know the war was a new experience for all companies. Can you please share what your company's mood was during this period?

Of course. First of all, I would like to share my position with you as a fellow citizen of Azerbaijan. As you mentioned, this period was fascinating for everyone but also full of worries. When the first news of the war was heard on September 27, the Azerbaijani people were alarmed because the news was quite unexpected. However, from the early days, the government established efficient communication with the public, and everyone was regularly informed on subject and knew what to do. Everyone knew we must be as united and strong as ever and every citizen shall contribute in his way, so the common goal is achieved. Therefore, from the very first days, we knew what to do both as individuals and as an organization. As an organization, we have focused our efforts in two directions. Initially, we thought that every citizen's main duty was to take part in the information war. Of course, this activity was perfectly carried out by the country's leadership at a strategic level. However, the citizens had to carry out this struggle at a more operational level to convey the truth to the world in all communication spaces. Therefore, we were continually communicating within our companies, giving directions to our employees to wage the right information war. Besides, our company directors showed strong strategic communication efforts, given the number of followers they have.

Great, indeed, the information war played a fundamental role, and it is gratifying that you, too, were profoundly focused on it. So what was the second point you concentrated on as an organization?

As our second responsibility, we considered support for both soldiers and war victims. In the first days of the war, PASHA Holding donated 1 million AZN to the Armed Forces Support Fund. In addition, the companies of our Group have implemented a number of socially responsible activities during wartime. For example, PASHA Bank staff visited war victims in Barda and Tartar to support urban and rural residents. Similarly, PASHA Life and PASHA Insurance provided assistance to families living in Barda and Tartar, affected by the Armenian attacks on our frontline regions. Bravo Supermarket chain, in turn, supported those affected as a result of attacks on the city of Ganja. Kapital Bank also provided close support to both servicemen and war victims under challenging situations. Although the state covered all the needs of the armed forces, the bank within its corporate responsibility provided more than a thousand soldiers fighting in Fuzuli, Jabrayil, Zangilan, Hadrut, Tartar, Aghdam, and Sugovushan with hygiene products, warm clothes, sweets, medical supplies, and war equipment by sending them "soldier packages". PASHA Travel, Blue Planet, and other companies of our Group have also been active in presenting "soldier packages" to our glorious army. When the fund "YASHAT" was just established, PASHA Group was among the first organizations to support it by donating 2 million AZN. To be honest, there are many examples, and it is impossible to cover them all, but what I want to say is that all our companies during this period have identified "support for the front" as a critical priority.

It isn't easy to cover all the activities implemented during this period by such huge organizations like yours. What would you mention if we chose the most significant contribution of your Organization during the war?

People. I have mentioned on several occasions before that the most valuable capital of our companies is our people. It is the people who lead the company both forward and backward. More than 100 employees from our financial institutions and more than 500 employees from the entire PASHA Group took part in the war. Like all companies, we were incredibly proud of our employees, but at the same time very concerned for each of them. It is a great honour for us to know that our employees have a share in our country's victory in the Great Patriotic War, and we look forward to sharing these feelings with our people when they are back soon. Victory is never achieved without losses, and, unfortunately, our Group also had losses in this war. Several members of our team became martyrs for their Motherland. I bow before each of them, and I wish patience to their relatives. We will continue to do our best to support martyrs' families and will always try to be with them. However, it is clear that we will always be in debt to our martyrs and their families.

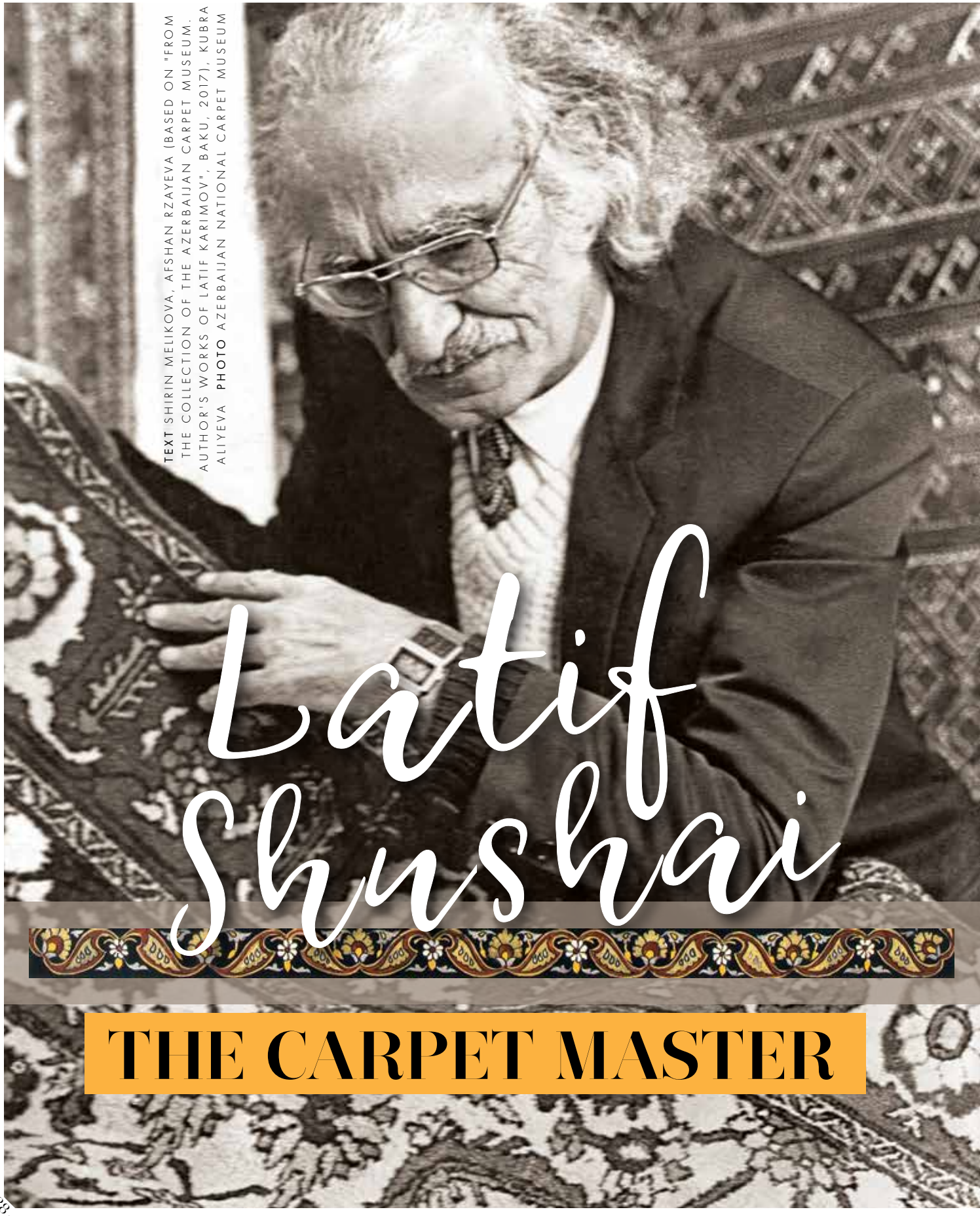
"IT IS A GREAT HONOUR FOR US TO KNOW THAT OUR EMPLOYEES HAVE A SHARE IN OUR COUNTRY'S VICTORY IN THE GREAT PATRIOTIC WAR, AND WE LOOK FORWARD TO SHARING THESE FEELINGS WITH OUR PEOPLE WHEN THEY ARE BACK SOON"

It is true, Mr.Gasimov, that the debts to both our soldiers and martyrs are irreparable. We do bow before them as well. I think their dream would be for the Azerbaijani people to live happily in the liberated territories, to rehabilitate and revive those territories. As a company, do you have any plans in this regard?

The prosperity of our citizens in liberated territories is indeed the dream of each of us. As you know, the country's leadership has announced the activities to be carried out in this direction and the institutions that will actively participate in the revival process. Undoubtedly, these activities will be carried out by the state at the highest level. I think that the restoration of these regions should also be included as an objective in large companies' strategy for the coming years. We, in turn, intend to undertake various measures in this regard. Both PASHA Bank and Kapital Bank will refer to the Central Bank of Azerbaijan for official permission to open branches in Shusha. Branches in Shusha are planned to be opened by PASHA Insurance and PASHA Life Insurance, as well. Additionally, Kapital Bank plans to serve customers by opening new branches in all other liberated regions. At the same time, our Hotel Groups will consider their investment portfolio and estimate the business environment in that region to add value to the region's prosperity. I believe that as a result of our joint efforts, Karabakh will become the centre of the region in the near future.

Thank you very much, Mr.Gasimov, for the exciting discussion.

I thank you very much.



TEXT SHIRIN MELIKOVA, AFSHAN RZAYEVA (BASED ON "FROM THE COLLECTION OF THE AZERBAIJAN CARPET MUSEUM. AUTHOR'S WORKS OF LATIF KARIMOV", BAKU, 2017), KUBRA ALIYEVA **PHOTO** AZERBAIJAN NATIONAL CARPET MUSEUM

Latif Shushai

THE CARPET MASTER

LATIF KARIMOV, A PEOPLE'S ARTIST OF AZERBAIJAN, WAS BORN IN SHUSHA – A CITY THAT GAVE THE WORLD GENERATIONS OF POETS, WRITERS, MUSICIANS, KHANENDES, AND EXTRAORDINARY MASTERS OF CARPET WEAVING. ONE OF SUCH SKILLFUL CRAFTSWOMEN WAS LATIF KARIMOV'S MOTHER. HER CRAFT PLAYED AN ENORMOUS PART IN LATIF'S LATTER ASSOCIATIONS OF FAMILY WARMTH AND MOTHERLY LOVE WITH THE ART OF CARPET WEAVING. OVER THE YEARS, THE CARPETS BECAME HIS HIGHEST PASSION AND HIS LIFE'S WORK. LATIF WAS A MULTI-TALENTED, GENEROUSLY GIFTED INDIVIDUAL; A GENUINE CREATOR, WITH AN INTUITIVE UNDERSTANDING OF THE INTRICACIES OF AZERBAIJAN'S NATIONAL CULTURE AND THE LANGUAGE OF THE CARPET ORNAMENT. HE HONED THESE SKILLS TO TRANSFORM THE WORLD AROUND HIM. THE MEMORIES OF THOSE WHO KNEW HIM WELL REMIND US OF THIS GREAT MASTER'S RARE TALENT AND SELFLESS LOVE FOR HIS HOMELAND.

Kubra Aliyeva, professor, Dr. in art history, an Honoured Figure of the Arts:

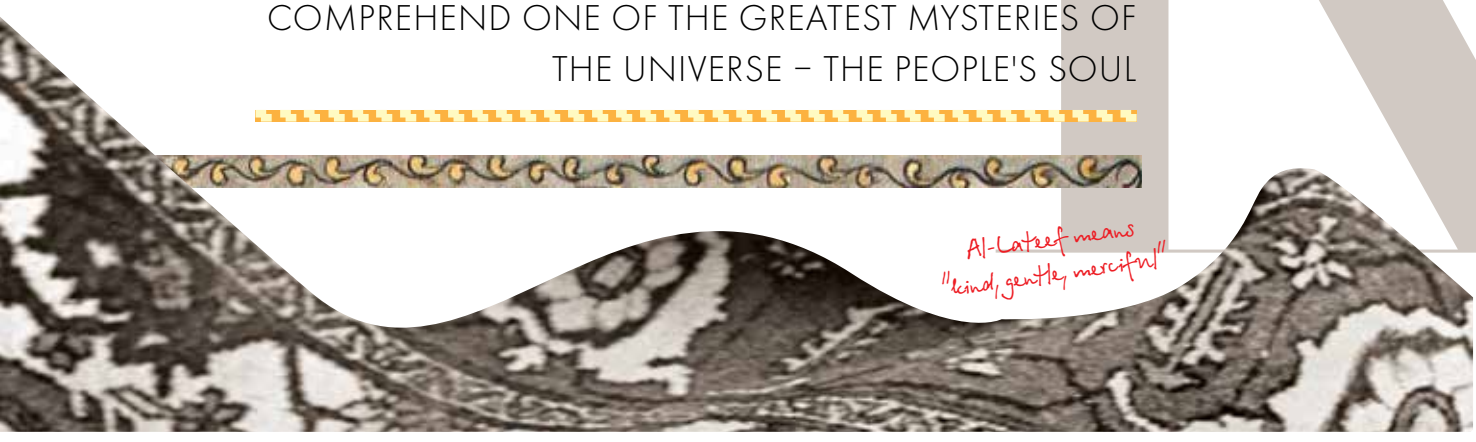
People say: "Talents and adherence to the arts are inherent for the natives of Shusha." Latif Karimov's birthplace is a historic city of craftsmen. The Karimov family was much respected in the town. The two sons helped their father at a hat workshop on Bazar Bashi Street, while the mother, with her two daughters, weaved carpets at home. In all of Karabakh, there were no better papags than those, which Mashadi Huseyn, the hatter, and his sons crafted. But the disturbing 20th century had arrived, and somewhere in the north, far from Karabakh, a bourgeois revolution shook the core of the Russian Empire. In those days, Shusha residents first learned about "Dashnaktsutyun" – the ultra-nationalistic party of Armenian revolutionary terrorists. The few local Armenians, some with trepidation, and others with much enthusiasm, were more and more imbued with the ideas of "Great Armenia from sea to sea," while insatiably gazing at the picturesque lands around Shusha.

The first armed groups of Dashnaks appeared soon, and the blood of hundreds of innocents was shed in Shusha. In 1905, both sons of the Karimovs were brutally murdered, Hasan was 28 and Agalar was 26. The mother almost lost her mind from grief. A year later, on November 17, 1906, she gave birth to a son at the age of 55, while the father of the family was over 60. At first, the baby was named Allahverdi ("given by God"), but three days later, while performing a prayer, Huseyn decided to change his name to one of God's names – Latif.

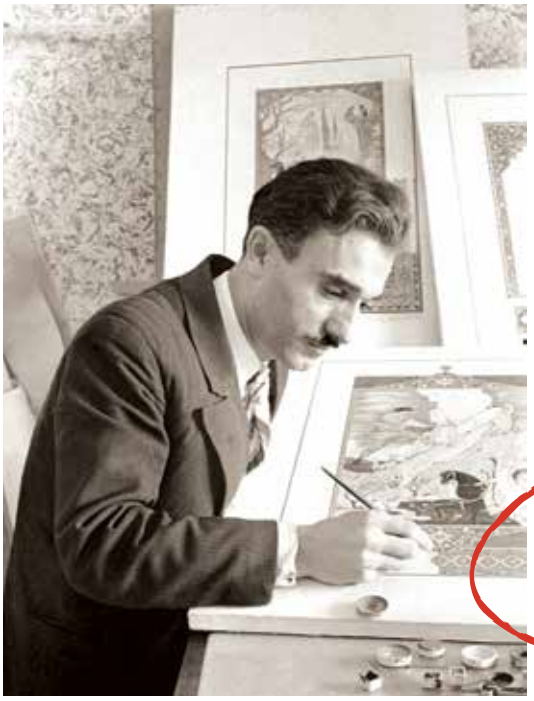
The father had a feeling that the Armenian nationalists' atrocities in Shusha could be repeated and decided to save his only son. The family moved to Mashhad, Iran, when the boy turned nine. The father was right, and shortly, in 1918, another massacre of civilians took place in Karabakh.

yappa papag or gara papag («black hat») – karakul, with a cloth top, – was widely used in Karabakh and differed by colour: golden and silver colours in use

BY STUDYING THE ASTONISHING AND UNIQUE INTERWEAVING OF CARPET PATTERNS, ONE COULD COMPREHEND ONE OF THE GREATEST MYSTERIES OF THE UNIVERSE – THE PEOPLE'S SOUL



Al-Lateef means "kind, gentle, merciful"



The passport was ready the following day, and so in 1929, Latif Karimov returned to Shusha. By that time, his father was no longer alive, and Latif could not meet his mother either. The return to Azerbaijan coincided with a time when the Soviets were trying to lift the economy. Latif was offered to open a carpet workshop in Shusha. In 1931, it employed more than 150 people, and even more homeworkers.

education facility, which combines functions of high school and Muslim religions seminary

In Iran, Latif lived under the name of Shushai. He followed his mother's path by partaking in the craft of carpet weaving, while also studying with the famous artist, Huseyn Tabrizi. After graduating from the madrasah, he was admitted to the Faculty of Literature and Language at the Tehran University. He was young, well-educated, he played the sports, and was especially fond of cue sports. Many influential people of Iran wished to give Latif a daughter in marriage, but fate brought him together with Vera – the Russian ambassador's daughter. Latif often visited the embassy and played billiards with Vera's father and brother. There was a spark between the charismatic and handsome Latif and Vera. The lady's father could not help but notice. He asked Latif at one point:- -

What is meant by the name of Shushai?

- It is the name of a city in Azerbaijan, where I come from.

- Would you like to see your home?

- Absolutely!

PEOPLE SAY: "TALENTS AND ADHERENCE TO THE ARTS ARE INHERENT FOR THE NATIVES OF SHUSHA"

Latif Karimov didn't become just a carpet expert – he became an innovator, who created a technical pattern for each carpet – something never tried before in Azerbaijan. As an artist, he designed striking examples original work. One of them was a creative, multi-themed carpet dedicated to Lenin, which opened 60 metres long. Karimov also designed a 70 metre long carpet for Stalin's 70th anniversary. These works are now kept in the Azerbaijan Art Museum. He was the first to create portrait carpets, which he would dedicate to scientists, artists, and famous statesmen. As a monumental artist, he distinguished himself while creating the Nizami Museum. The oriental poetry was present in every single painting on the walls and hallways, and in every detail of this museum. It was then, when he began his work on five unique portrait carpets based on Nizami's "Khamsa", which are now kept in the Literary Museum of the Academy of Sciences. The borders had already been woven, and Latif began working on the portraits, when the war broke out, and Latif Karimov left to the front. Upon his return, he was awarded several combat medals, which included: "For the Defense of the Caucasus," "For Victory over Germany," a "Mark of Honour," and "For Valiant Labor."

After the war, he taught Persian language and literature at the Baku State University, while at the University of Culture and Art, where he founded the faculty of textiles, Latif Karimov taught the history of ornament and composition. In 1945, Uzeyir Hajibeyli invited him to work at the Institute of Architecture and Art. It formed the foundation for his future scientific pursuits. Soon, Latif Karimov was appointed as the head of the Azerbaijani Arts and Crafts department, where he worked for 46 years, until the end of his days. Three impressive volumes of his fundamental work, "Azerbaijani Carpet," opened a new page in the art of carpet weaving and the history of Azerbaijani culture in general. An American carpet expert, Hubley Pirot, wrote: "Your work on Caucasian carpets is the most complete of all ever written."

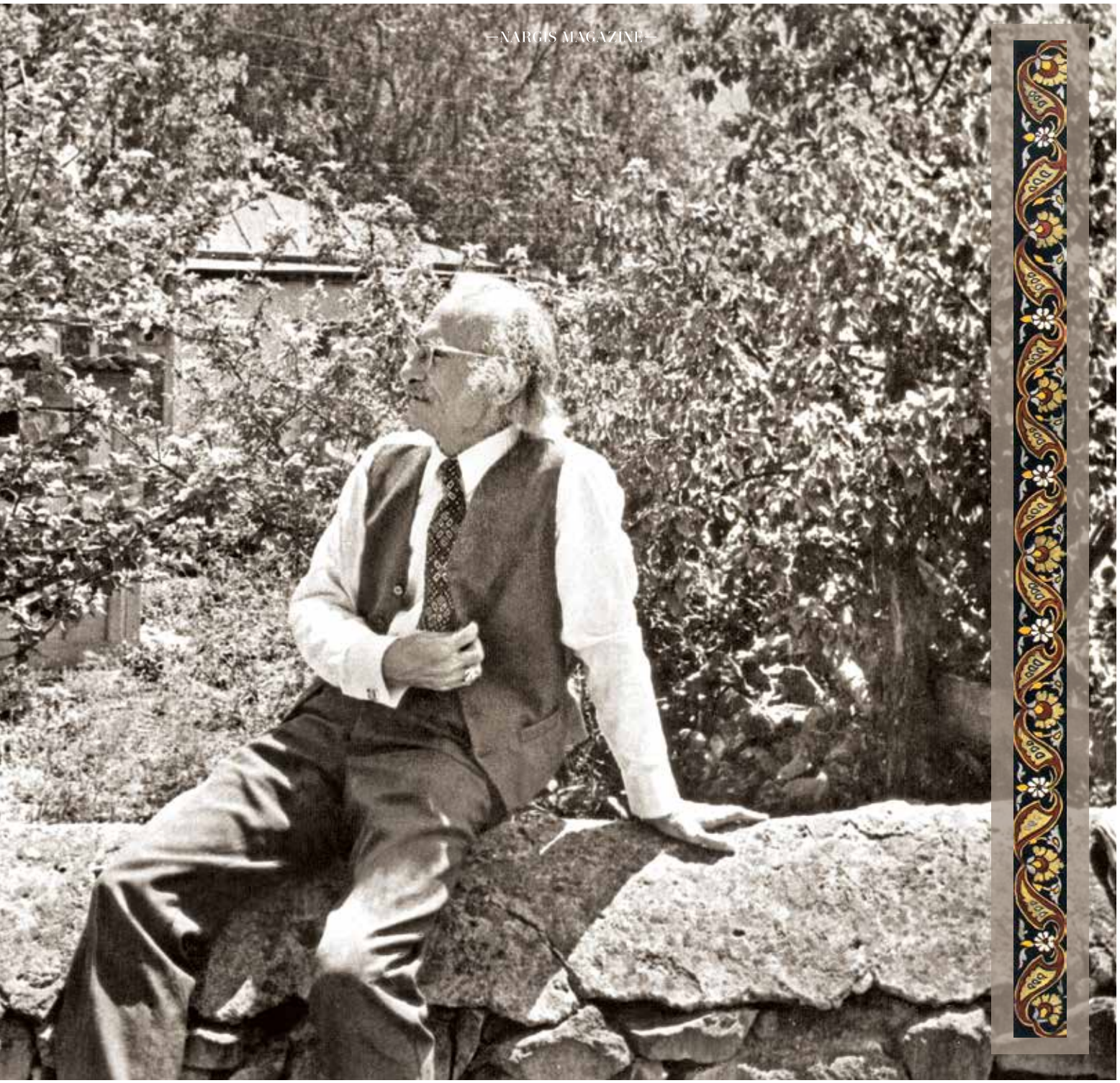
The museum of Azerbaijani literature named after Nizami Ganjavi, established in Baku in 1939

LATIF KARIMOV WAS AN INNOVATOR WHO CREATED A TECHNICAL PATTERN FOR EACH CARPET, SOMETHING NEVER TRIED BEFORE IN AZERBAIJAN

Shirin Melikova, the Director of the Azerbaijan National Carpet Museum, a Person of Cultural Merit, and a Chairman of the Azerbaijan National Committee of the International Council of Museums (ICOM):

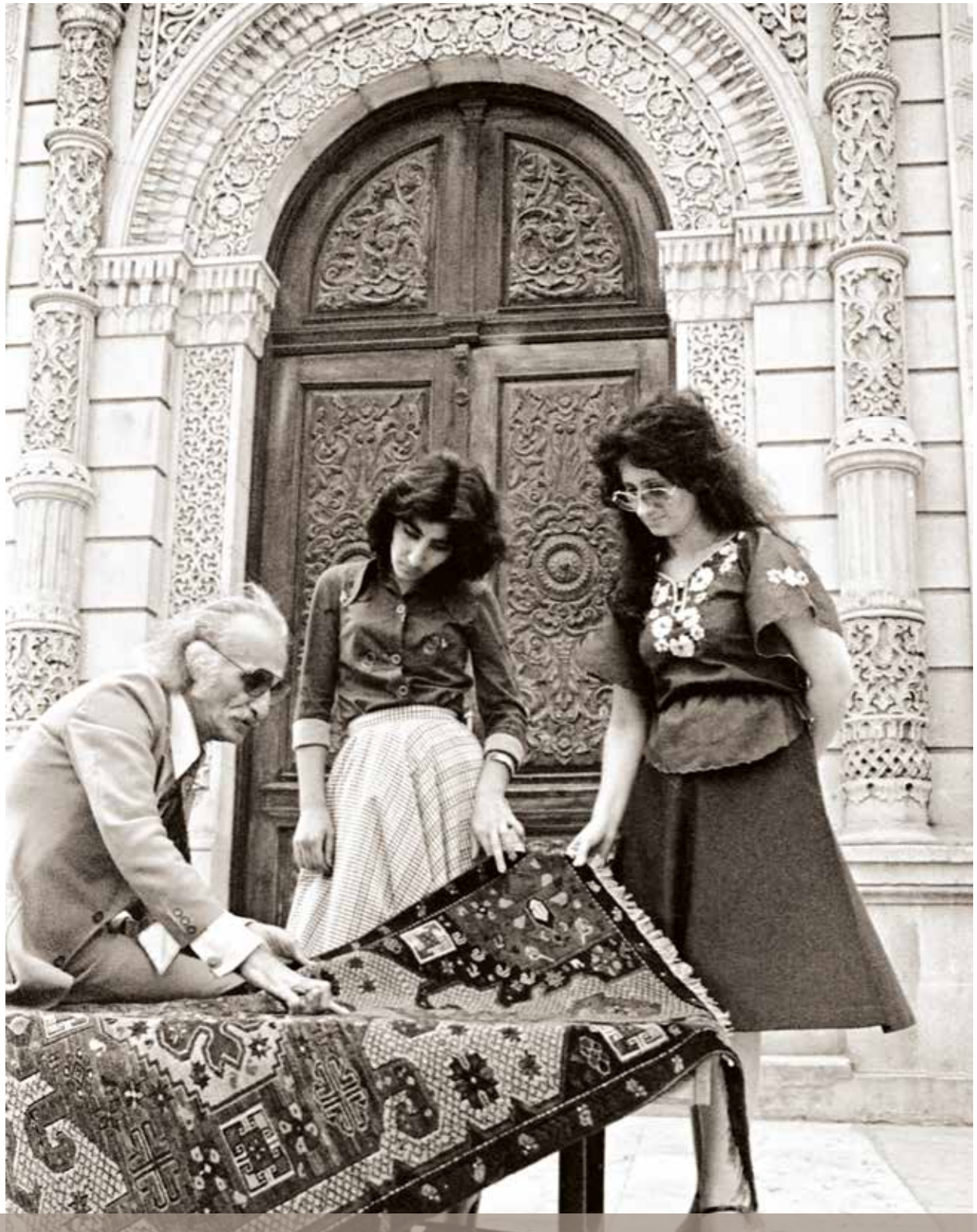
Latif Karimov is rightfully considered the founder of the science of carpet weaving. The master has restored many of the lost national ornaments and compositions of Azerbaijani carpets. His name is associated with creating the Azerbaijan National Carpet Museum, which exhibits a collection of unique Azerbaijani carpets and carpet products – a truly invaluable national treasure. The museum was opened in 1967, and 24 years later, in the year of Karimov's death, it was named after this outstanding cultural figure. At the time of its foundation, the museum was the only institution of its kind in the world. Among the museum exhibits, there are countless works by Latif Karimov, created throughout different years. Karimov appears as the most skillful ornamental artist in these works.

Take, for example, the composition of the Shabi-Hijran (Night of Parting) carpet, dedicated to the work of the great Azerbaijani poet of the 16th century, Muhammad Fuzuli. It was made in the classical style of medallion carpets. This carpet's special value lies in the fact that the master has used a rare asymmetric approach in carpet art and designed an ornamental system of six hundred non-repeating elements. Latif Karimov was also a scientific advisor to the Victoria and Albert Museum in London and Topkapi Palace Museum in Istanbul. He became the principal consultant for the book "Map of Oriental Carpet sites," published in 1974 in Great Britain at the London Oriental Carpet Association OSM initiative.



He used to say that by studying the astonishing and unique interweaving of carpet patterns, one could comprehend one of the greatest mysteries of the universe – the people's soul.

LATIF KARIMOV IS RIGHTFULLY CONSIDERED THE FOUNDER OF THE SCIENCE OF CARPET WEAVING



Afshan Rzayeva, carpet artist, great-granddaughter of Latif Karimov:

There are many talented people in our family – artists, musicians, and other cultural figures. However, the fate dictated that only I, the great-granddaughter of Latif Karimov, would follow his footsteps. I became a carpet artist and went to work for the Carpet Museum, created by my great-grandfather.

Latif Karimov was the initiator of the 1st International Symposium on Oriental Carpets in Baku in 1983. I remember that the entire city seemed to have plunged into the past. The events' artistic part took place mainly in Icheri Sheher, and my great-grandfather personally demonstrated the process of yarn dyeing. Another symposium was held in 1988 and was dedicated to developing the Azerbaijani art of carpet weaving.

As a specialist in oriental carpets, he was invited to give lectures and served as an expert in different countries. Specialists from all over the world would visit him. He often participated in international art history symposia and conferences, to educated many audiences about the original traditions of Azerbaijani carpet weaving.

In 1988, the renowned collector, Ushman Toluian, invited him to Italy to assess his carpet collection. He went on that trip with his daughter Parivyash. The night I was born, my grandmother told me he had a dream that his grandson had a baby girl, who was called Afshan. That was the name of the first carpet of my great-grandfather.

old residential district in the centre of Baku, now historical architectural reservation. The residents call it the tower or old city

member of union of painters of Russian (2004) and international association of painters (UNESCO)

Many acclaimed masters of carpet weaving learned from Latif Karimov. Eldar Mikayilzade said, how once in the classroom, students asked their mentor, Latif Karimov, to spend more time on ornaments, to which he replied: "I have spent 80 years studying ornaments, and you want me to tell you of all this in 80 minutes?" He shared the accumulated knowledge only with those who showed great enthusiasm toward it, and with those who had the potential to learn. Time has shown that he was not mistaken in choosing the successors of his work. After all, talent is not only about creating something great by yourself, but also about transferring your knowledge and skills into good hands. —

I HAVE SPENT 80 YEARS STUDYING ORNAMENTS, AND YOU WANT ME TO TELL YOU OF ALL THIS IN 80 MINUTES

FREEDOM
OF RELIGION IN AZERBAIJAN

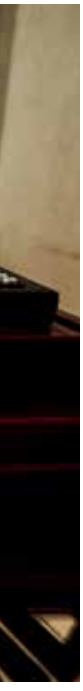
TEXT LEYLA SULTANZADEH PHOTO SITARA IBRAHIMBAYLI, AZAD ALI

THESE SCENES INTRODUCED US TO AMAZING PEOPLE, PREACHERS, AND CUSTODIANS OF THEIR FAITH AND TRADITIONS, WITH GREAT DELICACY AND REVERENCE FOR THEIR SERVICE AND PARISHIONERS. THESE PHOTOGRAPHS SHOW PEOPLE FREELY PRACTICING THEIR FAITH AND RELIGIOUS RITES WITHOUT BARRIERS. WITHOUT EXAGGERATION, A SOCIETY OF RARE TOLERANCE HAS BEEN CREATED IN AZERBAIJAN. FROM TIME IMMEMORIAL, VARIOUS CONFESSIONS HAVE COEXISTED PEACEFULLY HERE, DEMONSTRATING AN EXAMPLE OF MULTICULTURALISM AND RELIGIOUS TOLERANCE. THIS WAS NOTED IN MAY 2002 BY THE HEAD OF THE CATHOLIC WORLD, JOHN PAUL II, WHEN HE PAID AN OFFICIAL VISIT TO OUR COUNTRY:

"THE INCLUSIVE AND TOLERANT RELATIONS BETWEEN RELIGIONS EXISTING IN AZERBAIJAN CAN SERVE AS A GOOD EXAMPLE FOR OTHER COUNTRIES."

He was head of the Roman Holy See from October 16, 1978, to April 2, 2005, and remained in history as an exceptional peacemaker, defender of human rights and freedoms. He actively established contacts with non-Christian and non-Catholic confessions on behalf of the Western Christian Church and repented for the Crusaders' atrocities and the Inquisition, the violent evangelization of America, and other acts. He is venerated as a saint of the Russian Catholic Church

WE ARE GRATEFUL TO THE PRIESTS OF THE CHRISTIAN CHURCHES IN BAKU: THE ORTHODOX CHURCH OF THE HOLY ARCHANGEL MICHAEL AND THE CATHEDRAL OF THE HOLY MYRRHBEARERS, THE ROMAN CATHOLIC CHURCH OF THE IMMACULATE CONCEPTION OF THE HOLY VIRGIN MARY, AND THE LUTHERAN CHURCH OF THE SAVIOR FOR KINDLY ALLOWING US TO TAKE PHOTOGRAPHS.



Yerevan had 8 mosques in the middle of the 19th century,
now the only one called Blue Mosque survived years later.

In 1990, a mosque in Yerevan was pulled down with a bulldozer in an effort to tear down traces of Azerbaijani culture in Yerevan, following a nationalist movement by the Armenians and the rising tensions in the Nagorno-Karabakh War.

There are officially over 30 thousand Armenians living in Baku. Not 3 but 30 thousand,
and it is a great number for a small capital, and we're talking only about the capital city of Baku.

The Armenians work, have friends, family, and live a good life, they are just like the rest of our citizens. If we look at Yerevan, though, there is not a single Azerbaijani living there. Can you feel the difference? Azerbaijanis have always been a nation that embraces inclusivity and is proud to have over 14 churches and 8 synagogues. The estimated number of Christians living in Azerbaijan is 450,000.

AZERBAIJAN IS INDEED ONE OF THE MOST TOLERANT COUNTRIES IN THE WORLD,
AND WE CLEARLY UNDERSTAND THE FOREIGN POLICY PRIORITIES.

Дом, в котором всегда уик-энд

T.G.I. FRIDAY'S®

скоро в Баку!

Самый ожидаемый ресторан – T.G.I. Friday's® American Bar & Grill – распахнет свои двери жителям города Баку совсем скоро, а именно весной 2021 года.

Хорошие новости приходят к тем, кто умеет их ждать. К счастью, ждать открытия нового ресторана осталось совсем недолго. Тщательно продуманное оформление интерьера поможет всем посетителям получить незабываемые яркие эмоции – такого вы не найдете нигде, кроме Friday's® ! Ресторан с исключительным и узнаваемым во всем мире оформлением, славящийся своими коктейлями и отличными угощениями, разработал новое разнообразное меню в американском стиле, в котором есть все: от вкусных закусок и основных блюд до аппетитнейших десертов. «Мы хотим создать для наших гостей уютное место, где они смогут встречаться с друзьями, отдыхать после работы и, конечно же, наслаждаться ощущением уик-энда, – и неважно, в какой день недели, ведь у нас всегда царит настроение Пятницы! – говорит директор коммерческого департамента T.G.I. Friday's® International Сильвия Флорес. – Новый, современный дизайн впечатляет и внушает радостное настроение, дарит заряд бодрости. Здесь каждый почувствует себя комфортно! Аппетитные ароматы, вкусные угощения и напитки позволят вам наслаждаться полученными эмоциями все семь дней в неделю». T.G.I. Friday's® American Bar & Grill официально откроется весной 2021 года. Самые нетерпеливые гурманы первыми вдохнут долгожданные ароматы и просмакуют наши знаменитые на весь мир коктейли.

НЕМНОГО ИСТОРИИ

Первый ресторан T.G.I. Friday's® открылся в Нью-Йорке в 1965 году. С тех пор, уже полвека с лишним, рестораны Friday's обслуживают гурманов 60 стран, предлагая блюда настоящей американской кухни, легендарные напитки и высочайшего класса сервис в приятной, позволяющей расслабиться обстановке. Здесь вы всегда можете собраться с друзьями и окунуться в атмосферу уик-энда – вот что стоит за нашим слоганом "In Here, It's Always Friday".

IN FILM IN REAL LIFE

FOR THE AZERBAIJANI ACTRESS KONUL NAGIYEVA INTERNATIONAL FAME ARRIVED AFTER HER ROLE IN THE FILM "ABANDONED" ("TERKEDILMIŞ"), WHICH PREMIERED IN AZERBAIJAN AND TURKEY IN 2015. THE ACTRESS HAS BEEN LIVING IN TURKEY FOR EIGHT YEARS, AND HAD SINCE WON A BEST FOREIGN ACTRESS AWARD FOR HER ROLE AS A MONGOLIAN HUNTER IN THE ICONIC TELEVISION SERIES "RESURRECTION: ERTUĞRUL" ("DIRILIŞ ERTUĞRUL"). IT REMAINED IN THE TOP RATINGS AS THE MOST-WATCHED TV SHOW FOR THREE YEARS. PRIOR TO THAT, SHE STARRED IN SEVERAL FILMS AND TELEVISION SERIES, TOOK PART IN THE AZERBAIJANI VERSIONS OF "DANCING WITH THE STARS" AND "FORT BOYARD," FOUNDED THE FREE MIND MEDIA PRODUCTION COMPANY, DIRECTED THE AZERBAIJANI VERSION OF THE "OK!" MAGAZINE AS EDITOR-IN-CHIEF, AND WAS THE DIRECTOR OF THE NARGIS PUBLISHING HOUSE. WE HAVE KNOWN HER FOR A LONG TIME – BUT SHE NEVER CEASES TO AMAZE US.

INTERVIEW SONA NASIBOVA PHOTO PRESS-MATERIALS

"Resurrection: Ertuğrul" TV series (premiered in Turkey in 2014)

You have recently recorded the song "Karabakh is Azerbaijan". Tell us the story behind it. How did you co-write this piece? What came first – music, lyrics, or the idea to create something on Karabakh?

The most exciting thing in this whole story is that while I have an ear for music, I've received no formal musical education. I hear a melody in my head, it comes out of nowhere, I hum, then the words appear. I don't know how it happens, but I seem to break away from reality – and a song is born. My friends, professional musicians, transcribe my melody into notes, and I make adjustments if necessary. The rest is rather a technical matter. We live in a world in which technology simplifies many processes, and this allows us to save a very valuable time. To be honest, I'm someone that's far from technology, I am more of a classically minded person, but I try to keep up with the times. When we decided to make the film "It can't be real" ("Gerçek Olamaz"), where the scripts required the heroine to compose her songs, I thought I needed to turn my hobby into a professional endeavor. Thanks to my Turkish friends, musicians Tolga Shekerchi and Ahmet Ozturk, I was able to carry out my plan. The composition "Karabakh is Azerbaijan" came very unexpectedly, it seemed to me that it would be interesting if you merge several musical trends under one theme. I think the experiment was a success. In any case, it turned out unusual and lovely. A composition in which several cultures and genres are combined is so very much Azerbaijani.

The film "It can't be real," which you directed and acted in, ended up in the finals of international film festivals: the Around Film Festival in Paris and the LA Femme in Los Angeles. Congratulations! Can you tell us more about the film?

In 2019, we also became finalists in the Best Screenplay category at the White Nights Film Festival in Saint Petersburg, this year we took part in the Festival Internazionale Del Cinema Di Salerno, and the list of the festivals goes on! Of course, this is truly exciting. As for the film's theme, there's a lot to dive into and one can interpret it in multiple ways. I think each viewer should answer the question for himself: what is this film really about? Personally, I think that it

drama directed by Konul Nagizeva and Korhan Ugur was completed in 2020. Konul played the main character Leyla, a jazz singer in Istanbul

is about delusions that are rooted in childhood, which have the capacity of traumatizing us. If one doesn't identify or understand this, life turns into a nightmare, and we become its hostages. My character, Leila, is one of those victims. Thankfully, there is always hope.

"It can't be real" is based on the emotional trauma of the protagonist, Leila. What inspired you to create this film? Is there a real person behind the main hero?

Sure. And not only one. Leila represents a kind of a fusion of strong women who have forgotten about their strength for a while. All these women are real, and I love them all very much. Each of us is, in a sense, a Leila. I hope that all of us will someday be able to face our fears and will learn to be better, and live better lives without unintentionally harming ourselves or those around us.

You've also starred in films about Syria on several occasions. What other topics, in your opinion, are relevant to contemporary cinema?

For me, personally, there is no concept of relevance. For one simple reason: unfortunately, wars always happen, and they can happen everywhere, and the result is the same: the loss of innocent lives. It is a shame that the topic of death in war is so powerful that it becomes so relevant. I am for love! And no matter how utopian it sounds now, I think someday we will come to it and eventually find inner calmness.

We have been waiting for the return of Karabakh for 30 years, and it came back to us. And now I think we need to create a space that, despite everything, will be far from the concept of war in general. God willing, so we could serve as an example not only to our neighbours, but also to the whole world.

Various international festivals and competitions were held in many of our regions before the pandemic, and no doubt, that over time, the same prestigious events will be held in our charming Shusha. Can you imagine yourself at the Shusha Film Festival? What do you think, can we talk about the development of the film industry there in the near future?

Shusha is gorgeous even in ruins, and I am sure that it will flourish as it did thirty years ago. Perhaps we shouldn't hurry with the festival just yet, as an event of that scale requires a lot of time and hard work. It would be best if we took our time to prepare for it exceptionally.

> "SHUSHA IS AN IDEAL PLACE FOR ANY CREATIVITY"

That way we'd be able to win over our guests with both our hospitality and our professionalism. And for this, Azerbaijan must improve the quality of film production in general. For the time being, we have not developed that fully. We need to lay down new trends, focus on international-level production, while in a very subtle and moderate way leverage our national motives, since overdoing it is not welcomed anywhere. I think, since we want to position ourselves as a country with a developed film industry, we need to open educational institutions

the film is about Syrian refugees running to Greece through Turkey

and invite professional teams for training. Thanks God, our country is rich in talents, and we just need to learn and not be afraid to experiment. And Shusha is an ideal place for any creativity. Gradually, without haste, it is necessary to build a new vision for the younger generation and to lay new frontiers. One can hardly accomplish all of the above without specialized education; hence this is where we need to start.

"It can't be real" (2020)

You have starred in many great films; what role did you feel best about?

I am blessed, as I played and continue to play a range of roles and I end up having a close connection with each and every one of them. Today, my favourite character is Amal, whom I play in a Russian TV series. It hasn't yet appeared on the screens. My heroine is a very delicate person, and her story is simply fascinating. I cannot reveal the details, but the audience will soon see everything for themselves.

When you received the award for the lead role in the film "Yüzme Öğreniyorum" ("Learning to Swim") at the Izmir International Short Film Festival, you said: "Today, it is vital to produce films about such events and show them to the general public, so that everyone could see these terrible and dire consequences of wars, which have led to countless victims and refugees, and the impossibility of finding happiness in a foreign land." Are you planning to make a film about the Karabakh war? And if so, what do you think it should look like?

Let me answer this question very briefly: let it be a surprise. At the moment we are working on a script for a film about Karabakh, about creativity, love, and small part about the war itself. I would like this project to mark the beginning of our joint path to the international film industry and serve as a kind of a cultural element to the Azerbaijan's foreign policy. Our message should not only be understood by Azerbaijanis, but also felt by everyone in the world.

> IF YOU WISH TO SEE A MIRACLE, DO COME TO KARABAKH

Tell us a few words about Karabakh for our international readers.

I won't tell, I will simply invite you! My paternal grandmother originally comes from Shusha. Unfortunately, she could not see our victory, and the beauty of our land remained only in her memory. All of us now have such an opportunity to see this beautiful land! Karabakh will bloom like the kharibulbul flower. People will have the opportunity to hear the music of our luminaries' and visit the very places where they created their art. If you wish to see a miracle, do come to Karabakh! —

FROM AZERBAIJAN TO THE WORLD

WHAT FORMS A NATION? WHO ARE THE PEOPLE THAT MOVE US, INSPIRE US, PUSH US TO ACT? WHOSE STORIES DO YOU FEEL COMPELLED TO RECOUNT TO YOUR CHILDREN, TO ALL CHILDREN? WHAT IS AZERBAIJAN?

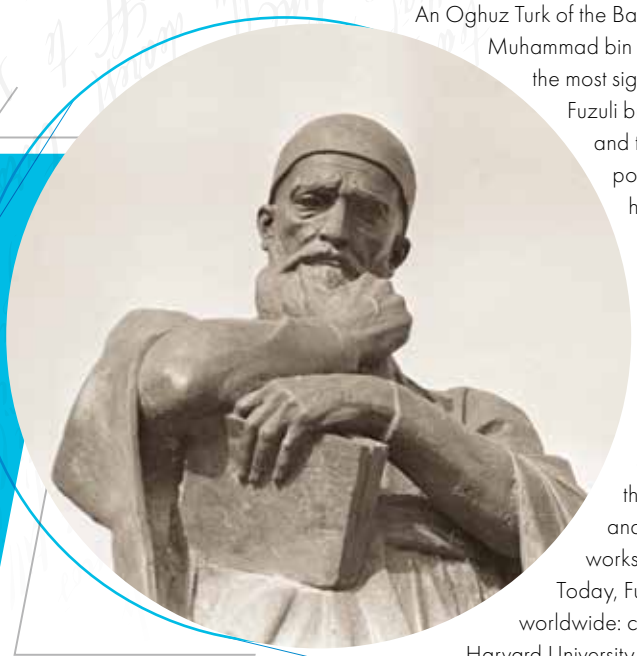
OIL WORKERS? WORLD SCIENTISTS? THOSE WHO FIGHT COURAGEOUSLY FOR THE COUNTRY'S LAND OR THOSE WHO USE A BOOK AND A PEN TO FIGHT AGAINST ILLITERACY? THOSE WHO BUILD SCHOOLS OR THOSE WHO DESTROY PRECONCEPTIONS?

THIS LIST OF 13 SPANS AZERBAIJANI LUMINARIES FROM THE SCIENCES TO LITERATURE, FROM PHILANTHROPY TO ART, FROM PHILOSOPHY TO ACTIVISM. THEY ARE THOSE WHOSE PATHS WE ASPIRE TO FOLLOW AND WHOSE PATHS WILL LIGHT THE WAY FOR THE MANY GENERATIONS AFTER US. THEY ARE THOSE TO WHOM WE DEVOTE OUR 'DASTANS' TO PROTECT AND CHERISH THEIR LEGACIES. WHETHER QUIETLY, OVER TIME, OR BOLDLY AT ONCE, THESE WOMEN AND MEN HAVE CHANGED THE WORLD AROUND US FOR THE BETTER AND HAVE SINCE SHAPED WHAT IT MEANS TO BE AZERBAIJANI.

13

TEXT ARZU JAEED **PHOTO** PRESS-MATERIALS

FUZULI



An Oghuz Turk of the Bayat tribe, a Turkic and Ottoman poet, writer, and thinker Muhammad bin Suleyman wrote under the nom de plume of Fuzuli. As one of the most significant contributors to the Divan legacy in Azerbaijani literature, Fuzuli brought his poems to life in three languages: Azerbaijani, Ottoman, and the Chagatai Turkic. While beginning his literary path with writing poems at an early age, Fuzuli would later be called "Mawlana" for his deep understanding of mathematics and astronomy.

Above all, Fuzuli is regarded as a poet of love, although the concept of love Fuzuli conveyed had an infinitely broader meaning than the contemporary, Western definition of romantic love. Fuzuli's "love" was more in line with a spiritual Sufi understanding of God's presence. Interestingly, Fuzuli himself seemed to have belonged to no specific Sufi Order.

Inclusiveness is the fundamental concept of Fuzuli's poetry. It connects poetry from Azerbaijani, Turkmen, Ottoman (Rumi), the East, and the West; it also covers the division between Shiism and Sunnism in Islam. Generations of Ottoman poets praised his works and built on it; no contemporary tradition can circumvent him. Today, Fuzuli's masterpieces are presented and safeguarded in libraries worldwide: copies of manuscripts are held in renowned museums, like the Harvard University Museum and the Brooklyn Museum.

TAHIR SALAHOV

As a boy, Tahir Salahov saw a painting of a beautiful woman with long, flowing hair and her hands tied behind her. "How is this made? How is this created?" he asked and proceeded to devote the rest of his life to finding an answer.

The world of Tahir Salahov's paintings focused on the reality of ordinary humans instead of an idealization. He did not sugarcoat banality but could masterfully express it with a lyrical vividness of his signature style. Instead of the usual glorification of the Soviet years, his depictions of the Azerbaijani oil workers are reminiscent of the hardships of those years. His works can be found in the world's most prominent galleries today. Undoubtedly, Tahir Salahov is one of the greatest contemporary artists of our time.

Today he is the Vice-President of the Russian Academy of Arts, a Hero of Socialist Labour, a People's Artist of the USSR, Azerbaijan, and Russia. For his contribution to the arts, he has received the Heydar Aliyev and Istiglal (Independence) Awards (Azerbaijan), and Order of Merit for the Fatherland, II and III class (Russia). He was the First Secretary of the Union of Artists of the USSR.

a painting by Tahir Salahov called "Aidan" was auctioned at Sotheby's in 2015

3

HAJI ZEYNALABDIN TAGHIYEV

An illiterate son of a shoemaker, from the age of 10 he began to earn his own money as a bricklayer. A contractor-builder, who did not know how to sign his name, Zeynalabdin Taghiyev would eventually be deemed as "The Father of a Nation." An incredible fate, a generous heart, a resilient posture through life, and a personal contribution that will benefit his nation for many generations to come. Whether it was destiny, fate, a good chance, but a burst of an oil fountain on a piece of land he had acquired had turned Taghiyev into the wealthiest men of the Baku Oil Boom era.

A rarity today, but the wealthier he became, the more he gave to the less fortunate, the downtrodden, the more he invested into building up his community. Amongst his philanthropic contributions to the Azerbaijani nation, is the first school for Muslim girls in Azerbaijan and the Muslim Orient, the first national theatre in Baku, a school of agriculture in Mardakan, the first technical school in the Baku Governorate, Baku horse tramway, the Muslim Benevolent Society in Saint Petersburg. Taghiyev used his wealth for the reconstruction of the St. Nina's School for Girls and the beautiful Alexander Nevsky Cathedral in Baku, even though he was Muslim. He sponsored the first translation of Quran into the Azerbaijani; published newspapers and magazines in Azerbaijani, Arabic and Cyrillic scripts.

Single-handedly, through his private contributions, Taghiyev is responsible for solving the water crisis in the first Oil Boom era in Azerbaijan, and miraculously saving the Pakistani nation from a pneumonic plague, by shipping them a wealth of vaccines. He granted scholarships for hundreds of Azerbaijanis to study abroad. Can all of his contributions fit in this brief paragraph? Never. Will his legacy thrive? Forever.

Azerbaijan benefits from the legacy of Taghiyev even today. Azerbaijani-Pakistani brotherhood was initiated by him

ROBERT HOSSEIN

"I am Azerbaijan's son," says Commander of the Légion d'honneur (France) and Commander of the Order of Cultural Merit (Monaco), French actor, director, and writer Robert Hossein. After the struggle of the First Azerbaijan Democratic Republic and the Red Army's occupation of Azerbaijan, there was a considerable immigrant wave of Azerbaijanis to France. Hence, many Azerbaijanis prominent were born there in subsequent years. Robert Hossein is no exception.

Born in Paris in 1927, Hossein began acting in the theatre at the young age of 15 and hoped to become a film director. His love and passion for the stage were inherited from his parents: his father – André Hossein – a composer, and his mother – Anna Mincovschi – a Jewish comedy actress. Throughout his career, he directed the "Les Misérables" adaptation in 1982, and played the husband of Michèle Mercier in the "Angélique" series, a gunfighter in the "Cemetery Without Crosses" (which he also directed and co-wrote), and a Catholic priest who falls in love with Claude Jade and becomes a communist. Elegantly working with movie spaces, he played with scene set-up geometry, visually emphasizing the weight of psychological strain – a method that later became his distinctive trademark.

4

ALI JAVAN

Deemed the "Einstein of the East", Ali Javan, an American physicist of Azerbaijani origin, was ranked 12th in the list of "100 Geniuses of the World." In the mid 20th century, he moved to the US. Years later, he was already a member of the US National Academy of Sciences and the first-named Francis Wright Davis Professor of Physics at Massachusetts Institute of Technology. After taking several courses at Columbia University – one of the world's top-ranking universities, Ali Javan received his Ph.D. In just six years after moving to the US, without previous Bachelor's or Master's degrees under his belt, in 1954, he published his thesis on 'taming' lasers. Later, his invention would be used in almost all relevant medical equipment. Compared to the thousands of watts needed for the ruby lasers to create short bursts, Javan's first continually working laser worked with a very low energy input of around 25 watts or 50 watts. The laser was used to transmit a telephone call just one day after its realization. "It was laser talking to me," said Javan, describing this moment, as he was honoured by President Johnson. Using antennas for the first time in the human story to receive light or developing the first accurate and unprecedented measurement of light's speed, Ali Javan embedded his name and scientific discoveries into our daily lives. Surrounded by his family and listening to Mozart and Mahler, he passed away in 2016.

5

besides great talent, Muslim Magomayev was also an excellent imitator, who used to make parodies of his friends

MUSLIM MAGOMAYEV

"King of songs" or the "Soviet Sinatra" or the most famous Azerbaijani baritone of the 20th century, Muslim Magomayev's talent and charisma captured the hearts of men and women all over the Soviet Union and beyond. His popularity was so astonishing that the audiences' continuous rapturing made it impossible for concert hosts to introduce his performances.

Born in Baku, Magomayev was named after his grandfather, the composer Muslim Magomayev. He was one of the pioneers of modern Azerbaijani classical music and a friend and contemporary of the famous Azerbaijani composer Uzeyir Hajibeyli. "La Scala" in Milan, "Olympia" in Paris, "Bolshoi Theatre" and Kremlin Palace in Moscow, USA, Canada, Cuba, Finland... Magomayev was destined to perform on a stage, conquering people's hearts across the world with the beauty of his voice. Olympia's director Bruno Coquatrix offered him a contract, and Magomayev was seriously considering a chance to pursue an international career, but the Ministry of Culture did not allow it. Yet, this did not halter the spread of his popularity and talent into the world outside of the USSR. Magomayev left the stage at the peak of his career – a step that required an incredible will of power – in order to preserve a collective memory of him as a young, vibrant star.

6

IMADADDIN NASIMI

Born in Shamakhi, Nasimi is considered one of the greatest Turkic mystical poets of the late 14th and early 15th centuries. A master of word and rhythm, a connoisseur of classical Eastern and ancient Greek philosophy, an ustad of Islam and Christianity's foundations. Nasimi was a skillful expert in a diverse range of fields: medicine, astrology, arithmetic, logic, while also being a scholar of Turkish, Persian, and Arabic languages, creating in these languages equally well. His exquisite lyricism has given him a reputation comparable only to that of a few poets, making him one of the most prominent divan masters in the history of Turkic literature. His Azerbaijani poetry language is characterized by its richness and connection to the people. In the history of the Azerbaijani language and literature, Nasimi's literature works represent a significant breakthrough. His manuscripts have been preserved in a number of different libraries around the world: the British Museum Library, the National Library of Australia, the Topkapi Palace Library of Istanbul, the Tebriz National Library, the Dushanbe Manuscript Fund, the Tehran National Library. In 1417 Nasimi was detained and skinned alive in Aleppo for daring to express his views, deemed blasphemous by contemporary religious authorities. Upon the decision of UNESCO, the 600th anniversary of Nasimi has been widely celebrated around the world.

SHAFIGA AFANDIZADEH

Born in Tiflis, Shafiga Afandizadeh received her education from her father, and at the young age of 14, she began teaching at a school founded by her father in Sheki. From 1901, Shafiga Afandizadeh goes on to teach the Azerbaijani language to girls at Zeynalabdin Taghiyev's girls' school, thus becoming the first teacher of the Azerbaijani language at an educational institution. After the March events in Baku, her family and younger sister flee to Istanbul. Unfortunately, both her husband and sister passed away. A year later, she becomes the first Azerbaijani woman-journalist and returns to her Motherland. Her articles are published in "Shargi-Rus," "Achig Soz," "Igbal," etc. Under her sharp pen, lines about the depressing state of women, ignorance, illiteracy, and concerns about the country's future flow out and become public discourse topics. Of course, her reporting brings her a slew of problems, but women like her are never silenced by fear. In November 1923, the first Azerbaijani women's magazine, "Sharg Gadyny" ("Eastern Woman"), which will later be read across the world, sees its first publication. Afandizadeh is appointed the head of the literature department. In addition to provocative articles, she also writes and publishes short stories. During a congress of Transcaucasian Muslims, Shafiga Afandizadeh, alongside Sara Vazirova, take the floor and speak on behalf of women in front of an all-male audience. Inconceivable by the standards of the day, as women had not been allowed such 'liberties' at the time. The two women are forced to present their statement wearing gloves and the traditional Azerbaijani silk kelaghayi. In time, Shafiga Afandizadeh will also serve as the first woman within the governing body of the Azerbaijani Democratic Republic, advancing women's rights agenda. In 1917, when basic women's rights were not recognized globally, this was an incredible move forward. In 1918 Azerbaijan became the first country in the East and even one of the first in the Western world to give women the right to vote.

did you know that both Agna Sultanova and Mirvarid Dilbazi were amongst Shafiga Afandizadeh's students?

LEYLA MAMMADBAYOVA

In the Caucasus, Southern Europe, the US, and Asia, Leyla Mammadbayova becomes the first woman to fly over rivers and mountains, even becoming the first woman to jump with a parachute in the Eastern world. A modern-day article in the Huffington Post wrote about her: "She broke the stereotypes about Muslim women, typical for Azerbaijan, a country in which women got the right to vote earlier than in the United States." Leyla Mammadbayova, it is said, took off the veil and put on a helmet. Her helmet didn't fit her properly because of her hair, so she had to ask her husband for permission to cut off her long, thick braids so that nothing would interfere with her flight. By the beginning of the WWI, Mammadbayova was already an aviation major, having trained hundreds of pilots, two of whom – Adil Guliyev and Nikolai Sheverdyaev – became heroes of the Soviet Union. During her lifetime, Leyla Mammadbayova was also devoted to literature, particularly poetry and film. Leyla's story – the first female Muslim pilot – was central in a 1934 short, silent art film named "Ismet." A striking fact from her biography is that Leyla Mammadbayova took part in the movie as a stuntwoman, performing complex tricks in the sky, including her famous "dead loop," thus becoming the first female stunt performer in Azerbaijan. In 1933, Alexander Yakushev, her close friend, painted a portrait of her, which was later acquired by the Revolution Museum in Moscow. In 1995, Nazim-Rza Israfil oglu filmed a documentary about the pilot's life, called "Leyla." Samad Vurghun, the renowned Azerbaijani poet, also recounted moments of her life in his lyrical work "Leyla."

DILSHAD ELBRUS

Born into the last years of the Russian Empire, Dilshad Elbrus's early childhood coincided with the birth of the first Azerbaijani Democratic Republic, as the country attempted to maintain its freedom from the incoming control of the Soviet Government. She was a descendant of the Karabakh Khans, a brilliant mind, who became the first female Azerbaijani scientist in nuclear physics. Dilshad Talybkhan Elbrus will graduate from Istanbul University's physics department and go through a thorny journey toward becoming a professor. She would contribute her knowledge and passion for sciences all over the world: Turkey, USA, UK, Germany, France. Her life was never dull, which often led her to find comfort in the arts. Masterfully she played Azerbaijani national music on the piano and was a prolific reader. She proficiently knew her native Azerbaijani, understanding its most complex nuances and intricacies, while she also spoke Turkish, German, English, and French fluently. With time, Mammad Amin Rasulzadeh's cousin, Ummugulsum Khanim, would publish Dilshad's lyrics, dedicated to the fall of the Azerbaijani Democratic Republic – the first Democratic Republic in the Muslim world.

"Poor you, oh, the flag of mine.
They lowered you, am I right?"

When Dilshad Elbrus passed away after a long illness, Turkey buried a nuclear physicist; while we did not even suspect her existence.

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LOTFI ASKER ZADEH

Born in Baku, all roads pointed to this scientist's life being spent far away from his Motherland. Lotfi A. Zadeh – mathematician, computer scientist, electrical engineer, artificial intelligence researcher, and professor emeritus of Berkeley University – awarded exceptional scientific contributions. As of October 2019, according to Google Scholar, Zadeh's dissertation has been cited in scholarly works over 230,000 times, including more than 100,000 citations retrieved from the 1965 Fuzzy sets article. Being a MIT graduate and Columbia Ph.D. degree holder, his scientific breakthrough in fuzzy mathematics consisting of fuzzy-related concepts wasn't first welcomed in the American academia; thus, Japan became the first to implement his research into life. This step brought to the Japanese tech giants millions in revenue. It is after Japan that NASA will use Lotfi A. Zadeh's theories and ideas. Zadeh received 24 honourary doctorates, outstanding awards in Japan, Canada, Germany, Spain, and a Golden Goose Award. His legacy is still thriving: from 2014 "Lotfi A. Zadeh Pioneer Award" that honours outstanding and pioneering contributions to human-machine systems and/or cybernetics was established by the IEEE Systems, Man, and Cybernetics Society. Lotfi Asker Zadeh passed away at the grand age of 96 and was buried in the Alley of Honour in Baku, Azerbaijan.

12

TOFIQ BAHRAMOV

Football fans from England to Russia and beyond recognize the name immediately. To date, an Englishman can be heard arguing with a German over an Azerbaijani. That Azerbaijani is Tofiq Bahramov. Originally a Neftchi Baku team player who had to freeze his professional career due to an injury, at the age of 25, Tofiq Bahramov became a football referee instead. Today he is the only referee in the world to have a monument and a stadium named after him, commemorating his brilliant career and contribution to world sports. At 34, he made his debut on the pitch during the USSR Championship. He went on to referee 146 matches over his life. He was listed in the top 10 of Soviet referees for thirteen years in a row.

In 1966, Bahramov took part in the World Football Championship held in the United Kingdom. England was playing against West Germany. The score screen displayed a tie of 2:2. Geoff Hurst of England scored a goal that bounced sharply downward from the crossbar, struck the ground, and was almost immediately spun away by the German player. Bahramov made a risky yet historic decision by calling it a goal and became an immediate hero in the UK. Even Queen Elizabeth II presented him with a Golden Whistle after team England's win. Naturally, these sentiments were not shared in Germany. 50 years later, in 2016, Sky Sports would confirm: yes, there was a goal, and Tofiq Bahramov's judgment was, in fact, a correct one.

13

FARMAN SALMANOV

Farman Salmanov looked classically Azerbaijani: dark, curly hair, a dignified posture, a smiling face, and, of course, a mustache. A legendary geologist, his discovery of Tyumen oil shaped Russia's role in geopolitics and history.

When his father was jailed upon Stalin's order, Farman, being a young man of steel courage, did the unthinkable: he wrote a telegram directly to Mirjafar Baghirov asking for his father's release. No one dared to act like this at the time. After a few days, he received a call to visit Baghirov's office. Considering the terror that Soviet citizens lived with during those years, Farman's friends and family were sure he would get punished for his audacity. But shortly after his visit to Baghirov's office, his father is released.

Farman's role in the history of Russia's discovery of oil was not simply due to his talent and passion, but intuition too. When was initially appointed to the Kuzbass, he was almost certain that there would be no oil found in the region, so he initiated his team's relocation to Surgut. No one else understood or believed in his move. Not one person. So, what did he do next? He composed a letter to the authorities that were preparing to put him in jail: "2180 meters deep, there is oil." Yes, letters and telegrams were his favourite. "I found oil. This is it. Salmanov," he wrote to Nikita Khrushchev after founding the second origin in Siberia. The rest is history.

Farman Salmanov has discovered or participated in the discovery of over 130 giant oil and gas fields

INTERVIEW NIGAR MAHARRAMOVA PHOTOS PRESS MATERIALS

THE ART OF GRACEFUL MOVEMENT

recipient of the Spirit of Dance prize in the category "Rising Star" (Ballet magazine, 2012); prize-winner at the XII International Ballet Dancers' and Choreographers' Competition in Moscow (1st prize, 2013); recipient of the Azerbaijan Presidential Youth Prize for Culture (2013, diploma and gold medal)

BALLET ART IS AESTHETICS IN ITS HIGHEST MANIFESTATION, AN OPPORTUNITY TO FEEL OWN CORPOREALITY WITH THE HELP OF CAREFULLY PERFECTED PAS, AN EMBODIMENT OF IRON DISCIPLINE AND SUPER-WILL, FORCING TO STAND NEXT TO THE BALLET BARN FOR HOURS ON END IN EXCHANGE FOR VITALITY, FLIGHT, AND FREEDOM IN SPACE AND TIME. THE STORY ABOUT THE HIDDEN BEHIND THIS "GRACE AT YOUR FINGERTIPS" IS SHARED BY TIMUR ASKEROV, THE PREMIER OF THE MARIINSKY THEATRE, HONOURED ARTIST OF AZERBAIJAN.

Opera and Ballet Theatre in Saint Petersburg, a leading musical theatre in Russia and the world, is called Mariinsky after the wife of the Tsar Alexander II, Empress of Russia, Maria Alexandrovna

How did ballet come into your life?

It all started in childhood. My father served in the military, which made us relocate rather frequently. At some point, when I was in the third grade, we moved to Ganja city. Once I run into my classmates in the hall, where they stood holding hands prior to attending a dance lesson. It seemed so curious that I asked my mother to enroll me in a dance club. In fact, I could attend only three or four lessons, which was enough for me to realize that I'd like to continue. My father's acquaintance advised me to try my luck at the choreographic school. I started to practice, tried to do the splits, and prepared some basic exercises. Six months later, we returned to Baku, and I entered the Baku Choreographic School, where I studied for ten years. I still remember those happy years with warmth.

Have you had the support of those around you when you decided to devote yourself to this art?

Of course, my parents supported me greatly, I am very thankful to them. There is something in each of us, and parents need only to help to develop this talent. In this sense, I am very fortunate.

What was the turning point in your career?

The move to Kyiv became a turning point. I worked for a year at the Akhundov Azerbaijan State Academic Opera and Ballet Theatre in Baku after choreographic school, and then I received an invitation from friends to spend a vacation in Kyiv. I enjoyed the city. I went to the theatre and found out there was a casting going on. After a week of classes with the troupe of the Kyiv Opera and Ballet Theatre, I was hired as the soloist...

How did you end up at the Mariinsky Theatre?

My journey to the Mariinsky Theatre began in January 2011. I have dreamed of the Mariinsky since childhood. Since I was already in the Kyiv theatre, I decided that I had found myself and somehow forgot about my dream. Nevertheless, one fine day, famous dancers Denis Matvienko and Leonid Sarafanov, soloists of the Mariinsky Theatre and graduates of the Kyiv School, came to Kyiv. At that time, I was working with their teacher. They attended our rehearsal and asked me if I would like to come to the Mariinsky. At that time in Kyiv, I was involved in top performances such as "Giselle", "The Sleeping Beauty", "The Nutcracker"...

I understood that the leading roles had given me the experience to work at the Mariinsky. So it happened, and I came for casting at the end of December when I performed a variation and was accepted as the second soloist. It was such happiness! At that moment, I realized that the dream had come true.

What schools in Baku, Kyiv, and St. Petersburg have taught you?

The Baku school gave me an excellent foundation. The study of national dances gave me these skills on how to position hands, which later helped in the role of Farhad in "The Legend of Love", which was even noted at the Mariinsky Theatre. In Kyiv, I got tremendous experience of performing leading roles in classical ballets: there was no such opportunity in Baku as these performances were not in the repertoire of our theatre. Other than that, there were more halls in the Kyiv theatre and a large number of leading artists whom I could look up to. St. Petersburg taught me everything else and made me a principal dancer. Thanks to the Mariinsky Theatre, I have travelled all over the world, participated in gala concerts, and got the opportunity to perform on the same stage with world stars.

music by Arif Melikov, libretto by Nazim Hikmet, director Boris Grigorovich, premiere at Mariinsky Theatre on March 23, 1961

«

THE SETTING, THE ARTISTS, THE COSTUMES, ALL OF THAT CAN CHANGE, BUT THE CHOREOGRAPHY OF CLASSICAL BALLETS IS ETERNAL

»

Tell us about teachers who have played an important role in your life.

My first teacher was Emilia Menchinskaya, who taught me from the fifth to the seventh grade. Then there was Sergei Vladimirovich Bogdanov, who guided us through exams and was our main teacher until the third year. He was the one who instilled in us the purity of positions and the form of classical ballet. He still works at the Akhundov Azerbaijan State Academic Opera and Ballet Theatre in Baku. In Kyiv, my teacher was Alla Vyacheslavovna Lagoda, a ballet dancer who discovered herself in her work with prominent dancers. All of her students became leading artists. I worked with her for two years, and she taught me a lot, including the mood I need to have prior to going on stage.

At the Mariinsky, I began my journey with Rajapmurat Abdiev, formerly the leading ballet premier, Mikhail Baryshnikov's classmate, an excellent dancer, and now a teacher, whose students have become stars of world ballet. For eight years, under his leadership, I have mastered the repertoire of the Mariinsky Theatre. We speak to each other every day, and I consider him a dear person. At the moment, I am working with the artistic director of the troupe and honoured be his only student.

Do you divide your viewers into professional art connoisseurs and amateurs?

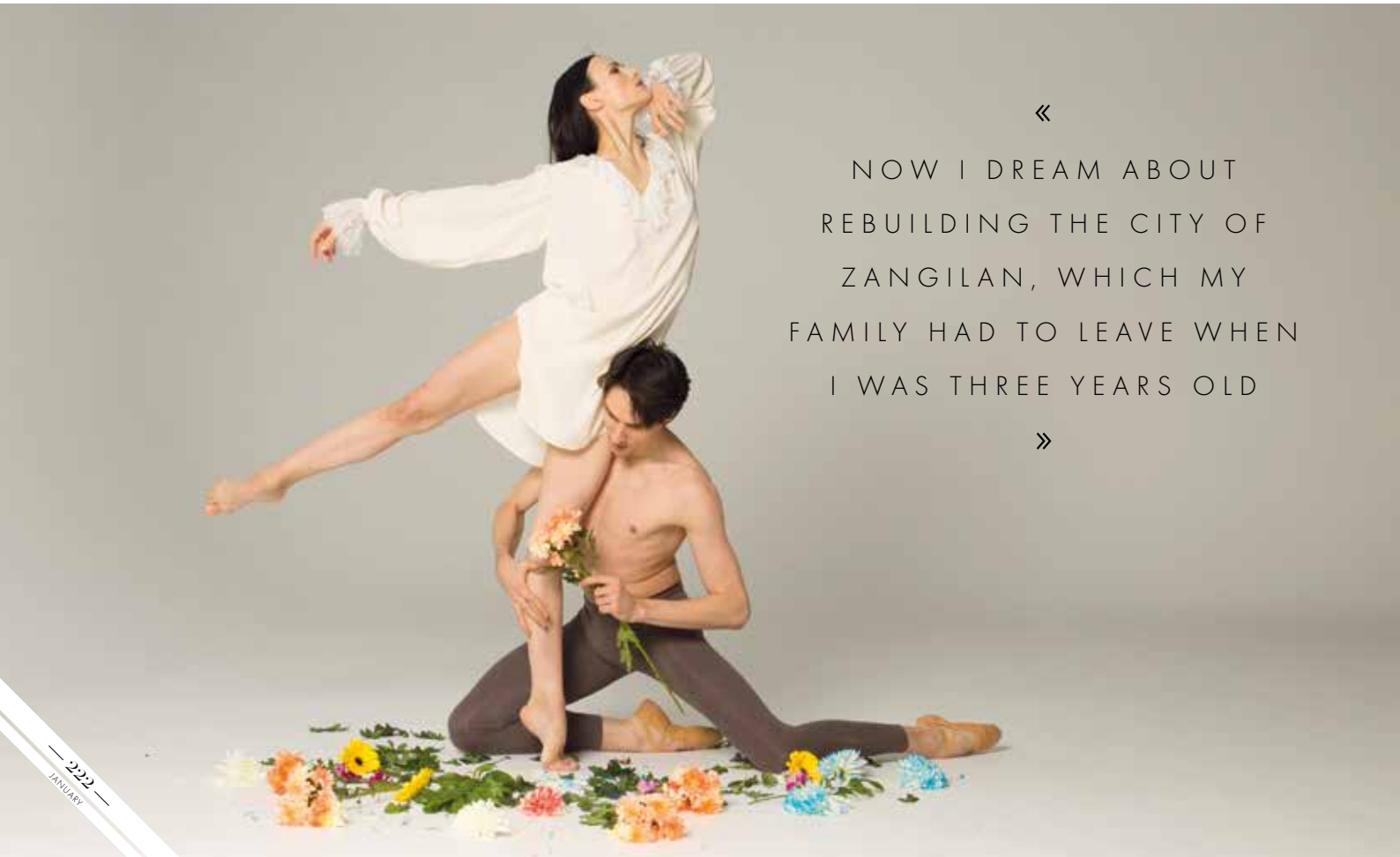
When I go on stage, I try to immerse myself in my role and coexist with my character. But I surely understand that teachers, the leadership of the ballet troupe, my relatives, and friends are sitting in the hall, and these people follow my every step and gesture and understand my emotions. During the performance itself, the main thing is to convey my hero's story to the audience. The teachers' comments, words of gratitude from the audience, autographs, and everything else happen later. It is a great happiness to know that your art gives people countless emotions.

Classics are eternal, and modern choreography is the spirit of the times. Do you agree with this conventional wisdom? How do these two directions relate to your life?

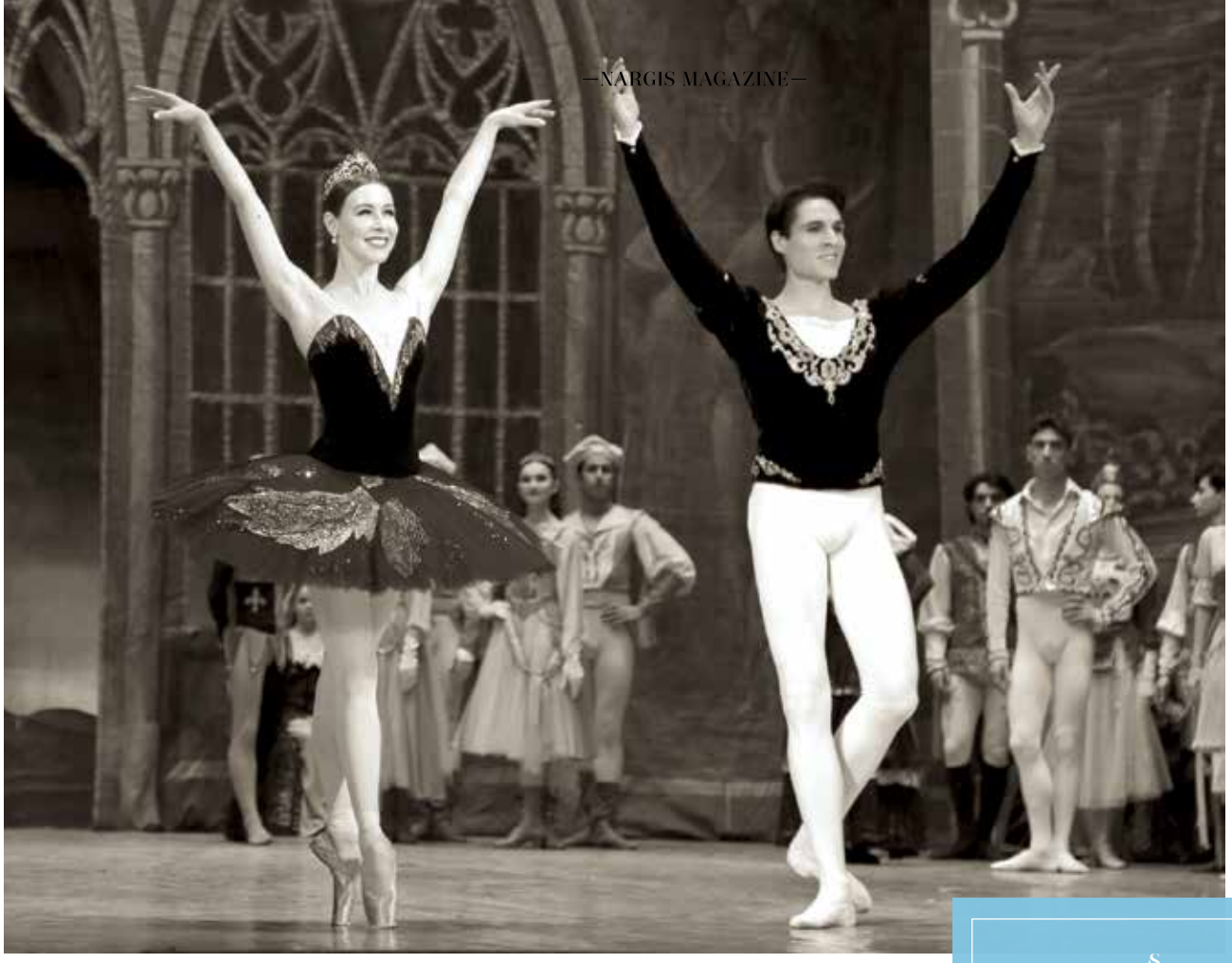
Of course, the classics are timeless. The setting, the artists, the costumes, all of that can change, but the choreography of classical ballets is eternal. Few theatres would change classical choreography, it is almost sacred. Modern choreography, on the other hand, is a movement forward and an opportunity to develop. Many productions have moved from modern to the category of classics. I actively try myself in both directions. Of course, when you dance classical ballet for a long time (and I've done so for ten years now), you want to test yourself in something new and experiment with the capabilities of your body. I dream of developing myself in this direction since the Mariinsky has all the conditions for this.

Common ballet myths that you would most like to debunk?

There are two such myths. First: "ballet is not a man's job." Of course, parents tend to send their sons to wrestling or football. But, as time shows, the world's interest in ballet is only growing. The second myth is about ruthless backroom intrigues. Of course, there is competition, but it does not end up with the needles in pointe shoes, as they say.



« NOW I DREAM ABOUT REBUILDING THE CITY OF ZANGILAN, WHICH MY FAMILY HAD TO LEAVE WHEN I WAS THREE YEARS OLD »



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Timur's repertoire includes Solor in "La Bayadère", Prince Siegfried in "Swan Lake", Jean de Brienne in "Raymonda", Basilio in "Don Quixote", soloist in "Ballet Imperial" by George Balanchine, Romeo in "Romeo and Juliet", José in "Carmen-Suite" and many others

Has the ballet demanded any sacrifices from you? Which ones were especially difficult?

I do not limit myself in terms of food, but I don't consume alcohol or unhealthy foods foods. I follow a proper diet and keep fit. Perhaps, the only sacrifice was that I had to leave my hometown at the age of 19 and start an independent life. The future showed it was not in vain. No success comes without sacrifices.

What is the most pleasant thing in your profession?

The performance ends, and you hear a flurry of applause. When you bow, you often catch a glimpse of someone applauding and shouting "bravo." These are probably the most pleasant moments in the life of any artist.

Which of your performances or roles has helped you gain some life lessons?

With experience, I realized that you need to control your emotions when they are running too high. This applies equally to ballet and life in general, and you need to work on this throughout your lifetime. Excessive emotionality on stage can result in a technical error; an enormous influx of energy, and sudden movements lead to a fall. Deliberate steps require a cool head.

In 2018, you received the title of Honoured Artist of Azerbaijan. Do awards influence artist's life?

Of course, such recognition from the state signals that exhausting training and hard work were not in vain. It is great happiness and confidence that you are on the right track. At the same time, titles and awards reinforce a sense of responsibility as the audience expects excellence from you, and you have to live up to these expectations.

What would you choose if the ballet didn't work out?

Ballet entered my consciousness so firmly that it is difficult to imagine life without it. I often ponder over this, since a professional life of a ballet dancer is short. We begin our adult life as dancers at the age of 19 while our peers just start to train. One thing I can say for sure is that I would try to become the best and achieve great success regardless of the field. This is my life principle.

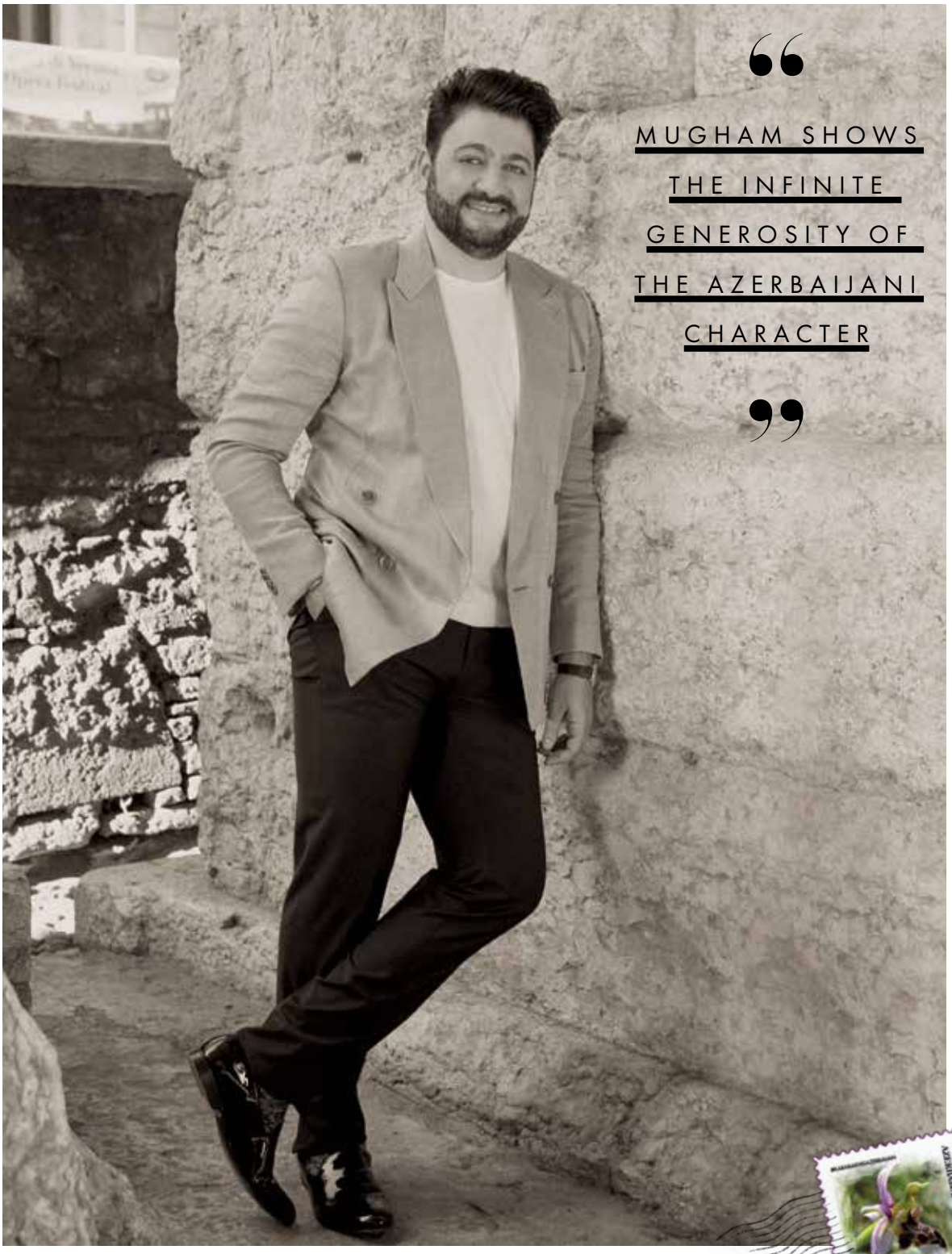
Say a few words about Karabakh for our foreign readership.

I sincerely congratulate all the people of Azerbaijan on the victory! My happiness has no bounds, and now I dream about going to a rebuilt city of Zangilan, which my family had to leave when I was three years old. I am proud of the Azerbaijani people! I am proud of the Azerbaijani army! Karabakh is Azerbaijan! —

CARRY YOUR FLAG

INTERVIEW JAVIDAN GULIYEV PHOTO PRESS-MATERIALS

PEOPLE'S ARTIST OF AZERBAIJAN, A LAUREATE OF INTERNATIONAL COMPETITIONS, YUSIF EYVAZOV IS RECOGNIZED AND WELCOMED IN THE WORLD'S BEST THEATRES. FROM THE METROPOLITAN OPERA IN NEW YORK TO THE COVENT GARDEN IN LONDON, FROM MILAN'S LA SCALA AND MOSCOW'S BOLSHOI, TO THE VIENNA OPERA. AT THE HEIGHT OF SUCH AN INCREDIBLE CAREER, YUSIF EYVAZOV IS CONFIDENT THAT BEING THE BEST SINGER MEANS LIFELONG LEARNING AND CONTINUOUS SELF-DEVELOPMENT. HE SHARED WITH US HIS VISION OF ART AND LIFE, AS WELL AS HIS VIEWS ON WAR AND PEACE.



“MUGHAM SHOWS THE INFINITE GENEROSITY OF THE AZERBAIJANI CHARACTER”

They say that either we choose our profession, or the profession chooses us. What shaped your choice when you opted to become an artist?

It seems that there's something transcendent, the Hand of Destiny, if you like. The profession of an artist is very subtle. You start learning singing at the age of 20, and no one, not a single teacher, conductor, or promoter will ever say: "In 5 years, you will be a star". As my experience shows, the singers who started studying with me and had amazing voices, in the end, could not build their careers as singers. And those who were seemingly less talented, by the way, I consider myself one of them, have achieved success and ended up on the world stage. For more than ten years I have been performing a rather sophisticated drama repertoire in the world's leading theatres, and I have signed contracts for the next seasons. I think, after all, our fate is determined by heaven, in a way unknown to us.

It is believed that the culture of a nation reflects its soul and character. What do you think about Italians based on their opera music?

Of course, national art reflects the beautiful features of the people. For example, mugham shows the infinite generosity of the Azerbaijani character. And Italian opera is the art of bel canto, which means "beautiful singing". It embodies the Italian character's multiple astounding traits: temperament, love, passion. This is a multifaceted art. Centuries pass, but this music is still young and in demand. This is its greatest strength and value.

Since the dawn of time, it has been believed that art is always outside of politics. It is an international cultural phenomenon, solely intended to unite different countries and peoples. However, unfortunately, the musical scene occasionally becomes an arena for provocations and intrigues. In this regard, how would you comment on the Armenians' recent attempt to disrupt your duet with one of the greatest opera singers of our time, Placido Domingo, on the stage of the Bolshoi Theatre in Moscow?

I would say that it is not the musical scene that sometimes becomes the arena for provocations and intrigues, but the people who perform on this stage are attacked. The bigger your name is, the more actively and furiously the provocateurs are trying to tarnish your reputation, that is, to artificially create a scandal, as it happened in this case. The gala concert with Placido Domingo on the stage of the Bolshoi Theatre in Moscow was underway for a long time. Placido Domingo personally invited the best singers in the world and prepared the concert program. By that time, the war in Nagorno-Karabakh was in full swing, and I could not remain silent as I am Azerbaijani, and I am proud of my country.

When the terrorist attacks took place in Ganja and Barda, when the Armenian armed forces, on the orders of the criminal government of Armenia, attacked the civilians of Azerbaijan, I could not remain silent, just like my fellow citizens who shared the truth with the world through social media. You know, "right is might."

> "A PERSON CANNOT BE ABSOLUTELY HAPPY, HE OR SHE WILL ALWAYS LACK SOMETHING"

In this case, some people decided to take advantage of the situation. I even know these provocateurs' names; those who sent letters to the Metropolitan Opera and Covent Garden, and elsewhere, and even to Placido himself. Believe me, Placido ignored this and never even talked about this with me. They were trying to create a petition out of this, but we all understand that these provocations had absolutely no foundation, as the truth is on my side. I share the truth with over 70,000 people of different nationalities that follow me through my account. Needless to say, these posts were saturated with patriotism and love for the homeland, but there was nothing aggressive in them, even towards the perpetrators of the Ganja and Barda tragedies. There was condemnation, a harsh reproach, and an absolutely clear expression of my position: that this is unacceptable, because civilians, peaceful people who lived outside the conflict zone never deserved that. My words were directed not against the Armenian people, but the criminal government of Armenia, I could not remain silent about this. Their provocation had failed, and any possible attempts in the future will fail too, because I am an accomplished artist with a clear civil position that I openly express. I do not call anyone to war and have always said that we are in favor of a peaceful solution to the Karabakh conflict.

Our President, Ilham Aliyev, and our other officials said the same. We favor a peaceful solution. The fact that we have patiently waited for a "peaceful settlement" for 30 years, while we were simply cheated, has again proved that our people are peaceful and not aggressive. But it is simply incomprehensible to see what the enemy did during the war and what they are doing now: leaving for us only acts of barbarism and vandalism as they exit Karabakh after our victory. It is ok, we will rebuild everything, including new schools and houses. People will return home, and we will never forget these times, I am absolutely sure of that.

predominantly pieces from opera of Puccini, Verdi, Leoncavallo and Mascagni (Caal in "Turandot", Manrico in "Il trovatore", Rudolf in "La bohème", Richard in "Masquerade ball", Radames in "Aida", Macduff in "Macbeth" and others)

You perform both classical works and contemporary pieces. What kind of music and songs do you like to listen to at your leisure? Do you listen to Azerbaijani performers?

I listen to classical works only when I have to learn something new. There is already too much classical music in my life to listen to it at my leisure. I always play very light melodic songs in my car: Azerbaijani, Russian, foreign pop music. I definitely don't listen to opera in the car.

How are you going to promote Azerbaijan in the future?

I will say this: many of my fellow compatriots perform on the world's biggest stages. They are Elchin Azizov, People's Artist of Azerbaijan, my friend Dinara Aliyeva, People's Artist of Azerbaijan, Azer Rzazade, Maharram Huseynov, and Fuad Ibrahimov, who is a fantastic conductor, with whom we have had and will have a lot of joint projects together. I believe that our presence on the international stage in Moscow, London, New York, Japan, and Australia is already promoting Azerbaijan, which in itself means a lot. We, artists, cannot walk the streets with flags, but we go out on stage, and the program says "Yusif Eyvazov, Elchin Azizov – People's Artists of Azerbaijan", and this is also a way of "carrying our flag."

You have reached great heights in opera. What are your future plans?

'Reached great heights' is, perhaps, too strong of a statement. I have achieved something, and I am insanely happy and grateful to fate. My future plans are to keep improving. People continuously expect something more from me. When you go on stage, you cannot perform any weaker than the last time. It is important for me to consider this and work on myself, in order to prepare new pieces, to grow, to develop, and to live.

What is happiness for you? Do you consider yourself a happy person?

I think happiness is a broad concept that is also relative. It cannot be described in two words. A person cannot be absolutely happy, he or she will always lack something, but today I feel happy because I have a wonderful family and an excellent job. Today, at 43, I already understand that I missed some things and will not get them back because of my age and because the time is running out. This does not prevent me from being happy, as I'm perfectly aware that it is impossible to have absolutely everything!

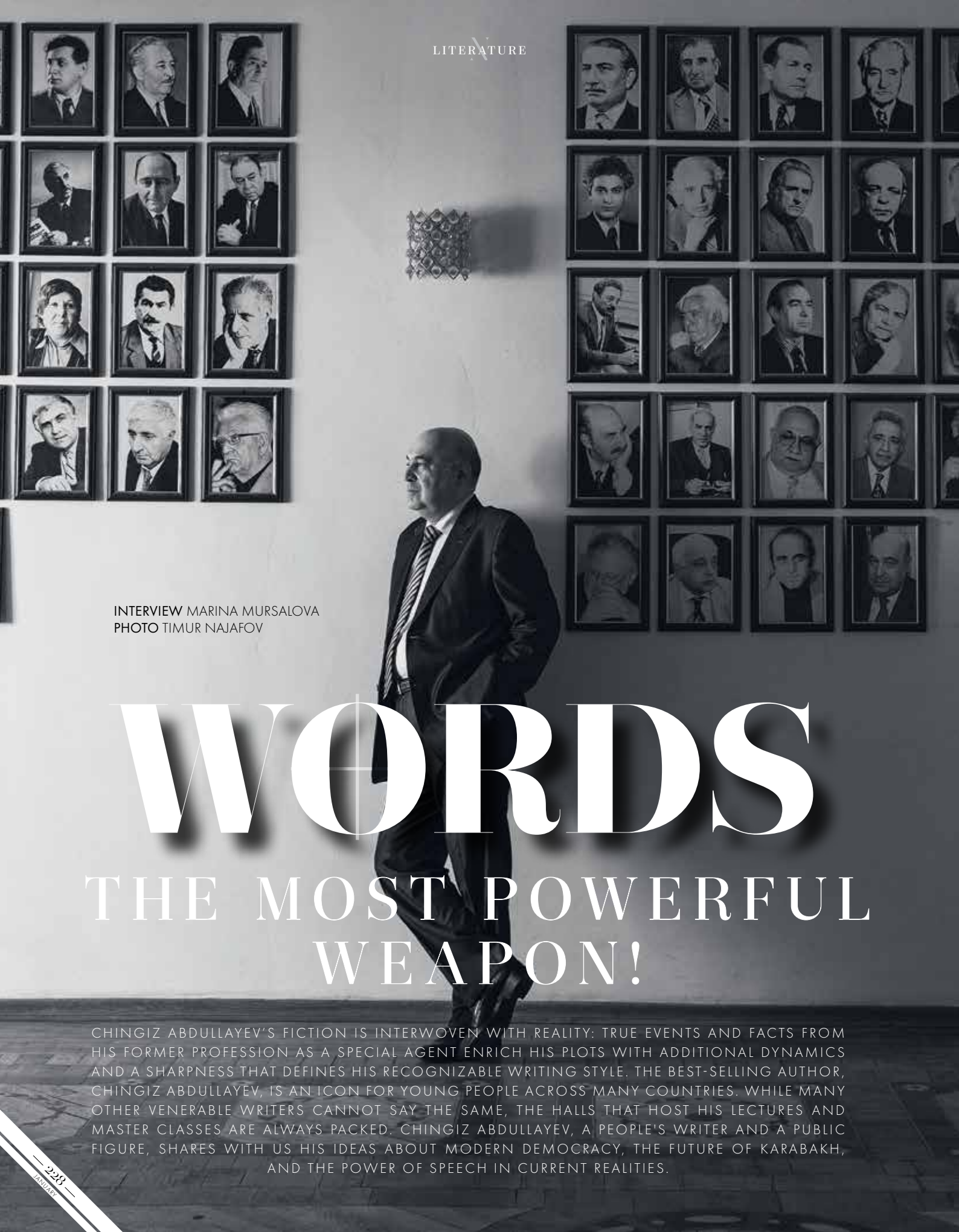
> "WE CAN SAY WITH GREAT CONFIDENCE THAT THIS YEAR HAS BEEN INSCRIBED IN OUR PEOPLE'S HISTORY IN GOLD LETTERS, AND YES, KARABAKH IS AZERBAIJAN"

Say a few words about Karabakh for our international readers.

I am thrilled that our country, our President, and our people ended this conflict with our heads held high, and our flag raised high. We based our actions on generally recognized international principles, so our cause was just.

Of course, nobody wished for war. War leads to victims, and this is appalling. The heart of every Azerbaijani is now overwhelmed with happiness from the fact that, in the end, after many years, justice has triumphed, and everything has fallen into its place. Karabakh returned to Azerbaijan, there is a lot of work to be done now, both at the diplomatic and infrastructural levels. It is crucial to restore the territories, that is, to put everything in order, so naturally, there is a lot to be done.

We can say with great confidence that this year has been inscribed in our people's history in gold letters, and yes, Karabakh is Azerbaijan! –



INTERVIEW MARINA MURSALOVA
PHOTO TIMUR NAJAFOV

WORDS

THE MOST POWERFUL WEAPON!

CHINGIZ ABDULLAYEV'S FICTION IS INTERWOVEN WITH REALITY: TRUE EVENTS AND FACTS FROM HIS FORMER PROFESSION AS A SPECIAL AGENT ENRICH HIS PLOTS WITH ADDITIONAL DYNAMICS AND A SHARPNESS THAT DEFINES HIS RECOGNIZABLE WRITING STYLE. THE BEST-SELLING AUTHOR, CHINGIZ ABDULLAYEV, IS AN ICON FOR YOUNG PEOPLE ACROSS MANY COUNTRIES. WHILE MANY OTHER VENERABLE WRITERS CANNOT SAY THE SAME, THE HALLS THAT HOST HIS LECTURES AND MASTER CLASSES ARE ALWAYS PACKED. CHINGIZ ABDULLAYEV, A PEOPLE'S WRITER AND A PUBLIC FIGURE, SHARES WITH US HIS IDEAS ABOUT MODERN DEMOCRACY, THE FUTURE OF KARABAKH, AND THE POWER OF SPEECH IN CURRENT REALITIES.

Talent is always a challenge. How did you stand out at school, at the university, when you started writing?
Creativity is the desire to conquer the finite nature of life. In my school and university years, I was always an editor of student newspapers. Some of my friends still keep my notes.

Who from international or Azerbaijani writers had an inspiring influence on you and encouraged you to become a writer?
Mammad Said Ordubadi, Sabit Rahman, Anar. From the international writers: Erich Maria Remarque and Ernest Hemingway. When I was young, I enjoyed reading "Rider in the Night" by Natig Rasulzadeh.

How successful is the promotion of rich Azerbaijani literature in the world? What does the Union of writers do in that regard?
Unfortunately, the Union of Writers is the only organization that promotes our literature. There is no one else!

Which of your countless awards is particularly dear to you, and which are the most emotional ones?
Perhaps, the most memorable is the "Commonwealth Star" award. I received it after it had been awarded to the esteemed Mehriban Aliyeva, Tahir Salahov, and Omar Eldarov. I was incredibly proud to share this honour with them.

How do your children react to the fact that their dad is quite an extraordinary and prominent person? Did it influence their achievements and personalities?
The kids love me as a dad, and that's enough! I don't think they consider me someone special or famous, for that matter. We have no such reverence in our house at all, but their achievements certainly make me happy. They surpassed me long ago.

They say that happiness is good health and a bad memory. What is "happiness" in your case?
Happiness is when you have loved ones around you, and everyone is healthy and alive. It is when you do what you love to do.

We know that you have travelled the world a lot. Can you remember your most vivid meetings with the most interesting people?
Then we will have to steal your entire magazine for several years to do that! There were a lot of incredible and fascinating gatherings. Perhaps, the most memorable occurred in St. Petersburg in 2000, which hosted the International Writers' Forum. One hundred and forty of the world's best writers gathered in Smolny: five Nobel laureates, winners of the Pulitzer and Goncourt prizes. I recall the guide started speaking ill about the Bolsheviks, and everyone exploded with anger. It turned out that almost all of the writers gathered were communists and socialists.

Where do you find inspiration for new novels?
In life itself.

Does a writer have to take part in public life? Do you think a poet is still "more than a poet" today?
Probably, though, not necessarily. However, if you are the Secretary of the Union of Writers and the President of the PEN club (an association of writers), you have to participate in the public life of your people.

Which of the stars of the writing world have you ever met?
It is impossible to list them all. Sergey Mikhalkov, Yuri Bondarev, Chingiz Aitmatov, the Vayner brothers, Yulian Semyonov, Orhan Pamuk, Jose Saramago, Mario Vargas Llosa, Jose Sela, Umberto Eco among others.

You need to be incredibly productive to write 201 (!) novels. After all, you are not only a writer, you are also the acting Secretary of the Union of Writers, and a public figure, who heads about 20 organizations at the same time. In addition, you're an honourary Ambassador of Interpol and a media personality. Any tips on how you can "stretch" the time and fit everything in 24 hours?
No advice is needed. The one who wants to work is working and is managing everything on time. Ones who do not want to do so, merely look for excuses to justify their laziness.

What helps you relax and recover?
Smart books, travel, and beautiful women!

When people hear the phrase "there is such a nation, the people of Baku", some understand what is being said, and young people are sometimes offended. Can you explain to the youth who or what is the core of this phrase?
Being Bakuvian is a state of mind. This person might come from Ganja, Sheki, Nakhchivan, and other cities. This is a man of high culture and courtesy!

Erich Maria Remarque wrote: "The strongest feeling is a disappointment." Do you agree with him?
No, I don't think the strongest feeling is a disappointment. The most powerful feeling is love.

They say that with age, even an atheist comes to God. In your book "on the side of God" there is a lot of discussion on this topic. Are you religious?
I am an agnostic and believe that the world is unknowable, inaccessible to human understanding. A universe without time or boundaries is just like God! By the way, agnostics may be the most devoutly believing people on our planet!

Are you into sports a lot?
I am a master of sports in shooting. I was boxing in the past, but my nose was broken during one of the training sessions...

> BAKUVIAN IS A STATE OF MIND

Would you travel into space if you could?
I think so. Even though I'm afraid of planes, I fly 40-50 times a year. I found the "antidote." I usually do not drink, but on the plane, after a drink I feel good, after two hundred grams – very good, and after three hundred – "I fly next to the plane"!

Humanity changes over time and many concepts take on a different meaning. In your opinion, as a lawyer, is modern democracy developing in the right way?
No. Democracy is not developing at all, and I am afraid that all nations will soon be convinced of this.

Handful of people knew about our country 20 years ago. To what extent Azerbaijan is known to the world today?
I would not say that it is the most recognizable country, but the changes over time have been quite substantial.

Azerbaijan definitely won on the Karabakh battlefield. Do you think that on the ideological front we managed to break through the defense, which had been taken up by the Armenia-engaged media?
Definitely. And our esteemed President played the major role in this. Our well-educated experts who spoke foreign languages, perfect Russian and English, also had an impact.

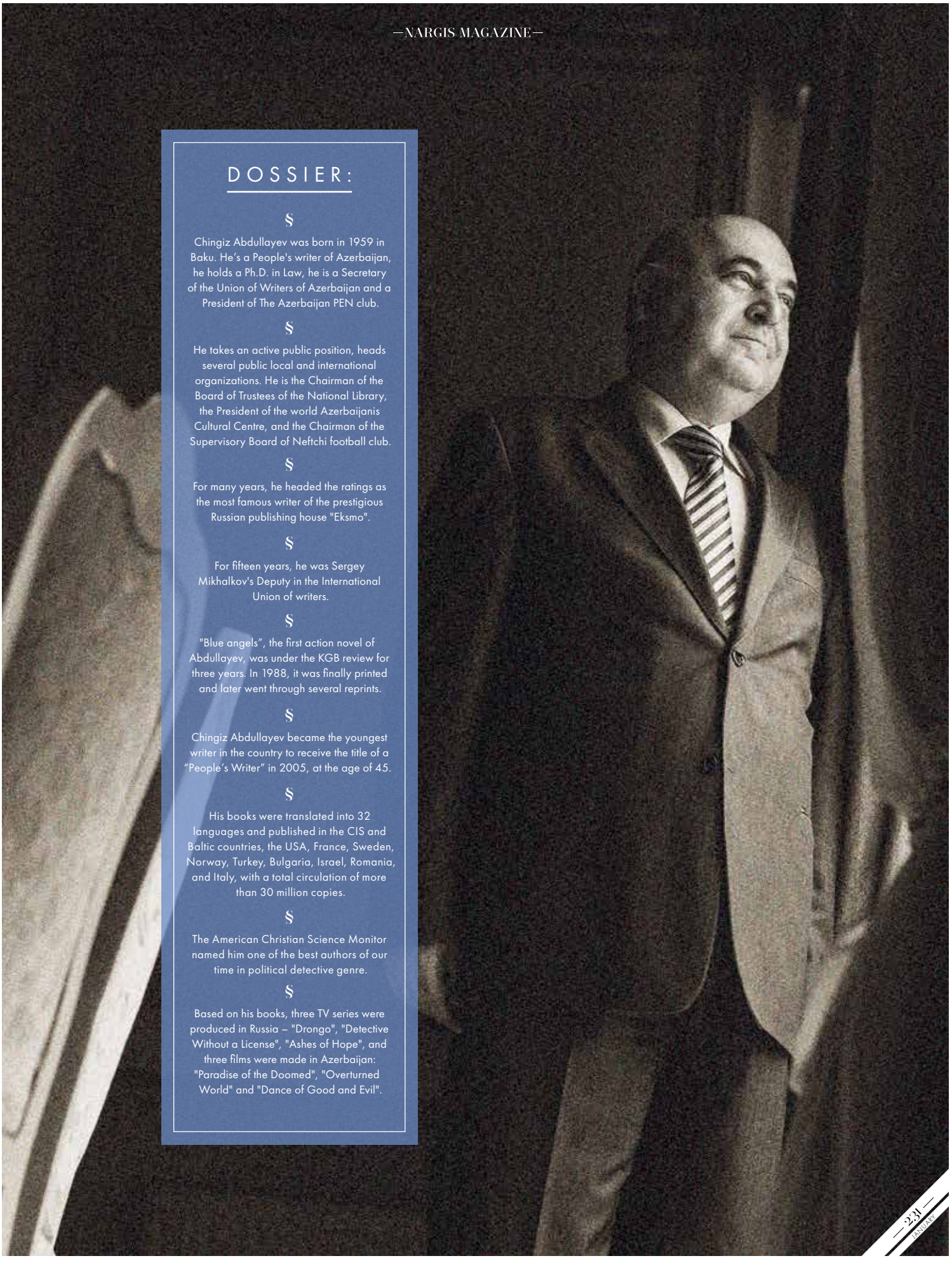
As President of the PEN club, could you convey the truth about the events in Azerbaijan to the media, Nobel laureates, famous international writers and all those who can influence public opinion?
I've been doing this all my life.

Since the beginning of the second Karabakh war on September 27, 2020, you were invited to several Russian political talk shows. Do you think you managed to convey Azerbaijan's position to the audience?
I was on Solovyov's program twice, and in a few other TV shows on various Russian channels. Perhaps, I am invited by the Russian networks due to being quite well-known in Russia: my readership spreads from Kaliningrad to Vladivostok, as stated by the Russian Ambassador to Azerbaijan, Mikhail Bocharnikov. On the Russian programs, there were attempts to interrupt me, confuse or stop me, but since I am fluent in Russian and I am a professional lawyer, plus a psychologist who graduated with honours, I said everything I had to say. I understand how difficult it can be for our people to withstand such pressure. I work in the Union of Writers, with two thousand geniuses, where every word has to be judged before it is articulated. At the same time, in this setting, you can't give in during a verbal fight. I was approached by many experts after the broadcast, who mentioned having learned a lot of new information for the first time.

Your father is from Karabakh. What does this region symbolize for you? What place does it hold in the hearts of your children?
Karabakh is our native land, where we should always be able return to.

Karabakh is an integral part of every Azerbaijani's soul. What is the most important thing that foreign readership of Nargis should know about Karabakh?
That Azerbaijan cannot exist without Karabakh. This is the heart of our country.

There are thoughts that have turned out to be prophetic over the years in your seemingly realistic novels. Can you guess what the future of Nagorno-Karabakh will be?
Blissful. —



DOSSIER:

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Chingiz Abdullayev was born in 1959 in Baku. He's a People's writer of Azerbaijan, he holds a Ph.D. in Law, he is a Secretary of the Union of Writers of Azerbaijan and a President of The Azerbaijan PEN club.

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He takes an active public position, heads several public local and international organizations. He is the Chairman of the Board of Trustees of the National Library, the President of the world Azerbaijanis Cultural Centre, and the Chairman of the Supervisory Board of Neftchi football club.

§

For many years, he headed the ratings as the most famous writer of the prestigious Russian publishing house "Eksmo".

§

For fifteen years, he was Sergey Mikhalkov's Deputy in the International Union of writers.

§

"Blue angels", the first action novel of Abdullayev, was under the KGB review for three years. In 1988, it was finally printed and later went through several reprints.

§

Chingiz Abdullayev became the youngest writer in the country to receive the title of a "People's Writer" in 2005, at the age of 45.

§

His books were translated into 32 languages and published in the CIS and Baltic countries, the USA, France, Sweden, Norway, Turkey, Bulgaria, Israel, Romania, and Italy, with a total circulation of more than 30 million copies.

§

The American Christian Science Monitor named him one of the best authors of our time in political detective genre.

§

Based on his books, three TV series were produced in Russia – "Drongo", "Detective Without a License", "Ashes of Hope", and three films were made in Azerbaijan: "Paradise of the Doomed", "Overturned World" and "Dance of Good and Evil".

THE COLOURS OF KARABAKH

Each of these artists has its style and sparkling individuality. All of them are very different: lasting romantics, brave madmen, eternal experimenters, and eccentric geniuses able to stop time. There is something that unites them, and it is an insatiable passion for art and profound love for the homeland.

WE ARE GRATEFUL TO THE AZERBAIJAN NATIONAL ART MUSEUM, AZERBAIJAN STATE ART GALLERY AND YARAT CONTEMPORARY ART SPACE FOR PROVIDING US WITH THE PAINTINGS.

Mikayil Abdullayev
(1921-2002)

Outstanding Azerbaijani painter, People's Artist Mikayil Abdullayev reflected in his works the national spiritual values, ancient history, and unique beauty of Azerbaijan's nature. His works are presented in the Tretyakov Gallery, Dresden Art Gallery, many museums, and private collections. Design of the Baku metro station called "Nizami" holds a special place in his works: two rows of mosaic panels with legendary plots from all five poems "Khamse" create a fairytale-like gallery, which takes you further to the central element of this masterpiece – the portrait of Nizami.

Mikail Abdullayev designed colourful illustrations for the epic "Kitabi Dədə Qorqud" (The Book of Dede Gorgud), the poem "Leyli and Majnun" by Fuzuli, made the stage design of the operas "Leyli and Majnun", and "Koroghlu", as well as the ballet "Chitra" by Niyazi. Composer Fikret Amirov described him "an artist with the soul of a composer."

Winter in Karabakh, 1970

Sattar Bahlulzade
(1909-1974)

People's Artist, founder of Azerbaijani landscape painting, Sattar Bahlulzade, created his unique style by relying on national motifs. His bright, fantastic canvases are interwoven with a miraculous image, and powerful philosophical poetry, with a folk tale, whispered at night.

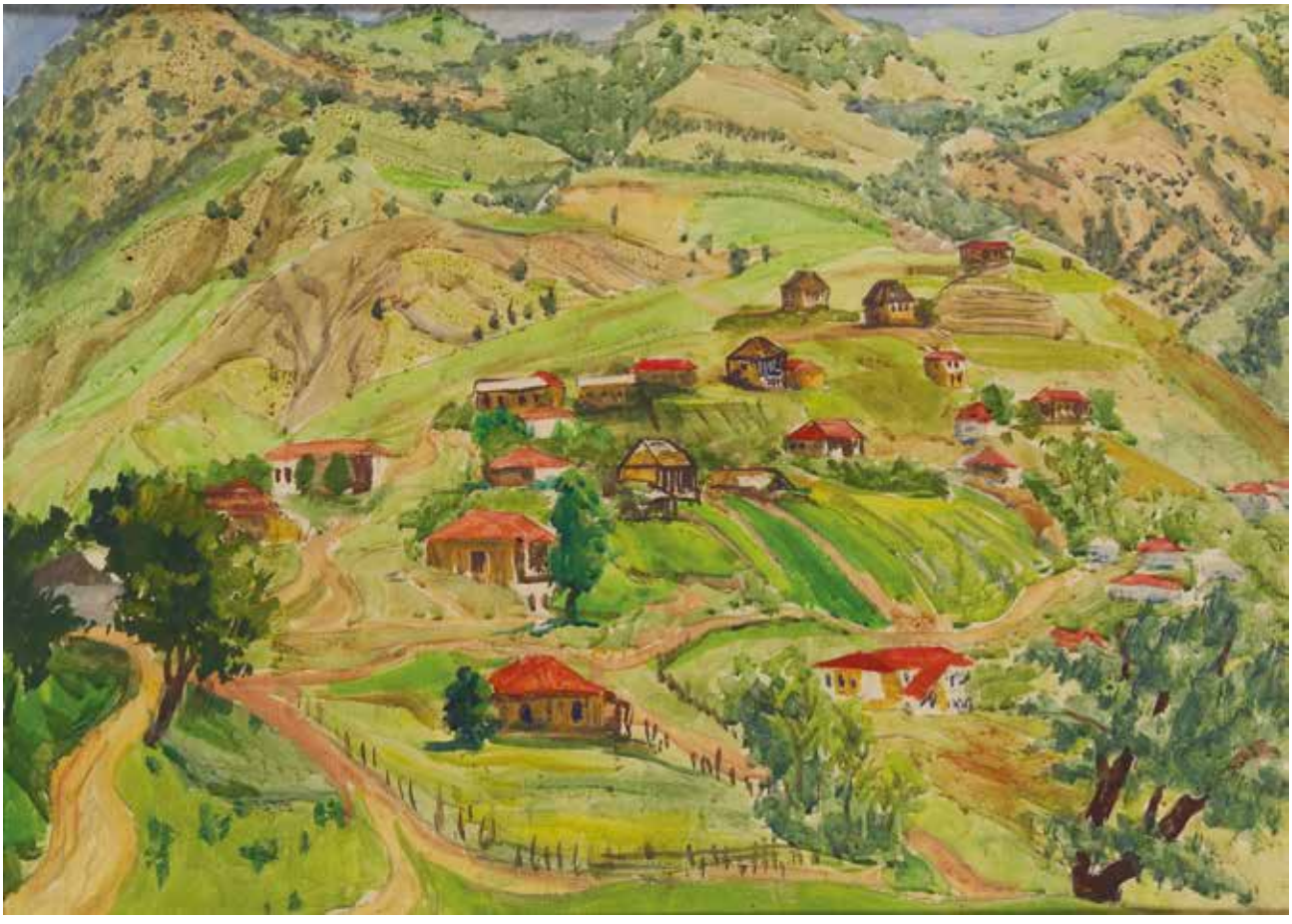
Subtle observations of the native land are embodied in the Absheron etudes. In 1956, the artist visited Karabakh and the enchanted Shusha, wrote paintings "Cıdır düzü" (Jidir Plain), "In the vicinity of Shusha", "Yukhari Dashalty". "For inspiration and nature, I did not travel to the island of Tahiti, as Gogen did, and I do not advise to others. The local people nearby and the native land is the genuine sources of inspiration", he said.
There are about 150 paintings and about 30 graphic works of the artist in museums worldwide. We know there are about 600 paintings and 300 graphic works authored by him.

Yukhari Dashalty, 1957

Maral Rakhmanzade
(1916—2008)

Maral Rakhmanzade is a laureate of the State Prize, a cavalier of the Order of Glory, a People's Artist of Azerbaijan. The granddaughter of a glassblower, she wore a veil and timidly hid her eyes, and later became the first Azerbaijani woman to receive a professional art education.

Illustration of fiction, easel graphics, autolithography, linocut – each new technique revealed her talent. Maral Rakhmanzade, the first of the artists, went to work on Oil Rocks. A day after the bustling Caspian, her new drawings, sketches, watercolor landscapes, and graphic works were born.
Maral Rakhmanzade's works are kept in the State Tretyakov Gallery, The National Museum of Art of Azerbaijan, the Azerbaijan State Art Gallery, the Baku Museum of Contemporary Art, as well as in private collections around the world.



Lachin. Gurtaj village, 1978

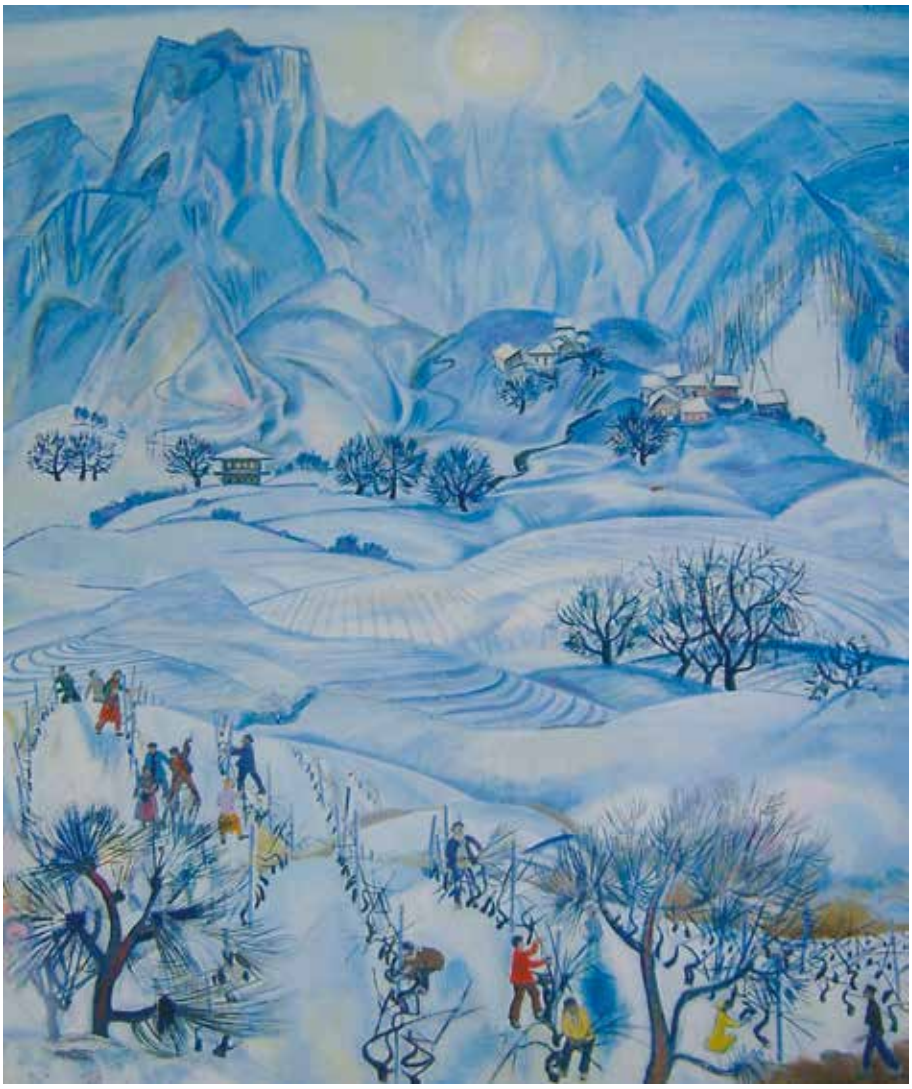
Nadir Abdurahmanov
(1925-2008)

People's Artist of Azerbaijan, Professor Nadir Abdurahmanov, was born in Lachin, and all his life, he dreamed of returning there. He experimented in all painting genres: composed industrial canvases and historical compositions, portraits, and various landscapes.

The cycle of works on the Karabakh motifs includes paintings: "Shusha", "Evening in the mountains of Lachin", "On the lake Gara-Gol", "Turshsu", "Spring in the mountains", "Winter landscape", "Karabakh carpets", "Mountain settlement", "Goryanka", "From pasture".

For ten years, Nadir Abdurahmanov headed and taught at the Union of Artists of Azerbaijan. In 1985, he was awarded the State Prize of Azerbaijan for the series of works devoted to the people of Karabakh.

The works of Nadir Abdurahmanov adorn museums and galleries around the world. He gave several of his works to the local museum before the war in his native Lachin.



Zangilan vineyards, 1983

Elturan Mammadov
(born in 1990)

A representative of the school of modern art, a multidisciplinary artist, experimenting with installations, video, and sound projects, in his work, he explores the national culture and the societal problems, often expressing his attitude to social phenomena in a witty-satirical manner.

Elturan is a graduate of the Kharkiv Aerospace University, studied at the Istanbul Institute for Global Prosperity Research, and in 2016 entered the film school of Mohsen Makhmalbaf in Rome.

In 2017, Elturan Mammadov created the installation "Untitled Heights", where he researched the occupation of Nagorno-Karabakh, emphasizing the issue of adjacent settlements. His first solo exhibition, "Drastic Measures" opened on February 28, 2020 at ARTIM. Elturan Mammadov was also a participant in local and international exhibitions: IV Moscow Biennale for Young Art (2014), Candy Mountains and Oil Coasts (Perm, 2015), 300 Words on Resistance (Baku, 2016), Neither War, nor Peace (Baku), 2017), Tbilisi Photo Festival (2019).

Unidentified Heights, installation, 2016

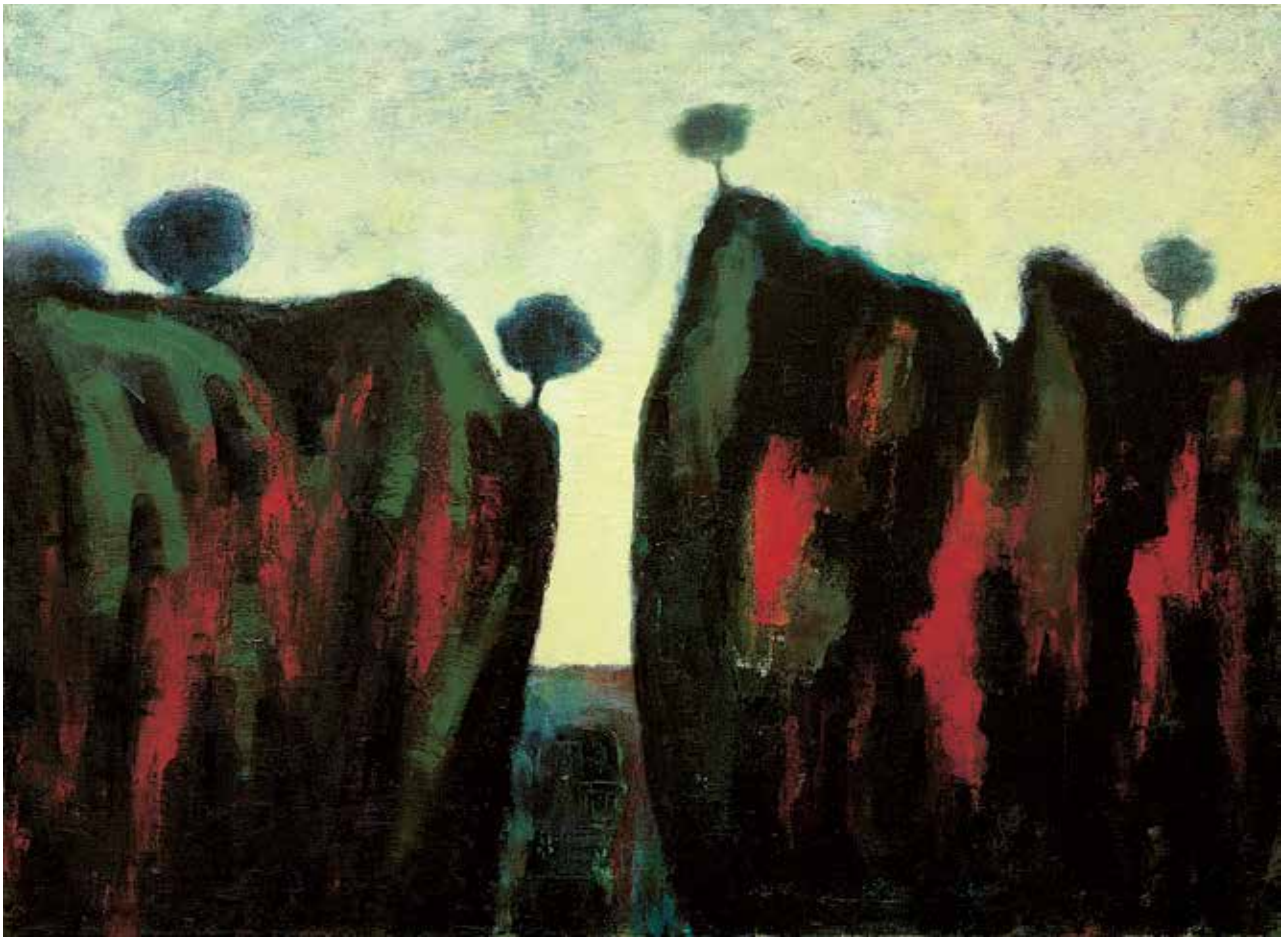
Farhad Khalilov
(born in 1946)

"Live like burning green grass without moisture. Live like the autumn rain. Live as the earth blooms in spring. Live in the windy steppe. To live like a noise of a sea wave, like a roar on the morning trees..." – these lines belong to Farhad Khalilov, a folk artist, a cavalier of the French Order of Arts and Literature (L'Ordre des Arts et des Lettres) and the Order "Glory" attributed to him for development of Azerbaijani culture.

He eagerly rushed into the bohemian life of the Soviet capital in the 1960s and 70s and enchanted the Moscow artists with his charisma and lively individuality. Returning to his homeland, he was elected chairman of the Union of Artists of Azerbaijan.

Among the main motives of his creativity – the sweetheart of the artist Absheron, the sea, and even the familiar scenes at Zagulba, Buzovna, Nardaran.

Landscape sketches by Farhad Khalilov were combined with oriental colours and the European culture of painting. His paintings are kept in the International Confederation of Trade Unions of Artists, in private collections in the United States, Mexico, Germany, etc.

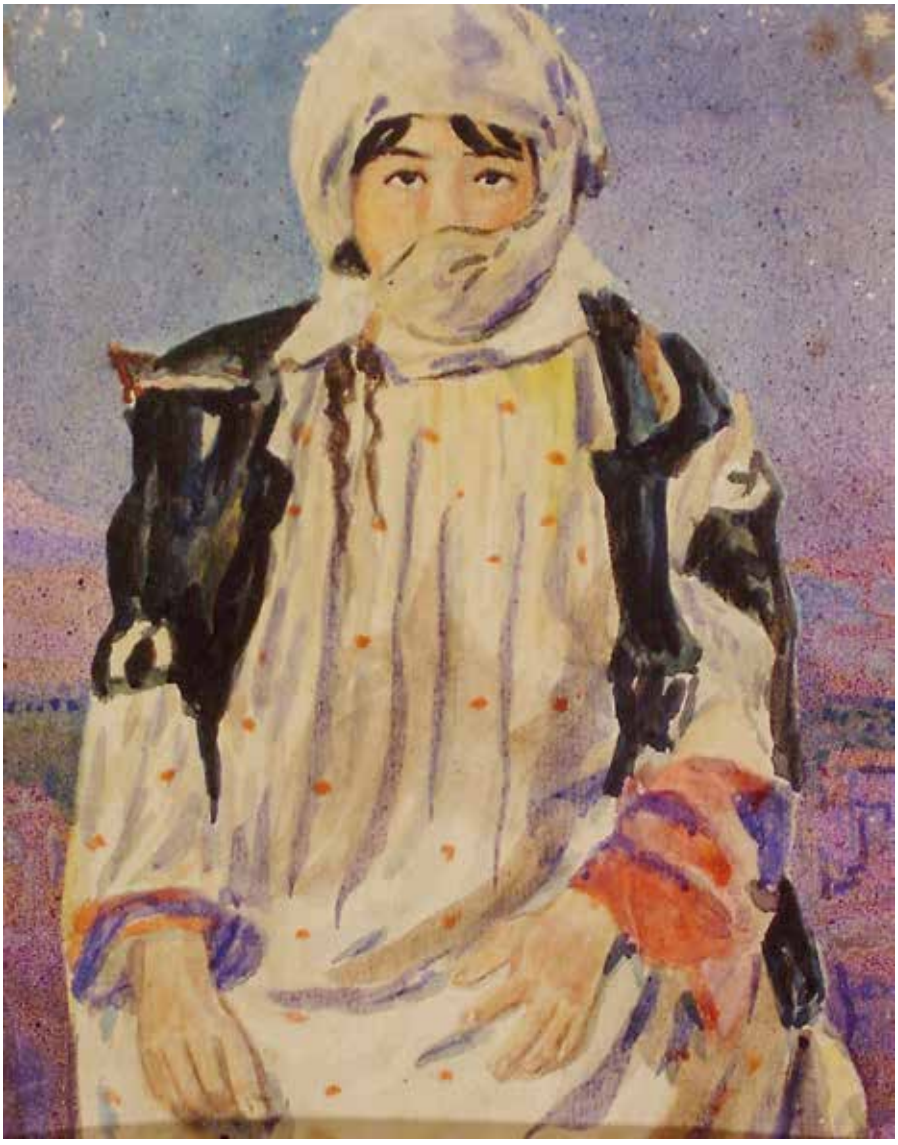


In Karabakh, 1990

Bahruz Kangarli
(1892-1922)

One of the founders of Azerbaijani realistic fine art. According to the artist, who received professional education at the Tbilisi Art School, about 2,000 paintings were created for seven short but bright years of creative life. Watercolours "Waterfall", "Agrydag", "Mausoleum of Momine-Khatun", "Mountain of Snakes in the moonlight" breathe endless love to the native lands.

The series "Refugees" show Azerbaijanis, expelled from their native lands in the province of Irevan, who later found shelter in Nakhchivan. A large part of the artist's works is preserved in the National Museum of Art, and 58 paintings are kept in Nakhchivan, in the House-Museum of the artist.



Refugee woman, 1919

Zamir Suleymanov
(born in 1987)

Young artist, experimenting in the genre of photography. His photographic work, created on parallels between past and present, possess the aesthetics of a documentary film. In the book "Ağır söz" (Hard word, 2017) Zamir criticizes modern culture, mixing the literary language with slang expressions. In 2010 took part in the show Art Bazar, in 2013 became a participant of the exhibition "Introspection" in Yay Gallery and "Factory". He participated in the Islamic Arts Festival in 2014 and 2015. In 2014, he exhibited his work at the GRID Photo Biennale in Amsterdam, at the Moscow Young Art Biennale, and at the Tbilisi PhotoFest. In 2015-2017, the future resident of Gibelline in Italy, launched the project "The Identity Flows", which later was shown in Spain, Greece, and other countries. He was a resident of Yarat Studios. In 2018, Zamir started a two-year residency at the Amsterdam Rijksakademie.

In the animated film "I did not see the flowers in the mountains", Zamir Suleymanov depicts Jidir Plain.

It's not Poppy Time, 2017

Khamse of Nizami Ganjavi, 1539-1543

The Art of Miniature

practiced by Azerbaijan, Iran, Turkey and Uzbekistan has been inscribed on the **UNESCO's** Representative List of the Intangible Cultural Heritage of Humanity 2020

THE UNIVERSE WITHIN

INTERVIEW SONA NASIBOVA **PHOTO** PRESS-MATERIALS

BROUGHT UP IN THE UK, THE WORLD-KNOWN MUSICIAN OF AZERBAIJANI ORIGIN, SAMI YUSUF, MESMERIZES THE WESTERN AUDIENCE WITH HIS SPELLBINDING MUSIC – A SYNTHESIS OF MODERN SOUND WITH ELEMENTS OF SPIRITUALITY. HAVING FOUNDED THE UNIQUE MUSICAL GENRE OF SPIRITIQUE, HIS PRIORITY IS TO PRESERVE AND PROMOTE TRADITIONAL MUSICAL HERITAGE. THOUGH MR. YUSUF DOESN'T TAKE HIS WORLDWIDE FAME TOO SERIOUSLY, HE'S KNOWN ACROSS THE GLOBE AS ISLAM'S BIGGEST ROCKSTAR – THE ONE WHO EMBODIES TRUE VALUES OF HIS FAITH: RESPECT FOR FELLOW HUMAN BEINGS AND LOVE FOR GOD, HOWEVER, ONE CHOOSES TO REFER TO HIM. THIS IS ONE OF THOSE RARE CASES WHEN AN ARTIST REACHES THE WORLD THROUGH BROADCASTING OF HIS PURE LOVE. WE FOUND OUT WHERE SAMI YUSUF DISCOVERS HIS INNER PEACE, WHAT QUESTIONS HE ASKS HIMSELF, AND WHAT HE PREPARES IN THE UPCOMING ALBUM.

Please, tell us about your interview series called 'Reflections'. How do you choose your guests, and what is the aim of the project?

The aim of 'Reflections' is to introduce my audience to inspiring people they may not have encountered before, or if they are known to my viewers, the particular angle they express on a subject should be new and exciting. I choose as guests individuals I respect who are passionate about their fields and whose work inspires and informs. They may be academics, philosophers, artists, or occasionally politicians, but they all have something unique to offer in terms of the wisdom that people from all backgrounds are seeking. Some of them I know personally and some I have not met before their interview on 'Reflections'. It is not the case that I agree with them on all points they make, but I choose them as guests because they are part of the currents shaping our world, and I believe their voices should be heard and understood.

Do you ask the questions that should be voiced in the context of international events or those that interest you personally? What do you personally look for and find in these conversations?

What I love about 'Reflections' is that the format allows for an in-depth discussion of questions close to my heart – the arts, heritage, philosophy, metaphysics, spirituality – and close to the hearts of my audience. The conversations depend on the expertise and interests of the person being interviewed. Often questions that result in a conversation about international events are questions that interest me personally. What I am looking for in the 'Reflections' interviews are stimulating, engaging discussions that leave the listener informed and inspired. I am not particularly interested in social or political commentary because of its fleeting nature. I am interested in unchanging core truths, and I think this is reflected in the podcast.

What questions do you ask yourself most often?

At the end of each day, before going to sleep, I review my thoughts and actions of the day and assess them or weigh them up. I ask myself: How many good actions did I do, how many bad? Did I say something that hurt someone? Did I help someone in some way? Was I patient? What were my thoughts focused on? How did I use my time? Many, myself included, find this practice of retrospection and self-reflection through questioning helpful in increasing our awareness of our selves and in becoming more conscious of our responsibility for our acts and attitudes. It's a practice I try to follow.

Can you please share the life question the answer you have been looking for a long time? And what was the answer?

As a child, I had an innate understanding that there was a great unity, an oneness, underlying all the different things I encountered. Many children instinctively recognize this unity as a simple fact. But as I grew and became a teenager, I forgot this knowing and began to question why there was such diversity as I saw that differences were too often points of conflict. As an adult, I returned to this question and came to realize that the outward differences – in our arts, in our cultures, in our spirituality and philosophies – are gifts to be celebrated. Under this outward multiplicity is an immutable truth, a transcendent reality that people call by different names, but that is one in its essence.

> "THE OUTWARD DIFFERENCES – IN OUR ARTS, IN OUR CULTURES, IN OUR SPIRITUALITY AND PHILOSOPHIES – ARE GIFTS TO BE CELEBRATED"

among his guests there are the world's pre-eminent photographer of the Muslim world Peter Sanders, World Food Programme representatives, an American writer initiated into a traditional Sufi order Michael Sugich and many others

You have founded the Spiritique Foundation, the main goal of reviving the traditions and cultures of peoples, to search for identity. What prompted you to create this foundation?

The Spiritique Foundation was created as a vehicle through various platforms to promote and disseminate the artistic heritage of various cultures.

I have also set up a company with a similar goal to make known the legacies of different peoples and regions. It is called Astiana and our objective is to create large-scale magical experiences that are rooted in heritage and tradition. These productions present the beauty and majesty of a region's legacy to the world at large while aiming to create a sense of identity for people of that region.

You have written many compositions based on the words of Sufi poets and thinkers. The peace or huzur is at the heart of Sufism , which is lacking in modern society. In a time when many people suffer from mental issues, including apathy and panic attacks, where do you find comfort? What can you advise to those who cannot find huzur?

I believe inner peace and serenity can be found in traditional spirituality. There is a lot of pseudo-spirituality, some of which can be helpful but is by and large confusing. Real peace can be found in an awareness of who we are at our core and in our roots. Each religion has a path that leads to inward, although some have become obscured. In Islam, we are fortunate to have the living reality of the inner path of Sufism. It's important to remember that when the mind is confused or in despair, spiritually elevating music can communicate directly to the heart. It bypasses language and thought. It's a primal expression. It allows the world around us to be perceived with the eye of the heart. Music has been known to be a powerful healer of body and soul. From Pythagoras to Al-Kindi and Ibn Sina to practitioners in the present day, sacred music opens a window for the soul to experience beauty, peace, and tranquility. Its contemplative sounds connect us all – to each other and to our origin.

mystical Islamic belief and practice which has played an important role in the formation of Muslim society

Rumi is a 13th-century Persian poet, whose teachings are one of the best introductions to the philosophy and practice of Sufism

Do you plan to include composition to the words of Mawlana Jalal-al-Din Rumi to your repertoire? How do you imagine this composition?

The mystical poetry of Rumi is very close to my heart. 'Lovers – Ey 'Āsheqān' that is on my 'Barakah' album has lyrics by Rumi from his Divān-i Kabir. His poetry will also feature on my upcoming album 'Ecstasy'. Since 2014 I've chosen a path dedicated to the preservation and continuation of traditional music. Mystical poetry across the centuries is closely intertwined with that work. What I've been doing, for example, with 'Nasimi' from 'Azerbaijan: A Timeless Presence' is to compose new works that are firmly rooted in tradition but are reimagined for a contemporary audience. These are not museum pieces – they are very much alive today. In terms of the process of composition, although some think of me primarily as a singer, the fact is that I see vocals as one tool, or colour, in my orchestral palette. My main creative work is composition.

Al-Kindi is hailed as the "father of Arab philosophy"

> “REAL PEACE CAN BE FOUND IN AN AWARENESS OF WHO WE ARE AT OUR CORE AND IN OUR ROOTS”

What are you working on now?

2021 is shaping up to be a very creatively active one for me. I'm planning to finish composing and release my new album 'Ecstasy,' and in individual pieces there will be an Azerbaijani influence. I'm also composing ninety minutes of new music called 'When Paths Meet' that will be launched at the Holland Festival in Amsterdam. Like the piece 'One' that I released in 2020, these works are composed for Cappella Amsterdam, the Amsterdam Andalusian Orchestra, and my own group. In addition, I'm planning several projects in the Middle East. My work includes acting in a consulting capacity on initiatives centered on reviving and spotlighting musical heritage and legacy for a contemporary setting. I have been engaged in this kind of consultancy both in the government and private sectors.

“

MY GREATEST WISH FOR AZERBAIJAN AND THE REGION IS LASTING PEACE BASED ON RESPECT, TOLERANCE, AND A SHARED VISION OF THE COMMON GOOD

”

How has your European audience changed since you started your music career to the present day?

The audience in Europe for my music has grown considerably since I've been focusing on producing music inspired by the distinct sounds of various world cultures. I've found that Western audiences love traditional sounds; they're immersed and captivated by them. The more pure the music is, the more traditional it is, the more fascinating it is for them. It brings up a memory of something eternal and heavenly. I myself have listeners brought to tears by how deeply they are moved by hearing it.

As far as I know, you wrote the song 'Azerbaijan' during your stay in Baku, preparing for a concert within the framework of the Nasimi festival. So, there was not much time to create a composition. What inspired you, how did the work on this composition go?

'Azerbaijan' was actually composed for the Opening Ceremony of the 43rd Session of the UNESCO World Heritage Committee in Baku in June 2019. It was one of nine pieces I composed for the event the album that came from it called 'Azerbaijan: A Timeless Presence'. In fact, 'Azerbaijan' is the only song from the album that has a contemporary sound; the other pieces are all fully based in traditional Azerbaijani music. The song 'Azerbaijan' was challenging to conceptualize. It needed to convey musically the modern history of the country. It was quite daunting, but in the end, the composition came to me easily. It has a mix of mugham and modern sounds. What truly inspired me are the beautiful people of Azerbaijan and the rich culture and heritage of this land. It was an enormous pleasure to work alongside the incredibly talented musicians who participated in the production in Baku. I give huge thanks to all of them and to Aytan Ismikhanova, who composed the lyrics.

Imadaddin Nasimi is a 14th-century Azerbaijani poet, one of the greatest Turkic mystical poets and one of the most prominent early divan masters in Turkic literary history

> I'M AN AZERBAIJANI TURK AND HAVE ALWAYS MADE IT KNOWN THAT I'M PROUD OF MY HERITAGE

The song Azerbaijan became an absolute hit. Did you expect it to be so popular?
No, it's been a delightful surprise.

Do you plan to write music related to Karabakh or any of its regions?
It would be my great honour to write more music related to Karabakh and Azerbaijan. Let's see what the future holds.

Please, say a few words about Karabakh for our international readers.
The situation of Karabakh is quite sensitive. I don't usually get involved in political matters, but I found it important to speak out. It's indisputable that Karabakh is internationally recognized as part of Azerbaijan. Although I'm British by nationality, ethnically, I'm an Azerbaijani Turk and have always made it known that I'm proud of my heritage. The Azerbaijani people and the country are very close to my heart. I felt it was my duty to stand by this land and to stand with Azerbaijanis everywhere by speaking out and trying to draw awareness to the situation. My greatest wish for Azerbaijan and the region is lasting peace based on respect, tolerance, and a shared vision of the common good. —

SCAN and PLAY

SHE AZIZA

SCHEHEREZADE AT THE PIANO

She stormed the world stage in the mid-nineties and immediately won the title "princess of jazz." Several leading musicians joined their efforts in 1995 with Aziza to record a studio album, "Dance of Fire," sold worldwide with over two million copies. Many famous musicians envied her confidence and unique performance style. Powerhouses of jazz: Al Di Meola's guitarist, Stanley Clark's bass player, the former drummer of Weather Report Omar Hakeem, and the saxophonist Bill Evans openly expressed their admiration of her God-given talent. They discovered a genuine charm of magical mugham thought Aziza.

INTERVIEW ULVI KHADIEV **PHOTOS** PRESS-MATERIALS

Where do you get so much energy to perform on stage? How do you feel after the concert?
To tell you honestly, I forget about fatigue, when going on stage. As soon as I get on it, feels like an engine starts inside of me, I feel a flow of strong emotional resilience, and here I am on top of the world...

What is love, in your opinion?
Love is when you want to do as much as possible to make someone feel good, whether it is your mother, father, spouse, or child. An intense, burning desire to make a person happy is probably, an act of love.

Aziza Mustafazadeh with her father, 1973

> jazz is also a symbol of freedom

Vagif Mustafazadeh (1940 – 1979) was an Azerbaijani jazz pianist and composer, the founder of Azerbaijani jazz mugham movement, that emerged in the late 1960s and 1970s in Baku, as a result of the mixture of these two styles

You are the daughter of a true legend (Vagif Mustafazadeh), but I personally prefer to call you not "Vagif Mustafazadeh's daughter", but "Aziza Mustafazadeh".
Well, thank you for that. Just being the daughter of Vagif Mustafazadeh is already too much responsibility.

Are those feelings somehow connected with art?
Definitely. In art, in life in general, it is not possible to become self-sufficient, happy, and successful without feeling the love. Love is like the wings of creativity.

What is kindness to you?
Allah himself is kindness. He is an embodiment of universal, generous, and boundless love, and therefore, compassion. Allah created all humans, we are here for creativity, kindness, and love, initially, all of this is planted in each of us by God. But, unfortunately, these golden qualities are often hidden in some people so deeply that they become unfortunate, lonely, and often cruel as well.

You were only 15 when your father died. How did you remember him?
He was a bright, kind person, maybe a little bit naive in some cases, which some people, unfortunately, took advantage of. Honesty, probably, was his distinctive quality. Today I often imagine how he would work at the piano and how much more he could have given to the world. Unfortunately, what happened did happen. I was told many times: "Your father gave his place to you." My answer to that is I wish I could give my place to him, but my father wrote the famous play "Can't fight fate" for these moments in life.

“My father used to call me Jazziza – this name became very special to me

Aziza Mustafazadeh with her father, 1976

The name of Vagif Mustafazadeh is included in the encyclopedia of jazz. But it's not a secret that in his home country, he was not valued in life.

As Faina Ranevskaya once said: "You need to die so that you would be appreciated as an artist and personality." But when in far 1978 my father presented the art of jazz of the USSR at a Jazz festival in Monaco and took the 1st place, – the famous trumpeter Dizzy Gillespie said back then: "Vagif's music is from another planet! It is the music of the future!"

Did you also leave Azerbaijan because of not being adequately valued here?

No, it was not because of it, I had my reasons. Firstly, this is fate, secondly, I never lost connection with my homeland, Azerbaijan. You know, if I have stayed in Azerbaijan, I would probably teach music, give concerts sometimes, and then what? And all this would stay within one country. I felt my potential, and destiny allowed me to spread out fully. And plus, to promote the mugham culture of Azerbaijan, I needed to perform frequently, tour around different countries, give concerts. You may agree that it was easier to do from Europe then.

> One can love the homeland quietly

Aziza Mustafazadeh during a concert in Turkey

What are you working on now? Do you prepare a new album, write new compositions?

First of all, I work on myself. I have many new pieces, but I don't rush with taking them out in public, I actually don't love to hurry for any case at all. I remember the words of a teacher in Bulbul musical school: "You should practice more on the piano." I answered: "I will play only when I want." It probably goes from childhood, from my father, from jazz, which is also a symbol of freedom.

Aziza's biggest dream is?

There are so many of them. One is simply unreal. I want to wake up one morning and see my father alive. I do feel so deeply, and I know that he is always around, helping me in different situations of my life, especially when it's tough. My father used to call me Jazziza – this name became very special to me. I titled one of my albums with this name.

If you could associate your music with a colour, what do you think would it be?

Colours of a rainbow. And each one has multiple shades. But, as we know, all colours come from white. White is a colour of enlightenment.

You work with famous western musicians who have their musical culture. Some of them can perform mugham so well, how is this possible?

It comes through a love of music and depends on the musician's level. The real professional musicians breathe through music, they just feel it very well. The true musician will not be able to perform without inspiration and emotions. This is, perhaps, the most essential condition. Everything that we did up to this point came from the heart and was performed with inspiration and love. This is why everything turned out to be at the highest level.

Aziza Mustafazadeh with her parents, 1973

> “I want to wake up one morning and see my father alive

Do you have time for a hobby?
Not many, but I do. It is a type of art that I love, and I put all my heart and soul into it! I paint pictures. These canvases are avant-garde, synthesized from different styles, and very similar to my music and jazz.

When are you going to come to Baku?
As soon as I get a chance, I'll be there. By the way, I come there often, just very discreet and without promotion. One can love the homeland quietly.

Your wishes to our readers and your fans.
True love is always mutual. I love my audience: they are the ones I'm grateful to, they give me inspiration for my art, they nourish me with energy, and I hope that it is mutual. If my music fills them with joy and happiness – then that is exactly what my goal is. And for wishes, well, do not look for negativity in life, live and enjoy what you have: the sun and the moon. And, above all – a peaceful sky. I often say that it is already an immense privilege – to wake up in the morning in a good mood and a good state of health. Do not forget to listen to birds singing. Believe me, this is worth living! —

> “do not look for negativity in life, live and enjoy what you have

Aziza Mustafazadeh, 1972

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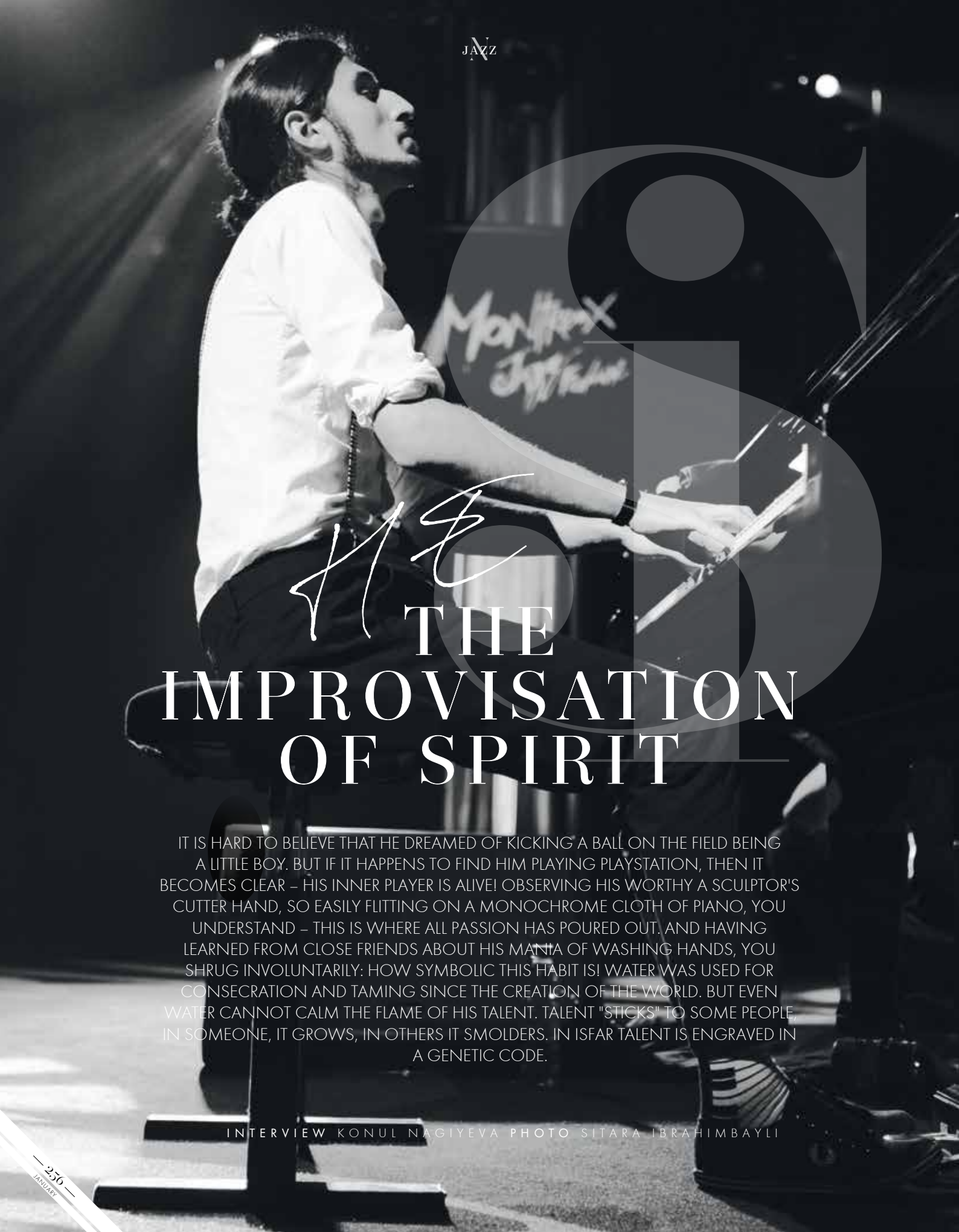
Generations

to support the Jazziza album, Aziza Mustafazadeh had over forty solo performances throughout the world during 1998. The result is incredible acclaim, and 2,000,000 copies of the album sold around the world



HE THE IMPROVISATION OF SPIRIT

IT IS HARD TO BELIEVE THAT HE DREAMED OF KICKING A BALL ON THE FIELD BEING A LITTLE BOY. BUT IF IT HAPPENS TO FIND HIM PLAYING PLAYSTATION, THEN IT BECOMES CLEAR – HIS INNER PLAYER IS ALIVE! OBSERVING HIS WORTHY A SCULPTOR'S CUTTER HAND, SO EASILY FLITTING ON A MONOCHROME CLOTH OF PIANO, YOU UNDERSTAND – THIS IS WHERE ALL PASSION HAS POURED OUT. AND HAVING LEARNED FROM CLOSE FRIENDS ABOUT HIS MANIA OF WASHING HANDS, YOU SHRUG INVOLUNTARILY: HOW SYMBOLIC THIS HABIT IS! WATER WAS USED FOR CONSECRATION AND TAMING SINCE THE CREATION OF THE WORLD. BUT EVEN WATER CANNOT CALM THE FLAME OF HIS TALENT. TALENT "STICKS" TO SOME PEOPLE, IN SOMEONE, IT GROWS, IN OTHERS IT SMOLDERS. IN ISFAR TALENT IS ENGRAVED IN A GENETIC CODE.

INTERVIEW KONUL NAGIYEVA **PHOTO** SITARA IBRAHIMBAYLI

Quincy Jones, American composer, arranger and record producer, listening to Isfar's performance at the jazz festival in Montreux

I want to begin a conversation with you about those transformations you experienced after your "Toulon" – victory at Montreux Jazz Festival. You headed there while being quite young, quite talented, quite promising, but as if you did not leave your armor, in which you hid from everything new.

But you came back not only with laurels on your head but also with little devils in the eyes. Your triumph, your brilliant performance, the first place — have pulled you out of your comfort zone. Surprising metamorphoses happened to you: new image, long sassy hair, spectacular creative drive. What happened to you back then?

Guess, I was completely ready for the competition. I had a certain goal – to perform so well to comply with my internal requirements. The changes were not a self-goal; they came as a result of my growth, adulthood. It is not entirely connected with music, victories, or defeats.

You are spending night after night searching a particular format that would be interesting to me and the public as well. Then it was euphoria. And suddenly, you feel yourself on that top of the hill, where you strived to get, almost since you were a kid. The goal is achieved, the way is passed, the bar is cleared – what's next...

Emptiness, lack of purpose?

Yes. You fulfill yourself as a cool pianist, but when you understand that at the beginning, you knew which step to take next...

For other people, it was a big thing (serious business), but as for me... Well, there was a time when I stayed at home, accepted congratulations on my well-deserved success (which felt lovely), but in the bigger picture, I had a confusion about my further career. I have lost guidance in my inner world and didn't know what direction to move!

What guides you when you need to find yourself?

My secret is simple: I try to remain faithful to myself and be close to the public. I am not the person who goes up on the stage understandable only to the elite. I want to be liked by the public and myself.

Can you mark the times after your victory in Montreux as a period of your maturation, growth from the young boy into a grown-up man?

To be honest, I would not say that this actually happened or is happening now. It is not easy for me to analyze what is going on with me. The fame after Montreux, recognition, and so on increases the ego, but my sense of self is not connected with the competition. My spiritual development and musical achievements are moving on different levels.

While watching you play live, it gives an impression that you fall into a trance. What is there, beyond that dimension in which we, listeners, are left? Or all this is only your skillful acting?

It is either a masterful performance or, as rumors had it, a drug addiction syndrome.

This is the first time I hear it!

I often heard people saying about me, "This boy can't play like this, something is wrong with him." It is quite unpleasant to hear because I don't think my performance is inadequate, while people already complain about my ruined youth and talent, taking me for an addict, which I'm not.

How does your state of mind influence your performance? You may not always be in an active state, depression, melancholy, apathy can kick in.

Whether you feel bad or good, you need to go and play anyway, even with a heavy heart, a lump in a throat. And, of course, when I listen to myself later, I can clearly see how deeply my mood affected the performance.

Are you a responsible person?

No...

But you came to the interview on time, you weren't late.

Sometimes I manage to follow the schedule. I understand being late is inappropriate, but sometimes it happens beyond my control.

Art people look for their inspiration in different ways. What is your method? Being young, in love, and full of emotions?

This question is quite interesting. Music can be inspired by anything, and it does not have to be only love. Let's be clear, I was a bad student who had issues with attending classes. In high school, music took so

Backstage, Montreux, 2012

much space in my mind that it replaced everything. I hardly perceived what was going on around me. One time I met a man in the hallway of the conservatory where I was studying. I watched him, he struggled to walk because of problems with legs. And he overwhelmed me with his special energy. His face, his limbs, shook me up. Such impressions fill you with emotions and make you grateful and keep pushing you to the top.

I can see that you learned to get away from the answers in the musical academy.

I want to say that in art, it is not possible to feed yourself with your juices only.

Erroll Garner once said that he "plays all the sounds that he hears around him".

Certainly, and, of course, the most powerful waves of emotions and inspirations come from love.

Like a walk across the minefield.

Yes, you never know when you step on it. Even though I'm a calm person, being caught in a whirlpool of feeling, I may not always be conscious of what is happening. I can get overwhelmed.

Demon of jealousy bites your heart often?

I'm having difficulty answering that.

What kind of woman would attract you?

The mechanism of my attraction is inexplicable, including the fact that my character is not simple. It's never simple with me. It sometimes happens that I split between my desires and confusion. But, I think no matter how hard it can get, the true spiritual bond will overcome everything.

So, we are done with the spiritual part, what about the appearance?

The most important for me is to follow a hygiene routine.

Isfar Sarabski, for today, do you consider yourself a happy person?

Pretty much.

Are you planning a project dedicated to Karabakh?

Yes, we want to implement a large project related to one composition. That would be a musical video we are working on. Also, I represent Warner Brothers, and there will be an album released on their platform. Everything was ready a year, or so ago, the contract was signed, but due to the pandemic, so far, nothing has been released.

Are all the songs on this album new?

We got both new and old tracks. These are compositions that I played and even performed in concert halls but have not yet recorded on the disc. The album will be diverse. By the way, I haven't talked about it yet, but we are working on releasing it on vinyl. Based on the situation we find ourselves in, I think it won't be until March or April.

Is there anything besides music that connects you with Karabakh?

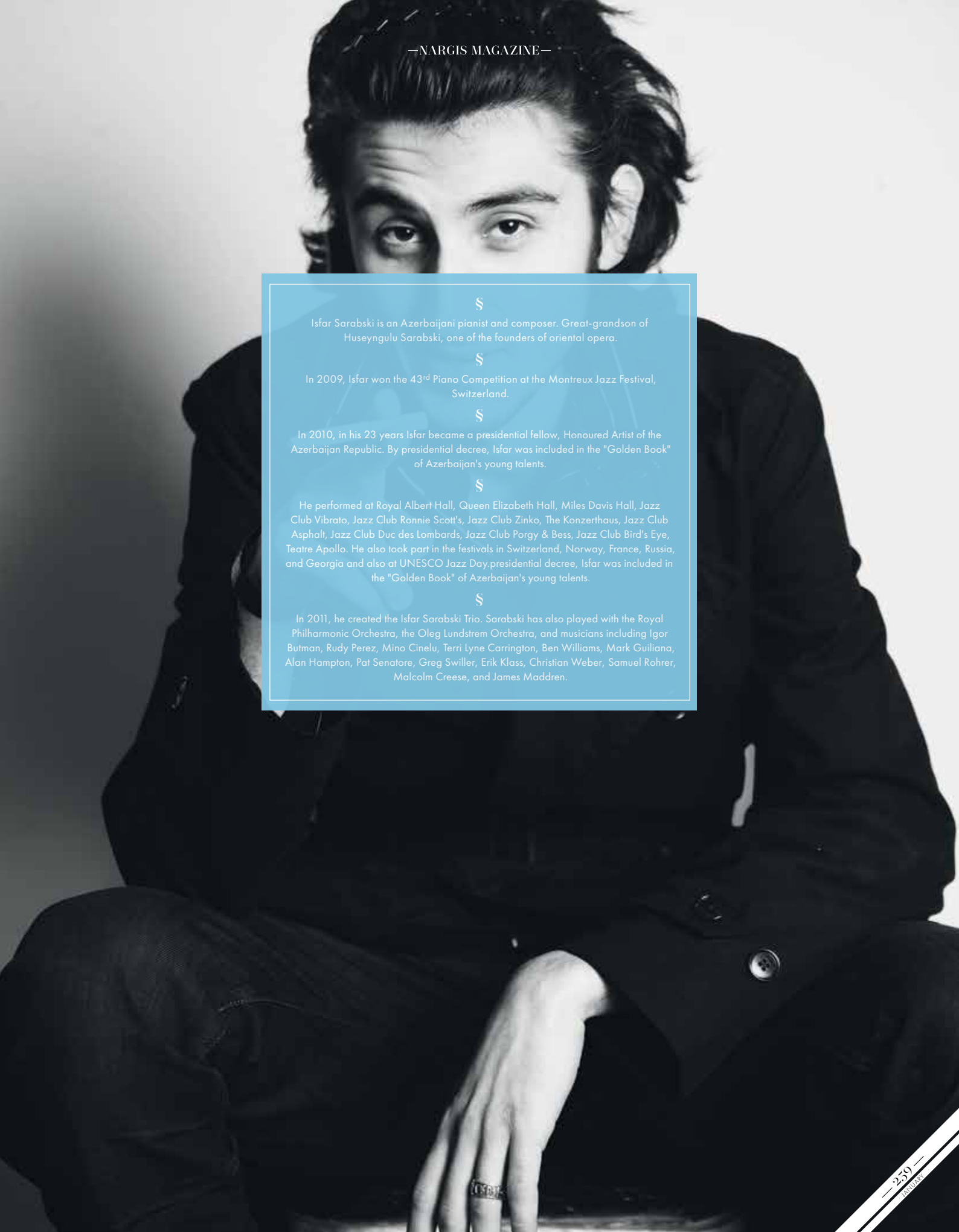
I was born in 1989, that is, just at the time when the conflict in Karabakh broke out. Of course, I saw photos and videos. I want to go there as soon as possible to see everything with my own eyes. This is a land of incredible culture and heritage for us. Shusha bestowed upon us great musicians, writers, and other creative people. I want to be a part of events related to our native land!

What events would you like to see in Karabakh?

Everything that will develop it! As for me, these are festivals, concerts, exciting collaborations with artists from other countries who will undoubtedly come, and we will create together on the land of Karabakh. It is very popular in the creative world, among musicians: to go to an exciting area and do some kind of joint projects there. Creative people are always strongly influenced by the charm of the area. If we talk about music, even mugham sounds differently in different districts and cities. And in Shusha, there is a magical energy that has always helped creative people develop and invent their colours – both in music and in other spheres.

Do you see these colours in your art?

At the moment, I have some groundwork. There is a composition called "Horses of Karabakh". One person who deals with horses told me about the Karabakh horses, which greatly impacted me. It was amazing, I felt this energy. A creative person needs to do something, not because it is necessary, but because it comes from within! —



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Isfar Sarabski is an Azerbaijani pianist and composer. Great-grandson of Huseyngulu Sarabski, one of the founders of oriental opera.

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In 2009, Isfar won the 43rd Piano Competition at the Montreux Jazz Festival, Switzerland.

§

In 2010, in his 23 years Isfar became a presidential fellow, Honoured Artist of the Azerbaijan Republic. By presidential decree, Isfar was included in the "Golden Book" of Azerbaijan's young talents.

§

He performed at Royal Albert Hall, Queen Elizabeth Hall, Miles Davis Hall, Jazz Club Vibrato, Jazz Club Ronnie Scott's, Jazz Club Zinko, The Konzerthaus, Jazz Club Asphalt, Jazz Club Duc des Lombards, Jazz Club Porgy & Bess, Jazz Club Bird's Eye, Teatre Apollo. He also took part in the festivals in Switzerland, Norway, France, Russia, and Georgia and also at UNESCO Jazz Day.presidential decree, Isfar was included in the "Golden Book" of Azerbaijan's young talents.

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In 2011, he created the Isfar Sarabski Trio. Sarabski has also played with the Royal Philharmonic Orchestra, the Oleg Lundstrem Orchestra, and musicians including Igor Butman, Rudy Perez, Mino Cinelu, Terri Lyne Carrington, Ben Williams, Mark Guiliana, Alan Hampton, Pat Senatore, Greg Swiller, Erik Klass, Christian Weber, Samuel Rohrer, Malcolm Creese, and James Maddren.

WELCOME
HOME
Dear Karabakh,
We've been waiting for this victory for a very long time. Finally, you are liberated! By liberating you, we have liberated not only our lands but also our heritage, history, nature, music and culture.
We are coming to heal your wounds.
With love,
Motherland

iTICKET AZ

Explore. Dream. Discover.

HEALTH & BEAUTY AZERBAIJAN

Arif **Babayev** (born in 1938, Aghdam)

He began to sing at the age of 7 as he inherited the love for folk music from his father and grandfather, who also had beautiful voices. By listening to Khan Shushinski, Seyid Shushinski, and Zulfi Adygezalov, he recognized the basics of national art. He dreamed of singing like Jabbar Garyagdyoglu, who was called 'the prophet of mugham'.
Often, he saw his native home while dreaming, his school and street in Aghdam, his relatives and close ones that passed away. He impatiently waits for his return to Karabakh. Arif Babayev is the first of the mugham performers from Azerbaijan who was awarded the title of professor.

#KarabakhisAzerbaijan

Health & Beauty

PHOTO PARVIZ GASIMZADE

Azerbaijan Flowers Company:

Restoration of the rose cultivation tradition of Azerbaijan

AZERBAIJAN'S CULTURE AND TRADITIONS ARE SO MULTIFACETED AND RICH THAT EVERY DAY WE CAN INTRODUCE THE WORLD TO SOMETHING NEW AND NEVER REPEAT.

It is no secret that, since the time of the Soviet Union, the cultivation of roses has been our attribute and pride. Azerbaijan has supplied the highest quality and finest flowers in large quantities. Unfortunately, for known reasons that flow had declined for some time, but today, we can say with full confidence that we have restored the tradition of growing roses in Azerbaijan and introduced a modern approach in the flower business, which sets us apart from competitors. Azerbaijan Flowers Company is a relatively young and perspective project established by LU-MUN Holding and ISR Holding. For 2 years, the Baku Roses brand of Azerbaijan Flowers Company has firmly strengthened its leading position in Azerbaijan's rose market. Today the company's assortment is the widest in the country and consists of 11 popular varieties of cut and 6 spray roses. It is worth mentioning here the unique variety of bright red roses Alov, which was breed specifically for the Azerbaijan Flowers Company in the Netherlands, and the most tender peony roses – Peony Bubbles, cultivated only by us in the local market.

The Azerbaijan Flowers Company greenhouse is located on 3 hectares in the village of Gala, which guarantees the delivery of flowers as fresh as possible, both within the country and abroad, due to its proximity to Heydar Aliyev International Airport. Our employees' experience and the innovative Dutch production technologies help us grow flowers that meet the most stringent international quality standards.

We are recognized for the first-class quality of roses and our commitment to corporate social responsibility. Azerbaijan Flowers Company regularly carries out various projects in this area and takes care of the environment and natural resources. In our greenhouse, we use a drainage system, which allows us to halve the fresh water intake from the Absheron watering canal. Advanced technologies and strict selection of fertilizers with an acceptable chemical composition create the perfect conditions for growing our roses without harming the environment.

TODAY THE COMPANY'S ASSORTMENT IS THE WIDEST IN THE COUNTRY AND CONSISTS OF 11 POPULAR VARIETIES OF CUT AND 6 SPRAY ROSES

Baku Roses brand has become a symbol of quality, unrivaled beauty, and reliable partnership. The company plans to expand its domestic share further and export to deliver the product of Azerbaijan to international markets.

The BEAUTY SECRETS OF THE MOUNTAIN WOMEN

KARABAKH HAS ALWAYS BEEN FAMOUS FOR THE BEAUTY OF ITS WOMEN. FOR EXAMPLE, WOMEN FROM SHUSHA HAVE ALWAYS DERIVED THE ELIXIR OF YOUTH AND BEAUTY FROM THE ISA-BULAG, THAT IS THE SPRING OF ISA. RESERVED AND MYSTERIOUS, WITH LUXURIOUS HAIR, VELVET SKIN AND BOTTOMLESS EYES, THE WOMEN OF BLESSED KARABAKH CAREFULLY KEEP THEIR BEAUTY SECRETS, PASSING THEM ON FROM GENERATION TO GENERATION. BY LIVING IN NATURE, IN THE MOUNTAINS, THEY SURELY USED ONLY NATURAL INGREDIENTS. MARYAM HUSEYNOVA, GRANDDAUGHTER OF KHAN SHUSHINSKI, KINDLY SHARED HER ANCESTRAL BEAUTY SECRETS WITH US.

Henna

The secret of the thick, shiny hair of the Karabakh beauties lies in natural henna, which is very popular among women of the East. Since the dawn of time, in Karabakh, as in the whole of Azerbaijan, there is a beautiful ritual of the Henna. This is a kind of a bachelorette party in Azerbaijani style on the eve of the wedding with the ceremony of applying henna to the bride's hands, hair and even legs, which symbolizes the transition to adulthood. Dark-haired southerners usually used colourless henna as a strengthening hair mask. Basma would be added to henna if a woman wanted to get a rich dark colour.

Dairy products

A hair mask made of fermented milk products is very popular among Karabakh women. It quickly restores hair structure, leaving it smooth and shiny.

Usma

If all over the world the fashion for wide eyebrows appeared relatively recently, then in Karabakh, thick, well-groomed eyebrows have always been considered an indispensable component of female beauty. The Karabakh beauties from a very young age used a natural dye in the form of usma juice (a herbaceous plant) to care for eyebrows and eyelashes and give them density.

Plants

Mountain women gathered fragrant flowers and herbs from vast alpine meadows and made decoctions from them to rinse their hair. The most commonly used plant is dandelion, which helps to strengthen hair and nettle as it stimulates hair growth.

Almond

It is known that in the old days, oriental women covered half of their faces, so it was imperative to emphasize the expressiveness of the eyes. In that respect, the ability to apply beautiful eye make-up and draw eye lines is, in a sense, a hereditary gift. Karabakh ladies, for example, drew arrows using a burnt almond grain. On top of that, if a lady wanted to achieve the "smoky ice" effect and make her look more lingering or mysterious, she would add chicken fat to the almond ember.

Silk

The people of Karabakh are sure that a quality sleep ensures a beautiful appearance. And for this you need a properly selected pillow, certainly with a silk pillowcase. On such fabric, thick hair does not get tangled, and "sleep lines" are not formed on the face.

Pearl

Well, and the know-how, the main secret of the delicate white skin of the mountain women of Karabakh is pearls. It was ground into a powder and applied to the face. Pearl powder protected the face from sunburn, made the skin shine, and even whitened a little.

Lemon

Under scorching southern sun, white skin was especially valued. The Karabakh women used lemon juice to whiten and tone the skin, while the pulp served as a light scrub.

Karabakh Notes

Chingiz Salam created the perfume brand "Unique Luxury" six years ago, and shortly after its fragrances gained recognition in Qatar, Saudi Arabia, Turkey, and Russia. No presentation for him goes without proudly emphasizing that his products are made in Azerbaijan. It has been a year since Chingiz has started to work on a new project – the brand Karabakh Historical Scent. The perfumer with such a friendly surname, Chingiz Salam shared with NARGIS the philosophy of his actively developing brand, revealed a secret of his inspiration, and talked about his plans.

INTERVIEW RUBABA RASULOVA **PHOTO** PARVIZ GASIMZADE

How this idea of creating a collection on Karabakh emerged?

Karabakh is an integral part of Azerbaijan, its heart if you want. The idea of creating Karabakh Historical Scent – scents dedicated to the history of Karabakh – was born a year ago. We delved into the ethnic history of this region, and each new astonishing fact inspired me to create a fragrance that will surely conquer the hearts of people all over the world. It is a great honour to represent Karabakh and our country internationally. Since ancient times in Azerbaijan, there is a custom to apply rose water – gulab – to newly born and deceased ones. A man comes into this world and leaves it laved with a delicate aroma of rose. The great luminaries of our literature Khagani, Nizami, Fuzuli, Nasimi, masters of miniatures Navvab, Ardebili, and many others praised the beauty of Azerbaijani women, endearing with the heavenly scent and endowment of the art of fine makeup.

What is, according to you, the smell of Karabakh?

Every fragrance of Karabakh Historical Scent smells victory. At the moment, the brand includes eight scents: Panah Ali Khan, Chelebi, Khurshidbanu Natavan – Khan's Daughter, Karabakh Horse, Khari Bul-Bul – The Flower of Karabakh, Mugham, Carpet, Black Gold. The latter is dedicated to the oil industry of Azerbaijan and includes natural oil. When creating fragrances, I focus on the durability and quality of the ingredients. No one will remain indifferent after a touch of this bouquet.

BY USE OF EXCLUSIVELY NATURAL AND RARE INGREDIENTS, WE PRODUCED SELECTIVE SCENTS THAT EMBODIED STRENGTH, GRACE, AND ASPIRATION TO VICTORY. INDEED, A GENUINE EMBODIMENT OF RIGOR AND TENACITY

Why are the fragrances of Karabakh Historical Scent so enticing?

Thanks to our company's efforts and hard work, we were able to create a whole range of scents for all age groups. Each box, as well as the bottle, has an exclusive number indicated on the certificate. By use of exclusively natural and rare ingredients, we produced selective scents that embodied strength, grace, and aspiration to victory. Indeed, a genuine embodiment of rigor and tenacity.

Where can we buy Karabakh Historical Scent perfume?

Karabakh Historical Scent will be presented to the entire world. We are extremely proud to provide from the most gentle to the charming notes in this variety of fascinating fragrances where every soul will surely find the right scent. In Baku, you can purchase it in the self-titled boutique. —

EVERY FRAGRANCE OF KARABAKH HISTORICAL SCENT SMELLS VICTORY

What inspired you to create these scents?

I was inspired by the idea to reproduce the unfairly forgotten heritage of local perfumes. For centuries in the East and particularly in Azerbaijan, aromatherapy, the use of aromatic oils for medical purposes, played an important role. The production and sales of essential oils and scented products at an industrial scale was established in Azerbaijan. Azerbaijani perfumers reached unprecedented heights in the development of perfumes and fragrances and created identical ingredients to replace the costly and hard-to-reach compositions of animal origin. By creating and growing varieties of magnificent roses and other flowers, Azerbaijani gardeners have allowed local perfumers to create legendary colognes and cosmetics.

Object of DESIRE

KHARI BULBUL

BY KARABAKH HISTORICAL SCENT

AZERBAIJANI WOMEN

AND THEIR FAVOURITE QUOTES

PHOTO PARVIZ GASIMZADE

Name: Zeinab Surname: Guseinova
Position: Family Photographer
IG: @ilpongo

"I have always been proud and I am proud today that I am Azerbaijani!"
Heydar Aliyev

Name: Aynura Surname: Hidayatqizi
Position: Frontline Doctor
IG: @hekim.aynure.hidayetqizi

"Patriotism is an inner feeling of a person. If he is missing that, he is immoral."
Heydar Aliyev

"How does one live without doing wrong?
So that it does not bring others sadness?
Treat others how you want to be treated."

Mirza Shafi Vazeh

Name: Ilaha Surname: Aliyeva
Position: Food-blogger & Influencer
IG: @ilyamamedova

Name: Narmin Surname: Alakbarova
Position: Founder/Creative Director of Narmeen Jewellery
IG: @narmeen_alakbar

"My inspiration comes from my own country and people."
Sattar Bahlulzade

"He who searches for his beloved is not afraid of the world."
Nizami Ganjavi

Name: Seljan Surname: Aliyeva
Position: Founder/Creative Director of SELHOME
IG: @selcan_ali

Name: Arzu Surname: Jalily
Position: Lifestyle Influencer
IG: @arzu.ja

"One drop of ink turned into tears
They ran down from eyes for years."
Bahtiyyar Vahabzade

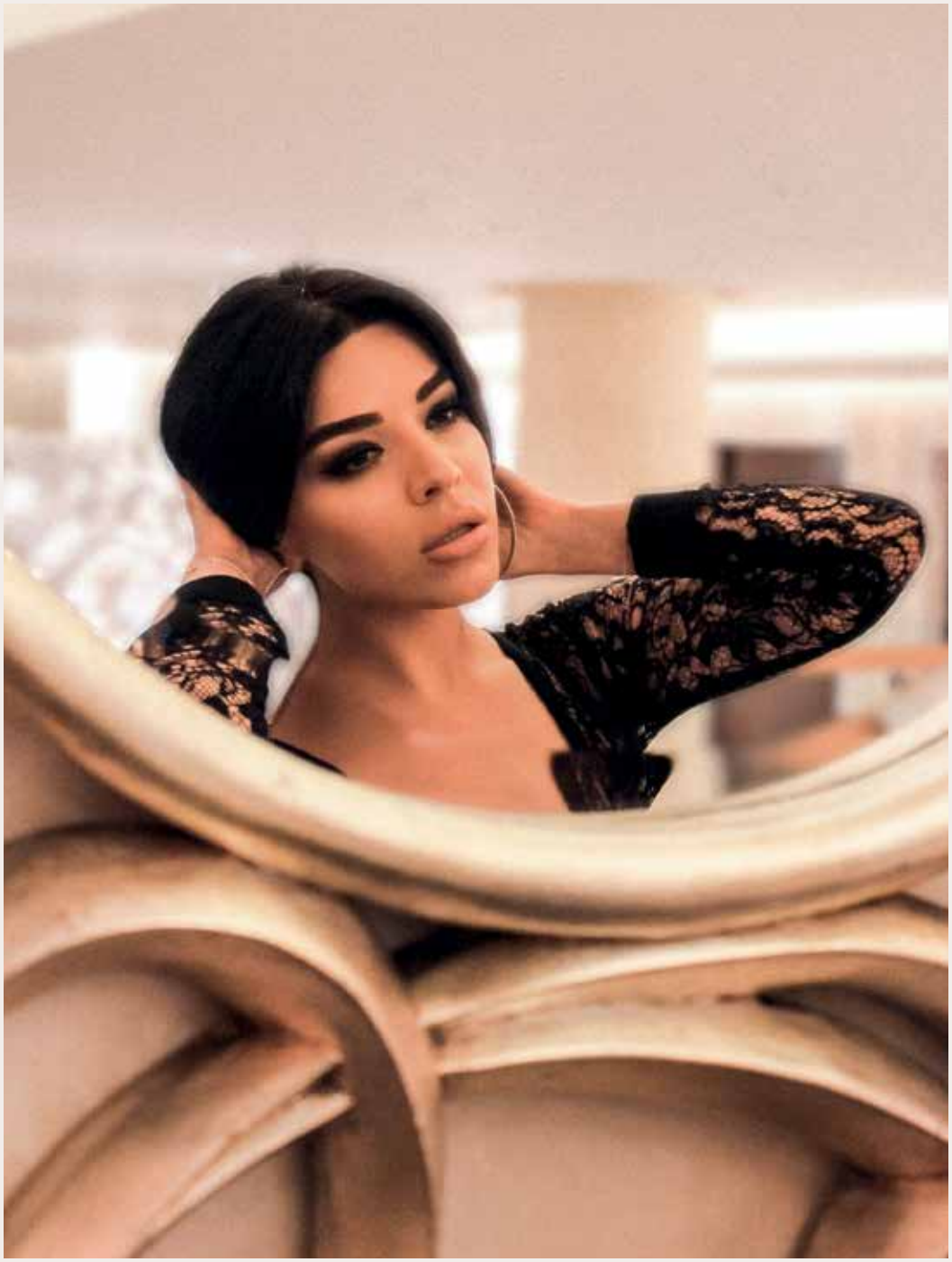
Name: Nargiz Surname: Seyidova
Position: Surgical trainee / Alumnus of Harvard Medical School
IG: @nargiz_seyid

"A method is more important than a discovery, since the right method will lead to new and even more important discoveries."
Lev Landau

Name: Fidan Surname: Kim
Position: Painter
IG: @fidankim

"Free is a man who has no desires."

Nizami Ganjavi



Name: Emiliya Surname: Tajaddinova
Position: Singer / Winner of "The Voice of Azerbaijan"
IG: @emiliyayaqubova

"The flag once raised will never fall!"
Mammad Amin Rasulzade

Name: Zahra Surname: Badalbeyli
Position: Poet/Musician
IG: @zahrabadalbayli

"Both worlds within my compass come,
but this world cannot compass me."
Imadaddin Nasimi

Name: Ayten Surname: Huseynova
Position: Executive Director of NARGIS Magazine
IG: @ayten.huseynova

"The lover is blind. But passion is a visible trace.
Leads him where there is no move for the sighted."
Nizami Ganjavi

"Read. Read with a sincere heart. Happiness is in knowledge. Remember, the greatest wealth is knowledge!"
Zeynalabdin Taghiyev

Name: Natavan Surname: Ashumova
Position: Owner of the "Superwoman Fitness Club"
IG: @natulya_suleymanova

Name: Nargiz Surname: Shafiyeva
Position: Owner & CEO of Le Plaisir Qennadi
IG: @nargizshafieva

"As complexity rises, precise statements lose meaning and meaningful statements lose precision."
Lotfi Zadeh

We would like to extend our sincere gratitude to **Rowenta** brand for the support they have provided during the photoshoot

Rowenta

Parlaq nəticə üçün ultra səssiz və sürətli qurutma.

Rowenta Premium Care saç feninin daxilindəki kaşmir-keratin örtüyü və xüsusi ion texnologiyası sayəsində saçlarınız daha parlaq, gözoxşayan olacaq. Gücü 2300 W olan bu fen saçınıza ən uyğun rejimi təyin etmək üçün 3 temperatur və 2 sürət seçiminə malikdir. Rowenta texnologiyasını kəşf edin.

143

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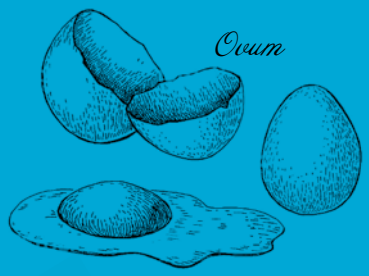
Turmeric

Сделай сама!

ВОСТОЧНАЯ СКАЗКА

КУРКУМА – ОЧЕНЬ ПОЛЕЗНОЕ РАСТЕНИЕ, ШИРОКО ИСПОЛЬЗУЕМОЕ НЕ ТОЛЬКО В КУЛИНАРИИ. НА ВОСТОКЕ ИЗДРЕВЛЕ БЫЛИ ИЗВЕСТНЫ ЕЕ ЦЕЛЕБНЫЕ СВОЙСТВА: СЧИТАЛОСЬ, ЧТО ОНА ПРЕКРАСНО ОЧИЩАЕТ И ДАЖЕ ОМОЛАЖИВАЕТ ОРГАНИЗМ. ТАК ЧТО В ИНДУСТРИИ КРАСОТЫ ЭТА ДУШИСТАЯ СПЕЦИЯ ПОЯВИЛАСЬ НЕ СЛУЧАЙНО. ПОНАЧАЛУ КУРКУМУ ИСПОЛЬЗОВАЛИ КАК ОДИН ИЗ ИНГРЕДИЕНТОВ МАСОК ДЛЯ ЛИЦА, НО СЕГОДНЯ НАБЛЮДАЕТСЯ НАСТОЯЩИЙ БУМ НА МАСКУ ДЛЯ ВОЛОС С КУРКУМОЙ. ОКАЗАЛОСЬ, ЭТОТ ЧУДО-ИНГРЕДИЕНТ СПОСОБЕН УСКОРИТЬ РОСТ ВОЛОС, ВОССТАНОВИТЬ ИХ ГУСТОТУ И ИЗБАВИТЬ ОТ ПЕРХОТИ! ИНТРИГУЮЩИЙ НАБОР, НЕ ТАК ЛИ? СТОИТ ПОПРОБОВАТЬ.

Oeuf



Cocos nucifera

Recipe

1/4 ЧАЙНОЙ ЛОЖКИ КУРКУМЫ;
1 ЯИЧНЫЙ ЖЕЛТОК;
СТОЛОВАЯ ЛОЖКА КОКОСОВОГО МАСЛА;
ЩЕПОТКА ШАФРАНА

СПОСОБ ПРИГОТОВЛЕНИЯ И ПРИМЕНЕНИЯ:
СМЕШАЙТЕ ВСЕ ИНГРЕДИЕНТЫ. НАНЕСИТЕ СМЕСЬ НА КОРНИ ВОЛОС И РАСПРЕДЕЛИТЕ ДО САМЫХ КОНЧИКОВ. ЧЕРЕЗ 30 МИНУТ СМОЙТЕ ТЕПЛОЙ ВОДОЙ. ГОРЯЧУЮ ВОДУ НЕ ИСПОЛЬЗУЙТЕ, ПОКА НЕ СМОЕТЕ МАСКУ ПОЛНОСТЬЮ. ЗАТЕМ НЕСКОЛЬКО РАЗ ПРОМОЙТЕ ВОЛОСЫ ШАМПУНЕМ. МАСКУ НУЖНО ДЕЛАТЬ РАЗ В НЕДЕЛЮ. СОЧЕТАНИЕ КУРКУМЫ, КОКОСОВОГО МАСЛА И ЯИЧНОГО ЖЕЛТКА ПРИДАСТ ВОЛОСАМ БЛЕСК, СИЛУ И ЭЛАСТИЧНОСТЬ, ПОМОЖЕТ СОХРАНИТЬ ТЕКСТУРУ ВОЛОС И ЗАЩИТИТ КОНЧИКИ ОТ СЕЧЕНИЯ.

Nargis Magazine

From LITHO IN U. S. A.

Нельзя не отметить целебные для сердца свойства одного из ингредиентов маски – шафрана. Советуем заваривать его утром и принимать натощак. Но не забудьте убедиться, что шафран выращен в Азербайджане. Ведь наша страна славится лучшим **ОРГАНИЧЕСКИМ** шафраном!

ПРИМЕЧАНИЕ

Блондинкам применять эту маску не стоит: пигмент куркумы может пропдать волосам заметную желтизну, а это как раз то, чего боятся светловолосые барышни, готовые тратить уйму времени и денег, чтобы от нее избавиться

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Made in Azerbaijan | Gazelli Group LLC | 28 May str. 4/4. Baku AZ1000

Altes Group

Altes Group of companies has been operating in the Republic of Azerbaijan for 25 years and consists of pharmaceutical company "Altes Pharm", "Altes İnşaat Ltd" architectural, engineering design and construction company, and "Yvoire" cosmetics company.

Altes Pharm was among the top 5 pharmaceutical companies in 1999. The company was awarded the "Certificate of promotion of success in trade." Altes Pharm partners with the world's leading factories to provide the population with quality medications and biologically active food supplements. The company works with media outlets to educate doctors and the population through scientific-practical conferences. Medical newspapers and TV news covered the scientific-practical conference "Altes Pharm" held in 2018.

"Altes İnşaat Ltd." is one of the largest construction and investment companies in the country with projects in three high categories – Business, Premium, and De Luxe – in the design, construction, implementation, and further management of the real estate. Altes Inşaat continues to develop and has reached a new level by starting the projects in Russia and Kazakhstan together with Altes Plaza, Altes Park, Emerald Palace, Samal Plaza, Alatau Residence, and others. Every project represents a perfect fusion of beauty, harmony, and the quality of the construction. Since 2006, all projects of "Altes Inşaat Ltd." are supervised by Swiss company SGS. Today "Altes Inşaat Ltd." is the only construction company in Azerbaijan whose projects are controlled by SGS.

Another branch of the Altes Group of companies is the Yvoire cosmetics brand. Yvoire has been known, loved, and preferred in Azerbaijan for over eight years. These skincare products, consisting of natural ingredients, are used at home and by professional cosmetologists during treatment in many well-known shops, hotels, and aesthetic centres.

Like many other companies, Altes Group took an active part in supporting the Azerbaijani army since the beginning of the liberation of our lands from Armenian invaders. At the same time, Altes Group employees were engaged in public awareness campaigns to share the truth about the conflict in Nagorno-Karabakh and our lands' occupation by the Armenian armed forces. Our employees in the countries where we have offices worked hard to spread the message and counter Armenian false propaganda directed at misinforming the public in other countries.

Mansum Ibrahimov (born in 1960, Aghdam)

He was 12 when he travelled to spend his vacation in a camp in Shusha. The children used to arrange concerts for tourists in this resort area, and Mansum was once offered to participate. He sang the famous mugham "Karabakh Shikestesi", imitating Khan Shushinski. After the performance, the presenter noticed that "this boy from Aghdam will become a great Karabakh khanende" – Mansum grew up and became an outstanding performer of mugham. He always remembered that this sacred land of Karabakh had given him his voice.

#KarabakhisAzerbaijan

Sea Breeze:

HIGH QUALITY LIFE

For many years an elite town with European infrastructure and a vast sea area, Sea Breeze Resort & Residences has been closely associated with luxurious summer vacation and a beach club, and since 2016 – also with the grandiose international pop music festival "ZHARA".

How did the history of Sea Breeze begin?
It all started with a five-star hotel in the beach area with a wide range of water activities and a chic Shore House restaurant. Soon after its opening, the Nardaran coast has become known as the "Caspian Riviera" among both Azerbaijanis and foreigners.

Is Sea Breeze only for the summer holidays?
Today, Sea Breeze continues to develop and improve, responding to this green seaside corner's increased popularity. Comfort lovers are attracted by the excellent infrastructure – swimming pools, restaurants and bars, health and fitness centres, sports grounds, entertainment and shopping facilities, children's towns; in the near future, a specialized Landau school will be opened here. So there are all the necessary conditions for year-round living, and as you can see in the latest photos, Sea Breeze is beautiful even in the cold season!

And what kind of real estate can be considered for purchase?
Residential complexes, cottages, cozy townhouses, and villas have already been built, and due to high demand, the new facilities have been constructing, as the built-up ones are completely sold out. You can buy both a practical Studio apartment of 40 m2 and a house of 700m2 on the private territory. We offer housing without repair for those who want to use their own imagination and arrange everything to their liking. However, apartments can also be provided with complete finishing and even "turnkey", including furniture and household appliances. All these grand transformations in Sea Breeze have been helding under the motto: "Express your wishes, and we will offer you the best possible solution!".

What is the main advantage over other residential settlements?

Sea Breeze is an investment in the future.

Why?
- Sea Breeze has always something to offer the clients, whether they are committed to an active or balanced lifestyle;
- Everything you need is within walking distance, and for full comfort, 24/7 staff is available to assist you in any case;
- The value of real estate increases every year;
- The profitable rental business, while Sea Breeze takes care of everything, allows owners to recoup their investment up to 11% per year.

Caring for residents, creative design solutions, active landscaping, high quality at all stages of construction, and compliance with international standards – these are the priorities of the creators of the atmospheric Sea Breeze oasis.

Photos by Elmar Mustafayev

LINES OF LIFE

Zaha Hadid

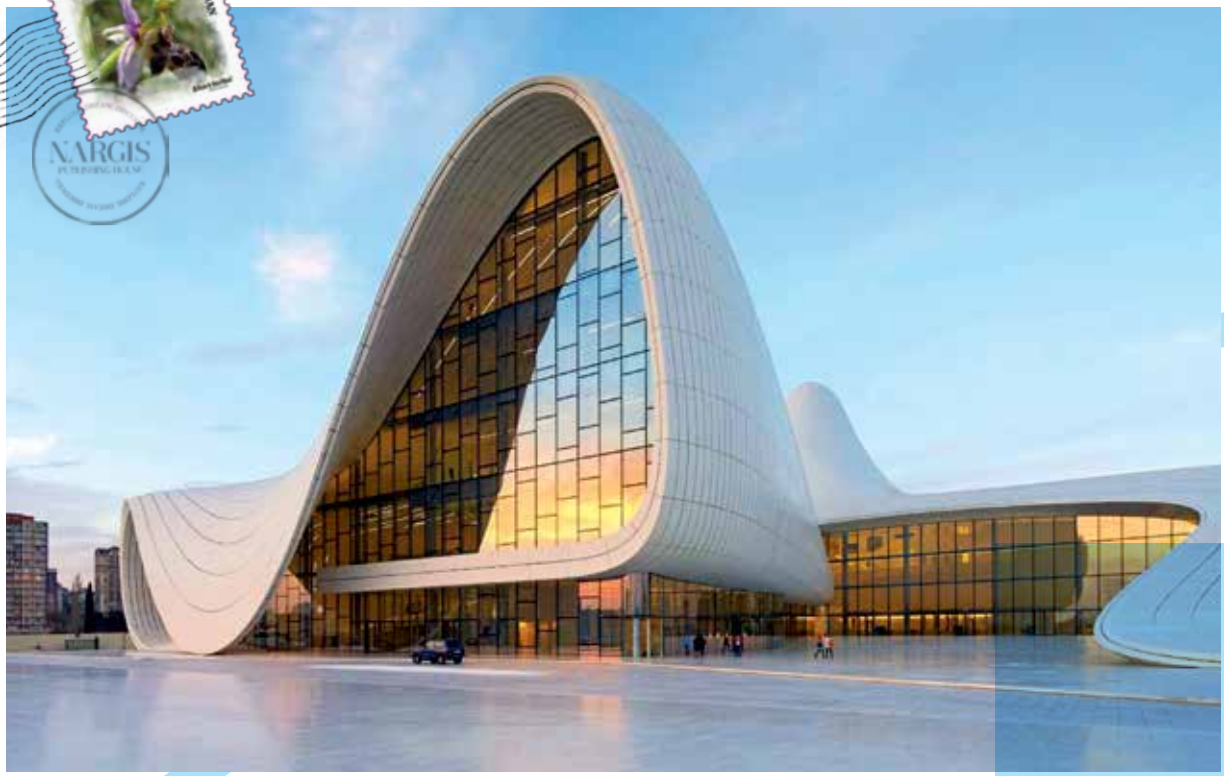
THE FIRST FEMALE ARCHITECT TO WIN THE PRESTIGIOUS PRITZKER PRIZE, A COMMODORE OF THE ORDER OF THE BRITISH EMPIRE, A MEMBER OF THE AMERICAN PHILOSOPHICAL SOCIETY, A SIX-TIME STIRLING PRIZE LAUREATE – THIS IS ALL ZAHA HADID, A FEMALE ARCHITECT WHO AUTHORED AND BUILT DOZENS OF FUTURISTIC BUILDINGS AROUND THE WORLD, AND CREATED SEVERAL COLLECTIONS OF EXPERIMENTAL FURNITURE. EXPERTS CALL THE HEYDAR ALIYEV CENTRE THE MOST DARING PROJECT OF ZAHA HADID, AND THE PINNACLE OF HER CREATIVITY. ZAHA HADID HERSELF CONSIDERED IT ONE OF HER KEY PROJECTS.

INTERVIEW
WITH ZAHA HADID
ON NARGIS WEBSITE

TEXT SONA NASIBOVA **PHOTO** PRESS-MATERIALS

The Heydar Aliyev Centre was built from 2007 to 2012. The construction process was filmed by the Discovery and Science TV channels as one of the boldest engineering projects of our time. In 2013, the Heydar Aliyev Centre project was presented at the World Architecture Festival in Singapore, and in 2014 the London Design Museum named it project of the year. Today, this postmodern building on Heydar Aliyev Avenue, which has become one of the symbols of Baku, attracts tourists from all over the world.

If you come to Baku, Hadid's work of art is a must-see. From the first days of its opening, the Heydar Aliyev Centre has become a platform for



the country's most high-profile exhibitions and cultural events. It hosts international forums, concerts of the most acclaimed musicians of our time, and exhibitions of world-famous photographers and artists: Andy Warhol, Tahir Salahov, Ahmet Guneshtekin, Reza Deghati, and others. Permanent exhibitions include an incredible collection of vintage cars and an equally magnificent collection of designer dolls. The permanent exposition "Pearls of Azerbaijan: in the Course of History" includes archaeological findings, hand-woven national carpets, garments, musical instruments, ancient copies of the Quran, the Bible, and the Torah. The exhibition "Mini Azerbaijan" demonstrates models of various buildings that reflect the country's history and modern architectural traditions. Some of the exhibits have become part of the

Zaha Hadid is known as an architect who consistently pushes the boundaries of architecture and urban design

«IT REFLECTS THE ANCIENT, DIVERSE, **MULTICULTURAL ENVIRONMENT OF AZERBAIJAN, WHERE EAST AND WEST, TRADITIONS AND MODERNITY MEET.** THE BUILDING SEEMS TO BE DIRECTED UPWARD, TO THE HEAVENS, AND IS IMBUED WITH LIGHT THROUGH WHICH ILLUSTRATES A PARTICULAR IMAGE OF A BRIGHT FUTURE»

«THERE IS NOT A SINGLE STRAIGHT LINE IN THIS BUILDING AS IN NATURE ITSELF, AS SAID BY ANTONI GAUDI. THE GUARDIAN CALLED ZAHA HADID "THE QUEEN OF THE CURVE"»

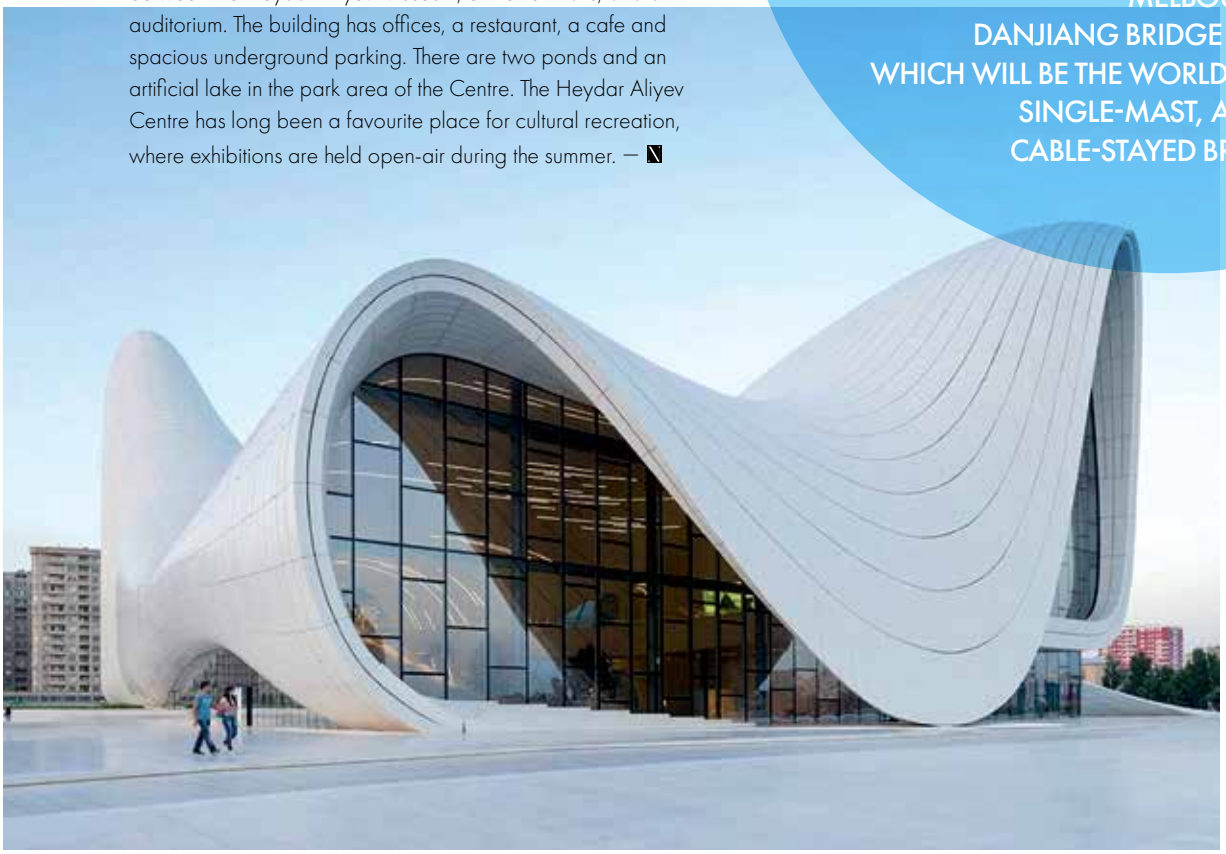
cultural space of the Centre. For example, in the park in front of the Heydar Aliyev Centre, you can see the striking Tony Cragg sculpture, "Points of View." In the foyer – the giant triffid by Yayoi Kusama and "the winged man" by Jorge Marina.

The Heydar Aliyev Centre is one-of-a-kind. It reflects the ancient, diverse, multicultural environment of Azerbaijan, where East and West, traditions and modernity meet. The building seems to be directed upward, to the heavens, and is imbued with light through which illustrates a particular image of a bright future. White is a reflection of pure light, which is the foundation of the entire colour palette of life. The simultaneously majestic and cozy edifice has become a natural part of the landscape. There is not a single straight line in this building as in nature itself, as said by Antoni Gaudi. No wonder, The Guardian called Zaha Hadid "the Queen of the curve." The building's details are combined quite harmoniously as if flowing and complementing each other, thanks to which the whole structure looks ideally balanced and naturally fuses into the landscape.

"The fluidity of forms has historically been inherent in Islamic architecture," Zaha Hadid said about the Heydar Aliyev Centre project. – Continuous calligraphic and ornamental patterns flow from carpets to walls, from walls to ceilings, from ceilings to domes, creating seamless interconnections, and blurring the distinction between architectural elements and the environment. We set out to give this historical understanding of architecture a new impetus and to create a new identity based on tradition. " The building's external lightness is nevertheless accredited to very complex engineering, which took into account and utilized the latest achievements of modern technologies. The roof consists of panels in the form of various geometric shapes – triangles, rectangles, trapezoids. The internal space is rationally divided between the Heydar Aliyev Museum, exhibition halls, and an auditorium. The building has offices, a restaurant, a cafe and spacious underground parking. There are two ponds and an artificial lake in the park area of the Centre. The Heydar Aliyev Centre has long been a favourite place for cultural recreation, where exhibitions are held open-air during the summer. —

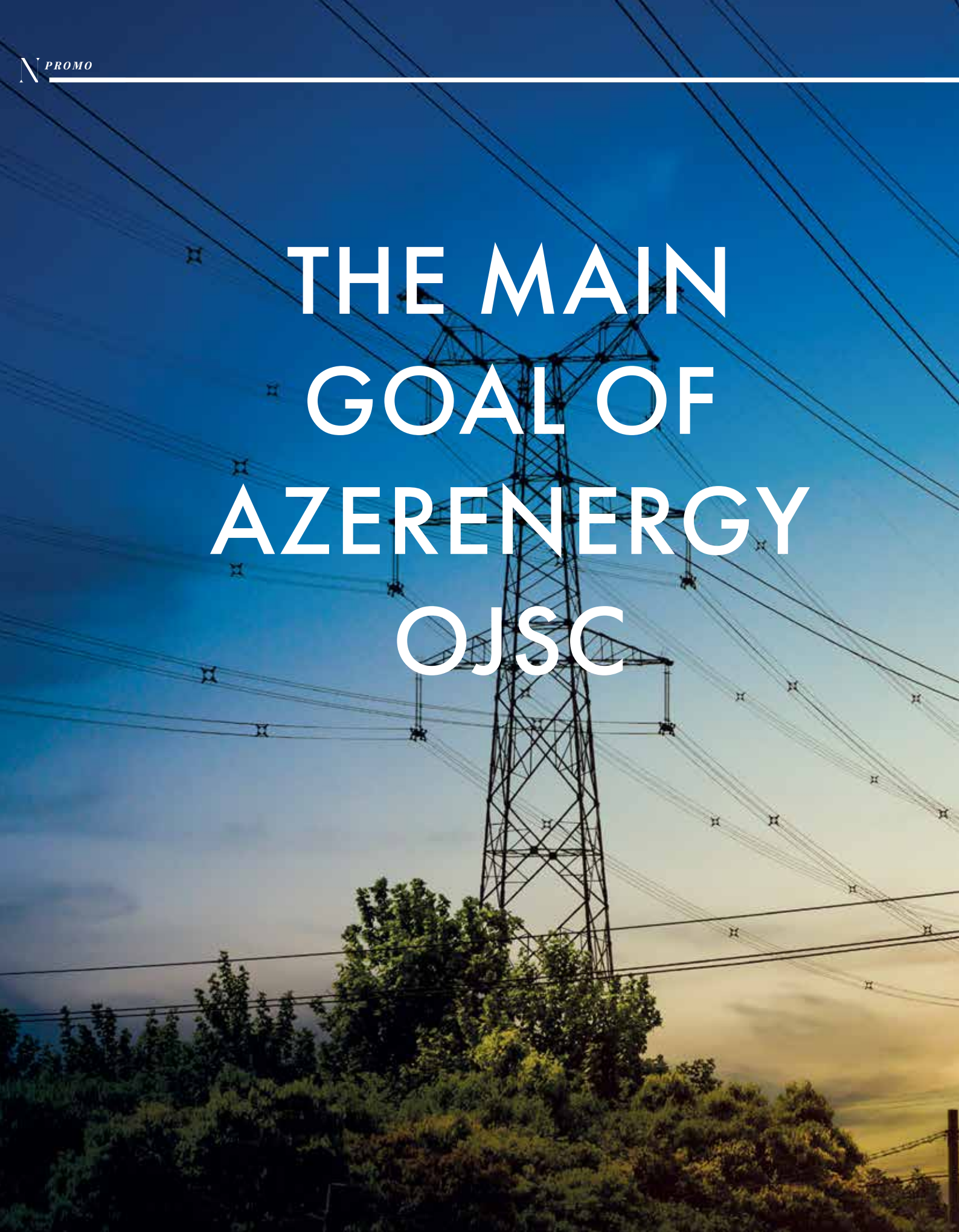
36 OF ZAHA HADID'S PROJECTS IN 21 COUNTRIES WERE UNDER CONSTRUCTION OR IN DETAILED DESIGN DEVELOPMENT WHEN SHE DIED IN 2016. AMONG THOSE PROJECTS THERE ARE:

A LARGE ONE-NORTH MASTERPLAN NEIGHBOURHOOD IN SINGAPORE (2021); **THE NEW SHENZHEN SCIENCE&TECHNOLOGY MUSEUM, WHICH IS A PART OF GUANGZHOU-SHENZHEN SCIENCE TECHNOLOGY INNOVATION CORRIDOR** (2023); **HONG KONG RECORD-BREAKING SKYSCRAPER** (FALL 2023); **MANDARIN ORIENTAL HOTEL IN MELBOURNE** (2023); **DANJIANG BRIDGE IN TAIWAN, WHICH WILL BE THE WORLD'S LONGEST SINGLE-MAST, ASYMMETRIC CABLE-STAYED BRIDGE** (2024) **ETC.**



Tony Cragg represented Britain at the 43rd Venice Biennale in 1988, and won the Turner Prize in the same year

«THE FLUIDITY OF FORMS HAS HISTORICALLY BEEN INHERENT IN ISLAMIC ARCHITECTURE. CONTINUOUS CALLIGRAPHIC AND ORNAMENTAL PATTERNS CREATING SEAMLESS INTERCONNECTIONS»



THE MAIN GOAL OF AZERENERGY OJSC

The main goal of the electric energy sector is the establishment, reconstruction, and restoration of the electrical power system in the territories liberated by the Azerbaijani Army under the leadership of the President of the Republic of Azerbaijan, Commander-in-Chief of the Armed Forces, Mr. Ilham Aliyev.

The construction of a 110 kV high-voltage power transmission line to Azerbaijan's ancient city of Shusha is currently underway. To connect the city of Shusha to the power grid and thus provide it with the electric power supply, Azerenergy OJSC expeditiously lays a 110 kV power transmission line from Shukurbayli's 110/35/10 kV electric power substation located in Fuzuli District. Strainer pylons have been anchored into the ground to support a 70-kilometer-long 110 kV high-voltage two-circuit power transmission line that runs through Shukurbayli village of Fuzuli District, Boyuk Taglar village of Khojavand, Dashalti village of Shusha city, and further through mountainous and forest areas to the city of Shusha. Large-scale activity is underway to provide Shusha city and surrounding areas with electricity, as well as to expand and reconstruct the 110/35/10 kV electric power substation in Shukurbayli.

Although Beylagan and Shukurbayli connect through a 51-kilometer-long two-circuit power interconnection, there was only one transmission line that supplied Shukurbayli with electricity. The installation of the second overhead transmission line is currently underway to connect Beylagan with Shukurbayli, as more than half of it has already been installed and the remaining section is in progress.

Installed in front of the 110 kV electric power substation in Shukurbayli, the two-circuit anchor pylons will become the starting point for the Shukurbayli-Shusha overhead transmission line. Azerenergy OJSC is scheduled to complete this activity by late February of 2021. Consequently, after 28-year occupation, Azerbaijan's ancient city of Shusha, the crown of Karabakh, will leave darkness to be illuminated by the lights of Azerbaijan. It should be noted that to ensure a safe mode of operation, the Azerbaijan National

Agency for Mine Action (ANAMA) has cleared landmines from a large area to install anchor pylons for the overhead transmission lines in consideration.

Besides, the Sugovushan 1 and Sugovushan 2 small hydropower plants (SHPPs) located in the town of Sugovushan have a total capacity of 7.8 megawatts: 4.8 megawatts and 3 megawatts, accordingly. As in many other areas, the Armenian invaders have caused serious damage to small hydropower plants by destroying everything they could not take out, as well as dismantled and removed valuable spare parts. They severely damaged the plants' machine rooms, units, generators, substations' voltage/current transformers, switches, adjustable wrenches, and disconnectors, as well as destroyed the control facility building. To ensure the stations' restoration, designers duly estimated their damage and completed the design work. Under the project, it will take 3 months to complete the work and commission the power plants.

At the same time, Azerenergy mobilized all of its resources in the liberated Fuzuli, Jabrail, Gubadli, Zangilan, Aghdam, and other completely devastated regions to rebuild the electrical power system from the scratch. At present, Azerenergy OJSC continues to implement important projects in the field of reactive power compensation, thus installing regulated shunt reactors at the 330-kV Goranboy electric power distribution station covering Karabakh and adjacent districts, as well as at the 330-kV Yashma substation covering the northeast regions of the Republic, including the Absheron Peninsula.

The agenda also includes Italian-Azerbaijani cooperation for the establishment of electrical power infrastructure in the liberated territories. The head of the Italian Ansaldo Energia company Marino Giuseppe and Azerenergy's president Baba Rzayev held a meeting to discuss issues related to the possible future cooperation.

To this end, Italy will closely participate in the creation of a new, modern type of electricity infrastructure in the liberated territories of Azerbaijan.

It should be noted that for 30 years, the Armenian occupiers have seriously damaged the entire infrastructure, including power plants, in these ancient historical lands of Azerbaijan. At present, there is virtually no energy infrastructure in these areas. From this perspective, it is possible to create a working group between the foregoing companies as well as to establish the office of Ansaldo Energia in Baku to ensure close cooperation on the following projects:

- Establishment of a "working group" and opening of a cooperation office in Baku to establish close cooperation between Ansaldo Energia and Azerenergy OJSC and coordinate future work;

- Joint implementation of projects related to the development of small hydropower plants in Kalbajar and Lachin regions to create new generation capacities in the liberated territories;

- Participation of Ansaldo Energia in the construction and equipment supply of high-voltage substations in the liberated areas;

- Cooperation with Ansaldo Energia on a new 390 MVt power plant BOT project to ensure frequency regulation (in the Sangachal area near Baku);

- Application of software and new technology to improve the management of the transmission system operator (TSO) of Azerenergy OJSC;

- Establishment of a training centre to operate the equipment manufactured by Ansaldo Energia at the Main administrative, scientific, educational, and laboratory complex of Azerenergy OJSC.

The head of Ansaldo Energia Marino Giuseppe highly appreciated Azerenergy's proposal to establish an office in Baku to ensure the supply of the envisaged stations with the necessary equipment.

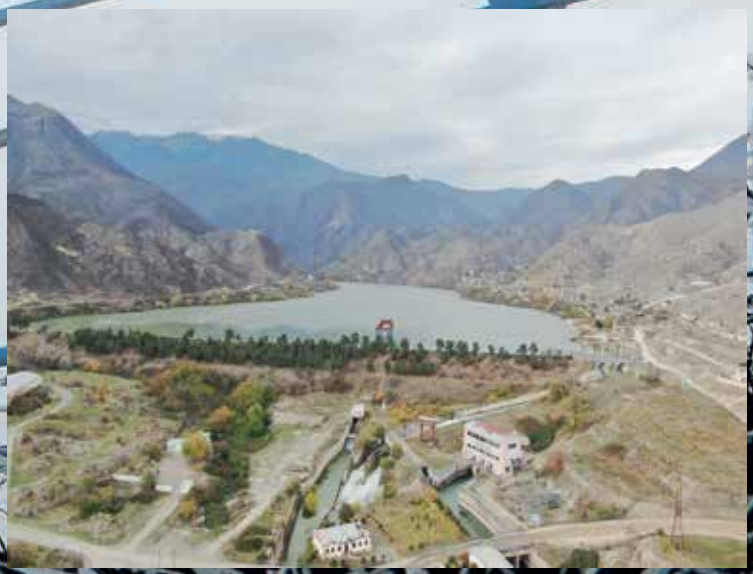
During the 44-day Patriotic War, Azerenergy OJSC mobilized its entire rear end capabilities. On October 17, the aggressive Armenian troops fired ballistic missiles at the cities of Mingachevir and Ganja at about 1:00 a.m. As the missiles targeting the Mingachevir Hydroelectric Power Plant were destroyed in the air, some still landed in Ganja: an accident occurred on the 500 kV Samukh-

Gardabani overhead power transmission line between Azerbaijan and Georgia. To tackle the accident, the employees of Azerenergy OJSC provided uninterrupted 24-hour service to quickly restore the power transmission line running from Azerbaijan to Georgia.

Azerenergy OJSC also took an active part in the campaign launched in support of the military operations carried out by the victorious Azerbaijani Army to ensure our territorial integrity. Along with their donations to the Armed Forces Assistance Fund, our employees joined the campaign to organize a convoy of aid to the frontline positions. At the same time, 130 employees of Azerenergy OJSC voluntarily joined the operations during the Patriotic War. As two of them died as martyrs, another 10 people were wounded. Children of 12 employees of Azerenergy OJSC were killed during the frontline battles, another 34 members' children were wounded. Also, the enemy destroyed the house inhabited by 5 of our employees.

Proud of the invincibility of our Armed Forces that endowed the Azerbaijani nation with the joy of victory under the leadership of the President of the Republic of Azerbaijan, Supreme Commander-in-Chief of the Armed Forces, His Excellency Ilham Aliyev, Azerenergy Open Joint-Stock Company exclaims

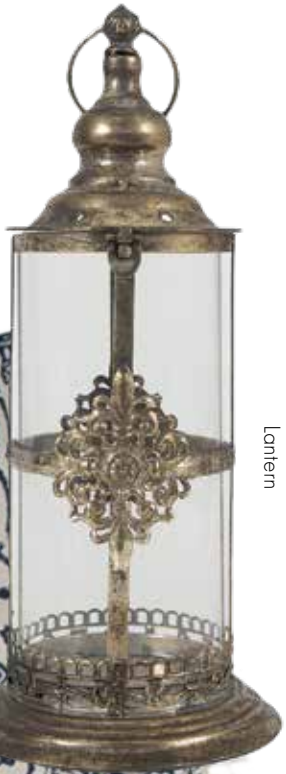
"KARABAKH IS AZERBAIJAN!"



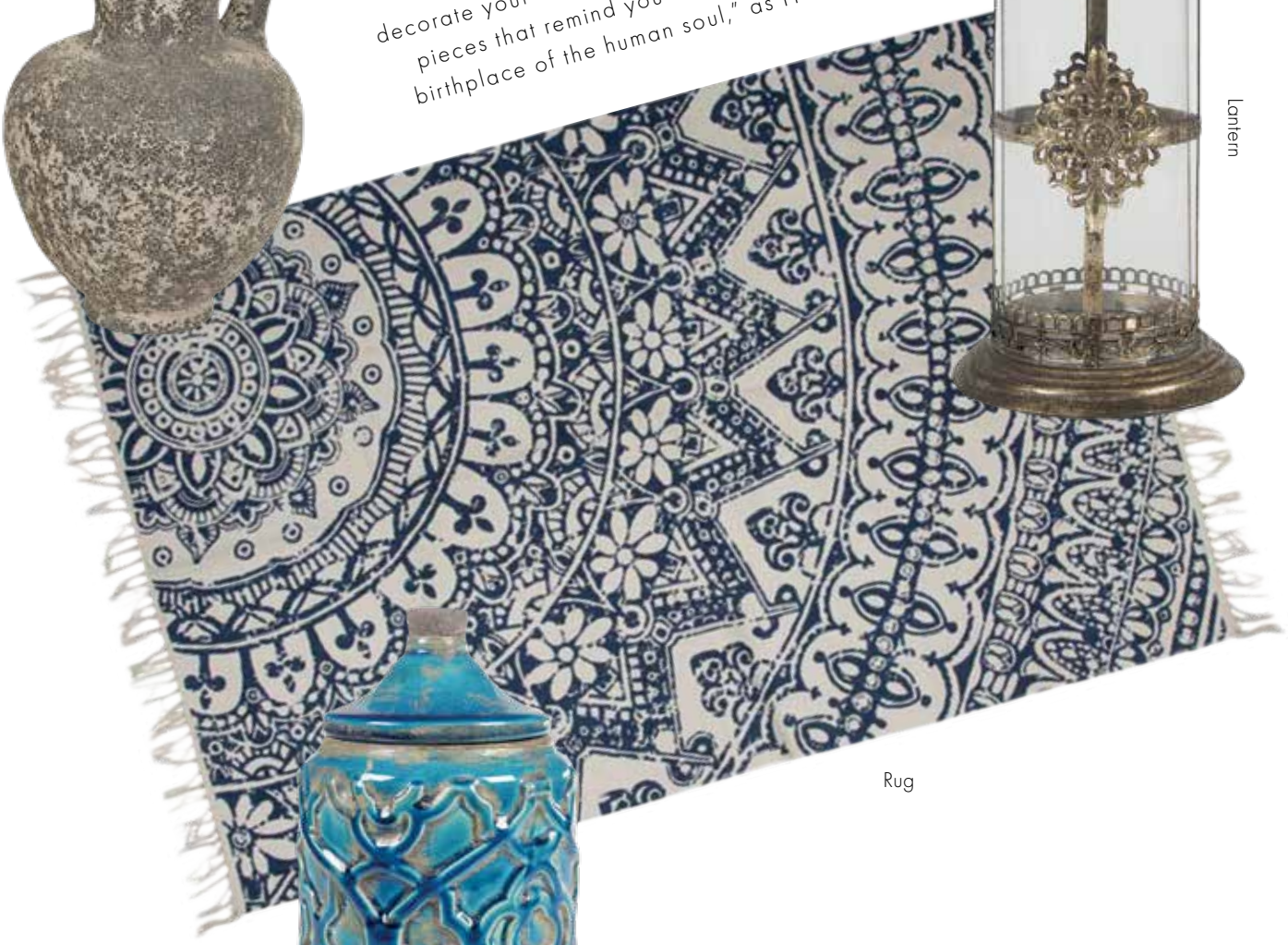
Stop and take a look back

The history of ancestors, the history of one's kin and family is critical for the completeness of life, it is a central part of both personal and national self-identity. Mudo Concept invites you to decorate your home with these gorgeous vintage pieces that remind you that "The past is the birthplace of the human soul," as Heine said.

Vase



Lantern

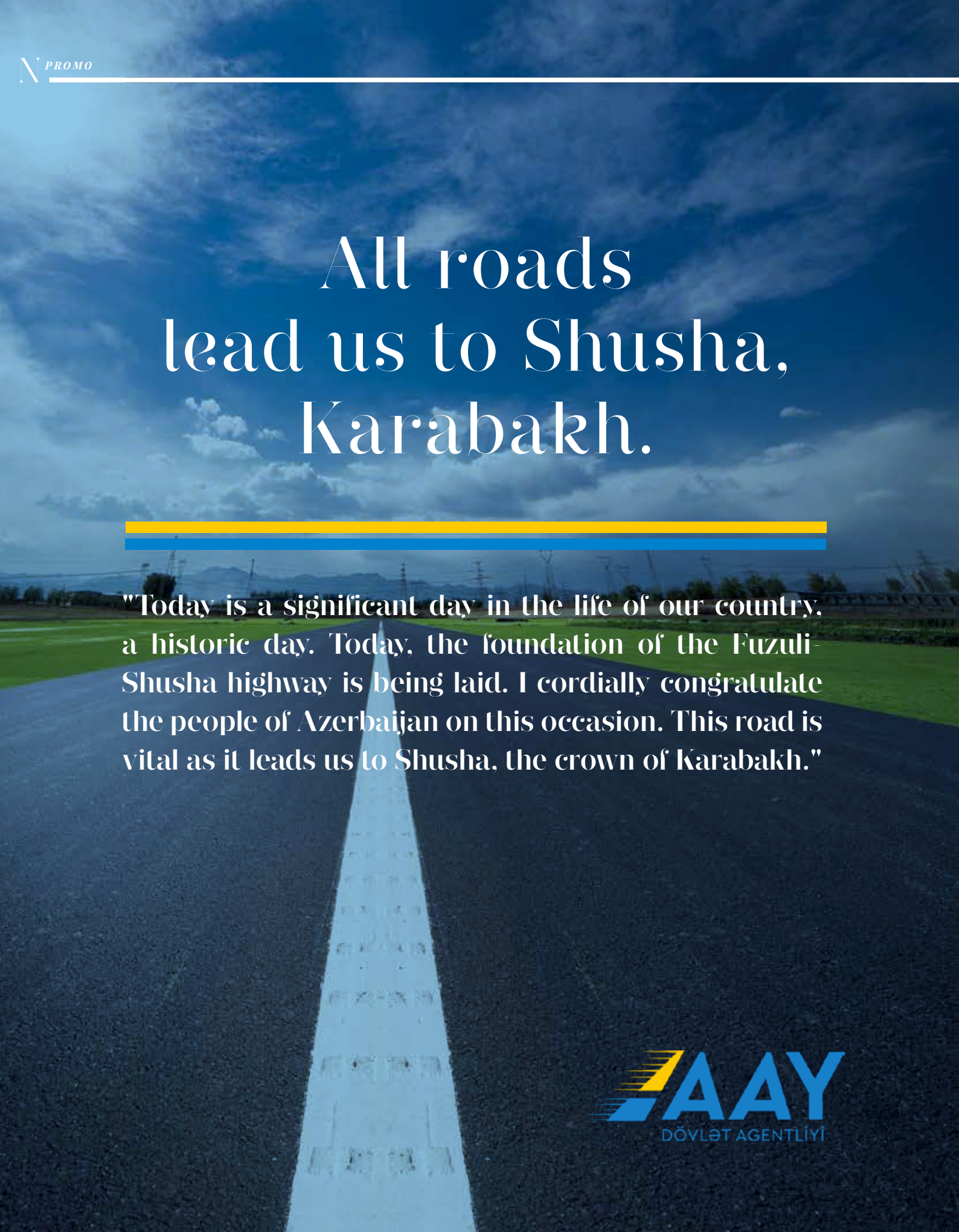


Rug

Vase

Object of DESIRE

Lampshade



All roads lead us to Shusha, Karabakh.

"Today is a significant day in the life of our country, a historic day. Today, the foundation of the Fuzuli-Shusha highway is being laid. I cordially congratulate the people of Azerbaijan on this occasion. This road is vital as it leads us to Shusha, the crown of Karabakh."

AAY
DÖVLƏT AGENTLİYİ

President Ilham Aliyev made these remarks during his visit to the liberated Fuzuli and Jabrayil cities on November 16. Then, together with First Lady Mehriban Aliyeva, he got acquainted with implementing the project in the Fuzuli district and gave instructions on the Ahmadbayli-Fuzuli-Shusha historical road to Shusha.

Of course, this road has a special significance as it leads us to Karabakh, which has been separated from us for many years. Shusha is the crown of our Karabakh. At the same time, this is the first infrastructure project implemented in the liberated lands. It is the project that started to be implemented 8 days after Victory Day and only 6 days after the capitulation of Armenia.

As it is known, settlements, socio-economic infrastructure facilities have been destroyed in our occupied lands for 27 years, natural resources have been looted, our historical, cultural, and religious monuments and the environment have been seriously damaged. The Patriotic War, which began on September 27, 2020, ended with the historic victory of Azerbaijan. A new history was written that put an end to our longing for our ancient lands.

Having signed an Order to provide funding for the design and construction of the Ahmadbayli-Fuzuli-Shusha highway, the President gave special instructions to ensure the road is wide and comfortable, given the future development prospects of Shusha and Karabakh in general.

Thanks to the determination of the victorious Commander-in-Chief of the Armed Forces, Ilham Aliyev, and to the courage and heroism of the Azerbaijani soldiers who sacrificed their lives for the sake of the motherland, we returned back home! By constructing the Fuzuli-Shusha highway project the State Agency of Azerbaijan Automobile Roads

launched construction works that will cover every road, connecting all the corners of our beloved homeland.

Thus, the project of the Ahmadbayli-Fuzuli-Shusha highway has been prepared following the Order and instructions of the President. The total length of the road will be 101.5 km, and its width will be 37.7 m. The main part of the new highway will consist of 4 lanes with a width of 21.5 meters. In addition, the project envisages the construction of one reserve lane with an additional wide carriageway in each direction up to the area allowed by the relief. It is planned that one part of the road, together with the reserve lanes will consist of 6 lanes. The new Fuzuli-Shusha highway passes through the liberated Fuzuli, Khojavend, and Khojaly regions, starting from the M6 Hajigabul-Bahramtapa-Minjivan-Armenia state border highway, passing through Ahmadbayli village of Fuzuli region. It will cover more than 20 settlements in these regions.

The project has been conditionally divided into 5 parts to complete the new Ahmadbayli-Fuzuli-Shusha highway construction in a short time following the schedule. As the main force, the personnel of the State Agency of Azerbaijan Automobile Roads, with the help of the Agency's equipment, are currently carrying out construction work throughout the project. In addition, 2 Turkish and 1 local construction company with experience in building roads in difficult terrain are involved in the project.

Currently, earthworks are carried out throughout the project under the requirements of the Construction Norms and Rules. Thus, under the direct control of the Agency's management, the road is being widened and profiled with the use of special equipment, as well as a new roadbed is being constructed. "There is no Karabakh without Shusha, and without Karabakh, there is no Azerbaijan at all," said the national leader of Azerbaijan, Heydar Aliyev. This has become the beginning of a new history initiated by President Ilham Aliyev. This road leads us to Shusha, the crown of Karabakh, where our hearts beat. This road takes us to Shusha, where our glorious flag is proudly waved!

FACTS AND LEGAL ACTS:

ALL WE NEED TO KNOW ON NAGORNO-KARABAKH AND MORE

MUCH HAS BEEN SAID ABOUT THE PAINFUL, DECADES-LONG CONFLICT BETWEEN ARMENIA AND AZERBAIJAN, YET IT CERTAINLY CANNOT BE CALLED A FROZEN CONFLICT: SEVERAL HUNDREDS HAVE BEEN KILLED SINCE THE CEASEFIRE SIGNED IN 1994, WHILE NEARLY ONE MILLION AZERBAIJANI IDPS HAVE NOT BEEN ABLE TO RETURN HOME IN THREE DECADES. THE CORE REASON FOR THIS IS THE WILLFUL IGNORANCE OF THE LAW, IN ACCORDANCE TO WHICH THE CONFLICT SHOULD HAVE BEEN RESOLVED FROM THE START. THE PRESENT ARTICLE SHEDS LIGHT ON THE LEGAL ASPECTS OF THE CONFLICT – INDISPUTABLE FACTS, WHICH ARE OFTEN IGNORED OR OMITTED IN THE WORLD MEDIA.

organ of the Central Committee of the Russian Communist Party (Bolsheviks) in Caucasus

TEXT NARMIN MAMMADOVA
PHOTOS PRESS-MATERIALS

When analyzing legally binding documents, an interesting fact comes to light. Armenian officials continuously refer to a so-called "transfer document" of Karabakh to Azerbaijan by the Bolsheviks in 1921. But what did really happen in 1921? We will not assert anything, except present the original text of the protocol of the meeting of the Caucasian Bureau of July 5, 1921, which reads: "to keep Nagorno-Karabakh within the territory of Azerbaijan," affirming the act of keeping within existing territory, not transferring.
A little while later, both countries entered the Union of Soviet Socialist Republics, which existed until 1991. In the USSR, the constitution was considered to be the supreme law of the land. The mandatory obligation to respect member states' present borders was reflected in all of the constitutions adopted in the USSR, and emphasized explicitly in Article 78 of the latest constitution. However, in complete violation of the basic legislation of the Union, on June 14, 1988, The Supreme Soviet of the Armenian SSR "agreed to include" the Nagorno-Karabakh Autonomous Region in the Armenian SSR. It is noteworthy that only a few months prior, the Resolution "On measures to accelerate the socio-economic development of the o-Karabakh Autonomous Region of the Azerbaijan SSR in 1988-1995" was adopted within the Union, which had once again legally confirmed jurisdictional boundaries of Azerbaijan, and unlawfulness of the subsequent decision of the Armenian SSR.

three constitutions were adopted in the USSR: in 1924, 1936 and 1977

The European Court of Human Rights (ECHR) is the court of law of the Council of Europe, based in Strasbourg, France

On July 18, 1988, the Presidium of the Supreme Soviet of the USSR issued a Resolution in which it considered the change of the borders and the constitutionally established national-territorial division of the Soviet republics impossible. It was exactly the turning point, which led the Armenian powers to realize the impossibility of annexation, as well as the subsequent change of their claim and their entire strategy. From then on, the annexation intents were veiled with a new rhetoric of "struggle for freedom and independence," which led to the unwarranted illegal referendum. However, the speech Prime Minister Pashinyan gave in 2019, in which he stated: "Karabakh is Armenia" (and not an independent republic) once again revealed Armenia's true motive.

The case Chiragov and Others v. Armenia is one of the proofs of this conflict not being a struggle for independence, but rather, an open aggression of Armenia against Azerbaijan. In 2015, the ECHR clearly determined that it is Armenia that exercises full control over so called "Nagorno-Karabakh Republic", while the latest cannot be considered as an independent entity.

> "TO KEEP NAGORNO-KARABAKH WITHIN THE TERRITORY OF AZERBAIJAN"

the Resolution "On the decisions of the Supreme Soviets of the Armenian SSR and the Azerbaijan SSR on the issue of Nagorno-Karabakh"

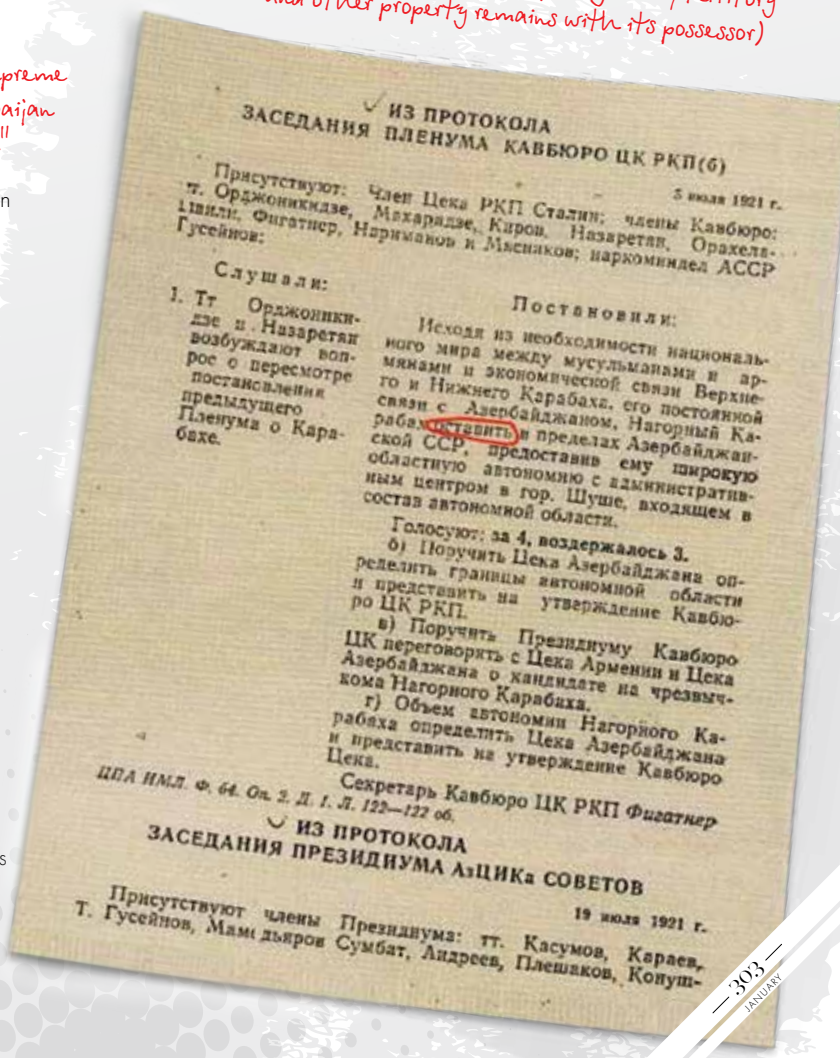
Regardless of place, wherever the question of self-determination arises, many disputes revolve around it, such as whether there is a collision between the principles of uti possidetis and self-determination, or whether territorial claims of the third country are hid under self-determination coverage.

As per Malcolm N. Shaw, a British legal academic, the concept of self-determination is most often used in connection with the right of colonies to independence. The principle of self-determination was first mentioned in the UN Charter as the basis for developing friendly relations between states, and certainly not as the grounds for decades' long war.

In the article "Legal Aspects of Self-Determination", Hurst Hannum, Professor of International Law, also states that the right of self-determination became recognized in the 1960s, and was interpreted as the right of colonial territories to become independent. He emphasized, that "ethnic or other distinct groups within colonies did not have a right to separate themselves from the "people" of the territory as a whole." In the particular case, Nagorno-Karabakh clearly did not fall under the "colonial territory" category, simultaneously local Armenians did not qualify for peoplehood. In fact, Armenian people are already self-determined, as they have the independent state of Armenia.

While legal scholars dispute over 'self-determination' being rather a vague concept, they agree on a specific affirmation: exercising the right of self-determination under international law does not mean secession from the mother state. The preamble of the 1995 Framework Convention for the Protection of National Minorities of the Council of Europe emphasizes the need to exercise the rights of national minorities while ensuring (!) the territorial integrity of the state. Article 21 explicitly states that no provision of that Framework Convention may be construed as contrary to the State's sovereign equality, territorial integrity, and political independence.

Latin as you possess. The doctrine of international law that upon the end of belligerence, territory and other property remains with its possessor)



ИЗ ПРОТОКОЛА
ЗАСЕДАНИЯ ПЛЕНУМА КАВБЮРО ЦК РКП(б)

5 июля 1921 г.

Присутствуют: Член Цека РКП Сталин; члены Кавбюро: тт. Орджоникидзе, Махарадзе, Киров, Назаретян, Орахелашвили, Фигатнер, Нариманов и Мясников; наркоминдел АССР Гусейнов.

Слушали:

1. Тт. Орджоникидзе и Назаретян возбуждают вопрос о пересмотре постановления предыдущего Пленума о Карабахе.

Постановили:

Исходя из необходимости национального мира между мусульманами и армянами и экономической связи Верхнего и Нижнего Карабаха, его постоянной связи с Азербайджаном, Нагорный Карабах оставить в пределах Азербайджанской ССР, предоставив ему широкую областную автономию с административным центром в гор. Шуше, входящем в состав автономной области.

Голосуют: за 4, воздержалось 3.

б) Поручить Цека Азербайджана определить границы автономной области и представить на утверждение Кавбюро ЦК РКП.

в) Поручить Президиуму Кавбюро ЦК переговорить с Цека Армении и Цека Азербайджана о кандидате на чрезвычкома Нагорного Карабаха.

г) Объем автономии Нагорного Карабаха определить Цека Азербайджана и представить на утверждение Кавбюро Цека.

Секретарь Кавбюро ЦК РКП Фигатнер

ЦПА ИМЛ. Ф. 64. Оп. 2. Д. 1. Л. 122—122 об.

ИЗ ПРОТОКОЛА
ЗАСЕДАНИЯ ПРЕЗИДИУМА АзЦИКа СОВЕТОВ

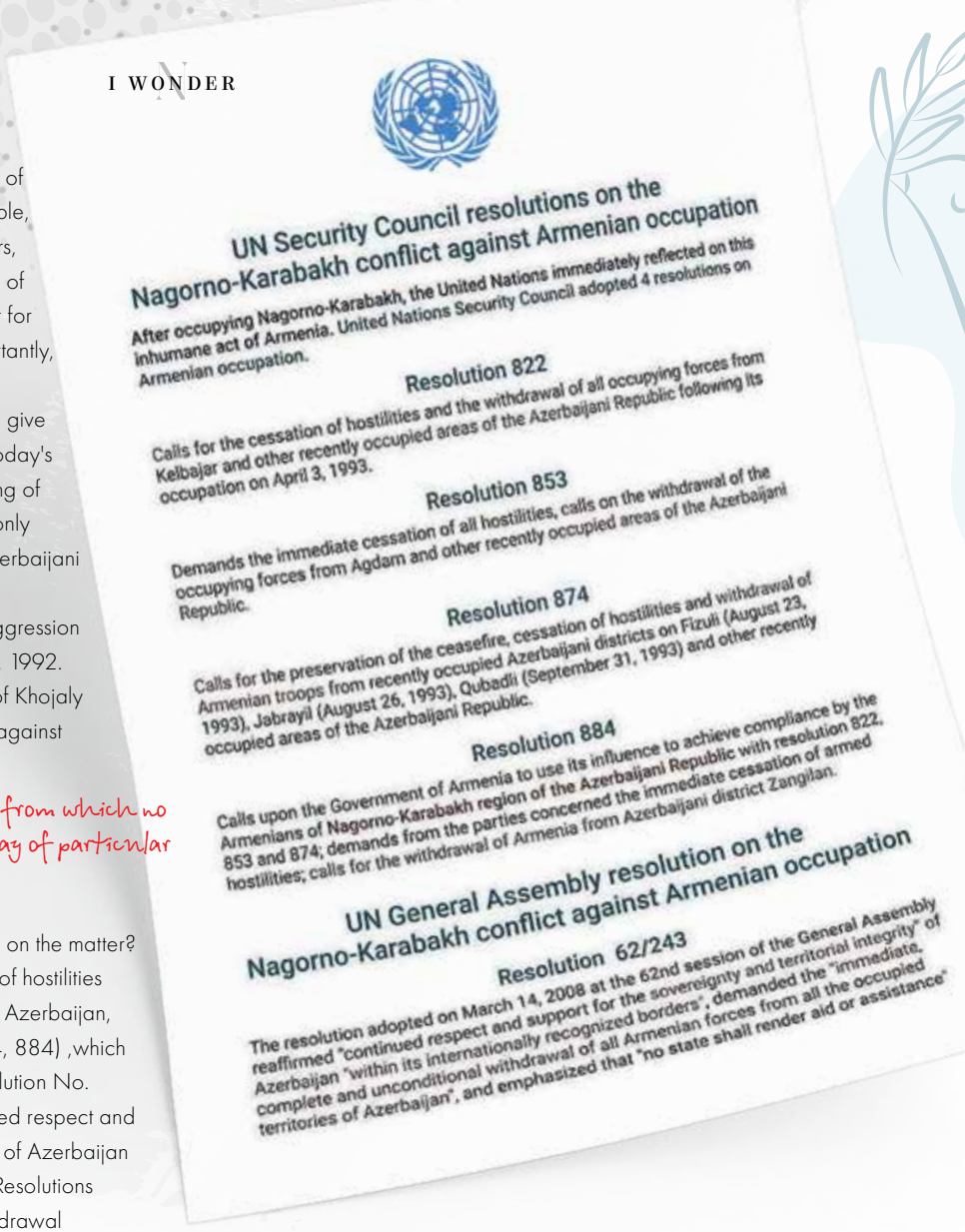
19 июля 1921 г.

Присутствуют члены Президиума: тт. Касумов, Караев, Т. Гусейнов, Мамедьяров Сумбат, Андреев, Плешаков, Капуш-

The principle of territorial integrity is a jus cogens norm of international law, coupled with the uti possidetis principle, that allows no derogations. According to some scholars, international law might tolerate secession under claims of independence as a matter of last resort only, but never for historical assertions put forward by a third party. Importantly, self-determination in the interests of the third party is unacceptable. The question arises: did that proposition give impetus to the Armenian side to build the strategy for today's information war exclusively on the groundless "cleansing of Armenians" allegations? Speaking of, the actual and only cleansing in Karabakh took place against the local Azerbaijani population from the 1980s, and resulted in the forced displacement of one million Azerbaijanis. Armenian aggression against Azerbaijanis reached its peak on February 26, 1992. The genocide which took place that night in the town of Khojaly was written into history as one of the bloodiest crimes against humanity of the past century.

jus cogens designates norms from which no derogation is permitted by way of particular agreements

What is the position of international organizations on the matter? The UN Security Council called for the cessation of hostilities and the withdrawal of all occupying forces out of Azerbaijan, and adopted four Resolutions (No.822, 853, 874, 884) ,which passed in 1993. The UN General Assembly Resolution No. 62/24319, adopted in 2008, reaffirmed continued respect and support for the sovereignty and territorial integrity of Azerbaijan within its internationally recognized borders. The Resolutions demanded the immediate and unconditional withdrawal of all Armenian forces from all of the occupied territories of Azerbaijan. PACE Resolution No.1416 of 2005 testifies to the effective control of Armenia over the crime of aggression against Azerbaijan, while Resolution No.2085 adopted in 2016 not only calls for withdrawal of Armenian forces from the region concerned, but also stresses about inhabitants of frontier regions of Azerbaijan, who are deliberately deprived of water.



UN Security Council resolutions on the Nagorno-Karabakh conflict against Armenian occupation

After occupying Nagorno-Karabakh, the United Nations immediately reflected on this inhumane act of Armenia. United Nations Security Council adopted 4 resolutions on Armenian occupation.

Resolution 822

Calls for the cessation of hostilities and the withdrawal of all occupying forces from Kelbajar and other recently occupied areas of the Azerbaijani Republic following its occupation on April 3, 1993.

Resolution 853

Demands the immediate cessation of all hostilities, calls on the withdrawal of the occupying forces from Agdam and other recently occupied areas of the Azerbaijani Republic.

Resolution 874

Calls for the preservation of the ceasefire, cessation of hostilities and withdrawal of Armenian troops from recently occupied Azerbaijani districts on Fizuli (August 23, 1993), Jabrayil (August 26, 1993), Qubadli (September 31, 1993) and other recently occupied areas of the Azerbaijani Republic.

Resolution 884

Calls upon the Government of Armenia to use its influence to achieve compliance by the Armenians of Nagorno-Karabakh region of the Azerbaijani Republic with resolution 822, 853 and 874; demands from the parties concerned the immediate cessation of armed hostilities; calls for the withdrawal of Armenia from Azerbaijani district Zangilan.

UN General Assembly resolution on the Nagorno-Karabakh conflict against Armenian occupation

Resolution 62/243

The resolution adopted on March 14, 2008 at the 62nd session of the General Assembly reaffirmed "continued respect and support for the sovereignty and territorial integrity" of Azerbaijan "within its internationally recognized borders", demanded the "immediate, complete and unconditional withdrawal of all Armenian forces from all the occupied territories of Azerbaijan", and emphasized that "no state shall render aid or assistance"

> "THE CASE CHIRAGOV AND OTHERS V. ARMENIA IS ONE OF THE PROOFS OF THIS CONFLICT NOT BEING A STRUGGLE FOR INDEPENDENCE, BUT RATHER, AN OPEN AGGRESSION OF ARMENIA"

Despite being recognized as the aggressor state, the Republic of Armenia does not accept the fact of being a key force behind the Nagorno-Karabakh conflict, hence making efforts to disclaim its responsibility for the fulfillment of international obligations. Although Armenia provides the occupied territories with uncontested military, financial, and political support, Armenia still does not recognize Nagorno-Karabakh as an independent republic. Their refusal to sign the 7th and 8th clauses of the Memorandum on the maintenance of peace and stability in the Commonwealth of Independent States, underlining the essence of suppression of any manifestations of separatism, was another fact confirming Armenia's support for separatism, and its statement as a party to the conflict. Not to mention the unwillingness of the aggressor state to comply with international law.

speaking of access to water, international experts also highlight their concern over environmental situation in the region. The damage caused by Armenia to the environment of Azerbaijan exclusively as a result of repeated fires, is measured in tens of billions of US dollars

Over the years, organizations and intermediary countries, fully recognizing the legal force behind the conflict, and in some cases, themselves being the parties adopting the legal documents, did not make effective attempts to impose sanctions against the country severely violating the adopted provisions. The worst feature of the lack of responsibility for the committed crime is the creation of the mindset of permissiveness, which always leads to new crimes. As a result, over the course of three decades, in particular since the recent escalation of the conflict, numerous war crimes were committed by Armenia, including choosing children as targets.

> “THE STATE CAN BE SHAKEN BY TWO THINGS: WHEN THE GUILTY GO UNPUNISHED AND WHEN THE INNOCENT ARE PUNISHED”

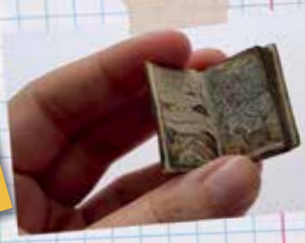
Today, we strive to build a world of justice, whilst witnessing what horrifying consequences can occur if implementation mechanism and timely prevention of crimes fails. As Heydar Aliyev said, “The state can be shaken by two things: when the guilty go unpunished and when the innocent are punished.” —

*NARGIS know-it-all

The Oil rocks, built in 1947, is listed in the Guinness Book of Records as the world's first marine oil platform.

*NARGIS know-it-all

In the center of Baku, you can feel yourself a Gulliver: check out the first in the world private Museum of Miniature Books, founded by Mrs. Zarifa Salakhova, Honored Art Worker of Azerbaijan. This museum is listed in the Guinness Book of Records as the largest collection of miniature books in the world.



*NARGIS know-it-all

There are about 700 mud volcanoes in the world, 350 of them are located in Azerbaijan. This is why Azerbaijan is often called the capital of mud volcanoes of the world.

19TH ISSUE OF THE FAVOURITE COLUMN. READ, REMEMBER AND SHARE!
(NECESSARY AND UNNECESSARY FACTS #19)

«THAT KNOWLEDGE WHICH PURIFIES THE MIND AND HEART ALONE IS TRUE KNOWLEDGE. ALL ELSE IS ONLY A NEGATION OF KNOWLEDGE»

Ramakrishna

*NARGIS know-it-all

Azerbaijan is called the Land of Fire for a reason. There are many places where underground gas forms everlasting torches; here is one of the most amazing natural attractions – Yanardag (Azerbaijani Yanar Dağ, "burning mountain"). The hill, which has been famous since ancient times for its "eternal fire", is located on the Absheron Peninsula, 25 km from Baku.

*NARGIS know-it-all

One of the most courageous projects of the world-famous architect Zaha Hadid – Heydar Aliyev Center – in 2014 received the award "Design of the Year", founded by the London Museum of Design.

*NARGIS know-it-all

Dolma is an Azerbaijani national dish that is made of vegetables or grape leaves stuffed with rice and minced meat. The name comes from the verb "doldurmaq", which means to fill or to furnish. In 2017, the Azerbaijani dolma was included in the UNESCO Intangible Cultural Heritage List.

*NARGIS know-it-all

The design of the Azerbaijani manat banknote was developed by the Austrian currency designer Robert Kalina, who also developed the modern design of the euro banknote. The denomination of 20 manats was dedicated to the occupied Karabakh (20 percent territories of Azerbaijan).

*NARGIS know-it-all

The Democratic Republic of Azerbaijan became the first parliamentary democratic republic in the East and the first country in the Muslim East, which granted women the right to vote.

*NARGIS know-it-all

The Azerbaijan National Carpet Museum is the first museum in the world engaged in studying, collecting, and preserving examples of folk carpet weaving. The museum continues to work in Baku since 1967.

*NARGIS know-it-all

Baku, with its oil fields, played a major role in the victory over fascism. Baku supplied over 70% of oil, 80% of fuel, 90% of motor oil produced in the USSR during the war. In April 1942, on his birthday Hitler was presented with a cake with a small oil rig and words KASPISCHES MEER (Caspian Sea) and BAKU. Hitler dreamed of capturing Baku as the Soviet Army would be left without fuel, which was critical to continue the war.

*NARGIS know-it-all

One of the oldest human settlements was on the territory of Azerbaijan. At 14 km to the north-west from the city of Fuzuli, there is the Azykh cave – a shelter of the primitive man of the Paleolithic period. In 1968, the archeological excavations in the cave discovered the jaw bone of Azykhantrop, a primitive man living 350-400 thousand years ago.

*NARGIS know-it-all

The first oil well in the world was drilled in 1846 at the Bibiheybet site, near Baku.

*NARGIS know-it-all

From ancient times in Azerbaijan, as well as in the whole Caucasus, there was a special attitude to horses. The valor of a man was judged by his horse and weapon. Among all breeds, the Karabakh horses were special as they were one of the most ancient breeds in the world. These mountain riding-horses are well-known for their endurance, speed, and splendor and are considered one of Azerbaijan's national symbols.

REMEMBERING

MAMMAD AMIN RASULZADE

CONSIDERED ONE OF THE MOST PROMINENT STATESMEN IN MODERN AZERBAIJANI HISTORY, MAMMAD AMIN RASULZADE WAS THE LEADER OF THE AZERBAIJANI NATIONAL COUNCIL AND THE FOUNDER OF THE FIRST AZERBAIJANI DEMOCRATIC REPUBLIC IN 1918. HIS WORDS, "A FLAG ONCE RISEN SHALL NEVER DESCEND AGAIN," BECAME A MOTTO FOR THE MOVEMENT OF NATIONAL REVIVAL IN AZERBAIJAN AT THE END OF THE 20TH CENTURY. HIS IDEAS ARE ASTONISHINGLY RELEVANT TODAY. OVER A HUNDRED YEARS AGO RASULZADE UNDERSTOOD THAT IN SEARCH OF ONE'S IDENTITY, MOST OF ALL, ONE NEEDS TO EXPLORE HIS OR HER OWN ROOTS, HIS OR HER PEOPLE, HIS OR HER CULTURE AND COUNTRY. TODAY, THE GRANDSON OF THE GREAT POLITICIAN, ARTIST AND CHAIRMAN OF THE ASSOCIATION OF VICTIMS OF POLITICAL REPRESSIONS, RAIS RASULZADE, SHARES WITH US HIS MEMORIES AND PHOTOGRAPHS FROM THE FAMILY ARCHIVE.

INTERVIEW SONA NASIBOVA **PHOTO** PARVIZ GASIMZADE, PRESS-MATERIALS

“

DURING THE FORMATION OF THE AZERBAIJANI DEMOCRATIC REPUBLIC BY MAMMAD AMIN RASULZADE IN 1918, THERE WAS A REVIVAL OF THE AZERBAIJANI CULTURE, AND MANY ATTEMPTS WERE MADE TO CARRY OUT ETHNIC CLEANSING UNDER THE PRETEXT OF PAN-TURKISM

the founder of ADR held his youngest son Azer for the last time when he was two months old

BLACK MARK

I was born in exile – in the Kazakh Semirechye. There, my politically repressed parents met and started a family. My class at school consisted of 28 people, and everyone, Lithuanians, Germans, Chechens, Belarusians, and so on, were all children of exiles.

Since childhood, I have heard adults talk about exile. At the time, not knowing too much, I just thought that my grandfather, Mammad Amin Rasulzade, was cool. Later, while studying the history of Azerbaijan – after all, we studied only world history and Soviet history at school – I realized that there was a massive struggle of ideologies that were present at the time. My grandfather was an ideologist of Azerbaijanism, a national movement, and pursued national, not nationalist interests.

Being exiled was not easy. It was not without reason that my father used to say: "When I wanted to fly, they cut my wings." He was a very talented artist, he studied together with Mikayil Abdullayev, Oktay Sadikhzade. When he arrived in Baku, they were all "popular", and he was still an exile. He had exhibitions in Kazakhstan, but an exhibition abroad isn't the same as an exhibition at home. You had to travel by train for seven days to get to Baku from Karaganda. So he finally arrived in Baku in 1959. Handsome, young, stylishly dressed, he approached the sea, took a breath of the salty air above the Caspian, and right in his clothes, he ran into the water!

> THE IDEAS MAMMAD AMIN RASULZADE PROMOTED A HUNDRED YEARS AGO ARE ONES BEING EXPRESSED AND CONTEMPLATED IN EUROPE TODAY

My grandmother died back in 1939. She was afraid for her eldest son, Rasul. As a child, he used to come from school, throw his backpack somewhere, and say: "They're doing it again: Mammad Amin like this, Mammad Amin like that!" Rasul was later arrested. We never found out what happened to him, and we still don't know where his grave is. We only know that he was shot. After all, it was common back then: when they deported the repressed, they never said where they're being sent to. At best, they would give you a false address.

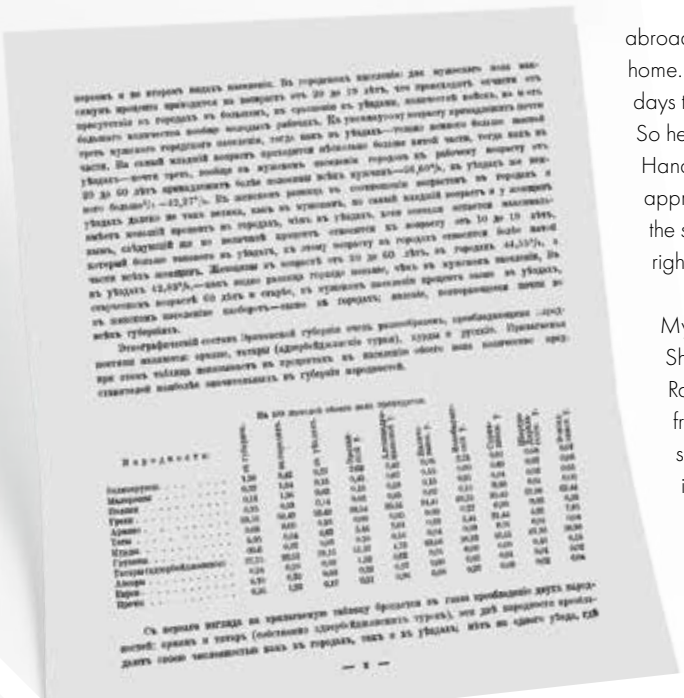
I found the grave of my great-grandfather, Akhund Alekber, by chance in Novkhani. It was fenced with barbed wire and was all overgrown with weeds. I cleared the surface and saw an inscription in the Arabic script. My father, shortly before his death, said that he wanted to be buried there too. The gravestone of my father in Novkhani says: "After 56 years of exile, only you were destined to be buried in your homeland. May Allah rest your soul and our lost compatriots on foreign land." Later, academician Abbas Zamanov brought a pinch of earth from surrounding Mammad Amin Rasulzade's grave, to scatter it over the grave of his son in Ankara.

title of Muslim scholar-theologian

THE PATH TO FREEDOM

From exile, Mammad Amin sent letters and even parcels to the family. I remember him sending two Turkish fez hats and money. He continued to do so from 1920 to 1937. My grandmother was left alone with three children, which was very difficult for her. Rasulzade had a chance to take his family with him as well, but when he was leaving for Moscow, his father-in-law said: "First settle down there, and then take the children." It was not yet known what would happen to him; as in fact, he was under arrest. So he arranged a business trip to Leningrad to work in libraries, and there he established contacts with the Tatar community, and they

on March 1, 1938, after his arrest and almost a year of torture and abuse in the NKVD casemates, Mammad Emin's eldest son Rasul was shot, by that time he was only 19 years old



The first general population census of the Russian Empire, 1897, Erivan Governorate

from the beginning of World War I until the death of Lenin, the city was called Petrograd

arranged for him to escape through the Gulf of Finland. The first attempt failed. And the second time it worked: at night, they sailed in a boat for more than five hours in a dense fog. That is how he emigrated to Finland. From there he moved to Europe, and then to Turkey. Once in Turkey, he immediately founded the Azerbaijani National Centre, but since Kemalist Turkey established good relations with the Soviet regime, his community organization was forced to be "temporarily" shut down. Later, Mammad Amin Rasulzade founded a similar centre in a more cultural than political context, though the ideas remained the same.

As Mammad Amin's family, we were always under surveillance, because he was considered a "counter-revolutionary number one." This became a pretext for his wife and children's expulsion, especially when they learned that my grandmother was in touch with him. In the end, they decided to stop writing to one another.

When my father and his brother worked in the mines, my father was suddenly sent on a business trip to the Iranian Mashhad, where they were repressed. Once they were invited as guests to a household, someone in attendance suddenly offered to arrange a meeting for my father with Mammad Amin. My father did not believe it and refused the offer. When Mammad Amin was made aware of that, he said: "It was the right thing to do."

My mom died in exile when I was three years old. My father played the tar, was an excellent artist, and also an athlete. A stately, broad-shouldered man; a good swimmer, he taught physical education and also taught art. That was not enough to survive on in their times, so he learned how to build stoves and make furniture...

HARSH LESSONS OF HISTORY

This story is closely related to what happened in Karabakh in the recent past, and to what is happening today.

The Russian Empire resettlement of ethnic Armenians into Azerbajan's territory would often take place during summers, when the local population was in the yaylags, in the mountains. Often, unsuspecting residents returned from the mountains to find settlers occupying their houses. These lands where Azerbaijanis lived spanned Derbend, Borchaly, Zangezur, Goycha – lake Sevan was actually called Goycha. The Armenian nationalists aspired for more land, and for many years, they smashed and plundered Azerbaijani villages with practical impunity. They drove out or killed civilians and terrorized their communities. Only in some places, for example, in Nakhchivan, the local population could provide armed resistance, and the Armenian Dashnaks received a worthy rebuff.

In the 1920s, we sent troops to Karabakh and defeated the Armenian gangs led by Andranik. Unfortunately, this left our other borders bare, so when when the Red Army attacked Baku around the same time, there was virtually no army to defend it. When Soviet power was established in Azerbaijan, it so happened that mostly Armenians were in charge of penal authorities, which led to a much larger number of repressions in Azerbaijan than any other Soviet republics.

Most of the people in the regions that dared to resist the Armenian bandits, were forcibly made liable for their actions. Thus, in the Nakhchivan village of Kechili, Azerbaijani families were evicted from 23 out of 25 existing residential buildings. During the formation of the Azerbaijani Democratic Republic by Mammad Amin Rasulzade in 1918, there was a revival of the Azerbaijani culture, and many attempts were made to carry out ethnic cleansing under the pretext of pan-Turkism.

Despite that difficult history, Mammad Amin Rasulzade insisted that all nationalities living in Azerbaijan, including Armenians, are represented in the parliament.

Yevgeny Bertels (1890-1957), a prominent Soviet orientalist, one of the authors of the "Literary Encyclopedia" and the first edition of the "Encyclopedia of Islam", published a critical edition of Nizami Ganjavi's Iskender-name

§

Mammad Amin Rasulzade was an Azerbaijani statesman, scholar, public figure, and the founder of the Azerbaijan Democratic Republic (1918-1920), the first democratic republic in the Muslim East.

§

In the fall of 1904, Rasulzade became one of the main founders of the first Muslim social-democratic organization Hummet ("Endeavor") in the Transcaucasia.

§

While in Persia, Rasulzade became one of the founders of the Democratic Party of Iran.

§

A series of his articles titled "National Being" was, in fact, the first attempt in Azerbaijan to systematize ideas about the nation in accordance with modern science.

§

Rasulzade proposed that the formation of national identity should start with the restoration of the historical memory of the people.

Azerbaijan banknote, circulated in 1993-2006, in the denomination of 1,000 manats with a portrait of Rasulzade

"Great Azerbaijani Poet Nizami". Baku, Academy of Sciences, 1940

the play "Qarantqala isiqlar" in 1908 was staged in Baku

A VISIONARY IDEOLOGIST

My grandfather, Mammad Amin Rasulzade, was a very principled, well-educated, passionate revolutionary. He was a unique phenomenon, as such people are born maybe once every hundred years. He was honest and truthful. When Rasulzade died, his friend Seyyid Hassan Taghizade, an Iranian politician, diplomat, and scientist, wrote that he had never met such a person in the entire Middle East in his entire life. "Happy are the people who have such a son," wrote Taghizade.

Mammad Amin was not just an ideologist, he was also a prominent philologist and literary figure. He authored the book "Azerbaijani Poet, Nizami", surpassed even Bertels, who wrote the most important study on Nizami. Mammad Amin cites irrefutable evidence that Nizami was an Azerbaijani poet. Many Soviet scientists defended their dissertations based on this book, although, for obvious reasons, they concealed the source.

His theoretical discussions about democracy, about how society should develop were entirely original ideas that are still relevant today. The ideas he promoted a hundred years ago are ones being expressed and contemplated in Europe today. At that period, Azerbaijani women received the right to vote even before most women in Europe.

His father was an akhund and had a high clerical rank. Mammad Amin himself received an excellent education: he had great knowledge of both world history and Islamic culture, while maintaining incredibly progressive views. He was fluent in Persian. He was one of the first Azerbaijani playwrights, and authored "Fires in the Dark". He first wrote about the Iranian poet, Shahriyar in 1949, when he was not yet popular. And, of course, Mammad Amin Rasulzade popularized Azerbaijan far beyond the classical assosiations with "Baku Oil" that were prevalent in his day.

He was also a fairly simple man. When asked about personal matters, he would immediately offer to change the subject. In general, in the East, it is not customary to ask personal questions, much like in the West you never ask a lady her age.

Over time, Mammad Amin met the niece of his friend, Joseph Pilsudski. He name was Wanda and she lived with him in a civil marriage until the end of his days. She was, it seems, a year older and loved him so much that she wanted to end her life when he died. She did not appear at his funeral, and when they began to search, they found Wanda at home with the gas burners open. She was barely saved.

Mammad Amin had envious people and political rivals around him, though he never spoke of anyone as being innately bad. He always tried to explain to the opponent where the one failed, in order to make him understand. He conveyed his perspective based on respect for the counterpart's judgment.

Mammad Amin Rasulzade wrote: "as an independent state we can collaborate with any state, and first of all with Russia. We may not accept its hostile policy, but we have no complaints about the people of Russia. We can be allies of other countries, but we will not exchange our independence for anything." Isn't this the same as what our President Ilham Aliyev says today?

Rasulzade always carried the flag of Azerbaijan with him to all the countries he visited, and he looked after that flag as something cherished and precious. He wrote that the flag is our face, the face of our struggle for the revival of independence. In the days of the Second Karabakh War, our soldiers would hoist our flag in every village, town, and region that they would liberate. It was indeed very symbolic! And if the flag is there, he is also there, our Mammad Amin Rasulzade. —

the first head of the revived Polish state (1918), founder of the Polish army

> WE CAN BE ALLIES OF OTHER COUNTRIES, BUT WE WILL NOT EXCHANGE OUR INDEPENDENCE FOR ANYTHING

CHELEBI:

Creative Leadership in Times of Pandemic

The pandemic poses unprecedented challenges to the way people live and do business. The only organizations that have managed to improve their operations under the new global context could successfully meet those challenges. Despite all the difficulties, this period is a unique and exciting time for those willing to learn every day and adapt to new conditions to overcome the crisis. Current management concepts are primarily based on leadership, courage, creativity, learning, and shared responsibility. Representatives of the creative sector of the economy – Lala Rzazade, General Manager for CHELEBI Furniture&Decor and company's Creative Director, Madonna Alikhanova, shared the way they manage to keep the company afloat in such a tough time.

First of all, what does "creative leadership" mean to you?

Lala Rzazade: For me, it is an opportunity to think and act outside the boundaries that limit our work's effectiveness. I believe that while leading the company through tough times, too many changes can knock company employees out of their equilibrium. One has to start with what they have and what works well – then build on it, create and produce innovative solutions to generate major changes over time. As a company, we always promote innovative thinking and mission-driven entrepreneurship.

Madonna Alikhanova: Leadership is a belief in an idea, the ability to share and instill it, to involve others in the painstaking work on its implementation. For me, a creative leader is a person who creates a valuable product that will appeal to the target audience. His or her creativity is a purposeful managed process that leads to creation of new ideas, values, and knowledge.

What inspires you the most in your work? And what is the essence of your job at the position you hold at CHELEBI?

Lala Rzazade: We have always been guided by the principle of "creating a team we want to be a part of." Over the past year, our company has been reorganizing personnel, as the most important thing is to build a strong team of people with whom you can go forward. Today, we recognize the even greater importance of the highest moral values. We can overcome the difficulties of the current phase in economy, because we have invested at every organizational level in training leaders who can respond to emerging challenges and constant changes, and to solve complex problems with limited resources. It is the creative thinking of each employee and the entire team that has given our company the foundation for a breakthrough. I firmly believe that only creative projects can ensure brand competitiveness, and our main driving force is always inside us! The speed of life around us is constantly increasing, so you need to work on yourself continuously.

Madonna Alikhanova: The core of my work is to make our plans come true! The customer quickly becomes bored, therefore, it is necessary to constantly come up with new ways to attract his or her attention. To notice something subtle, look at the world from a new angle and convey this unique vision – this is the mission of a Creative Director of a company like ours. And only constant hard work can yield results. At the same time, it is imperative to try and not be afraid of anything.

How are you going through this crisis period? What has changed in your business?

Madonna Alikhanova: Our company has three main areas: furniture, handmade ceramics and textiles. Customers are mainly tourists attracted by the originality and bright colour of our products in the national style. Something that doesn't always surprise the local customers. And when the flow of tourists to our country decreased, we faced an urgent task of reorienting to the local segment. After we have reviewed our lines of business, we

Küncüm Tovuz Qushu Armchair

decided to develop our products in a more neutral style while maintaining the key concept. We have expanded the range of accessories and furniture items, mastered new ideas, and revised our pricing policy. As soon as we started implementing our new strategy, military operations commenced, and martial law was imposed. After the clashes in the border area in the Tovuz direction, we, as people of art, decided to support the Tovuz district, as it was repeatedly fired upon, and developed the Tovuz quşu ("Peacock") ornament. Over time, we developed a Küncüm chair, a cup, a cushion, and other items of this line.

We decided to release our products to the market in certain collections, expanded the range of products that are well suited for a gift – they will definitely appeal to local customers! And we also have ceramic elephants in our assortment: our people, as well as in the whole East, believe that the elephant brings fortune and good luck. Then there were wise owls, including those with a carpet motif and ceramic piggy banks with original patterns. We attracted new artists to collaborate with. The showroom has new collections of cushions, both in the national style and more neutral: Nasimi, Nar ("Pomegranate"), Baku motives, Nar Pərisi ("Pomegranate fairy"), and others.

The most comprehensive ceramic collection of Terracotta Wood has been released this season. We have an exclusive minimalistic clay ceramic with the effect of wood, close to our people's spirit. This is a kind of a fusion of the past and the future: clay, which was molded by our ancestors, and at the same time a laconic stylish surface

Terracotta
Ceramics

that will appeal to the modern consumer. The taste of food in such dishes reminds of childhood – after all, our loving grandmothers still cook dishes in traditional clay pots. We also added items to the Terracotta collection with the addition of colour glaze effects on the surface to make the use of such dishes even more pleasant. We presented our "wood collection" in several "wood" colours: natural, brown, dark brown. This extensive collection includes pots, plates, cups, mugs, teapots, vases, jars.

Today, our showroom is not just a place where people come to shop. This is a whole art space where everyone can get in touch with the universe of the CHELEBI brand. We do everything to ensure that the buyer finds something to their taste, and no one leaves the showroom empty-handed.

We have great plans for the future. Authentic art and handcrafted work require a lot of time. Yet in a short time, we have managed to expand and increase our product range significantly. In three months, we have practically launched the autumn-winter collection; changes were also made to our old, beloved prints. In the conditions of strict quarantine, war, and other external factors that prevent successful business, we could not only launch previously prepared collections but also started developing a new spring collection, hopefully to be presented in February 2021.

Child of Karabakh

SHE IS THE FACE OF MODERN AZERBAIJANI YOUTH. SHE LIVES A FAST-PACED LIFE, IS NOT AFRAID TO MAKE MISTAKES, AND HAS A FANTASTIC CHARISMA THAT CONTINUOUSLY OPENS DOORS FOR HER. SINCE HER UNIVERSITY YEARS, SHE'S ACQUIRED A FULL RESUME OF PROJECTS AND COMMUNITY-RELATED WORK: ACCOMPANYING TEAM COLOMBIA AT FIFA U-17 WOMEN'S WORLD CUP AZERBAIJAN 2012, COORDINATING VOLUNTEERS AT THE EUROPEAN YOUTH OLYMPIC TRIALS BAKU 2014 – FIRST OLYMPIC EVENT IN AZERBAIJAN, ACTING AS THE FIRST YOUNG AMBASSADOR OF AZERBAIJAN AT THE SUMMER YOUTH OLYMPIC GAMES IN NANJING , WORKING FOR THE EUROPEAN GAMES OPERATION COMMITTEE BAKU 2015, THE WORLD CHESS OLYMPIAD OPERATING COMMITTEE IN 2016, THE 4TH ISLAMIC SOLIDARITY GAMES IN 2016, AND THE RUSSIAN FORMULA I GRAND PRIX IN SOCHI, REPRESENTING AZERBAIJAN IN THE INTERNATIONAL YOUTH FEDERATION IN 2017-2018. WHATEVER SHE DOES, SHE DOES NOT COMPROMISE HER MORALS AND ONLY SAYS AND DOES WHAT SHE TRULY BELIEVES IN. DESPITE THE SCOPE OF HER SOCIAL ACTIVITY, SHE SAYS SHE VALUES HER FAMILY AND HOME MOST OF ALL.
IN RECENT YEARS, ARZU'S POPULARITY ON SOCIAL NETWORKS BEGAN TO SNOWBALL, GIVEN HER FEARLESS AND RELENTLESS ACTIVISM FOR THE RIGHTS OF AZERBAIJANI REFUGEES FROM KARABAKH. HENCE, WE COULDN'T MISS AN EXCEPTIONAL OPPORTUNITY TO SHARE WITH YOU THIS EXTENDED CONVERSATION WITH ARZU JAEED, UNCUT ON THE PAGES OF NARGIS.

INTERVIEW SONA NASIBOVA **PHOTO** PARVIZ GASIMZADE

Arzu Mammadova, you use the pseudonym "Jaeed" in honour of your father, you lived in Moscow, studied at the Baku branch of Moscow State University at the faculty of Spanish Philology, and then received a second tertiary education in International relations. You also worked a lot with volunteers and always supported them, which is why you were their favourite. What don't I know about you? What are you up to now?

I was their favourite for one more reason, and that because I allowed them to solve problems independently – we all want to feel meaningful. They were, they are the best, the brightest of the Azerbaijani youth, and I know dozens of cases when having played a role in a person's life during his or her formative years, when one is not yet an adult, but no longer a child, it helps helps shape their characters that go into adulthood During the second Karabakh war, some of these guys became martyrs. May their souls rest in peace!

It seems as if there was a different life before the war. Latest that I remember, I was fundraising money to treat baby Toghrul, whose hand was caught in a meat grinder. I visited him the last time I was in Baku. We collected a pretty good amount and paid for all of the complicated surgeries. Some benefactors called anonymously and said that they would cover all costs for the next surgery.
Charity work was top priority during wartime too. My team and I collected money to support Azerbaijanis who suffered in the war. For our soldiers in remote regions, we ordered special pads, to keep their feet and hands warm for 8 hours. I promote and support several amazing fundraisers.
Right now, I'm doing an internship in the European Parliament. I finish my Master's degree in May.

You are from Karabakh. Tell me where exactly you come from?

My ancestors come from Shusha; they call themselves 'those from the fortress'. Because of Armenian atrocities, my great-grandfather moved to Aghdam, where my

SOCIAL NETWORKS HAVE CHANGED THE WORLD. HOWEVER, THERE IS A HUGE TREAT OF FAKE NEWS

on the night of January 19-20, under direct instructions from Mikhail Gorbachev, the then General Secretary of the Central Committee of the Communist Party of the Soviet Union, military units from the USSR Ministry of Defense, State Security Committee and Ministry of Internal Affairs entered Baku and nearby regions, massacring the civilian population

grandad and father were born. To be honest, I don't like sharing my own story since it's not just about me. I speak on behalf of all the refugees, all the people of Karabakh. I feel it is a must to use the word "refugee" as the foreign audience does not understand what an IDP is.

I grew up in Moscow, but mugham was always played in our house, carpets were hung on the walls, and the best dishes ever, the dishes of Karabakh cuisine were cooked. I grew up seeing my parents' tears and hearing stories about how several families, including ours, were crammed into a dormitory after Aghdam got occupied. My father saved a lot of lives, both on January 20th and during the first Karabakh war, including Armenians. He used to say it was clear from the rocket's whistle, whose house the rocket would fly into. Every time a rocket flew over, they said with certainty: "It would hit Nizami's house," and the missile really would hit Nizami's house. Aghdam was one of the wealthiest regional centres in Azerbaijan. My family fled the city with only basic necessities. My grandfather worked in a bank but died early, while my grandmother alone raised nine children. My grandmother had shops there and even built a hotel. Everyone in Aghdam knew each other, and people would go to Shusha to rest from Aghdam, while people from Khojaly would travel to Aghdam.

That day my grandmother said: take the most necessary things, we will return in a few days. Almost nothing was taken, we don't even have photos; we knew we would be back. For thirty years, my family gathered at the table for meals and recounted their collective memories of childhood and youth. I grew up with these stories and usually compare Karabakh to my beloved grandfather, whom I don't remember, but feel a deep connection with.

I remember when you started to actively search for the grave of Mikayil Mushfig.

We were talking about how we want to do something significant for the country. Now you are being fearlessly vocal about social issues on social networks. Since when do you think public opinion has become so crucial in wars?

Social networks have changed the world. However, there is a huge treat of fake news. Most don't fact-check or question what they read, so anything can be published to spread hate and vilify. This is the reason for the widespread aggression toward Azerbaijan and ordinary Azerbaijani people. People read news full of charged, biased trigger words that are used for propaganda "attack on Christians", "genocide", "terrorists", "Muslim-majority country." And the next thing you know, you read absurd narratives about your country and people. Unfortunately, public opinion influences the actions and decisions of politicians, and this is an important point. France opposes Azerbaijan because the lobby has built an image of an "evil Turk/Azerbaijani."

Armenians don't call us Azerbaijanis; they only call us Turks, and even during the Soviet time, Karabakh Armenians were mocked by Armenians from Armenia proper as being "turkified". Read the current headlines: Turkish troops, Syrian terrorists, Chinese Uighurs, Pakistanis – anything but Armenia's military occupation of Azerbaijan. In Armenia, hatred for all "Turks" has been nurtured for generations and it's disturbing.

In the US, I realized that the Armenians were convinced that they had won the 2016 April battles. I was shocked, as all of the information was available on the Internet. How could something confirmed by international organizations be inversely interpreted?

I wrote an OpEd on this, but American publications did not accept it. Only one of my interviews was published, while the second was not, and they wouldn't justify the reason for the rejection. I am not asking anyone to defend Azerbaijan just because. What we, I, ask is to listen to the other side of the conflict. It isn't smart to draw conclusions after listening to only one side, because there are victims, there are hundreds of thousands of refugees whose voices get silenced by this injustice.

For Armenians, the central leitmotif is emotions. In contrast, we try to convey facts and behind these facts, there are human tragedies.

Facts are very easy to distort.

And this is another appalling problem. The truth does not lie on the surface, these days you need to dig deep for it amidst all of the random information and disinformation we're surrounded by. Unfortunately, the Internet is full of Armenian sources. Columbia University, one of the world's top universities, has a club of Armenian students who publish massive, expensive books with distorted and biased information. Give cash and print whatever you want. It's scary. Information available online is 90% just information noise.

I am currently recruiting a team to monitor at least five Wikipedia articles directly related to the Karabakh conflict. People refer to Wikipedia, and there you see Nizami Ganjavi portrayed as a Persian poet, and Shirin is an Armenian girl now,

I CAME OUT TO REMIND OUR PEOPLE OF HOW STRONG WE ARE AND THAT WE WILL NEVER GIVE UP

Azerbaijani poet Mirzagyil Mushfig fell victim to Stalin's repressions, the place of his burial is unknown

and Nakhchivan is supposedly also Armenian. And they go further to say, you know what, it is not Ganja, but Gandzak, so literally changing the names of Azerbaijani cities into whatever they please There are hundreds of examples.
My team and I, Azerbaijanis from all around the world are working right now on the database website of materials; we called a pilot version AzeriWiki. However, it is not enough to find it; you still need to be able to work with it. It is imperative. For example, we love showing Glinka's work on "the resettlement of Azerbaijani Armenians," but the author is not just Pro-Armenian, he is an extreme populist. He talks about migration and praises Armenians endlessly. A book is not just about the cover or title.

> THE ONLY VOICE AZERBAIJAN HAS BEYOND ITS BORDERS NOW, IT IS THE VOICE OF THE DIASPORA, WHICH IS BECOMING LOUDER AND STRONGER

Arzu is riding a Karabakh horse

Have you ever been threatened for the work that you do?

I receive threats and insults so often that I simply do not react anymore. Many resort to even attacking my appearance and I simply shrug it off, because if you're on the level of personal insults, you have already lost. An American journalist told me that she had written about both Saudi Arabia and Syria, and yet, she had never encountered such aggression, as when she covered the war in Karabakh. They once sent me my own American address as a form of a threat, sardonically asking for a coffee invitation; I don't disclose my whereabouts. In all photos, I keep track of what is in the background; I post something a couple of hours after I actually made it and left the place. You just get used to it. You know, a half-face mask helps, as it protects both from the COVID and unwanted looks. I'm not unreasonable, but I try to be alert.

Tell me about your current projects.

There are many. I am doing a series of interviews with incredible women of Karabakh. At first, there was an idea to only illustrate happy stories, but in the end, all of their stories lead to tragedies, given where they are from. I also interviewed a young man from Khojaly, who survived the massacre, did not go to school until the sixth grade, and then completed a master's degree in Canada and moved to San Francisco. These stories are stories of Azerbaijan. Besides, I manage a Facebook page and two Instagram profiles with a team of smart and creative volunteers behind them. We also have a hidden activist page on one of the popular social media apps. Since July, several thousand Azerbaijanis that are part of it have done incredible work battling fake news and disinformation. We've written an endless amount of letters to media and international organizations, have done Karabakh awareness campaigns, refugee rights campaigns, and continue to do so. I couldn't be more proud of everyone that's a part of it.

RELIGION SETS A MORAL FRAMEWORK. FREEDOM OF SPEECH HAS THE SAME ETHICAL STRUCTURE

I am also about to graduate and obtain my second MA. Plus, I am interning at the European Parliament. But I'm not sure what's next, I never plan. Let's see where life takes me.

Share your experience of communicating with the Azerbaijani diaspora.

Our diaspora is now experiencing a surge of activity and is doing incredible things. And I hope that we will keep the same spirit and develop it. Do I see myself in the lobby? Both yes and no. I want to be useful to my country, but I understand that in California, my voice is much more magnified. It's a dilemma. I believe that big changes are coming – both at the official level – in embassies and consulates – and within the community-run organizations. Our diaspora is wonderful and is so unified. The only voice Azerbaijan has beyond its borders now, it is the voice of the diaspora, which is becoming louder and stronger. Once, someone texted me saying it's easier to handle the war while being afar – I completely disagreed. I was alone when crying over my cousin and friends who became martyrs. I was alone to celebrate the victory and cried once more for Shusha's liberation. Being abroad means double responsibility and double the dose of emotions too, without my family around.

It's always been a mystery to me how you find opportunities. For example, how do you start a project? Who do you consult?

I don't know. There is, of course, some intuition when you understand where we are lagging and need support. I'm fluent in several languages so I started out by simply sharing my personal adventures with people in different countries. And then the Instagram channel grew to thousands of people, not to mention the other platforms. I feel a sense of responsibility over it now.

I LOVE THE PHRASE, "MY FREEDOM ENDS WHERE THE FREEDOM OF THE OTHER BEGINS." WHAT IS RIGHT FOR ME CAN BE WICKED FOR SOMEONE ELSE, AND VICE VERSA

After the first bombing of Ganja, I had a good cry and went on air, using a filter to hide the traces of tears. I came out to remind our people of how strong we are and that we will never give up. There were too many emotions. I received so many messages with information on what was happening, details of the bombing, photos of wounded children. So many people wanted to help, but they did not know how to, so I tried giving all of us some direction.
For the website we are working on, we gathered about 30 Azerbaijanis from all over the world; we studied library archives, found and purchased rare Soviet-era issues of newspapers. The hardest is the first step, and I've never been afraid to take one. If the goal is sincere, you will always get help. One person paid several thousand dollars to buy an Instagram page named "Karabakh" and just handed it over to me. Before that, everything was in the hands of the Armenian nationalists. Now Azerbaijan's Karabakh is represented by Azerbaijanis, and this is an incredible win.

You work as a journalist. And, like many of our colleagues in the post-Soviet space, you benefited from Vladimir Pozner's journalistic experience. He later took the side of Armenia and spoke out in their favor. We recall the video of you baffling him with your question that flew around the Internet. Who shot this video? Did you plan to share it? And what was behind this goal?
Do you know why I love Muslim Magomayev? Because it takes a lot of courage to leave the stage at the top of one's popularity. Azerbaijanis have a great expression: heç kəsə möhtac qalmamaq – "don't depend on anyone." This is a very simple, but profound thought.
Pozner was a pillar and a benchmark for everyone. Translators and interpreters work with his texts and study his journalistic techniques. He positions himself as a Russian-American journalist, and suddenly, he claims that Karabakh is Armenia, when it's internationally recognized as Azerbaijan and always has been. How could someone of his stature make an argument, that is based on a contradiction of international law? To engage in populism means to wipe out all of your former journalistic pursuits. When I found out that he was coming to California, I started to play this question in my head and later wrote it down for myself. By then I was teaching at an Institute, so I asked my students to film the dialogue. Back then I didn't have a huge number of followers, I simply shared all my activities, and so it was just another post for me. I guess, it was Pozner's name and the fact that I was in California that worked. It was the first time that our people talked about me. My dad once took a cab, where a taxi driver was recounting my dialogue with Pozner to him and my dad sat there, smiling silently. A massive wave of anger and threats hit me from the other side. There was nothing about the war yet. University authorities warned me to be extra careful.
So, I posted the video on a random Californian evening and went to bed, but it was already morning in Baku. When I woke up, I received a message from my older sister, with a link to a local news publication that had written about me. My younger sister wrote: "Do you know what's happening on your Instagram profile?" There was even a call on behalf of the First Vice-President, Mehriban Aliyeva. I think the post with Pozner went viral because my question was not of a populist nature. I was talking about Karabakh, but in the end, I asked where the line is between hate speech and freedom of speech. It was precisely that question that caught him off guard.

I return to your uncomfortable question: where do you think the line between hate speech and freedom of speech lies?
I love the phrase, "My freedom ends where the freedom of the other begins." What is right for me can be wicked for someone else, and vice versa. I am pro-development. Some traditions were fitting several decades ago, but now they seem ridiculous, and we need to move away from them. Having said that, if insulting women is sexism, insulting Jewish people is anti-semitism, and insulting other races is racism, why do people call insults against Muslims – freedom of speech? This is a blatant double standard. It is equally immoral to justify sexism, anti – semitism, racism, and islamophobia with free speech. Religion sets a moral framework. Freedom of speech has the same ethical structure.

And where is the border between tolerance and permissiveness?
The best way to answer this is to cite an example of Albanian churches in Azerbaijan. I admire that Azerbaijan is such a tolerant, diverse place that embraces many different languages and religions. Everything is so intertwined, so many bright contrasts – in traditions, everyday life, cuisine, all of it. But we've also faced a disturbing amount of cultural erasure and cultural appropriation from those looking to expand their presence in the region at our cost. Albanian churches have been on the territory of Azerbaijan for centuries, but only recently have they been getting presented to the world as Armenian. This is where the line should have been drawn: you are more than welcome to our Church, but do not forget its history and origins. Our credulity and hospitality has led many to think they can take advantage of it. We must never forget. Yet, we must learn to live in peace again. This land deserves happiness. —

Special thanks to Bina Equestrian Centre, Azerbaijan, for helping us with photoshoot

AZERBAIJANIS HAVE A GREAT EXPRESSION: HEÇ KƏSƏ MÖHTAC QALMAMAQ – "DON'T DEPEND ON ANYONE." THIS IS A VERY SIMPLE, BUT PROFOUND THOUGHT

Фондовый рынок: законы процветания

ИНТЕРВЬЮ НИГЯР МАГЕРРАМОВА ФОТО ПЯРВИЗ ГАСЫМЗАДЕ

Сегодня Азербайджан уже полностью интегрирован в мировую экономику. Назрела необходимость популяризации культуры инвестирования, создания продвинутой системы обслуживания инвесторов. Как объяснить людям, что их накопления должны не лежать мертвым грузом, а работать, приносить пользу? Как помочь им приумножить заработанное, да и просто защитить деньги от инфляции? Об этом и многом другом мы беседуем с Абидом Мамедовым, владельцем инвестиционной компании AzFinance.

Bloomberg L.P. – один из ведущих поставщиков финансовой информации для участников финансовых рынков

Вы получили блестящее образование за границей, работали в Bloomberg. Что побудило Вас вернуться и открыть свой бизнес именно здесь, в Азербайджане?
Да, я действительно долго жил в Англии, учился в школе-интернате закрытого типа. Затем был университет UCL, пять лет работы в Bloomberg, полтора года в Праге, частная практика в Лондоне – каждый из этих этапов жизни дал мне очень ценный опыт. Но я мечтал открыть собственную инвестиционную компанию, чтобы применить полученные знания и навыки у себя на родине. Как раз тогда в Азербайджане начиналось активное развитие финансового рынка, и мне хотелось самому стать участником этого процесса.

Расскажите о первых шагах Вашей компании.
Мои друзья поддержали меня в стремлении создать свой бизнес. Я вернулся в Баку, начал активную подготовку, и в январе 2014 года на финансовом рынке появился новый участник – инвестиционная компания AzFinance. Помогло и то, что я собрал прекрасную команду. Объективная оценка нашей работы – топовые позиции в различных рейтингах. Мы стали первопроходцами во многом: стали выпускать корпоративные облигации, хеджировали манат, предложили структурные продукты, прикрепленные к нефти и золоту, и т.д. Мы стараемся интенсивно сотрудничать с государственными организациями, потому что только такое взаимодействие может дать эффективный результат.

Можете обрисовать типичного клиента компании AzFinance?
Наш клиент – это любой, у кого есть свободные средства, нуждающиеся в управлении. В Азербайджане и многих других странах, где финансовые рынки только берут разгон, люди привыкли вкладывать средства в недвижимость, покупать золото или просто держать деньги в банке. Мы же предлагаем свою альтернативу.

Чем она выгоднее?
Во-первых, она более ликвидна, ее легче перевести в наличные. Во-вторых, мы предлагаем лучшую доходность, чем при вложении в недвижимость или в банке. В настоящее время, как мы знаем, ставки в банках Азербайджана очень сильно упали; это логично, свойственно данному этапу развития. Поэтому наши услуги становятся все актуальнее.

Какие же это услуги?
Наша сфера предусматривает два главных вида услуг: управление денежными средствами клиента и брокерство – когда клиент сам решает, какие ценные бумаги приобрести, а мы выполняем его заказ. У наших клиентов появился доступ к участию в IPO международных компаний через иностранных контрагентов. Наряду с американским фондовым рынком также доступны торги на европейских биржах с минимальными комиссионными издержками. Кроме того, мы проводим финансовые консультации, помогаем в эмиссии облигаций для предприятий и многом другом.

Как повлияла на вашу деятельность пандемия? Не вызвала ли она кризиса доверия со стороны инвесторов?
Естественно, у населения сократилось количество свободных средств – соответственно, уменьшилась и потребность в управлении ими. С другой стороны, на падении и последующем повышении курса ценных бумаг некоторые смогли очень прилично заработать.

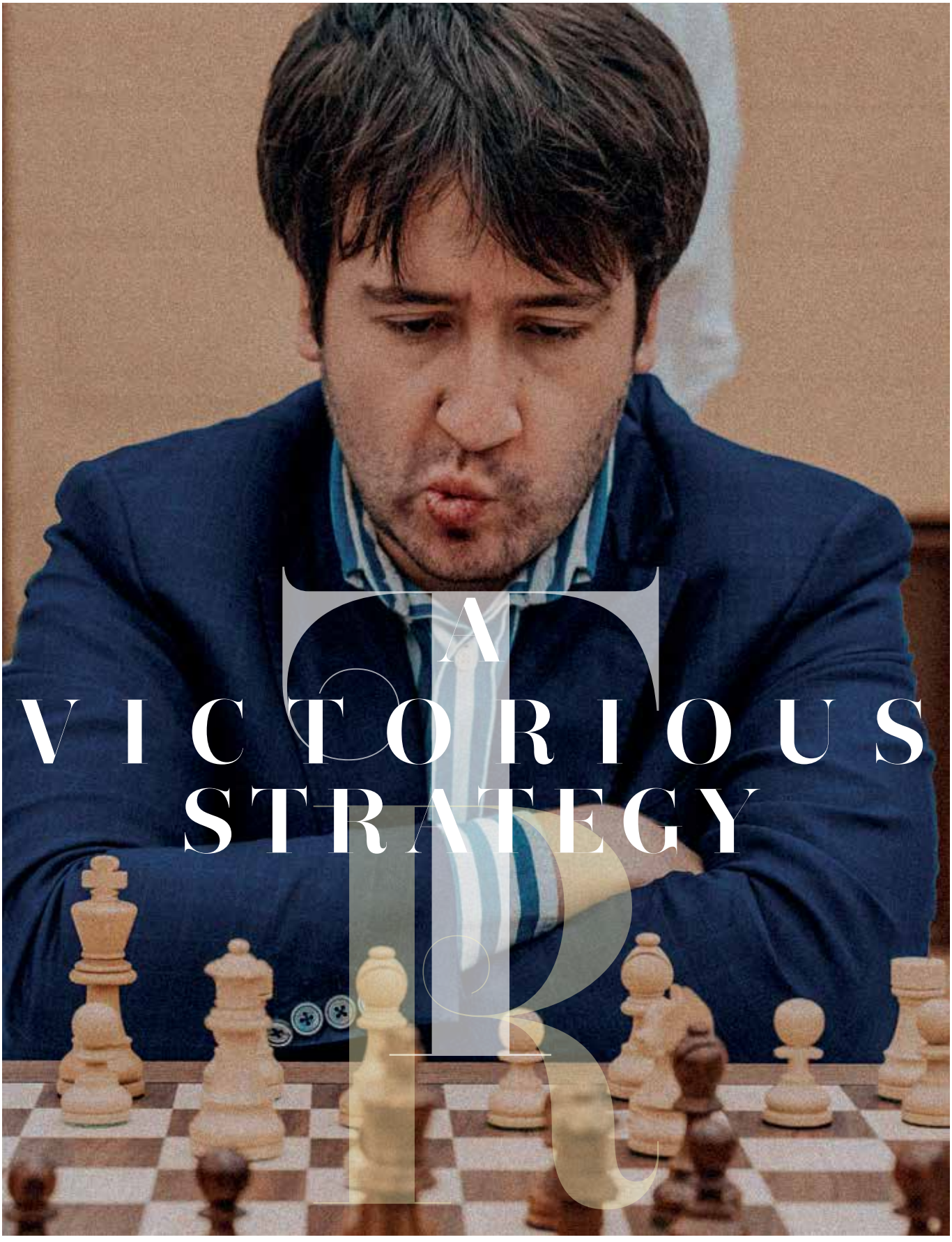
страховка от потерь, вызванных неблагоприятным изменением цен

ЛЮБОЙ КРИЗИС ЭТО НЕ ТОЛЬКО ПОТЕРИ, НО И БОЛЬШИЕ ВОЗМОЖНОСТИ

Любой кризис – это не только потери, но и большие возможности. Опытный инвестор понимает, что долгосрочные вложения предусматривают и преодоление кризисов. Здесь важно сохранять хладнокровие; паника в такие моменты губительна, хоть это и вполне естественная человеческая реакция.

Возвращение Карабаха – это еще и новые возможности для инвестирования, не так ли?
Возвращение наших земель – это, прежде всего, огромная победа, сумевшая поднять наш дух и сплотить нас, давшая нам право еще больше гордиться своим народом и повлиявшая на восприятие нашей страны во всем мире. Конечно, это будет огромное поле для инвестиций.

Каким Вы видите наше будущее и что можете посоветовать?
Я думаю, ситуация, связанная с пандемией, продлится в мире еще где-то с год. За этим последует подъем, в Азербайджане же будет двойной бум, вызванный заново полученными ресурсами и появлением новых рынков. Поэтому любому бизнесмену я бы рекомендовал как-то перетерпеть этот трудный период. А впереди нас ждет большое процветание!



A VICTORIOUS STRATEGY

INTERVIEW SEYMUR AGAYEV PHOTOS PRESS-MATERIALS

TEYMUR RADJABOV IS ONE OF THE MOST POPULAR AND TITLED ATHLETES IN THE COUNTRY. HE IS ONE OF THE MANY BRILLIANT AZERBAIJANI CHESS PLAYERS, WHO HAVE RAISED AZERBAIJAN TO THE TOP OF WORLD'S CHESS SPORTS ARENA.
AT THE AGE OF FOUR, TEYMUR ALREADY KNEW WHAT "GARDE" AND "ETERNAL CHECK" WERE; AT 12, HE WON THE EUROPEAN CHAMPIONSHIP, WHERE HE WAS THE YOUNGEST PARTICIPANT. IN 2001, AT THE AGE OF 14, HE BECAME A GRANDMASTER – ONE OF THE YOUNGEST IN THE WORLD. A YEAR LATER, HE WAS RANKED IN THE TOP 100 BEST CHESS PLAYERS IN FIDE, AND AT THE AGE OF LESS THAN 16, HE BECAME THE FIRST PLAYER IN THE WORLD TO BEAT THREE CHESS CHAMPIONS WITHIN A YEAR.
HE IS ALREADY A THREE-TIME EUROPEAN CHAMPION (2009, 2013, 2017) FOR THE AZERBAIJANI NATIONAL TEAM, A WINNER OF THE 2019 WORLD CUP, AND A UNICEF GOODWILL AMBASSADOR FROM AZERBAIJAN. WE MET WITH TEYMUR TO TALK ABOUT WHAT IT IS LIKE TO BE A CHAMPION OF FIDE, THE PRESTIGIOUS 'CLUB OF INTELLECTUALS'.

These days, the whole of Azerbaijan is experiencing a tremendous spiritual uplift caused by the liberation of our lands from a three decade-long occupation. What were your feelings about these great events?
Naturally, I, like all Azerbaijanis, had incredible feelings. I am proud of our soldiers who, under the brilliant leadership of our esteemed President, the Commander-in-Chief, liberated our ancestral lands.
Azerbaijan has shown to the whole world that it can stand up for itself, both on the battlefield and at the negotiating table.

A year ago, you won the 2019 World Cup in Khanty-Mansiysk – a huge victory. Do emotions after a personal success differ from emotions after a national victory?
Of course they differ. Personal achievement is still personal. Yes, my victory went down in the history of world and Azerbaijani sports, but it could never realize every Azerbaijani's dream of restoring our country's integrity.
A national triumph is a celebration of a higher degree. It touched the heartstrings of all Azerbaijanis and all people around the world related to our country, and it awakened some higher, interpersonal emotional energy in all of us. It's so difficult to describe this with words.

Do you feel the responsibility when representing Azerbaijan in the world chess?
Absolutely. I perform under the Azerbaijani flag in both individual and team competitions. Naturally, I am responsible for everything I do as an Azerbaijani athlete and an Azerbaijani citizen. Let me tell you that this responsibility only makes me happy. I am always thrilled and honoured to represent my beautiful country.

> **AZERBAIJAN HAS SHOWN TO THE WHOLE WORLD THAT IT CAN STAND UP FOR ITSELF, BOTH ON THE BATTLEFIELD AND AT THE NEGOTIATING TABLE**

After refusing to participate in the Candidates Tournament due to the coronavirus pandemic, you wrote that you had a lot of free time. How do you use this time?

Well, first of all, I will explain that I did not refuse to participate in the tournament of candidates for the world chess crown. I just analyzed the situation, listened to what the experts said about the pandemic's outbreak, and tried to convey to the organizers that it would be precarious to hold such a long-term tournament under the current conditions. Unfortunately, the organizers insisted, and you know well how this whole story unfolded. At first, I thought that since there are no tournaments, I really have a lot of free time. I started streaming chess online, then created a chess Academy, also online for the time being. Chess is the sport most easily adapted to new conditions. The organizers came up with the idea to hold chess tournaments online, and I took part in several such tournaments. And here is the result – I received invitations to all tournaments of the highest category. Now I have signed contracts for participation in competitions for the whole year ahead, so there is no time again.

> **I AM RESPONSIBLE FOR EVERYTHING I DO AS AN AZERBAIJANI ATHLETE AND AN AZERBAIJANI CITIZEN**

In 2003, you became the first player in the history of chess to beat three world Champions in one year. Is there anyone among the World Champions of the last century whose work particularly appeals to you?

I am fascinated by the eighth world chess champion, Mikhail Tal. I not only like his manner of play, but also I like him as a person.

in 2003, at a tournament in Wijk aan Zee, he triumphed over Ruslan Ponomarev, in Linares won against Garry Kasparov and in Dortmund against Viswanathan Anand

To be the king of chess, what do you require besides a particular talent?

To become a world champion, of course, you need a great talent plus a never-ending stream of hard work. To be at the top level, again, you need talent or at least extraordinary abilities, plus hard work, as they say, 5% of talent and 95% of work.

Which opening would you recommend playing for white and which one for black?

I can't recommend anything specific. The opening should be selected for yourself, depending on whether it is comfortable for the player. The main thing is how hard you play overall. For example, the computer will achieve a high result in any opening, even in the most incorrect ones, because it can find a strong move in any position that occurs.

What would you wish to young Azerbaijanis striving to achieve success globally, and to represent our country with dignity?
First of all, I wish young Azerbaijanis to love their country. Enhance your knowledge to contribute to the prosperity of Azerbaijan in all areas. And, of course, be healthy, happy, and successful!

§

In the seventh round of the Champions Chess Tournament, launched by Magnus Carlsen in November 2020, Teymur defeated Armenian grandmaster Levon Aronian. Teimur first broke black's defense, and at the end, he made a move of fantastic beauty and sacrificed his rook to eventually force the opponent to surrender.

Say a few words about Karabakh for our international readers.
Karabakh is a native, ancient region of Azerbaijan. And the pearl city of Shusha is the cradle of our culture, our spiritual capital in other words. This is a landmark city for every Azerbaijani. —

ON THE VERGE OF CHANGES

THE SECOND KARABAKH WAR ENTERED OUR LIFE SWIFTLY AND TURNED IT UPSIDE DOWN. FOR 44 DAYS, WE WITNESSED OUR SOLDIERS RESTORING JUSTICE STEP BY STEP AND RETURNING EVERY INCH OF OUR LANDS AT THEIR LIVES' COST. FOR 44 DAYS, WE NEVER STOPPED FIGHTING IN THE INFORMATION WAR. MOUNTAINS OF FACTS IN ALL POSSIBLE LANGUAGES, HUNDREDS OF SOURCES, AND OUR EFFORTS CONTRIBUTED TO THE COMMON CAUSE. THIS, BEYOND DOUBT, WOULD NOT BE TRUE WITHOUT THE AZERBAIJANI DIASPORA - AND TODAY, WE ARE TALKING WITH CHAIRMAN OF THE STATE COMMITTEE ON WORK WITH DIASPORA, FUAD MURADOV ABOUT OUR DIASPORA'S ACTIVITIES DURING THE PATRIOTIC WAR, THE COORDINATION OF THE DIASPORA ACTIVITIES, AS WELL AS THE CURRENT STATE AND DEVELOPMENT PROSPECTS OF THE AZERBAIJANI DIASPORA.

We know that one of the main priorities of the State Committee on Work with Diaspora is to convey the realities of Nagorno-Karabakh through our diasporas to the societies in different countries. Azerbaijan has already liberated its ancient lands from occupation and restored historical justice. How do you plan to organize diaspora activities after that?

These days, the people of Azerbaijan wrote a glorious history. Under the Supreme Commander-in-Chief leadership, Mr. Ilham Aliyev, the triumphant Azerbaijani army put an end to 30 years long Armenian occupation of our lands and finally liberated our territories from invasion.

During these days, Azerbaijani Diaspora demonstrated incredible coordination, a vivid manifestation of our state's attention and care to our fellow compatriots abroad. Under the President's guidance and instructions, we strive to make every Azerbaijani feel the state's support regardless of their place of residence. Of course, since now, our diaspora's activities will be more focused on protecting Azerbaijan's national interests, popularizing the rich cultural heritage of Karabakh. Therefore, the Azerbaijani diaspora should establish stronger relations with host countries' society, especially with the media, and continue to support our state. State Committee will provide all technical, informational, and other feasible support in this direction.

How did the Azerbaijani diaspora act during the 44-day Patriotic War, and in what direction did our diaspora organizations support the advancement of our voice of truth?

During the 44-day war, our diaspora organized roundtables, gatherings, press conferences, car rallies, exhibited posters and advertisements in the city centres, addressed letters, made calls, and met with state and government representatives, local politicians, Members of Parliaments to present realities about Armenian aggression. Two hundred twenty-eight rallies were held in 38 countries, 330 statements (appeals) were published in 23 languages by various diaspora organizations and activists in 51 countries. Petitions have been submitted to parliaments of more than 50 countries, members of the European Parliament, PACE, and leading international organizations. All in all, society was made aware of 336 news from 7418 local sources. Azerbaijani diaspora was remarkably active in social networks as well. They also volunteered as doctors to support the Azerbaijani army on the frontline, and it was the first time when our diaspora organized such a colossal fundraising. Accomplishments of such scale were unexpected for the Armenian diaspora, and it provoked them to assault our fellow Azerbaijanis. Given the circumstances, we have held hundreds of online meetings with the Azerbaijani diaspora representatives, provided them with necessary recommendations, and called them not to succumb to Armenian acts of violence and aggression.

How did Azerbaijan's foreign friends, established through the Azerbaijani diaspora activists, support our legitimate actions, and what role did they play in promoting Azerbaijani realities in the world during the Second Karabakh War?

Everyone who showed a good-natured attitude towards Azerbaijan made a valuable contribution to the victory. They were engaged in different areas, from sending letters to holding rallies in their countries. Famous personalities, friendly to Azerbaijani diasporas, also articulated their support.

We have received particular encouragement from Turkic nations, Pakistanis, Jews, Georgians, Ukrainians, Russians, among many others. In the USA and Israel, our friends organized prayers in mosques, synagogues, and churches to commemorate Azerbaijani victims. We are truly thankful to all of those who supported the righteous position of Azerbaijan.

How did the Azerbaijani diaspora and its friends oppose the anti-Azerbaijani propaganda carried out by the Armenians, their lobbies, and friends in the foreign media during the war? And how did we manage to organize this activity?

Azerbaijani diaspora was more effective than ever in foreign media. Some of them published articles, organized interviews and wrote letters to media to correct their biased positions against Azerbaijan. They were also very active in social media. Some of them convinced local journalists to defend - Azerbaijani diaspora was more effective than ever in foreign media. They published articles, organized interviews, and wrote letters to the press to change biased positions on Azerbaijan. Similarly, they were very active in social media, while others successfully convinced local journalists to defend the Azerbaijani position.

I am confident that our diaspora's journalism activities and foreign journalists' focus on Azerbaijan will be improved. We organized interviews of Azerbaijani IDPs, experts, scientists, and high-level officials with the Azerbaijani diaspora and prominent foreign journalists and provided them with factual information. We trained our diaspora on how to formulate Azerbaijan's position better and what to do to avoid Armenian provocations.

In general, how do you assess the Azerbaijani diaspora's activities in the foreign press? And how do you plan to build relationships with them in the future?

We impartially assess our diaspora's activities in foreign media, taking into account today's realities. As a state committee, we work closely with our compatriots, including those working in foreign media. Therefore, in the near future, the cooperation will continue at an ever-faster pace. We will organize online and offline master-classes by foreign commentators for our diaspora journalists and youth interested in improving professional journalism skills. We will help them to craft the message about the Azerbaijani realities by supporting them at different levels.

Diaspora Committee during the 44-day war actively worked with diasporas of other nations in Azerbaijan. What is the result of this collaboration?

Diasporas of other nations in Azerbaijan explicitly expressed solidarity with the people and state of Azerbaijan during the war. When the war broke out, the state committee held a meeting with community leaders and representatives living in Azerbaijan. At the end of the discussion, community leaders and organizations issued a statement addressed to the international organizations and their hos countries.

The statement called on Armenia to halt provocations, liberate the occupied Azerbaijani territories, and ensure that the Armenian government respects international law and norms. These leaders actively worked with their communities in Azerbaijan and with their compatriots all around the world.

What are your plans to make our diaspora stronger?

We have been continuously implementing several projects to empower our diaspora, fulfill several groundbreaking projects which support to advance and enhance our strategy,

improve diaspora professionalism and vital networking, to help Azerbaijanis to preserve and develop their national identity, to study maternal language, to create and develop close relations with their Motherland and support their integration through continuous master classes, summer camps, winter schools, and cooperation with other nations successful in this area.

Therefore, we will continue to open new schools and Houses of Azerbaijan in different countries. We will encourage Azerbaijani diaspora professionals to bond together and will strengthen diaspora links with the homeland. Our plans will include further expanding our fundraising activities and continue to advocate and promote Azerbaijan's realities through and with the support of the Azerbaijani Diaspora Journalists' Network.

We will encourage Azerbaijani diaspora professionals to bond together. We will strength diaspora links with Motherland. The fundraising activities will be enlarged too. Furthermore, promotion of Azerbaijani realities will be enlarged with support of Azerbaijani Diaspora Journalists' Network. —

DIASPORAS OF OTHER NATIONS IN AZERBAIJAN EXPLICITLY EXPRESSED SOLIDARITY WITH THE PEOPLE AND STATE OF AZERBAIJAN DURING THE WAR

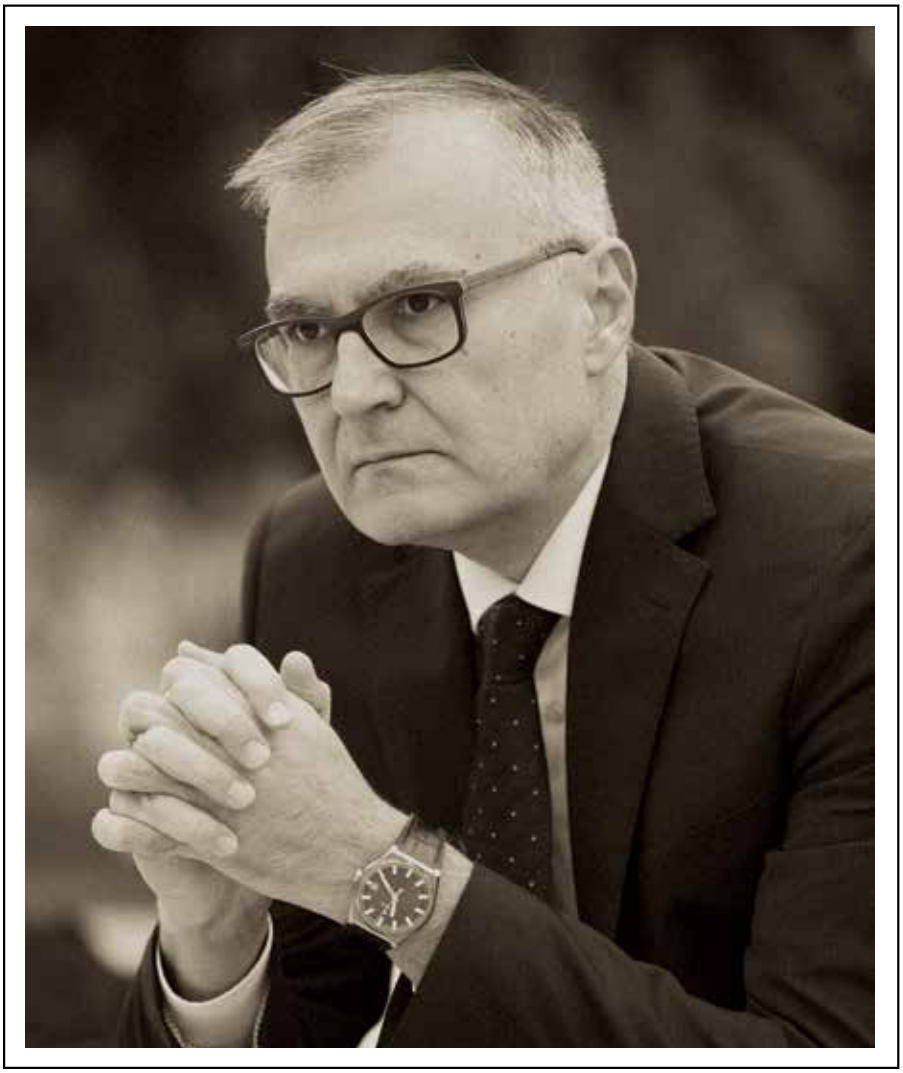
the main goal of the Network is to bring together journalists who support Azerbaijan's just position, to convey the truth about Azerbaijan to the world through influential media and so on

FUAD AKHUNDOV

DESTROYING THE FALSIFICATIONS

HE HOLDS A PH.D. IN PHYSICS AND MATHEMATICS; HE HAS WORKED IN PUBLIC SERVICE IN THE ADMINISTRATION OF THE PRESIDENT OF AZERBAIJAN SINCE 1993. CURRENTLY, HE'S THE HEAD OF THE PUBLIC AND POLITICAL AFFAIRS DEPARTMENT OF THE PRESIDENTIAL ADMINISTRATION. HIS ACTIVE AND PRINCIPLED POSITION HELPS HIM WORK WITH FOREIGN MEDIA AND NGOS. FUAD AKHUNDOV EXPRESSES HIS CONCEPTUAL VIEWS ON POLITICAL AND SOCIO-CULTURAL ISSUES IN ANALYTICAL ARTICLES AND INFORMATIVE INTERVIEWS, PUBLISHED IN THE NATIONAL AND FOREIGN PRESS, AND THROUGH LIVE TV BROADCASTS AND RADIO DEBATES. AS A POLITICAL SCIENTIST, HE CONSIDERS IT A CRUCIAL TASK TO EDUCATE THE WORLD COMMUNITY AND THE ARMENIAN PEOPLE, WHO, IN HIS OPINION, ARE HELD HOSTAGE BY MILITANT NATIONALISM. FOR THIS PURPOSE, THE AZERBAIJANI SCIENTIST PREPARED A "COLLECTION OF SENSATIONS" – A MULTI-VOLUME SERIES OF BOOKS TITLED "DESTROYERS OF FALSIFICATIONS," WHERE HE RELIED SOLELY ON DOCUMENTED FACTS, TO DEBUNK NUMEROUS FICTITIOUS NARRATIVES INVENTED TO DISCREDIT OR APPROPRIATE THE HISTORY AND HERITAGE OF THE AZERBAIJANI PEOPLE.

INTERVIEW MARINA MURSALOVA **PHOTO** PRESS-MATERIALS, PARVIZ GASIMZADE



I AM SURE THAT THE ARMENIAN MILITARY AND POLITICAL ELITE WILL ANSWER FOR THEIR CRIMES. SUCH CRIMES DO NOT HAVE AN EXPIRY DATE

During the Second Karabakh war, peaceful cities of Azerbaijan were shelled. How and when will the Armenian leadership answer for these crimes?

Deliberately targeting civilians is a war crime and a blatant violation of humanitarian law. Armenia has used this tactic since the very beginning of its aggression against Azerbaijan – just recall the Khojaly genocide, the destruction of the civilian population of the village of Baganis Ayrum... And later, for over a quarter of a century, while the region was considered to have a ceasefire, Armenian aggressors regularly shelled peaceful Azerbaijani villages. The second Karabakh war, I remind you, was also triggered by Armenian attacks on Azerbaijani civilians' homes. Four times, let me repeat, four times Armenia had fired SCUD missiles at residential areas of Ganja; they recurrently aimed at Mingachevir, and the cities of Gabala, Terter, and Barda were likewise subject to barbaric attacks. Today, Azerbaijan has collected all of the necessary evidence. I am sure that the Armenian military and political elite will answer for their crimes. Such crimes do not have an expiry date. The relevant work is already underway.

Why is the image of aggressive Azerbaijanis peddled in the international arena while pro-Armenian assessments of the Karabakh conflict are presented?

Unfortunately, in this fair struggle for the liberation of its own lands, Azerbaijan has had to deal with bias, prejudice, and lack of information among the world public. The situation keeps changing, though. Let me refer to an unexpected source, Armen Sargsyan, the President of Armenia, who stated in an interview to an Armenian newspaper: "I think we also lost in the information war. I am not talking about Armenia, but about the international information domain. We were also defeated in international public diplomacy. If in 1994 there was a so-called unbalanced pro-Armenian attitude in various international institutions, structures, and countries, I can't say the same today. Turkey and Azerbaijan have spent years to make efforts and leverage finances to achieve this goal. We lost in diplomacy and lost badly." In other words, Yerevan recognizes that world public opinion is changing, not in Armenia's favour.

during the genocide committed by the Armenian military against the civilians of the city of Khojaly on the night of February 25-26, 1992, 613 people were killed and 1,000 civilians of different ages became disabled

> IS THE DAMAGE DONE BY THE ARMENIAN OCCUPIERS TO THE ECONOMY AND ECOLOGY OF THE REGION ASSESSED? HOW LONG WILL IT TAKE TO RECOVER?

Of course, for all of us, the main guideline and master class in information warfare were and still are the statements of the President of our country, Ilham Aliyev. Our President used precise wording and impeccably focused on critical issues, and proved himself as the Supreme Commander in the information war. Plus, our "chief of staff" was Hikmet Hajiyev, assistant to the President, whom, I think many remember from his eloquent speeches at briefings and trips with journalists and representatives of the diplomatic corps to Ganja, Barda, and Terter. Of course, our journalists, bloggers, and ordinary citizens waged their information war on social networks and made an immense contribution.

the Treaty that secured the transfer of the Karabakh khanate to the Russian Empire, signed on May 14, 1805 in a Russian military camp on the banks of the river Kurekchay, not far from Ganja

Well, in conclusion, I would like to note that our opponents – the Armenian propaganda machine were seriously expecting to win the information war at the expense of primitive fakes: including mythical "Syrian fighters" copied from other people's screens, and tanks that "exploded" without fire, and "cornhuskers" who tried to pass off almost as downed F-16s... And about "tactical retreats", "tea parties in Hadrut" and "sabotage groups that make their way into the city and take selfies." It would be difficult to talk about it without laughing if it were not about the war. Armenia also suffered a crushing defeat here, so I am sure that this process will continue.

Armenia makes territorial claims to three of the four neighbouring countries, based on the borders of the alleged "Great Armenia". Does the international community support these claims?

A detailed historical analysis with the justification that no "Great Armenia" ever existed within such borders will not fit into this interview. Yes, Armenia indeed does make claim Eastern Anatolia and mount Agrydag from Turkey, and Javakheti and Borchali regions from Georgia, the most active of them are ready to declare Tbilisi an "Armenian city".

The respect for territorial integrity and inviolability of internationally recognized borders remains the cornerstone of the modern world order. And these very borders cannot be redrawn on the principle of "I want it this way" or "our ancestors lived here a thousand years ago." All sorts of paid lobbyists may support this delusional theory, but even in France, the government does not support redrawing borders. The world community cannot back these theories even

theoretically. Moreover, I am convinced, that if Armenia does not give up its aggressive ideology, it will be a step towards a national suicide. Claims over Karabakh have already led it to a military-political catastrophe, and Armenia may simply not survive a new war and a new defeat.

Are there plans to restore facts about the history of Azerbaijan? For example, international summits, symposiums of historians, to illustrate specific documents?

Our country is continuously working in this direction. The number of participants and geographical coverage is constantly expanding. Work is underway in archives, including foreign ones. I am sure that in the near future, the world will be presented with new evidence of Karabakh's real history and how this history has been subject to fabrications and falsifications over and over again. Let us recall the effect produced at the Munich conference when the President of Azerbaijan referred to the Treaty of Kurekchay, which conclusively shows that the Azerbaijani Karabakh Khanate, and not the "Armenian meliks", were integrated into Russia. Moreover, I will tell you a secret: in the near future, we will publish the results of a large, comprehensive study. The fact is that dozens of volumes compiled by Russian tax collectors were preserved in Russian archives. They registered all of the residents of Karabakh, indicating their religion, nationality, and even property. This is the most accurate account of Karabakh's population, more accurate than any other census, since it describes every house in every village, and the composition of every family living within each house. So, according to the final table of the "desk review," conducted in 1823 by order of the Governor of the Russian Empire in the Caucasus, General Alexey Petrovich Yermolov, there were only eight villages in Karabakh with a predominantly Christian population, and about 200 villages with a Muslim majority (this is on the territory of the former NKAO. There were about 600 villages in all of Karabakh). That is, 97% of the population were "Aderbeijan Tatars", as Azerbaijanis were called, while Christians accounted for only 3%. In addition, these Christians in their majority were not ethnic Armenians, but descendants of Albanians. According to the same books, one can also trace the migration of ethnic Armenians from Persia and the Ottoman Empire to Karabakh; after the conclusion of the Treaty of Turkmanchay in 1842, the number of villages with resettled Armenians was reaching 60. However, the Armenian majority emerged only in the 1920s, after the massacre of the peaceful Azerbaijani population by the Dashnaks,

> THE RESPECT FOR TERRITORIAL INTEGRITY AND INVIOLABILITY OF INTERNATIONALLY RECOGNIZED BORDERS REMAINS THE CORNERSTONE OF THE MODERN WORLD ORDER

and the artificial separation of Nagorny or Upper Karabakh, where the Nagorno- Karabakh Autonomous Oblast was established. All these are immutable facts, which we regularly bring to the attention of the world community.

How do you assess the peaceful coexistence of Azerbaijanis and Armenians in Nagorno-Karabakh, as President Ilham Aliyev spoke about in his statement? How long does it take for this region to calm down?

This is a difficult question, in fact. The President of Azerbaijan has repeatedly said in his interviews and public speeches that both Azerbaijani and Armenian communities should live in peace and harmony in Karabakh. Unfortunately, there are no such statements from Yerevan. On the contrary, revanchist sentiments in society are constantly fueled there, as they speak of military reform, but not a word about living in peace with neighbours, or not encroaching on other people's lands. This is all the more surprising, because just a few years ago, Armenia was very insistent in calling for "peace", "search for the road to peace", and was happy to support various kinds of "people's diplomacy" projects. Having said this, Armenia quite scandalously refused to take part in the Eurovision song contest held in Baku, for which the European Broadcasting Union even fined it.

peace Treaty between the Russian Empire and Persia that ended the Russo-Persian War of 1826-1828. Signed on February 10, 1828 in the village of Turkmanchay

Tell us about the plans of the Azerbaijani leadership to rebuild Karabakh. Is the damage done by the Armenian occupiers to the economy and ecology of the region assessed? How long will it take to recover?

Today, experts are working on the Azerbaijani lands liberated from occupation, in order to assess the damage caused over the years. The President has commented on this a number of times: Armenia has used scorched earth tactics; not a single whole building can be found on the liberated lands. Everything is destroyed and looted. Moreover, when they left Aghdam, known as the "Hiroshima of the Caucasus", as well as the Kalbajar and Lachin districts without a fight, Armenians burned houses, slaughtered livestock, cut down fruit trees, and even the forest along the roads. This is simply barbaric! It takes time to assess the damage. It is difficult to say how long it will take to recover; it may take more than ten years to clear the mines alone. But the restoration work is already underway in the liberated areas, where trees are being planted, roads and infrastructure are being restored. So I am sure that we'll be able to cope with this task.

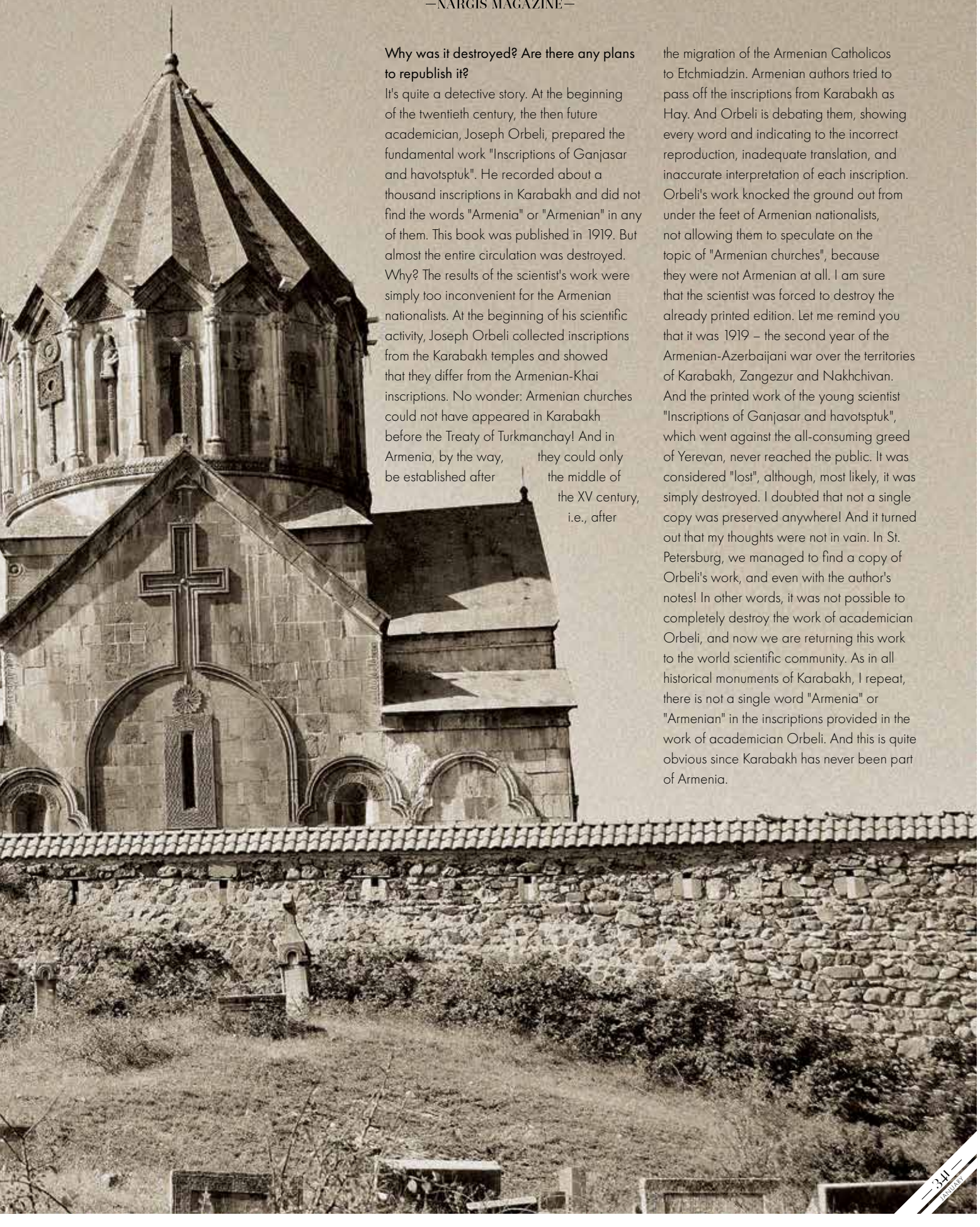
before the conflict, 28 thousand people lived in the city, and as of 2010 – about 360

What is planned in respect of temples, converted into Armenian, such as Ganjasar or Khudaveng?

The restoration of religious sites and shrines damaged or destroyed by the Armenian occupiers is another crucial aspect of our work. We know that 63 of the 67 mosques in Karabakh were destroyed, and our so-called civilized neighbours kept cows and pigs in the remaining mosques. Even Azerbaijani cemeteries were destroyed. At the same time, the Orthodox Church in Khojavend was also destroyed, and an Orthodox Church in Shusha was rebuilt into an Armenian Church. Let me remind you that Archbishop Alexander (Ishchein) of Baku and Azerbaijan said: "I have never been to Karabakh, but I have heard about these monuments. Unfortunately, we have received information about the poor condition of Orthodox churches in the liberated territories. For example, the external and internal appearance of the Orthodox Church of John the Baptist in Shusha has been changed. Over the years, it was armenized, the domes were removed from the Church, the tops of the bell towers were removed, and the attributes of the Armenian-Gregorian Church were installed. How could this be done?! They showed me photos of the Church of the Transfiguration in Khojavend. It is also in a terrible condition. In the photo, you see a Soviet-era beautiful temple, but in another photo taken in present times, you see four walls only, overgrown with weeds and trees. It is clear that this was not done by Azerbaijanis, because trees do not grow so quickly, it takes at least ten or twenty years for trees to grow on the walls of the temple." We will make a separate decision for each temple, taking into account its true history, when and by whom it was built, and how it was used.

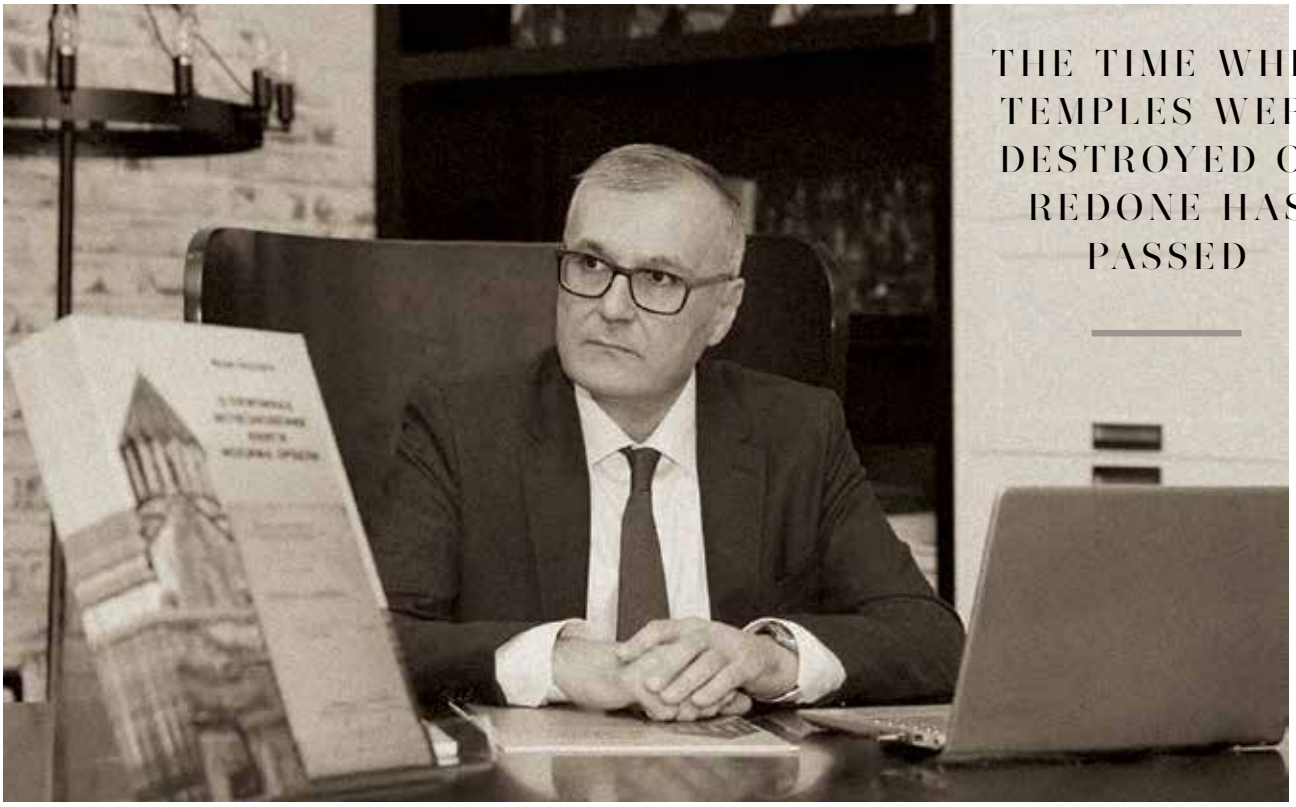
As for the Ganjasar monastery, let me remind you of its history. The Cathedral was built from 1216 to 1238 by the Albanian Prince Hasan Jalal at the insistence of the Albanian Patriarch Nerses. Hasan Jalal himself called it the "Patronal Cathedral of Albania". Almost all late Albanian Catholicos-patriarchs are buried in Ganjasar, as evidenced by the dates on tombstones dating back to 1828. A well-known Georgian Armenologist, academician Zaza Alexidze and a group of researchers have made an accurate translation of the main inscription on the inner wall of the Cathedral of St. John the Baptist in Ganjasar, made by decree of Hasan Jalal in 1240. It lists the titles of the Albanian spiritual leader who consecrated the Cathedral in Ganjasar: hayrapetuthetn nersisi aluanits katolikosi ("under the Patriarchy of Nerses, Catholicos of Albans"). The title of Patriarch in the translated inscription indicates that the Albanian Church then maintained its autocephaly (independence). According to the decree of the Russian authorities of 1836, known as the "Provision for the Armenian-Gregorian confession", Ganjasar ceased to be the seat of the diocese of Karabakh. The Ganjasar monastery was abandoned and completely collapsed by the 20th century. In Soviet times, it was considered a historical and architectural monument; then, in 1992, it was "attributed" to the diocese of the Armenian-Gregorian Church that was burned in Karabakh. But now, I think, it is time to return this Church to its true owners-the Albanian Apostolic Church, which is being revived today.

In the St. Petersburg archives, you found a book by Joseph Orbeli about the Albanian affiliation of the Ganjasar monastery. This book was considered lost for a hundred years since the author himself destroyed all copies. Tell us what is interesting about this book.



Why was it destroyed? Are there any plans to republish it?

It's quite a detective story. At the beginning of the twentieth century, the then future academician, Joseph Orbeli, prepared the fundamental work "Inscriptions of Ganjasar and havotsptuk". He recorded about a thousand inscriptions in Karabakh and did not find the words "Armenia" or "Armenian" in any of them. This book was published in 1919. But almost the entire circulation was destroyed. Why? The results of the scientist's work were simply too inconvenient for the Armenian nationalists. At the beginning of his scientific activity, Joseph Orbeli collected inscriptions from the Karabakh temples and showed that they differ from the Armenian-Khai inscriptions. No wonder: Armenian churches could not have appeared in Karabakh before the Treaty of Turkmanchay! And in Armenia, by the way, they could only be established after the middle of the XV century, i.e., after the migration of the Armenian Catholicos to Etchmiadzin. Armenian authors tried to pass off the inscriptions from Karabakh as Hay. And Orbeli is debating them, showing every word and indicating to the incorrect reproduction, inadequate translation, and inaccurate interpretation of each inscription. Orbeli's work knocked the ground out from under the feet of Armenian nationalists, not allowing them to speculate on the topic of "Armenian churches", because they were not Armenian at all. I am sure that the scientist was forced to destroy the already printed edition. Let me remind you that it was 1919 – the second year of the Armenian-Azerbaijani war over the territories of Karabakh, Zangezur and Nakhchivan. And the printed work of the young scientist "Inscriptions of Ganjasar and havotsptuk", which went against the all-consuming greed of Yerevan, never reached the public. It was considered "lost", although, most likely, it was simply destroyed. I doubted that not a single copy was preserved anywhere! And it turned out that my thoughts were not in vain. In St. Petersburg, we managed to find a copy of Orbeli's work, and even with the author's notes! In other words, it was not possible to completely destroy the work of academician Orbeli, and now we are returning this work to the world scientific community. As in all historical monuments of Karabakh, I repeat, there is not a single word "Armenia" or "Armenian" in the inscriptions provided in the work of academician Orbeli. And this is quite obvious since Karabakh has never been part of Armenia.



> THE TIME WHEN TEMPLES WERE DESTROYED OR REDONE HAS PASSED

This was also recently stated by the famous Russian film director Karen Shakhnazarov.

This year, the Albanian Church of the Holy Virgin Mary in the village of Nij in the Gabala region of Azerbaijan was fully restored and handed over to the Udin-Albanians, the direct descendants of Christians of ancient Caucasian Albania. There are many Albanian churches in the country, but the Udin community is not so large. How will the state manage the remaining Albanian churches?

There is not and cannot be a uniform approach. And Azerbaijan has a rich experience. For instance, the former Armenian Church in Baku now functions as a book depository, which stores books and newspapers in the Armenian language. The Church in the village of Kish, one of the world's oldest, has been restored and is visited by both tourists and scientists; the famous Norwegian traveller and explorer, Thor Heyerdahl, visited it. The forms can be very different. But the time when temples were destroyed or redone has passed.

Some people try to portray the Karabakh conflict as a religious conflict. Who needs it, and why?

Perhaps this is one of the manifestations of how difficult it is for the Armenian aggressors to justify their demands in the eyes of the civilized world. You can't just come up and say: ladies and gentlemen, we want to grab a piece of Azerbaijani territory! In addition, Yerevan was convinced that the entire civilized Western world would stand up for them. That's why they wrote a fairy tale about the "war of long-suffering Christians with Muslim fanatics", all these fakes about Syrian terrorists allegedly fighting on the side of Azerbaijan, Islamic State militants, and so forth. So they could call everyone to help Armenia fight a kind of a "world evil". Unfortunately, even some high-ranking European politicians fell for these Armenian fakes, but no evidence, other than obvious fabrications, has appeared. And even more so, no one has expressed any willingness to fight for Armenia "for the protection of Christianity" – well, maybe, except for some ultra-right hotheads from France. In the end, the representatives of Armenia, during their visits to the Arab countries, began to deny their own statements, assuring that the conflict in Karabakh is not religious at all. So, as we can see, this PR trick of Yerevan also crumbled into dust.

"Azerbaijan and Armenia should conclude a peace Treaty that will exclude the possibility of revenge in Nagorno-Karabakh" Karen Shakhnazarov said on the Russian TV channel "Day TV". (November 6, 2020)

You can speak for hours about "information warfare" and I can say with full confidence: it is Ilham Aliyev who "broke the paradigm" in the face of a negative attitude towards Azerbaijan and the Azerbaijani people. I vividly remember the World Championship on "What? Where? When? that was held in Baku in 1995.

The future President of Azerbaijan back then, Mr. Ilham Aliyev has shown incredible support for the project. The players were received by the President of Azerbaijan, our National Leader Heydar Aliyev, the organizers and participants of the championship met with Ilham Aliyev and his spouse Mehriban Aliyeva.

This intellectual game is top-rated in our country, and the government, as well as the head of the state, supports this initiative. The teams of Rovshan Asgerov and Balash Gasimov that represent Azerbaijan do achieve well-deserved success. Right after this event, the Russian media began to change the narrative towards Azerbaijan. Back then, all the TV stations were located in "Ostankino": including NTV, and "2 + 2", the present-day First Channel, and "Russia" TV. As soon as you stopped by any of these studios, they would began to speak on what a wonderful city Baku is and how tolerant and open it is. This is how our president "changed" the negative storyline towards Azerbaijan. Let me remind you that there was no Internet back then, and Ostankino was a kind of the epicentre of the entire Russian-language information space. —

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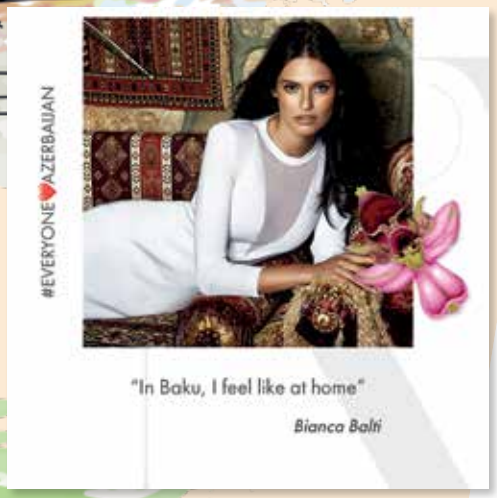
AS IN ALL HISTORICAL MONUMENTS OF KARABAKH, I REPEAT, THERE IS NOT A SINGLE WORD "ARMENIA" OR "ARMENIAN" IN THE INSCRIPTIONS PROVIDED IN THE WORK OF ACADEMICIAN ORBELI. AND THIS IS QUITE OBVIOUS SINCE KARABAKH HAS NEVER BEEN PART OF ARMENIA

EVERYO AZER

#EVERYONE ♥



NE ♥ S BAIJAN

AZERBAIJAN

#EVERYONE♥AZERBAIJAN

"I think that Azerbaijan is a truly special place, unlike others. A country at the crossroads of Europe and Asia, which creates a unique combination of cultures and religions. Architecture, fashion, people and even cuisine are a mixture of East and West"

Donatella Versace

#EVERYONE♥AZERBAIJAN

"I am happy that I visited the beautiful country Azerbaijan again, I admire its beauty, culture, and hospitality of people who welcomed us not as foreigners, but as one of them. Azerbaijan is a great country, and you have a huge heart! Çox sağ olun!"

Gerard Depardieu

#EVERYONE♥AZERBAIJAN

"The Azerbaijani people are so warm and friendly that your country is like a second home for me. This is not some kind of cliché, it really is a home. When we come to Azerbaijan, we feel like in our homeland"

Turkan Shoray

#EVERYONE♥AZERBAIJAN

"Baku is just a fantastic city and I am very grateful to have been invited here. I was absolutely delighted by the fantastic hospitality of the people of Baku. I am very grateful for the terrific welcome I got when I arrived in Azerbaijan. Baku is an incredibly beautiful city, and judging by the photographs of old Baku which I was shown, as well as the guides' stories, it has changed a great deal. It has become a modern, industrial city in a very short time, and that's amazing. I would like to thank everyone for their incredible welcome, and I am proud to have been invited to Azerbaijan"

Ornella Muti

#EVERYONE♥AZERBAIJAN

"Baku is a bit of New York City on the shore of the Caspian Sea. This is my association. I have been to Baku many times. I think, Azerbaijan is the most beautiful and well developed country of all the republics of the former USSR. Today it is the most European state among the other eastern countries. Looking at Azerbaijan, I picture how the progress should look like in the countries of the East"

Mikhail Zhvanetsky

#EVERYONE♥AZERBAIJAN

"Azerbaijan is associated with lots of things. First of all, with non-intrusive and talented hospitality. Azerbaijani cuisine is extremely delicious! I saw it during years: and when it seemed so ancient, wonderful, and already renewed, it was still delightful in all modern glory. This is a very international and friendly country. In a word, everything beautiful that can be found is in Azerbaijan"

Alla Pugachova

МЕЧТЫ

сообщество известных экспертов, специализирующихся на изучении внешней и внутренней политики России

СИЛА ПРАВДЫ

КАК НАЗЫВАЕТ СЕБЯ САМ МАКСИМ ШЕВЧЕНКО, ОН – «ЧЕЛОВЕК, КОТОРЫЙ ДУМАЕТ, ГОВОРИТ И ИНОГДА ПИШЕТ», ИНТЕРНАЦИОНАЛИСТ И БЕЗУСЛОВНЫЙ ГОСУДАРСТВЕННИК. ОН ПОСТОЯННЫЙ ЧЛЕН ИЗБОРСКОГО КЛУБА, УЧРЕДИТЕЛЬ И ДИРЕКТОР ФОНДА НЕЗАВИСИМЫХ ИНФОРМАЦИОННЫХ ИССЛЕДОВАНИЙ, ФОНДА «КАВКАЗСКИЙ ГРАЖДАНСКИЙ ФОРУМ», ФОНДА СОДЕЙСТВИЯ РАЗВИТИЮ КУЛЬТУРНОГО МНОГООБРАЗИЯ НАРОДОВ, ООО «КАВКАЗСКАЯ МЕДИАГРУППА» И ДР., РУКОВОДИТЕЛЬ ЦЕНТРА СТРАТЕГИЧЕСКИХ ИССЛЕДОВАНИЙ РЕЛИГИИ И ПОЛИТИКИ СОВРЕМЕННОГО МИРА, АВТОР КНИГИ «СКВОЗЬ МУТНОЕ ВРЕМЯ», ОБЛАДАТЕЛЬ «ЗОЛОТОГО ПЕРА» – ВЫСШЕЙ ПРОФЕССИОНАЛЬНОЙ НАГРАДЫ СОЮЗА ЖУРНАЛИСТОВ РОССИИ. ЕГО ОБЩЕСТВЕННАЯ И ГРАЖДАНСКАЯ ПОЗИЦИЯ ЧАСТО ИДЕТ ВРАЗРЕЗ С ОБЩЕПРИНЯТЫМИ СТЕРЕОТИПАМИ, ВЫЗЫВАЯ МАССУ СПОРОВ И КРИТИКИ. ОДНАКО У НЕГО УЖЕ СОТНИ ТЫСЯЧ СТОРОННИКОВ, ТАК КАК В СВОЕМ ПОПУЛЯРНОМ БЛОГЕ ОН ОПИРАЕТСЯ НА КОНКРЕТНЫЕ УБЕДИТЕЛЬНЫЕ ФАКТЫ И ПРЕКРАСНО ОРИЕНТИРУЕТСЯ В ПОЛИТИКЕ. МАКСИМ ШЕВЧЕНКО АКТИВНО ПОДДЕРЖИВАЛ ПОЗИЦИЮ АЗЕРБАЙДЖАНА В КАРАБАХСКОМ КОНФЛИКТЕ, ВЫСТУПАЯ НА ВСЕХ ДОСТУПНЫХ ПЛОЩАДКАХ И ПРИВОДЯ НЕСОКРУШИМЫЕ ДОВОДЫ. МЫ ЗАНЯЛИ НЕМНОГО ЕГО ВРЕМЕНИ, ЧТОБЫ ПОБЕСЕДОВАТЬ О ТОМ, ЧТО ОЗНАМЕНОВАЛА ПОБЕДА НАШЕЙ СТРАНЫ И КАК, НА ЕГО ВЗГЛЯД, МОГУТ РАЗВИВАТЬСЯ СОБЫТИЯ В СТРАНАХ ЮЖНОГО КАВКАЗА И ВООБЩЕ В МИРЕ.

ИНТЕРВЬЮ СОНА НАСИБОВА **ФОТО** ПРЕСС-МАТЕРИАЛЫ

сторонники идеи консолидации тюркских народов

Прежде всего хочу Вам сказать спасибо за то, что Вы все это время твердо поддерживали позицию Азербайджана. Что мотивировало Вас на это?

Просто я всегда на стороне справедливости. В отношении азербайджанцев, в отношении мусульман поступали крайне несправедливо, выгнали просто с их родины, включая Армению, которая была родиной для сотен тысяч азербайджанцев. И эта чудовищная этническая чистка, которую оправдывали какими-то бредовыми идеями о «Великой Армении», каких-то «древних землях Арцаха», никем в мире, собственно говоря, не рассматривалась как преступление. А для меня это преступление. Как и изгнание грузин из Абхазии, Южной Осетии... Для меня это вопрос принципиальный. Я как абсолютный интернационалист считаю, что этнические чистки или попытки создания этнически чистых государств – это отвратительно! Я прекрасно знаю ситуацию, знаю, что в Азербайджане были и крайние позиции, были и пантюркисты. Я знаю, что лезгины, среди которых в 1990-х – начале 2000-х было недовольство, сегодня совершенно по-другому к этому относятся. То же касается цахуров, талышей, которых тоже пытались настроить против азербайджанцев, против тюрок-огузов... В итоге сегодня, благодаря усилиям президента Ильхама Алиева, вице-президента Мехрибан Алиевой, Азербайджан – это государство для многих народов, для всех, кто хотел бы жить в Азербайджане. В отличие от многих других стран постсоветского пространства, в том числе, к сожалению, и России, Азербайджан не строит государство одного этноса, а остается домом для многих народов. Я не хочу бросать камень в армянский народ, я считаю, что он заложник сил, которые им манипулируют, вынуждают сражаться за химеры, гибнуть, терпеть поражения, нищенствовать, иметь закрытые границы с Турцией, Азербайджаном, предъявлять претензии к Грузии из-за Джавахетии, – втягивают в какую-то совершенно чудовищную неразбериху... Но я человек левых взглядов, социалистических, и для меня Азербайджан, как ни странно это прозвучит, гораздо больше похож на страну бывшего Советского Союза: азербайджанское общество сохранило в себе то лучшее, что было в Советском Союзе. Историческая правда на стороне Азербайджана, и поэтому я поддержал Азербайджан.

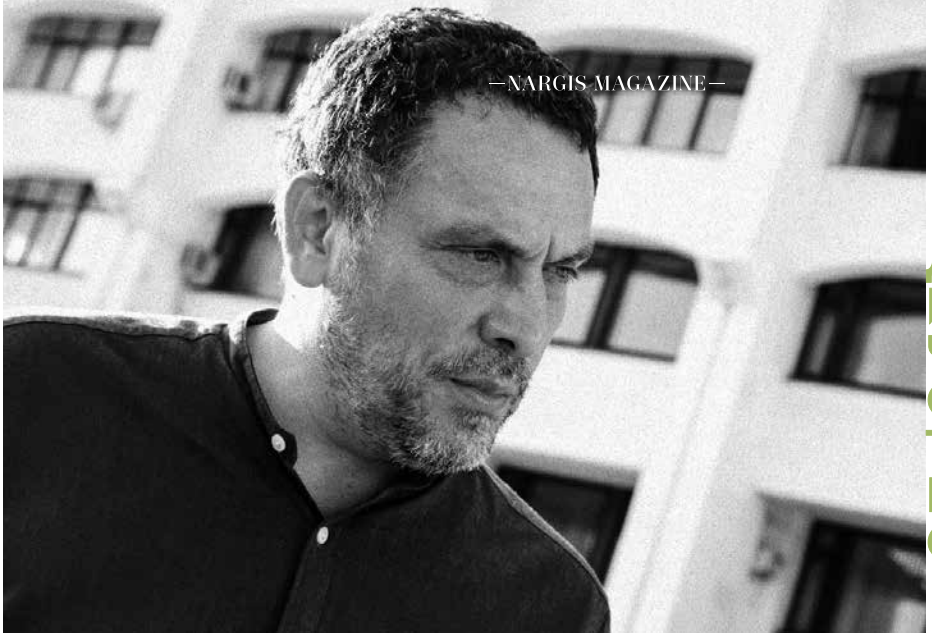
«Лучшее, что было в Советском Союзе»... Это Вы об интернационализме?

Лучшим в Советском Союзе был не просто абстрактный интернационализм, это было конкретное сотрудничество народов в общем деле строительства будущего. Знаете, ведь интернационализм не в том, что у нас на ВДНХ есть фонтан «Дружба народов» или песни и пляски по телевизору. Интернационализм – это когда люди строят общий дом и не смотрят, какой национальности тот, кто подает кирпич, кто делает раствор, кто кладет крышу. Главное, чтобы человек хорошо работал, был порядочным и честным. Да, я понимаю, что азербайджанцы доминируют в этом регионе по численности, и знаю, что в конце 1990-х – начале 2000-х были очень настораживающие тенденции, но и Ильхам Гейдарович, и Мехрибан ханум, и многие, кто объединился вокруг курса президента, справились с этими тенденциями. Сегодня многие дагестанцы говорят, что в Азербайджане лезгинам и цахурам комфортнее жить, чем в самом Дагестане, образование в школах лучше. И это общий курс – и в отношении татов, и в отношении русских, и в отношении армян, которые, уверен, еще останутся в числе граждан Азербайджана. Этот курс поможет воссоздать будущее, и мы должны использовать лучшее из того, что было в прошлом. Вот почему еще я поддерживаю Азербайджан. Я никогда не выступал против армян – я выступал против армянства. Точно так же я выступал бы против азербайджанства, если бы оно доминировало... Я не видел никакой ненависти к армянскому народу, хотя, наверное, повод был у многих. И мне кажется, что это огромная победа Азербайджана – не только военная, но и моральная.

Вы еще сами не понимаете, что Азербайджан сделал! Это не вопрос одного государства. Азербайджан на самом деле нанес удар по одному из инструментов современного мира. Диаспоральное транснациональное лобби, как армянство, – это один из инструментов Запада, который создает таким образом неоколониальные инструменты манипуляции. Когда исторические трагедии приводят в оправдание современной политики, я всегда говорю – это манипуляция. И по этой манипуляции вы нанесли очень серьезный удар.

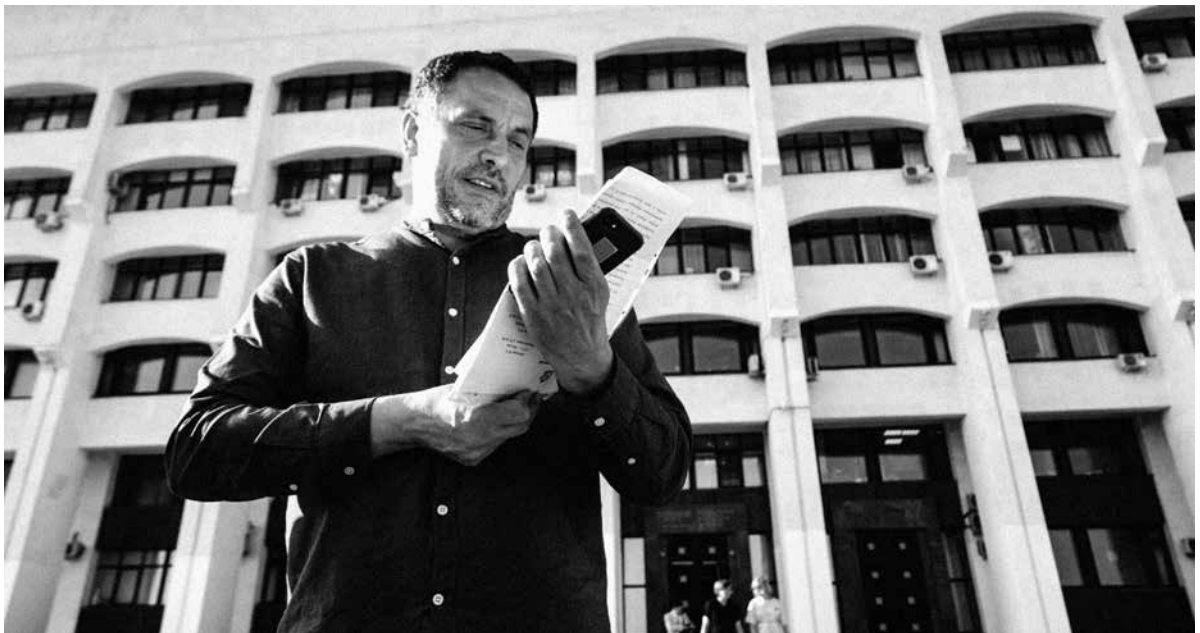
Я верю в кооперацию между народами, между государствами, и Азербайджан сделал огромный шаг в этом направлении

ХВАТИТ БЫТЬ ОБЪЕКТАМИ МАНИПУЛЯЦИЙ! АЗЕРБАЙДЖАН ПОЛОЖИЛ НАЧАЛО, ПОКАЗАЛ, ЧТО МОЖНО БЫТЬ ГОСУДАРСТВОМ, САМОСТОЯТЕЛЬНО ОПРЕДЕЛЯЮЩИМ СВОЙ ПУТЬ. НЕ ПОТОМУ, ЧТО МОСКВА ТАК ПРИКАЗАЛА ИЛИ ВАШИНГТОН ЗАХОТЕЛ, А ПОТОМУ, ЧТО В БАКУ ТАК РЕШИЛИ

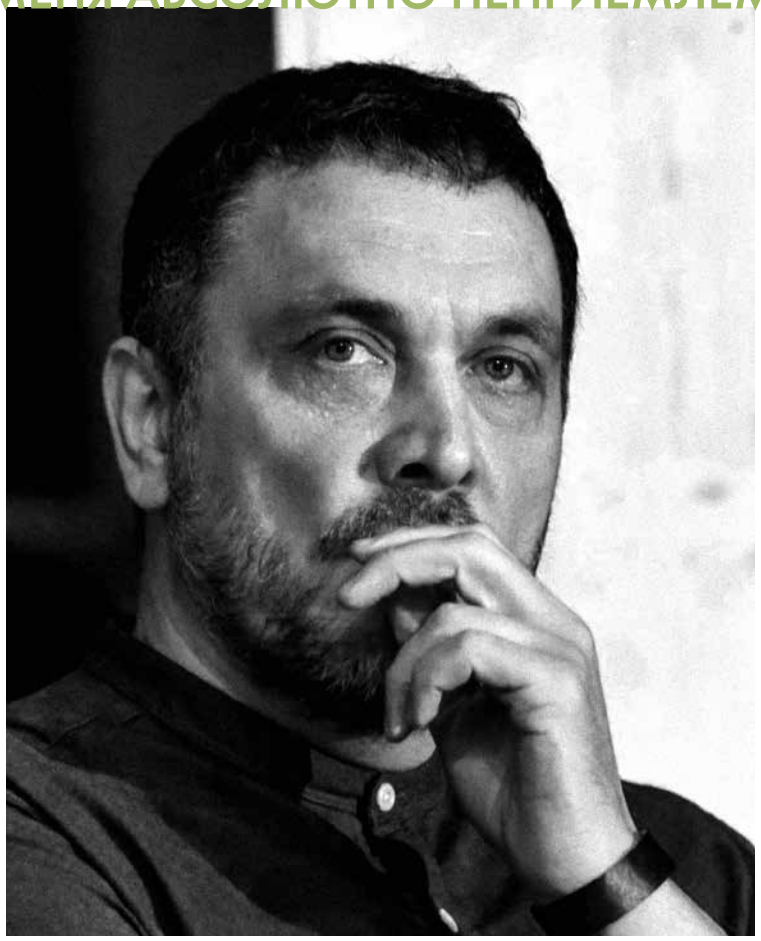


ДЛЯ ТОГО МЫ И РОЖДЕНЫ, ЧТОБЫ ОТСТАИВАТЬ ТО, ЧТО НАМ КАЖЕТСЯ СПРАВЕДЛИВЫМ

благодаря мужеству и героизму азербайджанских солдат, азербайджанских женщин, которые провожали мужчин на эту войну... На самом деле вы принесли свободу и армянскому народу – я верю, что там есть люди, способные это осознать, – и, может быть, положили начало формированию будущего, в котором Турция, Иран, Россия, Грузия, Пакистан, который тоже поддержал Азербайджан, и обновленная Армения создадут какой-то новый формат экономических и культурных отношений. Мир должен перестать быть западоцентричным. Ну чем, объясните мне, Франция лучше Азербайджана? Я бывал и во Франции, и в Азербайджане. Нас заставляют думать, что там, в Европе, гораздо лучше, что и мы, и вы, азербайджанцы, должны стремиться стать европейцами. Зачем, почему? Вот вы доказали, что быть азербайджанцами – это правильно, это хорошо, это круто, это почетно! Мы должны сами создать альтернативные центры мировой цивилизации, хватит быть приложением к Западу! Я гулял по Стамбулу недели три назад, и меня поразило то, что на Истиглаль, а это самый либеральный район



НЕТ НА ЗЕМЛЕ НАРОДА, К КОТОРОМУ Я БЫ ПЛОХО ОТНОСИЛСЯ. НО ЕСТЬ ИДЕОЛОГИИ, ЕСТЬ МИРОВОЗЗРЕНИЯ, КОТОРЫЕ ДЛЯ МЕНЯ АБСОЛЮТНО НЕПРИЕМЛЕМЫ



памятники персидской литературы начала XI века, самая длинная поэма одного автора, Фирдоуси – ее объем превышает объем «Илиады» и «Одиссеи» вместе взятых

Стамбула, слышна только турецкая музыка. Я заходил в клубы, там в облаках сигаретного дыма – что сегодня в Европе немыслимо, такой богемной свободы там уже не найти – люди играют и поют современные песни на турецком языке, были и аранжировки старинных национальных песен, и я вижу: зал подпевает, люди знают слова! Это национальное самосознание, не копия американской, английской или французской культуры, и мне кажется, это прекрасно! Именно таким должен быть мир. И именно это Запад больше всего ненавидит. Народы, создавшие нынешний Азербайджан, пришли на берега Каспия, как говорил Лев Николаевич Гумилев, в те далекие времена, когда Европа еще была местом обитания диких варваров. Понимаете? Тогда были и Иран, и Туран, уже тогда «Шахнаме» описывало изысканные, удивительные форматы древнего мира, которые и по сей день актуальны. Поэтому ваша победа – это еще и очень важная антиглобалистская победа. Я поддержал Азербайджан прежде всего по идеологическим мотивам. Нет на земле народа, к которому я бы плохо относился. Но есть идеологии, есть мировоззрения, которые для меня абсолютно неприемлемы. И это именно тот случай, когда вы были на стороне добра и справедливости!

Как Вы думаете, почему в масс-медиа преобладали проармянские оценки событий?

Исламофобия, тюркофобия, а также комплекс «белого господина» – особенность многих журналистов, и российских в частности: они мнят себя какими-то «белыми», не понимая, что именно обитатели Южного и Большого Кавказа и есть коренные «белые» народы, они просто никогда этим не кичились. Персидско-тюркско-кавказская цивилизация. Я думаю, что это все комплексы европейской образованщины. Еще Достоевский писал: «Покажи мне русского либерала», то есть русского человека, который выступает с идеями свободы как русский человек. Везде, говорит, я вижу недоделанных европейцев. Наши либералы, говорит, это сторонники Европы, как они ее понимают, но на самом деле они просто примеряют на себя европейское платье. Поэтому, я думаю, это чудовищный комплекс колониализма – когда ты только потому, что сидишь во французском ресторане и пьешь божоле, полагаешь себя существом высшего порядка, чем, допустим, азербайджанец, про которого ты ничего не знаешь! Я не поленился, опросил многих журналистов, писавших об этом конфликте, и выяснил, что в Азербайджане они никогда не были. Они ничего не знают ни про Шеки, ни про Гянджу, для них это просто набор звуков.

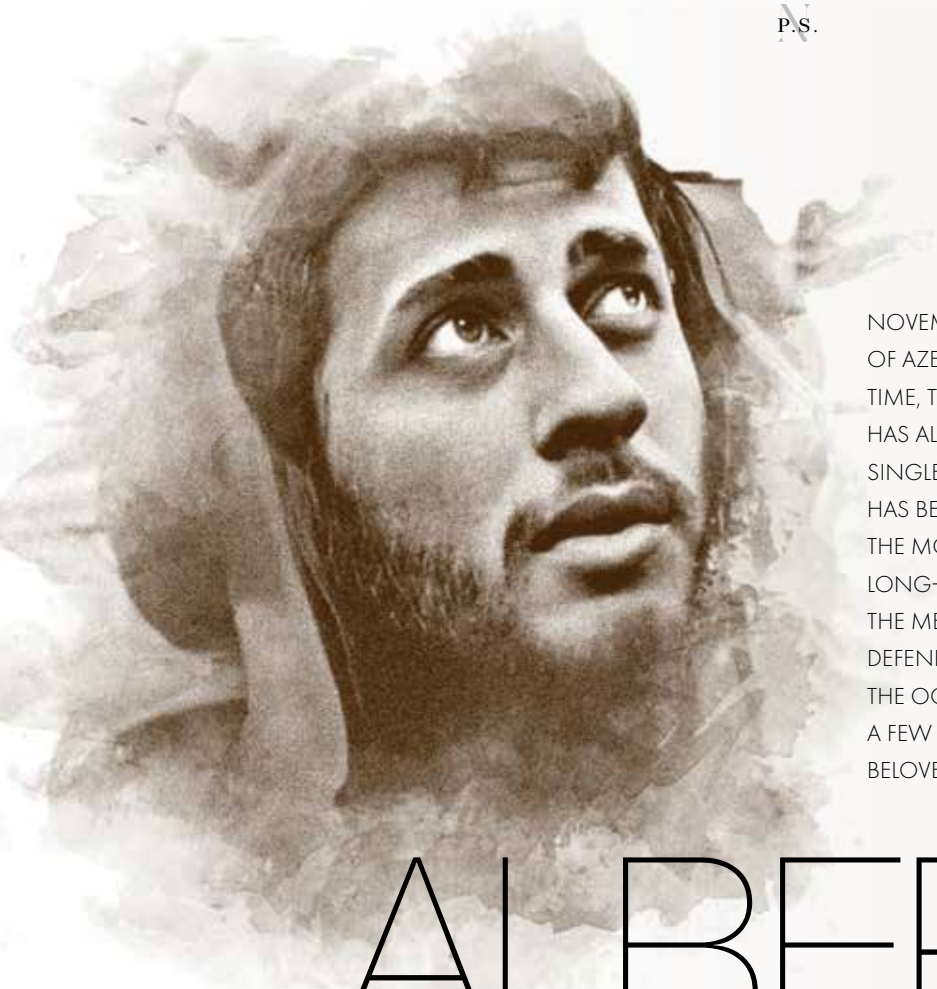
иск «О защите чести и достоинства», связанный со стримом на YouTube 26 августа, где Максим Шевченко утверждал, что Пригожин замалчивает факты убийства трех российских журналистов

Они знают, что был «геноцид армян» и что армяне – христиане, но они не в курсе, что бакинский архиепископ Александр благословил победу азербайджанского оружия. А когда говоришь, что армяне не православные, а монофизиты, люди удивляются. Это невежество.
Ну и, кроме этого, конечно, фактор присутствия армянских пропагандистов в российских медиа. Варданян сделал ТНТ фактически армянским телеканалом. Рита Симонян возглавляет ведущее агентство «Россия Сегодня». НТВ стало практически армянским телеканалом, его гендиректор Костерина – подруга Риты Симонян со школьной скамьи в Краснодаре... Они вкладывали сюда деньги 15 лет. Плюс много людей находится в сфере влияния армянского лобби, которое тоже тратило на это деньги. Сейчас меня, конечно, никуда не зовут, но прошлой осенью как-то позвали на программу, которую вел Роман Бабаян. Стоял он, Тигран Кеосаян – муж Симонян, я и еще несколько человек. И вот Кеосаян говорит: «Я вообще-то русский человек, и как русский человек хочу вам сказать...». Бабаян говорит: «Я как русский человек хочу вам сказать...». А я и говорю: «Тогда я как украинец, хоть я и москвич, может, выйду из зала? Тут слишком много русских, мне как-то тесновато становится!». Мы живем в каком-то искаженном мире, перевернутой реальности.

Я знаю, что на Вас пытались оказывать давление. А не предлагали ли Вам выступить в пользу армянской стороны?
На меня особо никто не давил. Были какие-то угрозы, ругань в Интернете, но я на это не обращаю внимания. Я человек тренированный, всегда высказывал позицию, которая кому-то не нравилась, и кампании травли на меня устраивали нередко. Например, я считаю, что иски бизнесмена Евгения Пригожина поданы его пиарщиками, и это связано с тем, что СМИ Пригожина – РИА ФАН и другие – поддерживали армянскую сторону. Я сознательно пришел к такой ситуации, когда надо мной нет начальников. Ушел по собственному желанию изо всех советов при президенте, чтоб не быть на привязи, поэтому меня нельзя откуда-то убрать – я свободный блогер, и моя позиция в этом конфликте была позицией абсолютно свободного человека.

Официальный Баку заявляет, что готов предоставить армянскому населению Карабаха азербайджанские паспорта, предлагает жить в мире. Но с армянской стороны встречных шагов не видно...
А «армянской стороны» нет. В государстве Армения проявился политический кризис, который продолжался тридцать лет. Тридцать лет ни парламент, ни президент, ни премьер не управляли страной, курс определялся в Москве, Вашингтоне либо в Париже. Я считаю, что пока армянский народ не завоюет свой суверенитет, независимость от внешних сил, им постоянно будут манипулировать разного рода экстремисты – либо с миллиардами в карманах, либо с ветром в карманах, но желающие заработать на этом финансовый или политический капитал. Поэтому в Армении для начала должна произойти национальная революция. Война закончилась, и слава Богу, теперь можно наконец строить Армению. Но как ее строить? Кто это определяет? Вот в чем проблема Армении. Запутались в мифах, в геополитических стратегиях, а саму Армению утратили...
Я хотел бы, чтобы и Грузия решила свои проблемы с абхазами и осетинами, это тоже очень важно. Хватит быть объектами манипуляций! Азербайджан положил начало, показал, что можно быть государством, самостоятельно определяющим свой путь. Не потому, что Москва так приказала или Вашингтон захотел, а потому, что в Баку так решили. Вот самое важное, что сделал Азербайджан. И не потому, что действовал в русле стратегии Эрдогана. Никто даже не помышлял о том, что смогли сделать азербайджанцы.
Чем быстрее Турция, Азербайджан, Россия, Иран, Армения, Грузия договорятся, чем больше будет Россия ориентироваться вместо Запада на исламский, на тюркский мир, на все то, что находится к югу от ее границ, тем будет лучше для России. Мне кажется, Евразийский союз, Малоазийский союз, Кавказский союз, с подключением могучей Турции, России, Азербайджана и обладающего невероятными перспективами Ирана, – это проекты XXI века. Запад будет усиленно сопротивляться, подкупая элиту, коррумпируя отдельных лиц и т.д. Но для того мы и рождены теми, кем рождены, мужчинами и женщинами, обладающими сознанием, верой, честью и достоинством, чтобы отстаивать то, что нам кажется справедливым. Вот и все. —

ОНИ ЗНАЮТ, ЧТО БЫЛ «ГЕНОЦИД АРМЯН» И ЧТО АРМЯНЕ – ХРИСТИАНЕ, НО ОНИ НЕ В КУРСЕ, ЧТО БАКИНСКИЙ АРХИЕПИСКОП АЛЕКСАНДР БЛАГОСЛОВИЛ ПОБЕДУ АЗЕРБАЙДЖАНСКОГО ОРУЖИЯ. А КОГДА ГОВОРИШЬ, ЧТО АРМЯНЕ НЕ ПРАВОСЛАВНЫЕ, А МОНОФИЗИТЫ, ЛЮДИ УДИВЛЯЮТСЯ. ЭТО НЕВЕЖЕСТВО.

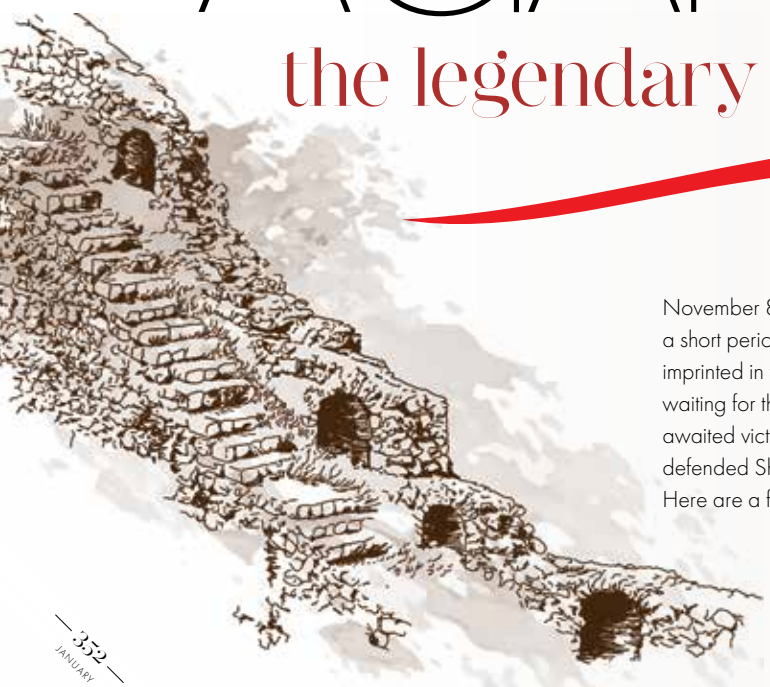


NOVEMBER 8, 2020, THE DAY SHUSHA CITY, THE PEARL OF AZERBAIJAN WAS LIBERATED. IN A SHORT PERIOD OF TIME, THIS DATE TURNED INTO THE SPECIAL ONE AND HAS ALREADY BEEN IMPRINTED IN THE HEART OF EVERY SINGLE PERSON, REGARDLESS OF BACKGROUND, WHO HAS BEEN WAITING FOR THE REUNIFICATION WITH THE MOTHERLAND. DURING THESE HAPPY DAYS OF LONG-AWAITED VICTORY, IT IS IMPORTANT TO REFRESH THE MEMORY AND REMEMBER ONE OF THOSE WHO DEFENDED SHUSHA TO THE LAST BREATH, BACK WHEN THE OCCUPANT FORCES INVADED THE CITY. HERE ARE A FEW FACTS ABOUT THE GLORIOUS LIFE PATH OF THE BELOVED HERO ALBERT AGARUNOV.

ALBERT AGARUNOV

the legendary defender of Shusha

TEXT NARMIN MAMMADOVA



November 8, 2020, the day Shusha city, the pearl of Azerbaijan was liberated. In a short period of time, this date turned into the special one and has already been imprinted in the heart of every single person, regardless of background, who has been waiting for the reunification with the motherland. During these happy days of long-awaited victory, it is important to refresh the memory and remember one of those who defended Shusha to the last breath, back when the occupant forces invaded the city. Here are a few facts about the glorious life path of the beloved hero Albert Agarunov.

ALBERT AGARUNOV WAS BORN ON APRIL 25, 1969 in the village of Amirjan, Baku suburbs into the family of Mountain Jews, originally from Qirmizi Qasaba (Red Settlement) village of Guba. Albert came from a rather big family and was the youngest out of 10 siblings! He always stood out for his sense of humor and for being a people person.

YOUNG ALBERT HAD A DEEP PASSION FOR MUSIC and even took trumpet lessons at a music school. After completing 8 grades at school No.154, he enrolled in vocational school as a driver-mechanic and worked at a machine-building plant after graduation.

IN 1987-1989 ALBERT PERFORMED MILITARY SERVICE AND SERVED IN THE SOVIET ARMY IN GEORGIA. During the service, he was promoted to junior sergeant and appointed tank commander. After demobilization, he returned to his usual life and continued working.

WHEN THE ARMENIA-AZERBAIJAN NAGORNO-KARABAKH WAR STARTED, ALBERT VOLUNTARILY WENT TO THE BATTLEFRONT. Although Agarunov had the option to repatriate to Israel, he chose to give back to his beloved homeland and defend Azerbaijan from the invaders, just like fellow Azerbaijani Jews.

ALBERT'S COURAGE AND CHEERFUL DISPOSITION were remembered in the hearts of millions of Azerbaijanis with a short interview he reluctantly gave to the reporter, without even leaving his tank.

Reporter: What compels the Jews to protect the Azerbaijani lands?
Albert: I live in this land. I was born here, and I live here. Nothing else compels.
Reporter: How do you see your duty as a citizen?
Albert: To come and protect the land.
Reporter: How long do you plan to fight?
Albert: Until the end of the war...

AGARUNOV WAS A SKILLED TANKER AND EVEN TAUGHT FELLOW SOLDIERS TO CONTROL THE T-72 TANK. He participated in heavy battles in Shusha, Khankendi, Dashalti, Jamilli directions, and destroyed massive manpower and armored vehicles of the enemy, including 9 tanks, 7 APCs and a number of other enemy gear.

AGARUNOV SHOWED PARTICULAR COURAGE AND PROFESSIONALISM ON THE SHUSHA FRONT, where he was appointed in December 1991 as a tank commander with the rank of petty officer and fought in the battalion No.777.

AGARUNOV USED SPECIAL COMBAT TACTICS, which his comrades in arms named the "Jewish sandwich". The tactics was to allow the IFVs or military vehicles moving towards each other to approach, and to shoot the moment when they were equal. By using the tactics, Albert managed to destroy two moving objects at once with just one shot from the tank.

"The people of Azerbaijan do not forget the feat of their hero"

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THE WELL-KNOWN "DUEL OF TANKS" TOOK PLACE ON MAY 8, 1992 BETWEEN AGARUNOV'S TANK NO. 533 AND GAGIK AVSHARYAN'S TANK NO.442. Avsharyan was instructed to hoist the Armenian flag in Shusha and place the tank on the road, thereby covering the northern approaches to the city. However, Albert destroyed the enemy tank; as the result, two crew members were killed, while Avsharyan managed to run out of the hatch.

LATER THAT DAY, ON MAY 8, 1992, AT THE AGE OF 23, ALBERT AGARUNOV WAS KILLED BY A SNIPER BULLET, WHICH HIT HIS HEART. The uncatchable hero was shot, as he had left the security of his tank to pull aside the bodies of martyred comrades to avoid driving over them.

ALBERT AGARUNOV WAS BURIED AT THE ALLEY OF MARTYRS IN BAKU. Both the mullah and the rabbi read prayers at his funeral. To this day, his heroic life remains the symbol of centuries-long Jewish-Muslim unity in Azerbaijan. Agarunov, the brave son of his motherland, was posthumously awarded the title of National Hero of Azerbaijan.

THE PEOPLE OF AZERBAIJAN DO NOT FORGET THE FEAT OF THEIR HERO. THE SCHOOL HE GRADUATED FROM, AS WELL AS STREETS IN BAKU AND GUBA WERE NAMED AFTER AGARUNOV, and a memorial plaque was placed in the house he grew up in. In 2019 a splendid monument to Albert Agarunov was erected in Baku. The opening ceremony was organized with military honours, and was attended by his family, officials of the Jewish community, and guests from all over the world, as well as everyone who remembers the brave son of his motherland – the memory of Albert Agarunov.

The slogan Miatsum embodied the idea that Nagorno-Karabakh should be annexed to Armenia and the Azerbaijanis inhabiting those lands, should be expelled from their native lands. In Armenian society, Miatsum gained widespread support. Thus, majority of Armenians sided with this aggressive idea

18+

THE CORRIDOR OF DEATH

THE NOTES OF A WITNESS

HE ARRIVED IN YEREVAN ON A BIKE, WHICH HE PEDALED ALL THE WAY FROM VILNIUS. IT WAS A DARK TIME WHEN THE IDEA OF MIATSUM – A PERILOUS DASHNAK SLOGAN, WHICH WOULD LEAD TO A BLOODY WAR IN KARABAKH AND TURN ARMENIA INTO A COUNTRY OF VICTORIOUS TSEGHAKRONISM – GAINED MOMENTUM IN ARMENIA. IT WAS A TIME, WHEN A POPULATION OF TWO HUNDRED AND FIFTY THOUSAND AZERBAIJANIS IN ARMENIA GOT ETHNICALLY CLEANSED FROM THEIR NATIVE PLACES BY MEANS OF THE MOST INHUMANE EXPULSION, AND SUBJECTED TO VIOLENCE AND ATROCITIES. COUNTLESS PEOPLE DIED IN THE COLD MOUNTAINS AND ACROSS ICY RIVERS. OBVIOUSLY, ARMENIANS NEVER TOLD RICARDAS LAPAITIS ANYTHING ABOUT IT, EXCEPT THEY "PROVIDENTLY" WARNED HIM NOT TO TRAVEL TO AZERBAIJAN IF HE DID NOT WANT HIS HEAD "CUT OFF." AND RICARDAS DID NOT. HE USED TO TRAVEL A LOT IN TRANSBAIKAL, SIBERIA, URALS AND ONCE SPENT A WHOLE YEAR IN THE NORTHERN POLAR CIRCLE. IN FEBRUARY 1992, HE WANTED TO VISIT CENTRAL ASIA AND CONTINUE OVER TO CHINA. TRANSITING THROUGH BAKU, HE WOULD EMBARK ON THE FERRYBOAT TO CROSS OVER THE CASPIAN SEA AND SALUTE CENTRAL ASIA! BUT HE WAS DESTINED FOR ANOTHER JOURNEY – ONE THROUGH AN ENDLESS CORRIDOR.

INTERVIEW LEYLA SULTANZADEH **PHOTO** PRESS-MATERIALS

in Armenian the term "tseghakron" means "tribe," "clan" or "race." It gave rise to the Nazi ideology founded by Garegin Nzhdeh, an accomplice of Hitler and the leader of the Armenian SS Legion

"NONE OF THE KHOJALY INHABITANTS I INTERVIEWED KNEW ABOUT THE OPEN CORRIDOR. ARMENIANS INVENTED THE MYTH AFTER THEIR ATROCITIES BECAME KNOWN TO THE WHOLE WORLD. "

SHAKHIN

Murky and cold in February, Baku appeared unfriendly to Ricardas. As soon as he got off the platform, a street gang clung to him in an underpass. Having discovered that the visitor's name was Richard, the bullies jokingly exclaimed that this German probably has some money they could use. At his 23, Lapaitis was not easy to scare. He reached down for a knife in his backpack and the guys ran away, fearing that he had a gun. Though, they snatched his bag with his money as they fled. By the time they realized that he had no gun, Ricardas managed to jump out of the subway car to hide in the Teze Pir Mosque nearby. Unluckily, it was time for the Friday prayer, and the mullah requested the foreigner to leave the temple for the time of worship. Ready to fall dead from fatigue and hunger, Ricardas desperately staggered towards the exit, expecting the thugs to await him there. Then someone called him over. It was a young man of no more than eighteen, who stood next to a wall surrounded by a group of other young men. He instructed Ricardas to follow him. Seeing no other way out, Ricardas followed the stranger. Lapaitis would have been quite surprised, if somebody had told him that, after a while, this stranger would become his friend, or that somehow this meeting would eventually lead to a ride in Heydar Aliyev's personal vehicle in Ordubad, Nakhchivan to visit his friend. So, a stranger led him out through the back door and into a room full of paintings.

"The workshop of the student and artist, Shakhin Babayev, in a sleazy house at 38, Dmitrov Street, turned into my asylum for several days. We had survived on Shakhin's miserable scholarship that could barely cover black bread and a cup of tea. Once I put stale bread before me in a teahouse. As I prepared for a meager meal, a man with a tray full of food suddenly approached me. The tray was full of

over 250 thousand Azerbaijanis living in Armenia were forcibly expelled from their ancestral lands in over 1987-1989. This purge resulted in 216 of them brutally killed, including 57 women, 5 newborns, 18 children of different ages, and 1154 injured

food including meats, salads, and snacks... I almost passed out, as I had been hungry for several days. A man put the tray in front of me and left without turning around. "Why? You don't even know me!" I asked him. Since that moment, something deep in me turned upside down, and Azerbaijan became a forever home. From then on it forever remained with me as a place, where complete strangers would share their shelter and food with someone they didn't know. This is something one can never forget."

Something else struck the Lithuanian visitor – the painting with the image of Christ. Brand new, it caught Ricardas' eye as soon as he entered Shakhin's workshop. "Why does a Muslim paint Christ?" – this question haunted him. Seemingly on the verge of despair, Shakhin had the seal of grief on his face. It turned out that he lost his brother during the terrible January events. Shakhin's family came from Ordubad. His parents were ordinary people: his dad was a radio engineer, and his mother worked at the children's hospital. The brothers came to Baku to study. The elder, Rahim, was only twenty years old when he was killed outside the Salyan Barracks, saving his friend, Bakhaddin. He helped him climb over the fence, but could not make it himself. Ricardas perfectly understood Shakhin, as similarly terrible events also occurred in Vilnius. So, why did he draw Christ? Shakhin said that he had read his teachings and was struck by Christ's command to forgive.

"The next day Shakhin's friends came over. Having heard that I was robbed, they raised money and handed it to me with the following words: "We don't want you to leave like that. We want you to have good memories of Azerbaijan." They even apologized for the incident. This was overwhelming.

On January 19, 1990, the Supreme Council Presidium of the USSR without the consent of the Supreme Council of Azerbaijan issued a Decree On introduction of the state of emergency in the city of Baku. This was followed by a military operation led by Soviet Defense Minister Marshal Yazov. Baku garrison units and landing troops from warships moved to Azerbaijan went on the offensive. Heavy military equipment easily destroyed the barricades. Troops used tear gas and shot to kill. Soldiers shot passers-by in the streets, apartment buildings, and cars. People were crushed by the caterpillars of military vehicles.

The large scale action of Soviet army has led to the death of 131 persons in Baku and other settlements of the Republic; 400 persons were arrested; 744 persons were wounded; and 4 persons were missing. Hundreds of houses were burned, and material damage was caused to citizens and the city economy

"SINCE THAT MOMENT, SOMETHING DEEP IN ME TURNED UPSIDE DOWN, AND AZERBAIJAN BECAME A FOREVER HOME. FROM THEN ON IT FOREVER REMAINED WITH ME AS A PLACE, WHERE COMPLETE STRANGERS WOULD SHARE THEIR SHELTER AND FOOD WITH SOMEONE THEY DIDN'T KNOW. THIS IS SOMETHING ONE CAN NEVER FORGET"

Then they told me about the war in Karabakh. Blockaded civilians were dying there and the world had turned a blind eye to it all. One night, when Shakhin was asleep, I thought about how I could thank him and his friends. I decided to honour them, the memory of the victims of the January events, and Rahim, by visiting Karabakh at least for a single day. I pulled out my map and began to study how far it was. What kind of roads lead there? I saw the railway reaching Aghdam. In the dark of the night, leaving behind some of my personal belongings and a letter for Shakhin, I set off to the railway station that was not far from Dmitrov Street. Once on my reserved seat, I immediately closed my eyes and enjoyed some sound sleep, until I had to wake up. Incidentally, it was not some special mission that brought me to Karabakh but a sense of gratitude."

A VOW

"On February 28th, 1992, I got off the train in Aghdam into total darkness. Then, I had to wade through the darkness for quite a while, until a faint light appeared far away. Having reached the light, I saw an elderly man sitting in front of a slim candle. It turned out, that there was a hotel nearby. It made me happy to think that I found a place to sleep. However, pointing to the ground, the elderly man seemed to be offering for me to spend the night here. I was confused. By the time I understood what he meant, my eyes were finally used to the dark, and I could distinctly see human figures lying motionlessly around on the ground and staring into nowhere. Meanwhile, people kept coming in. These were the survivors of the Khojaly massacre."

"The daylight did not dispel the dreadful reality around me. On the contrary, it only elucidated the scale of the tragedy. I still shiver with every remembrance of Khojaly. I went through a horrible experience and stayed in Aghdam. Hungry all the time, I spent the nights in a hotel without water or electricity.

There were some storage facilities nearby the Aghdam Mosque. It was there that the dumper trucks brought dozens of dead bodies, which were either bought back from the Armenians or exchanged. Some of them were beheaded. Others had their eyes poked out. They included children with obvious marks of torture and mutilation.

During my short stay, they brought about two hundred corpses with severed fingers, broken teeth, and chopped ears, including the corpse of a man with no scalp. Among many killed, I saw a girl of about six years of age. Her body was covered with cuts and gunshot wounds. Her kidneys barely hanged out from underneath the ribcage; moreover, she was doused with gasoline. While on the sanitary train, I was shown journal recordings of more than 596 cases of limb amputations, due to deep frostbite. It was a hellish scene to watch."

In his book "I Film the War" (2001), stringer Yuri Romanov tells the story about a meeting he had on a similar sanitary train with a six-year-old girl from Khojaly. She wore an eye patch. "The patch completely covered both of her eyes. Without turning off the camera, I leaned towards her to ask: "What's wrong with you, sweetheart?" She replied: "My eyes are burning... My eyes are burning... Uncle! My eyes are on fire!" The doctor touched me on the shoulder to explain: "She is blind. Her eyes were scorched with cigarette butts. When she was brought to us, cigarette butts stuck out of her eyes..." By the dawn, Romanov discovered gray hair on his temples...

"None of the Khojaly inhabitants I interviewed knew about the open corridor. Armenians invented the myth after their atrocities became known to the whole world. Armenian militants ambushed, chased, killed, tortured, and captured the Khojaly inhabitants. They even brought some of the captives to Yerevan and continued to abuse them. At the Aghdam hospital, doctors had identified cases of rape of underage girls. Some captive inhabitants of Khojaly wanted to commit suicide..."

One day, the Armenians had offered to exchange the corpses of seven captive girls from Khojaly. As the negotiations began, the Azerbaijani side had contacted the girls by radio. "You'd better trade the corpses for our guys or stolen cattle. After the bullying we've endured here, we're not going to live anyway," the girls replied. Vadim Belykh, Izvestia's reporter, described a five-year-old daughter of a local doctor, Malik Ismayilov, asking her father with an unchildlike countenance: "Daddy, if it starts, you first kill me and my mother, and only then die yourself."

Over three thousand civilians remained in the blockaded city with no electricity, heat, or running water. About half of them were elderly people, women, and children. A handful of defenders comprised a local 80-man battalion: 20 members of the National Army, and 60 local police officers, including those ensuring the airport security.

"If the Armenians did not intend to kill civilians, why did they assault Khojaly at 21:00?

"OVER THREE THOUSAND CIVILIANS REMAINED IN THE BLOCKADED CITY WITH NO ELECTRICITY, HEAT, OR RUNNING WATER"

On February 25, 1992, at 21:00, Armenian bandit formations supported by MRR 366 of the Russian Federation Defense Ministry (three battalions accompanied by mercenaries brought in from abroad) attacked Khojaly. The military aggression resulted in 613 people killed, including 106 women, 63 little children, and 70 elderly people. More than 1000 civilians, including 76 children, were wounded to different extent and became physically handicapped. 1275 persons were captured, 8 families were completely destroyed, 25 children lost both parents, 130 children lost one parent and 56 persons were killed with special cruelty: burnt alive, skinned, their eyes were put out, heads cut off, and pregnant women had their abdomens provided

the list of some officials that joined in with Armenians to kill Azerbaijanis is as follows: deputy regiment commander for logistics colonel Bailnkov; first battalion commander colonel I.V. Moiseev; second platoon commander major S.I. Oganyan; third platoon commander major Nabokihy; first battalion chief of staff major V.I. Chitchiyan; regiment reconnaissance chief major V.G. Ayriyan; company commander senior lieutenant O. Mirzokhalzarov; reconnaissance platoon commander major V.G. I. Chitchiyan; regiment reconnaissance chief major V.G. Ayriyan; company commander senior lieutenant O.V. Mirzokhalzarov; reconnaissance platoon commander, senior lieutenant S.V. Khrinkina; tank company commander senior lieutenant V.N. Garmash; company commander senior lieutenant N. T. Akopyan; company commander senior lieutenant V. I. Varilovskiy; platoon commander senior lieutenant A. B. Lysenko; battery commander senior lieutenant V. A. Azarov; anti-tank battery commander senior lieutenant I. S. Abramov; commander of the third tank company lieutenant O. V. Baleznij; tank platoon commander lieutenant A.V. Smalcin; engineer company commander lieutenant S.I. Rachkovskiy; deputy reconnaissance commander lieutenant L.I. Bondarev; radiochemical platoon commander lieutenant A.I. Kulov; and 4/1 other Armenian junior officers

Why would they conceal that the attack was participated by the second battalion of the Motorized Rifle Regiment 366, commanded by Major Seyran Oganyan, (former Minister of Defense of Armenia) the third battalion, directed by Yevgeny Nabokikhin, chief of staff of the first battalion Valery Isayevich Chitchyan, and over 50 Armenian officers and warrant officers? Illegal 5.45 caliber ammunition and chemical weapons were used during the attack. On February 25, Khojaly was bombarded from Khankendi with 122mm shells filled with cyanide. Lieutenant-General Yuri Grekov had reported: "Grad and Uragan artillery systems were used to cleanse the territory of Khojaly of Azerbaijani inhabitants".

Another witness of those terrible events of 1992, Yury Pompeyev, mentioned a secret message from Khankendi, which reported that "during the operation against Khojaly, over 20 regiment servicemen died and their corpses were blown up in the AFV Park's sixth lock-up garage of MRR 366, to conceal their participation in the operation. Listed as deserters, these servicemen had their leaves issued retroactively." It is no secret that Lieutenant General Iosif Oganyan arrived in Karabakh from the Transcaucasian Military District Headquarters with one million rubles to bribe the officers of MRR 366. Defectors reported that the militants had regularly used IFVs and APCs from the Military Base 18920 stationed in Khankendi against the residents of Azerbaijani settlements. The rental price per day for one APC totaled 2,000 rubles. Armenians provided members of the regiment with 20 liters of alcohol for every time they shelled Shusha.

"They told us, we were Christians, and had to fight against Muslims. We had to survive in inhumane conditions. Unable to endure it, we had to leave the regiment and defect to Khojaly," a private from MRR 366, Yuriy Yakhovich explained.

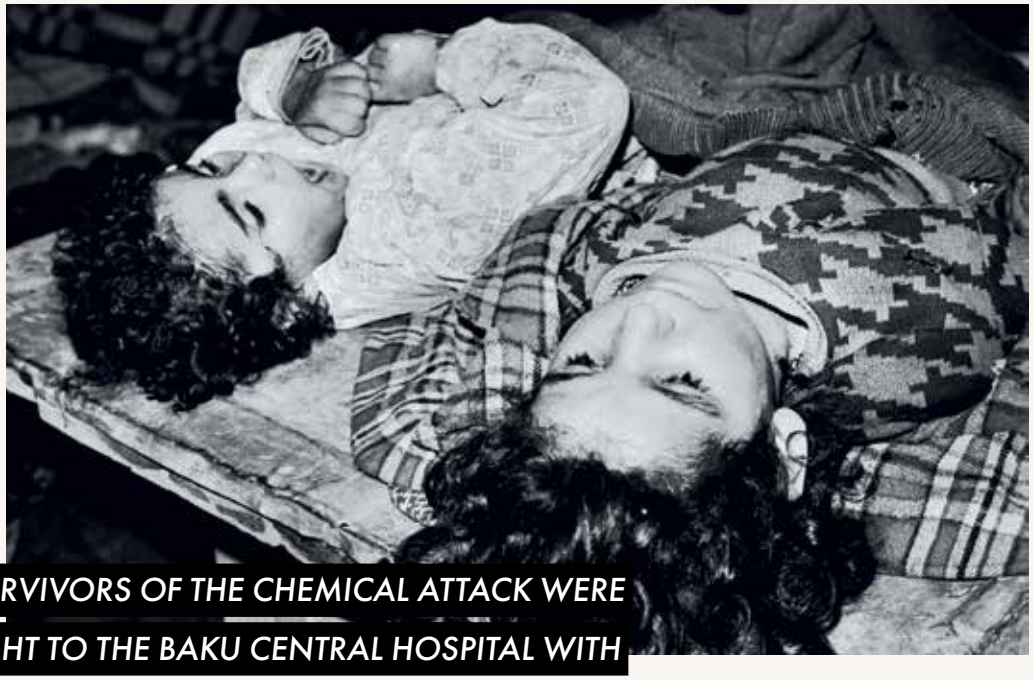
Robert Kocharyan and Serzh Sargsyan, future presidents of Armenia, also took part in the assault, as did elite groups of Armenian mercenaries from France, Syria, and other parts of the Middle East. Yuri Viktorovich Girchenko, who authored the book "The Army of the State, Which Doesn't Exist" (2002) and personally served in the MRR 366 in Karabakh, testified the following: "The Armenians started machine-gunning the Khojaly refugees... they indiscriminately killed adults, children, young, and old alike... From this flow of people, the Armenians singled out hostages, killing some on the spot and cutting the heads of the members of Azerbaijani OMON with axes... they blinded the hostages, cut off their ears, scalped them, and then killed them."

Nearby Aghdam, Reuters photographer Frederica Langan saw two trucks filled with Azerbaijani bodies: "I counted thirty-five in the first truck, and I think the second truck had about the same number of corpses. Some had their heads cut off and many had multiple burns. These were men: some of them had khaki uniforms on them."

"A barrage of artillery fire rained down on the city," said S. Tangirov, one of the soldiers of MRR 366 that refused to take part in the massacre. "I will never forget what I had to see... The houses with people in them burned like candles; the screams of the wounded and the death wails still resound in my ears...

A mother and her children from Khojaly in a train heading to Baku

"IT WAS A PREPLANNED ACT OF INTIMIDATION, REVENGE, AND ETHNIC CLEANSING"



"THE SURVIVORS OF THE CHEMICAL ATTACK WERE BROUGHT TO THE BAKU CENTRAL HOSPITAL WITH SYMPTOMS OF TOXIC POISONING. THEY SUFFERED SEVERE SUFFOCATION, KIDNEY AND HEART FAILURE, HAD SLOW PULSES AND FLUID-FILLED BLISTERS ON THEIR SKIN. DOCTORS WERE POWERLESS"

Supported by military equipment, Armenians entered the city as soon as we left it together with the surviving residents. However, we were shelled again on the way to some village (Nakhchivanly – ed.). People never expected to come under the militants' fire just there. They were falling to the ground... Many were severely wounded and killed nearby that village. We could not take them, as we had to save those who were alive..."

The head of the counterintelligence branch of the military unit N02270 in Nagorno-Karabakh of the 366th regiment, colonel of the Main Intelligence Directorate of the Russian Federation Vladimir Romanovich Savelyev prepared a report on the military operation conducted by Armenian terrorist organizations with the support of the military units of the Russian Federation in Nagorno-Karabakh. The letters were sent on November 26, 1992, March 19, 1994, August 22, 1998, and finally on December 16, 2000, to the United Nations and the Main Intelligence Directorate of the Russian Federation (Report to the GRU was sent under the pseudonym "Officer Pugachev"): "...I cannot but write about all these events. Everything was happening before my eyes. I cannot forget the bullet holes in the bodies of women, children, and pregnant brides. May the Azerbaijanis forgive me, as I could not do anything to help them during this inhuman and bloody massacre. I could only send this 19-page secret report to the Kremlin, the Defense Ministry, and the generals of the GRU. Let them know about the disgraced honour of a Russian officer".

"It was a preplanned act of intimidation, revenge, and ethnic cleansing. Russian journalist Victoria Ivleva – had entered Khojaly with the Armenians – wrote that only the dead remained in the town after the assault. A Lithuanian journalist Arturas Zuokas, currently the Mayor of Vilnius, filmed the Armenian names written on the fences at Khojaly, as evidence of barbarism and looting. Armenians were dividing the property of the murdered people while the streets were filled with the corpses of the Khojaly inhabitants."

"I remember the story of a nurse that had pulled out a wounded guy. When crossing the Gargar-Chai River with the guy, she had lost her boots, but never left him behind. Ambushed by Armenians, she kept dragging him along, though the guy was hit by another bullet. Suddenly she heard Armenian militants catching up with them. She laid down by the murdered man and smeared her face with his blood pretending to be dead. One of the Armenians wanted to shoot her in the head, while another said that she was already breathless. Her name was Susan. She survived and made it to Aghdam. On the way, she saw many former inhabitants of Khojaly killed and mauled, including little children."

"Portrayed in the film, Endless Corridor, Valeh Huseynov has had a very difficult life story. He too fled the surrounded village through the forest. At the outskirts of Aghdam, when the salvation was near, he lost his young wife, Saadat. Translated from Azerbaijani, her name means "happiness." The movie featured soldiers that brought her breathless body wrapped in a blanket, as if symbolizing an eternally destroyed hope for happiness of Khojaly's inhabitants.

In fact, Saadat had saved her husband's life. An Armenian bullet hit her in the back as Valeh was carrying her on his shoulders. That is when the bearded Armenian men began to approach him. If it weren't for their machine gun getting jammed in that moment, they would have shot him right away. When they approached, Valeh snatched the machine

МО. Archive. ВС 2270. 1990-1996. П.Т.
Kotlyarevski, Ponamarev, Pugachev

Women mourning in Aghdam

Residents of Khojaly mourn near the Aghdam mosque

In the first days of March, 1992, Russian photojournalist Viktoriya Ivleyeva shot a photo of Armenian looters' car in Khojaly

gun from the Armenian militant and used it to whack them. The other Armenian militants swiftly knocked him down with their gun butts. Captured by Armenians, he woke up in Khankendi. He was severely beaten and subjected to unbearable torture. When they found out that he was a musician, they burnt his hands to make him incapable of playing a musical instrument. He was ransomed and brought to Aghdam in a horrible state."

"I often went to the Mosque for some hot tea. Women were crying every day at the Aghdam Mosque. They looked terrible and tore their hair with grief and lacerated their faces with fingernails. Meanwhile, the corpses kept coming in. Streams of blood had flowed by those warehouses. Being only 23 years old, I was scared to see that. I wanted to forget everything I had seen, like a nightmare. However, the women and mothers of the dead children had pleaded with me: "Son, we don't know what country you're from. We don't know who you are! When you return to your homeland, write something about us, please! Write what you have seen here." On that day, I vowed to them that I will write about it."

By the time Ricardas returned to Baku, Shakhin knew that he went through the Khojaly nightmare. Ricardas told Shakhin that he must return to Lithuania to fulfill his promise. Once again, he left his things with Shakhin and took the train to Vilnius via Moscow.

"Since I was not a journalist, it was quite a task to publish an article about the Khojaly genocide in Vilnius! No one could understand how I got there. Yet, I did it! I thank Algimantas Zhukas, the editor of the Respublika Newspaper's political department, for believing me. There was a clamor afterward, as the Armenian diaspora threatened to kill me. They just could not find me. But I kept my vow."

CRIME AND PUNISHMENT

"Unfortunately, the Khojaly atrocities were not the only crime committed by Armenians then. Although the Armenian military agencies used chemical weapons along the entire front line of Karabakh, they neither spoke about it in the press nor published any information abroad. Azerbaijanis handed out gas masks and warned the population to avoid drinking water or touching anything. It took some time for the then incumbent leadership of Azerbaijan to realize the importance of inviting international observers. Established under the Ministry of Health only in 1992, a special commission of medical professionals began to conduct laboratory tests. At that time, the medical institutions and laboratories of Azerbaijan employed highly qualified Russian specialists. They had no personal interest in the investigation results. Conducted objectively and without pressure, the research had to do with suspicions that Armenians deployed Russian weapons.

On May 12, 1992, 15 artillery shells exploded in Aghdam, as the city was simultaneously bombarded with chemical weapons. Four of them struck the central hospital, while 20th of January Street, Fuzuli Street, Meshadi Abbas Street, and Sabir Street were all hit by shells. Another seven shells crashed into private homes. The survivors of the chemical attack were brought to the Baku Central Hospital with symptoms of toxic poisoning. They suffered severe suffocation, kidney and heart failure, had slow pulses and fluid-filled blisters on their skin. Doctors were powerless: the wounded died after intensive care. The forensic examination revealed a presence of mustard gas, phosgene, and poisonous substances of the cyanide group in their bodies. Wounded in Aghdam, Aydin Huseynov (born in 1969) was delivered to the hospital at about 10 p.m. He was pronounced dead at 3 a.m."

"Before long, the prohibited weapons were being openly deployed. On June 5, 1992, artillery shells containing a cyanide group of substances struck the village of Munjuqlu in the Tovuz District. The same projectiles also exploded in the town of Jabrail. One of them fell near the building of a boarding school. The same year, four shells hit the centre of Tartar (another Karabakh town), killing many civilians. The inhabitants of Fuzuli not only suffered from chemical bombardment, but also from bullets used by snipers to shoot five civilians."

"BEFORE LONG, THE PROHIBITED WEAPONS WERE BEING OPENLY DEPLOYED. ON 5 JUNE 1992, ARTILLERY SHELLS CONTAINING A CYANIDE GROUP OF SUBSTANCES STRUCK THE VILLAGE OF MUNJUQLU IN THE TOVUZ DISTRICT. THE SAME PROJECTILES ALSO EXPLODED IN THE TOWN OF JABRAIL"

"The Azerbaijani Ministry of Health sent a letter to the Ministry of Internal Affairs describing the contents of the exploded shells. It was claimed that the projectiles contained tiny needles with drill bits. Should any of them strike a person, death would inevitably occur within a few hours. It has been established that the weapons deployed comprised at least several types of chemical substances. Their explosion would be followed by the appearance of droplets, the rising cloud of gas, or scattered white powder. Particularly, noxious substances included mustard gas, phosgene, and diphosgene. By the way, mustard gas was also used to strip the trees of their leaves during the Vietnam War.

On May 14, 1992, Colonel A. Mamedov of the medical service presented cartridges filled with white powder. The laboratory test identified them as cyanides. Hit by the bullet, a person felt severe burning in their eyes and could lose their eyesight. They also felt a burning sensation in the respiratory tract. Rashes and blisters appeared on their skin. A few grams of this substance would incapacitate a military service member.

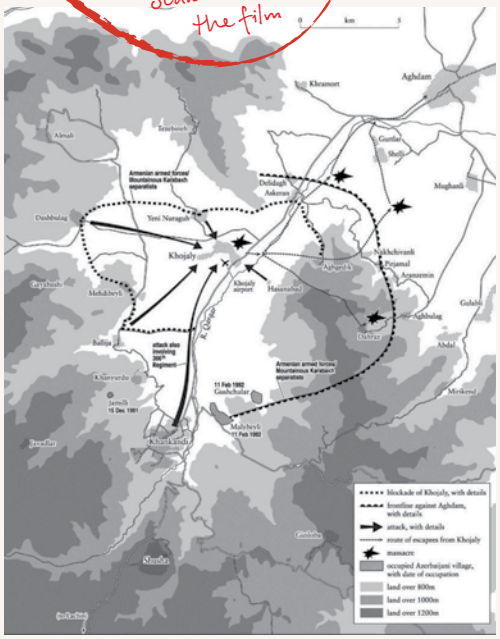
Scan and watch the film

The Azerbaijani doctors were faced with a difficult task: they had to treat victims of a chemical attack. Few medical doctors had any experience in this field."

"While investigating war crimes, I met with a high-ranking official of the Ministry of Health of Azerbaijan. He showed me the results of laboratory tests, death certificates, the names of the dead, and the locations of strikes with chemical weapons.

When I returned from Karabakh, I presented the Lithuanian Ministry of Health with the all of the facts I had gathered. The consultant on disaster medicine J. Jevechka explained that the storage of chemical weapons was as rigorous task as the storage of bacteriological and nuclear weapons. They can only be accessed through the official approval of the country's highest military authority. In other words, it required the permission of the head of the state. They cannot be stolen or acquired in any other way, as these substances are highly hazardous and forbidden. Caught in their impact zone, people begin to suffocate. Once they get into the body, these droplets will burn the internal organs. Mustard gas and phosgene are particularly dangerous. Up to 50 percent of people found in their impact zone will die, while others suffer the impact of the enormous doses that can exceed the lethal amount by a factor of 3 to 50. A large explosion can make the resulting cloud spread for 20-30 km. A small explosion spreads over an area of 200-300 square meters. These substances can accumulate in depressions, poisoning the surface of the soil and water. If the UN had recognized that Armenia had used chemical bombs in its military operations, Armenia would be threatened with international sanctions."

"Military strategists believe that Armenians got the prohibited weapons after the collapse of the USSR; no one had the right to transfer and use chemical weapons without the permission of the then Kremlin leadership. Yet, Russia will never admit that it had transferred or sold it to Armenia. After all, the enmity between the two ethnic groups in Karabakh was fomented by such dangerous organizations as the notorious ASALA, the Dashnaktsutyun Party, and KRUNK. They are the true beneficiaries of the confrontation between the two nations. For some people, war means casualties and death, while others use it to gain great wealth and build their prosperous life. Armenian deployment of chemical weapons in Karabakh and Sadarak could seriously obstruct Armenia's activities in European and international organizations. As I tried to publish this information, none of the European and Lithuanian media accepted my article, except for the Lithuanian newspaper Dzuku Zinios. Following the article's publication, Armenians repeatedly threatened the newspaper's editor-in-chief and launched a campaign of media harassment against me. Nevertheless, I think it was important to raise this issue at the international public and



the elaboration, production, and use of chemical weapons is prohibited by international treaties. These include the 1925 Geneva Protocol, the 1972 Biological and Toxin Weapons Convention, the 1980 Inhumane Weapons Convention, and the 1993 Chemical Weapons Convention

"THE ARMENIANS BARBAROUSLY BURNED AND DESTROYED EVERYTHING ON THEIR WAY OUT OF THE OCCUPIED LANDS"

political level, since there are severe penalties envisaged for use of chemical weapons against civilians."

JUSTICE

"The most terrible thing about the tragedy of Khojaly is that none of those responsible for the destruction of the town and its inhabitants have ever been held accountable. Robert Kocharyan and Serzh Sarkisian, the perpetrators of the massacre, made a political career in Armenia by reaching the presidential office. Members of Regiment 366 escaped responsibility too. Alongside Regiment 366, the assault on Khojaly was perpetrated by elite foreign mercenary units, including Monte Melkonian and his thugs. Why is it that, the former MP of the unrecognized NKR, smilingly talks about it in the Endless Corridor film? Confident about his rightfulness and impunity, he rationalizes it, because allegedly "the Azerbaijani national mentality justified the killing of compatriots to achieve the goal." In his theory of racial superiority, he goes so far as to dehumanize the enemy, claiming that Armenians are infinitely superior to Azerbaijanis, and calling the grief for the victims of Khojaly a "jackal's howl."

The Minsk Group negotiations have never raised the issue of bringing the perpetrators to justice. The International organizations never came to grips with the committed crimes. Meanwhile, they must be investigated by the Hague Tribunal. These are war criminals.

"I witnessed the occupation of Azerbaijani lands for almost 30 years. And I always wondered: Azerbaijanis received the neighbours in peace and welcomed them with hospitality. Why was it that the neighbours could not live here with respect and gratitude? Although the world has long since changed and countries that once fought became friends, Armenia has some kind of persistent hate syndrome. This hatred towards its closest neighbours is nurtured on purpose. They deliberately dropped the rating of the "Endless Corridor" documentary about Khojaly on YouTube to prevent the world from learning the truth about their horrible crimes. I would remind the reader that Mindaugas Urbonavičius directed the film, while Alexandras Brokas acted as its producer. More than 14 countries have worked on the footage; it has won top awards at various movie festivals worldwide, ranging from the Eurasia Press International Foundation to the U.S. Accolade Film Competition, including international film festivals in Spain, Germany, Indonesia, etc. Over a billion people have seen the Khojaly documentary worldwide with more than a hundred countries screening it. This year, I went to Canada to watch the screening of the film."

"It makes little sense to expect repentance from Armenian nationalists. However, Armenians like George Vanyan, a human rights activist and head of the Caucasus Centre for Peacemaking Initiatives, believe that things seem quite hopeful. I share his opinion that not until after Armenians overcome their fear will they be able to repent of the crimes they committed in Karabakh. Yet, the Armenian society is not ready to do it right now. Vanyan is an exceptionally peaceful and honest man. He also is being threatened for it; the police charged him a large fine for his remarks about the Second Karabakh War. Recently, they poisoned his dog! I met him in Vilnius. He even invited me to come to Tekali. There are quite a few people like Vanyan but nobody seems to care about their opinions."

"For years Armenia has been creating an influential diaspora in the West, in the U.S., and Russia. Azerbaijan, by contrast, experienced a complete information blockade in 1992-1994. More than 250 magazines and newspapers across Europe worked for Armenia, while many Russian media outlets still represent the Armenian lobby using the information to manipulate public consciousness. As the world community feeds on lies, Armenian nationalists commit new crimes against humanity. Regretfully, the global media still predimonantly sides with Armenia. Recently, I read the opinion of a Western expert claiming that over many years the OSCE Minsk Group has been doing its utmost to ensure that there are no active military operations. Translated into the human language, they did nothing. Not a single Azerbaijani refugee out of nearly eight hundred thousand could return home during the past 28 years of occupation. For almost 30 years, Armenian snipers have fired on peaceful villages. People died. For how much longer could this go on? The Red Cross even built seven-meter high walls around houses in the front line. Still, that never stopped them from shooting. How could anyone call it peace?"

"Over the years, I have often visited the frontline in order to convey to Europe what was going on there, to somehow stop the Armenian snipers and the entire movement of separatism! Coming to help people, I was happy to see those I held dear since the First Karabakh War, as well as their children! I saw these children's parents flee from death on foot: barefoot and frostbitten, they left their homes through the snowy mountain passes. There was a girl from a refugee family in the village of Hasangaya, in the Terter District. Turana Hasanova was a silent girl with large, expressive eyes, full of heavenly light. Not knowing Russian, she could not complain to me that by night, armenians were shooting at their poverty-stricken houses among the ruins. There were no beautiful clothes, just mines and cold winter surrounded her everywhere. Whenever I visited, I would ask, where is my girl? One day, my faithful helper, Ilgar Gasymov, told me that she was gone. During the events of April 2016, she was killed in front of her home. A sniper ruthlessly shot her, as she returned to collect her stuff from the house... When I realized that she was not around anymore, because some Armenian sniper had

Monte Melkonian was a famous international terrorist, friend and follower of the "icon" of the world terror, Carlos Ramirez (the Jackal). Since 1978, he fought alongside Armenian militant groups in Lebanon, participated in combat operations of Kurdish terrorists against the Turkish troops, managed to take part in the anti-Shah riots in Iran and then returned to Lebanon. In the early 1980s, Monte Melkonian and a group of his friends revived the Armenian terrorist organization ASALA in Lebanon. In February 1992, Melkonian was an active participant and organizer of the Azerbaijani genocide in the villages Karadaghly and Khojaly. Melkonian is declared a national hero of Armenia

1. Residents of Khojaly mourn near the Aghdam mosque 2. Meeting a half-dead, beaten resident of Khojaly

3. Transfer on a stretcher to the hospital train 4. Ambulances are waiting for the seriously wounded residents of Khojaly at the Baku railway station

"NEVERTHELESS, I THINK IT WAS IMPORTANT TO RAISE THIS ISSUE AT THE INTERNATIONAL PUBLIC AND POLITICAL LEVEL, SINCE THERE ARE SEVERE PENALTIES ENVISAGED FOR USE OF CHEMICAL WEAPONS AGAINST CIVILIANS"

killed her, I couldn't utter a single word. A child shot without any human compassion. The words stuck like a lump in my throat."

"So when the victory paraded through the streets of Baku, Turana's life was part of that history too. May her memory live on forever, as well as the memory of thousands of martyrs, who gave their lives in this Patriotic War. The greatest justice has already arrived on the Azerbaijani land through the liberation of its cities and villages. The Azerbaijani flag is flying over Shusha! Immense thanks to the Azerbaijani soldiers, and the Commander-in-Chief, President Ilham Aliyev. I always believed that justice will one day be served – all Azerbaijani territories will be liberated. I have always said that negotiations for the sake of negotiations are useless. Western officials and the OSCE Minsk Group representatives were just wasting time: they could not solve anything; they could care less about the plight of almost a million refugees!"

"Have you seen the barbarism in the cities they just left? Why did the world community take no measures to prevent the destruction of human settlements, natural resources, animals, and all the historical heritage of Azerbaijan? The Armenians barbarously burned and destroyed everything on their way out of the occupied lands. One couldn't tell that it were people who were living there. Everything was looted and turned into ruins. Everything was burned. During the long years of occupation, Armenia turned the large industrial city of Aghdam into a ghost city. Today, it looks like Stalingrad after a siege or Hiroshima after an atomic attack. I am sure that questions about the damage caused by the Armenian occupants will be raised at the international level, too. This damage may well amount to billions.

Once victory is won, hope trumps it all. We will rebuild it. Karabakh will become the centre of attraction for tourists! The world will see the truth about the real owners of this land. I vowed to myself that I will plant a tree, or scores of trees, on that land, once it is liberated. And I will certainly do it."

P.S. The portrait of Christ painted by Shakhin had so captivated Ricardas that he asked the student to sell it to him. "Though I cannot sell it, I can give it to you as a gift," he replied. For many years, Ricardas enjoyed Shakhin's painting of Christ at his Vilnius apartment. Once, when Ricardas was away, he received a call telling him that the apartment had been burglarized. The first thing he asked was: "Has Christ been stolen, too?" When he learned that the painting was still there, Ricardas sighed with relief: it meant that everything was going to be all right. —

Residents of Khojaly in front of the Aghdam mosque

DOSSIER

§

• Armenian military forces commited genocide in the town of Khojaly with the population of 7000 people on February 26, 1992

• There were 3000 people in the town

• 613 people were killed

• 1000 peaceful people of different age became invalid during Khojaly genocide

• 106 women, 63 children, 70 old men were killed

• 8 families were completely annihilated

• 130 children lost one parents, while 25 both of them

• 1275 peace residents were taken hostages, the fate of 150 of them is still unknown.

§

• According to a February 24, 1994 Resolution of the Milli Majlis of the Republic of Azerbaijan, February 26 was declared as the Day of the Khojaly genocide.

§

• The "Justice for Khojaly" International Awareness Campaign was launched on May 8, 2008, at the initiative of Leyla Aliyeva, Vice President of the Heydar Aliyev Foundation, chairman of the Azerbaijani Youth Organization of Russia.

Welcome back.

ON SEPTEMBER 27, 2020, THE ARMED FORCES OF ARMENIA COMMITTED A LARGE-SCALE PROVOCATION: THEY INTENSIVELY SHELLED THE POSITIONS OF THE AZERBAIJANI ARMY AND CIVILIAN AZERBAIJANI SETTLEMENTS LOCATED IN THE FRONT-LINE ZONE. MARTIAL LAW WAS DECLARED IN AZERBAIJAN. FOR 44 DAYS, AZERBAIJANIS HELD THEIR BREATH FOLLOWING THE WAR, SENT RELATIVES AND FRIENDS TO THE FRONT, BURIED THE DEAD, GATHERED IN CROWDS IN FRONT OF TV SCREENS, AND CALLED TO ALERT EACH OTHER OF ANY UPCOMING PRESIDENT'S SPEECHES.

TEXT SONA NASIBOVA **PHOTO** PARVIZ GASIMZADE, KAMRAN DADASHOV, CHINGIZ SEYFULLAYEV, VLADISLAV MAKAROV, ELSHAN IBRAHIMOV

Shusha!

ON NOVEMBER 8, THE AZERBAIJANI ARMY LIBERATED KARABAKH'S CULTURAL MIDPOINT – THE UNCONQUERABLE CITY OF SHUSHA. THE SOLDIERS DID NOT LEAVE EITHER THE WOUNDED OR THE DEAD ON THE OUTSKIRTS OF SHUSHA. AUTUMN IN THE MOUNTAINS IS COLD, BUT FAITH IN JUSTICE FUELLED THE MEN WITH EXTRAORDINARY STRENGTH. SHUSHA IS THE KEY TO KARABAKH – AN UNDENIABLE FACT, UNDERSTOOD BY EVERYONE WHO KNOWS THE REGION. HAPPY NEWS QUICKLY SPREAD THROUGHOUT THE COUNTRY – AND PEOPLE TOOK TO THE STREETS, DESPITE THE COOL TEMPERATURES, THE CORONAVIRUS, AND CURFEW. FIREWORKS WERE OUT, LIGHTS WERE TURNED ON AND OFF IN MANY WINDOWS, STEAMBOATS WERE BUZZING AT SEA, AND CARS WERE HONKING ON ROADS, AS IF THE ENTIRE COUNTRY WAS CELEBRATING A LARGE, FESTIVE WEDDING.

Шуша

Victory Day

TWO DAYS LATER, ON NOVEMBER 10, IN THE MIDDLE OF THE NIGHT, THE NEWS ABOUT THE END OF THE WAR CAME OUT. DESPITE THE CURFEW, THE AZERBAIJANIS FILLED THE STREETS AGAIN – TO CELEBRATE ALL THROUGH THE NIGHT. PEOPLE CRIED HAPPY TEARS, HUGGED, AND DANCED IN THE MIDDLE OF THE ROAD. WE WERE, AT LAST, VICTORIOUS.

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IN BETWEEN WARS: *view of* REZA DEGHATI

INTERVIEW NIGAR ORUJOVA PHOTO TIM MANTOANI

HUMANIST, IDEALIST, PHILANTHROPIST ARE THE THREE WORDS TO DESCRIBE REZA DEGHATI. THE RENOWNED PHOTOJOURNALIST HAS DEDICATED HIS LIFE TO SHOW THE HORROR OF WAR WITH THE MAIN AIM TO STOP CONFLICTS ALL OVER THE WORLD ONCE AND FOREVER. REZA DEGHATI HAS WITNESSED THE MOST VIOLENT EVENTS IN KARABAKH IN 90S AND CAME BACK IN 2020 TO DOCUMENT THE LIBERATION OF THE LANDS.

@REZADEGHATI

"I believe we will reach the level of humanity in which war conflicts will stay in the past"

Why have you chosen this intellectually complex and physically dangerous job as your profession?

It is more than a profession, but a passion; a compassion to the world. It has been 40 years since I am moving from one war zone to another, and I consider myself more as a peace correspondent than a war photographer. I believe that we could change the world by changing mentalities. As a human, we should stop wars. To reach this, we need to see the horror of war. We need to be responsible. By inflecting people's mind with the horrors of the war, I believe we will reach the level of humanity in which war conflicts will stay in the past.

Date: / /

You have met with the victims of the Khojaly massacre in 1992 and witnessed their grief. How do you manage to endure all the sadness that you capture in your photographs?

Unfortunately, the Khojaly massacre is not the only massacre that I have witnessed over the four decades. I have seen wars in Iran, Iraq, Lebanon, the siege of Beirut, the massacre of Rwanda and Burundi, the war in Sarajevo, the extended war in Afghanistan. I have never got used to the horrors of the war. I have taken more than half of the photographs in those places with my eyes full of tears.

You cannot just stand there, hear all the cries, and not be affected. Every time I see photographs from all the wars I have been, I hear the cry. But I believe, the future of humanity is bright, and we will overcome the suffering and difficulties. It may take time, but this is going to happen. That's what gives me the strength to follow up. I have to keep moving as I believe that this will help the humanity.

Which scene from the liberated Karabakh was the most painful for you?

Every minute, every story, every single thing that you see in a war zone is painful. The war is painful. You are living from one painful moment to another. For me, the reaction of the mothers that have lost their children was the most painful thing in this war. I believe, this is one of the most painful things in life. As a result of attacks on Ganja and Barda, a lot of children died. During the war, many of the soldiers that died were young, around 20 years old. And I have seen how the mothers are reacting to it. It is also important to express this. Over 40 years, I have witnessed that all the mothers have the same sufferings. It could be American mother or Rwanda, Palestinian or Israelis, Armenian or Azerbaijani, it doesn't matter. All the mothers cry in the same way when they lose their children. They show the same sorrow. And this is a very tough moment everywhere, especially in the Karabakh war.

Who are the main victims of the second Karabakh war?

The main victims of all wars are children first, then women, and then soldiers. During the second Karabakh war, we saw people in Ganja and Barda were hit terribly by the bombs despite living away from the war zone. I was in Barda during the bombing and witnessed the use of the forbidden weapon. It touched me a lot to see that militaries and politicians decided to attack civilians. We should take this to the international tribunals every time it happens. If we, as people and different governments, protest against this, then maybe we will have the laws that ban attacks on civilians.

"People are destroying nature everywhere, not only during war. That is why the whole planet is facing the environmental disaster"

As an architect by profession, how can you assess the damage to the architectural heritage of Azerbaijan during the years of occupation?

I was looking at Karabakh through the eyes of both photographer and architect. The truth is, I have never seen such deliberate destruction of cities, villages, infrastructure, cemeteries, historical monuments in any war. This is just unbelievable. I think the world should see this, should understand what has happened in 30 years, how Armenians deliberately destroyed the culture.

The cruelest thing is that they have used some religious places and historical places like the tomb of the poetess Natavan or ruler Panakh khan, the important people in the history of Karabakh, as a pigsty or cowshed. This shows the deep hatred against Azerbaijani culture and heritage. I believe the government of Azerbaijan should consider documenting everything before reconstruction. This cruelty and destruction should remain for the history of humanity. They have killed the culture, I could name it as cultural genocide. It is important to use the word cultural genocide because it is being done deliberately for over 30 years.

"Karabakh is a beautiful but wounded princess"

Occupants have destroyed both religious and cultural sites belonging to Azerbaijan people in Karabakh. What should we do to make the world see this barbarian attitude toward the cultural heritage of the planet?

First, Azerbaijanis should not restore old monuments unless those places are documented by photography in a very high level. The international organizations should come and create legal documents about these destructions. This is very important to do first because when it's cleaned, it's gone. You cannot show to the world the brutality that Armenians have done. Once we had these documents, we could start making books and exhibitions showing what happened to the world. We cannot just tell people that Armenia has destroyed everything. We need to prepare real proof in documents to the world.

Date: /

You have recently compared Fuzuli with Chernobyl. Aghdam is also known as a little Hiroshima. Do you remember Fuzuli and Aghdam before the war?

Of course, I remember Fuzuli and Aghdam as beautiful cities in 1992. I lived in Aghdam for one week just after the Khojaly massacre, and I passed through Fuzuli when I was going to Shusha, and I spent one night there. So, I do remember those beautiful cities, very prosperous, full of trees. Flowers were everywhere in Aghdam. Those cities were not destroyed by the war.

They were destroyed by a deliberate act of the occupation forces, the Armenian forces. Another thing that was very disturbing to me as an architect is to find out that the occupation forces have been taking all windows, doors, and roof beams in these cities to sell all the iron and wooden parts to Iran.

Everything is looted.

Date: /

"One of the main differences in the Karabakh war is that it was the war against occupation"

You are the author of one of the well-known and sad photos made in Shusha. Do you have a happy memory from Shusha?

I do not think that The last tea in Shusha is a sad picture. It belongs to the culture of Azerbaijan, the tea ceremony. How can you have a happy moment when you are living in a city that you have reached by putting your life in danger, crossing the mountains on foot, because the city is totally surrounded. When I arrived, I witnessed that there were no real military forces of Azerbaijan in Shusha. And I knew how strong were the Armenian and the Russian military surrounding Shusha. When I was leaving,

I knew that the city is going to fall, this maybe was the last minute. Before leaving, I saw these two very friendly boys walking in front of the cultural center, and they were posing that they wanted me to take their pictures. It was a wonderful moment. This was the most memorable moment for me in Shusha.

Date: / /

You have seen many wars around the world. What is the main difference in the Karabakh war?

One of the main differences in the Karabakh war is that it was the war against occupation. It was not a war between the two countries. It was a war of one country on its land over its land occupied by another country. This was totally different for Azerbaijani soldiers from a moral point of view. Those soldiers were going to liberate those lands. Many of these soldiers were either very small kids when they had to leave their homeland 28 years ago or were born as internally displaced people. These were the soldiers that were hoping to return to their lands for over 28 years. They were going back to liberate their own home, so they had very high morale. Meanwhile, the enemy had lost their morale because they did not defend the land that belong to them. They knew that they have been occupants.

How can you characterize Karabakh today?

Karabakh is a beautiful but wounded princess. A lot of work should be done to heal the princess so that she can show the world her beauty. Reconstruction work after the occupations is a complicated issue, it should be done with a lot of preparation and philosophy.

This should remain a real history for humanity.

Date: / /

Please tell our readers your thoughts about Karabakh.

Karabakh has one of the most beautiful landscapes I have ever seen in my life. We are lucky that after 30 years, it was not built over with concrete constructions. Now Azerbaijan can start from zero and keep the originality of this fantastic place. If we can reconstruct Karabakh as ancient as it was, it will become Italy or France of the region. We should rebuild the Karabakh architecture as it was before, and this what will make the difference. We should keep it original, and that what will bring humanity over centuries to come back and look at it.

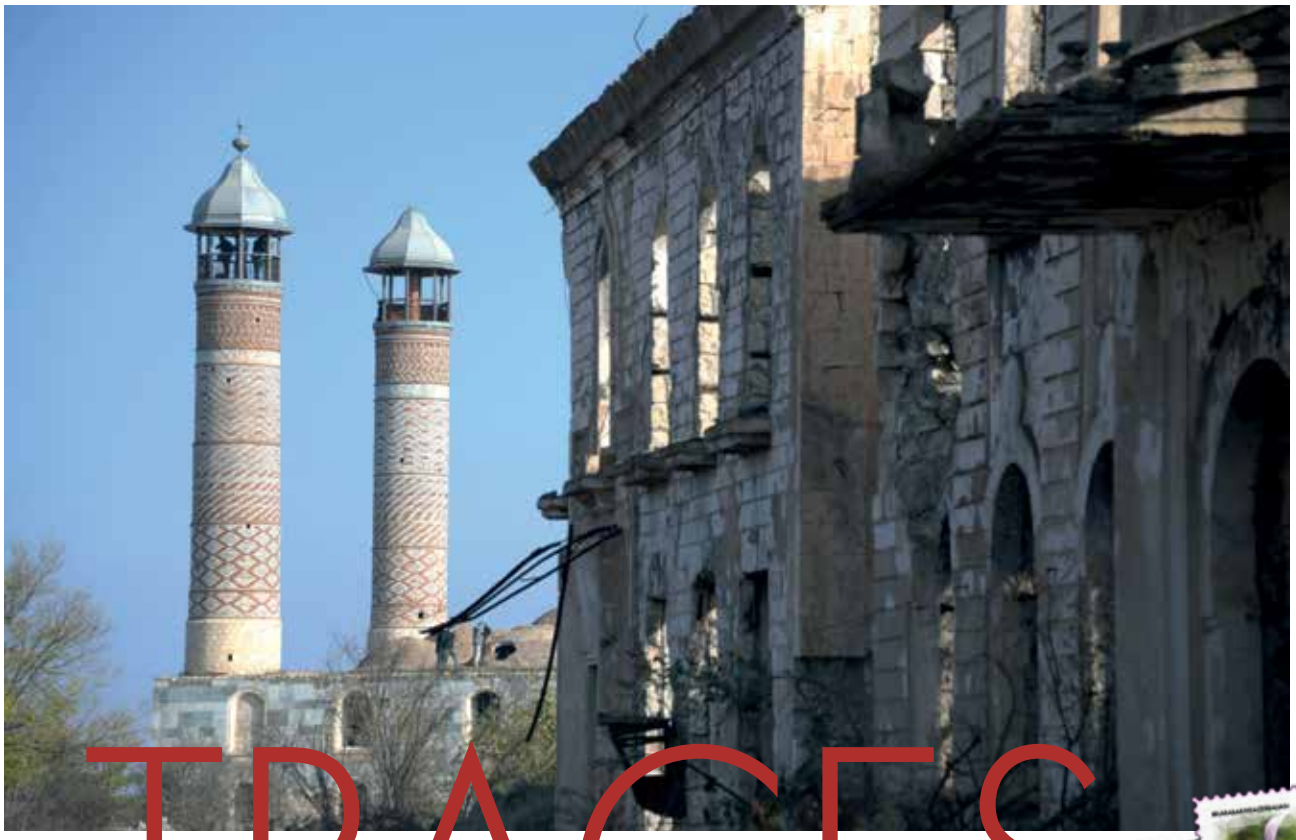
Date: / /

"Every minute, every story, every single thing that you see in a war zone is painful"

Nature was also suffering from the occupants. They cut the trees, which lead to the death of animals. They also poisoned the rivers with toxic waste. What motives can urge a person to destroy nature?

People are destroying nature everywhere, not only during war. That is why the whole planet is facing the environmental disaster. Urbanisation made generations lose the connection we had with the nature in the past.

In North America, I saw Native Americans' respect to trees. Before cutting a tree, they make prayers telling the tree why they have to cut it, and asking for forgiveness. This is what humanity was before urbanisation. In the case of Karabakh, cutting trees was a business made on the land that does not belong to them. There are a lot of witnesses of many trucks loaded with trees coming to Armenia from Karabakh. They also did it because of the hatred towards the people that are going back to their homes. These acts should be documented in detail by the international organizations to show the world what has happened to Karabakh's environment.



TRACES OF THE WAR

TEXT SONA NASIBOVA **PHOTO** MAYA BAGHIROVA

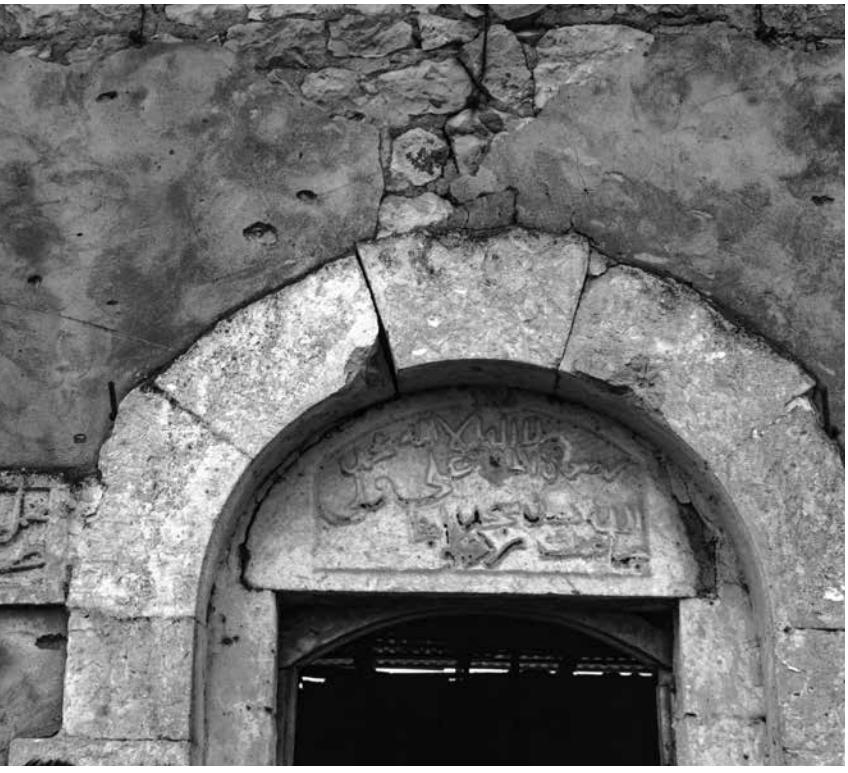
On November 20, 2020, following the agreement on Karabakh between Azerbaijan, Russia and Armenia, signed on November 10, 2020, the occupying forces of the Armenian army entirely withdrew from the Aghdam region of Azerbaijan. Thus, the Aghdam region became the first territory of Azerbaijan, liberated from the invaders after the Karabakh war.

The Aghdam region was under Armenian occupation for 27 years since 1993, when 128.5 thousand people were forced to leave their homes, and sixty thousand more were killed. Aghdam, the main city of the region populated entirely by Azerbaijanis, was left in ruins, and nobody lived there ever since. The press called the town "Hiroshima of the Caucasus" and "ghost city."

Maya Baghirova photographed the Azerbaijani cities of Aghdam and Fuzuli, that suffered much during the occupation

The city was well known for the only bread museum in the former USSR, and the famous port wine "Aghdam" that was produced at the local cognac factory. The Karabakh khans used to organize horse racing here. The city was also the home stadium of the pearl of Azerbaijani football - "Karabakh" football club. Aghdam region was famous for its forest and soil, but today this is the place of devastated streets and ruins covered with weeds. Everything is devastated in the Imaret, the khans' winter residences, the place of burials of Panakhali-khan, Ibrahim Khalil Khan, Govhar-agha, Khurshidbanu Natavan, and others. The only urban building saved throughout the years of occupation is the Juma Mosque, built by Kerbalai Sefihan of Karabakh in 1868-1870. For many years it was used to keep pigs and cattle.

Fuzuli district was liberated by the Azerbaijani army earlier on October 17, 2020, in the course of military operations. Captured by the Armenian military on August 23, 1993, the region was subject to ethnic cleansing and cultural genocide, which led to everything being destroyed, including the mosque of Haji Alekpera, the work of Karbalai Sefikhan 1889-1890. Once a flourishing city was razed, forests burned, and the museum collections and library archives destroyed to the ground, along with a significant share of historical documents and cultural values of the Azerbaijani people.



Aghdam and Fuzuli regions of Azerbaijan are just two out of seven regions that made up the so-called "buffer zone" or "safety zone" of the self-proclaimed Nagorno-Karabakh Republic. Armenians never used these lands after they captured them, and today this belt is nothing but an area of desolation. Azerbaijan, however, is already working to restore it.

ТЕКСТ ВЛАДИСЛАВ МАКАРОВ ФОТО ПРЕСС-МАТЕРИАЛЫ

LAND ROVER DEFENDER

Повелитель стихии

С НЫНЕШНИМ ГОСТЕМ НАШЕЙ РУБРИКИ МЫ ПОЗНАКОМИЛИСЬ В ГОРАХ ШАХДАГА – САМОМ ПОДХОДЯЩЕМ МЕСТЕ ДЛЯ ПРОВЕРКИ ВОЗМОЖНОСТЕЙ КРУТОГО ВНЕДОРОЖНИКА. НАСТОЯЩАЯ ЛЕГЕНДА, ИСТИННЫЙ ПОКОРИТЕЛЬ БЕЗДОРОЖЬЯ, АВТОМОБИЛЬ, КОТОРЫЙ МОЖЕТ ПРОЙТИ ОГОНЬ И ВОДУ И КОТОРЫЙ НЕ БОИТСЯ НИ ПУСТЫНИ, НИ КРУТЫХ ГОР... LAND ROVER DEFENDER – ЭТО ИМЯ ВЫЗЫВАЕТ НЕВОЛЬНЫЙ ТРЕПЕТ У ЛЮБОГО АВТОМОБИЛИСТА.

Выбирая место для тест-драйва нового Defender'а, компания Avtolüks Azərbaycan отошла от привычного «салонного» формата. Это было правильным решением, потому что в салоне этот автомобиль чувствует себя как породистый жеребец в тесном стойле. Простор, бездорожье, крутые подъемы и спуски – вот его стихия. Он был выпущен на горные дороги Шахдага, где и показал себя во всей красе!

Крепкий, подтянутый, с решительным обликом и характерными чертами породы, Defender смотрится просто великолепно. Все лаконично и изящно. Автомобиль излучает спокойную уверенность. Конечно, по сравнению со своим прославленным брутальным предком он выглядит скорее как атлет, сменивший классический смокинг для вечеринок на добротный костюм для верховой езды.

Не менее великолепен интерьер салона – идеальная смесь утилитарности и стиля. Сиденья с анатомичным профилем очень удобны и не дадут утомиться в дальней дороге. Этому же способствует и особая посадка водителя за рулем – высокая, с фантастической обзорностью. Материалы отделки превосходны: качественный пластик, дорогая кожа, износостойкая ткань с волокнами из полиэстера Robustek, вставки из натурального дерева. Эргономика практически идеальна благодаря выверенному расположению органов управления и интуитивно понятному интерфейсу с четкой графикой. 10-дюймовый мультимедийный монитор и качественная аудиосистема Meridian добавляют чувства hi-end.

В дальнем путешествии никогда не помешают удобные мелочи, и здесь их очень много. Например, ручки, за которые так приятно держаться, множество полочек для необходимых вещей, зашкаливающая плотность расположения розеток и портов: к

услугам пассажиров семь USB, три розетки на 12V и одна – на 230V!

На выбор предлагается четыре пакета аксессуаров: Explorer, Adventure, Country и Urban. Где бы вы ни оказались – в городских джунглях, на проселочной дороге или горном серпантине, – вы всегда будете чувствовать себя уверенно и комфортно.

Наш жеребец отлично подкован – в распоряжении водителя новая интеллектуальная система полного привода, пневматическая подвеска с электронным управлением, система адаптивного управления подвеской Adaptive Dynamics, активный дифференциал с электронным управлением, система адаптации к дорожным условиям Terrain Response-2, система контролируемого движения под уклон (HDC), круиз-контроль на низких скоростях при движении на различных типах поверхностей (ATPC), система датчиков глубины водного препятствия Wade Sensing... Перечислять опции, которыми оснащен внедорожник, можно долго.

«ПОИСТИНЕ УНИВЕРСАЛЬНЫЙ АВТОМОБИЛЬ. ВЫНОСЛИВЫЙ, СПОСОБНЫЙ ПРИТЯГИВАТЬ ВЗГЛЯДЫ И ПРЕОДОЛЕВАТЬ ЛЮБЫЕ ПРЕГРАДЫ»

Особо хотелось бы выделить 3D-режим, в котором можно видеть свою машину со стороны и вращать виртуальную камеру вокруг – отличный способ ориентироваться на незнакомой дороге! А также интересный прием – Clear Sight Ground View, так называемый «прозрачный капот»: благодаря ему на дисплее можно увидеть, что происходит прямо под передними колесами. А зеркало заднего вида можно использовать традиционно, а можно и получать на него картинку с камеры на крыше.

Что же движет этим великолепным автомобилем? Бензиновый трехлитровый мотор мощностью 400 л.с. внушит вам чувство абсолютной уверенности, а расход 9,6 л на 100 км откровенно порадует. Максимальная скорость 191 км/ч – более чем достаточно для комфортного путешествия по трассе. А на бездорожье наш жеребец щеголяет другими, дополнительными достоинствами.

В заключение хочется сказать, что Land Rover Defender – это автомобиль, которым можно гордиться, как породистым конем. Он гарантированно будет поражать воображение всех вокруг и никогда вас не подведет!

Приобрести новинку вы можете у официального дистрибьютора Land Rover в нашей стране – компании Avtolüks Azərbaycan. —

Scan & Listen

NARGIS MAG.

KARABAKH

COLLECTION

MUSIC BY:

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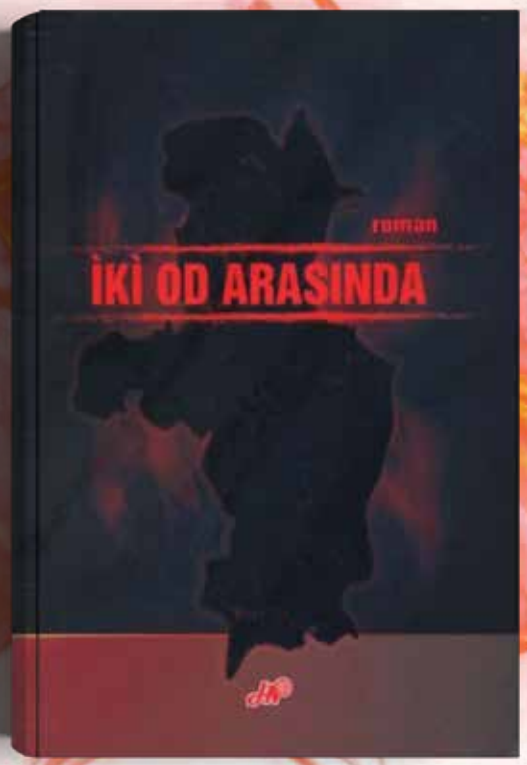
#KarabakhisAzerbaijan

МЕЖДУ ДВУХ ОГНЕЙ

ТЕКСТ НИГЯР МАГЕРРАМОВА **ФОТО** ПРЕСС-МАТЕРИАЛЫ



В дни, когда наконец восторжествовала справедливость, когда все мысли и надежды азербайджанцев обращены к Карабаху, когда пишется новая история этого края, тянет окунуться в воспоминания. Пройдясь по закоулкам памяти, хочется вспомнить прочитанное и, стряхнув пыль со старой книги, вернуться к событиям, происходившим в этом краю более двухсот лет назад.

С именем писателя-реалиста Юсифа Везира Чеменземинли в азербайджанской литературе связан ряд исторических романов. Авторство ставшего в наши дни бестселлером романа «Али и Нино» пока остается спорным, но его перу вне всяких сомнений принадлежит другое, не менее достойное историческое произведение – роман «Между двух огней», которого автор так и не увидел в печати: после его написания он был репрессирован, роман вышел в свет только в 1960 году на страницах журнала «Азербайджан», с сокращениями и под другим названием – «В крови».

Множество городов – Баку и Петербург, Киев и Стамбул, Саратов и Симферополь – становились пристанищем писателя на разных этапах его биографии. Родился же он в Шуше, а детство провел в Агдаме, впитав в себя и необычайную красоту этих мест, и особый, свойственный горному краю, дух свободы. Вот почему со страниц его книг веет прохладным воздухом Муровдага и нежными ароматами карабахской весны...

Чеменземинли (такой псевдоним писатель взял в честь родного села своих соседей, переселенцев из Южного Азербайджана, помогавших ему во время болезни), подобно живописцу, создает широкое эпическое полотно, щедрыми эмоциональными мазками вырисовывая портрет одной из самых ярких фигур эпохи – могущественного карабахского правителя Ибрагим Халил хана, сына Панах Али хана, основателя не только династии Джеванширов, но и славного города Панахабада, позже прозванного Шуша – «стекло» – за кристально чистый горный воздух. Автор убедительно, исторически достоверно воссоздает обстановку и политическую атмосферу жизни карабахских ханств; особенно удаются ему описания жизни народа. Сказки, которые няня Назлы по вечерам рассказывает своей воспитаннице, и сама она – дочь Ибрагим Халил хана Агабейим-ага, ставшая главной женой иранского правителя Фатали шаха, повелевшего для нее насадить в Тебризе «Сад Родины»; подвиги бесстрашного Гачаг Сафара, благородного разбойника, ради любимой отказавшегося от робингудства; философские думы поэта Вагифа, любовные переживания и добрососедские отношения простых крестьян... И в каждой из сцен, передающих особенности местного колорита, будь то дружеская встреча или прогулка в горах, ощущается невыразимая прелесть Карабаха. Мы словно чувствуем дуновение ветерка в окрестностях Шуши, созерцаем присыпанные снегом горные вершины и цветущие сады, прогуливаемся по Джыдыр Дюзю и любуемся грацией карабахских скакунов – настолько реалистично и вместе с тем эмоционально описаны милые сердцу автора места.

Один из самых значимых для самого автора персонажей романа – мыслитель и поэт-лирик, певец любви и красоты, главный визирь Ибрагим Халил хана Молла Панах Вагиф (1717–1797). Выходец из народа, ставший мудрым советником правителя, влиятельный дипломат и опытный инженер, всегда желанный гость в ханских чертогах и авторитетная фигура в военном шатре, для нас Вагиф остается в первую очередь мастером слова, глубоким и тонким философом, чье духовное наследие превратилось в национальное достояние. В народе о нем слагали легенды, и, хотя после его гибели все его рукописи были уничтожены или расхищены, произведения «хана поэтов» удалось собрать буквально по крупицам. Диван его стихов на азербайджанском языке, вопреки моде на фарси, стал еще одной страницей в нескончаемой книге национальной поэзии Азербайджана. —

прозвом Ю.В.Чеменземинли был преемник М.П.Вагифа на посту визиря Мирза Джамал Карабаги из рода Джеванширов, автор «Истории Карабаха»; отсюда и фамилия писателя – Везиров

РЕПЛИКИ ДРАГОЦЕННЫХ КОВРОВ

В АЗЕРБАЙДЖАНСКОМ НАЦИОНАЛЬНОМ МУЗЕЕ КОВРА (АНМК) ПРОШЛА ПРЕЗЕНТАЦИЯ ПРОЕКТА «ШЕРСТЯНЫЕ КОВРЫ ИЗ НЕОКРАШЕННЫХ НИТЕЙ В ПРАКТИКЕ АНМК», ПОСВЯЩЕННОГО ДЕСЯТИЛЕТНЕМУ ЮБИЛЕЮ ВКЛЮЧЕНИЯ АЗЕРБАЙДЖАНСКОГО ИСКУССТВА КОВРОТКАЧЕСТВА В РЕПРЕЗЕНТАТИВНЫЙ СПИСОК НЕМАТЕРИАЛЬНОГО КУЛЬТУРНОГО НАСЛЕДИЯ ЧЕЛОВЕЧЕСТВА ЮНЕСКО.

> Качество сырья для ковра ничуть не менее важно, чем его цветовая гамма, – чем тоньше волокна, тем более тонкие и сложные узоры можно из них соткать

В рамках Государственной программы по сохранению и развитию коврового искусства в Азербайджанской Республике на 2018–2022 годы в этом музее ведется большая работа по восстановлению традиционных технологий ткачества как ворсовых, так и безворсовых ковров, а также циновок. Очередным шагом в этом направлении стал данный проект. За два года были изготовлены реплики (точные копии) пяти наиболее древних и ценных экспонатов музея – ворсовых ковров, примечательных тем, что они сотканы из неокрашенной пряжи, сохраняющей естественный цвет шерсти. Кто-то скажет, что природный цвет шерсти однообразен. На самом деле значительный диапазон ее цветов – черный, серый, белый, коричневый со всеми его оттенками – позволяет собирать самые насыщенные орнаменты. Конечно, это требует очень тщательной, почти ювелирной работы.

Искусство изготовления ковров из неокрашенной пряжи намного

> Каждая порода дала проекту шерсть определенного, преобладающего у нее цвета

древнее, чем из окрашенной. С разработкой устойчивых натуральных красителей ковроткачество из неокрашенных нитей в Азербайджане ушло на задний план и использовалось в основном для более простых ковровых изделий; лишь в XX веке азербайджанский художник по ковру Джафар Моджири, чьи работы ныне хранятся в коллекции АНМК, вновь поднял его на высоту искусства. Именно его ковер «Саиб Тебризи» (1980) вдохновил Ширин Меликову, директора АНМК, на запуск и дальнейшее курирование этого проекта.

«В течение года мы ездили по разным регионам страны, встречались с фермерами, собирали шерсть разных оттенков, что зависит от породы овец и сезонности стрижки, – рассказывает Ширин Меликова. – Удалось собрать шерсть разных оттенков пород мазех, карабахской, ширванской и газахско-грузинской».

Каждая порода дала проекту шерсть определенного, преобладающего у нее цвета: например, карабахская – белый и серый, ширванская – коричневый и серый, и т.д. Сначала вся шерсть была промыта и высушена, потом ее трепали, чесали и пряли из нее нити на аутентичной ручной прялке. Качество сырья для ковра ничуть не менее важно, чем его цветовая гамма, – чем тоньше волокна, тем более тонкие и сложные узоры можно из них соткать. А между тем все пять ковров, выбранные для проекта, отличаются сложным орнаментом. Это «Шамахы», «Хиля-бута», «Нахчыван» и «Хатаи» (двух разных видов): три карабахских, один бакинский и один губинский. Их «родная» гамма и без того изящна, тонка по колориту, но за века она слегка поблекла, приобрела более монохромный вид. Огромную ценность с художественной точки зрения представляют и орнаменты этих экспонатов, прежде всего знаменитые «драконовые» элементы карабахских ковров «Хатаи» и «Нахчыван». —

> Огромную ценность с художественной точки зрения представляют и орнаменты этих экспонатов, прежде всего знаменитые «драконовые» элементы карабахских ковров «Хатаи» и «Нахчыван»

Эльмира Мусазаде

Репортаж из Агдама после его освобождения

Эльмира Мусазаде – журналист международного телеканала CBC, одна из трех женщин-военных корреспондентов, ведущих телерепортажи из фронтовой зоны.

Эльмира мечтала стать журналистом со школы. Поступив на факультет журналистики Бакинского славянского университета, писала в газету «Студенческая жизнь», брала интервью, вела передачу на радиоканале, а во время ежегодной студенческой инициативы «День самоуправления» исполняла обязанности главного редактора газеты «Альтернатива». По окончании учебы ее пригласили работать на телеканал CBC – сначала корреспондентом, а затем ведущей новостей в прямом эфире.

Побывав в 2017 году в зоне боевых действий, Эльмира решила, что освещение карабахского конфликта в ее работе должно стать приоритетным. Последовала серия репортажей, документальный фильм и, наконец, авторские передачи: военно-патриотическая «Служу Родине» (2018) и военно-аналитическая «Гарант безопасности» (2019). Два года назад мир облетел ролик, где Эльмира бесстрашно ведет репортаж под гул моторов пролетающих буквально над ее головой боевых вертолетов – таких кадров не снимал еще ни один телеканал мира!

С первых дней войны, начавшейся 27 сентября 2020 года и окончившейся освобождением Карабаха, она вела репортажи как из зоны боевых действий, так и из подвергшихся обстрелу мирных азербайджанских городов – Гянджи, Тертера, Барды. Она ежедневно видела еще не остывшие пепелища и искалеченные человеческие судьбы. По словам военного корреспондента Эльмиры Мусазаде, «страшная картина войны врезалась в душу и останется там навсегда»...

ЕСЛИ БЫ Я МОГЛА...

...приложила бы все усилия, чтобы люди научились слышать и понимать друг друга и всегда находили только мирный путь разрешения любого конфликта.

... все люди осознали бы, что плохими не рождаются. Есть напуганные, обиженные и запутавшиеся – те, кому вовремя не была протянута рука помощи.

...постаралась бы, чтобы люди наконец поняли, что у каждого народа своя история, которую нужно уважать и принимать, так как ее невозможно переиначить.

...создала бы общество, где нет места осуждению, ярлыкам и предубеждению. Общество, которое не судит за ошибки, а помогает устранить их первопричину и живет по принципу Take a walk in one's shoes («Поставь себя на его место»). Это такое общество, где просто не может быть никаких конфликтов, а тем более войн. А значит, и военных корреспондентов...

Congratulations on Victory!

WE CONGRATULATE THE PEOPLE OF AZERBAIJAN ON THE LONG-AWAITED VICTORY IN THE PATRIOTIC WAR. WE CHEER THE RETURN OF NOW LIBERATED LANDS TO THE BOSOM OF THE MOTHERLAND.

THE GRANDIOSE PARADE, HELD ON DECEMBER 10 ON FREEDOM SQUARE IN BAKU, ONCE AGAIN MANIFESTED TO THE WHOLE WORLD THE POWER OF THE NATIONAL ARMY OF AZERBAIJAN, LED BY ITS COMMANDER-IN-CHIEF, PRESIDENT OF OUR COUNTRY ILHAM ALIYEV. IT VIVIDLY DISPLAYED THE UNITY OF THE AZERBAIJANI PEOPLE, FAITHFUL TO THE BEST TRADITIONS OF PATRIOTISM AND SOLIDARITY IN DEFENDING THE HOMELAND.

ETERNAL MEMORY AND GLORY TO THE HEROES-MARTYRS WHO GAVE THEIR LIVES IN THE BATTLE TO RESTORE THE INTEGRITY OF OUR COUNTRY.

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