

مرقع نظامی گنجوی

محمد شفیق فاروقی

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GLIMPSE OF INVINCIBLE

Tales from the Khamseh of Nizami





مصنف: پروفیسر ڈاکٹر محمد شفیق فاروقی
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مارکیٹنگ: عمر فاروق فاروقی +92 300 503 6836
عامر عقیل فاروقی +92 300 429 9389
محمد شکیل فاروقی +92 312 455 7772
پتہ: فاروقی آرٹ سٹوڈیو/ درویش گاہ، آفس 202، عظیم مینشن، فضل حق روڈ، بلیو ایریا، اسلام آباد
فون نمبر: +92 306 401 6514
ای میل: info@shafiquefarooqi.com
farooqiart@gmail.com
www.shafiquefarooqi.com

بیش لفظ

بیش لفظ

وزیر خارجہ امور



JALIL ABBAS JILANI
Caretaker Minister of Foreign Affairs

چیرپرسن نظامی فنادونڈیشن



LEYLA ALIYEVA
CHAIRPERSON NIZAMI FOUNDATION,
BAKU

پاکستانی سفارتکار آذربائیجان میں



BILAL HAYEE
AMBASSADOR OF PAKISTAN TO
AZERBAIJAN

آذربائیجان کے سفارتکار پاکستان میں



KHAZAR FARHADOV
Ambassador of Azerbaijan to Pakistan

ڈائریکٹر لیٹرچر نظامی میوزیم



RAFAEL HUSEYNOV
Director Nizami Literature Museum

آذربائیجان کی تاریخ کے بارے میں عمومی معلومات

آذربائیجان کی تاریخی سرزمین ، جس نے شمال میں عظیم قفقاز پہاڑوں کا احاطہ کیا ، ایجز پہاڑی سلسلے مغرب میں جھیل گوچا اور مشرقی اناتولیا کے بیسن کے ساتھ ، مشرق میں بحیرہ کیسپین ، اور جنوب میں سلطانیہ ، زانجان اور حمادان کی حدود قدیم ثقافت اور گہوارہ جدید تہذیب کے مراکز میں سے ایک ہیں۔ اس سرزمین پر - آذربائیجان کی تاریخی سرزمین پر - آذربائیجان کے عوام نے ریاست کی روایات سمیت ایک متمول اور اصل ثقافت تشکیل دی ہے۔ ”آذربائیجان“ نام کا تاریخی تلفظ مختلف تھا۔ قدیم زمانے سے ، تہذیب کے آغاز سے ہی ، یہ نام اینڈریٹینین ، لیٹرپٹینا ، اڈیربیدزن ، ازربیدزن ، اور آخر کار آذربائیجان کی طرح لگتا تھا۔ ایک جدید شکل میں لکھنا - ”آذربائیجان“ ، قدیم تاریخی ، بشریات ، نسلی گرافک اور تحریری ذرائع پر مبنی ہے۔

آثار قدیمہ کی کھدائی کے دوران دریافت ہونے والے مقاصد کے ساتھ ساتھ مہموں کے دوران جمع کردہ نسلی گرافک مواد نے روایات اور رسم و رواج ، مادی اور روحانی ثقافت ، حکومت کی قدیم شکلوں کا مطالعہ ممکن بنایا۔ آذربائیجان میں خاندانی تعلقات۔

آج تک ، سب سے قدیم آثار قدیمہ اور قدیم مادہ دریافت کیا گیا ہے ، جس سے یہ ظاہر ہوتا ہے کہ قدیم لوگ 1.7-1.8 ملین سال سے زیادہ پہلے آذربائیجان کے علاقے میں رہتے تھے۔

آذربائیجان کا علاقہ آثار قدیمہ کی یادگاروں سے بہت مالا مال ہے ، جو اس خطے میں قدیم لوگوں کی قدیم ترین بستیوں کی موجودگی کو ثابت کرتا ہے۔

آثار قدیمہ کی تلاش ایزیک ، ٹیگر ، دھلی ، ڈیشالچی ، غزما (نخشیوان) کے ساتھ ساتھ دیگر یادگاروں کی غاروں میں بھی دریافت ہوئی۔ ایشیلین دور میں - 300-400 ہزار سال پہلے رہنے والے ، ایزخ مین (ایزخانروپ) کے نچلے جڑے کا ایک حصہ بھی شامل ہے۔ قدیم انسان کی تشکیل کے شعبے میں آذربائیجان کے علاقے میں داخلے کو ثابت کریں۔

اس نایاب تلاش کے لئے ، آذربائیجان کا علاقہ ”یورپ کے قدیم باشندے“ کے نقشے پر رکھا گیا ہے۔ آذربائیجان کے عوام ، ایک ہی وقت میں ، ریاست کی قدیم روایات کے حامل لوگوں میں سے ایک ہیں۔ آذربائیجان کی ریاست کی تاریخ تقریباً 5 ہزار سال ہے۔ آذربائیجان کے علاقے میں پہلی ریاستی تشکیل یا نسلی سیاسی انجمنیں 4 ویں کے آخر سے ، ارمیا بیسن میں تیسری صدی قبل مسیح کے آغاز سے ہی تشکیل دی گئیں۔ قدیم آذربائیجان کی ریاستیں جو یہاں ابھری ہیں نے پورے خطے کی فوجی سیاسی تاریخ میں ایک اہم کردار ادا کیا ہے۔ اسی عرصے کے دوران ہی آذربائیجان سمر ، اککاد اور اسیا کی ریاستوں سے قریب سے جڑا ہوا تھا ، جس نے عالمی تاریخ کا گہرا نشان چھوڑا تھا۔ دجلہ اور فرات کی وادیوں میں واقع ہے ، نیز ایشیاء مانر میں بیٹی ریاست کے ساتھ۔

یکم صدی قبل مسیح میں - آذربائیجان کی سرزمین پر 1 ہزار سالہ AD میں مینا ، سیتھیان بادشاہی ، لیٹرپٹینا اور البانیہ جیسی طاقتور ریاستیں تھیں۔ ان ریاستوں نے ملک کی ثقافتی اور معاشی تاریخ کے ساتھ ساتھ ایک ہی لوگوں کی تشکیل کے عمل میں عوامی انتظامیہ کی ثقافت کو بڑھانے میں اہم کردار ادا کیا۔

ہمارے دور کے آغاز میں ، آذربائیجان نے اپنی تاریخ کا ایک مشکل ترین دور داخل کیا: تیسری صدی میں آذربائیجان پر ایرانی ساسانی سلطنت کا قبضہ تھا۔ اور ساتویں صدی میں عرب خلافت کے ذریعہ۔ فاتحین نے ملک میں ایرانی اور عرب نژاد کی ایک بڑی آبادی کو دوبارہ آباد کیا۔

ہمارے عہد کی پہلی صدیوں میں ، ترک نسلی گروہ ، جس نے ملک کی زیادہ تر آبادی کو تشکیل دیا تھا اور وہ فوجی سیاسی نقطہ نظر سے زیادہ منظم اور مضبوط ہیں ، ایک ہی لوگوں کی تشکیل میں ایک اہم کردار ادا کیا۔ ترک نسلی گروہوں میں ، اوغز ترک نے پیش گوئی کی۔

ہمارے دور کی پہلی صدیوں سے ، ترک زبان آذربائیجان کے علاقے میں رہنے والے چھوٹے لوگوں اور نسلی گروہوں کے مابین مواصلات کا بنیادی ذریعہ بن چکی ہے۔ اس کے علاوہ ، ترک زبان نے بھی ملک کے شمال اور جنوب کے مابین ایک مربوط کردار ادا کیا۔ اس وقت ، ایک ہی شخص کی تشکیل کے عمل میں یہ عنصر بہت اہمیت کا حامل تھا، چونکہ بیان کردہ مدت کے دوران ابھی تک ایک بھی مذہبی عالمی نظریہ موجود نہیں تھا - ایک توحید پرست مذہب جس میں آذربائیجان کے پورے علاقے کا احاطہ کیا گیا تھا۔ ترک کے مرکزی خدا کی عبادت ، تنزاکا خدا ، ابھی تک دوسرے مذہبی عقائد کو مکمل طور پر پامال کرنے میں کامیاب نہیں ہوا ہے۔ زرتشت پسندی ، آگ کی عبادت ، سورج ، چاند ، جنت ، زمین ، ستارے وغیرہ کی عبادت ابھی بھی محفوظ تھی۔ ملک کے شمال میں ، البانیہ کے علاقے کے کچھ حصوں میں ، خاص طور پر اس کے مغربی علاقوں میں ، عیسائیت پھیل گئی۔ تاہم ، آزاد البانی چرچ نے آرمینیائی اور جارجیائی گرجا گھروں کے ساتھ شدید دشمنی کے حالات میں کام کیا۔

ساتویں صدی میں اسلامی مذہب کو اپنانے کے ساتھ ہی ، آذربائیجان کے تاریخی پیش گوئی میں ایک بنیادی تبدیلی واقع ہوئی۔

اسلامی مذہب نے ایک ہی لوگوں اور اس کی زبان کے قیام کو ایک مضبوط محرک دیا ، اس عمل کو تیز کرنے میں فیصلہ کن کردار ادا کیا۔ ترک اور غیر ترک نسلی گروہوں کے مابین ایک ہی مذہب کا ظہور آذربائیجان کے پورے علاقے میں مشترکہ رواج اور روایات کے قیام کی وجہ تھا۔ جس کے ذریعے وہ آباد ہوئے ، خاندانی تعلقات میں توسیع اور قریب سے تعامل۔ اسلامی مذہب نے تمام ترک اور غیر ترک نسلی گروہوں کو متحد کیا ، جنہوں نے بازنطینی سلطنت کے خلاف مشترکہ ترک اسلامی پرچم اور اس کی سرپرستی میں آرمینیائی اور جارجیائی جاگیردارانہ بادشاہوں کے خلاف مشترکہ ترک اسلامی پرچم کے تحت اسے اپنایا۔ جس نے عیسائیت کے اثر و رسوخ کے شعبے میں پورے جنوبی قفقاز کو شامل کرنے کی کوشش کی۔

نویں صدی کے وسط سے ، آذربائیجانی ریاست کی قدیم روایات کو دوبارہ زندہ کیا گیا۔ آذربائیجان میں ایک نئی سیاسی بحالی کا آغاز ہوا: آذربائیجان کی سرزمین پر ، جہاں اسلام پھیل گیا تھا ، سیجڈس ، شیروانشاہس ، سالریڈس ، روواڈیڈس اور شیڈیڈس کی ریاستیں اٹھ کھڑی ہو گئیں۔

آزاد ریاستوں کے ظہور کے ساتھ ہی ، سیاسی ، معاشی اور ثقافتی زندگی کے تمام شعبوں میں ایک بحالی ہوئی۔ بحالی کا ایک دور آذربائیجان کی تاریخ میں شروع ہوا۔

مقامی ریاستوں کا خروج (ساجیڈس ، شیروانشاہز ، سالریڈس ، روواڈیڈس ، شیڈیڈز ، شکی ریاست) ، ساسیان اور عرب تسلط کے 600 سال بعد اور پورے ملک میں اسلام کو بنیادی توحید پرست مذہب میں تبدیل کرنے کے بعد آذربائیجان کے عوام اور نسلی ارتقا میں ایک اہم کردار ادا کیا ایک ہی زبان اور ثقافت کا قیام۔

ایک ہی وقت میں ، آذربائیجان پر حکمرانی کرنے والے جاگیردارانہ خاندانوں کی متواتر تبدیلی کے تاریخی حالات میں ، اسلامی مذہب آذربائیجان کی پوری آبادی کے اتحاد کے لئے اہم تھا - دونوں ترک قبائل جنہوں نے ہمارے عوام کی تشکیل اور غیر ترک نسلی کے لئے ایک اہم کردار ادا کیا تھا وہ گروہ جو ان کے ساتھ گھل مل گئے ، غیر ملکی حملہ آوروں کے خلاف متحد قوت میں۔

نویں صدی کے وسط سے شروع ہونے والے عرب خلافت کے خاتمے کے بعد ، قفقاز میں ترک اسلامی سلطنتوں کے کردار میں اضافہ ہوا۔ نیز قریب اور مشرق وسطیٰ میں۔ ساجیڈس ، شیروانشاہس ، سالریڈس ، روواڈیڈس ، شیڈیڈز ، شکی حکمران ، سیلجوک ، ایلڈیمیز ، منگولس ، ایلخانیدس ، چوبینیدس ، جیلیورڈس ، تیمورڈس ، اوٹومیز ، کراکویونلو ، اکلونلوڈیس ، دوسرے مسلمانوں نے نہ صرف آذربائیجان کی ریاست کی تاریخ بلکہ پورے قریب اور مشرق وسطیٰ میں بھی ایک گہرا نشان چھوڑا۔ ایک طویل عرصے سے ، آذربائیجان ان میں سے بہت سی ریاستوں کا مرکزی خطہ تھا ، اور تبریز دارالحکومت تھا۔

XV-XVIII صدیوں کے ساتھ ساتھ اس کے بعد کے دور میں ، آذربائیجان کی ریاست کی ثقافت کو اور بھی تقویت ملی۔ اس وقت ، کراکونلو ، اکلونلو ، سفویڈس ، افشارس اور قجر کی وسیع مشرقی سلطنتوں پر براہ راست آذربائیجان کے خاندانوں نے حکمرانی کی۔

اس اہم عنصر نے آذربائیجان کے اندرونی اور بین الاقوامی تعلقات پر مثبت اثر ڈالا ، ہمارے ملک اور لوگوں کے فوجی سیاسی اثر و رسوخ کے میدان کو بڑھایا ، اور اس کے نتیجے میں آذربائیجان کی زبان کی سرگرمی کے شعبے نے آذربائیجان کے عوام کے مادی اور روحانی ثقافت کی مزید ترقی کے لئے سازگار حالات پیدا کیے۔ اس حقیقت کے ساتھ کہ بیان کردہ مدت کے دوران ، آذربائیجان کی ریاستوں نے بین الاقوامی تعلقات اور قریبی اور مشرق وسطیٰ کی فوجی سیاسی زندگی میں ایک اہم کردار ادا کیا، انہوں نے بھی بہت فعال طور پر حصہ لیا اور یورپ اور مشرق کے مابین تعلقات میں ثالثی کا کردار ادا کیا۔

آذربائیجان کے عظیم سیاستدان ازون حسن (1468-1478) کے دور میں ، اکیونو سلطنت پورے قریب اور مشرق وسطیٰ میں ایک طاقتور فوجی سیاسی عنصر میں تبدیل ہو گئی۔ آذربائیجان کی ریاست کی ثقافت کو اس سے بھی زیادہ ترقی ملی ہے۔ ازون حسن نے آذربائیجان کی تمام زمینوں پر محیط ایک مضبوط ، مرکزی ریاست بنانے کی پالیسی پر عمل کیا۔ اس مقصد کے لئے ، ان کی طرف سے ، ”گنون نام“ شائع ہوا تھا۔ عظیم خود مختار کے حکم سے ، قرآن پاک کا ترجمہ آذربائیجانی زبان میں کیا گیا ، اور اس وقت کے بقایا سائنسدان ابو بکر التھرانی کو اوغز کرانیکل لکھنے کا سپرد کیا گیا تھا ”کتابی - دیار بیکری“

15 ویں کے آخر میں - 16 ویں صدی کے آغاز میں ، آذربائیجانی ریاست نے اپنی تاریخی ترقی میں ایک نئے مرحلے میں داخلہ لیا۔ ازون حسن کا پوتا، بقایا سیاستدان شاہ اسماعیل خانی (1501-1524) نے اپنے دادا کے ذریعہ شروع کردہ کام کو جاری رکھا اور آذربائیجان کی تمام شمالی اور جنوبی زمینوں کو اپنی حکمرانی کے تحت متحد کرنے میں کامیاب رہا۔ ایک ہی مرکزی وسطی آذربائیجانی ریاست پیدا ہوئی - تبریز میں اس کے دارالحکومت کے ساتھ صفویہ ریاست۔ صفویہ کے دور میں ، آذربائیجان میں ریاستی انتظامیہ کی ثقافت میں اور بھی اضافہ ہوا۔ آذربائیجان کی زبان ، فارسی کے ساتھ ، ایک بہت بڑی سلطنت کے علاقے میں ریاستی زبان بن گئی۔ کامیاب اصلاحات کے نتیجے میں ، شاہ اسماعیل ، شاہ تہمسب ، شاہ عباس ، اور دیگر صفویہ خود مختار افراد کے ذریعہ گھریلو اور خارجہ پالیسیاں انجام دی گئیں۔ صفویہ ریاست قریب اور مشرق وسطیٰ کی ایک طاقتور سلطنت میں تبدیل ہو گئی۔

آذربائیجانی کے بقایا کمانڈر نادر شاہ افشار (1736-1747) ، جو صفویہ ریاست کے خاتمے کے بعد اقتدار میں آئے تھے ، نے سابقہ صفویہ سلطنت کی سرحدوں کو مزید وسعت دی۔ آذربائیجان کے اس عظیم حکمران ، جو افشار ترک قبیلے کے رہنے والے ہیں ، نے 1739 میں دہلی سمیت شمالی ہندوستان پر قبضہ کر لیا۔

تاہم ، نادر شاہ کی موت کے بعد ، اس کی حکمرانی کرنے والی وسیع سلطنت کا خاتمہ ہو گیا۔ اور 18 ویں صدی کے دوسرے نصف حصے میں ، آذربائیجان چھوٹی ریاستوں - خانیوں اور سلطانوں میں تقسیم ہو گیا۔

18 ویں صدی کے آخر میں ، ایران میں آذربائیجان ترک فخر خاندان (1796-1925) اقتدار میں آیا۔ فخر نے ایک ایسی پالیسی پر عمل پیرا ہونا شروع کیا جس کا مقصد ان تمام علاقوں کے مرکزی اختیار کو ماتحت کرنا تھا جو ایک بار اپنے آباء اجداد کاراکونو ، اکیونو ، سفویہ ، اور آخر کار ، نادر شاہ کی حکمرانی میں تھے۔ آذربائیجان خانیوں سمیت۔

یہی وجہ ہے کہ فخر اور روسی سلطنت کے مابین طویل مدتی جنگوں کا دور شروع ہوا ، جو جنوبی قفقاز پر قبضہ کرنے کی کوشش کر رہا تھا۔ اس طرح ، آذربائیجان دو عظیم طاقتوں کے مابین خونی جنگوں کا میدان بن گیا۔

گلستان (1813) اور ترکمانچہ (1828) معاہدوں کے مطابق ، آذربائیجان کو دو سلطنتوں میں تقسیم کیا گیا تھا: شمالی آذربائیجان کو روس اور جنوبی آذربائیجان سے ایران سے منسلک کیا گیا تھا۔

اس طرح ، آذربائیجان کی بعد کی تاریخ میں ، نئے تصورات سامنے آئے: ”شمالی (یا روسی) آذربائیجان“ اور ”جنوب (یا ایرانی) آذربائیجان“۔ جنوبی قفقاز میں اپنے لئے اور ایک عیسائی گڑھ کی حمایت پیدا کرنے کے لئے ، روس نے ہمسایہ علاقوں سے آرمینیائی آبادی کو خاص طور پر مقبوضہ آذربائیجان کی سرزمین تک بڑے پیمانے پر آباد کرنا شروع کیا، کراباخ کے پہاڑی علاقے ، اریوان اور گھیسوان خانیوں کے علاقے۔

جنرل پاشکوتچ نے یہاں تک کہ مخصوص ہدایات بھی دیں کہ انہیں کس جگہ دوبارہ آباد کیا جانا چاہئے۔ مارچ 1828 میں ، آذربائیجان کے ارادوں اور گھسیوان خانیش کو ختم کر دیا گیا ، اور نام نہاد ”آرمینیائی خطہ“ دوبارہ آباد آرمینیوں کے لئے ان کے علاقے میں تشکیل دیا گیا۔ اس طرح ، یہ بنیاد آذربائیجان کی سرزمین پر آئندہ آرمینیائی ریاست کے لئے رکھی گئی تھی۔

اس کے علاوہ ، 1836 میں ، زارست روس نے آزاد البانی چرچ کو ختم کر دیا اور اسے گریگورین چرچ کے ماتحت کر دیا۔ اس طرح ، قدیم آذربائیجانی عیسائی - البانی آبادی کے گریگورینائزیشن اور آرمینیائزیشن کے لئے سازگار حالات پیدا کیے گئے تھے۔ یہ بنیاد آرمینیوں کے آذربائیجان کے نئے علاقائی دعووں کے لئے رکھی گئی تھی۔ اس سے مطمئن نہیں ، زارست روس نے اس سے بھی زیادہ ناپاک پالیسی کا سہارا لیا: اس نے ترک مسلم آبادی کے خلاف مسلح آرمینیوں کو اٹھایا اور آذربائیجان کے بڑے پیمانے پر ذبح کرنے پر اکسایا۔ آذربائیجان کے عوام کی نسل کشی کی مدت اور جنوبی قفقاز کی پوری ترک مسلم آبادی کا آغاز ہوا۔

شمالی آذربائیجان میں آزادی کی جدوجہد غیر معمولی سانحات میں ختم ہوئی۔ یہاں ، ایس کی ڈیشناک بالشویک حکومت۔ شیان ، جس نے باکو اور اس کے ماحول میں اقتدار پر قبضہ کیا ، نے مارچ 1918 میں آذربائیجان کے عوام کے خلاف ایک خوفناک نسل کشی کی۔ برادرانہ ترکی نے آذربائیجان کی مدد کرنے میں مدد فراہم کی۔ آزادی کی تحریک فاتح رہی۔ 28 مئی ، 1918 کو ، مشرقی جمہوریہ ، آذربائیجان جمہوریہ جمہوریہ میں پہلی جمہوری جمہوریہ ، شمالی آذربائیجان میں قائم کیا گیا تھا۔

آذربائیجان جمہوری جمہوریہ ، جو آذربائیجان کے عوام کی تاریخ کا پہلا پارلیمانی جمہوریہ تھا ، اسی وقت جمہوری کی ایک مثال تھی۔ ترک اسلامی دنیا سمیت پورے مشرق میں قانونی اور سیکولر ریاست۔

آذربائیجان جمہوری جمہوریہ کے دور کے دوران ، پارلیمنٹارزم کی تاریخ کو دو ادوار میں تقسیم کیا گیا ہے: پہلا دور 27 مئی سے 19 نومبر 1918 تک جاری رہا۔ ان چھ ماہ کے دوران ، آذربائیجان کی پارلیمنٹ ، جس میں مسلم ترکوں کے 44 نمائندے شامل تھے اور آذربائیجان کی قومی کونسل کے نام سے کام کرتے تھے ، نے اہم تاریخی فیصلے کیے۔ 28 مئی 1918 کو پہلی پارلیمنٹ نے آذربائیجان کی آزادی کا اعلان کیا ، حکومت کا اقتدار سنبھال لیا ، اور تاریخی اعلان آزادی کو اپنایا۔

آذربائیجان جمہوری جمہوریہ کی پارلیمنٹریزم کی تاریخ کا دوسرا ، یا باکو دور 7 دسمبر 1918 سے 27 اپریل 1920 تک جاری رہا - صرف 17 ماہ۔

یکم ستمبر 1919 کو پارلیمنٹ کے ذریعہ اختیار کردہ باکو اسٹیٹ یونیورسٹی کے قیام سے متعلق قانون کو خصوصی طور پر نوٹ کیا جانا چاہئے۔ قومی یونیورسٹی کا افتتاح جمہوریہ کے رہنماؤں کی ان کے مقامی لوگوں کے لئے سب سے اہم تاریخی خوبی تھی۔ اگرچہ اس کے بعد آذربائیجان ڈیموکریٹک جمہوریہ گر گیا ، باکو اسٹیٹ یونیورسٹی نے اپنے خیالات کے تحفظ اور آزادی کی بحالی میں ناقابل تلافی کردار ادا کیا۔

آذربائیجان جمہوری جمہوریہ کے وجود کے دوران ، 155 پارلیمانی اجلاس ہوئے ، جن میں سے دس آذربائیجان کی قومی کونسل (27 مئی تا 19 نومبر ، 1918) کے کام کے دوران ہوئے، اور 145 - آذربائیجان کی پارلیمنٹ (7 دسمبر ، 1918 - 27 اپریل 1920)۔

بحث کے لئے پارلیمنٹ میں 270 سے زیادہ بل پیش کیے گئے ، جن میں سے تقریباً 230 کو اپنایا گیا تھا۔ گرم اور کاروباری جیسی مباحثوں کے درمیان قوانین پر تبادلہ خیال کیا گیا تھا اور تیسری پڑھنے کے بعد ہی ان کو اپنایا گیا تھا۔

اس حقیقت کے باوجود کہ آذربائیجان جمہوری جمہوریہ صرف 23 ماہ سے موجود تھا، اس نے یہ ثابت کیا کہ یہاں تک کہ انتہائی وحشیانہ نوآبادیاتی اور جابرانہ حکومتیں آذربائیجان کے عوام کی آزادی اور ریاستی آزادی کے نظریات کو ختم نہیں کر سکتی ہیں۔

سوویت روس کی فوجی جارحیت کے نتیجے میں ، آذربائیجان جمہوری جمہوریہ گر گیا۔ شمالی آذربائیجان میں آزاد ریاست کا خاتمہ ہوا۔ 28 اپریل ، 1920 کو ، آذربائیجان جمہوری جمہوریہ کے علاقے میں آذربائیجان سوویت سوشلسٹ جمہوریہ (آذربائیجان ایس ایس آر) کے قیام کا اعلان

کیا گیا۔ سوویت قبضے کے فوراً بعد، آذربائیجان جمہوریہ جمہوریہ کے وجود کے دوران پیدا ہونے والی آزاد ریاستی انتظامیہ کے نظام کی تباہی کا عمل شروع ہوا۔

”ریڈ دہشت گردی“ نے پورے ملک میں حکومت کی۔ جو بھی شخص باشوئیک حکومت کی مضبوطی کے خلاف مزاحمت کر سکتا ہے وہ فوری طور پر ”سرخ دہشت گردی“ کا شکار ہو گیا جس کے نام سے ”عوام کا دشمن“، ”انسداد انقلابی“ یا ”سبوتور“ تھا۔

اس طرح، مارچ 1918 کی نسل کشی کے بعد، آذربائیجان کے عوام کے خلاف اصل میں ایک نئی نسل کشی شروع ہوئی۔ فرق صرف اتنا تھا کہ اس بار لوگوں کے سب سے مشہور نمائندے تباہ ہو گئے۔ آذربائیجان عوامی جمہوریہ کے شاندار اعداد و شمار، جنرل اور قومی فوج کے سینئر افسران، ترقی پسند دانشور، مشہور سائنس دان۔ اس بار، باشوئیک ڈیشناک حکومت نے پہلے سے منصوبہ بند انداز میں صرف لوگوں کی کریم کو تباہ کر دیا اور ان کا سر قلم کرنے کی کوشش کی۔ درحقیقت، یہ نسل کشی ایک مارچ سے کہیں زیادہ بے رحم اور خوفناک تھی۔

6 مئی 1921 کو آذربائیجان ایس ایس آر کے سوویت یونین کی پہلی کانگریس کے کانووکیشن نے شمالی آذربائیجان کے سوویت یونین کو مکمل کیا۔ 19 مئی کو، آذربائیجان ایس ایس آر کا پہلا آئین اپنایا گیا۔

آذربائیجان کے عوام کو ان کی آزاد طاقت سے محروم کرنے کے بعد، ان کی دولت کی لوٹ مار شروع ہو گئی۔ زمین کی نجی ملکیت ختم کر دی گئی۔ ملک کے تمام قدرتی وسائل کو قومی شکل دی گئی، زیادہ واضح طور پر، انہیں ریاستی املاک سمجھا جاتا تھا۔ تیل کی صنعت کے انتظام کے لئے، آذربائیجان کی آئل کمیٹی خاص طور پر تشکیل دی گئی، جس کی قیادت اے پی کے سپرد کی گئی۔ سیرودوسکی، جس کی ہدایتکاری V.I.Lenin نے کی ہے۔ اس طرح، VI لینن، جس نے 17 مارچ 1920 کو کالیسیئن فرنٹ کی فوجی انقلابی کونسل کو بھیجے گئے ایک ٹیلیگرام میں لکھا تھا، ”باکو کی گرفتاری بہت ہے، ہمارے لئے بہت اہم“ اور اس طرح شمالی آذربائیجان کی فتح کا اشارہ دیا، اپنا مقصد حاصل کیا۔ باکو کا تیل سوویت روس کے ہاتھ میں چلا گیا۔

30 کی دہائی میں، پورے آذربائیجان میں وحشیانہ دباؤ ڈالا گیا۔ صرف 1937 میں، 29 ہزار افراد کو دبا گیا۔ اس عرصے کے دوران، آذربائیجان نے ایسے درجنوں مفکرین، دانشوروں کے نایاب نمائندوں، جیسے ہوسین جاوید، میکیل مشوئیک، احمد جاوید، سلمان ممتاز، علی نازی، ٹنگی شہباز اور دیگر کو کھو دیا۔ لوگوں کی ذہنی صلاحیت اور اس کے قابل نمائندوں کو تباہ کر دیا گیا۔ اس خوفناک دھچکے کے بعد، آذربائیجان کے لوگ کئی دہائیوں تک صحت یاب نہیں ہو سکتے تھے۔

1948-1953 میں، مغربی آذربائیجان سے آذربائیجان کی بڑے پیمانے پر جلاوطنی کا ایک نیا مرحلہ (جس علاقے سے آرمینی ایس ایس آر کہا جاتا ہے)، جو ان کا اصل وطن تھا، شروع ہوا۔ مغربی آذربائیجان کی سرزمین میں آرمینیوں نے اس سے بھی زیادہ تقویت حاصل کی ہے۔ اس علاقے میں ان کی مقداری برتری کو یقینی بنایا گیا۔

متعدد معروضی اور سائیکس وجوہات کی بنا پر، آذربائیجان کے عوام کی تخلیقی صلاحیتوں کی بدولت حاصل کی جانے والی اہم کامیابیوں کے باوجود، 1960 کی دہائی میں - صنعت اور زراعت دونوں میں - آذربائیجان کی معیشت کے بہت سے شعبوں میں منفی رجحانات ظاہر ہونے لگے۔

اس مشکل صورتحال میں جس میں جمہوریہ نے خود کو پایا، آذربائیجان کی قیادت میں ایک اہم تبدیلی واقع ہوئی۔ 1969 میں، آذربائیجان میں حیدر علییف کی قیادت کا پہلا دور شروع ہوا۔ مطلق العنان حکومت کے تسلط کی ایک مشکل تاریخی صورتحال میں، حیدر علییف، جس کا مقصد آذربائیجان کو سوویت یونین کی ایک جدید ترین جمہوریہ میں تبدیل کرنا ہے، زندگی کے تمام شعبوں میں وسیع اصلاحات کا پروگرام شروع کیا۔

عظیم سیاستدان نے پہلی بار مرکزی کمیٹی کے میدانی علاقوں میں سوویت یونین کی کمیونسٹ پارٹی کی مرکزی کمیٹی کے پولیٹ بیورو کی سطح پر گود لینے کی کوشش کی۔ کمیونسٹ پارٹی کی کانگریس اپنے وطن اور معیشت کے مختلف شعبوں (جس میں زراعت بھی شامل ہے) اور ثقافت کے مختلف شعبوں میں لوگوں کے لئے اہم امور کے بارے میں سازگار فیصلوں کی، اور پھر ہمارے پورے لوگوں کو ان فیصلوں پر عمل درآمد

کرنے کے لئے متحرک کیا، دن رات اس نے اپنے آبائی آذربائیجان کی خوشحالی کے لئے انتھک جدوجہد کی۔ ان کے منصوبوں کے سربراہ میں سائنس اور ٹکنالوجی کے معاملے میں آذربائیجان کو خود کفیل اور انتہائی ترقی یافتہ ملک میں تبدیل کرنا تھا (اس وقت کی اصطلاحات میں، انتظامی اور معاشی یونٹ میں)۔ مختصر یہ کہ حیدر علییف نے اس وقت ہماری مادر وطن کی آزادی کی راہ شروع کردی۔

1970-1985 میں، ایک مختصر تاریخی دور میں، جمہوریہ بھر میں سیکڑوں فیکٹریاں، فیکٹریاں اور صنعتیں تشکیل دی گئیں۔ 213 صنعتی ادارے شروع کیے گئے تھے۔ آذربائیجان نے بہت ساری صنعتوں میں سوویت یونین میں ایک اہم مقام پر قبضہ کیا۔ آذربائیجان میں تیار کی جانے والی 350 اقسام کی مصنوعات کو دنیا کے 65 ممالک کو برآمد کیا گیا۔

آذربائیجان میں حیدر علییف کی قیادت کے پہلے دور کے دوران کئے گئے ان تمام عمدہ تخلیقی کاموں کی زبردست تاریخی اہمیت یہ تھی کہ ہمارے لوگوں میں قومی فخر، قومی خود آگاہی بیدار ہوگئی، آزادی اور آزادی کے جذبات اٹھائے گئے۔ خلاصہ یہ ہے کہ اس کا مطلب XX صدی کے 70 کی دہائی میں آذربائیجان کے لوگوں کو ایک نئے مرحلے میں داخل کرنا تھا۔ قومی بغاوت کا مرحلہ۔

آذربائیجان کی ریاست کی تاریخ کا آخری مرحلہ، جو یو ایس ایس آر کے خاتمے کے دوران 18 اکتوبر 1991 کو سوویت یونین کے خاتمے کے بعد جمہوریہ آذربائیجان کی ریاستی آزادی سے متعلق آئینی ایکٹ کو اپنانے کے ساتھ شروع ہوا تھا، آج تک کامیابی کے ساتھ جاری ہے۔ اپنی پوری تاریخ میں، آذربائیجان کی ریاستیں بڑھتے اور زوال کے ادوار سے گزرتی رہی، داخلی ٹوٹ پھوٹ اور بیرونی قبضے کا نشانہ بنی۔ آذربائیجان نے ہمیشہ اپنے ہمسایہ ممالک کے ساتھ پرامن اور پرسکون تعلقات برقرار رکھے ہیں۔ تاہم، مغربی آذربائیجان میں آباد آرمینیوں نے آذربائیجان کی سرزمین پر مسلسل تجاوزات کی، نئے علاقوں پر قبضہ کرنے کی صورتحال سے فائدہ اٹھایا۔

1988 کے بعد سے، آرمینیائی مسلح افواج نے ناگورنو کاراباخ کی 126 بستیوں میں مقیم آذربائیجان کو بے دخل کرنے کا منصوبہ نافذ کیا ہے، جو آذربائیجان کا لازمی جزو تھا۔ 8 مئی 1992 کو، آرمینیوں نے شوشا پر قبضہ کر لیا، اور 2 اکتوبر 1992 کو - خوجاوند۔

اس عرصے کے دوران، 25-26 فروری 1992 کی رات، 20 ویں صدی کا سب سے افسوسناک واقعہ ہوا - آرمینیائی مسلح افواج، سابق سوویت فوج کے 366 ویں موٹرائزڈ رائفل رجمنٹ کے فوجیوں کے ساتھ مل کر، کھوجالی شہر کو مکمل طور پر تباہ کر دیا، جس میں 6,000 آذربائیجان رہتے تھے۔

اس طرح، 1988 کے بعد سے، آرمینیائی مسلح فاریشمنوں کی فوجی جارحیت کے نتیجے میں، 20% آذربائیجان کی سرزمین ناگورنو کاراباخ اور 7 ملحقہ علاقوں کا علاقہ ہے (لاچن - 18 مئی 1992، کیل بجا - 2 اپریل 1993، آغدم - 23 جولائی 1993، جبرائیل - 23 اگست، 1993، فرولی - 23 اگست 1993، گوبادلی - 31 اگست 1993، زانگیلن - 29 اکتوبر 1993) پر قبضہ کیا گیا، 700 ہزار آذربائیجان اپنے گھر چھوڑنے پر مجبور ہو گئے اور 62 شہروں اور اضلاع میں 1600 سے زیادہ اشیاء میں عارضی طور پر دوبارہ آباد ہو گئے۔

مارچ 1992 میں مقبول تحریک کو مضبوط بنانے کی شرائط میں، اے۔ جمہوریہ کی قیادت کرنے والے متالیوف نے استعفیٰ دے دیا۔ اقتدار میں پیدا ہونے والے باطل نے جمہوریہ آذربائیجان کی دفاعی صلاحیت کو مزید کمزور کر دیا ہے۔ اس کے نتیجے میں، مئی 1992 میں، آرمینیائی فوجی انجمنوں نے شوشا پر بھی قبضہ کر لیا۔ اس طرح، آرمینیوں نے دراصل پورے ناگورنو کاراباخ کے علاقے پر قبضہ کیا۔ اگلا قدم لاچن پر قبضہ تھا، یہ خطہ آرمینیا کو ناگورنو کاراباخ سے جوڑتا ہے۔ پاپولر فرنٹ آف آذربائیجان کی حکمرانی کے دوران جاری اقتدار کے لئے جدوجہد نے جمہوریہ کے دفاع کو ایک بہت بڑا دھچکا لگایا۔ اپریل 1993 میں، کیلیباجار پر قبضہ کیا گیا تھا۔ جون میں، آذربائیجان میں ایک گہرا سیاسی بحران واضح تھا۔ لوگوں کے مطالبے پر، حیدر علییف اقتدار میں آئے۔

حیدر علییف کی اقتدار میں واپسی کے ساتھ ہی، ہمارے ملک کی تقدیر کا ایک اہم موڑ ہوا، خانہ جنگی کی بھڑک اٹھی تھی۔ اس دن آذربائیجان کے عوام کی تاریخ میں ”قومی نجات کا دن“ کے طور پر نیچے چلا گیا۔

12 مئی 1994 کو آذربائیجان اور آرمینیا کے مابین جنگ بندی کے معاہدے پر دستخط ہوئے۔ تاہم، اس کے باوجود، آرمینیائی مسلح فارمیشنوں نے اکثر اس کی خلاف ورزی کی، اور شہری آبادی کو گولہ باری کا نشانہ بنایا۔

2 اپریل، 2016 کی رات، آذربائیجان اور آرمینیا کی مسلح افواج کے مابین پائے جانے والے فوجی تنازعہ اسلحہ سازی پر دستخط ہونے کے بعد سے رابطہ لائن پر سب سے بڑا محاذ آرائی بن گیا۔

اپریل کی لڑائیاں آذربائیجان کی مسلح افواج کی فتح کے ساتھ ختم ہو گئیں، طلش گاؤں کے آس پاس کی بلندیوں کو آزاد کرایا گیا، اسی طرح ٹٹر خطے کا سیمولین نقطہ، لیلی ٹیپ کی اونچائی اور مرجنیل کا چوچوک گاؤں، جبرائیل خطہ، گوران بائے خطے کا گلستان گاؤں اور ٹٹر خطے کے مڈگیز گاؤں کی سمت سرکیں۔

جولائی 2020 میں تووز خطے کی سمت میں ریاستی سرحد کی خلاف ورزی، ہم نے جن علاقوں پر قبضہ کیا ہے ان میں لبنانی آرمینیوں کے تصفیہ سے یہ ظاہر ہوتا ہے کہ امن مذاکرات کرنے کا کوئی فائدہ نہیں تھا۔ آرمینیا اگست میں گوران بائے سمت میں جس تخریب کاری کا ارتکاب کرنا چاہتا تھا اور رضاکارانہ فوجی فارمیشنوں کی تشکیل نے ایک نئی جنگ کو بالکل ضروری بنا دیا۔

آذربائیجان کے لئے آذربائیجان کے لئے ایک نئی تاریخ لکھی گئی تھی جس کے نتیجے میں آذربائیجان کی فوج کا مقابلہ ہوا تھا، جو 27 ستمبر 2020 کو شروع ہوا تھا، آذربائیجان کے خلاف آرمینیائی مسلح افواج کی اشتعال انگیزی کے ساتھ۔

صدر الہام علییف کی انتباہ کے مطابق، رابطہ کی لکیر پر آرمینیائی مسلح افواج کی ایک اور اشتعال انگیزی کے بعد، آذربائیجان نے دشمن کی فوجی سزا کا آغاز کیا۔ جاری تیزی سے جوانی کارروائی کے دوران، متعدد اسٹریٹجک بلندیوں کو قبضے سے آزاد کرایا گیا، سوگوشان کی آباد کاری اور بیرائل خطے کے علاقے ٹیرٹر میں واقع تالیش گاؤں، فنزولی خطے میں ہدرت گاؤں، زانگیلن کا علاقہ، گوبادلی خطہ اور آخر کار، شوشا کا شہر۔

44 روزہ جنگ کے نتیجے میں آذربائیجان کی مکمل فتح اور آرمینیا کے ہتھیار ڈالنے کا باعث بنی۔ اس عرصے کے دوران، تقریباً 300 300 دیہات، 5 شہر، 4 بستیوں، متعدد اسٹریٹجک بلندیوں کو آزاد کرایا گیا۔ دشمن کا سامان مکمل طور پر تباہ ہو گیا تھا، اور اس کی افرادی قوت کو شدید نقصان پہنچا تھا۔ بیڑیاٹک جنگ، جو صرف 44 دن تک جاری رہی، نہ صرف ہمارے علاقوں کی آزادی بلکہ قبضے کے خاتمے کے ساتھ ساتھ تنازعہ کے حل کی طرف بھی گئی، جو تقریباً 30 سال تک جاری رہا۔



President of the Republic of Azerbaijan Ilham Aliyev

HISTORY OF AZERBAIJAN

GENERAL INFORMATION ABOUT THE HISTORY OF AZERBAIJAN

The historical lands of Azerbaijan, which covered the Great Caucasus Mountains in the north, the Alagez mountain range with a basin of Lake Goycha and Eastern Anatolia in the west, the Caspian Sea in the east, and the boundaries of Sultania, Zanjan, and Hamadan in the south, are one of the centers of ancient culture and the cradle modern civilization. On this territory - on the historical lands of Azerbaijan - the Azerbaijani people have created a rich and original culture, including the traditions of statehood. The historical pronunciation of the name "Azerbaijan" was different. Since ancient times, from the beginnings of civilization, this name sounded like Andirpatian, Atropatena, Adirbidzhan, Azirbidzhan, and, finally, Azerbaijan. Writing in a modern form - "Azerbaijan", is based on ancient historical, anthropological, ethnographic, and written sources.

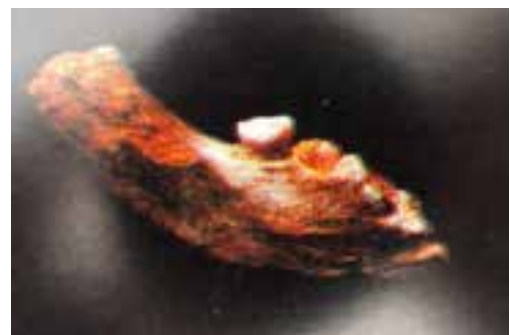


Objects discovered during archaeological excavations, as well as ethnographic materials collected during expeditions, made it possible to study traditions and customs, material and spiritual culture, ancient forms of government, family relationships in Azerbaijan.

To date, the most ancient archaeological and paleontological materials have been discovered, indicating that primitive people lived on the territory of Azerbaijan more than 1.7-1.8 million years ago.

The territory of Azerbaijan is extremely rich in archaeological monuments, proving the presence of the most ancient settlements of primitive people in this region.

Archaeological finds were discovered in the caves of Azykh, Taglar, Damjily, Dashsalakhly, Gazma (Nakhichevan), as well as in other monuments, including a part of the lower jaw of the Azykh man (Azykhanthrop), who lived 300-400 thousand years ago - in the Ashelian period, prove entry of the territory of Azerbaijan into the area of formation of primitive man.



For this rare find, the territory of Azerbaijan has been put on the map "Ancient inhabitants of Europe".

The people of Azerbaijan, at the same time, are one of the peoples with the most ancient traditions of statehood. Azerbaijan has approximately 5 thousand years of statehood history. The first state formations or ethnopolitical associations on the territory of Azerbaijan were created since the end of the 4th, beginning of the 3rd millennium BC in the Urmia basin. The ancient Azerbaijani states that emerged here have played an important role in the military-political history of the entire region. It was during this period that Azerbaijan was closely connected with the states of Sumer, Akkad, and Assyria, which left a deep mark in world history, located in the valleys of the Tigris and Euphrates, as well as with the Hittite state in Asia Minor.

In the 1st millennium BC - 1 millennium AD on the lands of Azerbaijan there were such powerful states as Manna, the Scythian kingdom, Atropatena and Albania. These states played an important role in enhancing the culture of public administration, in the cultural and economic history of the country, as well as in the process of forming a single people. At the beginning of our era, Azerbaijan entered one of the most difficult periods of its history: in the 3rd century Azerbaijan was occupied by the Iranian Sassanid Empire, and in the 7th century by the Arab Caliphate. The conquerors resettled a large population of Iranian and Arab origin to the country.

In the first centuries of our era, the Turkish ethnic groups, which made up the bulk of the country's population and are more organized and strong from a military-political point of view, played an important role in the formation of a single people. Among the Turkish ethnic groups, the Oghuz Turks predominated.

Since the first centuries of our era, the Turkic language has become the main means of communication between small peoples and ethnic groups living in the territory of Azerbaijan. In addition, the Turkic language also played a connecting role between the north and south of the country. At that time, this factor was of great importance in the process of forming a single people, since during the described period there was not yet a single religious worldview - a monotheistic religion covering the entire territory of Azerbaijan. Worshiping the main God of the Turks, the God of Tanra, has not yet managed to completely supplant other religious beliefs. Zoroastrianism, fire worship, worship of the Sun, Moon, Heaven, Earth, stars, etc. were still preserved. In the north of the country, in some parts of the territory of Albania, especially in its western regions, Christianity spread. However, the independent Albanian Church acted in conditions of intense rivalry with the Armenian and Georgian churches.



With the adoption of the Islamic religion in the 7th century, a radical change took place in the historical predestination of Azerbaijan.

The Islamic religion gave a strong impetus to the formation of a single people and its language, played a decisive role in accelerating this process. The emergence of a single religion between the Turkic and non-Turkic ethnic groups was the reason for the formation of common customs and traditions throughout the territory of Azerbaijan, through which they were settled, the expansion of family ties and closer interaction. The Islamic religion united all Turkic and non-Turkic ethnic groups, who adopted it, under a common Turkic-Islamic flag against the Byzantine Empire and the Armenian and Georgian feudal lords under its patronage, who sought to include the entire South Caucasus in the sphere of influence of Christianity.

From the middle of the 9th century, the ancient traditions of the Azerbaijani statehood were revived again. A new political revival began in Azerbaijan: on the lands of Azerbaijan, where Islam was spread, the states of Sajids, Shirvanshahs, Salarids, Ravvadids and Sheddadids arose.

With the emergence of independent states, there was a revival in all areas of political, economic and cultural life. A period of revival began in the history of Azerbaijan.

The emergence of local states (Sajids, Shirvanshahs, Salarids, Ravvadids, Shaddadids, Sheki state), after 600 years of Sassanian and Arab domination and the transformation of Islam into the main monotheistic religion throughout the country played an important role in the ethnic evolution of the Azerbaijani people and the formation of a single language and culture.



At the same time, in the historical conditions of the frequent change of feudal dynasties that ruled Azerbaijan, the Islamic religion was important for the unification of the entire Azerbaijani population - both the various Turkic tribes that played a major role in the formation of our people and the non-Turkic ethnic groups that mixed with them, in the form united force against foreign invaders.

After the fall of the Arab Caliphate, starting from the middle of the 9th century, the role of the Turkic-Islamic empires increased in the Caucasus, as well as throughout the Near and Middle East. States ruled by the Sajids, Shirvanshahs, Salarids, Ravvadids, Shaddadids, Sheki rulers, Seljuk, Eldeniz, Mongols, Elkanids-Hulaguids, Chobanids, Jelairids, Timurids, Ottomans, Karakoyunlu, Akkoyunludis, other Muslims left a deep mark not only in the history of the statehood of Azerbaijan but also in the entire Near and Middle East. For a long time, Azerbaijan was the central region of many of these states, and Tabriz was the capital.

In the XV-XVIII centuries, as well as in the subsequent period, the culture of the statehood of Azerbaijan was even more enriched. At this time, the vast eastern empires of Karakoyunlu, Akkoyunlu, Safavids, Afshars, and Qajars were ruled directly by Azerbaijani dynasties.

This important factor had a positive impact on the internal and international relations of Azerbaijan, expanded the field of military-political influence of our country and people, and, consequently, the sphere of activity of the Azerbaijani language, created favorable conditions for the further development of the material and spiritual culture of the Azerbaijani people. Along with the fact that during the period described, the Azerbaijani states played an important role in international relations and the military-political life of the Near and Middle East, they also very actively participated and played a mediating role in relations between Europe and the East.

During the reign of the great statesman of Azerbaijan Uzun Hasan (1468-1478), the Akkoyunlu empire turned into a powerful military-political factor in the entire Near and Middle East. The culture of the statehood of Azerbaijan has received even greater development. Uzun Hasan pursued a policy of creating a strong, centralized state covering all Azerbaijani lands. For this purpose, on his behalf, "Ganun-name" was published. By order of the great sovereign, the Koran was translated into the Azerbaijani language, and the outstanding scientist of that time, Abu Bakr al-Tehrani, was entrusted with writing the Oghuz chronicle "Kitabi-Diyarbekiriyye".

At the end of the 15th - beginning of the 16th centuries, the Azerbaijani statehood entered a new stage in its historical development. The grandson of Uzun Hasan, the outstanding statesman Shah Ismail Khatai (1501-1524) continued the work started by his grandfather and managed to unite all the northern and southern lands of Azerbaijan under his rule. A single centralized Azerbaijani state arose - the Safavid state with its capital in Tabriz. During the reign of the Safavids, the culture of state administration in Azerbaijan increased even more. The Azerbaijani language, along with Persian, became the state language on the territory of a huge empire. As a result of successful reforms, domestic and foreign policies carried out by Shah Ismail, Shah Tahmasib, Shah Abbas, and other Safavid sovereigns, the Safavid state turned into one of the most powerful empires of the Near and Middle East.

The outstanding Azerbaijani commander Nadir Shah Afshar (1736-1747), who came to power after the fall of the Safavid state, further expanded the borders of the former Safavid Empire. This great ruler of Azerbaijan, a native of the Afshar-Turkic tribe, seized North India, including Delhi in 1739.

However, after the death of Nadir Shah, the vast empire ruled by him collapsed. And in the second half of the 18th century, Azerbaijan split into small states - khanates and sultanates.

At the end of the 18th century, the Azerbaijani Turkic Qajar dynasty (1796-1925) came to power in Iran. The Qajars began to pursue a policy aimed at subordinating the central authority of all territories that were once under the rule of their ancestors Karakoyunlu, Akkoyunlu, Safavids, and, finally, Nadir Shah, including the Azerbaijani khanates.

This is how the era of long-term wars began between the Qajars and the Russian Empire, which was striving to seize the South Caucasus.

Thus, Azerbaijan turned into an arena of bloody wars between the two great powers.

According to the Gulistan (1813) and Turkmenchay (1828) treaties, Azerbaijan was divided between two empires: Northern Azerbaijan was annexed to Russia, and South Azerbaijan - to Iran.

Thus, in the subsequent history of Azerbaijan, new concepts appeared: “North (or Russian) Azerbaijan” and “South (or Iranian) Azerbaijan”.

To create support for itself and a Christian stronghold in the South Caucasus, Russia began to massively resettle the Armenian population from neighboring regions to the occupied Azerbaijani lands, in particular, the mountainous regions of Karabakh, the territories of the Erivan and Nakhichevan khanates. General Pashkevich even gave specific instructions on where exactly they should be resettled. In March 1828, the Iravan and Nakhichevan khanates of Azerbaijan were liquidated, and the so-called “Armenian region” was created on their territory for the resettled Armenians. Thus, the foundation was laid for the future Armenian state on the lands of Azerbaijan.

In addition, in 1836, Tsarist Russia liquidated the independent Albanian Church and subordinated it to the Gregorian Church. Thus, favorable conditions were created for the Gregorianization and Armenianization of the ancient Azerbaijani Christian-Albanian population. The foundation was laid for new territorial claims of Armenians to Azerbaijanis. Not satisfied with this, tsarist Russia resorted to an even more vile policy: it raised the Armenians armed by it against the Turkic-Muslim population and provoked a mass slaughter of Azerbaijanis. The period of genocide of the Azerbaijani people and the entire Turkic-Muslim population of the South Caucasus began.



The liberation struggle in Northern Azerbaijan ended in unprecedented tragedies. Here, the Dashnak-Bolshevik government of S. Shaumyan, which seized power in Baku and its environs, committed a terrible genocide against the Azerbaijani people in March 1918. Fraternal Turkey extended a helping hand to Azerbaijan. The liberation movement was victorious. On May 28, 1918, the first democratic republic in the East, the Azerbaijan Democratic Republic, was established in Northern Azerbaijan.

The Azerbaijan Democratic Republic, which was the first parliamentary republic in the history of the Azerbaijani people, was at the same time an example of a democratic, legal and secular state in the entire East, including the Turkic-Islamic world.

During the period of the Azerbaijan Democratic Republic, the history of parliamentarism is divided into two periods: the first period lasted from May 27 to November 19, 1918. During these six months, the Azerbaijani parliament, which consisted of 44 representatives

of Muslim Turks and functioned under the name of the National Council of Azerbaijan, made important historical decisions. The first parliament on May 28, 1918, proclaimed the independence of Azerbaijan, took over the government, and adopted the historic Declaration of Independence.

The second, or Baku period in the history of parliamentarism of the Azerbaijan Democratic Republic lasted from December 7, 1918, to April 27, 1920 - only 17 months.

The law on the establishment of the Baku State University, adopted by the parliament on September 1, 1919, should be specially noted. The opening of the national university was the most important historical merit of the leaders of the Republic to their native people. Although the Azerbaijan Democratic Republic subsequently fell, Baku State University played an irreplaceable role in preserving its ideas and in restoring independence.

During the existence of the Azerbaijan Democratic Republic, 155 parliamentary sessions were held, ten of which took place during the functioning of the National Council of Azerbaijan (May 27-November 19, 1918), and 145 - the Azerbaijani parliament (December 7, 1918 - April 27, 1920).

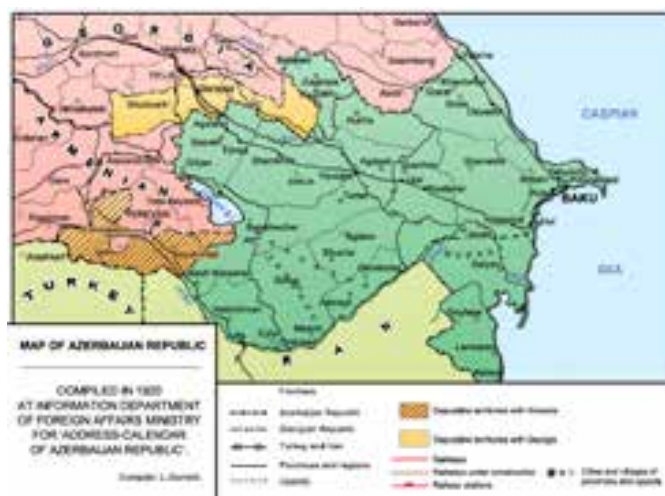
More than 270 bills were submitted to the parliament for discussion, about 230 of which were adopted. The laws were discussed in the midst of heated and business-like debates and were adopted only after the third reading.

Despite the fact that the Azerbaijan Democratic Republic existed for only 23 months, it proved that even the most brutal colonial and repressive regimes are not able to destroy the ideals of freedom and traditions of state independence of the Azerbaijani people.

As a result of the military aggression of Soviet Russia, the Azerbaijan Democratic Republic fell. An end was put to the independent statehood in Northern Azerbaijan. On April 28, 1920, the establishment of the Azerbaijan Soviet Socialist Republic (Azerbaijan SSR) on the territory of the Azerbaijan Democratic Republic was announced.

Immediately after the Soviet occupation, the process of destruction of the system of independent state administration, created during the existence of the Azerbaijan Democratic Republic, began.

The “Red Terror” reigned throughout the country. Anyone who could resist the strengthening of the Bolshevik regime immediately became a victim of the “Red Terror” under the name of an “enemy of the people”, “counterrevolutionary” or “saboteur”.



Thus, after the March 1918 genocide, a new genocide against the Azerbaijani people actually began. The only difference was that this time the most famous representatives of the people were destroyed - outstanding figures of the Azerbaijan People's Republic, generals and senior officers of the National Army, progressive intelligentsia, famous scientists. This time, the Bolshevik-Dashnak regime, in a pre-planned manner, destroyed only the cream of the people and sought to behead them. In fact, this genocide was much more merciless and terrible than the March one.

The convocation of the 1st Congress of Soviets of the Azerbaijan SSR on May 6, 1921, completed the Sovietization of Northern Azerbaijan. On May 19, the first Constitution of the Azerbaijan SSR was adopted.

After depriving the Azerbaijani people of their independent power, the plunder of their wealth began. Private ownership of land was abolished. All the natural resources of the country were nationalized, more precisely, they were considered state property. For the management of the oil industry, the Oil Committee of Azerbaijan was specially created, the leadership of which was entrusted to A.P. Serebrovsky, directed by V.I. Lenin. Thus, V.I. Lenin, who wrote in a telegram sent back on March 17, 1920, to the Military-Revolutionary Council of the Caucasian Front, "The capture of Baku is very, very important for us" and thereby gave an indication of the conquest of Northern Azerbaijan, achieved his goal. Baku oil passed into the hands of Soviet Russia.

In the 30s, brutal repressions were carried out throughout Azerbaijan. In 1937 alone, 29 thousand people were repressed. During this period, Azerbaijan lost dozens of such thinkers, rare representatives of the intelligentsia, such as Huseyn Javid, Mikail Mushvig, Ahmed Javad, Salman Mumtaz, Ali Nazmi, Tagi Shahbazi, and others. The mental potential of the people and its worthy representatives were destroyed. After this terrible blow, the Azerbaijani people could not recover for decades.

In 1948-1953, a new stage of mass deportation of Azerbaijanis from Western Azerbaijan (from the territory called the Armenian SSR), which was their original homeland, began. Armenians have strengthened even more in the lands of Western Azerbaijan. Their quantitative superiority in this territory was ensured.

Despite the important successes achieved thanks to the creative genius of the Azerbaijani people, due to a number of objective and subjective reasons, negative tendencies began to appear in many sectors of the Azerbaijani economy - both in industry and agriculture - in the 1960s.

In this difficult situation in which the republic found itself, an important change took place in the Azerbaijani leadership. In 1969, Heydar Aliyev's first period of leadership in Azerbaijan began. In a difficult historical situation of the domination of the totalitarian regime, Heydar Aliyev, with the aim of turning Azerbaijan into one of the most advanced republics of the Soviet Union, embarked on a program of broad reforms in all spheres of life.

The great politician first sought the adoption at the level of the Politburo of the Central Committee of the Communist Party of the Soviet Union, at plenums of the Central Committee, congresses of the Communist Party of favorable decisions on important issues for his homeland and people in various sectors of the economy (including agriculture) and culture, and then mobilized our entire people to implement these decisions, day and night he fought tirelessly



for the prosperity of his native Azerbaijan. At the head of his plans was the transformation of Azerbaijan into a self-sufficient and highly developed country in terms of science and technology (in the terminology of that time, into an administrative and economic unit). In short, Heydar Aliyev started the path leading to the independence of our Motherland back then.

In 1970-1985, in a short historical period, hundreds of factories, factories, and industries were created throughout the republic. 213 industrial establishments were launched. Azerbaijan occupied one of the leading places in the Soviet Union in many industries. 350 types of products manufactured in Azerbaijan were exported to 65 countries of the world.

The tremendous historical significance of all these magnificent creative works carried out during the first period of Heydar Aliyev's leadership in Azerbaijan was that national pride, national self-awareness were awakened in our people, feelings of freedom and independence were raised. In essence, this meant the entry of the Azerbaijani people in the 70s of the XX century into a new stage - the stage of national upsurge.

The last stage in the history of the Azerbaijani statehood, which began during the collapse of the USSR with the adoption of the Constitutional Act on the State Independence of the Republic of Azerbaijan on October 18, 1991 after the collapse of the USSR, continues to this day successfully.

Throughout their entire history, the Azerbaijani states went through periods of rising and fall, were subjected to internal disintegration and external occupation. Azerbaijan has always maintained peaceful and calm relations with its neighbors. However, the Armenians who settled in Western Azerbaijan constantly encroached on the Azerbaijani lands, took advantage of the situation to seize new territories.

Since 1988, the Armenian armed forces have implemented a plan to evict Azerbaijanis living in 126 settlements of Nagorno-Karabakh, which was an integral part of Azerbaijan. On May 8, 1992, the Armenians captured Shusha, and on October 2, 1992 - Khojavid.

It was during this period, on the night of February 25-26, 1992, that the most tragic event of the 20th century took place - the Armenian armed forces, together with the soldiers of the 366th motorized rifle regiment of the former Soviet army, completely destroyed the city of Khojaly, in which 6,000 Azerbaijanis lived.

Thus, since 1988, as a result of the military aggression of the Armenian armed formations, 20% of Azerbaijani lands are the territory of Nagorno-Karabakh and 7 adjacent regions (Lachin - May 18, 1992, Kelbajar - April 2, 1993, Aghdam - July 23, 1993, Jebrail - August 23, 1993, Fizuli - August 23, 1993, Gubadli - August 31, 1993, Zangilan - October 29, 1993) was occupied, 700 thousand Azerbaijanis were forced to leave their homes and temporarily resettled mainly in more than 1600 objects in 62 cities and districts.



In the conditions of the strengthening of the popular movement in March 1992, A. Mutalibov, who led the republic, resigned. The created void in power has further weakened the defense capability of the Republic of Azerbaijan. As a result, in May 1992, the Armenian military associations also captured Shusha. Thus, the Armenians actually occupied the territory of the entire Nagorno-Karabakh. The next step was the occupation of Lachin, the region connecting Armenia with Nagorno-Karabakh. The struggle for power, which continued during the rule of the Popular Front of Azerbaijan, dealt a heavy blow to the defense of the republic. In April 1993, Kelbajar was occupied. In June, a deep political crisis was evident in Azerbaijan. At the demand of the people, Heydar Aliyev came to power.



With the return of Heydar Aliyev to power, a turning point in the fate of our country took place, the flaring up civil war was averted. This day went down in the history of the Azerbaijani people as the "Day of National Salvation".

On May 12, 1994, a ceasefire agreement was signed between Azerbaijan and Armenia. However, despite this, the Armenian armed formations often violated it, subjecting the civilian population to shelling.

On the night of April 2, 2016, the military conflict that unfolded between the Armed Forces of Azerbaijan and Armenia became the largest confrontation on the contact line since the armistice was signed.

The April battles ended with the victory of the Armed Forces of Azerbaijan, the heights around the village of Talish were liberated, as well as the Seisulan point of the Terter region, the Lele-Tepe height and the Chojuk village of Marjanly, the Jebrail region, the Gulistan village of the Goranboy region and the roads in the direction of the Madagiz village of the Terter region.

The violation of the state border in the direction of the Tovuz region in July 2020, the settlement of Lebanese Armenians in the territories we occupied showed that there was no point in conducting peace negotiations. The sabotage that Armenia wanted to commit in August in the Goranboy direction and the creation of volunteer military formations made a new war absolutely necessary.

A new history was written for Azerbaijan as a result of the counter-offensive of the Azerbaijani army, which began on September 27, 2020, with the provocations of the Armenian armed forces against Azerbaijan.

After another provocation of the Armenian armed forces on the line of contact, in accordance with the warning of President Ilham Aliyev, Azerbaijan began military punishment of the enemy. During the ongoing rapid counteroffensive, a number of strategic heights were liberated from occupation, the settlement of Sugovushan and the village of Talysh in the Terter region of the Jebrail region, the village of Hadrut in the Fizuli region, the Zangilan region, the Gubadli region and, finally, the city of Shusha.

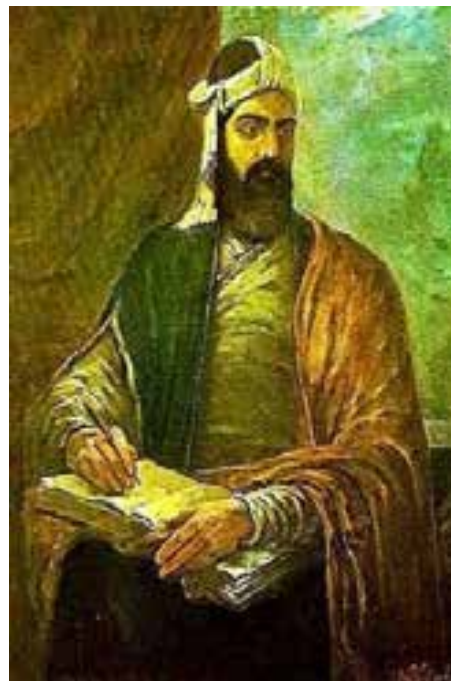
The 44-day war led to the complete victory of Azerbaijan and the surrender of Armenia. During this period, about 300 villages, 5 cities, 4 settlements, numerous strategic heights were liberated. The enemy's equipment was completely destroyed, and his manpower was seriously damaged. The Patriotic War, which lasted only 44 days, led not only to the liberation of our territories but also to the end of the occupation, as well as the settlement of the conflict, which lasted almost 30 years.



NEZAMI GANJVI

Early Life

Born of a Persian family, his personal name was Ilyas and his chosen pen-name was Nezami (also spelled as Nizami and Neẓāmi). He was born of an urban background in Ganja (Seljuq Empire, now Republic of Azerbaijan) and is believed to have spent his whole life in South Caucasus. According to De Blois, Ganja was a city which at that time had predominantly an Iranian population. The Armenian historian Kirakos Gandzaketsi (c. 1200 – 1271) mentions that: "This city was densely populated with Iranians and a small number of Christians". Because Nezami was not a court poet, he does not appear in the annals of the dynasties. Tazkerehs, which are the compilations of literary memoirs that include maxims of the great poets along with biographical information and commentary of styles refer to him briefly. Much of this material in these Tazkerehs are based on legends, anecdotes, and hearsays. Consequently, few facts are known about Nezami's life, the only source being his own work, which does not provide much information on his personal life.



Parents

Nezami was orphaned early and was raised by his maternal uncle Khwaja Umar who took responsibility for him and afforded him an excellent education. His mother, named Ra'isa, was of Kurdish origin. His father, whose name was Yusuf is mentioned once by Nezami in his poetry. In the same verse, Nezami mentions his grandfather's name as Zakki. In part of the same verse, some have taken the word Mu'ayyad as a title for Zakki while others have interpreted it as the name of his great-grandfather. Some sources have stated that his father might be possibly from Qom. Nezami is variously mentioned as a Persian and/or Iranian.

Family

Nezami was married three times. His first wife was an enslaved Kipchak who was sent to him by Fakhr al-Din Bahramshah, the ruler of Darband, as part of a larger gift. According to Iraj Bashiri she became Nezami's "most beloved" wife. His only son Mohammad was from this wife. She died after "Khosrow and Shirin" was completed. Mohammad was seven at the time. Nezami mentions his son again in Layli and Majnun adding that now this son is 14 years old and «apple of my eyes». In "Haft Peykar" (Seven Beauties), he also mentions and advises his son about taking more responsibility as the father was growing frailer.

Some modern writers in the late 20th century have claimed that this wife was called Afaq. Vahid Dastgerdi seems to be the first writer to propose this name for Nezami's first wife, but Said Nafisi (at the same time) and a recent source have challenged this interpretation of the corresponding verse in Nezami's work and the assumption that Afaq was the real name of his wife and have taken the Afaq in that verse to simply mean «horizon» rather than a proper name. Strangely enough, Nezami's two other wives, too,

died prematurely – the death of each coinciding with the completion of an epic, prompting the poet to say, “God, why is it that for every mathnavi I must sacrifice a wife!”.

Education

Nezami was not a philosopher in the sense of Avicenna or an expositor of theoretical Sufism in the sense of Ibn ʿArabi. However, he is regarded as a philosopher and gnostic who mastered various fields of Islamic thoughts which he synthesized in a way that brings to mind the traditions of later Hakims such as Qutb al-Din Shirazi.

Often referred to by the honorific Hakim («the Sage»), Nezami is both a learned poet and master of a lyrical and sensuous style. About Nezami's prodigious learning there is no doubt. Poets were expected to be well versed in many subjects; but Nezami seems to have been exceptionally so. His poems show that not only he was fully acquainted with Arabic and Persian literatures and with oral and written popular and local traditions, but was also familiar with such diverse fields as mathematics, astronomy, astrology, alchemy, medicine, botany, Koranic exegesis, Islamic theory and law, Iranian myths and legends, history, ethics, philosophy and esoteric thought, music, and the visual arts. His strong character, social sensibility, and knowledge of oral and written historical records, as well as his rich Persian cultural heritage unite pre-Islamic and Islamic Iran into the creation of a new standard of literary achievement. Being a product of the Iranian culture of the time, he not only created a bridge between pre-Islamic and Islamic Iran, but also between Iran and the whole ancient world.

Influences and literary scene

Khosrow Parviz discovers Shirin bathing in a pool. Nezami's poems in a Persian miniature, created in ca. 1550 in Shiraz, Persia. Collection of Freer Gallery of Art

The recent discovery and publication of the anthology titled *Nozhat al-Majales* contains Persian language quatrains from Nizami and 115 other poets from the northwestern Iran (Arrān, Šarvān, Azerbaijan; including 24 poets from Ganja alone) during the same era. Unlike other parts of Persia, where the poets mostly belonged to higher echelons of society such as scholars, bureaucrats, and secretaries, a good number of poets in the northwestern areas rose from among the common people with working-class backgrounds, and they frequently used colloquial expressions in their poetry. Accordingly, the book demonstrates the social conditions at the time, reflecting the full spread of Persian language and the culture in the region, which is evidenced by the common use of spoken idioms in poems and the professions of many of the poets. The influence of the northwestern Pahlavi language, for example, which had been the spoken dialect of the region, is clearly observed in the poems contained in this anthology. However, at the same time, the Caucasus region was entertaining a unique mixture of ethnic cultures. Khaqani's mother was a Nestorian Christian, Mojir Baylqani's mother was an Armenian, and Nezami's mother was a Kurd. Their works reflect the cultural and linguistic diversity of the region.

By the end of the 10th century, Persian literature became widespread from the eastern Mediterranean to the banks of the Indus. The earliest extant example of Persian poetry from the area is that of Qatran Tabrizi (1009–1072) who served in the courts of the Shaddadid and Rawadid dynasties. Qatran Tabrizi, is credited with what some scholars in the last century have termed as the founder of the «Azerbaijan» or «Trans-Caucasian» school or «Tabriz School» or «Shirvan School» or «Arranian Style» of Persian poetry. This school produced a distinctive style of poetry in Persian, which contrasted with «Khurasani» («East-





ern») style in its rhetorical sophistication, its innovative use of metaphor, its use of technical terminology and Christian imagery, the presence of Persian archaism while borrowing from Arabic vocabulary, as well as new concepts. Other sources including the Encyclopaedia of Islam and traditional Iranian literary sources have used the term «Iraqi» style for the Persian poetry of Nezami.

Atabeg of Azerbaijan Qizil Arslan welcomes Nizami

The Seljuqs took control of Ganja from the Shaddadids in 1075 and spread Persian literary westwards to their courts. In the middle of the 12th century, the Seljuk Empire's control of the region weakened and their provincial governors, virtually autonomous local princes, further encouraged Persian culture, art and poetry in their courts. Persian culture characteristically flourished in this era, when political power was diffused and Persian remained the primary language, Persian civil servants and merchants were in great demand and rival dynasties continued to vie for the service of Persian poets. This was especially true in Ganjah, the Caucasian outpost town where Nizami lived. Nezami was patronized by different rulers and dedicated his epics to various rival dynasties, including the Seljuqs, Eldiguzids (who maintained control of Ganja during most of the later 12th century), Shirvanshahs, the ruler of Ahar and Ahmadilis. Although he enjoyed the patronage of various rulers and princes, he avoided the courts and is generally believed to have lived a secluded life. Since he was not a court poet, he does not appear in the annals of the dynasties, which list the names of events of the ruling families.

According to literary scholar Chelkowski, «it seems that Nezami's favorite pastime was reading Firdawsi's monumental epic *Shahnameh* (The book of Kings). Nezami mentioned Ferdowsi as the Sage (Hakim) and Knower/Wise (daanaa) and the great master of discourse, «who has decorated words like new bride.» Nezami advises the son of the Shirvanshah to read the *Shah-nama* and to remember the meaningful sayings of the wise. Nezami used the *Shahnameh* as a source in his three epics of *Haft Peykar*, *Khosrow and Shirin* and *Eskandar-Nameh*.

The story of *Vis and Ramin* also had an immense influence on Nezami. Although Nezami takes the bases for most of his plots from Ferdowsi, but the basis for his rhetoric comes from Gorgani. This is especially noticeable in *Khosrow and Shirin*, which is of the same meter and imitates some scenes from *Vis and Ramin*. Nezami's concern with astrology also has a precedent in an elaborate astrological description of the night sky in *Vis and Ramin*. Nezami had a paramount influence on the romantic tradition, and Gorgani can be said to have initiated much of the distinctive rhetoric and poetic atmosphere of this tradition, with the absence of the Sufi influences, which are seen in Nezami's epic poetry.

The first monumental work of Nezami, the *Makhzan al-Asrar* is influenced by Sanai's *Hadikat al-Hakika*. Nezami acknowledges this, but considers his work to be superior. The main similarities between Sanai's poem and Nezami's are in its ethico-philosophical genre, although Nezami uses a different metre and organized the whole work in a different fashion. Khaqani Sherwani daring imagery, was to have a momentous influence on Nezami Ganjavi and through the latter on Persian poetry in general.

Works

Nezami lived in an age of both political instability and intense intellectual activity, which his poems reflect; but little is known about his life, his relations with his patrons, or the precise dates of his works, as the many legends built up around the poet color the accounts of his later biographers. He dedicated his poems to various rulers of the region as was custom of that time for great poets, but avoided court life.



خمسہ نظامی

Nezami was a master of the Masnavi style (double-rhymed verses).

The Khamsa or Panj Ganj

Nizami's main poetical work, for which he is best known, is a set of five long narrative poems known as the Khamsa (پنج گنج, 'Quintet or Quinary') or Panj Ganj (پنج گنج, 'Five Treasures'):

- Makhzan-ol-Asrâr (مخزن الاسرار, 'The Treasury or Storehouse of Mysteries'), 1163 (some date it 1176)
- Khosrow o Shirin (خسرو و شیرین, 'Khosrow and Shirin'), 1177–1180
- Leyli o Majnun (لیلی و مجنون, 'Layla and Majnun'), 1192
- Eskandar-Nâmeh (کتاب اسکندرنامه, 'The Book of Alexander'), 1194 or 1196–1202
- Haft Peykar (هفت پیکار, 'The Seven Beauties'), 1197

The first of these poems, Makhzan-ol-Asrâr, was influenced by Sanai's (d. 1131) monumental Garden of Truth. The four other poems are medieval romances. Khosrow and Shirin, Bahram-e Gur, and Alexander the Great, who all have episodes devoted to them in Ferdowsi's Shahnameh, appear again here at the center of three of four of Nezami's narrative poems. The adventure of the paired lovers, Layla and Majnun, is the subject of the second of his four romances, and derived from Arabic sources. In all these cases, Nezami reworked the material from his sources in a substantial way.

The Khamsa was a popular subject for lavish manuscripts illustrated with painted miniatures at the Persian and Mughal courts in later centuries. Examples include the Khamsa of Nizami (British Library, Or. 12208), created for the Mughal Emperor Akbar in the 1590s.



مخزن الاسرار

Makhzan-ol-Asrâr

The great Azerbaijani poet and thinker Nizami Ganjavi's magnificent masnavi poems, which are inherited to the World literature, also include encyclopaedic knowledge from various branches of science and deep treasures of wisdom. However, both Nizami Ganjavi's Sufi identity and the Sufi content of his poems have been subjected to serious debate for last years. Makhzen al-Asrar (The treasury of mysteries), which is the first and shortest masnavi poem of his five poems, has been taught as a textbook in madrasas for centuries in various regions of Islamic world due to its educational content and was emulated by most poets. Shamullah Shamy Efendi, 16th c. translator of Persian Sufi poetry, also a renowned Mawlevi dervish, was one of the first to translate this poem into Turkish. His "ûerh-i Mahzenü'l-Esrar" includes the entire translation of Makhzen al-Asrar, necessary commentaries and comparisons with similar couplets written by Hafiz, Attar, Rumi, Jami. Shamy Efendi also completed and translated the masnavi poem "Tohfât al- Ahrar" of Jami with comments, which was inspired by Makhzan al-Asrar. According to his own admission, Abdurrahman Jami wrote his masnavis under the influence of Nizami Ganjavi, who he accepted as his master and imitated both in form and structure, going as far as borrowing entire stories. A detailed examination of the Persian text of Makhzen al-Asrar with commentary of Shamy Efendi and comparison of Jami's "Tohfât al- Ahrar" show that the poem contains all basic knowledge that should be in a Sufi tractate, and a poet himself most probably had been initiated under the guidance of a Sufi master (or masters). Makhzen al-Asrar was written for the Sultan Bahram Shah to encourage him to administer justice in his country and to make him forego from the ambitions and bent toward spiritual life. The purification of human inner self from moral defects and the adornment him with virtues and good character is the main aim of Islamic Sufism and it has been processed in detail in all masnavies of Nizami Ganjavi. Most probably he was a serious Akhy Sheikh, his aim was not to speak about the deep metaphysical concepts but to bring Sufism into ordinary people daily life. Shamy Efendi commentaries show that there are serious similarities between the poetry of recognized Persian Sufi poets; Jalaladdin Rumi, Jami, Attar, Hafez, Saadi and Nizami Ganjavi in style, used metaphors and literary expressions. The ideas of Wahdat-i vujud and the Perfect Man (insan-i kamil), which will be elaborated by Ibn Arabi and his followers in next years, were handled before by him almost in the same framework. As Seyyed Hossein Nasr said: "Rumi provides the meaning/spirit of Sufism, Nizami its form/body and you can't have one without the other".

انعام اللہ علیہ

عَلَّمَ آدَمَ صَفِيَّ پَاکِ او خَمَرَ طِينَةَ شَرَفِ خَاکِ او

اس کی پاکیزگی یہ ہے کہ اس نے علم سکھایا آدم کو
مٹی کی تکریم یہ ہے کہ اس نے مٹی سے گوندھا آدم کو

His pure quality is "He taught Adam."

The honour of his dust "He kneaded his clay."



زندگی گھڑی

حاصل دنیا مجھ کو یک ساعت طاعتی کن کر ہمہ بہ طاعت

زندگی صرف ایک ساعت ہے اس لیے اس گھڑی کو
گزارو طاعت میں کہ طاعت بہتر ہے سب کے

Since life in this world is but an hour, spend that
hour in devotion, because devotion is better than all.





ہر کہ یقینؑ را بہ توکل سرشت بر کرم الرزق علی اللہ نوشتؑ

جس نے یقین سے اپنا بھروسہ اور توکل کو
اس نے لکھا خواست کے درپہ اللہ رزق دے گا

He who united assurance to trust,
wrote on generosity."Allah will give sustenance.





ہر کہ زمامِ ہنر سے می کشد در رہِ خدمتِ کمر سے می کشد

ہر کوئی جو رکھتا ہے نیکی کی بھاگ — اپنے ہاتھ میں
وہ رہتا ہے خدمت کی راہ پر گامزن

Whoso hold the rein of virtue,
is girt for the road of service.



نفاذِ حق

ان نفس از حقہ این خاک نیست این حق ان ہم نفس پاک نیست

یہ سانس حق کی عطا کردہ ہے سانس کا پتلا نہیں
جس لیے سانس دی ہے یہ سانس اس پاک نفس کا حق اور کرتی نہیں

That breath comes not from the casket of this dust.
This breath dose not pay the right of who gave breath.



نفاذی ہوئی

تخم کرم کشت سلامت بود
چون برسد برگ قیامت بود

خاوت کا بیج جب پک جاتا ہے تقویٰ حاصل دیتا ہے
قیامت کے دن کے لیے تقویٰ رزق دیتا ہے

The seed of generosity sure harvest. When it ripens,
It gives a provision for the day of judgment.



نفاذِ حقیقی

شمع کہ ہر شب برفاقتانست
زیرِ قبا زاہد پنہانست

موم جی ہر رات بجیسرتی ہے سونا
اس کی چادر کے نیچے پوشیدہ ہے زہد

The candle which scatters gold every night,
is an ascetic hidden under a cloak.





دوست کد ام آں کہ بود پرده دار
پرده درند این همه چون روزگار

دوست کون ہوتا ہے وہ جو کتاب ہے راز کو راز
منافق کون ہوتا ہے جو وقت آئے پر کتاب ہے افشاں راز

Who is a friend? who keeps secrets.

All these divulge secrets like time.





بر در ہر کس چو صبا در ممتاز
بادم ہر کس چو ہوا در مساز

نہ در دروازے پہ دنگ مانند صبا
نہ چھو ہر گانے کی نوک کو مانند ہوا

Do not gallop to every door like a breeze.

Do not touch the point of every thorn like the air.



نفاذِ نوری

تا بجہان در نفسِ مہینہ
بہ کہ در عشق کسے مہینہ

بہتر ہے کہ تم عشق کو دروازے پہ دو دستک
جب تک کہ تم اس جہاں میں رہو

It is better that thou should knock at the door of love,
whilst thou lives in this world.





دراغ بلند ان طلب ای ہوشمند مناشوی از دراع بلند ان بلند

اے عظیم آدمی تلاش کرو مشائی انسان کو
تا کہ اس کی مشائی صحبت سے بن کر عظیم انسان

Seek the brand of the great, oh wise man,
that thou may be great through their brand.



خسرو و شیریں

Khosrow and Shirin

Khosrow and Shirin

Hormoz was the King of Iran. He was a kind king who loved his people and cared about his kingdom. After waiting a long time, he became father to a baby boy. They named him Khosrow Parviz. He was a good looking boy who was trained by teachers to become a well-educated prince. By ten years of age, he learned riding, fencing, and archery. He loved to learn new things. He had a companion, named Shapour, who was a master painter, and best friend to Khosrow. As Khosrow turned into a handsome young man, one day Shapour told him about the Queen of Arman (istan), Shamira, who ruled over a vast territory, and was unmarried and had no heir other than her beautiful niece, Shirin. He described Shirin's beauty for Khosrow, and told him that she was always accompanied by a group of beautiful companions, and had a gem of a horse, named Shabdiz who ran faster than the wind. Several days later Khosrow told Shapour that he thought he had fallen in love with Shirin, and Shapour had to go to Arman territory to find out if Shirin would marry him. Shapour assured Khosrow that he would take action to make sure Shirin would fall in love with him.

Shapour went to Arman territory. After researching Shirin's daily whereabouts, he found out that Shirin and her companions would be going to a day outing in a forest nearby. Shapour arrived at the forest before the ladies arrived. He had painted Khosrow's picture on a piece of paper, hung it on a tree, and left quickly. When Shirin and her friends arrived, they started playing, dancing, and having a good time, until Shirin suddenly saw the picture of Khosrow on the tree. She fell in love with his likeness in the painting. The next day, Shapour went and did the same thing again, and when Shirin and her friends arrived, she saw Khosrow's picture again. This time, she was impatiently looking for someone to tell her the name of the man in the picture. At this time Shapour just happened to come by (!) and told Shirin that this was a picture of Khosrow Parviz, the Prince of Iran. He also told her that Khosrow is in love with her. Shirin begged Shapour to tell her what to do and how to see Khosrow, and Shapour told her that she would have to run away from her companions to meet Khosrow half-way towards Iran. He also gave her a ring Khosrow had sent her. He told her that if per chance she couldn't find Khosrow on the way, she should continue towards Madaen and once there, she should show the ring to the court attendants and wait for Khosrow there.

Shirin ran away the next day on Shabdiz and nobody could follow her. After galloping away for miles and miles, she came to a pond, got off her horse and seeing nobody around, took off her clothes and stepped into the pond to take a bath. In the meantime, Khosrow was galloping fast towards the Arman territory. On the way he came to a resting stop not too far from where Shirin had stopped. Walking around, he came to the pond where Shirin was bathing, and saw her in the water. Standing there admiring the beauty of this anonymous naked woman in the moonlight, Shirin saw him suddenly and became anxious, and he turned his eyes. Shirin left the pond, quickly got dressed, got on Shabdiz and started on the road to Madaen again. Each of them who had found the other attractive, remembering the one they were pursuing, turned and went in opposite directions.

نقشای گنجوی

بہاری داری از روی پر خور امروز
کہ ہر فصل نخواہد بود نوروز...

فائدہ اٹھا لو آج کے موسم بہار سے
کہ ہر موسم بہار جیسا ہوتا نہیں ہے

*Take advantage of today's
springtide, As not every
season is like spring.*



نظای گنجوی

خردمند آن بود که در ہر مہ کار
بسازد گاہ با گل گاہ با خار
عقل مند وہ ہیں جو ہر کام میں کرتے
رہتے ہیں کوشش وہ کبھی پھولوں
کیساتھ زندہ رہتے ہیں کبھی کانٹوں کے ساتھ

*Wise are those who put effort
in all work , For they survive
often with flowers often with thorns.*



نظمی گجوی

نہ ہر قسمت پیش آید نشاطست
نہ ہر پایہ کہ زیر افتد بساطست
ہر رونما ہونے والا واقعہ خوشی کا باعث
نہیں ہے اور ہر بلندی جو گر جاوہ زمین نہیں ہے

*Not every forthcoming event is
full of life , Not every fallen
hight is like earth .*



تظامی گنجوی

کجا جمشید و آفریدون و ضحاک
ہمہ در خاک رفتند ایخو شاخاک
کہاں گئے جمشید و آفریدون و ضحاک
مٹی میں مل گئے سب اور ہو گئے خاک

*Where are Jamshaid o Afreedun
and Zahak, All were in mud, and
become ash.*



نظای گنجی

صیوری از طریق عشق دور است
نباشد عاشق آنکس کو صبور است

یکجا ہو سکتے نہیں صبر اور عشق وہ
جو صبر کرے عاشق ہو سکتا نہیں

*There can be no patience in
the law of love. He who have
patience cannot be a lover.*



نظای گنجی

چه خوش باغیست باغ زندگانی
گرایمن بودی از یاد خزان
کیسا خوبصورت باغ ہے زندگی کا باغ گر
محفوظ رہے خزاں کی ہوا سے

What a beautiful garden ,
garden of life if this garden
be safer from autumn .

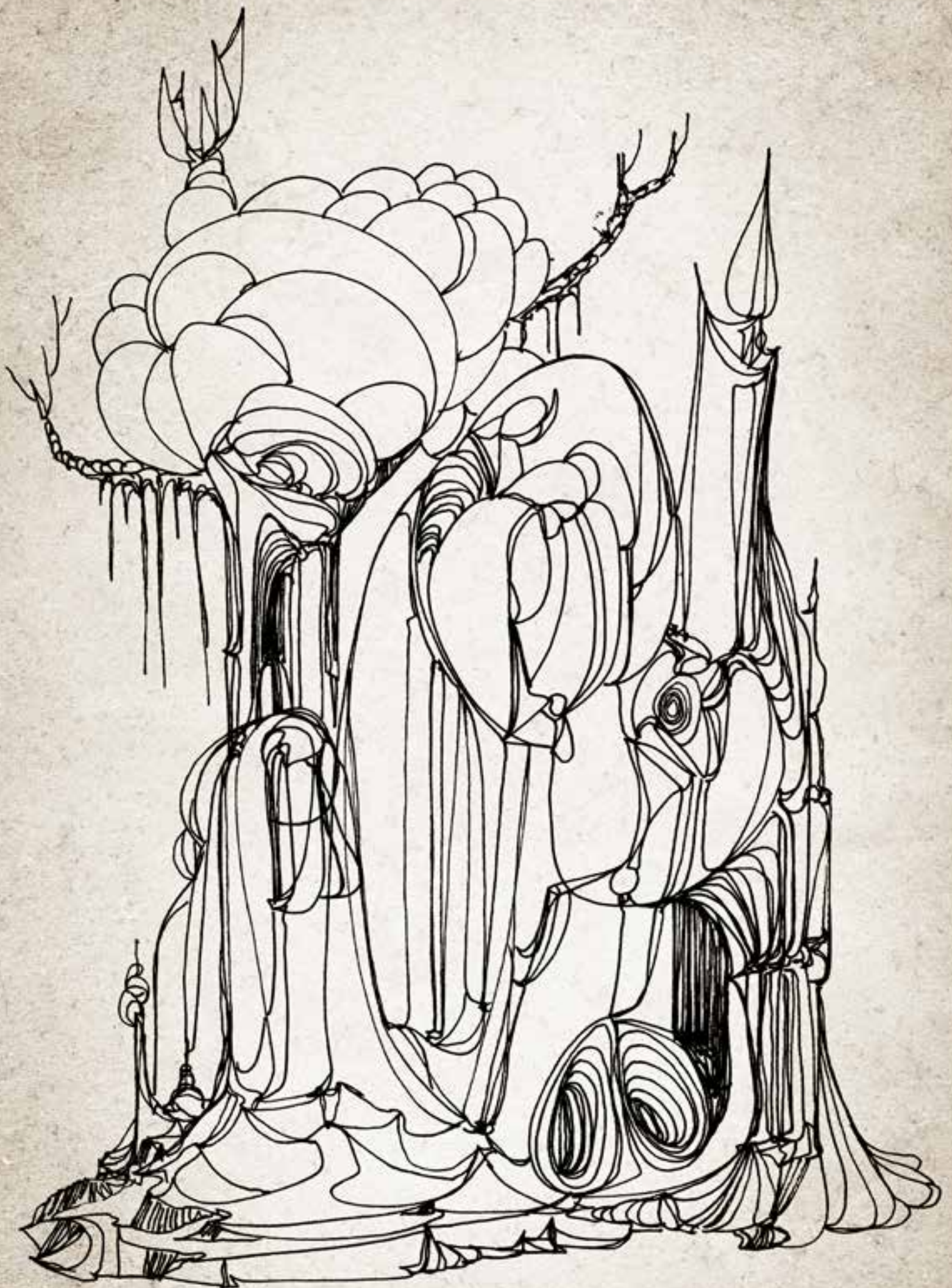


نظامی گنجوی

ز سوز عشق بہتر در جہان چیست
کہ بی او گل نختد و ابر نگر نیست

کیا ہو سکتا ہے اس جہاں میں سوز عشق سے
بہتر کہ اسکے بنا نہ کوئی پھول کھلائے نہ کوئی بادل برسے

*What could be better than
fire of live without fire of love no
flower bloomed & no cloud rained.*



Farooq 19/11/11

نظامی گنجوی

ستم در مذہب دولت روا نیست
کہ دولت با ستم کار آشنا نیست
ستم جائز نہیں بخت آوری کے مذہب میں
کہ بخت آوری ستم کار کی آشنا ہوتی نہیں

*Persecution is not permissible in
the religion of fortune. that fortune
have no connection with oppressor.*



نظامی گنجوی

جہاں آن بہ کہ دانا تلخ گیرد
کہ شیرین زندگانی تلخ میرد

جس دنیا میں دانا شخص آخرت کیلئے مشقت کرے
وہی بھلی ہے دنیوی عیش و آسائش والی آرام دہ زندگی کا انجام مشکل ہے

*Wise person faced bitterness of this
world, Because the end of comfort-
able life of the world is bitter.*



نظامی گنجوی

اگر عشق او افتد در سینه سنگ
بممشوقی زند در گوہری چنگ
اگر اس کا عشق پتھر کے سینے پر پڑتا
تو وہ اپنے عشق سے پتھر کو گوہر بنا دیتا

*If his love fall on stone
The stone converted in pearl
because of his love.*



نظامی گنجوی

فلک جز عشق محرابی نداره
جہان بی خاک عشق ابی نداره
آسمان کے پاس عشق کے سوا کچھ نہیں ہے
جو دنیا عشق کی خاک کے بغیر ہو اس میں کچھ نہیں ہے

*Sky has nothing except love
Without love this world is nothing.*



نظامی گنجوی

ندیدم کس کہ خود را دید و شکست
درست آن ماند کو از چشم خود درست
وہ جو خود کو جان گیا وہ ہوا شکستہ
وہی ٹھیک رہا جو خود کی آنکھ سے بچ پایا

*Who knows himself he become
broken who never knows himself , he
survived .*



لیلی و مجنون

Layla and Majnun

Layli and Majnun

Layli and Majnun is a love story -- a paeon to the ideal of love that ultimately goes so far in its celebration of the abstraction that there's barely any reality to it. As far as romance goes, that between Layli and Majnun is an almost entirely failed one; their almost unremittingly fever-pitch love is transcendent -- but remains essentially (and specifically physically) unrealized. Layli and Majnun drips with passion, but goes far beyond the usual frustrated-lovers storyline in its treatment of ideal versus the real; certainly, part of the fascination of Layli and Majnun is in how different the arc of the romance-story is from the more familiar variations.

Majnun is the much-loved son of a wealthy Arab king. The name he is originally given is Qais, but already in his youth -- after he's fallen head over heels for Layli -- he's called Majnun, "A man who's mad"; it's the name that's then used throughout the poem when referring to him. Majnun and Layli meet as schoolchildren -- interestingly, there are a few girls in the school Majnun attends, taught alongside the boys (unusual though this would have been in Nezami's world, as translator Davis notes). They fall deeply in love -- but still keep up decorum:

Qais gave his soul up for her beauty's sake,
He stole her heart, his soul was hers to take;
She saw his face and gave her heart, but knew
She must still act as chaste girls have to do.

Majnun quickly earns his new name, becoming completely obsessed with the object of his desire, thinking of practically nothing else. Unfortunately, his excessive behavior scares Layli's father off of accepting what might otherwise be a good match; Majnun's father comes to ask him for Layli's hand for his son, but Layli's father can't agree to the match:

He's mad, and shows it; it's ridiculous
To think a madman's suitable for us.

Majnun's desperation, and madness, are only exacerbated by the shattering refusal. His father continues to try to be supportive, but single-minded Majnun can't be helped; even a pilgrimage to Mecca -- "Mecca resolves all men's predicaments", his father hopes -- can't shake his obsession. As his father notes after their trip: "all his hopes and prayers were that he'd be / Cursed with this passion for eternity" -- as he then indeed is.

Layli, meanwhile, finds herself with a suitor, Ebn Salam, who is much more to her father's liking -- though they put off marriage plans for now because, as her parents explain:

Layli's unwell and weak; after a while
She'll be quite well again, and make us smile --
That's when the marriage plans can go ahead

If Layli is not so demonstrative in her misery, it is nevertheless also deep-seated; she too is destined never to be 'quite well again' -- certainly not in the hands of anyone but her true love.

A man named Nofal befriends the desperate Majnun and takes up his cause, going so far as to take up arms against Layli's tribe in order to see the young lovers united, but this effort too falls short, with Layli's father saying any fate was preferable to marrying off his beloved daughter: "To this Majnun, who's so deranged and wild".

Layli is then married off to the worthy Ebn Salam, but Layli won't permit him to consummate the marriage; she makes very clear to him that her heart and soul belong to another. Majnun learns of the marriage but is reassured: "If she has wed another it's still you / She thinks and dreams of, and is faithful to" -- not that he takes much comfort in that, his hopes to be united with his great love certainly now facing yet another impossible hurdle.

From early on, Majnun turns away from family and indeed civilization as a whole, unable to imagine any kind of normal life if Layli is not part of it. Soon, he practically goes feral, living in the wilderness, surrounded by wild animals. Essentially, he breaks all his ties, even with father and mother; his love for Layli overwhelms all (though he does properly mourn them when they die). There are those who do try to help his cause, even bringing him in touch with Layli, as the two exchange letters at one point, but for the most part his life is one of extreme isolation, the only thing on his mind his deep, deep love -- even when he has his doubts about her being true to him.

The situation changes when Layli's husband dies. Suddenly, she is in every respect free, and nothing stands in the way of the two lovers finally being united. They do indeed come together -- amusingly, so overwhelmed that their first reaction is to keel over unconscious.

They do finally find themselves together, with nothing else to distract them, but their passion remains on a higher plane:

Their love was true and real, untouched by lust,
By worldly perfection and mistrust,

In a sense, they find what they have always sought -- realizing also that they have always had it, that always:

We are one cloth that makes two shifts, one soul
In two parts that together make a whole,
Or I've no being, and I'm your creation,
A shadow thrown by your imagination

Indeed, for most of their lives the other has always simply been projection. So also here your usual romantic happy ending is not possible. It's almost as if the actual reality of it might be too much; separated again, Layli dies -- withering away from heartbreak -- and Majnun soon follows; as the penultimate chapter-heading announces unsurprisingly: 'Majnun Dies on Layli's Grave.

As translator Davis notes, the poem is often seen as strongly Sufi-influenced, with its aspirations to a mystical separation from real-world concerns. Majnun goes far along this way here, his love-obsession driving him away from everyday life and concerns. Significantly, however, it is the abstract more than the

reality of love that is presented as the ideal here – the one Layli and Majnun reach. As Nezami sums up:

*Love without chastity and abstinence
Is not love, it's licentious violence;
Love is the mirror of celestial light
And is untouched by sensual appetite,
Love that is sensual craving cannot last,
It's fleeting, in a moment it has passed.
To love is to be pure, forsaking lust
And resurrected from our earthly dust,
This is what true love is, this is the Way,*

Certainly, it's hard to imagine a story that hammers home the idea of an abstract, beyond-worldly (and certainly beyond physical) love more than that of Layli and Majnun – fascinating as such, but certainly also distinctly odd in its sexual abnegation.

Desperate Majnun's wallowing in the wild can be a bit much, but on the whole Layli and Majnun is an engaging, often touching story. Enough other figures come to Majnun and try, in different ways, to help him, to make for a variety of action that propels the story forward, and the two main figures are, however over the top, appealing in their absolute dedication to each other. If the message of the novel – extolling love as abstract over the real(-life) thing – is an odd one, Nezami has still crafted a gripping poem around it.

نظامی گنجوی

ساقی بجاکہ می پرستم
تا ساغری دھدہدستم

کہاں ہے وہ ساقی کہ جس کی پرستش کرتا ہوں
میں کہ آئے اور میرے ہاتھ میں تھما دے ساغری

*Where is the Saki, whom i
worship let that delicious cup be mine*



نظای گنجوی

عشق است خلاصہ وجودم

عشق آتش گشت و من پو نمودم

میرے وجود کا حاصل ہے عشق
میں شعلہ ہوں اور آگ ہے عشق

Love is my existence

I am a flame & love is a fire



نظای گنجوی

با ہستی من کہ شمار است
من نیست آنچه ہست یار است

محبوب شمار ہوتا ہے میری ذات کے ساتھ
یہ میں نہیں ہوں جو کچھ ہے میرا دوست ہے

*My friend counts with me as
part of myself . This is not
me , this is my friend .*





نظامی گنجوی

(1140-1202)

غافل منشین نہ وقت بازیست

وقت ہنراست و سرفرازیت

غافل نہ ہو کہ یہ وقت نہیں کھیل تماشے کا

یہ وقت ہے مہارت کا اور کامیابی پانے کا

*Don't be careless that this is
not the time to play . This is
the time to master & succeed .*



نظامی گنجوی

(1140-1202)

پند ار چه ہزار سود مند است
چون عشق آمد چه جای پند است

نصیحت ہزار فائدہ مند سہی جب
عشق وارد ہوا نصیحت کہاں گئی

*Advice is thousand times useful
but ! When love is revealed, no
space for advice.*






نظامی گنجوی

من قوت عشق می پذیرم
گر میرد عشق من بمیرم
عشق کی طاقت کے سامنے تسلیم ختم
گر میرا عشق ختم، تو میرا وجود بھی ختم

*I accept the power of love .
if my love ends , I will die .*





نظامی گنجوی

در عشق چه جای بیم تیغ است
تیغ از سر عاشقان دریغ است

عشق میں تلوار کا خوف جگہ نہیں پاتا
عاشق بغیر ہچکچاہٹ سے سر ہے کٹواتا

*There is no fear of the sword in
love. The lover beheads without
fear.*



از صحبت پادشہ بہ پرہیز
چون پنبہ خشک از آتش تیز

بادشا کی صحبت سے پرہیز کر
تیز آگ سے خشک کپاس کی طرح

*Stay away from
the King's company,
just as cotton stays
away from fire.*



Ferozy 2020



نظامی گنجوی

میباشش فقیہ طاقت اندوز

امانہ فقیہ حیلست آموز

تم ہو جاو فقیہہ فرمانبردار

لیکن نہ ہو تا فقیہہ عمیار

*You should be obedient
jurists, not hypocrites.*



نظای گجوی

چون شمع بہ زہر خندہ می زلیست
شیرین خندید و تلخ بگریست

کیونکہ شمع زندہ رہتی ہے ہنسی کا زہر پی کر
شمع کی طرح تم بھی میٹھا مسکراؤ اور تلخ روو

*The candle lives on the poison
of laughter. You laugh sweet as
a candle and cry bitterly.*



از قسمت بندگی و شہابی

دولت تو دہی بھر کہ خواہی

نظامی گنجوی

بندگی و بادشاہت ہے قسمت سے

تو جسے چاہے یہ دولت دے دے

*Devotion and kingdom come from
fate... You give this wealth to whom
ever you want.*



اسکندر نامہ

Eskandar-Nâmeḥ

Eskandar-Nâme

Nizami is among the greatest Persian authors, his Panj Ganj ('Five Treasures') all significant texts. Surprisingly, then, he is hardly known or read in English. Little of his work resembles the pithy, malleable verse of Omar Khayyam, Rumi, Sa'di, or Hafiz, easily taken out of context. Nizami's work is generally more substantial, in bulk if not necessarily meaning. One work that would seem of natural interest to a Western audience is the Sikandar Nama, The Book of Alexander the Great. Offering an unusual perspective on the life of Alexander the Great Nizami's work is both biography as well as philosophical tome, a massive work written in verse.

Persian literature is perhaps the most underestimated in the English-speaking world. The fault lies squarely with Edward FitzGerald, whose famous rendering of the *Rubáiyát* of Omar Khayyám tainted Persian translation for all times. A brilliant achievement, it was also far from a faithful translation.

FitzGerald had little respect for the Persian authors. "Oh dear," he complained in one letter, "When I do look into Homer, Dante, and Virgil, Aeschylus, Shakespeare, etc., those Orientals look -- silly!" Never fluent in the language he nevertheless had no difficulty disparaging the great Persian authors. His criminal attitude to translation continues to poison to the present day as translators continue to follow his lead. Words he wrote as he worked on a "translation" of Attar's *Bird-Parliament* are an unacknowledged rallying cry, a slogan for nearly all those that tread down the same beaten path in translating from the Persian:

It is an amusement to me to take what liberties I like with the Persians, who
(as I think) are not Poets enough to frighten one from such excursions, and
who really do want a little Art to shape them.

FitzGerald got the Art right with his rendering of the *Rubáiyát* (written by a poet who was not that highly regarded in Persia itself), but he never managed it again. Few are capable of it, and the mistranslations of other Persian authors now dominate the small bookshelves that their work can be found on.

A rare example of a different approach is the unlikely H. Wilberforce Clarke. An engineer in British India, he took it upon himself to translate some of the great Persian works, including Sa'di's *Bustan* (his is the first complete translation) and the first half of the *Sikandar Nama*, among other works. Acknowledging that "to render the *Sikandar Nama* in verse, one should be a poet at least equal in power to the author" Clarke emphasized literalness over prettified poetry in his translation. The result is an unusual and not always easy to read version that is as much a gloss on the Persian text, useful for students learning the language, as a straightforward translation. With a great number of footnotes Clarke explains many of the obscurer terms and concepts (not always clearly, as he often refers to other unfamiliar Persian terms and concepts). The text does not read smoothly, but it has an authentic feel, far from the polished English of FitzGerald and his cohorts. It is convincingly Persian, and even if that leaves aspects of the text obscure it is also refreshing and fascinating.

Modern translators from the Persian like to radically cut away at the texts, leaving out the lengthy invocations and the like that introduce most works which they feel Western readers do not want to be burdened with. The story of Alexander only begins in the fifteenth canto (!) of the *Sikandar Nama*, but Clarke is true to the original and provides the hundreds of preceding couplets, beginning with the invocation and including two apologues, as well as cantos with such promising headings as: "On the

composing of the book”, “On the pre-excellence of this book over other books”, and “On displaying desire for the joyousness of this tale”. Fascinating stuff, it provides valuable insight into the Persian culture and literature of the time, as well as the character of author Nizami.

The story of Alexander itself is also very well done. Alexander played a significant role in Islamic culture, and Nizami provides a point of view with which Western readers are generally not familiar. As invader and conqueror Alexander had a lasting influence on the region, and Nizami gives a rousing version of his life and his conquests. A curious mixture of history and poetry, heavily stylized in its presentation, it is a marvelous hagiography.

Regrettably, Clarke did not translate the second half of the text. Less concerned with Alexander’s life and exploits Nizami herein explored Alexander’s role as philosopher-sage and prophet. Amazingly, this seminal text remains untranslated into English.

A fascinating and important work, even only this first half is deserving of a greater audience. Clarke’s translation, while too literal for some, is also a welcome change from most modern efforts at translation and provides a unique insight into Nizami’s writing for those unable to read it in the original.



نظامی گنجوی

نظامی بسا صاحب آوازہء

کہن گشتن و بچیان تازہء

اے نظامی تو نہایت مشہور شخص ہے

اگرچہ پرانا ہو گیا ہے مگر کلام تیرا ویسا ہی تازہ ہے

O Nizami, you are a very famous man.

Though you are old, but your words are fresh.

نظمی گنجی

شب افروز کرمیکہ تابد زودر

زبی نوری شب زند لاف نور

وہ جگنو جورات کو چمکتا ہے
رات کی تاریکی سے دعوے روشنی کے کرتا ہے

*The firefly that shines at night
Claims light from the darkness of night*



نظای گنجی

پہر سبده ہر کو سخن پاو کرد

ہمہ گفتہ خویش بر باد لرد

جس شخص نے پوچھے بغیر بات بیان

کی تمام کہا ہوا اپنا کلام بر باد کسردیا

*The person who spoke without asking
He ruined all his words.*



نظامی گنجوی

سخن گفتن و بکر جان سفتن ست
نہ ہر کس سنزائی سخن گفتن ست

شاعری کرنا اور بکر جان کو پرونا برابر ہے
ہر شخص شاعری کرنے کے لائق نہیں ہے

*To write poetry and to write a booker
is equal. Not everyone is capable
of poetry.*



نظامی گنجوی

چو اسکندری شاہ کشورک شای

چو خضر از رہ افتادہ راز ہنم شای

اسکندر ایسا ایک بادشاہ ولایت فتح کرنے والا

خضر کی طرح بھولے ہوؤں کو راہ دکھلانے والا

*Iskandar is such a king who
conquered countries like Khirzar, he
who guides the lost person.*



زہے خضر و اسکندر کائنات
کہ ہم ملک دار و ہم آب حیات
کیا خوب خضر اور اسکندر جہان کے کہ
ملک بھی رکھتے ہیں اور آب حیات بھی

*What is the good of Khizr and
Alexander the world ? That the
land has , and thou has life .*



نظامی گنجوی

بناید کہ بند و ترا این خیال
کہ دولت بمملک ست و نصرت بمال
نہ چاہیے کہ تیرے دل میں بندھے یہ خیال
کہ دولت ملک سے ہے اور فتمندی مال سے

*I don't want this idea in your
heart. That wealth is from the
land, and victory is from wealth.*



نظامی گنجوی

در چاره سازی بخود در بند
که بسیار تلخ بود سودمند
تدبیر کرنے کا دروازہ اپنے اوپر بند نہ کر کہ
بہت کڑواہٹ یعنی تکلیف فائدہ مند ہوتی ہے

Patience brings the key to closed difficulties.

No one has seen the patient repent.



نظامی گنجوی

چہ باید ہر اسیدنت زان کسے
کہ دارد ہم از خانہ دشمن بسے
تجھ کو اس شخص سے کیونکر ڈرنا چاہیے جو
اپنے گھر ہی میں بہت دشمن رکھتا ہو

*How should you be afraid of this
person ? Who has many enemies
in his own house.*



زبان بہ کہ او کام داری کند
چو کا مشر رسد کامگاری کند
زبان وہ بہتر ہے جو کرے صرف کام کی بات
جب اسکے بولنے کا موقع ہو تب ہی بولے

*That Tongue is better who talk gently.
Talk only when there is time to
speak.*



نظامی گنجوی

بہ آہستگی کار عالم برآر
کہ درکار گرمے نیاید بکار

آہستگی سے کام جہان کا آراستہ کر
کہ لڑائی میں غصہ کام آتا نہیں ہے

*Work slowly to the world
That anger doesn't work in a fight.*



نظامی گنجوی

شکیب آور دیند ہارا کلید

شکیب بندہ را کس پشیمان ندید

صبر لاتاہے مشکلوں کے بند دروازوں کی کنجی

صبر کرنے والے کو کسی نے پچھتاتے نہیں دیکھا

Patience brings the key to closed difficulties, No one has seen the patient repent.



نظامی گنجوی

۱۴
فر اوان خمرینہ فر اوان غم ست
کم اند وہ انرا کہ دنیا کم ست

خزانے کی زیادتی، زیادتی غم کا باعث ہے
رنج اسکو کم ہے جسکے پاس دولت دنیا کم ہے
۱۵

*Excess of treasure, excess is a cause
of sorrow. Sorrow is less for those
who have less wealth in the world.*



بہ از نام نیکو و گم نام نیست

بد انکس کہ نیکو سرا انجام نیست

بہتر نام نیک سے کوئی اور نام نہیں ہے

برا ہے وہ شخص کہ جسکا انجام نیک نہیں ہے

*There is no better name than good
name. Evil is a person whose end is
not good.*



نظامی گنجوی

جہاں نہ اندیدم وفادارے

نخواہد کس از بیوفایارے

جہاں میں میں نے کوئی وفاداری نہیں دیکھی

بے وفاسے کوئی دوستی کرتا نہیں

*I have not seen any loyalty in this
world... No one befriends the unfaithful.*



ہفت پیکر

The Seven Princesses

The Seven Princesses

Nizami was one of the greatest Persian poets, the *Haft Paykar* perhaps his greatest work. Translated twice before into English during the 20th century it was not entirely unknown (as is, unfortunately, still the case with some of Nizami's other works). Its inclusion in the Oxford World Classics series, however, makes it (and Nizami) accessible to a much larger audience.

The book, consisting of about 5,000 rhyming couplets, recounts the life of the Sassanian ruler Bahram V Gur, who led the Sassanian empire from 421 to 439. The book mixes fact and fiction, with fiction predominating. It is the story of a great leader, telling of the adventures he lives through and the lessons he learns, cleverly weaving together these two strands.

Central to the book are seven chapters relating seven tales having to do with love. A palace with seven domes is built for Bahram's seven brides, and he goes from one to the next, hearing the princesses' tales. Distinct tales, they also show different aspects of life and, especially, love, and they could stand independently of the rest of the book.

Nizami has, however, created a complex, larger work that is best enjoyed in its complete form. Meisami is to be commended for presenting the entire text, including the opening chapters that include an Invocation, a chapter "On the Cause of the Work's Composition," and "The Poet's Advice to his Son." The story proper only begins in the ninth chapter.

There are, towards the end of the book, also seven more tales which Bahram hears upon his return to his kingdom. He finds that his vizier has acted unjustly and ruled badly, and he hears from seven victims all the things that have gone wrong.

Bahram is a noble, exemplary ruler, and he also finds a fitting end. It is a fine tale from beginning to end, with many entertaining stories told along the way, and the moralizing not intruding too much on the enjoyment of the text.

The presentation of the book is also exemplary. Meisami's introduction is an excellent introduction to Nizami himself, as well as to this specific work. Meisami provides a useful summary of the story, and she also provides helpful endnotes.

The big problem with this edition is the translation. Bravely Meisami decided to present the poem in rhyming octosyllabic couplets. She wrote:

The present translation seeks to present Nizami's poem, as befits its importance in the Persian romance tradition, as a work of poetry first and foremost, and in a style approximating that of European romances.

Try as she might she can't find enough rhymes to fit ("a far more difficult task in English", she correctly points out), leaving that part of the scheme oddly unbalanced. Worse is the forced metre, forcing a density and brevity (and often contorted presentation) that does the work no good. Sometimes the text bounces along lightly enough, but too often it does not. Translation rarely allows for contraction and simplification (compare H. Wilberforce Clarke's expansive translation of the *Sikandar Nama*. To go for the tightest fit -- eight syllables per line -- is to put demands on the translator that only a true poet could possibly deal with. Meisami is no such poet.

Reactions to the translation may vary. We never got a good feel for it, and suspect that far too much was lost along the way. Nevertheless, the Haft Paykar is such a strong story that it can take a lot of manhandling.

Not the type of translation we like, the book's introduction and notes do provide enough to make it worthwhile for these alone. And it is a classic, which one should be glad to read in any form, even a translation such as this one.

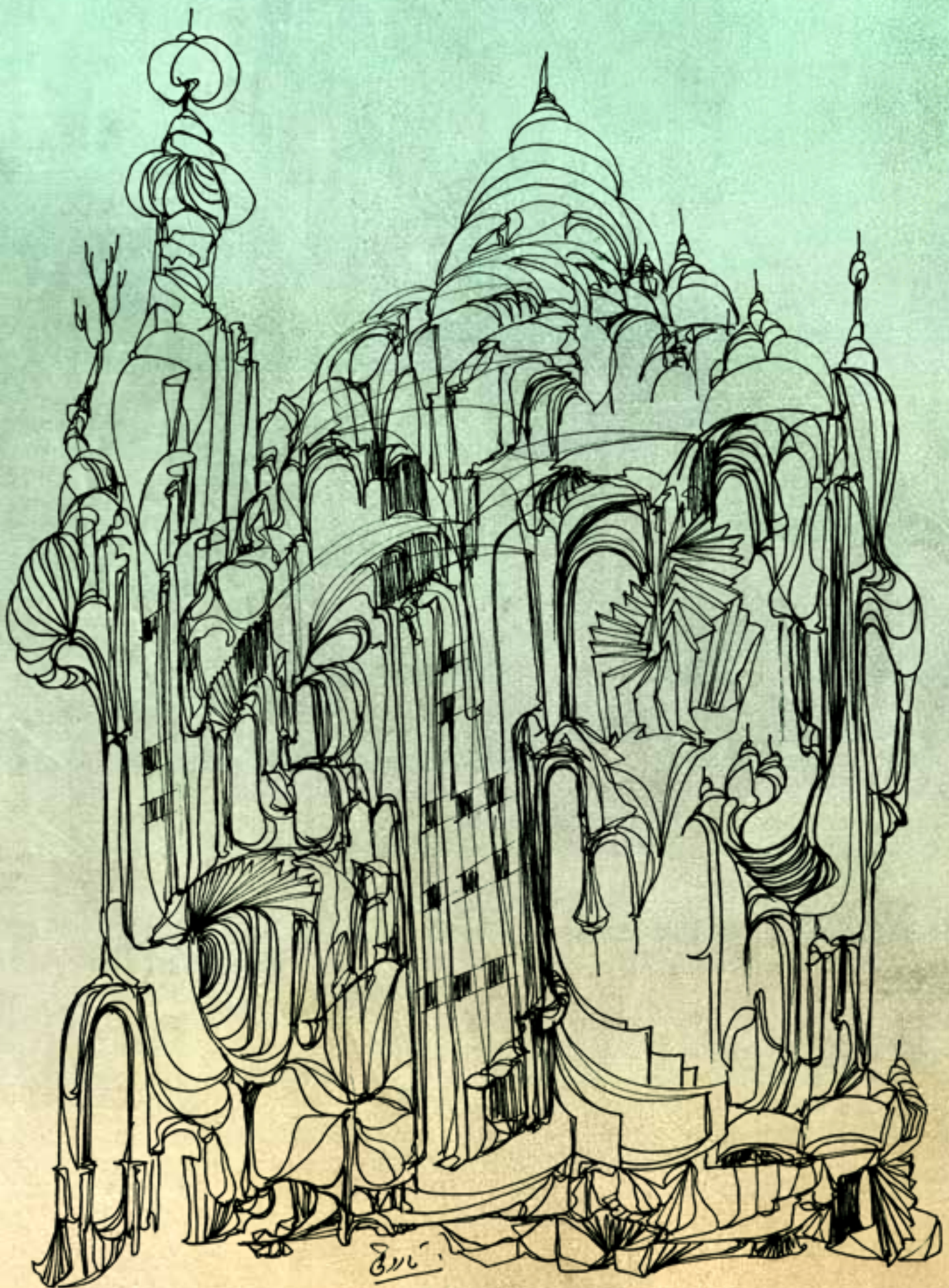
نظامی گنجوی

اول الاولین زبیں شمار
و آخر الاخرین بہ آخر کار
ہر اک نام سے پہلے نام پہلے
اور آخری میں سے آخر ختم ہے



شاہ روزی کس سید روزی کے
در خور و کاسد عمری کا دین

ایک دن جو شہزادہ آیا ریگستان سے
خورق محل سے گزر رہا تھا آرام سے



نظامی گنجوی

حجرہ ای خاص دید در بستہ
خازن از جستجوی آن رستہ
بند درواروں والا ایک خفیہ کمرہ نظر آیا
محافظ سے اس نے سے نظر انداز پایا



نظمی گنجوی

نہ آیتھا اس کمرے میں شہزادہ کبھی
نہ تھے وہاں کبھی دربان یا محافظ ہی

نہ آیتھا اس کمرے میں شہزادہ کبھی
نہ تھے وہاں کبھی دربان یا محافظ ہی



نظامی گنجوی

دخت خاقان بہ نام یمناناز
فتنہ لعبتان چین و طراز
شاہ خاقان کی بیٹی یمناناز
فتنہ پرور زیب او خوش انداز



نظامی گنجوی

دخت خواردم شاه نازیری
تو سحرانی یسان کیمک دری
خواردم شاه کی بی نازیری
چکور جسی تو من بختی



نفاہی کجی

دختر قیصر ہمایون ہای
ہم ہمایون و ہم بہ نام ہمای
شاہ قیصر کی بیٹی مقتدی سکند
اپنے نام ہای کی مانند نیک اختر



نظمی گنجوی

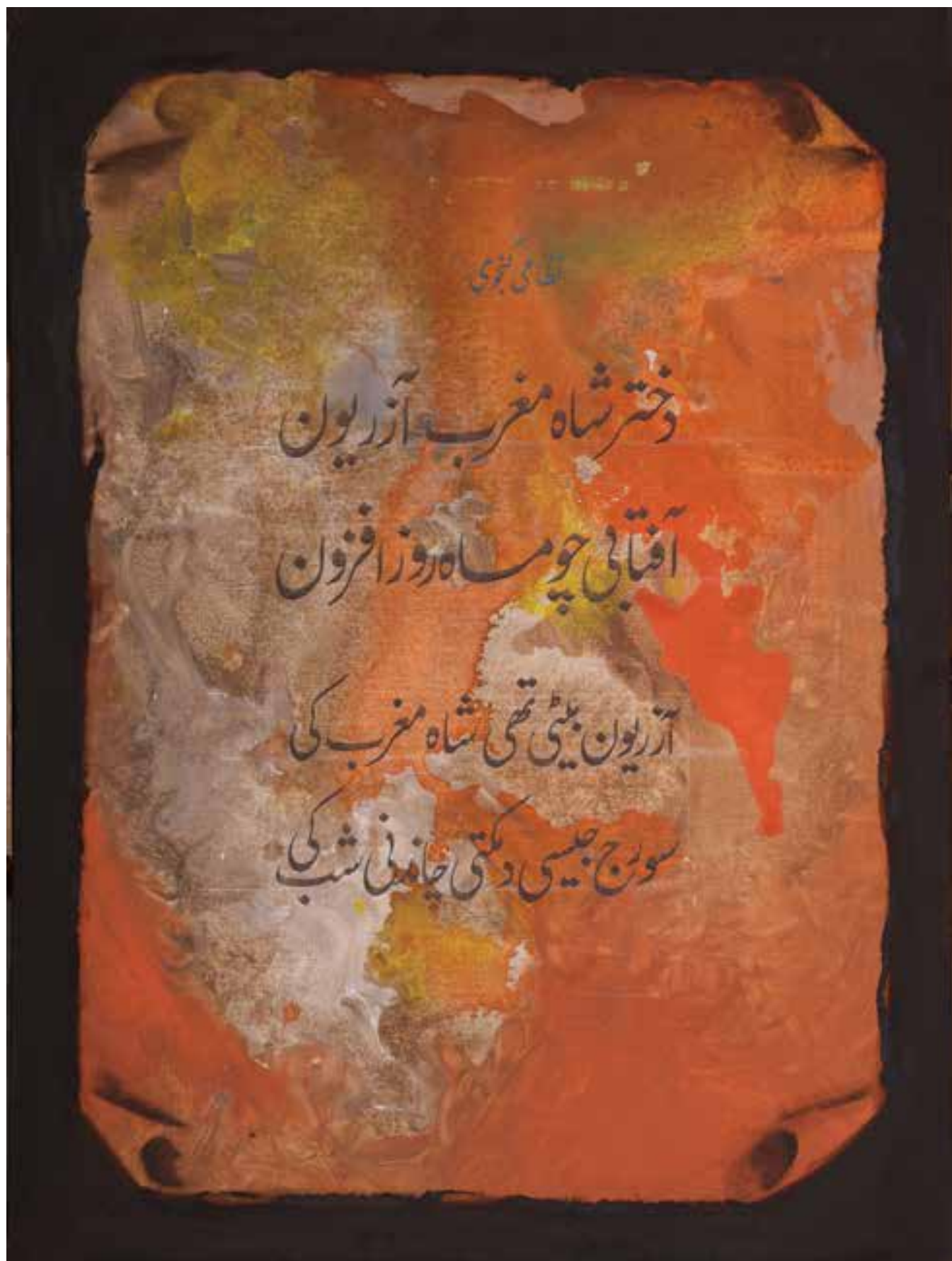
دخت کسری نسیل کیکاووس

درستی نام خوب چون طاووس

کسری کی بیٹی کیکاووس

درستی نام خوب صورت مور مسل





تکلیف بوی

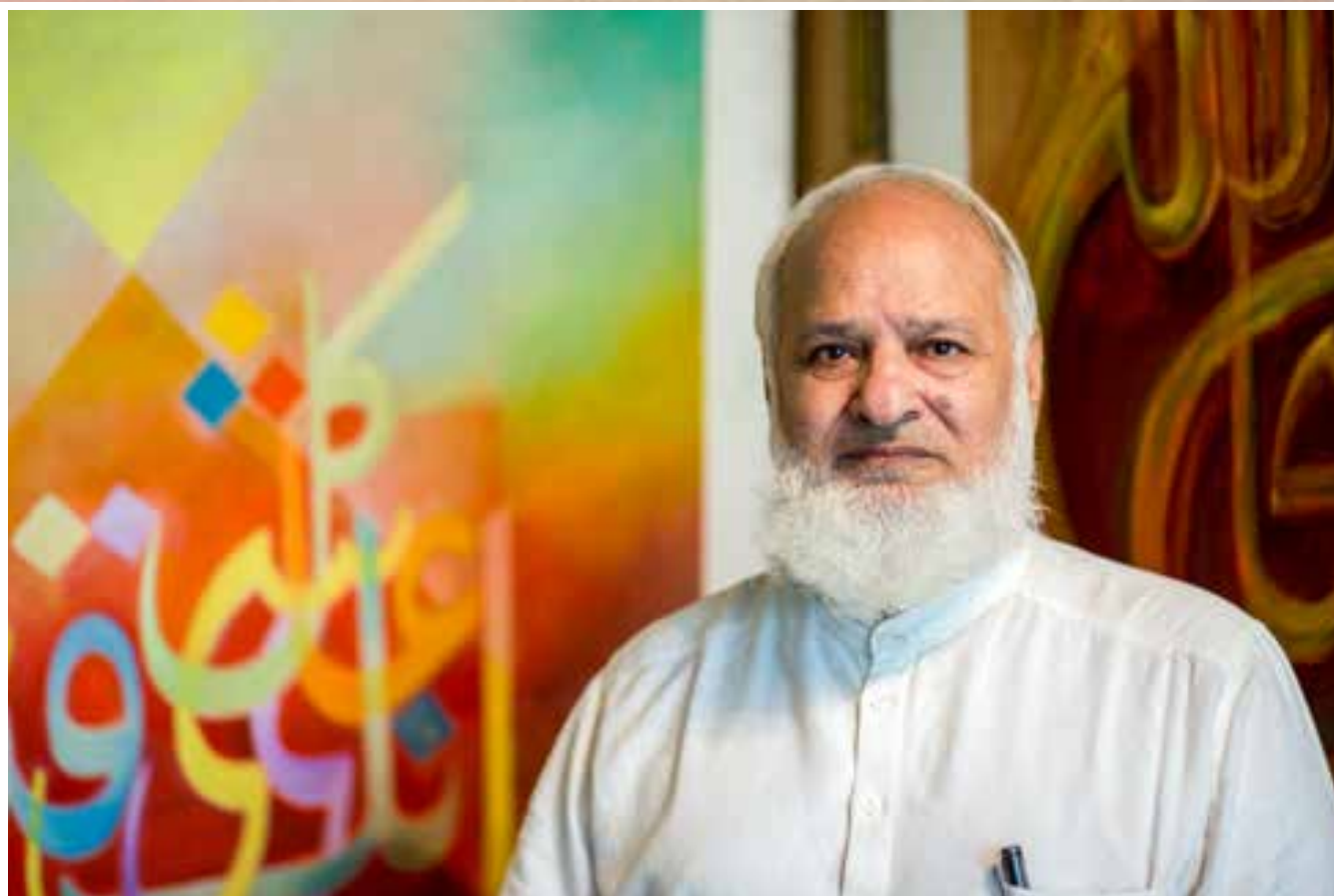
دختر شاه مغرب آریون

آفتابی چو ماه روز افزون

آریون بیٹی تھی شاه مغرب کی

سویج جیسی دکتی چاندنی شب کی





Prof. Dr. MUHAMMAD SHAFIQUE FAROOQI

Pride of Performance

Prof. Dr. Shafique Farooqi born in 1942 in Sialkot, Pakistan. He had done his Master from Istanbul University, Prof. Dr. Muhammad Shafique Farooqi got Honorary Doctorate Degree from Royal American University in Spiritual Arts. In his 65 years of his art career he has done more than 13,000 art pieces and 107 Solo shows in USA, England, Saudi Arabia, Egypt, Germany, Sudan, France, Canada, Holland, Turkey and Pakistan. He has mastered the arts of Freehand Sketches Calligraphy, Landscape, Watercolor, Etching, Symbolic art, ceramic art, Symbiosis concept of art (Journey of Line) and Spiritual art (Whirling Dervishes), Mr. Shafique Farooqi was conferred with President (of Pakistan) Pride of Performance, in recognition of his meritorious contribution to the field of arts in 2021.

1942	Born and basic education in Sialkot, Pakistan
1966	Diploma in Graphic Arts (PTT Lahore Pakistan)
1968	Certificate in Drawing and Paintings (NCA Lahore Pakistan)
1997	Master in Fine Arts (Istanbul Technical University, Turkey)

Apprenticeship with Senior Artists

1960	Munshi Muhammad Hussain, Calligrapher, Lahore
1962	Muhammad Ashraf, Artist, Lahore at his studio
1965	Ustad Allah Bakhsh
1965	Ustad Rafique Qureshi, Art Editor in Kohistan News Paper
1965	Attended Art Classes at Alhamra Art Academy, Lahore, Pakistan
1982	Prof. Anna Molka Ahmed, Lahore, Pakistan
1985	Artist Harry L. Johnson, Washington DC, USA
1990	Etching Printmaking Workshop, Memar Senan University, Istanbul

1991	Prof. Namik Denizhan, (Sculpture), Istanbul
1994	On Job Training as Project Director on Vocational Education for Disable Persons, by SWOZ, Holland
1998	Tyfur Sanliman Huca on Spiritual Art, Istanbul

STUDY VISITS ABROAD

1	The Holy Cities of Mekkah and Madina
2	The National Art Museum, Bonn, Germany
3	The National Art Museum, Cologne, Germany
4	The Top Kapi Palace, National Art Museum, Press Museum, Istanbul, Turkey
5	The Dolmabahce Saray and Chiraghan Saray Museum, Istanbul, Turkey
6	The National Art Museum, Ankara, Turkey
7	The Historical Places in Kapa Docia, Turkey
8	The National Museum of Heritage, Sharjah, UAE
9	The National Art Museum and Old Pyramids in Cairo, Egypt
10	The Petra (Archaic Ruins), Jordan
11	The National Art Museum and Smithsonian Institution, Washington, USA
12	The Tate Art Gallery and National Art Museum, London, UK
13	The National Art Museum, Rembrandt Art Museum and Madame Tussauds Museum in Amsterdam, Holland
14	The National Art Museum, Rotterdam, Holland
15	The Lalit Kala Academi, Dehli, India

JOBS EXPERIENCE

1965-75	Graphic Artist, IER, Punjab University, Lahore, Pakistan
1971-72	Audio Visual Aids Officer, NIPA, Lahore, Pakistan
1975-80	Audio Visual Aids Officer, Pakistan Administrative Staff College, Lahore
1980-82	Audio Visual Aids and Publications Officer, Civil Services Academy, Lahore, Pakistan
1982-90	Advisor for Vocational Training, Fountain House, Lahore, Pakistan
1991-99	Project Director, Family Support Program for Special Children, Istanbul
2001-04	Faculty Member of Ajman University of Science and Technology, Interior Design Department (UAE)
2005 till date	Established a Studio, as Dervish Gah/ Farooqi Art Studio in Siddique Trade Center, Lahore, Pakistan
2019 till date	Working as Director in Islamic Art and craft department in Minhaj University, Lahore

Exhibitions

Shafique Farooqi did his first solo exhibition in 1975 in Alhamra art gallery Lahore inaugurated by Ustad Allah Bakhsh. To date he has done 107 Solo and group shows in the USA, England, Saudi Arabia, Egypt, Germany, Sudan, France, Canada, Holland, Turkey, Holland and Pakistan.

1965	Youth Center, WPYM, Fazal Building, Cooper Road, Lahore
1966	Punjab University, IER, New Campus Lahore
1975	Alhamra Art Gallery, Lahore
1978	Punjab Council of the Arts, Lahore
1979	Pakistan Administrative Staff College, Lahore
	Jamia Arabia Gujranwala
	Lahore Museum
	Art Council of Pakistan, Karachi
1980	Lahore Museum
	National Arts Gallery, Islamabad
	Painting of Afghan Movement at Quetta
	Painting of Afghan Movement at Mardan
	Painting of Afghan Movement at Peshawar
	Painting of Afghan Movement at Lahore

- King Edward Medical Collage, Lahore
Lahore Museum, Paintings on Palestine Movement
- 1981 Abasian Arts Council, Peshawar
Punjab Arts Council, Lahore
Galerie Jamal, Frankfurt, Germany
Is Bank Ankara, Turkey
- 1982 Alhamra Art Gallery, Lahore
Art Council of Pakistan, Karachi
Sindh Museum, Hyderabad
Jamia Arabia Gujranwala
Iqbal Library, Murree
Punjab Arts Council, Lahore
Punjab Arts Council, Garhi Shah, Lahore
Arts Council, Sargodha
Shakir Ali Museum, Lahore
- 1983 Dilsom Hotel Gallery, Istanbul, Turkey
Tunisstrasse Art Gallery Cologne, Germany
Gallery Gilbach Stre, Koln, Germany
Asian Center, Manchester, England
- 1984 Fatima Memorial Hospital Auditorium, Lahore
PUCAR Hall, Lahore
- 1985 Alhamra Art Gallery, Lahore
Gallery Franciois, Washington DC, USA
Islamic Center, Washington DC, USA
Wallance Art Gallery, Washington DC, USA
Washington D.C. Convention Centre, Washington, USA
Hilton Hotel, Lahore
- 1986 Jinnah Hall, Lahore
- 1987 Alhamra Art Gallery, Lahore
National Arts Gallery, Islamabad
UBL School of banking, Islamabad
Al-Maadi Art Gallery, Cairo, Egypt
Pak German Culture Center, Lahore
- 1988 Original Arts Gallery, Islamabad.
Gulhane Art Festival, Istanbul, Turkey
Ortakoy Culture Merkez, Istanbul, Turkey
Cizgi Arts Gallery Ortakoy, Istanbul, Turkey
Pak German Culture Center, Lahore
- 1989 Gulhane art Festival, Istanbul, Turkey
Arab Security Center, Riyadh, Saudi Arabia
Tahira Security Center, Riyadh, Saudi Arabia
Shirka Domain's Club Riyadh, Saudi Arabia
Press Museum (Basin Muzesi), Istanbul, Turkey
Center of Islamic History of Arts, Istanbul, Turkey
Gallery Goethe Institute, Lahore
- 1990 Shaikh Zaid Hospital, Lahore
Arts Council of Pakistan, Karachi
Gizri Line, Defence, Karachi
Fountain house Art Festival, Lahore
Gulhane art Festival, Istanbul, Turkey
Yesilgurt Sport Club Art Gallery, Istanbul Turkey
- 1992 Akbank Bebek, Istanbul, Turkey
TAD Center Florya, Istanbul, Turkey
Refat Ilgaz Culture Center Istanbul, Turkey
Beyoglu Art Gallery, Istanbul, Turkey

- 1993 Marhaba Arts Gallery Yasilkoy, Istanbul, Turkey
Buyusehir Beledesi Art Gallery, Bursa, Turkey
Beyoglu Art Gallery, Istanbul,Turkey
ZODD Center, Taksim, Istanbul
- 1994 Merter, Istanbul, Turkey.
Maltepe Beleduysi Arts Gallery, Istanbul, Turkey
- 1995 Istanbul Technical University, Istanbul, Turkey
Beyoglu Art Gallery, Istanbul,Turkey
- 1996 Istanbul Habitat, Istanbul, Turkey
Lok Virsa, Islamabad
- 1997 Ustad Allah Bakhsh Art Gallery, Alhamra Center, Lahore
- 1998 Co-opera Art Gallery, Lahore
- 1999 Co-opera Art Gallery, Lahore
- 2001 Lahore Art Council, Allah Bakhsh Art Gallery, Lahore
- 2002 Zaviay Art Gallery
- 2006 Hamil Art Gallery, Lahore
- 2007 Nomad Art Gallery, Islamabad
- 2007 Hamil Art Gallery, Lahore
- 2008 Hamil Art Gallery, Lahore
- 2010 Hamil Art Gallery, Lahore
- 2010 Tanzara Arts Gallery, Islamabad
- 2011 Hamil Art Gallery, Lahore
- 2012 Creative Gallery, Karachi
- 2012 Cosmo Club, Lahore
- 2014 Nomad Art Gallery, Islamabad
- 2015 Art Festival in Athens, Greece
- 2015 AQS Art Gallery, Islamabad
- 2015 Alhamra Art Gallery, Lahore
- 2015 Zulfi Arts Gallery, Lahore
- 2016 742nd commemoration Rumi Festival, Ankara, Turkey
- 2016 Nomad Art Gallery, Islamabad
- 2019 Nomad Art Gallery, Islamabad
- 2019 Art Festival in Mus, Turkey
- 2019 Calligraphy Exhibition in Alhamra, Lahore, Pakistan
- 2019 Islamabad Art Festival, Islamabad, Pakistan
- 2020 Solo Exhibition in Art62, Karachi
- 2020 Group Show in Artscene Gallery, Karachi

AWARDS

28 awards and 15 honors from country and abroad

- 1965 Declared Best Artist by IER Punjab University Student Guild
Prize Awarded by Ustad Allah Bakhsh
Declared Artist of the year, Awarded Gold Medal by House Wives Association of Pakistan
Awarded shield of Honor by Pak-German Society, Frankfurt Germany
Awarded second prize on calendar design form National Council of Art, Karachi,Pakistan
Awarded Shah Faisal Gold Medal of Honor by Society for Unity of Muslim World, Lahore, Pakistan
- 1982 Awarded Medal of Honor by Public Relation Society of Pakistan, Lahore, Pakistan
Awarded National Award of the year by Pakistan Cultural Society, Lahore, Pakistan
- 1984 Awarded Shield of Honor by WAPDA Pakistan on Tarbela Paintings Exhibition, Pakistan
Awarded Shield of Honor by Creative Concept Lahore on Calligraphic Exhibition, Pakistan
Awarded Gold Medal of Honor by Mujlis-e-Saqafat-e-Pakistan, Lahore on 05th year of 22 Behman - Iran
- 1986 Awarded Ustad Allah Bakhsh Award by Punjab Seed Corporation and Agriculture Department

- 1988 Awarded Shield of Honor by Gulhane Art Festival, Istanbul - Turkey
- 1989 Awarded, Award of honor on Modern Calligraphy by Gulhance Art Festival, Istanbul, Turkey
- 1990 Awarded Long Service Award by Islamic Foundation and Public Welfare Council of Punjab
- 1991 Awarded Plaque of Honor by Turk Mothers Association, Istanbul- Turkey
- 1992 Awarded by Social Committee of center for mentally disabled Children- Ttury
- 1993 Awarded Plaque of Honor by Society for the Advancement of Mentally Retarded, Lahore, Pakistan
- 1993 Awarded Plaque of Honor by Association of Architect of Bursa- Turkey
- 2000 Awarded Shield of Honor by Comso Club, Lahore, Pakistan
- 2015 Declared Artist of the in Art festival in Athen, Greece
- 2016 Awarded Shield of Honor by Governor of Konya, in 742 Commemoration of Rumi, Konya, Turkey
- 2017 Awarded Shield of Honor by Governor of Mush, Mush, Turkey
- 2019 Awarded Shield of Honor by Yunus emre Enstittusu, Ankara, Turkey
- 2019 Awarded Medal of Honor by Citizen council of Pakistan, Lahore, Pakistan
- 2019 Awarded Shield of Honor by Yunus emre Enstittusu, Lahore, Pakistan
- 2021 President's Pride of Performance Award (Pakistan)
- 2021 Awarded best Calligraphic Artist in 2021, Lahore, Pakistan

HONORS

- 1960-61 Vice President, Student Welfare Society, Sialkot
- 1962-65 General Secretary, WPYM, Sialkot
- 1965-67 President "Shaheen" of WPYM, Lahore
- 1967-68 Assistant Secretary General WPYM, Lahore
- 1972 Joint Secretary, Punjab Art Society, Lahore
- 1982-83 Member, Art Committee, Lahore Art Council, Lahore
- 1983 Member, Calligraphist Association of Tehran, Iran
- 1984-85 Chairman, Art Committee, Academy for Disabled, Lahore Pakistan
- 1986-87 Member of Executive Committee, Artists Association of Punjab
- 1990 Member of Art Committee Lahore Art. Council
- 1990 Vice President Calligraphist Guild of Pakistan, Lahore
- 1993 Pattern, Society for the Advancement of Mentally Retarded (SAMR), Lahore
- 1998 Secretary General, Pakistan Calligraphic Artist Guild
- 1998 Chairman, Family Support Program, Pakistan
- 2021 Honorary Doctorate Degree from Royal American University in Spiritual Arts
- 2021 HERA Foundation New York, USA presented Community Award 2020
- 2022 Senior Vice President Pakistan Calligraphic Artist Guild

MENTIONABLE ART WORK AND COLLECTERS.

Sheikh Zaid Hospital Lahore	80	Paintings
Civil Hospital, Lahore	5	Paintings
World Bank IMF Building USA (PNCA, Islamabad)	1	Painting
Tam International USA	1	Painting
Smithsonian Institute USA	1	Painting
Princes Wijdan of Jordan	1	Painting
Research Center for Islamic Art and Culture, Istanbul	1	Painting
Press Museum, Istanbul	1	Painting
Consulate General of Pakistan in Istanbul	1	Painting
Beyoglu Belediye Istanbul	10	Paintings
Bursa Metropolitan Corporation, Turkey	6	Paintings
Purl-Continental Hotel, Lahore	10	Paintings
Fatima Memorial Hospital Lahore	50	Paintings

Ittifaq Hospital Lahore	20	Paintings
Pakistan Administrative Staff College, Lahore	5	Paintings
Arab Security Center Riyadh Saudi Arabia	20	Paintings
Directorate General Civil Defense Islamabad	4	Paintings
Institute of Business Administration Karachi	1	Painting
PN Staff College Karachi	2	Paintings
Lahore Museum	2	Paintings
Ministry of Foreign affair Islamabad	20	Paintings
Fountain House Lahore	6	Paintings
Embassy of Pakistan, Washington, D.C.	2	Paintings
Ministry of Information and Technologies	2	Paintings
National Library of Pakistan, Islamabad	4	Paintings
Pakistan Academy of Letters, Islamabad	2	Paintings
National Language Promotion Department, Islamabad	2	Paintings

Arts Works

During his 65 Years career Shafique Farooqi has painted 13,000+ art works in the following medium.

- **Freehand Sketches**
 - a. Pastel
 - b. Charcoal
- Calligraphic art
- Landscape
 - a. Watercolor
 - b. Oil Color
- **Symbiosis concept in Art**
 - a. Journey of Line with Symbol (Pastel)
 - b. Journey of Line with Symbol (Mix Media)
 - c. Journey of Line with Calligraphy (Pastel)
- Symbolic art
- Spiritual art (Whirling Dervishes)
- Ceramic
- Etching paintings
- Performing art

ART PUBLICATIONS

- Symbiosis Concept in Art
- Journey of Lines with Calligraphy
- Chenda Zaman (Turkish Poetry)
- Drakhat Dervish (Coffee Table Book)
- The Tale of Drunken Flute in Whirling Dervishes (Coffee Table Book)
- La ilaha illa Allah (Coffee Table Book)
- Muhammad Dur Rasool Allah (Coffee Table Book), in Process
- Journey of Lines (Fiqr-e-Allama Iqbal) in Process
- Muraqa-e-Nizami Ganjavi (in Process)





