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"I came, I saw,... I stole"
**(About the Armenian tradition
of misappropriation of the Azerbaijani
cultural traditions)**

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I. Acknowledgements of Armenians

Armenians about themselves

Yeghishe Charents, the famous Armenian poet: “We acquire the hypocrisy in our mother’s womb”.

Ovanes Tumanyan, the famous Armenian, the poet and the writer: “true rescue is to initiate inside, as we have disease inside” (*O.Tumanyan, “The selected prose”, p.201, Yerevan, 1977*).

Ovanes Tumanyan: “Our unhappy tribes have never been politically independent”.

N.S.Vartapetov: “(The Armenian church), armed with the Christian flag, all the time annihilated the peoples of the historical Albania and its integral part – Karabakh (Artsakh)” and “skillfully adapted to the historical situation, served the Sefevids, then the Russian Empire, as well as they served Byzantine, the Iranian Sassanids, the Arab caliphs and the Mongolians” (*N.S.Vartapetov, “Christian monuments of Transcaucasus”*).

K.Patkanov, the famous Armenian historian, the Armenian scholar: “the Armenians have never played a particular role in the history of mankind. It is not a political term, but the name of a geographical province with scattered Armenian settlements. The Armenians have always been bad owners of lands, where they lived, but they could skillfully served the strong and betrayed the people close to them...” (*“Van inscriptions and its meaning for Front Asia”, 1875.*).

Gevorg Aslan, the famous Armenian historian: «Armenians didn’t have statehood. They are not related with sense of homeland and are not bounded by political ties.

Armenian patriotism is only linked with the place of residence”
(*G.Aslan, “Armenia and Armenians”, 1914*).

S.Lekhatsi, the famous Armenian historian: “... From Moldova to Istanbul, from Romelia to the Great Venice there is no city, village, country wherever there is not an Armenian. Alike dust we spread on the earth” (*S.Lekhatsi, “Traveling notes”. Oriental literature, Moscow, 1965*).

Armenians about their history

Manuk Abegyan, the famous literary critic, linguist, a specialist on folklore, the academician: "...where are the roots of the Armenian people, how, when, at what time, where from and in what ways they came here... We do not have exact and tangible evidences for these questions" (*"History of the Armenian literature"*, Yerevan, 1975).

Levon Dabegyan, the famous expert: "the Armenians are indeed obliged to the Turks for their national existence. If we remained among the Byzantines or other Europeans, the Armenian name could be just survived only in history books".

Aykazyan, the famous Armenian historian: "The first Armenian dynasty does not consist of historical personalities, but the personalities, taken from the fictitious tales. Moses Khorenatsi is not a historian of the fifth century, but a historian-falsifier, who lived in the seventh century" (*"The Armenian history"*, Paris, 1919).

Garagashyan: "There is no information on the past of Armenians that could be considered, by history or legend. After the embracement of Christianity, they invented ancestry of Hayk with Noah. It is accepted that he was a descendant of Torgom, one of the grandchildren of Japheth, Noah's son. Because some of the old historians who mentioned the name of Torgom in the Jewish annals showed it as a part of Armenia, family, genus, nation of Torgom. Moses Khorenatsi wrote about it for the first time" (*"History of Oriental issue"*, London, 1905).

Basmadjan: "The origin, history of Armenia and Armenians are very dark. This territory from ancient times was conquered by the emigrants from plains of the Pamirs and Indikush. Armenians, like Romans, Greeks, Persians and all nations have their mythical heroes. The national historians,

having no details, evident sources, placed them with characters from fairy tales” (*“The Modern history of Armenians”*, Paris, 1917).

N.Pastermadjan, the Armenian historian: “the Armenian chronicles refer the birth of Hayk and his people in Armenia to 2200 BC and give the list of the spiritual leaders and the kings, who succeeded each other till 800 BC. The modern science does not confirm this legend. Nations unlike the individuals like to add to their ages...”.

Gevork Aslan: “We must accept that Moses Khorenatsi took these stories from Syrian tales or he had heard them from Hurufites wandering in Armenia and masterfully put them into his own compositions. He used the historical sources of Syria and Persia. He misappropriated the extracts from the wars of Jews of Jasenkhen, from the history of Euzeben church, from paskale and Malales” (*Gevork Aslan, “The historical sketch about Armenian population”*, Paris, 1909).

B.Ishkhanyan: “The real motherland of Armenians – “Great Armenian” is Asia Minor” (*B.Ishkhanyan, “Caucasian nationalities”*, 1916).

B.Ishkhanyan: “Armenians living in Karabakh are partially aborigines – the descendants of the ancient Albanians, and partially are refugees from Turkey and Iran, for whom the Azerbaijani land became shelter from pursuit and persecution” (*B.Ishkhanyan, “Caucasian nationalities”*, St.-Petersburg, 1916).

Armenians about influence of the Azerbaijani language

Khachatur Abovyan, the founder of modern Armenian literature, the writer, the educator: “Our people not only use words in Azerbaijani in their speech, but also the entire sentences” (*Kh.Abovyan, Complete collection of works, volume V, Yerevan, the publishing house of AS of Arm. 1950, in the Armenian language*).

Khachatur Abovyan: “The people (Armenian) learned an enormous amount of Turkish words and use them hitherto” (*Kh.Abovyan, Complete collection of works, volume V, p.48, Yerevan, publishing house of AS of Arm. 1950, in the Armenian language*).

Khachatur Abovyan: “God damned Turkish, however this language has got the blessing of the God ... everywhere - on celebrations or wedding ceremonies we sing in Turkish” (*Kh.Abovyan, “Wounds of Armenia”, Yerevan, 1939, in the Armenian language*).

Khachatur Abovyan: “Our language consists of at least 50% Turkish words, ...” (*Kh.Abovyan, “Wounds of Armenia”, Yerevan, 1939, p.80-81, in the Armenian language*).

Khachatur Abovyan: “...in its sounding, poetical and musical features, in grammatical relation the Tatar (Azerbaijani) language is the best one among other languages” (*Kh.Abovyan, “Complete collection of works”, volume V, Yerevan, 1950, p.174, in the Armenian language*).

Khachatur Abovyan: “Turkish (Azerbaijani) has been so much intruded into our language that the songs, poems, proverbs are told in Turkish (Azerbaijani) by us” (*Kh.Abovyan, “Wounds of Armenia”, Yerevan, 1939, p.41, 42*).

Khachatur Abovyan: “Main distinguishing feature between ancient and modern language (Armenian) is a conversation manner and syntactic structure. The ancient Armenian language (“grabar”) resembles European languages from this viewpoint, but the new Armenian language (“ashkharabar”) resembles Turkish (Azerbaijani) language” (*Kh.Abovyan, Nakhshavig, Yerevan, 1940, in the Armenian language*).

Khachatur Abovyan: “Turkish (Azerbaijani) language is distributed to such extent, that even women and children understand it. Therefore, creation and recitation in the Tatar (Azerbaijani) language became common phenomena among the persons of natural gifts, originating from nation” (*Kh.Abovyan, Nakhshavig, Yerevan, 1940, p.48, in the Armenian language*).

Gazaros Agayan, the famous writer, the classic of the Armenian literature, the educator: “The grammar of the Armenian language is very similar to Turkish [Azerbaijani]. The Armenian people, ashugs had no difficulties to learn it and afterwards even during conversation in Turkish [Azerbaijani] language. Even presently, there are many writers having excellent command in Turkish [Azerbaijan] language, despite of the fact that they are at a far distance” (*G.Agayan. Complete collection of works. volume III, Yerevan, 1940, p.331, in the Armenian language*).

Gazaros Agayan: “...this language is like a native for Armenians ...That’s why, we sing in Turkish [Azerbaijani]” (*G.Agayan. Complete collection of works, volume III, Yerevan, 1940, p.331, in the Armenian language*).

Manuk Abegyan: “Unfortunately, we are confronted with the fact that our language is poor at poly-semantic words, expressions having similar meanings, they are even very few in it and therefore, we use Turkish (Azerbaijani), which is well familiar to us” (*M.Abegyan, “Folk tunes”*).

Gracha Acharyan, the famous linguist, the philologist, the academician: "... even the grammatical laws and rules of the Armenian language had changed under the influence of Turkish (Azerbaijan)" (*"The history of new Armenian literature"*, *Vagarshabat*, 1906, in the Armenian language).

A.Terteryan, the famous literary critic, the academician: "Abovyan used, what he had heard from the mouth of the (Azerbaijani) people..." (*A.Terteryan*, "*Creative activity of Abovyan*", published by the Yerevan State University in 1941, in the Armenian language).

N.Nalbandyan: "Even when they (Armenians) say toasts, they say "yakhshi yol" (firewell in Azerbaijani)".

Armenians about misappropriation of Azerbaijani legends

Gazaros Agayan: "...Turkish people (Azerbaijani) consider him (Keroglu), as Turkish, by origin [Azerbaijani], Kurds, as the Kurdish, by origin, and Armenians, as Azerbaijanized Armenian, by origin. Only Armenians sing his songs in Turkish (Azerbaijani) and Kurdish languages, however, other nationalities sing in the languages" (*G. Agayan, Selected works, Yerevan, 1939, in the Armenian language*).

Gazaros Agayan: "Our ashugs have not got dastans with poems; all of them are in Azerbaijani" (*G. Agayan, "Works", v.3*).

Gazaros Agayan: "They started translating from the Azerbaijan language into the Armenian language Famous love legends, Oriental stories, such as "Ashug Garib", "Asli-Karam", "Shah Ismail", "Farhad-Shirin", "Leyli-Mejnun", abundant with heroic motives "Kerogly" and imitated or created, identical in content" (*G. Antonyan, Armenian-Azerbaijani friendship in the literature. Yerevan, Aypetkrat, 1962, in the Armenian language*).

Vartanyats, the famous publisher: "The Armenian workers, starting from childhood, were under the impression of different dastans, heard from Turkic ashugs. Therefore, modern society wants to read these dastans in Armenian language" (*Tbilisi, publishing house of Vartanyats, 1897*).

"Taking into account that the peasants and workers like these legends, taking into consideration their special respect and esteem to these samples of folklore..., we make this translation available" (*«Farkhad and Shirin» in comparative translation from Turkish and Persian SMA, Tbilisi, publishing house "Culture", 1913*).

Atrpet, the famous Armenian ashug: "We have corrected the distorted moments in verses in Turkish version of the

dastan, published in Police...” and “we have retained the Turkish language of Atrpatakan in its oral variant, but in the Armenian translation we took the Ararat dialect as a basis” (*G.Antonyan. Nizami and the Armenian literature. Baku, Azerneshr, 1947, p.122, in the Armenian language*).

Atrpet: “We (Armenians) love Karam on a par with Turks (Azerbaijanians) and Turkmen. It is unlikely to find such a Turk (Azerbaijani), who does not know three or four versions of this dastan in the provinces of Atrpatakan (Azerbaijan), especially among the residents of Khoy and Urmiya. Everybody has got both the printed and handwritten copies of it...” (“*Farkhad and Shirin*” in comparative translation from the Turkish and the Persian languages SMA, Tbilisi, the publishing house “Culture”, 1913).

Armenians about misappropriation of Azerbaijani proverbs

A.Terteryan: “Armenians always use Azerbaijani proverbs and sayings in their communication and colloquial speech” (*A.Terteryan. “Creativity of Abovyan”. Yerevan, 1941, p.202, in the Armenian language*).

E.Arustamyan, the famous folklore specialist: “...the majority of Azerbaijani proverbs and sayings are used by the Armenians in their original form, not translating them into Armenian, because such a translation is not able to preserve their deep philosophical essence.” (*The work “Common features of Azerbaijan and Armenian proverbs and sayings”*).

Gazaros Agayan: “My God, Vartiter is only a child, he is fourteen years old. But, he knows things much exceeding his age, does not speak only as a child, but uses in his speech such a Turkic (Azerbaijani) proverb as “Zar gadrini zargar bilar” (Only jeweler knows the value of a jewel). (*G.Agayan, “Works”, v.3*).

A.T.Ganolanyan, the famous specialist in folklore, the academician: “Kefi kone, kandi koxvini”, “Bir ili u pir ili” and “Hasan kechal, kechal Hasan” - these are Armenian variants of proverbs, becoming from Azerbaijan proverbs (“*Kef senindir, kend kaxhanin*”, “*Bir olsun, pir olsun*”, “*Ya Hasan kechal, ya kechal Hasan*”). First of all above mentioned proverbs are confirmed that all of them have been written in the regions where Armenians and Azerbaijanians live together (Karabakh, Zan-gezur) or near boundary regions of Azerbaijan. It is also confirmed that the words in the proverbs, especially, “kend”, “bir”, “pir” (good, facefull) and, especially, the name Hasan are not used in the Armenian language; these words come from the Azerbaijani language (*A.T.Ganolanyan, “Proverbs”, Yerevan, publishing house AS, 1955, p.34, in the Armenian language*).

Armenians about misappropriation of Azerbaijani bayati

Khachatur Abovyan: “I wrote bayaties with a purpose so Armenians could use these Turkish (Azerbaijani) expressions in the Armenian language in gatherings and feast partly to sweeten their language. Nothing decorates language better than poems and songs...” (*Kh. Abovyan, “Complete collection of works”, volume V, Yerevan, 1950, p.174, in the Armenian language*).

Khachatur Abovyan: “Everyone knows that when human heart is seething with blood, no dagger, no medicine and no sleep are useful for it, but only words and talks, celestial songs and bayaties.” (*Kh.Abovyan, “Complete collection of works”, v.3*).

V.Partizuni: “...(Abovyan), being very well acquainted with the Azerbaijani folklore and using it on the basis of quatrains, created by the (Azerbaijani) people, created similar bayaties in the same spirit” (*V.Partizuni, Yerevan, the publishing house Hay-petrat, 1952, “Kh.Abovyan's life and creativity”*).

Manuk Abegyan: “There are more than 1700 different variations of bayaties at our disposal. Unfortunately, our language is poor of poly-semantic words, very few expressions that have one and the same meaning and therefore we appeal to the familiar Turkish (Azerbaijani)” (*M.Abegyan, “National songs”, 1904*).

Gazaros Agayan: “...Bayatis are wide spread... Everyone knows them. Both the old and the young, women and men... All of them could express their feelings by bayaties” (*G.Agayan, in works, published in the Armenian language by state publishing house in 1940, in Yerevan*).

M.Nalbandyan, the famous writer, the philosopher: “...However, most of our tunes were borrowed from Turks (Azerbaijanis). I visited many places where Armenians lived. I always tried to hear something that is purely Armenian.

Unfortunately, I was not able to hear anything like this until today!” (*M.Nalbandyan, “About ancient verses and melodies”, “Complete collection of works”, v.1*).

P.Proshyan: “They cry in Turkish, using bayati and discontinuously sob; other women support them with their laments” (*P.Proshyan. «Sos and Vartiper”*. *Selected works, v.1, Yer. Khay-Petryad, 1953, in the Armenian language*).

Avetik Isaakyan, the famous poet, the academician: “Armenian people also love bayati and sing the Azerbaijani and Armenian bayati with great pleasure. But especially, Armenians who live in Karabakh and Zangazur feel these “bayati” closely as Azerbaijanians, make their wishes known by means of them” (*Avetik Isaakyan. Selected works, volume IV, Yerevan, 1951, p.157*).

Gazaros Agayan: “...The reason of using bayaties in Turkic (Azerbaijani) by us is that there are double-meaning and poly-semantic words in this language as many as you like”.

Armenians about misappropriation of Azerbaijan ashug's creativity

Kh.Abovyan: “When the ashugs began to play songs and recite the stories of Karam, Ashug Garib, Keshishoglu no one wanted to eat and drink anything. He wants to take a saz (an Azerbaijani folk musical instrument like a guitar) walking day and night all the stones and mountains from country to country, maybe then God would send him such lover, to sit by neither sleeping, nor closing eyes, he wants to look at her, to praise her, stupefied with her scent and to get enough from her” (*Kh.Abovyan. “Complete collection of works”, volume IV, Yerevan, 1947, p.3, in the Armenian language*).

G.Agayan: “The Armenian people and their ashugs don't have any difficulties during informal communication in Turkish; this language is, as if, native for Armenians... Thus, we also sing in Turkish (Azerbaijani)” (*G.Agayan, Complete collection of works, volume III, Yerevan, 1940, p.331, in the Armenian language*).

K.Gostanyants: “It is incorrect to call the Gusans – the Armenians they are Armenians just because they were born in the Armenian families...” (*Tbilisi, 1898, in the Armenian language*).

Gazaros Agayan: “At first, I learned verses and after that when I learned the alphabet I started to write them... It can't be said that completely, but in some measure, I understood the meaning of written by me... Ashugs didn't perform in Armenian, but in Turkish. There was not any notion among our ashugs to perform in the Armenian language... Our ashugs don't have dastans with verses in Armenian, but only in Turkish” (*K.Gostanyants. Memoirs of 1893, Works, v.3, in the Armenian language*).

M.Nalbandyan “Armenian ashugs can be considered, as Armenian ashugs, only because they were born in the Armenian families” and “they were always based on the art of the Azerbaijani masters” and moreover, “the musical instruments played by them – saz, santur, kaman or kamanacha, baglama are Turkic instruments” (*M.Nalbandyan, Complete collection of works, v.1*).

Leo (Arakel Babakhanyan), the famous Armenian historian, the writer, the critic, the professor: “K.Erzinkattsi, Ovan. Tlkurantsi, Myk, Nagash, Krik. Akhtamaretsi, etc. were ashugs only for the reason that famous works were performed in a language which they had been aware of [that is, Azerbaijani]” (*Leo, «the Armenian history», volume III, Yerevan, 1946, in the Armenian language*).

Leo (Arakel Babakhanyan): “While chanting daily life in fairy tales, songs, ashugs prefer using the Turkish (Azerbaijani) language, as it is more expressive and rich, comparing with the Armenian language (*The history of Armenia, volume III, Yerevan, 1946, p.1072, in the Armenian language*).

Leo (Arakel Babakhanyan): “...One may state meagre, even insignificant part of Armenian ashug’s creativity relates to our literature. The bigger parts of large works (eposes, heroic tales) are based on the Turkish (Azerbaijani) language” (*Leo, “The history of Armenia”, volume III, Yerevan, 1946, p.1072, in the Armenian language*).

G.Levonyan: “Both the names, taken by Armenian ashugs (pseudonyms) and the names of their poems and songs – all were in Azerbaijani” (*G.Levonyan, “Armenian ashugs”, Alexandropol, 1892, in the Armenian language*).

Trdat Balean, the religious figure, the collector of folklore, the publisher: “Names of ashug instruments are of Turkish origin - saz, sabtur, kaman or kamanacha, baglama” (*Armenian ashugs. Collector Tridat Balean, volume I, Izmir*,

The publishing house Mamuryan, 1911, p.9, in the Armenian language).

Trdat Balean: “Even the name of verses also are of the Turkish origin: goshma, dastan (legend), gelendar, mustezad-gelendar, muhemmes-gelendar, divani, gazel, rubai-divani, museddes-divani, semai, museddes-semai, nakhshikar-semai, edekli-semai, dubeydi, mukhammas, tajnis, zanjirlama, lab-daymaz, aliflama, satranj gite, gasida, negarat, etc.” (*Armenian ashugs. Collector Trdat Balean, volume I, Izmir, The publishing house Mamuryan, 1911, p.9-10, in the Armenian language).*

Gegam Tarverdyan, the famous collector of folklore and the publisher: “Certain part of verses, collected by me from Armenian ashugs is completely in the Azerbaijan language. As yet, the bigger part of other ashugs created their works in the Azerbaijani and Armenian languages. No more than 20-25 ashugs composed verses just in the Armenian language” (*G.Tarverdyan, Armenian ashugs, volume I, Yerevan, 1937, p.19, in the Armenian language).*

A.Arsharuni, the literary critic: “One may state, the Azerbaijani language was the native language for Armenian ashugs and Armenian people. Otherwise, they (ashugs – I.A.) wouldn't be able to gain success at listeners and their language wouldn't be comprehensible for listeners” (*A.Arsharuni. “Nizami and Armenian literature”. The almanac “Nizami”. Book III, Baku, 1941, p. 137, in the Azerbaijani language).*

A.Arsharuni: “...It is out of question to speak about successful inventing of Armenian ashugs in the Armenian, Azerbaijan and even Georgian languages. The Armenian people could always successfully use the Azerbaijani folklore and classic literary heritage of the Azerbaijan people, the Armenian people referred always with love to this literature and folklore” (*A.Arsharuni. “Nizami and the Armenian*

literature". The almanac "Nizami", book III, Baku, 1941, p.137).

Armenians about misappropriation of Azerbaijan music and songs

Khachatur Abovyan: "...Armenians sing only in Turkic", and "...Armenians have not got their own eposes with songs".

S.Palasanian: "the motives of our tunes differ ... and, generally we take tunes of the people, under whose influence we remain" (*S.Palasanian, "The Armenian tunes", S.Peterburg, 1868, in the Armenian language*).

M.Nalbandyan: "...However, most of our tunes were borrowed from Turks (Azerbaijanis). I visited many places where Armenians lived. I always tried to hear something that is purely Armenian. Unfortunately, I was not able to hear anything like this until today!" (*"About ancient verses and tunes", Complete collection of works, v I.*).

A.Brutyan: "The most outstanding singers of mugham are from Baku and Shusha".

S.P.Melikyan, the famous collector of folk music: "The Armenian music is a conglomeration of influences of different cultures" (*M.Muradyan, "From the history of Armenian and Russian musical communications of XIX-XX centuries"*).

S.P.Melikyan: "The Armenian music is not original and Comitas is, just, a musical ethnographer" (*S.Melikyan, «Shirak songs», two issues of "Van songs»*).

M.Muradyan and G.Tigranov: "systematically taking part in expeditions (for collecting and recording folk music), discovering and recording genuinely folk songs, he denied originality of the Armenian folk music" (*"Histories of music of the people of the USSR", M., 1970*).

A.Khachaturyan: "I am ashug myself".

A.Spendiarov: "As musical materials for the opera I needed folk melodies. I composed something myself, got many

gramophone records with necessary melodies which I needed, and all the published collections with the improvisation of these melodies, including pieces from H. F. Tigranov. On them I built several orchestral episodes in my opera. Thus, for the “Persian march” in the first act I used “Heydari” and fragments from “Novruz Arabi”, for the grand dance of Almast, I used the melodies of “Kendirbaz” completely” (*Gumretsi, “N.F. Tigranov and Oriental music”, L., 1927*).

Musicologist N. Tigranov: “...The copy-book for notes of A. Spendiarov contains many records... records of a number of mugams like: “Makhur”, “Rast”, “Chargakh”, Shushtar”, “Kurd Shahnaz”. Many of those records have been used by Spendiarov in his works” (*N. Tigranov, “A. Spendiarov”, M., “Music”, 1971*).

“Why “Arshin mal alan” is loved so much? Already for more than 2 years this Turkish (Azerbaijani) musical comedy “Arshin mal alan”, which has won great success on the Armenian stage, evokes great interest in the Armenian intelligentsia, too. Yesterday I saw again this play in the theatre of “Artistic society” (in Tbilisi) which was performed by the company of G. Elitsian. Again the hall was overcrowded with the spectators of the middle layer of population. Besides them there were many of officers, representatives of intelligentsia and even the English missionary Mr. Mack Kamma Adonis and Mr. Gipobekyan ...I watched the performance till the end and it became clear to me why the Armenian people, who live in the neighborhood with the Turks for many centuries in constant contact with them, watch the play “Arshin Mal Alan” with such a pleasure. I think that we can not ban the (Armenian) people to watch this performance eternally... Nonetheless, because of numerous psychological reasons this play will attract the attention of the Armenian people... The Armenians lived under the yoke of the Turk-tatars and Persians for centuries. Their ears are full of the sounds of tar and kamancha.

Therefore the oriental music has penetrated into blood and flesh of the Armenian nation” (*The Armenian newspaper “Mshag”, Tbilisi, 3 September, 1916*).

“Century-old creative creatures – proverbs and legends, songs and music of the Azerbaijani people always were dear for Armenians. The epic people’s hero Kerogly, fighting against national enemies, khans and beks, equally inspired our Armenians to struggle. During the whole historical way our ashugs performed songs close to us by means of the same saz in the Azerbaijani language” (*The newspaper “Sovetakan Ayastan”, 1938, 20 April, in the Armenian language*).

Ovanes Tumanyan, the well-known poet and the writer:
“Just to retell in Tatar (Azerbaijani) songs is not yet the main thing. Many songs are of legendary character, as if, these songs are fragments of big poems, performed by unknown singers and reaching us since unknown times. For example, a song about Kerogly and its horse” (*O.Tumanyan. "Sayat-Nova". Yerevan, 1945, p.13, in the Armenian language*).

II. Thoughts of foreigners

Foreigners about Armenians and histories of Armenians

Herodot, “the father of the history of peoples”: “A Country which is located on the upstream of the Euphrates, is called Armenia”. Armenians “lived in the western highlands, called Armenian” (*Herodot, “The history”; the Publishing house “Science”, Leningrad, 1972*).

I.Dyakonov: “Armenian ethnos was formed outside of the Caucasus” (*I.Dyakonov, “The Prehistory of the Armenian people”, Yerevan, 1958*).

The historical document – the letter of the Byzantine emperor of Mauritius (582-602) to tsar of Persia Khosrov: “... the people (Armenians) ... lives among us and stirs up trouble...” (*“The Armenian medieval literature”, the publishing house “Sovetakan grokh”, Yerevan, 1986, in the Russian language*).

“Armenia in its full extent is almost never or only briefly was like a whole state under the control of one ruler. Armenians are shown as Iranian group of Indo-European tribes in the historical essay. Ancient history of the country is almost unknown”. The name of “Ararat”, which is given to ancient northern part of the country associated with Moses` flood parable, has been found neither in cuneiform inscriptions nor in writings of Herodotus. The ancient Persians called this country Armina. The history of modern Armenians is not based on ancient Armenian national monuments. They bound their ancient history with Old Testament stories that proves its latest Christian origin (*“The encyclopedic dictionary” (v.1) edited by F.Brokgauza and I.Evfrona SP 1800*).

R.Thompson, the famous modern specialist on history: “...the written is a compilation, made in the second half of the V century. The full text of this compilation work, it’s most ancient manuscript dates back between XII-XVIII centuries and is stored in a private collection”.

“the work is mysterious, not only because it is a strange mixture of remembered tradition and invented legend. It also takes place in several languages, in different editions, many of which do not coincide with the Armenian version» (*R.Thompson, “Introduction into history of Armenians”, Thompson’s transfer, 1976*).

R.Thompson: “...Moses not only tried to put the early history of Armenia on the world stage and to bring legends and stories about Armenian heroes into the related scheme, but he also remade much of a history in a tendentious manner in order to bring glory to his protectors and insure their brilliant ancestry” (*R.Thompson, “Introduction into “The history of Armenians by M.Horene”, translation and comments of R.Thompson, London, publication of the Harvard university, 1978*).

Edward Gibson, the outstanding historian of XVIII century: Deficient as he (Moses) is in every qualification of a good historian».

Edward Gibson: “To take from him (Khorenatsi) only what is in keeping with good historians”.

August Carrier, the outstanding historian: meaning M.Horene: “To believe the information of Armenian scientists means to be ignorant. Since most of these messages are fiction”.

De Morgan: “We see, how the historians of this country (i.e. Armenians),try being clerics linked the roots of their nation with the traditions of the Holy Scriptures, and how they mix the

legends and sources for the purpose to bring the origin of Hayk closer to them”.

This situation is applied not only to historical events, but also to the families of rulers (*“Condemned Armenian history”, Tbilisi, 1895*).

F.Makler, the famous European historian: “It is clear that Armenia, i.e. geographical region, which bears this name from ancient times, was not a place where Armenians permanently lived...” (*F.Makler, the famous European historian, “The Armenian nation”, Paris, 1924, in the French language*).

Mark Ferro, the famous French historian: “...Armenia which has suffered defeats many times, willingly exalts her history, gives it a bright image of martyrdom” (*M.Ferro, “As history is told to children in different countries of the world”*).

J. and K.Makkarti: “Armenians, for example, have expanded concept of “Armenian”, including Armenians, who converted to Protestantism, as well as those who belonged to the Armenian Catholic (unitary) church. Contrary to the types of nationalism that prevailed in Europe, language and culture could not be determinative for what is meant by “Armenian”, as many Armenians and Turks share a language and culture” (*J. and K.Makkarti, “Turks and Armenians”, 1996*).

Foreigners about influence of the Azerbaijan language

J.B.Tavernye, the French traveller: “Turkish is the easiest of the languages of the East. Dignity, the degree of expression in this language, the way it sounds made it the only language in the court and in whole Empire”.

M.Lermontov: “Turkish is French of Asia”.

A. Bestujev-Marlinskiy, the Russian writer and the critic, he gives epigraphs in Azerbaijani in his work “Molla-Nur” to each chapter.

August fon Gakstgauzen: “Armenians shape and sing their songs not in Armenian, but in conversational Tatar (Turkish), because this language is a language of communication, trade and mutual understanding among peoples of the Southern Caucasus. From this standpoint, it is comparable with a role of French language in Europe. Therewith, it is an exclusive language of poetry. Probably, this is one of the reasons of weak spreading of poetry in Armenian, the most famous Armenian poets always wrote in the Tatar (Azerbaijani) language to ensure wider spread of their works”.

Foreigners about influence of Azerbaijan music and songs

S.Ginzburg, the Russian musical critic: “The main achievement of Spendiarov’s pre October period was search of new expressive means for embodiment of Orient characters in music”.

“The Crimean sketches”, “Three palm-trees”, “Oriental lullaby”, “The tatar song” and other Spendiarov’s works reflected basically in Turkish-Azerbaijani musical tradition, allowed to Lyadov asserting that his (Spendiarov’s) Orient was new one, not used by local authors previously” (*S.Ginzburg, “The Soviet musical literature”, M., “Music”, 1970*).

I.Prokhorov and G.Skudina: “In the years of childhood and youth) the art of folk singers-ashugs left unforgettable impressions on me, they sang the songs of Azerbaijan, Georgian and Armenia... Under the accompaniment of saz or tar they (ashugs) narrated their unending stories on the heroes, young people falling in love... staunch and selfless love of Farhad and Shirin... was glorified not only in songs but also in verse and poems” (*The textbook “Soviet musical culture” after I.Prokhorov and G.Skudina, M., “Music”, 1987*).

A.Koreshchenko, the famous expert: “...Armenians don’t have their own folk music” (*A.Koreshchenko, “Observation of Oriental music, predominantly of Caucasian music”, the Moscow bulletin, 1896*).

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