

THE CAUCASUS CULTURE

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Ancient Period

OVERVIEW

In almost all aspects the Caucasus is one of the most complex regions in the world. On one hand, as the meeting place of numerous peoples and empires throughout history, the region has been influenced by a variety of outside cultures, languages and religions. On the other hand, its rugged geography has sheltered numerous ethnic and linguistic groups, allowing them to develop their own unique cultures. In addition, the cultures of the Caucasus have deep historical roots, with the earliest distinct cultures first appearing in the 10th millennium BCE.

EARLY CULTURES

Mesolithic Age (10,000–8000 BCE)

During the Mesolithic period people learned how to make spears and arrows to use in hunting, and fishing became important.

The Gobustan National Historical-Artistic Preserve depicts several human figures using small rafts and boats on the rivers and lakes to move to their new habitats.

Petroglyphs from the upper terrace of Boyukdash, Gobustan, Azerbaijan (9000–7000 BCE)



Imeretian culture: This was a culture of the south-western Caucasus. With its micro-burin technique and with its geometric microliths, it showed characteristics of the Natufian culture of the Levant during the Holocene. Similar elements have also been found in the north-western Caucasus.

Neolithic Age (New Stone Age)



Shulaveri-Shomutepe-Aratashen Culture (6th-5th millennia BCE): This was a Late Neolithic culture of Georgia, Azerbaijan, and Armenia.

Village settlements have been discovered in the middle basin of the Kura river, the Ararat valley, the plain of Nakhchivan and in the south-west of Tbilisi.

The characteristics of Shulaveri-Shomu material culture were one-story and one-room circular mud-brick architecture and dome-shaped roofs.

During excavations, archeologists found handmade pottery with engraved decorations. Local clay was used in the production of pottery, and grog and basalt were used as temper in pottery.

*Shulaveri–Shomu Culture a site in Georgia
and Mentesh Tepe in Azerbaijan*



In the South Caucasus, during excavations small human, female figurines made of clay were discovered. The largest collection of female figures was found in Khramis Didi Gora, Georgia.

Meshoko-Svobodnoe Culture (Darkveti-Meshoko) (4550–3850 BCE): The remains of the Chalcolithic culture of Meshoko-Svobodnoe were found in the western and central regions of the Caucasus. This culture was named after the settlements of Darkveti (Imereti) and Meshoko (Adygea).

There were clay female figurines found in the settlements that showed similarities with the Shulaveri-Shomutepe-Aratashen Culture in the South Caucasus.

In the vicinity of Kuban approximately ten village sites have been identified, each consisting of 30 – 50 individual dwellings. These dwellings were rectangular in shape and constructed from earth-covered wickerwork. At the center of the village was a large open space, and the village was surrounded by a defensive wall made from stone or clay, and approximately four meters wide. In some villages, a trench provided additional defense.

Sioni Culture (from 4600 to 3200 BCE): The Sioni culture, like the Shulaveri-Shomu, was discovered in the middle basin of the Kura.

The Sioni culture is distinguished from neighboring cultures primarily by the composition of its ceramics, and the distinctive ornamental patterns (transverse grooves on the margins of vessels) found on its ceramics. As a result, it is poorly defined and often confused with the later Leyla-Tepe culture.

In addition to their ceramics, based on the discovery of numerous postholes the people of the Sioni culture appear to have constructed stone foundations for their wattle and daub huts (and tents also possibly).



Leyla-Tepe Culture (from 4350 until 3350 BCE): A Chalcolithic culture, Leyla-Tepe appeared in the south-east of the central Georgian region of Shida Kartli, in the lowlands of Karabakh and on the southern slopes of Central Caucasus (Azerbaijan, Agdam District). Its name comes from the site in the Agdam district in Azerbaijan.

Leyla-Tepe culture pottery, Agdam in Azerbaijan

One of the main characteristics of their architecture was the construction of clay brick, multi-room houses with a rectangular floor plan

The most striking feature of the Leyla-Tepe culture is their burial types. Some kurgans (burial mounds) were discovered in Soyuq Bulaq in Azerbaijan which were used for adult burials. Children, however, were buried in ceramic vessels. In Soyuq Bulaq alone, there were 50 kurgans belonging to the Leyla-Tepe Culture which dated from the early 4th millennium BCE.

Early Bronze Age



Maykop - Novosvobodnaya culture (3700-3000 BCE): The tribes of the Maykop culture mostly settled in the northwestern and central part of the North Caucasus. Two hundred Bronze Age sites have been discovered in an area stretching over 60 miles from the Kuban River to Nalchik. Maykop cultural monuments mostly consist of burial mounds, although a few traces of settlement have been discovered.

In the early 20th century, Maykop animal style artifacts were discovered.

The Maykop buried their dead in kurgans which had some similarities with Soyug Bulaq kurgans. Burial goods found in these kurgans included silver vessels decorated with depictions of animals, bull and lion shaped gold plates that were sewn onto garments, bronze weapons and necklaces whose stones attested to the far-flung trade network of the Maykop culture – lapis lazuli from Afghanistan, turquoise from north-eastern Iran and Tajikistan, and red carnelian pearls from western Pakistan.



Kura–Araks Culture (4000-2000 BCE): The main archeological findings of the Kura-Araks Culture have been found in the South Caucasus and the eastern part of the North Caucasus. The Kura–Araxes culture shows similarities with the Maykop culture of the North Caucasus.

There are a few sites in the eastern half of western Georgia showing Kura-Araks characteristics and indicate some form of co-existence. The Qanobili site located near Abastumani carried a mixture of Kura-Araks elements and the Upper Imeretian cave cultures.

The majority of Kura-Araks settlements discovered in Armenia are located on the periphery of the intermontane zone, a region that provided access to fresh water as well as the main routes between the plains of Tsaghkahovit, Shirak and Aparan.



At Mentesh Tepe in western Azerbaijan, the Nakhchivan region, the settlement of the Baba Dervish group in the Akstafa district, and at the site of Ovçular Tepe archeologist have found elements that belong to the Late Chalcolithic Kura-Araks. Kura-Araks elements have also been found in the north and north-eastern boundary of Dagestan, Chechnya, and Ingushetia.

Kura-Araks pottery is distinguished by its distinctive features of black or red colors and geometric designs mostly found in Dagestan and Chechnya.

Kura-Araks settlements are located either in valley floors or on terraces in the foothills of southern Georgia. Although the Kura-Araks initially constructed circular dwellings, they soon transitioned to rectangular structures. In larger settlements, the houses were arranged in rows, had flat roofs, and two rooms – a small antechamber and a larger main room.

Colchian Culture (7000-600 BCE): Colchian culture was a Neolithic - early Bronze Age and Iron Age culture of the western Caucasus and western Georgia. Colchian axes, sickles, spears, belts, bracelets, and figurines were found during excavations.

Headdress Ornament with Animals and Birds, 350–300 BCE, Colchian culture



The Colchian culture was distinguished by its sophisticated and copious metalwork, wooden buildings often with wattle and-daub walls, black polished and decorated pottery, and iron production.

Middle Bronze Age

Trialeti - Vanadzor Culture (2000-1000 BCE): This culture is named after the Trialeti region of Georgia and the city of Vanadzor, Armenia. Trialeti-Vanadzor culture emerged in the areas of the preceding Kura-Araxes culture.

The Trialeti-Vanadzor culture shows ties with the highly developed cultures of the ancient world, particularly with the Aegean, but also with cultures to the south and east.

The Trialeti-Vanadzor painted monochrome and polychrome pottery is very similar to that found in the other areas of the Near East, in particular, *Urmia ware* (named after Lake Urmia in Iran). In addition, similar pottery was produced by the Sevan-Uzerlik culture, and the Karmir Berd-Sevan culture.



The artefacts found in Georgia and Armenia shows similarities to those found in Iraq and Iran.

Trialeti Tsalka Municipality in Georgia

Middle Bronze Age

Dolmen Culture (3250-1200 BCE) Dolmens are accessible aboveground burial chambers, usually megalithic in construction, covered by a barrow and intended to house several or multiple individuals. The oldest dated dolmen in the Caucasus is the Shepsi dolmen in the south of Tuapse.



Dolmen near the Zhane river in the North Caucasus

Zhane dolmens were constructed from heavy, squared stone slabs placed on edge and then carefully fitted together. Projecting side uprights were used to form a porch whose entrance was sheltered by the massive flat capstone that formed the roof and angled towards the back of the dolmen.

This culture spread to the Caucasus and the Black Sea area. Excavations conducted in Abkhazia and Georgia show that the people of the Caucasus built burial tombs (dolmens) that look like stone tables.

Yamnaya Culture (3300–2250 BCE): The Yamnaya culture developed in the steppe area between the Volga and the Don. The Yamnaya culture is identified by the findings in its numerous necropolises. The most important features were a pit-shaped burial chamber and kurgans of various sizes. Most of the Yamnaya kurgans were furnished only with ceramic vessels.

Novotitarovskaya culture (3300–2750 BCE): The Novotitarovskaya culture was located in the region in Russia today covered by the Krasnodar Krai, an area that overlapped some of the territory of the Maykop culture. It is distinguished by its burials, particularly by the presence of wagons in them and its own distinct pottery, as well as a richer collection of metal objects.

Priel'brus culture (1650–900 BCE): The first stone buildings appeared in the Kislovodsk basin in the North Caucasus. Soon afterwards, kurgans ceased to be built. In the Priel'brus culture de-monumentalization was one of the most significant characteristics; for example, in the Kislovodsk plateau any kind of demonstration of power or wealth was considered taboo. This was not the case in the South where the ruling elite built impressive stone fortresses. Neither the dead nor the living were allowed to distinguish themselves from their community in the form of special monuments.

The layout of dwellings in Priel'brus culture settlements shows distinctive developments over the course of time. The earliest, from the first phase (17th-14th century BCE), were small, square single-room dwellings constructed as part of a linear terraced-house structure. However, the layout and construction of dwellings in the second phase of the Priel'brus culture (14th-10th century BCE) gives evidence of greater social organization. In this period settlements typically were laid out in two symmetrical rows with side-by-side rectangular two-roomed dwellings constructed around an open oval or rhomboid space. Stone was the usual construction material, and the walls, approximately 150cm in height, were rubble filled. The rooms appear to have been covered with a wooden gabled roof.

Late Bronze Age

Koban Culture (1100-400 BCE): The new settlements emerging in the valleys of the Kislovodsk basin corresponding to the classical period, are found throughout the central North Caucasus. The Koban culture appeared in the present-day republics of Karachay-Cherkessia, Kabardino-Balkaria, and North Ossetia–Alania. It also reached the high north-western regions of Georgia such as Racha and Svaneti. Some areas of the Northeast Caucasus also had Koban settlements, in particular the modern Ingushetia and the western regions of Chechnya.

This culture took its name from the village of Koban, in Northern Ossetia, where large numbers of objects including daggers, battle axes and other goods were discovered in 1869 in a nearby kurgan. Similar sites were discovered in the central Caucasus later.

One of this culture's most distinctive characteristics was the decline in the construction of monumental burial mounds and the appearance of large necropolises with flat graves



Ram headed Pendant, Koban culture

The archeological findings show the existence of other cultures that emerged in the North Caucasus. Together with the Koban culture, the Kayakent-Kharachoy and Kobayakov cultures also existed in the same area and they show many similarities.

During this Age, the first tribal unions such as Diaukhi, Kolkha, Cimmerians, etc. emerged.

Khojaly-Gadabay Culture (13th-7th BCE): This was a culture that existed from the Late Bronze Age to the Early Iron Age in the Karabakh region of Transcaucasia.

Early Iron Age woman from Kharachoy, Chechnya, Northern Caucasus - Kayakent–Kharachoy Culture



Early Iron Age

In the 8th and the 7th centuries BCE, iron replaced bronze and stone. By the 4th century CE, iron was widely used in the Caucasus. This was also the time when the first class societies and state formations such as Caucasian Albania, Kolkhis and Iberia appeared. There were also tribal unions such as the Scythians, Sarmatians and Alans who made a contribution to the formation of the Ossetians and neighboring peoples. New kingdoms such as Assyria and Urartu (Ararat) also emerged.

Questions:

1-How were ancient cultures able to produce such sophisticated cultural artifacts without any form of formal education or training? Why do modern societies in contrast require a formal system of training?

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LANGUAGE

In the 1st century BCE, Strabo stated that 300 languages were spoken on the Black Sea coast of Georgia, Pliny the Elder made a similar comment on the languages spoken in the Caucasus.

SOUTH CAUCASUS

GEORGIA: Proto-Georgian language developed as a separate branch 4,000 years ago and evolved separately from Svan (Svanuri), Mingrelian (Megruli), and Laz (Chanuri) languages. It has been claimed that the proto-Georgian language.

ARMENIA: The earliest stage of the Armenian language is still subject to debate and it is reconstructed based on a comparative method with Proto-Indo-European languages. The linguists Tamaz Gamkrelidze and Vyacheslav Ivanov proposed an Armenian hypothesis in the 1980s and claimed that the origin of the language dated back to 3rd millennium BCE.

SCRIPT

Georgian Alphabet: According to Georgian chronicle *The Lives of the Kings of Kartli*, the proto-Georgian script *Asomtavruli* was invented in the 4th century BCE by King Parnavaz I of Iberia. According to the Georgian chronicler Leonti Mroveli, King Parnavaz spread the Georgian language and created Georgian *mtsignobroba* (script or literacy).

Armenian Alphabet: The early inscription used by the Urartian Kingdom was the Assyrian cuneiform and the language of the Urartu known as *Urartian* did not belong to Indo-European language family.

MYTHOLOGY

SOUTH CAUCASUS

Georgia: During paganism, each tribe in Georgia had its own deities, who possessed supernatural power to protect and establish order in nature and society. The supreme deity was the male moon. He was depicted as a warrior, and often a bull was sacrifice for him. The second deity was the female sun. She was the deity of fertility and crops. The third one was Kviria who ruled over the world.

Armenia: The Armenians were initially pagan, they were nature worshipers. They worshiped eagles, lions, the sun and heaven.

The ancient Armenians were called *Arevortik* (Children of the Sun). The sun deity was called *Ar* (or *Ara*). The pantheon of pagan Armenian deities inherited their main features from the Proto-Indo-European tribes inhabited the Armenian Plateau and later the pantheon was modified under the influence of Hurro-Urartian, Semitic, Persian and Greek.

Armenian mythology was strongly influenced by Zoroastrianism which dates back to the 1th millenium BCE after the establishment of Persian dominance in Armenia.

During the late Parthian period, Armenians were under the influence of Mazdaism and they developed a mixed Persian-Armenian beliefs. For example, during the Parthian conquest the Armenian goddess of fertility Nar became Anahit under the influence of the goddess the Persian Anahita.

Azerbaijan

Zoroastrianism: Originally, the Caucasian Albanians were pagan. Starting from the 6th century BCE, especially during Achaemenid, Parthian and Sassanid rule the Zoroastrian monotheism which involved fire and outdoor altars, began to spread in the Caucasian Albanian territory.

NORTH CAUCASUS

Chechen

Before the adoption of Islam, the Nokhchii people practised their own religious traditions and beliefs, and their ancient religion was based on cycles of nature and astronomy, with many gods and complex rituals.

Ancient petroglyphs in Khoy village, Chechnya



Questions:

- 1- What was the role of religion in the ancient societies?
- 2- For the conquerors why was religion of critical importance?

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VISUAL ARTS:

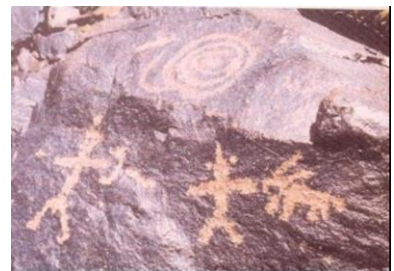
Painting:

South Caucasus: Cave painting was found in Gobustan, Caucasian Albania, depicting people fishing. This rock art dates back to Paleolithic period.

In Ordubad Rayon, archeologists also found cave paintings (Gamigaya petroglyphs) depicting dancing individuals dating back to the Bronze age.

In the Tsalka Municipality, Georgia the archeologists discovered the Trialeti petroglyphs which carried geometric images and animal shapes.

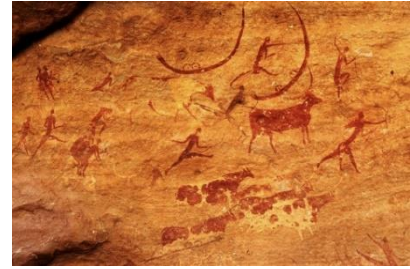
In Sukhumi a marble stela was found in the 5th century BCE, portraying a young man and a women.



There were pieces of the carved stone chancel-barrier found in Tsebelda church portraying scenes from the Old and New Testament from the 7th and 8th centuries.

North Caucasus: Around Lake Kezenoyam, the archeologists found cave paintings depicting individuals and boat.

In Khasaut Gorge, near the town of Kislovodsk, in the North Caucasus region of Russia archeologists found cave paintings depicting running and hunting people and animals.



On the walls of the mosque of Old Kahib in Dagestan and Chechnya ancient petroglyphs were preserved.

Architecture:

Georgia: In the 4th millennium BCE, the structures were round and built of mud bricks formed like termite mounds. There were also *kurgan* burials which had survived from the early Bronze age period.



Cyclopean Buildings: The *Cyclopean buildings* and *fortresses* like *Shaori* were built with large stone blocks during the Bronze Age in Georgia.

Armenia: Urartian architecture has foundations on cut rocks for mud brick buildings as in the Erebuni fortress.

Grave Architecture:

These Urartian structures are built in the bulwark. Small burial chambers are constructed inside the main hall.

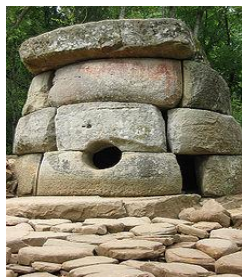
Urartian Castle (Castle of Van): The Urartian Castle was built in the 9th century BCE. The building is made of two materials: on the bottom floor non-mortared basalt and in the rest of the building mud-brick is used.

Fortress of Garni: The Fortress of Garni is built on a high cliff extending over the Azat River Gorge and was built in the 3rd century BCE.

Azerbaijan: A four-column structure, the *ateshgah* (the fire altar) is a castle-like ancient Zoroastrian structure in Baku.



North Caucasus



Chechnya:

Dolmens: Examples of Bronze Age architecture are megalithic structures called *dolmens* (burial chambers) found in the northwestern Caucasus. These monuments are dated to between the end of the 4th millennium and the beginning of the 2nd millennium BCE. The dolmens were built with huge stone blocks and look like tables. Archeologists have found dolmens near the Zhane river and in Gelendzhik in the Krasnodar area and in Abkhazia.



Wattle Houses: The Vainakhs had built small wattle houses with flat *clay* roofs.

Sculpture:

South Caucasus

Georgia: One of the best examples of the Bronze age sculpture was *The Tamada Statue*, which was the symbol of the toast master of the earliest wine making, found in Vani, Georgia from the 7th century BCE.

Bronze sculptures which belong to the Hellenistic world from the 4th to 1st centuries BCE, were discovered in Vani, Georgia. The most significant piece was called *Torso of a youth*.

A golden lion discovered in Tsnori, Kakheti from the second half of the 3rd millenium BCE .



Armenia: Large carved monolithic stones are found known as *vishap-k'ar* (serpent or dragon stones) dated from the 2nd and 1st millennia BCE.



Azerbaijan:

Stone Idols: On a stone stamp found in Mingachevir the carved pattern is interpreted as the clothes of a human. This stamp is dated to the 3rd century BCE and is marked by the sign of a hexagonal sun.



North Caucasus

Chechnya: This plane-relief grave stele, dated to the 4th- 5th BCE, depicts a man with a dagger in his right hand, and was found in the village of Meskety in Chechnya.

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Questions:

1- What does the number and quality of the varied artifacts found in the Caucasus indicate about the level of culture and sophistication of these ancient people?



PERFORMING ARTS:

Theater:

South Caucasus

Georgia: Traces of an ancient Georgian theater, which dates back to the 3rd century BCE have been found in Uplistsikhe.

Sakhioba: Georgia has the oldest theater, called the *Sakhioba*, which dates from the 3rd century BCE. It lasted until the 17th century.

Armenia: The theater in Armenia began as a religious ritual, with *gusans* (troubadours) singing songs praising the nobleman's ancestors. There were also *voghbergus* (tragedians), and *katakagusan* (comedians).

The first Armenian theater was built during the reign of Tigran the Great in Tigranakert in 69 BCE. Tigran's son, Artavazd II built the second theater in the old capital of Artashat and became the first Armenian playwright with his numerous tragedies and orations.

Azerbaijan: In Azerbaijan, the appearance of the theater was closely linked with ancient holidays and traditional dances. Ancient traditional ceremonies, like *Sayachy*, *Novruz*, and *Gevsech* all carried some theatrical features by having choirs, dancers, and dialogues in dramatic plays. For example, in Novruz, there is a game called Kosa-Kosa that has a plot, dramatic scenes and actors wearing masks and special clothes.

North Caucasus

Chechnya: Theatrical features were attested in religious festivals, in wartime, at youth parties, and during music and dancing contests.

Dance:

South Caucasus: As depicted in the Gamigaya petroglyphs, dancing is a very old tradition in the Caucasus.

Georgia: According to the *Anabasis* written by the Greek historian Xenophon in the 3rd century BCE, dancing and songs were used by the Georgians. The Georgian *Khorumi*, a war dance, originated in the 6th century BCE.

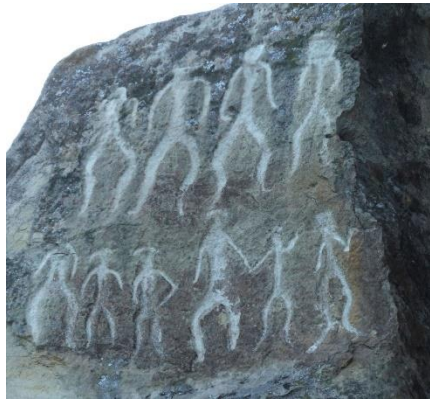
In a bowl dated back to the 2nd millennia BCE found in Trialeti, a carved circle dance scene shows that in Georgia dance and songs were used for ritual purposes (to show respect to *Shushpa* – the Moon God) and hunting (to show respect to the Goddess Dali).

In Bagineti, a female figure performing ritual dances to show respect to the God of fertility is found carved on a bone dated back to the 6th century BCE.

Khorumi

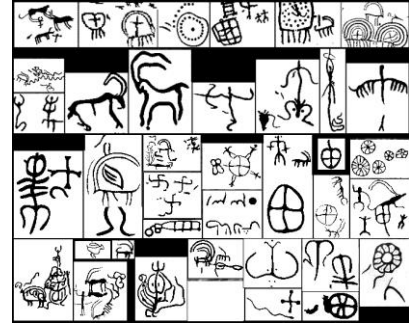
The dance *Khorumi* is an ancient dance which belonged to Diaokh and Colchis. It was an exclusively male dance.

Armenia: There are rock paintings depicting scenes of dancing found in the town of Sisian in the Syunik province of Armenia dating back to the Paleolithic Era.



Maidens.

Azerbaijan: The dance scenes in the Gobustan rock pictures show that people performed dances for ritual purposes and to ensure success in the hunt.



North Caucasus

Chechnya: From the Koban culture, small bronze figures from the 3rd millennium BCE depicted men performing a ritual dance on tiptoes. The dances of the Vainakh people carry some features of the old legends and myths and were accompanied by music, as in the *Dance of Old Men*, *Dances of Young Men*, and *Dances of the*

Music

South Caucasus

Georgia: In the 1st century BCE, the Greek historian Strabo wrote that the Georgians performed multi-voiced chants as they went into battle. According to another Greek historian, Xenophon in the 3rd century BCE, Georgians sang secular, military and dancing songs.

Armenia: Armenians had long tradition of singing songs, both secular and religious. Movsēs Xorenac'i made comments on the ancient ceremonial hymn for the birth of the god Vahagn dating back to the 3rd millennium BCE.

Azerbaijan: The Caucasian Albanian culture had polyphonic choral songs. The three most ancient musical instruments were found in Mingachevir Water Basin - a *tutak*, *zurna* and *ney* made of clay or bone.

North Caucasus:

Chechnya: Polyphonic music arose in the Vainakh land in the pre-Christian era. Polyphonic singing was part of their rituals to appease the spirits. The music of the Vainakhs included songs that were secular, for the dance and military.

Discussion / Questions:

1. What did ancient people depict in cave paintings and petroglyphs? What was their purpose?
2. What were the purposes of sculptures for the ancient inhabitants of Russia?
3. For what purpose were the dolmens and kurgans constructed?
4. How did the ancient Armenian folk dance originate?

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Postclassical Period

Overview

Many early kingdoms and empires have passed through the Caucasus over the centuries. Even after so many centuries of invasion and foreign domination, the peoples of the Caucasus have survived and continued to develop and preserve their unique cultures and traditions.

Between the Achaemenid era and the beginning of the 19th century, the Persian presence left lasting imprints on the cultures of the Caucasus. However, at various times the Caucasus was under the influence of Greece, the Roman Empire, the Byzantine Empire, and the Russian Empire and aspects of their cultures were incorporated into painting, architecture, and literature.

LANGUAGE

SOUTH CAUCASUS:

Prior to the invention of their alphabet, Greek and Syriac were liturgical languages in Armenia and Georgia. With the expansion of Christianity, there was a need for a script for the native languages to write, translate liturgical texts and biblical texts, and conduct their liturgical practices in their own language. As a result, they created their own scripts at the end of the 4th century to access liturgical and biblical texts in their own language.

GEORGIA: Georgian is an Kartvelian language. Together with Mingrelian, Laz and Svan, Georgian forms the autochthonous South Caucasian language group. Mingrelian is used in western Georgia; Svan is spoken in the northwest Caucasus; and, Laz is spoken along the southeastern Black Sea coast. Old Georgian had its own unique alphabet with 38 letters.

Two periods were distinguished within Old Georgian: Early Old Georgian (5th to 8th centuries) and Classical Old Georgian (5th to 11th centuries). Two different dialects existed in Early Old Georgian, known as Khanmet'i (5th to 7th centuries) and Haemet'i (7th and 8th centuries). Literary material produced during the Old Georgian period were mainly religious works.

Iakob Tsurtaveli's *Martyrdom of Shushanik* was the first literary work written between 476 and 483. The oldest dated Georgian manuscript *the Sinai Polycephalon* of 864.



Georgian culture experienced a Renaissance period in the 11th–12th centuries and it lasted up to the second part of the 13th century until the Mongolian invasion. In the 12th century, there were two schools opened in Georgia, the Gelati Academy which was the first institution of higher education in western Georgia and the medieval educational center Ikalto Academy in the east where Georgian poet Shota Rustaveli studied.

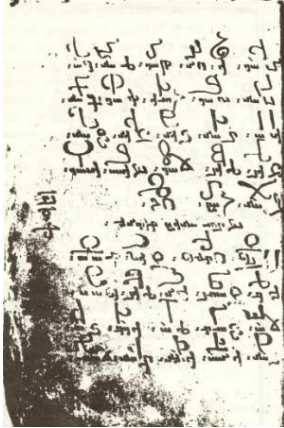
By the 12th century, Old Georgian transformed into Middle Georgian. The epic poem *The Knight in the Panther's Skin* by Shota Rustaveli was the first written work in this period.

During the second half of the 13th century, the Mongols invaded Georgia which halted the cultural life of the Georgian kingdom. It was only after the defeat of the Mongols in the 15th century the period of restoration began.

In the early 17th century, Italian Catholic missionaries came to Georgia. They opened schools, students, besides learning Greek and Latin, studied Georgian grammar. These missionaries also wrote grammar of Georgian language and composed Italian-Georgian and Georgian-

Italian dictionaries. A new Georgian literary language was created by the Georgian poet, writer and diplomat Sulkhan-Saba Orbeliani. He also compiled a Georgian dictionary in the 17th century.

ARMENIA: Armenian belongs to the satem group of Indo-European languages. After the adoption of the Christianity in the 4th century, the Armenian alphabet was invented by Mesrob Mashtots to translate religious texts and Bible. The alphabet is of Greek and Persian origin.



The earliest written records of the Armenian language dated from the 5th century. The language spoken in this century called classical Armenian (or Krapar) and the its lexicon consisted many loan-words from Parthian (Middle Iranian language).

In the 12th century, *Middle Armenian* (Mijin hayerên) spoken in Cilicia, in Turkey became a literary language used till the 18th century. Middle Armenian was divided into two periods: Cilician period (12th - 14th centuries) and East Armenian period (15th -16th centuries). Eastern and western dialects differs in pronunciation and spelling and also in vocabulary, grammar, and orthography.

AZERBAIJAN: With the spread of Christianity in Caucasus Albania in the 4th century, the Caucasian Albanian script was created by the monk Mesrop Mashtots and the translation of church books into Albanian began. Between the 5th - 7th centuries, there were schools opened inside churches in Albania, where only the children of aristocracy and clergy could study.

After the conquest of the territory by Arabs, Arabic became the language of instruction in schools opened as part of mesjids in big cities at the end of the 7th century, where only the children of rich families could study in Arabic and Persian. This period was which Albania's political and cultural revival.

The origin of Azerbaijani Turkic language goes back to the Oghuz Turkic of the Seljuks, who immigrated to the area in the 10th and 11th centuries.

NORTH CAUCASUS

CHECHNYA: The inhabitants of the central southern slopes were predominantly speakers of Nakh until the 16th century when the highlanders began to migrate to the lowlands. In the same period that these highland migrants were establishing their own towns or merging with the populations of existing towns, the Georgian language was spreading into the highlands where it began to displace Nakh. By the end of the 18th century Nakh had been almost completely replaced by Georgian.

SCRIPT

SOUTH CAUCASUS



Nuskhuri Script of Mikael Modrekili 10th century

GEORGIA: There are two theories on the creation of the Georgian script. The first one was that it was created by King Parnavaz in the 4th or 3rd centuries BCE, and the second one was that Armenian script along with Albanian script was invented by the Armenian Bishop Mesrop Mashtots in 400 CE.

Georgian had three scripts: from the 5th to 9th century – *Asomtavruli* (Mrglovani - rounded), from the 9th to 11th century *Nuskhuri - Khutsuri* (angular) and from the 11th century the modern script *Mxedruli* (military; secular). Asomtavruli was found in Armazistsikhe (near Mtskheta) and Nekresi (in Kakheti). The Georgian

oldest inscription was found in Georgian Church by Peter the Iberian in Bethlehem 430. In Georgia, the oldest inscription was discovered at *Bolnisi Sion* in 494.

Bolnisi inscriptions in Asomtavruli script in 494.

ARMENIA: In Armenian Churches, the liturgical services were conducted in Greek and Assyrian, and to understand the Bible, there was a need construct an alphabet for Armenian language. After the adoption of the Christianity in the 4th century, the Armenian alphabet was invented by Mesrob Mashtots to translate religious texts and Bible which was a pivotal invention in the development of Armenian history and national identity. The Armenian alphabet is of Greek and Persian origin. The Classical Armenian language *Grabar* was used until the 13th century, but is now only used as the liturgical language.



In the 17th century, Baldasar Dpir and the German historian Johann Joachim Schröder made great contributions in describing the spoken Armenian language which was called *Ašxarhabar* (civil language).



Albanian inscription found in a church in Mingachevir

AZERBAIJAN: Aramaic script was widely used in Southern Azerbaijan in the 1st century. The holy book of the Zoroastrians, the Avesta was written in the Pahlavi letters.

With the spread of Christianity in Caucasus Albania in the 4th century, a script was created by the monk Mesrop Mashtots and the translation of church books into Albanian began. There was one

Caucasian Albanian inscription carved on a stone found in Mingachevir, Azerbaijan dated back to the 7th century.

Between the 4th and the 8th centuries, early Turkic tribes settled in Nuvadi village used a Runic script.

Runic inscriptions on the Garga Dashi rocks

After the Arab conquest and with the spread of Islam in the 7th century, the Arabic script was used till the 20th century.



NORTH CAUCASUS

CHECHNYA: In this period the Chechen language remained unwritten.

Questions:

- 1- With the spread of Christianity, why did the language scripts develop in the South Caucasus?
- 2- Why is the appearance of written texts in the writing manuscripts a significant development?

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MYTHOLOGY

SOUTH CAUCASUS

GEORGIA:

The oldest religious tales of the Caucasian people carry motifs from the Prometheus myth. The Georgian Amirani and the Abkhazian Abrskil were heroes stealing fire from the gods and giving it to humanity.

In Georgian pagan cosmology, the universe consisted of three worlds (*skneli*): *Zeskneli* is the highest world, and it is the home of the gods; *the earthly world* is the middle world, it is the home of humans, animals, plants; and *Qveskneli* is the lowest world, below the earth inhabited by demons, evil spirits and dragons. Black is the colour of lowest world. After the spread of Christianity, traditional cosmology was combined with Christian teachings. While *Zeskneli* became *heaven*, *Qveskneli* turned into hell.

The head of the pantheon of gods, *Ghmerti* created the universe. Angels, saints and icons were named *Khat'i*. The supreme deity Armazi was his son and represented the male moon, and established order. The second one was his daughter, Barbale, the deity of the sun and fertility, who provided good harvests. The third one was Kviria who served as the mediator between Ghmerti and humans.



When the Georgian tribes began to unite, their religious notions began to merge and a certain order and hierarchy was established. The moon deity Tetri Giorgi (White George) was depicted as a warrior. The sacred animal, the bull, was often sacrificed to him. The bull's horns have the shape of a crescent moon. The bull's head with crescent shaped horns is also found in Christian Cathedrals during the Middle Ages as over the Gates of Svetitskhoveli Cathedral in Mtskheta, Georgia (11th century).

ARMENIA: The pre-Christian Armenian pantheon had strong links to the Greek pantheon. For example, Aramazd was identified with Zeus, Vahagn with Heracles, Astghik with Aphrodite, and Anahit with Hera. There was a newly organized national pantheon at the beginning of the Christian era with seven chief deities Aramazd, Anahit, Tiur, Mihr, Barshamina, Nane, and Astghik.

After the adoption of Christianity in the 4th century, some of the ancient myths and beliefs amalgamated with Christian beliefs. Some elements of pre-Christian Armenian mythology were transferred to Christian figures. For example, characteristics of Vahagn appear in Armenian legends of John the Baptist.

The Armenian historian Movses Khorenatsi mentioned a legendary hero, *Ara the Handsome*, in his *History of Armenia*. He was presented as the son of Aram and a descendant of the legendary patriarch Hayk, the forefather of the Armenians. It has been claimed that this figure has connections with the *Handsome to the Myth of Er*, mentioned in Plato's *Republic*. In pre-Christian Armenia, in the 3rd century, *Ara* was regarded as a male god, but after Christianity he was considered a male hero. In his book, Khorenatsi also describes the birth of the god *Vahagn*.

AZERBAIJAN: The mythology of Azerbaijan includes the elements of cosmogonic myths concerning the creation of the world, calendar myths concerning seasonal processes, and ethnologic myths concerning the origin of the ethnos.



Azerbaijani mythology contains antropomorphic figures like Aghach kishi, Qulyabani, Div and Peri etc. and zoomorphic figures like the Simurg, the Wealth bird, Huma, the Samandar bird, the horse, the wolf, the goat etc. There are also ethnognic myths, myths connected with ancestor cults, myths connected with God and spirits, seasonal myths, myths connected with cults and Ongon (a spirit of shamanistic belief), and myths connected with world catastrophes and the end of the world.

Certain trees, like the oak and the iron tree, were regarded as sacred and people carried pieces of bark from these trees on their necks as amulets to protect themselves from the evil eye and illness. Fire and black rock were also viewed as sacred and having curative powers.

NORTH CAUCASUS

CHECHNYA: The pre-Islamic Vainakh developed a pantheon of deities that reflected their ethno-cultural features and were the products of nature and geographical relief. Traditional religion in Chechnya is animistic with a number of nature and patron deities. The head of the Chechen pantheon was *Malkha-Dela* (the god of sky). There were other gods like *Sela* (god of thunder and lightning), *Furki* (goddess of the wind), *Aza* (goddess of the sun), *Elta* (god of hunting), *Dika-Dela* (goddess of truth), *Kchokha-Dela* (goddess of peace), *Pkha-Dela* (god of place) and *Tusholi* (goddess of fertility).

The wolf (*borz*) is a strong national symbol, and is an example to be followed by men. The cult of the wolf was widespread in medieval times.

Many folktales of the Caucasian people include motifs from the Greek Myth of Prometheus. Vainakh Nart Sagas introduce Pkharmat, the most important hero of all the Narts. Pkharmat is a blacksmith figure who steals heavenly fire from the god Sela for mortals. Another heroic figure is Tulpar, a horse with supernatural abilities who came to help Pkharmat when the god Sela chained Pkharmat to the summit of Mount Kazbek where Ida, a falcon, comes every morning to tear Pkharmat's liver.

FOLKLORE

SOUTH CAUCASUS

GEORGIA: Georgia has a rich tradition of folklore that reflects the confluence of Eastern and Western traditions, both European Christian and pagan, Byzantine, and Persian influences. Georgian folklore contains characters including beasts, heroes, spirits, and magicians. One favorite character is the *mzetunakhavi* (the most beautiful woman in the world); others are the *modzalade devi* (a three-headed monster that eats humans), and the *natsarkekia* (a person who cannot do anything worthwhile). Georgian folktales were first printed in the 17th century and have also survived in songs and rituals.

ARMENIA: Armenian folklore contains a small number of national heroes. One of the most prominent figures in Armenian folklore is Mesrop Mashtots, creator of the Armenian alphabet. His image is portrayed in many Armenian works of art. Another important hero is the 5th century warrior Vartan Mamikonian who defended the Armenians against the Persians. There are also biblical heroes. One of them is Gregory the Illuminator (Grigor Lusavorich) who brought Christianity to Armenia and converted king Trdat III in 301. A legendary figure, the patriarch Hayk is considered the founder of the Armenian nation. Another legendary hero of the Armenian epic *Daredevils of Sassoun* (*Sasna Tsrer*) is the 8th century *David of Sassoun* who fought against the Arab invaders.

Folk songs were performed with violins and mandolins by wandering poets and singers called *ashughs* starting in the 16th century.

AZERBAIJAN: Azerbaijani culture has a rich collection of oral folklore such as songs, stories, dastans and sayings. One of the dastans is *Dede Qorkut* written in the 14th century. These stories reflect the pre-Islamic

beliefs as well as the values of the nomadic Turkic peoples. The folk epic legend Koroghlu written in the 17th century was dedicated to the struggle against Turkish enslavement. These dastans were composed in the form of a heroic ballads and performed by *ashugi*. The first master ashug in Azerbaijan folklore was Gurbani.

NORTH CAUCASUS

CHECHNYA: The genres of Chechen folklore are mythology, heroic epics, tales, legends, ritual songs, heroic epic songs (*illi*), religious folklore (Hadiths etc.), *zhukhurgs'* and *tyulliks'* plays, verse and songs. Chechen folk songs include ritual songs, incantations, ceremonial, lamentations (*belkham*, *tiizhar*). The composition of heroic epic songs, *illi* in the 16th–18th centuries is a product of the age in which the Chechens battled local and foreign feudal lords to maintain their independence.

Questions:

1- How are elements of ancient mythology reflected in modern religious beliefs and practice in the Caucasus?

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VISUAL ARTS:

PAINTING:

South Caucasus:

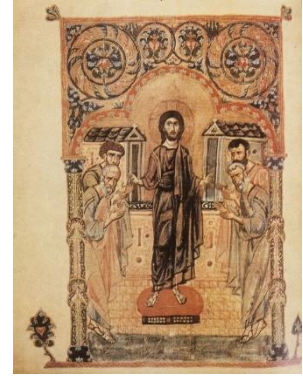
Georgia: With the introduction of Christianity transformation in arts in Georgia became unavoidable. Eastern Orthodox Christianity and the Georgian Orthodox and Apostolic Church shaped Georgian culture which was reflected in icons and pictures portrayed on the walls of churches and monasteries.

The history of Georgian fresco dated back to the 4th century. From the 8th to 9th century there were first fresco schools opened in Davit Gareji and Tao-Klarjeti.

In the 9th – 10th centuries, monks like Ioane Zosime and Arsen Iqaltoeli began to reform the Georgian literary language and developed calligraphy.

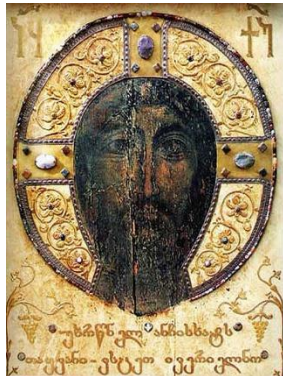
During the reign of Queen Tamar, Georgian art, especially illustrated manuscripts and miniature painting reached their peak. One of these manuscripts, the Vani Gospels, was an illustrated manuscript that belongs to the end of the 12th century and was composed at the request of Queen Tamar.

Vani Gospels



Mural painting reached its golden age between the 11th-13th centuries.

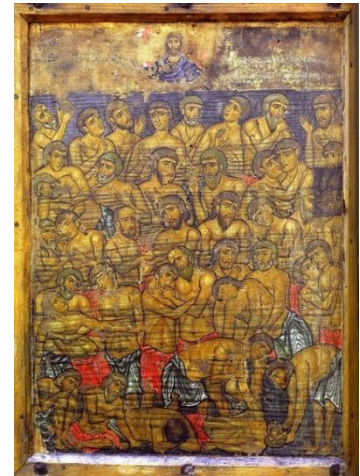
Icon Painting: Byzantine art was the backbone of the origins of Georgian ecclesiastical art.



One of the oldest known icons in Georgia the Savior of Anchiskhati dates back to the 6th-7th centuries.

The ties with the Byzantine Empire had decisive influence in Georgian art at the end of the 10th – 11th centuries. The elements of Georgian icon painting *the Mother of God with the Child and St. Barbara* that appeared in the 10th showed some connection with the Byzantine art.

Georgian art reached its peak towards the end of the 12th century when the Georgian state was independent and powerful. Although it was under the influence of the Byzantine art, Georgian icon painting developed its unique style which was plainer than the Byzantine. One example is the icon of the *Forty Martyrs of Sebaste*. The icon of *St. John the Forerunner* also belongs to the same period.



Icon of the Forty Martyrs of Sebaste

The *Khakhuli triptych* was one of the largest enamel artworks created in Georgia depicting the Virgin Mary. It comprised 115 examples of Byzantine and Georgian cloisonné enamel brought from Constantinople and Georgia in the 8th - 12th centuries.

Three-dimensional painting with central perspective iconography developed in Georgia between 10th -13th century.

Due to the Mongol conquest in the 13th century, the artists began to reproduce ancient styles with the utmost precision.

The Ksani valley Largvisi became a center for icon painting in the 14th century. Under the influence of Byzantine art, a number of icons were created there in the 14th - 15th centuries.

Mural Painting: Although mural paintings showed influences of the Byzantine art, it reached its peak in the 11th -13th centuries and displayed its own unique characteristics which distinguished it from the Byzantine style.

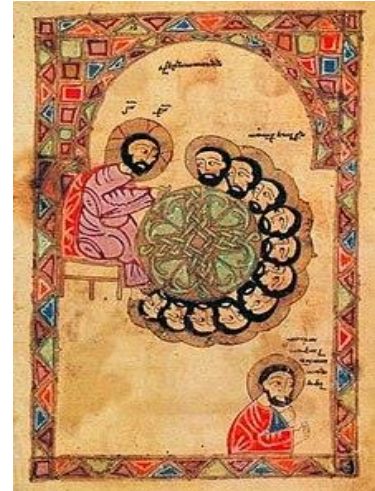
The monastery Vardzia contained frescos dating from the 12th century, including a portrait of Queen Tamara.

The monastery David-Garedja exhibits the best quality mural paintings from the 17th century. This period also witnessed wide introduction of European art, especially icon painting in Georgia.

Armenia: The Armenian painting flourished between the 9th and the 17th century when there appeared the illustration of religious manuscripts. Armenian artists combined their unique style with Byzantine by leaving monochrom use of color and adding Oriental themes adopted from the Mongols.

Miniature Painting: Armenian painting, mostly miniatures in religious manuscripts developed between the 9th and 17th centuries. These miniatures combined Western ideals with Eastern colors and themes.

Armenian miniature illustrative art gained its peak in the 10th and 14th centuries. Toros Rosslin and Sargis Pitsak were famous for their choice of colors and innovative solutions in iconography.



Stone Carving - Khachkars: In Armenia, Khachkars (cross-stones) were carved stones, a traditional monument that looked like a flat vertical stone with an image of a cross in the middle that represented the Tree of Life. Each khachkar has a unique character, and they can have different sizes.



Azerbaijan: In Azerbaijan decorative art dated back to the 8th-10th centuries.

Miniature Painting: In Azerbaijan, miniature paintings by Abdilmomin Mohammad al-Khoyi first appeared in the manuscript of *Varga and Gulsha* in the 13th century.

Maragha, Tabriz and other towns of Azerbaijan became centers for calligraphy and miniature painting. One of the best miniatures of the 14th century is contained in the manuscript of the *Great Tabriz Shahname* (Demott Shahname).



A new style of miniature was introduced in the 15th century by the Tabriz school. The best illustrations of this style appeared in the poems Nizami's *Khosrov and Shirin* by Abd-al-Khayin and *Sultan Ahmed* by the artist Abd al-Hayyi and *Mehr and Mustary* by Jafar Tabrizi.

Miniature art reached its peak in the 16th century. Manuscripts of *Shahnama* and *Khamsa* with their miniatures were the best illustrations of this period.

From the 18th century, the miniature art was under the influence of Qajar style which was introduced by the artists who were educated in Europe.

North Caucasus:

Chechnya: The Vainakh people were masters of stone carving. A dominant motif in traditional art was plant ornaments, the crescent, sun and water waves.

ARCHITECTURE:

South Caucasus:



Georgia:

Cruciform style: With the acceptance of Christianity, the construction of churches gained rapid improvement, and gradually a unique cruciform style of church architecture developed, evident in the basilica-type churches of Bolnisi and Urbnisi (5th century) and the cruciform domed Jvari Church (6th century).

Cross-dome style:

The Georgian cross-dome style of

architecture became a characteristic feature of most medieval Georgian churches. One of the examples was the Gelati Monastery. The Bagrati Cathedral in Kutaisi, the Ikalto Monastery complex and Academy, and the Svetitskhoveli Cathedral in Mtskheta also belong to this style of architecture.



In the 13th century, Georgian architecture reached a new level and is well represented in the Gelati Cathedral, the domed church at Tighva, the churches of Ikolta and Betania, and the rock-carved monastic complexes of David Gareja and Vardzia.

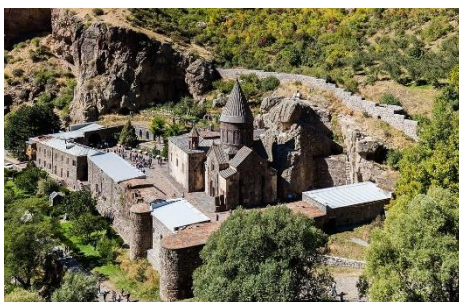
Armenia:

Basilicas: After the adoption to Christianity, the first Armenian churches were built between the 4th and 7th century. The early churches were mostly basilicas, arched structures with supporting columns. The construction of one of the best examples of early Christian architecture, the *Echmiadzin Cathedral* (Cathedral of the Only Begotten) belongs to the 4th century. It was built on the spot of a pre-Christian temple in Vagharshapat (Echmiadzin).

Cupola Cone: By the 5th century the typical cupola cone in the center had become widely used.

Hripsime style - dome structures: By the 7th century, centrally-planned Hripsime style churches were being built with niched buttress. The church of St. Hripsime has remained active throughout the centuries, and up to the present.

One of the best example of central dome structures was the *Temple of Zvartsnots* built in the mid-7th century with a three-story pyramidal structure set on strong circular columns.



Between the 9th and the 14th centuries, Armenian architecture reached its zenith. *The Monastery of Geghard*, the *Temple of Surb Khach* on Akhtamar Island built by the architect Manuel and the *Church of Noravank* built by Momik are all examples of this revival period. Haghpat and Haritchavank were built in this period. *The Monastery of Geghard* was partially carved in adjacent solid rock and the rest of the structure blends in with the surrounding landscape. Momik's church of Noravank was richly decorated with images of Our Lord and the angels, and this was a new style in Armenian architecture.

After the invasions of Armenia by the Timurids and the destruction of the Armenian kingdom of Cilicia by the Mamluks at the end of the 14th century, architectural activity halted for nearly 250 years, and there were no new structures built until the 17th century.

The 17th century was another revival period under the rule of the Safavids. The churches at Mughni and Shoghakat at Etchmiadzin are churches built in this period.



Azerbaijan:

Dome Building: After the adoption of Christianity by the Caucasus Albanians, till the 7th century, basilicas replaced the pagan structures. The best examples of this period are the basilica in the village of Qum, a complex of temples in Minghachavir, Kilisadagh in the Gabala district, Mamrukh in the Azqatala district, and Lekt in the Qakh district which reflect the high level of culture of that period.

Castle of Beshbarmaq that stretched from the shore of the Caspian Sea to Babadagh is clear evidence that the Azerbaijanis were constructing defensive fortifications at this time.

With the arrival of Islam, the formation of architecture received a new style reflecting the new religion as in the Juma Mosque built in the village Sundu of Shamakhi in the 8th century.



In the 9th – 10th century, one of the distinguished examples of architecture built on the banks of the river Agoglan, in Azerbaijan was the monastery Amaras.

The defensive walls of Baku, Shamakha, Beylagan, Ganja, Tabriz, Maragha, Absheron towers-in Mardakan, Nardaran, Ramana, Qiz qalasi (Maiden Tower) in Baku, the minaret of “Sima-qala” in Icheri Sheher in Baku, khanagha of Pir Hussein, mausoleum of Momina Khatun and Yusif ibn Kuseyr in Nakhichevan , the bridges of Khudaferin and Culfa, fortress walls in Gulustan and Kale-i Bughurd near Shamakha, Alinja and Organgala in Nakhichevan were all built in the 12th century.



Nakhchivan School - Tower Building: The use of towers with several identical sides was an important characteristic of the Nakhchivan School's architecture. The prominent figure of tower building in Azerbaijan was Ajami Abubakr oglu Nakhchivani. He was also the founder of the Nakhchivan School of Architecture in the 12th century. He built the Usif Kuseyir Oglu tomb (locals called it the Atababa dome) and the Momina Khatun tomb.

In the 12th century, a cylindrical eight story, 28 meter structure Maiden Tower was built by architect Massoud the son of Davud alongside a natural oil well in Baku.



Shirvan School: The Palace of the Shirvanshahs built in the 15th century by the Shirvanshah dynasty is the best example of Shirvan architecture. The Shirvan School was famous for the type of stone used, asymmetry and the carving style of the architects in the main building. During the 16th-17th centuries the architectural traditions of previous eras were continued.



North Caucasus:

Chechnya: From the 12th century, the temple Tkhaba-Yerdy was the most significant Christian monument in Chechnya and

Ingushetia.

Also, Alby-Yerdy and Targhim were churches constructed in Ingushetia and on the territory adjacent to Chechnya in the same period.



Vainakh tower: The Vainakh tower that was used for dwelling or defense in the Middle Ages was a kind of multi-floor structure assembled from large stones. These architectural techniques reached their peak in the 15th – 17th centuries.

In this period, numerous defense towers were built to defend the population from the raids of hostile communities. These constructions were built in Doshkhakle, Orsoi, Kart



and Tsecha-Akhk and mostly in the valley of the River Argun (ancient tower complexes -Vaserkelovsky complex, Tazbichi, Ikolchi, Upper Cockatoo, Meshi, Motsar, Nicara, Ushkaloi).

SCULPTURE:

South Caucasus

Georgia: Under the influence of Hellenistic and Persian sculpture, relief sculpture was developed, and the earliest examples of reliefs are located in the basilica *Bolnisi Sioni* in the 5th century, carved in the interior of the church. The relief depicts zoomorphic shapes with geometric and vegetal patterns. Stone crosses in medallions are featured throughout the reliefs that cover the facades of the church. The stone crosses, dating back to the 6th- 7th century, are surrounded with carved images.



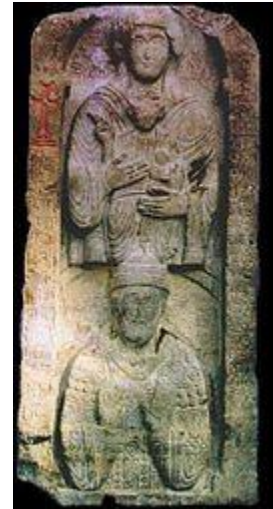
The reliefs adorning the church of *Jvari* in Mtskheta are another example from this period. On facades of the church, there are carved images of the local governors *eristavi* of

Kartli and commissioners.

The 8th - 9th centuries are regarded as a transitional period with new forms of expression in Georgian sculpture. Some of the best examples of this period were *Ashot Kourapalates* in the Opiza Monastery and *David III of Tao* from the Oshki Monastery.

The 10th century was a period of development of new tendencies in reliefs as witnessed in the figure of *Ashot Kukhi*, the *Commissioner of Tbeti Cathedral*. Georgian artists sought to emphasize the figures by making them stand out from the surface.

At the beginning of the 11th century, the reliefs on church facades with their sophisticated forms exhibited a high level of artistry and technique. One of the best examples of reliefs from this period are found in the *Nikortsminda Cathedral*, the *Cathedral Svetitskhoveli* and the *Cathedral Samtavisi*.



In the 12th century, there was a tendency to shift from carved figures to geometric and vegetal ornamentations as in the *Church of Pitareti* and the *Church of St. Saba* in Sapara.

Political and economic developments halted the development of sculpture till the 17th century. The 17th century witnessed a revival of stone carving with eclectic elements as found in the *Ananuri Church of the Dormition* and *Sagarejo church of the Holy Apostles St. Peter and Paul*.

In Armenia, the temple of Garni built in the Ionic order of Hellenistic temple architecture from the first century displays geometric and floral reliefs.

Armenia: In Armenia, the



In the 6th and 7th centuries, Armenian churches had carved figures around the windows and in the space above the doorways as witnessed in the Cathedrals Zvartnots, Odzun, Ptghni and Mren. In the Cathedral Zvartnots, there were four supporting pillars with carved gigantic heraldic eagles wrapping around the sides.

In the 10th century, the *Cathedral of the Holy Cross, Aghtamar* displayed the most sophisticated carvings covering the entire façade. Other monasteries like Tatev, Geghart, Hovhannavank, Haghpata, Sanahin and Tsakhatskar also had similar stone carvings.

Obelisks: Rectangular rock obelisks with figures of saints are found outside of the Church of Odzun from the 8th century.

Carved Stelae (Stone monuments): There is also a large body of upright stone monuments in the form of four-sided stelae from the 5th to 7th centuries. The stelae depicting saints were placed on the grounds of churches as the ones at Talin.

Khachkars: Khachkars (cross-stones) were carved stones looked like a flat vertical stone with an image of a cross in the middle that represented the Tree of Life. Each khachkar has a unique character, and they

can have different sizes. Some small khachkars were inserted into the walls of churches as in Hovhannavank. They were mostly used as gravestones or as memorials.

Azerbaijan: Stone carved sculpture was widely used in Caucasian Albania. The Minghachevir Church Complex had four temples built in the 4th and 7th centuries. In the temple of Minghachavir, there were two peacocks carved opposite each other on the right and on the left side of a holy tree of eternal life.



Stone carvings depicting people, animals, and mythical animals are also found in the Shirvanshahs' monument *Sabayil Castle* built in the 13th century in Baku Bay.

North Caucasus

Chechnya: In the 12th century temple *Tkhaba-Erdyi*, on both sides there are two standing figures. One of them is in the garments of a priest and has two bunches of grapes on his shoulders. The other figure holds a cross and a sword. In the upper part, next to the model of the church is carved a hand with a construction angle bar.

PERFORMING ARTS:

DANCE:

South Caucasus

Georgia: Dance in Georgia was a parallel development with agriculture and animal husbandry. The Kakhetian dance *Tsangala da Gogona* included features of agriculture such as sowing and watering.

Samaia: The folk dance *Samaia* was an old pagan dance. It was performed by three women who represented Queen Tamar of Georgia and her glory.

Armenia: In the 5th century Movsés Xorenats'i himself mentioned that the old descendants of Aram (Armenians) talk about the lyre, their songs and dances in their ballads.

In his *Parallel Lives*, the Greek historian Plutarch also mentioned Armenian traditional dances.

Shalakho: The dance *Shalakho* performed by two men in order to gain the affection of a woman was one of the oldest dances in Armenia.

Yarkhushta: Known from the early Middle Ages, the *Yarkhushta* was a warrior dance performed only by men in the Sassoun province in **Western Armenia**. In medieval times, before a battle, the army used to perform this dance that looked like a fight between two warriors.

Azerbaijan:

Asma Kasma was one of the oldest wedding dances accompanied by a song called *Asma Kasma*. It was a dance with some dance features and few jumps.

Abayi was a dance of the Middle ages from the Shaki and Zaqatala regions in Azerbaijan. This dance was performed by a group of people making exaggerated movements, and was accompanied by music.

The national dance *Kochari*, was a type of Yalli (halay), which had a rhythm, accompanied by a balaban (duruk) and nagara (a type of drum).

North Caucasus

Chechnya: The most important characteristic feature of Chechen dance was collectiveness. The main themes of the dances were usually love, freedom and pride. In traditional dances, both men and women performed together.

One of the traditional medieval Vainakh dances was the *Bakkhiychu nekhan khelkhar* (Dance of the Elderly), better known as lezginka performed by middle-aged people. Each village had its own version like Atagi, Gudermes, Shali.

Other traditional dances were the *Nokhchi dance*, *Dance of the Daggers* and *Dance of the Dzhigit* performed by men.

MUSIC:

South Caucasus

Georgia: Georgian folk music was mostly choral and polyphonic chanting. Polyphonic singing in Georgian music dates back to the introduction of Christianity at the beginning of the 4th century.

Georgian hymnography: In the 10th century, the monks like Ioane-Zosime developed Georgian hymnography.

Armenia:

Psalms: With the adoption of Christianity, monks began to write psalms (religious songs) and sermons. The first psalms were written by the monk Mesrop Mashtots and the patriarch Sahak Partev. The Priest Komitas, composer Stepanos Syunetsi and Hovhan Odzetsi further developed psalms during 7th and 8th centuries.

The psalms produced by Grigor Magistros, Petros Getadardz, Hovhannes Sarkavag, Hovhannes Erznkatsi and Nerses Shnorhali between the 11th and 12th centuries, are considered the masterpieces of this genre.

Sharakans (Chants): In the 7th century, Barsegh Chon, Anania Shirakaci and Komitas Aghtstsi were the first writers of a collection of sharakans called *Chonyntir sharaknots*. Armenian music reached its level of highest development between the 10th and 14th centuries. Mesrop Mashtots and his students wrote Sharakans sung in masses, and in the 12th century *Sharakans* were composed by the hymn composer Nerses Shnorhali.

New Musical Notation - Khazes: An Armenian special system of music notation was developed called *Khazes* (Haza) by Stephanos Syunetsi in the 8th century.

Gusans: *Gusans* were the travelling bards performing music and singing epical songs.

Azerbaijan:

New Musical Notation: A new system of musical notation found in the *Treatise on Music* was created by Sefiaddin Urmavi in the 13th century.

Mugham: *Mugham* was developed based on the traditional Persian musical modal system *dastgah*. In the 15th century, the singers of the *Mugham* sang the *gazals* (odes) of Fuzuli, Habibi and Khata.

North Caucasus

Chechnya: One of the most important features of Vainakh folk music was polyphonic singing which could be performed in both religious and secular songs. Usually, the songs were performed without musical instruments.



Dechig-pandur: Some of the songs were accompanied by an instrument called a *dechig-pandur*, a three-string plucked instrument.

Phandar: A three-string plucked musical instrument, the phandar was similar to the panduri, used in Chechnya and Ingushetia.

Illii: In the 13th century, the songs performed by bards included heroic ballads, *Illii* (or *illancha*), which were performed by male singers and depicted the struggle for freedom.

Yish: *Yishs* were comic, romantic, melancholic and love ballads sung by women. The lyrics were written by the singers themselves.

Nazmanash: The religious *nazmanash* (hymns) were performed by both male and female singers.

THEATER:

South Caucasus

Georgia: Georgian culture has been under the influence of both the Christian and Muslim (Sufi) religions since the 12th century. The king Teimuraz I gave Georgian poetry new direction with his translations of verses from Persian literature. He also germinated Georgian theater with his verse dialogues used by masked actors to entertain the Russian envoys in Kutaisi.

Giorgi Avalishvili, a diplomat, writer and dramatist, was the forefather of the first Georgian National Theater founded in Tiflis in 1791. He was also the writer of the first Georgian drama called *King Teimuraz*.

Armenia: In Armenia the great advances in theater were made in the 5th century. Even though from the 7th century to the 9th century these advances were slowed down by the Arab invasion, the theater was able to survive.

The 11th and the 14th centuries marked the recovery period of the Armenian theater. Different types of dramas (tragic, erotic, love, mime, comic, epic) began to be performed in the Armenian Cilicia area.

In the 18th century, the secular dramas from Europe were translated into the Classical Armenian language. These plays were not performed frequently at theaters, but mostly used at schools in teaching Classical Armenian. Plays were written by the *The Mekhitarists* clergy who contributed to the development of the Western Armenian Theater and performed by the students.

Azerbaijan:

In the Middle Ages, religious dramas like *Shabih* spectacles that were performed in the month of Muharram were the most common theatrical performances. In the 16th century, under the rule of the Safavids, *Shabih* was widely used. Folk performances played a great role in the development of the professional theater of Azerbaijan. Besides *Shabih*, the artists performed *godu-godu*, *kavsaj*, *yel baba*, *gudul*, *yugh*, *lal oyunu*,

garavelli, laghlaghi in open spaces. The performances in open spaces continued until the second half of the 19th century.

North Caucasus

Chechnya: The earliest written accounts of Chechen dancing belong to 18th century European travelers.

The main sources of the medieval Chechen theater were the ancient pagan rituals and folk culture. For example, worshippers prayed the Mother of Cold, who symbolized evil, not to bring bad frost and not to destroy their livestock. After children ate treats presented on an oak branch, fire was placed on a log that had been kept from the old year. An adult would pray to the embodiment of good, the Father of Winter. Afterwards, embers from this sacred fire were taken home by the worshippers.

In the 16th century, these rituals turned into humorous theatrical acts. One of the best examples of this ritual is *Belkhi*, a collective effort to help a resident to build a house or to help him in harvesting his crops. This ritual was accompanied by music, singing, dancing and jokes. Boys and girls performed comic plays with a dialogue sung by a male solo and choir on the one side, and a female solo and choir on the other side.

Discussion / Questions:

- 1- What type of cultural influence did the Persians and the Ottomans have on the South Caucasus?
- 2- How were the inhabitants of the North Caucasus able to preserve their culture under strong influence of Russia?

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Early Modern Period

OVERVIEW

The Caucasus contains numerous people and ethnic groups with their different languages, religions and cultures. In the 18th century, the Caucasus became an arena for geopolitical competition for the Ottomans, the Persians, the Arabs, and the Russians. Although the Caucasus was under foreign invasion, the war-torn Caucasus people, with so many nationalities, religions, languages and cultures, managed to survive and were able to develop their culture and preserve their traditions. A combination of popular traditions, the institution of the church, folklore and language in particular made this cultural survival and general awareness of sharing a distinct, common identity possible. The tremendous ethnic and linguistic diversity within the boundaries of the Russian Empire presented an obstacle to implementing their cultural and linguistic policies.

LANGUAGE

There are several well-established written languages in the Caucasus: Armenian, Azerbaijani, and Georgian. In addition to these languages, there were also native languages that did not have any written forms.

SOUTH CAUCASUS:

GEORGIA: In 1783, Catherine II the Great granted Georgia its independence, however, Georgia had to recognize Russian authority. In 1795, Paul I incorporated Georgia into the Russian Empire, and during the reign of Nicholas I, Georgian nobles were encouraged to learn the Russian language to serve the empire.



Many epic works were produced during the Medieval Georgian period which lasted till the 18th century. The Modern Georgian period started in the 18th century and it was a Renaissance period of Georgian culture, particularly during the reign of King Vakhtang VI of Kartli who brought positive advances. He established a printing house in 1709 publishing mostly religious texts. Vakhtang VI also published the first printed version of Shota Rustaveli's *Knight in the Tiger Skin* in 1712.

After Vakhtang VI went into exile in Russia in 1723 following the Ottoman invasion, the Georgian elites tried to continue his efforts to revive Georgian printing. However, after the incorporation of Georgia into the Russian Empire in the 18th century, multilingualism began in Georgia, and Georgian nobles were encouraged to learn Russian language to serve in the Empire.

When Georgia was annexed by the Russians, the language of administration became Russian. The Georgian aristocracy signed a petition in 1806 demanding their right to use the Georgian language in state administration and courts, however, the petition was disregarded by the Russian government.

The policy of cultural Russification was also effective in the education system. The number of Georgian schools decreased, while the number of Russian schools increased. In 1804, the Russian authorities opened a school for nobles. The school provided education in the Georgian language to ethnic Georgians to raise future bilingual employees. However, the teaching of Georgian to the Georgians in other schools was reduced to a minimum. Even the religious services at churches were conducted in Russian despite the fact that the majority of the population attending was Georgian.

Cultural assimilation was observed particularly among the Georgian nobles when they readily accepted the Tsarist requirement to study Russian to enter the Russian military and sent their children to Russian-language schools.

After the assassination of Tsar Alexander II in 1881, the government adopted strict rules in the educational system by introducing a new curriculum demanding children study the Russian language from the first school year. Georgian language and history were completely banned in the schools, and speaking Georgian was even forbidden during breaks. It was only permitted in some religious schools.

There were protests held in 1893 by the students of a Tbilisi religious school and a small number of teachers who opposed the colonial language policy and stood up against the discrimination against the Georgian language. The government brutally suppressed the demonstration.

Russia divided Georgia into eleven smaller ethnicities based on their respective provinces to avoid teaching Georgian. To change the demography, Russia began to send different ethnic and religious groups to live in Georgian territory.

After that many repressive attempts by the Russian government to prevent the survival of Georgian, there were some progressive people who continued to make a few positive advances to preserve the Georgian language. For example, the Georgian writer and creator of new Georgian literary language Sulkhan-Saba Orbeliani compiled the first the Old Georgian dictionary.



ARMENIA: During the reign of Alexander III the Russian government ordered that Russian language, history and culture be compulsory subjects in all the empire's schools. The Armenian clergy resisted, but the tsar responded by closing all schools in Armenia.

From 1896 to 1905 not only were Armenian schools closed, but Armenians were removed from the civil service, and Russians were encouraged to colonize the region.

The earliest written language *Classical Armenian* (Grabar) developed in the 17th century became the literary language of Armenia until the 19th century. After the 18th century, Armenian developed its modern form and split into two dialects: East Armenian (Arewelahayerên) and West Armenian (Arewmtahayerên). East Armenian, spoken in Armenia, and West Armenian spoken in Turkey.

AZERBAIJAN: The Azerbaijani language belongs to the southwest group of the Turkic branch of the Ural-Altaic language family. The written literary language of Azerbaijan was first recorded in the 13th century. The history of the Azerbaijani language can be divided into two periods: the early period (13th to 18th centuries) and the modern period (18th century to the present). The early period was characterized by the dominance of large numbers of Arabic and Persian loanwords. The earlier language called Azari (Âdarî) is an extinct language. Azari was a Northwestern Iranian language that was spoken till the 17th century. The number of speakers began to decrease after the 11th century after the territory was invaded by the Seljuqs.

The Azerbaijani language of the modern period began in the 18th century with the transitions from being a language of epic poetry and prose to the language of literature, journalism and scientific research. The Baku dialect forms the basis of the modern Azerbaijani literary language.

NORTH CAUCASUS

CHECHNYA: Under the influence of Islam, an alphabet was created in Chechnya in the 18th century based on Arabic characters, however, literacy was very low in Chechnya. The manuscripts produced were religious in nature. Sufism and Muslim clerics played a significant role in the development of literacy.

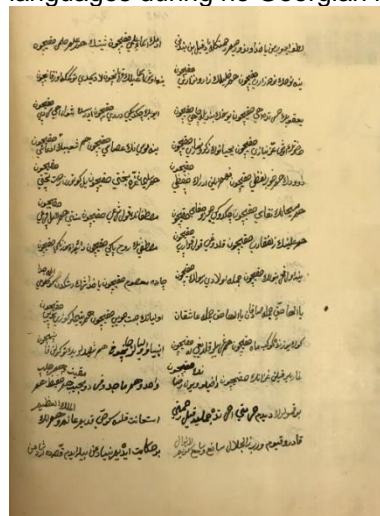
The first record of the Vainakh languages is found in *The Comparative Dictionary of Russian* by Catherine the Great compiled in the 1780s. The dictionary contained around 400 Chechen words.

SCRIPT

SOUTH CAUCASUS

GEORGIA: In the 18th century, punctuation marks for the Georgian alphabet were introduced by Patriarch Anton I of Georgia.

In the 18th century, the Georgian script was also used for North Caucasian languages during the Georgian missionary activities in the area.



ARMENIA: In the 18th century, a new form of cursive writing was created for Armenian under the name of *Notr'gir*. *Notr'gir* notary script was a mix of the scripts *Bolor'gir* and *Sta'gir*. It was developed by scribes to rapidly record information.



AZERBAIJAN: The 32-letter Perso-Arabic script was used in Azerbaijan in the 18th century.

Text from Leyli və Məcnun in Azerbaijani 18th century

NORTH CAUCASUS

CHECHNYA: After the spread of Islam, a script based on Arabic letters was created for Chechen language early in the 18th century. The Arabic

alphabet was used until 1924.

In the 18th century, the Georgian script was also used for writing North Caucasian languages during Georgian Orthodox missionary activities in the areas.

Questions:

- 1-Why did Azerbaijanis have a very low literacy level till the 18th century?
- 2-Why did Georgia and Armenia have a high literacy level in the 18th century?

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MYTHOLOGY

SOUTH CAUCASUS

GEORGIA: After the adoption of Christianity, elements of pagan cosmology were incorporated into Christian doctrine. For example, the *zeskneli* was identified with heaven and the home of the Trinity; *qveskneli* was identified with hell and the home of devil, the principal figures in the pre-Christian pantheon of the Georgians *Giorgi* with St. George, *Mtavarangeloz*i with the Archangel, the fertility deity *Barbal* with St. Barbara and the protector of women *Lamaria* with St. Mary.

Sayat Nova: Of Armenian and Georgian origin, the bard and troubadour Nova was the first folk singer of King Erekle II in Tbilisi. He narrated and performed his poems in the Georgian, Armenian, and Azeri languages in Persian melodies.

ARMENIA:

Old national festivals, legends and beliefs were carried over into the folk traditions with new meanings. The Armenian church also incorporated some of these legends and beliefs into its rituals.

Calendar: Zoroastrian and mythological influences can be observed in the Armenian calendar. The days of the month carried the names of deities, heroes or natural objects as did the names of the months and days such as third month of the year *trē* (Zoroastrian *Tir*), the ninth month of the year *ahēkan* (Iranian *āhrakān-; Zoroastrian *Ātarō*), and the eighth day of the month *Mihr* (Armenian deity *Mihr*) etc.

Before the 18th century, *Nawarsard* was the ancient Armenian New Year (August 11). In the 18th century, the calendar was reformed and *Nawasard* (Avestan *nava sarōdā*) January 1 was recognized as the New Year.



AZERBAIJAN:

Baku's oil was considered a source of holy fire. In the 18th century, for the burning oil of the Absheron peninsula Zoroastrian merchants from India came to Azerbaijan to build a fire temple known as an *Ateshgah* (fire temple) in the Surakhani village near Baku.

NORTH CAUCASUS

CHECHNYA: Chechens used to observe a wolf cult that would prevent wolf raids on sheep by observing Saturday as being a special day. In a story, it was believed that the Chechen hero Turpalo-Noxchuo was raised by a Wolf Mother. The wolf symbolized freedom and power and the symbol has been used since the 18th century by the Chechens.

In the 18th to the early 19th century, *some elements of pagan worship were preserved in Chechen* mythology. For example, a statue of Tusholi, the fertility goddess, was found in the vicinity of Lake Galanchozh in Chechnya and dated to the 15th -18th century. Tusholi was worshipped for many centuries, by women to have sons. There was a Tusholi festival which was held every year in April.

FOLKLORE

SOUTH CAUCASUS

GEORGIA: At the beginning of the 18th century, the Georgian scholar Vakhushti Bagrationi recorded information concerning the proper oral narration of fairytales, fables and poetry.

In the 18th century the foremost writers were David Guramishvili, author of *The Woes of Kartli*, and the lyric poet Bessarion Gabashvili. Throughout these years troubadour literature also evolved.

The geographical position of Georgia lies between East and West. At the beginning of the 18th century, the oral folklore of Georgia had many genres which reflected the influence of European Christian and pagan, Byzantine, and Persian influences. In the mountainous regions of Georgia, oral folklore contains fairytales where the plot is based upon myth. Georgian fairytales always included elements of the nature-based religions of ancient times.

Sayat Nova: One of the prominent Armenian and Georgian ashughs and troubadours of this century was Sayat-Nova. He performed his songs in Georgian, Turkish, and Armenian.

ARMENIA: Armenian folklore contains fairy tales, legends, folk songs, proverbs, riddles and epics which carry elements of pre-Christian culture. In the 18th century, foreign invasions forced large segments of the society to move to other countries. For example, one of the prominent Armenian and Georgian ashughs and troubadours of this century Sayat-Nova lived in Georgia. He performed his songs in Georgian, Turkish, and Armenian.

AZERBAIJAN: The old ritual dances constituted the basis of various national dances like labor ("shepherds"), ceremonial (ritual, wedding), common, military, sport, round, game and others.

Folk tales: In the 18th century, the genre of Ashik poetry in particular had been developed. Ashik poetry was taken up by prominent poets and writers such as Khasta Qasim who was one of the famous folk poets in Azerbaijan. Qasim followed the footsteps of Dede Korkut, Gharib, Ashiq Qurbani, Ashik Abbas Tufarqanlı and created his own poetry. Ashiq Valeh and Ashiq Dilgam also were the well-known ashiks in Azerbaijan.

NORTH CAUCASUS

CHECHNYA:

Folk song *III* continued to be one of the most important genres in Chechen folklore depicting the heroic acts of young men to protect their community and their land. In the 18th century, folk dances were performed with people making a large circle sitting and singing and challenging young dancers by making jumps and throwing each other down. Then they held hands and made a circle. Their songs were accompanied by oboes, bagpipes and flutes.

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VISUAL ARTS

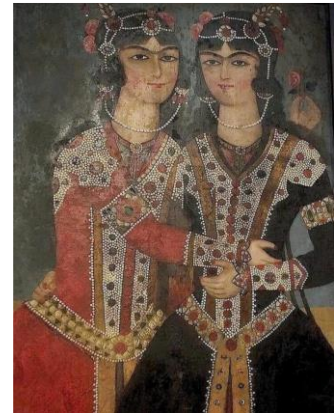
PAINTING

SOUTH CAUCASUS

GEORGIA: At the beginning of the 18th century, Georgian artists followed the medieval style of painting with concrete details of landscape and interior. The iconostasis sometimes followed Russian style as in Katskhi, but sometimes Greek style as in at Mghvimevi. But after 1720, the artists followed more European models. They also developed a new style with a mixture of Oriental and Western patterns still carrying an Orthodox approach.

The first easel art and portraits began to appear in Georgia in the second half of the 18th century. The Georgian painters Ioseb Turkestanishvili, Grigol and Solomon Meskhishvilis, Nikoloz Apkhazi mastered the European style of painting in Russia. Unfortunately, the work of these painters was not studied at all.

ARMENIA: This was the period marked by the continuous development of Armenian illustrative art. The best examples were *the Portrait of Solomon I* and *Prince Bagrat, Son of Giorgi XII*.



AZERBAIJAN: In the 18th century, the artists went to Europe to get education. Under the European influence, Azerbaijani art developed a new style called Qajar style as in the work of Allahverdi Afshar's *The lovers*.

In the Palace of Shaki Khans, there were images of people and animals, and battle and hunting scenes painted on the walls by the artists Abbasgulu, Aligulu, Gurban Ali, Gambar Garabaghi, Shukur.



NORTH CAUCASUS

CHECHNYA: After the adoption of Islam by the Chechens in the 17th century, images of people and animals were strictly forbidden, and fine art gained abstract, stylized forms.

SCULPTURE

SOUTH CAUCASUS

ARMENIA: In Khizan province in St. Khach monastery a stone carving was found dated back to 1750.

ARCHITECTURE

SOUTH CAUCASUS

GEORGIA: The 18th century Tbilisi royal palaces were built in the Persian style.

The Palace of Queen Darejan: The palace was built for the king Erekle II's wife, Queen Darejan. It also functioned as a castle to protect its inhabitants from invasions of foreign occupiers.





Kulbiti Church: Kulbiti church's façade was covered with reddish ashlar decorated with carved images.

The structure of the church reflected traditional Georgian architectural style with its arches on the dome, carved stonework and the ornaments on the cornices.

Church of Holy Virgin: The church of Holy Virgin built in the center of Tskhinvali. It had dome. The church walls were built with stone and brick.

Beloti Fortress: The fortress was built in the Patara Liakhvi River gorge belonged to the Eristavs of Ksani. It was built of stone and travertine. The fortress includes four towers. Three of them were circular in plan, whereas the fourth, used as a dwelling, was five-angled.

Batonis Tsikhe (Castle): The complex was built in the 17th – 18th century which included two royal basilica chapels, bathhouses, defensive wall and large circular corner towers. The palace has a rectangular building with a central hall with columns, arches and four balconies (ayvān) and some sections of the palace reflected Persian influence.



Amilakhvari Castle: The complex built in the 17th–18th century. It had three castles belonged to a noble family of Amilakhvari. The main castle included a rectangular fortress, a church, and two towers.

ARMENIA:

In the 18th century, there was a large scale resettlement of the Armenians to Russia and Europe.

AZERBAIJAN:

Palace of Shaki Khans: During the feudal period, many palaces and citadels were built. One of them was *Palace of Shaki Khans* built in 1763 by Muhammed Hasan Khan. The two-story palace was built with raw bricks, river stones, plane trees and oaks. The palace consisted of 6 rooms, 4 corridors and 2 balconies.

Govher Agha Mosque: Mosque was built in Shusha, Nagorno-Karabakh. It was built of stone while the two minarets were made of bricks.

Bayat Castle: The castle consisted of defence walls, bath house, market place and a mosque. It was built with backed bricks.

Shahbulag (Tarnakut) Castle: Large castle complex had a rectangular architectural design consisted of one rectangular tower, mosques, houses, baths and a market place. The Castle's external walls supported with semicylinder towers. It is constructed with limestone and dimension stone.



Panahabad (Shusha) fortresses: The defensive walls of Shusha fortress were made of stone and lime. The castle is constructed in Arran style of architecture and had a circular guard towers.

Sardar Palace: The palace was built in Erivan in 1798 during Huseyn-Ali khan's son, Mahmud. Its architecture was similar with the the Shaki Khans Palace. It had a square wide building many rooms, halls and corridors.

NORTH CAUCASUS



CHECHNYA: After the conversion to Islam in the 18th century, the Chechen pyramidal-stepped roof style of towers was ceased.

The buildings were made of clay-faced wattle, cane roofs and mud floor. 18th century monuments at Etkala and Khimoi reflected the Islamic style. But, the minarets were shaped like combat towers.

MUSIC:

SOUTH CAUCASUS

GEORGIA: Till the 18th century, Georgian artists were under the influence of Middle-Eastern style since Georgian aristocrats regularly spent time in Persia and the Georgian kings had professional musicians like the Armenian musician *Sayat Nova*.

Ashughs:

Sayat Nova: Nova was an Armenian court a poet and a musician of the King Erekle II, and he wrote poems and performing them in Georgian, Armenian, and Azeri languages in Persian melodies.

Besarion Zakarias dze Gabashvili (Besiki): The Georgian poet Besiki was also a musician at the court of King Erekle II. He sang his songs accompanied by *saz* and *tar* and used oriental poetry such as *mukhambazi* and *baiati*.

Starting from the 18th century, the Georgian music was under Russian and European influences and many foreign musicians travelled to perform in Tbilisi.

During the reign of king Archil II great contributions to the musical culture were made with his *Dghisa Da Ghamisa Gabaaseba* (Conversation between Day and Night) and *Sarke Tkmulta* (The Mirror of the Told).

Sulkhan-Saba Orbeliani: Georgian scholar Orbeliani wrote his dictionary *Sitqvis Kona* (The Dictionary of Georgian Modes and Idioms) which he also included musical terminology and many important sources on Georgian music.

Vakhushti Batonishvili: Batonishvili also authored *Geography of Georgia* (Sakartvelos Georgapia) including some information about the Georgian musical culture.

ARMENIA:

Gusans: Folk music singers were called gusans. One of them was *Sayat-Nova* (*Harutyun Sayatyan*) who was a poet, singer and a composer.

Sharkans: *Sharkans* were hymns or prose written in *khaz* (a system of notation) and sang with a rhythm and pitch. Many women like Khosrovidukht of Goghthn and Sahakdukt of Siunik contributed to the development of *sharkans*.

Ashughs: The ashughs were the heirs of the gusans. The most notable ashugh was Sayat Nova (Harutyun Sayatian) was the first folk-song writer and performer.

In the 18th century, the ashughs were fully connected with the Armenian national school of ashughs.

AZERBAIJAN

Mugham: Mugham was performed by *khananda* (a singer) and *dastgah* (a trio). During this century, *tasnifs* (songs) were also included to mughams.

Ashiqs: Ashiq art was usually performed in coffee houses in all the major cities of east and west Azerbaijan in Iran. The most prominent ashiqs were Khasta Gasim and Abdalgulabli Valeh.

NORTH CAUCASUS

CHECHNYA:

Illis: Heroic ballads *Illis* were also performed by male singers in the 18th century, depicting the struggle for freedom, their battles for protecting their land and community.

DANCE:

SOUTH CAUCASUS:

GEORGIA:

Khorumi: Khorumi was a war dance from Adjara in Georgia. It was based on the numerous invasions of the country dating from the 18th century. It was performed by only a few men. The dance incorporates the themes of war, the courage of Georgian soldiers and the celebration of victory. Khorumi was accompanied by instruments such as the *doli* (drum) and the *chiboni* (bagpipe).

ARMENIA: In Armenia dance closely resembled the old traditional dances in the 18th century. Foreign invasions forced large segments of the society to move to other countries, and they brought their dances with them.

AZERBAIJAN: The old ritual dances constituted the basis of various national dances like labor ("shepherds"), ceremonial (ritual, wedding), common, military, sport, round, game and others.

NORTH CAUCASUS

CHECHNYA: In the 18th century Chechens had dances with people making a large circle sitting and singing and challenging young dancers by making jumps and throwing each other down. Then they hold their hands and made a circle. Their songs were accompanied by oboe, bagpipes and flute.

THEATRE:

SOUTH CAUCASUS:

GEORGIA: In Georgia, among the performing arts, theatre became particularly important as part of feasts and festivals that were held at the royal court.

The first professional Georgian theater was established by Giorgi Avalishvili and Gabriel Maiori at Erekle II's court in 1790. They translated the plays of some Russian and European authors into Georgian, but also created original dramas.

ARMENIA:

Mekhitarists: In Armenia, the Mekhitarists played a major role in the development of the Western Armenian Theatre. They wrote original plays and translated European plays into Classical Armenian. For example, the Mekhitarists published Homer's *The Iliad*.

Minstrel School: Minstrel school was established by Naghash Hovnatan. The famous mistrels were Savat Nova and Naghash Hovnatan.

Questions:

1- In what ways were the arts of the Caucasus influenced, both positively and negatively, by outside cultures?

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19th Century

Overview

A new colonial power, the Russian Empire began its conquest of the Caucasus in the 19th century. The Caucasus was a meeting point for a number of cultures and the region acted as a passageway between Europe and the Middle East. The populace was heterogeneous in its composition, having Christian and Muslim nationalities. When the Russians began their conquest, there were already well-established cultures and cultural centers like Baku and Tbilisi.

Russia's presence helped to develop not only the region's economy, but also its social life and culture. All the Caucasus nations were brought into the sphere of Russia's cultural influence. With the inclusion of the Caucasus nations into the Empire, Russian culture made a multifaceted influence in all aspects of Caucasian culture by introducing literacy and a powerful intellectual life. Russian culture also helped the Caucasus nations to develop their national cultures and ended the hostility both against the Russian Empire and other rival tribes.

LANGUAGE:

In the South Caucasus, Georgia was annexed to the Empire in 1801 and later Armenia joined the Imperial territory. In both cases, the local Christian elites welcomed Russian rule.

In the North Caucasus, Muslim nationalities, Chechens and Daghestanis came under Russian rule by the mid-18th century. The Avar leader Sheikh Shamil established a mountain imamate to fight against the Russians.

In the 19th century, the Russians began to see themselves culturally superior and think that their newly annexed lands were backward and in need of being civilized. Inhabitants of the Caucasus were generally considered uncivilized Asiatic people under the name the *gortsy* (mountain man).

To maintain the Empire's strength and to suppress any discontent, the state used force against its people. In addition, the Empire was continually struggling to unite its multiethnic population through a policy called *Russification*. This *Russification* became stricter in the late 19th – early 20th century, and as a result nationalist movements in the Caucasus increased. Oppressed non-Russian ethnic minorities who opposed the tsarist authorities and discrimination joined Russian radicals and played an important role in the revolutionary movements in Russia. This alarmed the government and, as a result, they adopted stricter discriminatory measures. The Russification policy aimed to unify the empire through a number of measures, including the spread of Russian, and to reduce the threat of future rebellions. During the annexation of Transcaucasia, Alexander I and Alexander II brutally put down non-Russian resistance.

A change in language policy in line with Russification occurred in mid-19th century under Alexander II. Because the Empire lacked a consistent, mandatory language policy, the process of Russification progressed only gradually or not at all. Communication with local peoples was conducted through translators.

In predominantly Muslim regions, the use of Russian was restricted to administrative functions, and the local languages experienced an unprecedented revival. This revival spread to other languages when a more tolerant language policy was introduced after the revolution of 1905.

Russification had been implemented through a number of strategies, which can be divided into two groups: The first was the use of mechanisms to affect the demography, economy and physical environment. The second was the use of measures affecting language, language technology, language status and education.

The demographic aspect could be seen in the increased immigration of the ethnic Russian population to non-Russian areas. This was done to reduce the number of non-Russians who used their own language and to make everyday use of their language more difficult.

There were three types of Russification:

The first was *unplanned Russification*, which refers to the adoption of the Russian language, culture and religion by non-Russians through a natural process of assimilation.

The second, *administrative Russification*, refers to the efforts of the central government to enforce centralization and the use of the Russian language throughout the empire.

Finally, *cultural Russification*, refers to a deliberate policy to assimilate non-Russians culturally, and to assimilate non-Russian ethnic groups through government measures such as Russian-language schools, the army, and prohibitions on speaking or publishing in their native languages. Cultural Russification was an effort to assimilate entire populations, replacing non-Russian ethnic groups' original culture with Russian.

Russification became stricter in the late 19th – early 20th century, and as a result of this nationalist movements in the Caucasus emerged.

Russian language management was neither means nor desire to destroy all other languages. Consistent Russification began only in the second half of the 19th century and stopped with the elites. Peasants and members of other social strata maintained their linguistic, religious and ethnic identities. In Transcaucasia, it was never effective beyond the main urban centers. Russification, instead of increasing the loyalty of the subjects, inspired nationalist movements.



In addition, the high level of ethnic and religious diversity made Russian rule difficult. The region was incorporated into the empire by the first decade of the 19th century. With the establishment of Russian rule, there were the mass forced emigration of Muslims from the Caucasus to the Ottoman Empire (1860-1870).

The Southern Caucasus was split administratively into a half-dozen provinces and ruled by the governor-general in Tbilisi. Forced conversions to Orthodoxy were attempted in Armenia. In 1896 all schools that were under the control of the Armenian church were closed and they were replaced by Russian schools and put under the supervision of the Tsar's Ministry of Education. In 1903 the funds of the Armenian Church were confiscated.

GEORGIA: After the annexation of Georgia by the Russian Empire, the Russian authorities imposed their own rules and excluded Georgian from the administration, making Russian the language of administration. In 1840, the Georgian language lost its status of being a state language.

In 1870s, the Russian language became a required subject in all schools, while classes in Georgian were not mandatory. Georgian became an elective class and was replaced with Latin and Greek. Due to Russification policies, the status of Georgian was reduced to a minimum. In the late 19th century, Georgian writers and intellectuals raised their voices against the decline of the status of their language and culture.

During the Russification, the number of Georgian schools decreased. In 1802, the Russian authorities opened a Russian school for nobles. Georgian was taught only to ethnic Georgians to raise future bilingual employees. The Georgian language became an elective class and it was later banned completely. In the second half of the 19th century printing in Georgian was prohibited.

The national liberation movement helped to revive the language through the efforts of leading people like Iliia Chavchavadze, Akaki Tsereteli, and the others. These people made great contributions to preserving the Georgian language and created for their program of national awakening a special motto: *Fatherland, Language, Faith* (mamuli, ena, sartsmunoeba).

Two groups of intellectuals appeared in the second half of the 19th century: *Mtkvardaleulni* and *Tergdaleulni*. These groups began to discuss language reform and they used the spoken language in their works to reach the common people.

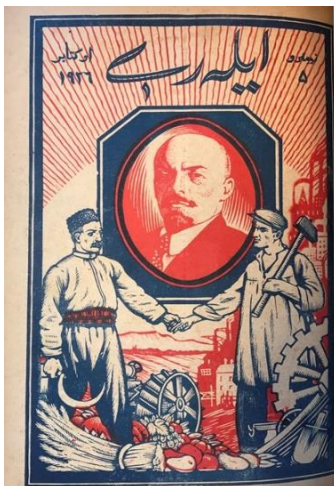


Society for the Advancement of Learning Among Georgians: This society was established in the second half of the 19th century by writers and public figures like Iliia Chavchavadze, Jacob Gogebahsvili and Akaki Tsereteli. Their goal was to revive language and culture and increase the literacy level. They also implemented a language reform by simplifying the grammar and removing five letters from the alphabet, organized lectures, taught language classes and printed textbooks.

ARMENIA: The modernization of the Armenian language and the rise of Armenian literati began in the 19th century. While the Modern Armenian language (Ashkharhabar) became a standard language used in Armenian schools, the old Armenian literary language, Grabar, remained the language of formal high style in the middle of the 19th century.

When Armenia was divided between the Russian and Ottoman Empires, two different types of dialects emerged: Eastern and Western Armenian. Western Armenian was the dialect of Armenians who lived in Istanbul, while Eastern Armenian was the dialect of Armenians living in the Caucasus. Literary Eastern Armenian was based on the dialect of the Yerevan region, and Western Armenian on the speech of Istanbul.

The Nersisyan school in Tiflis opened in 1814 and the Lazaryan school opened in Moscow in 1815, and served as the centres for reviving Eastern Armenian culture and language. The first literary work in Armenian, *Wounds of Armenia* (Verk' Hayastani) by Khachatur Abovian, was published in Tbilisi in 1858. Abovian is known as the founder of the modern Eastern Armenian literary language.



AZERBAIJAN: The Azerbaijani language became a literary language in the late 19th century. In the mid-19th century, Azerbaijani intellectuals who studied in Russian schools and universities, like the writer Mirza Fatali Akhundov and the linguist Mammad agha Shahtakhtinski, advocated a language reform to replace the Arabic script with a Latin-based alphabet.

Towards the late 19th century, all Turkic periodicals were banned by the Empire until 1904. Azerbaijani's were forced to get their education in Christian Russo-Tatar schools. They showed resistance and wanted to increase native language instruction.

The first textbooks appeared in the 1830s. M. Kazimbayov's *Turkish-Tatar Language's Grammar* was published in 1839, and the *Turkish-Tatar Language's Alphabet* textbooks were published in 1844. M.S. Vazeh's and Grigoryev's *Kitabi-turki* (Turkish textbook) was published in 1850. During the

Russian conquest, Russian loanwords began to enter the Azerbaijani language.

Azerbaijani intellectuals tried to open schools to provide education in Azerbaijani as an alternative to *maktab* and *madrassas*. S.A. Shirvani opened school in Samakhi, Mir Movhsun Navvab in Susha and Mohammad Taghi Sidqi established *Terbiye* and *Akhtar* schools in Nakhchivan and Ordubad.

The Philologist Mirza Muhammad Ali Kazembek wrote a series of grammar textbooks (*Topics in the Grammar of the Arabic Language*, *Views on the History and Vocabulary of the Arabic Language* and *Grammar of the Turco-Tatar language*) and promoted language reform creating a set of simplified uniform rules.

NORTH CAUCASUS



CHECHNYA: In the late 19th century, the main objective of the official language policy was to suppress local languages by enforcing the use of the Russian language in education. The Russian language became the only official language and the language of instruction in secular schools. Arabic still was a language used in religious schools. Only a small number of Chechens was bilingual in Russian.

Peter Karlovich Uslar was the first scholar who studied the languages of the Caucasus. Uslar completed his research on the Chechen and Abkhazian languages in 1862.

SCRIPT

SOUTH CAUCASUS

GEORGIA: The Georgian language has its own unique alphabet with 33 letters. Old Georgian had 38 letters, but five Old Georgian letters were eliminated from the alphabet in the late 19th century.

In the 19th century, *Mkhedruli* was used as the primary alphabet for written Georgian, but the Georgian Church continued to use Mkhedruli, Asomtavrulu and Nuskhuri alphabets.

The Society for the Spreading of Literacy was founded by Dimitri Kipiani, Ilia Chavchavadze, Niko Tskhvedadze, Iakob Gogebashvili, Akaki Tsereteli, Ivane Machabeli, Raphiel Eristavi and David Karichashvili in the 1879. They introduced some changes in the Georgian script, eliminating five letters (ჲ, ჳ, ჴ, ჵ, ჶ) that hno longer corresponded to sounds in Modern Georgian.

ARMENIA: Eastern Armenian would be based on the dialect of the Ararat plain and on the language spoken by the Armenian intellectuals in Tbilisi, Georgia in the 19th century.

AZERBAIJAN: Mirza Fatali Akhundov was one of the first Azerbaijani intellectuals who advocated reforming the Arabic script for the Azeri language by pointing out the inadequacies of the Perso-Arabic alphabet.

There are nine vowels in Azerbaijani, but the Perso-Arabic script has only has three vowel symbols. Akhundov implemented a modification of the alphabet in 1850 and introduced new phonetic symbols for the Azerbaijani language where each sound was represented by a separate symbol.

Akhundov also advocated a switch from Perso-Arabic to the Latin alphabet. His alphabet reform was supported by Jelil Mammadguluzade, Aleksandır Kasimovich Kazembek and Firudin bey Kocharli (Kocharlinski). These literati also introduced the standards of the written Azerbaijani language.

NORTH CAUCASUS

CHECHNYA

The Vainakhs had no written alphabet till the 19th century. The first Cyrillic-based Chechen alphabet was developed in 1862 by Baron Peter Karlovich Uslar. He wrote a beginner Chechen primer in Cyrillic. Uslar also opened first Chechen children's classes to teach them their mother tongue. However, his project was not supported by the authorities.

Чеченская азбука.

а, б, в, г, д, е, ж, з, и,
к, л, м, н, о, п,
р, с, т, у, ф, ц, ч,
ш, щ, х, ы, ь.

The Russian military officer and writer Ivan Bartolomei wrote his Chechen primer in 1866 in Cyrillic. He included in his primer his translations from Chechen folklore (proverbs, sayings, anecdotes and heroic tales) into Russian.

* а, б, в, г, д, е, ж, з, и, к, л, м, н, о, п, р, с, т, у, ф, ц, ч, ш, щ, х, ы, ь.

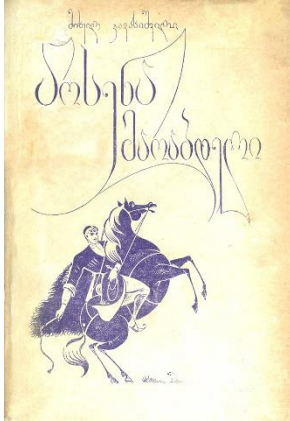
Questions:

1- Despite the large number of schools that were opened for education, why did literacy remain low in the Caucasus? Did men and women have equal opportunities in education?

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MYTHOLOGY



SOUTH CAUCASUS

GEORGIA: The Georgian folk hero *Arsena Marabdeli* who fought against the Russian occupiers in early 19th century is also considered a Georgian Robin Hood because of his struggle against serfdom and greedy nobles. His efforts were commemorated in the folk poem *Arsenas Leksi* (Odzelashvili) which was first recorded in the 1860s and published in 1872.

ARMENIA: The Armenian oral folk epic dating from the 8th - 10th century, *Sasuntzi Davith*, is about the adventures of the legendary hero *David of Sasun* and was written down in 1873 by the folklorist Garegin Srvandztiants.

AZERBAIJAN: Similar heroes were attested in Azerbaijani folk epics. The hero of the Azerbaijani epic *Koroglu* was a bandit, a Robin Hood, who fought the local ruler and robbed caravans. It was first compiled in Azerbaijan in the mid-19th century by the Polish poet Alexander Chodzko.

NORTH CAUCASUS

CHECHNYA: *Abrek* was a hero in Chechen mythology, a bandit fighting against the Russian occupation of the North Caucasus territory in the 19th century.

FOLKLORE

SOUTH CAUCASUS

GEORGIA: The poet Raphael Eristavi made a great contribution to the study of Georgian ethnography and folklore. Together with Iliia Chavchavadze, he published a collection of Georgian folk songs and poems in *Glekhuri simgherebi, leksebi da andazebi* in 1873, and authored a book on Georgian proverbs and riddles.

The Composer Meliton Antonovich Balanchivadze was the founder of the first Georgian Folk Ensemble in 1882 and he also coordinated the first folk concert in Tbilisi.

The Georgian Folk Poet Ietim Gurji (Ietim Ibrahim Dabghishvili) was one of the *ashugs* (folk poets) in Tbilisi. He wrote his poems in three languages: Georgian, Armenian, and Azerbaijani. His poems depicted the everyday life of workers, peasants, and merchants. He wrote songs and performed in Tbilisi.

Keenoba: Keenoba was a Georgian Mass Folk performance. It was a folk display of awakening nature and the agricultural worship of fertility performed every spring. In the 19th century, the *Keenoba* began to be portrayed as a struggle of the Georgian people against foreign occupants, therefore its performance was not allowed by tsarist officials.

ARMENIA: The folk epic *Daredevils of Sassoun* was about a hero who fought against the Arabs. Garegin Srvandztiants who was an Armenian philologist, folklorist, ethnographer, and ecclesiastic published *Daredevils's* first written form in 1873.

AZERBAIJAN: The mystic troubadour Ashig Alasgar was an Azerbaijani poet and folk song writer and one of the best representatives of the ashug's art in the 19th century. Ashig Peri was another Azerbaijani poet and folk singer, and the first woman performing the ashig art. Ashiq Ali and Ashiq Hussain Shamkirli were other outstanding representatives ashig music.

The first records of Azerbaijani folklore began in 1830 and were published in the newspapers *Vedomosti*, *Tiflisskiye vedomosti*, *Novoe obazreniye*, *Kafkazskiy vestnik*, *Kafkaz*, and *SMOMPK* collections in 1870s, and then in the Azerbaijani newspaper *Ekinchi* in 1875.

NORTH CAUCASUS

CHECHNYA:

Baron Peter Karlovich Uslar was the first scholar of Caucasian folklore. He studied the Nart epics, folk tales, fairy tales, songs, parables, proverbs and sayings.

The Russian writer and military officer Ivan Alekseyevich Bartolomei published his Chechen and Abkhaz primer in 1866. It was written in Cyrillic and contained the first Russian translations of Chechen folklore such as proverbs, sayings, humorous stories and heroic legends.

Questions:

1- Caucasian folklore shared many legends that contain common motifs like the Prometheus myth, heroes who stole fire from gods and gave it to mortals, but appear with indigenous names as in the Georgian Amirani and the Chechen Pkharmat. They were able to preserve their own myths and heroes for centuries by incorporating them into their folktales, folk poems, and folksongs. What other shared motifs can be attested in the folklore of the Caucasian states?

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VISUAL ART

PAINTING

GEORGIA:

Portrait School of Tiflis: At the beginning of the 19th century, the *Portrait School of Tiflis* replaced the *Ceremonial portraits* of 18th century Georgian art with Romantic and Realistic portraits. The artists mostly portrayed single noble men or women, but they also made *Double portraits*. With their art, Gigo Gabashvili and Mose Ivanovich Toidze greatly contributed to the development of painting in Georgia.

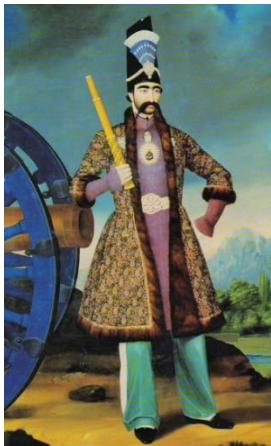
Gigo Gabashvili (Giorgi): Gabashvili was one of the founders of Realism in Georgia. Gabashvili established his art studio in Tbilisi in 1897. His most famous paintings were *After the Rain*, *Tea Merchant*, *Mullah*, *Old Citizen* and *Ancient Eastern Weapons Shop*.



Mose Ivanovich Toidze: Toidze studied at the St. Petersburg Academy of Arts in 1896 and in 1899 he began to live in Tbilisi. Toidze's contained scenes of everyday life and nature as in *The Village* (1898) and *Mtskhetoba* (1899)

ARMENIA: Armenian painting developed in the 19th century thanks to the contributions of the artists like portrait painter Hacop Hovnatanian.

Hacop Hovnatanian: Portrait artist Hovnatanian was the founder of the modern Armenian Painting School. He developed his own technique of portraits of wealthy people, princes, nobles, clerics etc. The portrait of Ali Ibn Abi Talib and the portrait of Naser al-Din Shah Qajar were his well known portraits.



Hacop Hovnatanian Naser al-Din Shah

AZERBAIJAN: Under European and Russian influence, traditional Azerbaijani romanticism was substituted with realistic trends. One of the representatives of this period was Mirza Kadym Irevani. He was the founder of easel painting, and one of his more famous portraits was his *Portrait of young man*.



Azerbaijani art, under the influence of the Realism, developed new genres to address political and social problems. In magazines like *Molla Nasraddin* artists such as A. Azimzade and Kh. Musayev, who were engaged in graphic art, began to use satirical graphics and illustrations.

An illustrative artist and a wall-painter, Mir Mohsun Navvab was well known for his illustrations in his own *Bahr-ul-Khazan* manuscripts and with his paintings of the famous Govhar Agha mosque in Shusha. Gambar Garabaghi was another wall-painter that painted the interiors of the houses in Shusha.



Azerbaijani miniaturist Avazali Mughanli was well-known for his *Kalila and Dimna* in 1809. Other miniaturists were Mirza Aligulu illustrated *Shahnameh* in 1850, Mir Mohsun Navvab painted *Bahr ul-hazan* in 1864 and Najafgulu Shamakhili painted *Yusuf and Zulaikha* in 1887.

NORTH CAUCASUS

CHECHNYA: Portraitist Peter Zakharov was the first painter in Chechnya. He was sent to the Imperial Academy of Arts in St. Petersburg. He was well-known with his self portraits, his portraits of many celebrities in St. Petersburg.

Portrait of I.F. Ladygensky and Portrait of Aleksey Petrovich Yermolov.



SCULPTURE

SOUTH CAUCASUS

GEORGIA:



Iakob Nikoladze: Nikoladze was considered as the founder of modern Georgian sculpture. Nikoladze sculptured *The Old Jew* in 1896.

AZERBAIJAN: A stone sculpture of sheep was found in Azerbaijan in the 19th century.

ARCHITECTURE:

SOUTH CAUCASUS

GEORGIA: In 1801, the Georgian kingdom was abolished by the Russian Empire and it was incorporated into the Empire as a province. The architectural style of Georgia was replaced by the Russian classical style in all public buildings. The façades of the private houses in the cities were built in classical style, but their balconies and courtyards preserved their traditional Georgian style.

Until the beginning of the 20th century, the most common type of buildings in eastern and southern Georgia were structures partially cut into the ground and roofed by timber or stone called *darbazi*. With the arrival of the Russians, the structure of architecture for social buildings changed due to foreign architects - Russians, Germans and Italians. In the second half of the century, the first Georgian architect Svimon Kldiashvili laid the foundations of Georgian architecture with his first building of Tbilisi University and the Sukhumi Cathedral. A new style of buildings called *odasakhli* appeared in western Georgia, which combined elements of peasant structures and noble residences.



At the end of the 19th century, the Georgian architecture began to revive. The most prominent examples were the building of the *Bank of the Nobility* and the *Kvashveti Cathedral of St. George* in Tbilisi.

ARMENIA: With the arrival of the Russians in the 19th century, new styles of architecture, and constructions made of black tuff appeared in Yerevan and Gyumri. A number of buildings were built in historical district the Kumayri of Alexandropol and Erivan.

AZERBAIJAN:

After the Russian advance in Azerbaijan, new types of buildings such as theaters, schools, hospitals, and houses were constructed based on the European traditions. Specifically Baku, with the development of the oil industry, became one of the largest cities in Russia.

Traditional architecture declined due to the unavailability of national architects. The European Architectural Schools (St. Petersburg Civil Engineering Institute and the Emperor's Academy of Arts) also contributed to the construction of buildings in Baku.



The first theater building in Azerbaijan was built in the second half of the 19th century in Shamakhi by G. Hadjibabayev in 1858, and the Tagiyev theater was built in 1883 in Baku.

Traditional style architecture schools survived as in the *Beyler mosque* in Baku, built by Mohammed Haashim Al-Bakuvi and Mirali an-Nagi bin Seyyid Huseyn in 1895) and *the Gasim bey mosque* by Mashadi Mirza Gafar Ismayilov in 1896.



The architect Karbalai Safikhan Garabagi rebuilt the *Imamzade complex* in Barda in 1868, and built *the Agdam mosque* in 1868, *the Ashagi mosque* in 1874, *the Juma mosque* in Shusha in 1883, and *the Hadji Alakbar mosque* in 1890 in the traditional style.



Palace of Seyid Mirbabayev:

The three-storey palace built in Baku looked like a French Renaissance-style building and was constructed on the basis of an earlier structure by the architect Pavel Stern.

Palace of De Boure: The palace was built on the basis of a project of the architect Nicholas von der Nonne in 1891–1895 on the order of Leo De Boure.

The façade of the building was symmetrical on each side of its central axis.

NORTH CAUCASUS

CHECHNYA: The traditional Chechen houses were flat-roof, one-storey house, built of stone or of straw brick. Family settlement consisted of the living quarters, a tower and the other structures.

In the 19th century, Chechens began to use Russian style of architecture with a tiled roof built of straw brick or logs of wood.



Numerous buildings in Chechnya were constructed for defensive purposes. The houses were built so that they could be easily dismantled and moved in case of invasion. In the early 19th century, there were many watchtowers built in the valley of the Argun Gorge and Cheberloi Canyon. Most of them were destroyed during the Caucasian War and the Chechen deportation in 1944.

MUSIC

SOUTH CAUCASUS

GEORGIA: Classical music arrived in Transcaucasia at the end of the 19th century. Symphonic orchestras and a branches of the Russian Musical Society were established in Baku and Tbilisi.

Ioane Batonishvili: At the beginning of the 19th century, Ioane Batonishvili published the comprehensive *Kalmasoba* and *Musikis Sakhelmdzghvanelo* (Music Manual) and gave detailed information about the Georgian musicians of ancient times, secular and sacred music, and the structure of Georgian choir.

Davit Machabeli: In the second half of the 19th century, Georgian national music began to revive with the restoration of church hymns and folk songs. In his *Kartvelta Zneoba* (the Morality of the Georgians) Machabeli discussed the preserving the Georgian traditional chants.

Committee for the Revival of Georgian Chant: In 1860, the *Committee for the Revival of Georgian Chant* was established in Tbilisi. The Committee tried to revive the ancient traditional musical culture by transcribing and publishing church hymns, and providing valuable information about Georgian chants.

Georgian Folk Ensemble: The Georgian Folk Ensemble was established by Meliton Balanchivadze in 1882 and the first concert was held in Tbilisi.

Georgian Choir: The first ensemble was established in Georgia in 1885 and became part of the national liberation movement against the Russian occupation.



Tiflis Imperial Opera Theater: The first opera theater was built by an Italian architect Giovanni Scudieri, who had come to Tbilisi from Odessa in 1851. Italian opera singers and ballet dancers performed operas of the Russian and the European composers. In 1874, the theater completely burned down and was reopened in 1896.

Meliton Balanchivadze: Balanchivadze was an opera singer and composer who wrote his first Georgian opera called *Daredzhan Insidious* in 1897.

ARMENIA:

In Armenia, the genre of instrumental music was developed and there were medium size instrumental ensembles and symphony orchestras like the *Sinanyan Orchestra* (1861-1896) in the mid-19th century.

Sghomon Sghomonian: Sghomonian was an Armenian priest, musicologist, composer, arranger, singer, and choirmaster, who is considered the founder of the Armenian national school of music. He is recognized as one of the pioneers of ethnomusicology.

Gusan Sheram: Sheram was a *gusan* (poet-musician) and *ashug* (folk musician). He was the founder of the modern *gusan*.

Makar Grigori Yekmalyan: Yekmalyan was an Armenian composer, teacher and choirmaster who graduated from the Echmiadzin seminary. He wrote the *Patarag* the Divine Liturgy in 1892.

AZERBAIJAN: In the second half of the 19th century, *majlises* (musical gatherings) were held in Baku, Shamakhi and Karabakh.

Uzeir Hajibeyli: In the 19th century, the composer Hajibeyli made valuable contributions to Azerbaijan music with his operas *Leyli ve Mejnun* and *Koroghlu*.

Khanande: Khanande were the singers of *Mugham*. A trio musicians who played the *tar* (long-necked plucked lute), the *kamancheh* (bowed musical instrument) and the *daf* (tambourine) accompanied Khanande singers. Usually, the khanande played the *daf*. The most prominent singers were Haji Husu and Cabbar Karyagdioglu.

Haji Husu and Mir Mohsun Navvab: Husu was a mugham singer, and Navvab was a poet and musician. Together Haji Husu and Mir Mohsun Navvab established a musicians' association in Shusha in the 1880s and discussed the current issues related to mugham. They also created a circle to train young singers. Navvab wrote a book called *The Art of Music*.

Jabbar Karyagdioglu: Khananda Karyagdioglu recorded 500 Azerbaijani folk songs and his own 250 songs, and he authored a book called *Azerbaijan Folk Songs*.

Ashuq music: Ashuq music continued to develop. Ashiq Ali and Ashiq Alasgar were highly regarded ashuqs of Azerbaijani folk songs.

NORTH CAUCASUS

CHECHNYA: Chechen professional music culture began in the mid-19th century. The first notation of Chechen folk songs was compiled and recorded first by a Russian officer Ivan Klinger, who spent several years in captivity in Chechnya and was followed by other officers and writers throughout the 19th century.

Nazm: The *Nazm* was a genre of religious songs in between the phases of the *zikir* ceremonies during the Caucasian wars fought against the invaders, the Russians.

DANCE:

SOUTH CAUCASUS

GEORGIA:

Georgian Ballet Theater: The Georgian Ballet Theater was opened in 1886. Vakhtang Chabukiani was the leading dancer in the theater. Chabukiani incorporated Georgian characteristics into classical ballet.



Zemkrela: The *Zemkrela* was a folk dance in Georgia. In *zemkrela*, men formed tight circles and held one another's hands. There was sometimes a second or a third line of dancers who stood on the shoulders of each other. When the speed of the dance increased, the dancers who stood on the shoulders jumped down.

Kartuli: The *Kartuli* was another folk dance that began with a man slowly walking in front of young women and inviting one of them to dance with him. While the woman slowly joined in

the circle by shuffling her feet, the man followed her to get her attention.

ARMENIA: Armenian folk dances *barer* (dance with instrument) was accompanied by musical instruments like *tahul* (drum), *tar* (lute), *zourna* (oboe), *mey* (shepherd's flutes), *shvi* (whistle flute) and *daf* (tambourine), and *bari-yerker* (song-dances) were accompanied by songs like *Gadagayin Bar* and *Ey Maral Aghtchig*.

In the cities, starting in the 19th century, piano, violin, clarinet, and other European instruments accompanied the dances.

AZERBAIJAN:



Shamakhi dancers: The Shamakhi dancers were the principal dancers of the entertainment groups that existed in Shamakhi up to the late 19th century.

Turaji: The Azerbaijani folk female dance from the 19th century. The girls performed this dance by raising their arms depicting a flying bird.

NORTH CAUCASUS

CHECHNYA: In the mid - 19th-century, in Chechnya, a mystical Sufi dance, the *zikr* (circular male dance) was introduced by the Qadiriya Sufi order.

THEATER

SOUTH CAUCASUS

GEORGIA: The theater always played an important role in the formation of the collective consciousness of Georgians. It was a place where the writers reflected their critical views and anti-Russian feelings through their satire.

Giorgi Eristavi: Eristavi was the first Georgian dramatist, playwright, and the founder of a modern Georgian theater. In 1850, he opened his own theater, however, due to a lack of government funding the theater was shut down.

Kote Marjanishvili: Marjanishvili was a theater director and the founder of the first national theater.

Rustaveli Theater: The Rustaveli Theater was opened in 1878, and was named after Georgia's national poet Rustaveli. Artists performed Georgian, Russian and European classics on the stage. One of them was Giorgi Eristavi's son, the dramaturg David Eristavi's play *The Homeland*.

ARMENIA: Armenian theater played an important role in recreating a common Armenian identity in the Caucasus in the 19th century.

Harutyun Alamdaryan: Alamdaryan made a great contribution to Eastern Armenian Drama. He established an amateur theatrical group in Tiflis in 1834 and staged several European plays.

Khachadour Abovian: Abovian was Alamdaryan's student and he wrote his first play *Aghchegan Sera* (The Girl's Love) in the Eastern Armenian dialect.

Galoust Shermazarian: The playwright Galoust Shermazarian produced his satirical play, *Karapet Episcoposi Ararknera* (The Deeds of Bishop Karapet) in the mid-19th century.

Gabriel Sundukian: Sundukian was the Eastern Armenian playwright from the late 19th century. He was also the founder of Armenian Drama. In 1863, his first play, *Sneezing at Night's Good Luck* was staged in an Armenian theater of Tiflis. He also authored a play called *Pepo* in 1871.

AZERBAIJAN:

The establishment of the Azerbaijani National theater dates back to the second half of the 19th century. Shusha became a major center for theater performances. There were writers, teachers and intellectuals that organized theater performances in clubs and theaters in Shusha.

Mirza Fatali Akhundov: The First Azerbaijani playwright was Mirza Fatali Akhundov. He produced the comedies *Serguzesti- Veziri- xani- Lenkeran* and *Hadji Gara* in 1873 which addressed the social problems

that existed within conservative societies. The same year Hasan bey Zardabi, Necef Bey Vezirov and Esger Aga Gorani staged Akhundov's comedy *Hacı Gara* in Baku. His comedies *Khyrs-quldurbasan*, *Musyo Jirdan* and *Dervish Mesteli shah* were performed in Shusha.

By the end of the 19th century, theater performances were staged in the Azerbaijani language. Najaf bey Vazirov, Hashim bey Vazirov, Nariman Narimanov, Abdurrahim bey Hagverdiyev, Jalil Mammadguluzadeh and Suleyman Sani Akhundov followed Akhundov's footsteps and continued to organize theatrical performances.

CINEMA

SOUTH CAUCASUS

GEORGIA:

Rustaveli National Theater: The first cinema in Georgia, the *Rustaveli National Theater*, was established in Tbilisi on November 16, 1896 as an *Artists' Society*.



AZERBAIJAN: The history of cinema in Azerbaijan began on 2 August, 1898. The first silent movies were documentaries like *Oil Gusher in Balakhany*, *Fire of the Bibi Heybat Oil Gusher*, *You're Caught Up* and *Caucasian Dance* all filmed in 1898 and directed by A.M. Mishon.

Questions:

1- How did the societies in the Caucasus balance accepting outside innovations while still preserving their culture and traditions?

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20TH CENTURY

OVERVIEW

Caucasian culture suffered under the rule of the Soviet Union during the 20th century, during which a policy of Russification was imposed but was strongly resisted by many nations in the Caucasus. *Russification* became stricter in the late 19th – early 20th century, and, as a result of this, nationalist movements in the Caucasus increased. Oppressed non-Russians who opposed the tsarist authorities and discrimination joined Russian radicals and played an important role in the revolutionary movements in Russia. This alarmed the government, and, as a result, they adopted stricter discriminatory measures.

Ethnically, the Empire was one of the most complex states in the world in the early 20th century. Towards the end of the 20th century, the population in Russia increased, and was composed of Christians, Muslims, Protestants and Jews who did not share a common history, culture, and religion. Therefore, for the Soviets it was difficult to implement their policies in a multicultural environment.

A great deal of attention was devoted to the development of education and to combating the mass illiteracy amongst the people. The Soviet authorities had to start from ABC to eradicate illiteracy. The entire people had to go through a period of cultural development, and culture meant great achievements in the arts and sciences.

However, in the mid-20th century, art and culture was put under strict state control and public displays of Soviet life were limited to optimistic and positive depictions of Soviet men and women, a style called socialist realism. The imposition of socialist realism made art an instrument of the state and effectively put an end to public displays of any other art style.

In the 20th century, with the establishment of the Soviet socialist system, the ideological content of traditional folklore changed and the new genre of socialist realism and new themes appeared in the Caucasus folklore. Numerous works of art were dedicated to the Revolution, its leaders, socialism, collectivization, the Soviet army and so on. Among all this, the traditional culture of the Caucasian nations was preserved through the efforts of national folklorists for the sake of their countries, and some paid with their lives for their efforts.

LANGUAGE

The Caucasus, for the most part of the 19th century, was occupied by three major powers: the Russians, the Persians and the Ottomans. This dispute between three powers ended when the Soviets came to power. It was the Soviets penetrated deep into the Caucasus through annexation of Armenia, Azerbaijan and Georgia in the south.

Prior to the Bolshevik rule, during the Imperial period the languages in the South Caucasus, in Azerbaijan, were using Arabic script. The Arabic alphabet had both symbolic and practical importance for the maintenance of religious and cultural ties with the other Moslem peoples in the Empire.

Latinization

Before the Revolution, there were already seven alphabets: Arabic, Latin Cyrillic, Old Mongolian, Georgian, Armenian and Hebrew and many languages did not have scripts at all.

The creation of new alphabets for the languages that had no scripts was the work of Russian Turkologist, Nikolay Ivanovich Ilminsky and these alphabets were all Cyrillic.

The first Latin script had been created in 1917 by Semen Andreevich Novgorodov for Yakut. In 1920s, in the North Caucasus, Ingushetia, Ossetia and Kabarda utilized this Latin script. A conference was held in Pyatigorsk approving a decree on issue of Latin base writing of the North Caucasus people in April 1923. New alphabets based on the Latin script were planned also for Chechnya and Adygea. In Azerbaijan alphabet reform had already been a topic of discussion during the 19th century.

In 1919, the People's Commissariat for Education, Narkompros proposed to switch all the national alphabets from the Arabic and the Cyrillic scripts to the Latin. In 1920s, there were debates on switching the alphabet which would result in the loss of the older literature, would increase illiteracy and it would be costly. The opponents argued that liquidation of illiteracy with the new alphabet would be much faster and would cost much less.

On 21 July 1922, the Central Executive Committee of the Azerbaijan Republic approved a project of the new alphabet based upon the Latin script proposed by the head of the Committee, Samed Agamalyogly.

The Latin alphabet in Azerbaijan was made compulsory for newspapers and official use in 1925. In 1926 the First Turcological Congress was held in Baku. During eight days of debate, the reasons of retaining the Arabic script, the benefits and costs of converting to the Latin alphabet were discussed.

The Latinization of all the Turkic languages of the Soviet Union was proclaimed official policy. Lenin also proposed the Latin alphabet for all languages in the Soviet Union, because he believed that the Cyrillic alphabet was a symbol of isolation and backwardness. During the 1920s, there was a debate over whether the Latin alphabet could replace Cyrillic in the Russian language. The Soviets set up a Commission to promote the Latinization of Russian language under the leadership of the first People's Commissar of Education, A. Lunacharsky.

Lenin pointed out that the Latin alphabet was becoming the uniform world alphabet, the alphabet of the victorious proletariat and to unite revolutionaries in the world it was necessary to switch to Latin alphabet.

Cyrillization

Close relationships between the various Turkic-speaking groups and Turkey itself raised suspicion in Moscow. The authorities changed the alphabet policy in favour of Cyrillization.

In the late 1930s, most minority languages of the Soviet Union had a new writing system based on a modified version of the Cyrillic alphabet.

Switch from Latin to Cyrillic was in the 1940s. From 1938 on, the Soviets decided to universalize the knowledge of Russian. In 1939 - 1940 abandoning the Unified Turkic Alphabet the Soviets decided create variations of the Cyrillic script.

The Unified Turkic Alphabet was replaced with individual Cyrillic scripts for each Turkic language in the Soviet Union in order to linguistically unify the Soviet Union.

Changing the writing system was not restricted to the orthography alone. It affected the inner structure, that is grammatical and lexical. For languages which had minimal contact with western culture and technology, the loan words enriched their lexicon.

With these structural changes which took in every languages of minorities in the Soviet Union, the related languages were distanced from one another and their mutual intelligibility began to disappear.

The imposition of a Cyrillic alphabet injured the pride of the many nationalities in the Caucasus and reminded them their humiliating past and their status in the Russian Empire. It was supposed to unite people, and eliminate ethnic tensions. On the contrary, it increased ethnic tensions.

In the 1940s through to 1980s the written languages of nearly all nations and ethnic groups were based on the Cyrillic alphabet. The Georgian and Armenian languages, and Yiddish were using their traditional scripts.

Stalin's Reaction - Compulsory Russian Abandoned

During World War II, Stalin decided to freeze the compulsory introduction of Russian and let other languages alone, because he did not wish to awaken opposition in the Republics. However, after World War II, Stalin returned to his compulsory introduction of Russian which continued until his death in 1953.

Sovietization

The Soviets' policies during Stalin were designed to create a culturally uniform Soviet population through a universal knowledge of the Russian language.

A government decree of March 13, 1938, made Russian language and literature obligatory subjects in all schools in the Caucasus.

Russian language instruction in schools remained poor as local party officials and bureaucrats delayed the changes.

To require Russian language for minority groups implied that the Soviet Union was becoming more like a unitary nation-state, demanding a common culture for its population.

The Soviets were planning to draft non-Russian soldiers into the Soviet Army and this army required a common language.

In late 1935, the decision to make Russian obligatory appeared to indicate that the Stalin had decided on a policy of Sovietization non-Russian schools.

This decision angered the nationalities in the Caucasus.

In those schools in which Russian was taught, the level of instruction was extremely unsatisfactory.

Narkompros had failed to supervise the training of non-Russian school teachers and had only begun to manage textbook publishing for non-Russian schools in 1933.

Narkompros representatives had to speak to teachers of Russian in the republics through an interpreter. They did not provide any kind of methodological help.

Teachers did not know how or what to study. There were no schedules and no textbooks.

Another factor that complicated the instruction in non-Russian schools was the switch from the Latin to the Cyrillic alphabet between 1939 and 1941.

In the 1939-1940 school year, 37 such alphabets were being created. This required the reprinting of all textbooks that had only just been rewritten the year before.

The textbooks were delayed and many schools were forced to continue to use the Latin-based books.

After 1958, native-language education in the republics was reduced, and a new type of school introduced with Russian as the language of instruction, in which native language and literature remained only a subject.

Nikita Khrushchev introduced a policy which make Russian the language of the Soviet Union. He believed that the Soviet Union should be united both politically and linguistically.

The state encouraged native-language education and make Russian the second national language of all republics.

The Education Reforms of 1958-1959 stated that education in the mother tongue was no longer compulsory and Russian was a required course of study where instruction in the native language was not abandoned.

The consequence of this was that instruction in the national languages suffered in favor of increased Russian instruction.

During Brezhnev and the 1970s Sovietization further accelerated; goal was the establishment of Soviet people (Sovetskiy narod) with a common language.

Russian became compulsory for all children, but still there were problems with qualified teachers and centralized textbooks even for Russian.

The Soviet Union was in reality a *pseudo-federal* state where power came from the center.

Glasnost changed everything. After Gorbachev's support for greater openness, national movements in the republics of the Caucasus sprang up with one goal on their agenda: independence.

As central authority eroded during late perestroika, conflicts erupted over the rights to these territories and their groups' national self-determination.

Soviet Language Policy in the North and the South Caucasus

Soviet language policy in the region was introduced in the region to facilitate the use of Russian as a general lingua franca. But, the linguistic complexity of the languages in the area made it impossible for the language planners to establish Russian as the sole major language of communication.

SOUTH CAUCASUS

GEORGIA: After the revolution of 1917, Georgia went under control of the Mensheviks.

In 1921, the Bolsheviks invaded Georgia, and Stalin was appointed as the Commissar for the Nationalities in charge of issues related to non-Russian minorities.

By 1921, Stalin urged Georgians to give up ideas of independence. After Lenin, many writers who lead the nationalist movements in Georgia were arrested or executed.

In 1922, Georgia entered the Transcaucasian Soviet Republic along with Armenia and Azerbaijan. It only became a republic of the Soviet Union in 1936.

At the time of the Revolution, Georgia had very high literacy. During Korenizatsia (nativization, indigenization), Georgian language was recognized as the official language of the state.

However, the Soviet authorities attempted to abolish its status of being the state language. This frequently resulted in massive protests led by Georgian dissidents Zviad Gamsakhurdia and Merab Kostava against the Soviet administration with the slogan *Ena, Mamuli, Sartsmunoeba* (Language, Fatherland, Faith) emphasizing the importance of the Georgian language. *The Society for Advancement of Literacy Among Georgians* played an active role to increase literacy among Georgians, and Jacob Gogebashvili's *Dedaena* (Mother language textbook) served as an important textbook in this process.

During Stalin, the Georgian authorities imposed Georgian script for Abkhaz language and all the Abkhazian schools were closed. After Stalin's death, Georgia banned Abkhazian and massive influx of Georgians into Abkhazia began.

During Khrushchev, the Soviets led anti-Georgian campaign and imposed Cyrillic alphabet for Abkhaz and Ossetia. Schools reopened. Violent protests erupted in Tbilisi in 1956.

In the mid-1970s, there was an attempt to make Russian the language of communication and education, promoted by Eduard Shevardnadze, all higher education was to be only in Russian. However, the 1970 census indicated that the Russian language was not dominant: 91.4% in rural and 63% urban areas.

The 1970 census indicated that the Russian language was not as dominant during the Soviets: 91.4% rural Georgians and 63% urban population were not fluent in Russian.

Till 1978, Georgian language was able to maintain its status, and there was an attempt to change part of the constitution to remove Georgian as the official state language of the republic. After a protest held in Tbilisi where thousands of Georgians took the streets to protest the government's decision which proved to be effective, Georgian was retained.

The official *Georgian Language Program* in the 1980s reaffirmed the role of Georgian in education, political life, mass media, and print.

As of 1989, 94% of Georgian children were enrolled in Georgian-language schools.

Georgians, in comparison with Armenians and Azerbaijanis, were more conservative. According to the 1979 census, the percentage of fluency in Russian was the lowest among the union republics: 26.7% of ethnic Georgians were fluent in Russian.

Georgia adopted a language law in 1995 which recognized two official languages - Georgian in Georgia, and Abkhazian and Georgian in the Autonomous Republic of Abkhazia. Regardless of ethnic background, language or religion, state ensured that all citizens were equal, and minorities could use their languages in private and public life without restriction.

The Russian language in Georgia remained as lingua franca among the minorities. However, the government made Russian an elective class like French or German. In general, English was a mandatory foreign language class.

ARMENIA: In 1936, the Armenian Soviet Republic was proclaimed and Armenian became the state language.



During Korenizatsia, in education Armenian was the language of instruction.

Russian language was stressed as the lingua franca in 1938 and Russian language study was made compulsory for all students in the Soviet Union.

The Russification spread to literature and arts. Intellectuals and writers were arrested.

After Stalin, during Khrushchev and Brezhnev eras, the literacy level was increased, and the fluency of Russian.

In 1978, the Soviets tried to cancel the official status of Armenian. In 1978, a protests held in Yerevan reversed attempt to remove guarantee of Armenian as official language, and Armenian protected its status.

The knowledge of Russian was a requirement for government jobs, and therefore some parents preferred to send their children to Russian-language schools. Russian language was a marker of “social prestige”.

The 1979 census indicated that 99.4 % of Armenians considered Armenian as their first language. At the time of



independence in 1991, almost half of the population were fluent in Russian.



Until the early 1990’s, schools in Armenia conducted their classes in either Russian or Armenian. After the collapse of the Soviet Union, the number of Russian schools declined due to a legislative ban on education in foreign languages initiated in the early 1990s.

The Armenian language law was adopted in 1993. Armenian was the official language of Armenia. State

institutions, organizations and officials were required to use Armenian, and broadcasting in Armenia was conducted in Armenian.

The state law guaranteed minorities to gain free access to the mass media, and granted the right to establish their own mass media.

Publishing and study in minority languages was permitted. Yet, the government allocated minimal resources to maintaining minority-language schools. It resulted in decreased number of Russian language schools.

In Armenia, Russian had no official status. But, Russian was still the first language for many Armenians.

The language of instruction in schools was Armenian, and Russian was a required language at schools as a second language in the first grade. A third foreign language was compulsory in second or third grades.

AZERBAIJAN: Towards the late 19th century, all Turkic periodicals were banned by the Empire until 1904.

Azerbaijani’s were forced to get their education in Christian Russo-Tatar schools. They showed resistance and wanted to increase native language instruction.

In 1905, in Azerbaijan many Moslems were attracted to the socialist in opposition to the Russian Empire. One important leftist organization the Himmat was established in 1904 and dedicated to awakening Azerbaijani culture and language, and opposing Russian influence. In 1907 the Himmat was suppressed by the Russian forces.

In 1910, the Musuvat was established. It was attracted to revolutionary ideals on behalf of the proletariat, and regard the Bolsheviks as the enemy of Azerbaijanis. The question of language was a central part of their activity.

In 1918, Azerbaijan declared itself independent. The status of Azerbaijani fluctuated rapidly.



In 1920, the Soviets invaded and retook control over Azerbaijan. Azerbaijan was incorporated into the Soviet Union in 1922 with Armenia and Georgia as part of the Transcaucasian Socialist Soviet Republic.

Azerbaijan benefited from the liberal policies of Korenizatsia by which local culture and language were encouraged.

An order issued by the Education Commissariat made Azerbaijani the language of instruction in universities.

In 1924, the old Arabic alphabet used for the Azerbaijani language was officially replaced with a Latin script. In 1940, Latin alphabet was replaced by the Cyrillic. The effects of the alphabet change in Azerbaijan was an increase of literacy.

Russian officially designated as the language of interethnic communication in Azerbaijan, and also remained the language of government administration.

In 1938, the study of Russian was made mandatory from the fifth grade on.

In 1958, abolished a law within the Soviet Union that had mandated the study of titular languages in the Russian schools of the republics.

In 1970s, teaching Russian began in the first grade.

During glasnost, many topics not previously open for discussion were raised, including language. Several articles began to appear in Azerbaijani press criticizing the Cyrillic alphabet as part of Russian colonialism.

In 1978, the Constitution stipulated that Azerbaijani was the state language. Russian and other languages would also be used without any discrimination.

In 1989, a Resolution on Language was passed supporting the development of the titular language.

In Azerbaijan 99.1% of the Azerbaijanis claimed that Azerbaijani as their native tongue, and 37% claimed fluency in Russian.

In 1991, after the fall of the Soviet Union, the Republic of Azerbaijan adopted a modified Latin alphabet with few new special letters. The transition to Latin script has been completed in 2001.

In Azerbaijan the state language law was adopted in 1995. Since 1 August 2001, the official alphabet has been the Latin alphabet in Azerbaijan.



NORTH CAUCASUS

CHECHNYA: Many North Caucasian languages, although in close physical proximity, are not mutually intelligible.

In order to interact for economic, political, and social reasons, some kind of lingua franca was needed for society to function; and it was Russian.



In 1920's, the result of Korenizatsiya was a general flowering in local languages in the North Caucasus.

Chechen-Soviet newspaper "Serlo" written in the Latin script during Korenizatsiya

Until the late 1930's, Russian language teaching continued to be rare in many areas, including Dagestan and Checheno-Ingushetia.

In the 1920's there was a development of writing systems for many small languages which had not had written forms before the

Revolution.

Under the development of writing systems and education many written languages were created (over 50 groups) and national schools were established.

In 1929, the Latin script was made compulsory for all nationalities that had previously used Arabic.

The Soviet government first chose Latin script rather than Cyrillic, because such a perception might provoke a violent, anti-Russian reaction.

By 1934, the Soviet government was printing textbooks in 104 languages.

By 1939, all languages in the North Caucasus were printed in the Cyrillic alphabet.

The scholars Nikolai Yakovlev, Zaindi Dzhamaalkhanov and Akhmat Matsiev made great contribution to the development of the Chechen language and they worked on the grammar of the Chechen language and published textbooks on language and literature in the 1940s.

In the 1958-1959 educational reforms removed the requirement that non-Russian children study Russian, but also removed the requirement that Russian children study local languages.

In spite of everything, native language retention rates among the North Caucasian peoples were high, and very few people consider Russian their native language.

The development of Russian-native language bilingualism was a success.

Of the 120 linguistic groups which existed in 1934, by the 1980's only 18 national languages were being taught in Russian schools at all.

During 1989-1990 school year, no indigenous North Caucasian people had instruction available in its native language beyond the second grade, and the Chechens had no native language instruction at all.

The republics declared both titular and Russian as their co-official state languages. But, sometimes other languages were also given official status.

SCRIPT

SOUTH CAUCASUS

GEORGIA: The modern alphabet is called *Mkhedruli*. It is the secular alphabet, there is no distinction between upper and lower case letters, each Georgian sound is represented by only one letter and it is fully phonemic.

The Soviets did not change the Georgian alphabet since Georgia had a deep attachment to their national identity and heritage and had very high literacy rates. Also, the Georgians fought hard to preserve linguistic

separatism and self-determination. They continued publishing books in the Georgian alphabet, and in 1929, 71% of the books were printed in Georgian. By the mid-1970s, Georgian was still the first language of the Georgians, Svans and Megrelians and 94% of Georgian children attended Georgian language schools. In 1989, 98% of the population was fluent in Georgian. Therefore, by the end of the Soviet Union, Georgians were one of the least Russified nations.

ARMENIA: During the Soviet era, Armenia was an ethnically and linguistically homogeneous country. As in the case of Georgia, the Soviet authorities did not replace the Armenian alphabet with Latin or Cyrillic, since the Armenians had high literacy, a well-established literary tradition and a strong ethnic identity and heritage.

During the Soviet period in Armenia, an orthographic change was implemented in 1922. The government passed a decree to revise the classical etymological writing through measures such as the unification of some symbols, the discontinuation of the standardized norm of writing of diphthongs which were no longer pronounced etc. and to make Armenian orthography more phonetic.

Classical Armenian Grabar is used today only in the Armenian Apostolic Church as a liturgical language.

AZERBAIJAN: The Bolsheviks regarded education as a vital tool in their efforts to combat illiteracy and disseminate their propaganda. One of their first moves after the revolution was the inauguration of a social policy known as *korenizatsija* (nativization or indigenization). Its goal was to create a single socialist community out of all of the Soviet Union's diverse minority nationalities by means of a uniform national culture. Moreover, because widespread illiteracy was seen as a major obstacle to creating both a socialist worldview and a socialist state, the drive to increase literacy was thought essential in spreading socialism among the minority nationalities.

In 1919, the People's Commissariat for Education, Narkompros proposed switching all the national alphabets from Arabic and Cyrillic to the Latin alphabet. In the 1920s, opponents of switching the alphabet argued that it would result in the loss of the older literature, would increase illiteracy and would be costly. Supporters of alphabet change argued that the liquidation of illiteracy with the new alphabet would be much faster and would cost much less.

On 21 July 1922, the Central Executive Committee of the Azerbaijan Republic approved the project to adopt a new alphabet based upon the Latin script proposed by the head of the Committee, Samed Agamaly-ogly. The Latin alphabet in Azerbaijan was made compulsory for newspapers and official use in 1925. In 1926 the First Turcological Congress was held in Baku. During eight days of debate, the reasons for retaining the Arabic script, the costs and benefits of converting to the Latin alphabet were discussed. The congress envisaged a common Latin-based Turkic alphabet, and this New Turkic Alphabet was later approved in 1927–1928 by the All-Union Central Committee on the New Turkic Alphabet. Between 1927 and 1930, the five major Central Asian languages substituted the Latin alphabet for the Arabic.

Despite the efforts spent to create a common Latin alphabet for the Turkic languages, the new, i.e. Latin, alphabet was replaced with modified versions of the Cyrillic alphabet throughout Central Asia between 1938 and 1940. In addition, beginning in 1938, all non-Russian schools were required to teach the Russian language. The Soviets claimed these changes were necessary to combat illiteracy, particularly in the countryside, and to bring the minority peoples of the Soviet Union up to the cultural level of the Russians. While these claims may have had merit, another purpose was to isolate the Turkic republics from the influence of Turkey.

With the passage of the state language law in 1995, Azerbaijan became the first Turkic republic to adopt the Latin alphabet. This change was carried out with relative ease as the language is quite similar to Turkish, and the switch was supported by the former president Ebulfez Elchibey as both a way to move closer to Turkey and to reassert Azerbaijan's Turkic identity. Azerbaijan's next president, Heydar Aliyev, likewise supported the transition to the Latin alphabet, seeing it as a means to create a distinct Azerbaijani identity, and on 1 August 2001 announced a deadline for the mandatory alphabet change. The leadership's

commitment to this policy combined with the country's high rate of literacy both contributed to a smooth transition as well as bringing Azerbaijan closer to Turkey and Europe.

The state language written with the Latin alphabet is used in books, education, and all official documents, as well as in the press and other media. Although minority languages can be used in education, provided that there is a need and that such use conforms with national laws, a 2002 law passed by the Milli Mezhlis required the use of Azeri for all government work.

NORTH CAUCASUS

CHECHNYA:

In the 1920's, the Soviets also worked on the development of writing systems for languages which did not have an indigenous written form before the Revolution. In 1925, the Latin script was made obligatory for the North Caucasian people that had previously used Arabic. Chechens used Arabic until 1937 and switched to Cyrillic thenceforth.

The Soviet government preferred the Latin script rather than Cyrillic so as not to provoke any anti-Russian reaction among the Muslim peoples in the North Caucasus, since the switch to the Cyrillic alphabet would be considered an attempt at Russification.

In 1992, Chechnya declared independence from Russia and demanded the Latin alphabet henceforth be used for Chechnya, but this was never realized. Cyrillic is still used in Chechnya.

Questions:

- 1- Why was the transition from Arabic to Latin and then to Cyrillic considered necessary?
- 2- Why didn't the Soviets change the Georgian and Armenian alphabets to Cyrillic?
- 3- How many North Caucasian languages survived even after the imposition of compulsory Russian language use?

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MYTHOLOGY

SOUTH CAUCASUS

GEORGIA: Although the Georgians are Orthodox Christians, pagan folk customs such as the use of songs in rituals for healing purposes chanted over sick children, were still practised in the 20th century. For example, the Georgians believed, that the spirit of disease, *Bat'onebi* visited the houses of the sick in the evening and lived in the bodies of the sick children.



Kopala was the deity of lightning worshipped by the mountain people in Georgia.

A temple to Kopala in Pshavi, in the village of Udzilaurta in an open place called Iremtkalo.

Iakhsar was deity of the Pshav-Khevsur pantheon, the cult of which was centred in the village of Shuapkho. He was also a deity of the wider Kistauri community.

The *bat'onebi*, for example, are spirits who are believed to live beyond the Black Sea, and they are sent out by their superior in all directions in order to test the loyalty of mankind. During the daytime, the *bat'onebi* move about on mules. In the evening, however, they return to the houses of the sick and reside in the bodies of the stricken. *Bat'onebi* are to be obeyed without question, as resistance only enrages them.

The blisters from chickenpox (*qvavili*, literally: flowers) and the redness from measles (*ts'itela*, literally: redness) are said to be signs of the arrival of the *bat'onebi*. In preparation for the ritual, the patient's bed and room are decorated with colourful fabrics and flowers. Visitors wear red or white garments and walk around the sick person with presents for the *bat'onebi* in their hands.

A table full of sweets and a kind of Christmas tree are prepared for them too. If the illness becomes worse, the family of the patient turn to the ritual of asking-for-pardon (*sabodisho*) and a *mebodishe* (a woman who has access to the *bat'onebi* and acts as a mediator) is invited to contact them to find out what they want and to win them over. Once the patient recovers, the *bat'onebi* have to be escorted on their way, back to where they came from.

ARMENIA: Although the Armenians are Christian, elements of Zoroastrian and Mithraic beliefs are still preserved in Armenian culture. For example, February 14 is associated with the pagan symbols of sun and fire which is celebrated as a religious holiday *Diarentarach* (Presenting before the Lord) which is dedicated to newlywed and young couples for good fortune and fertility. Young couples dance, sing and jump over flames.



Another pagan tradition that still exists is the tying of pieces of cloth onto trees near a church, in the hope that God would see their wishes.

Another ancient tradition, *Matagh*, the sacrifice of an animal, to give a gift to God and show mercy by helping the poor, also still exists in Armenia. In addition, a church meal with bulgur and meat (or chicken) is served to people 40 days after of the death person who was a member of the congregation.

A pagan figure called the *Arevakhach* (Sun cross – Eternity sign) is still used on buildings, churches, khachkars, memorials, logos, medals etc.

Eternity sign carved on a khachkar for the victims of the 1988 Armenian earthquake

AZERBAIJAN: The mythological elements related to the cosmogonic myths referring the creation of the world, calendar myths referring seasonal processes, and ethnologic myths referring the origin of the ethnic race still exist in Azerbaijani folklore and literature. The mythological elements are found in the ceremony of Sayachy (Blessing Ceremony, counting) and Novruz (celebration of spring).

Mythological elements are also found in ceremonial songs and dances such as Kosa-Kosa, a blessing, fertility and abundance ceremony. Kosa is a mythological male character associated with youth and springtime. In the ceremony Godu-godu, godu associated with the ancient goddess of sun.

NORTH CAUCASUS

CHECHNYA: There are still elements of mythology, elements of cosmogonic myths, some names of deities, Nart saga, totemic beliefs and the folk calendar have survived into the 20th century Chechen mythology. For example, Chechens still name a rain ritual to call the rain-god *Khin-Dela*. A group of children would go from door to door, one of the boys wearing a waterproof bag over his head. The residents of the houses would throw water on the boy and distribute sweets to the children.

Chechen cosmogonic myths are maintained in the genesis of Earth, Sun, Moon and stars. The name of the *Milky Way* corresponds to *Cha Takhina Tacha* (the route of scattered straw) and Great Bear to *Vorkh Veshin Vorkh Seda* (the seven brothers' seven stars).

The names of deities appears in animistic ideas. For example, *Latta-nana* corresponds to *Mother of Earth*; *Mekha-nana* corresponds to *Mother of Winds*, *Khi-nana* corresponds to *Mother of Water* and *Un-nana* corresponds to *Mother of Diseases*.

FOLKLORE

SOUTH CAUCASUS



GEORGIA: The Christian and pre-Christian aspects of Georgian folklor coexist together. There are many festivals in Georgia where both aspects are intermingled. Some of these are:

Kopala is the pre-Christian deity of lightning and the holiday *Kopaloba* is still celebrated in his honour. *Kopala* is a man armed with a mace and an iron bow was made especially for him by the blacksmith god *Pirkusha*.

Also, in Georgia folk festivals such as the pagan festivity of fertility, *Berikaoba*, a folk theatre performance with masked players, and another pagan festivity of the awakening of nature, *Keenoba*, were used in organizing revolutionary activities held in Telavi in 1905.

Berikaoba festivity on a Soviet stamp (1991)

There are other folk festivals such as *Tbilisoba* which is celebrated as the official day of the foundation of Tbilisi, first held in 28 October 1979 when the harvest is over.

Alaverdoba is a religious and folk festivity in Kakheti and it is a harvest festival. The festival's name comes from the Alaverdi Cathedral.

Shuamtoba is another folk festival held in summer in the mountain pastures of Khulo and Shuakhevi, in the first weekend of every August which pays tribute to the region's heritage.

Eliaoba is also a folk festival held on 28 August, on the day of St. Elia, the master of the weather.

Chabua Amirejibi was a Soviet writer who authored the novel *Data Tutashkhia* (1973). In his novel, he portrayed a hero based on the pagan god Tutashkha in Georgian folklore.

The 20th century Georgian writer Goderdzi Chokheli combined the elements of Pagan mythology and Orthodoxy in his novels *Wolf* (1988) and *Priest's Sin* (1990).

The bird *Paskunji* is a phoenix-like animal that helps and protects heroes, and heals wounds and illnesses in Georgian folk tales. There are also various kinds of witches in Georgian folk tales like the *devis deda* (the mother of the *devi*), *Ali* (a beautiful woman with blond hair living in water, forests or in huge rock caves), *rokapi* (a demonical, ugly woman), and *dedaberi* (wise, old woman).

In Georgian villages, there are rituals and dances like *Perkhulis* (round dances) glorifying the Sun.

ARMENIA: There are festivals that were associated with pagan tradition such as the *Vardavar*, a festivity where people throw water on each other. It is held on July 8. The *Vardavar* has connection with a legend in which the goddess *Astghik* spreads love in all Armenia by sprinkling rose water and the god *Vahagn* defends love fighting Evil.

The other festival which has pagan origins is *Trndez*, a feast of purification celebrated on February 13. In this festivity newly married couples are blessed, and a fire is lit for the newly married couple and other members of the community to jump over.



Vardavar (Transfiguration) is also a pagan holiday, celebrated in July. This pagan festival is linked to the ancient goddess of water *Astghik*. During this festivity people throw water on each other.

The Feast of Hampartzoom is one of the feasts celebrated by the Armenian Church forty days after the Resurrection of Jesus.

On February 26, there is a pagan festival dedicated to the god of fire, *Mihr*. On this day a newlywed young man brings bushes and pile them in the yard of the church. In the evening, the priest sets fire to the pile. All the residents of the village dance around the fire, and the young men jump over it.

Ashugi (wandering poets and singers) perform folk songs and poems with violins and mandolins. They write their own verses to sing during the festivals and in markets.

Many epics played a central role in the folklore of Armenia. In Armenian folklore David Sassoun is the most popular hero fighting against the Arabs. In 1902, the Armenian writer Hovhannes Tumanyan wrote a folk epic using the heroic poem of David of Sassoun.

AZERBAIJAN:

In the first half of the 20th century, the Soviets hampered the progressive development of Azerbaijani folklore and forced folklorists to bring Azerbaijani folklore in line with Soviet-socialist ideology. In 1920, the Institute of Folklore was established within the Organization of Investigation and Study of Azerbaijan, and became active in 1994 under the Azerbaijan National Academy of Sciences (ANAS). Eynali Sultanov, Mahmudbey Mahmudbeyov, Firudin bey Kocherli, Hanafi Zeynalli and Salman Mumtaz are a few of the distinguished folklorists researching and collecting samples of oral folklore and publishing them.

Even during the Soviet period, traditional *ashiqs* continued to exist in Soviet Azerbaijan's national folklore. The *ashiqs* performed their poems with a stringed instrument, the *kobuz*. With the continuation of this tradition folk tales such as *Koroğlu* and the *Book of Dede Korkut* were preserved. Among the *ashiqs* of the 20th century, the most popular ones were *Ashiq Hussein Bozalqanly*, *Ashiq Mirza*, *Ashiq Islam*, *Ashiq Shamshir*, *Ashiq Kamandar*, *Mikail Azaflı* and *Akbar Jafarov*.

NORTH CAUCASUS

CHECHNYA: In the 20th century, the Chechen folk epics of the *Narts* maintained archaic motifs and the *Nakh* legends depict the *Narts* as warlike bandits who fought against good local heroes. Chechen folklore also popularized the folk figure *Mullah Nasreddin*.

In Chechen folklore the *Abrek* was a warrior struggling for a cause he believed in. One of the most popular abreks of the 20th century was *Zelimkhan Gushmazuko*. He was a hero fighting for freedom against foreign domination. Zelimkhan was killed in 1913 during his resistance against the Russians.



The last Chechen *Abrek* was *Khasukhi Magomadov* who avoided being deported in 1944 by escaping to the mountains, and starting a guerrilla war against the Soviet armies stationed in Chechnya until he was caught in 1979.

The Chechen heroic *Ille* continued to survive as one of the most important genres reflecting true friendship, courage, morals, modesty and so forth. In the 20th century, *Illesh* depicted the struggle against the Russian occupation and tyranny over the Chechens.

Questions:

1- Which deities and customs from early Caucasian culture have survived into the 20th century?

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VISUAL ART

PAINTING

SOUTH CAUCASUS

GEORGIA:

Niko Pirosmani: Pirosmani was a naïve painter focused mostly on the environment, people, animals, and food. He was the only Georgian animalist.



During the Soviet rule, the main themes of the artists were the life of the workers, patriotism, the historical events, and the harmony between the surroundings and people.

Bagrat Shvelidze: Bagrat Shvelidze depicted the strong patriotism of young Georgians as in the *Remembering the Fallen Sons* (1972).

Radish Tordia: Tordia was a painter of figurative art. His romantic female portraits such as *Woman in Green* (1999) and *Melancoly* (1998), provided all the details of a woman's life, her mood, her feelings, and her expectations.



ARMENIA:

Alexander Bazhbeuk-Melikian: Melikian was a painter and sculpture depicted female figures dancing, working in a circus, magicians, jugglers, exotically dressed women, women at stage performances etc.



Martiros Sarian: Sarian was the best Armenian landscape painter who was also the founder of a modern Armenian national school of painting. Her paintings were known with their rich colors and simple natural forms.

Minas Avetisian: Avetisian was nature painter, who depicted the nature of his birth place Jajur, the religion, poor people, mountains, and fields.



AZERBAIJAN:



Azim Azimzade: Azim Azimzade was an illustrator, painter and caricaturist. In his paintings, he often used the themes of society's injustices, educational opportunities and women's rights. Azimzade created a thematic series where he examined social inequality, as in *Wedding of the Rich People* and *Wedding of the Poor People*.

Wedding of the Poor People, 1931

Gazanfar Khalykov: In his paintings, Khalykov depicted historical and modern themes.



Khalykov's self portrait



Sattar Bahlulzade: Bahlulzade was an artist of landscape painting who depicted nature with his surrealistic style.

Tahir Salahov: Salahov depicted real life without any idealization as in his *At the Caspian Sea*, 1967. He became the First Secretary of the Artists' Union of the USSR (1973–1992), Vice-President of the Russian Academy of Arts.

NORTH CAUCASUS

CHECHNYA: Painting and graphic art in Chechnya were born only after 1917. The Union of Painters of the Chechen-Ingush ASSR was established in 1943.

Amandi Asukhanov: Asukhanov was a landscape painter who depicted his native land in his works as in *Lilac Castle*, and *Views of My Native Land*.

Zamir Yushaev: Yushaev was a surrealist artist. He depicted his people and his native land as in *the Letter on Mother*.

SCULPTURE

SOUTH CAUCASUS GEORGIA:



Zurab Tsereteli: Tsereteli was a painter, sculptor and architect who created the tallest statue in the world, *the statue of Peter the Great* in downtown Moscow. He served as the President of the Russian Academy of Arts since 1997.

Chronicle of Georgia: This monument was built by Zurab Tsereteli in 1985. It is located near the Tbilisi sea. At the top, Tsereteli depicted half features of the kings, queens and heroes, and on the bottom part, there were scenes from the life of Christ.



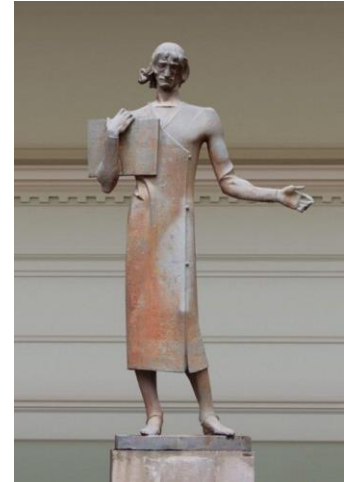
Iakob Nikoladze: In 1922, Nikoladze became the first teacher at the Faculty of Sculpture at the Tbilisi State Academy of Arts. His most famous sculptures were: *The Old Jew* (1896), *The Wind* (1905), *Salomea* (1906), and *Grieving Georgia* (1913).



Iakob Nikoladze Wind 1905

Kartlis Deda was a monument built by Elguja Amashukeli in Tbilisi in 1958. It stands on the top of Sololaki hill.

Merab Berdzenishvili: Georgian sculpture Merdzenishvili's monumental sculptures were monuments of David Guramishvili (1959), Shota Rustaveli (Tbilisi), Giorgi Saakadze (Kaspi), Medea (Bichvinta), Didgori Memorial (Digori), Soldier's Father (Gurjaani), Ketevan (Tbilisi), and King David Aghmashenebeli (Tbilisi).



Tamara Abakelia: Abakelia was a sculptor and theatre designer. She made depicting WWII as in *We will revenge* (1944).

Merab Merabishvili: Merabishvili was a sculptor, and an academician. He created the *monuments of Alexander Griboedov* in Tbilisi (1961), *King Erekle II* in Telavi (1972), and *Peter Bagrationi* in Tbilisi (1984) and Moscow (1999).



Aragveli monument, Zhinvali

300 Aragveli Monument was built in 1959 by A. Bakradze to immortalize 300 brave Georgian soldiers from the Aragvi Valley who sacrificed themselves for their country in the Krtsanisi battle near Tbilisi.

King Erekle II



ARMENIA:

Aytsemnik Urartu: Urartu was another 20th century sculptor known with his statue *the Girl with Pitcher* in 1939.

Sargis Baghdasaryan: Baghdasaryan was a sculptor known with his work *We Are Our Mountains* (1967) a monument carved into the tuff outside Stepanakert.

Getik Baghdasaryan: Baghdasaryan was a sculptor in Yerevan created his work with tuff as in *The Pope's Monument* in Echmiadzin (1982), *Hazaran Blbul* in Arzni (1982), *Zitan* symposium in Ijevan (1985), *Zangezur Gateways* (1987) and many more.



Ghukas Chubaryan: Chubaryan was a sculptor of post-Stalin period famous with his basalt *Monument of Mesrop Mashtots*, the decorative ornaments on the government building (1950) and the facade of Yerevan Opera House (1980).



Monument of Mesrop Mashtots, 1962

Tereza Mirzoyan: Mirzoyan created the bust of Armenian physician Amirdovlat Amasiatsi and Bronze bust of the father of Armenian medicine of the 12th century *Mkhitar Heratsi* in Yerevan. She also created the sculpture called *Loves me, doesn't love me* in the late 1980s.

Ara Shiraz: Shiraz was an Armenian sculptor. He became the president of the *Artists' Union of Armenia* in 1987. He created many statues like the statue of

Yeghishe Charents in Charentsavan (1977), the statue of Paruyr Sevak in Yerevan (1978), the statue of Aleksandr Miasnikian in Yerevan (1980), the statue of William Saroyan in Yerevan (1984), the statue of Tigran Petrosian in Yerevan (1989), the statue of Hovhannes Shiraz in Yerevan (1989) and the statue of Sergei Parajanov in Yerevan (1999).



The statue of Hovhannes Shiraz

AZERBAIJAN:

In the early 20th century, numerous statues, decorative monuments and busts created by Azerbaijani sculptors.

Ibrahim Guliyev: He was famous with his monument called *Motherland* in Ganja. In 1955 he also created the portrait bust of V. Lenin.

Fuad Abdurrahmanov: Fuad Abdurrahmanov was one of the founders of Soviet monumental sculpture. He created monumental statue of *Nizami* (1946), statue of *Samed Vurgun* (1961), statue of *Mehdi Huseynzadeh* (1973) and many others.

Jalal Garyaghdı: After Fuad Abdurrahmanov, Garyaghdı's statues made valuable contribution to the development of Azerbaijani monumental statue art. He is famous with his statue of *Molla Penah Vagif* (1939). Garyaghdı created a monument to the satirical poet *Sabir* in 1958 in Baku. He also made a portrait of *Niyazi*, *Rashid Behbudov*, *Mirza Alakbar Sabir*, *Jahangir Jahangirov* and *Khurshidbanu Natavan*.



Omar Hasan oğlu Eldarov: Eldarov was another sculptor in Azerbaijan. He sculptured the monument of *Sattar Bahlulzade* (1975), a bust of *Muslim Mogomayev*, monument of *Huseyn Javid* (1993), monument of *Mammed Amin Rasulzade* (1995), and memorial to *Fizuli*.

The monument of Sattar Bahlulzade

Tokay Habib oğlu Mammadov was a sculptor and the head of the Union of Artists of Azerbaijan in 1970-1972. He was well-known with his bronze busts to veterans of war, *Adil Guliyev*, *Bahaddin Mirzoyev*; sculptural portrait of *Samad Vurgun* (1987), a monument to *Nasimi* (1979).

Zivar Mammadova: Mammadova was the first woman sculptor of Azerbaijan. Mammadova created portrait sculptures of eminent people in Azerbaijan like the sculptures of *Azim Azimzade*, *Huseynqulu Sarabski*, *Meshadi Azizbayov*, *Idris Suleymanov*, *Uzeyir Hajibeyli* and others. She was also known with her sculpture of the *Farmers women* (1940).

NORTH CAUCASUS

CHECHNYA:

Ilyas Dutaev: Dutaev was a wood-sculptor, and a pioneer in the art of miniature wood-carving. His works reflected national culture and traditions. His works included *Gluttons*, *Expectation of a Son* and *Dancing Son*.

Iles Tataev: Tataev was a wood-sculptor who created *The Tenth Wave*, *When a Man Loses His Head*, *A Radar of the Planet*, *A Lady with a Dog*, *An Idea*, *Danko*, *Salvador Dali—Symphony*, and *Motherhood*.

ARCHITECTURE

SOUTH CAUCASUS

GEORGIA: The 20th century Georgian architecture shows diversity from Modernism to Neo-Gothic and Neo-Romantic architecture. Radical change in architecture began.

Circular architecture was a common design used in Georgian Soviet architecture as in *Palace of Ceremonies* built by the architects V. Jorbenadze and V. Orbeladze under the influences of German avant-garde expressionism. The similar structure also was used in the *Archaeological Museum*.

Chronicle of Georgia: The monument was built by Zurab Tsereteli in 1985. It was a chronicle of the history of Georgia situated at the top of a large set of stairs. There are 16 pillars, at the top, there are figures of half kings, queens and heroes, at the bottom the life of Christ was depicted.



Late Soviet architecture shows futuristic elements as in the *Institute of Physiology* built in 1986 by architects V. Gelashvili, T. Todradze, D. Kostov, D. Tevdoradze, and O. Phanozashvili.

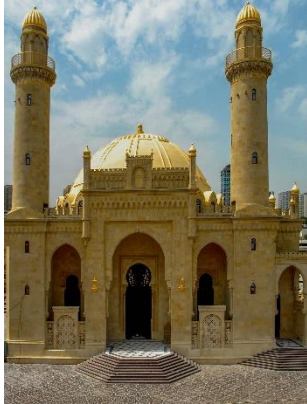
ARMENIA: One of the architects of the 20th century was Baghdasar Arzoumanian. He built many civil and church buildings in Armenia. He is the architecture of the *City Hall of Vanadzor*, *Erebuni Museum*, *David of Sassoun metro station* and the *Degustation Hall* at Yerevan Brandy Factory.



Erebuni Museum

The other well-known architects were Rafael Israyelyan, G. Kochar, E. Tigranyan, S. Safaryan, etc. Today the masters of Armenian architecture are S.Gurzadyan, S. Kalashyan, L. Khristaforyan, and R. Asratyan.

AZERBAIJAN:



At the beginning of the 20th, during oil boom period, the modern style architecture dominated the buildings in Azerbaijan carrying Mauritanian, Romanic and Gothic elements as in *the Ismailiyye Palace* and *the Theatre of Mailov Brothers*.

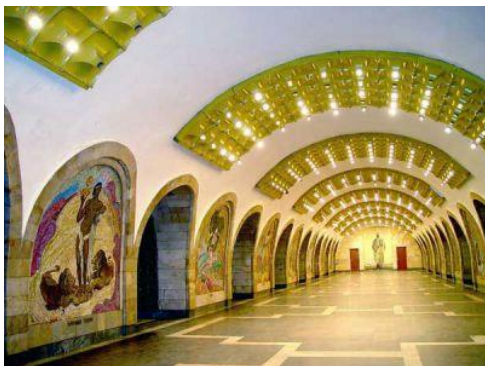
Zirvarbay Ahmadbayov was one of the early architects of the 20th century who built the *Baku-Blue Mosque*, *Taza Pir Mosque* and *Murtuza*

Mukhtarov Mosque.

During the Soviet period, working settlements in Absheron, Binagadi, Rasulzade, Bakikhanov, Mammadyarov and Montino were all built by the Soviets.

The *Polytechnical Institute of Azerbaijan* was constructed in 1929. The architects S.Dadashov and M.Useyinov built the *the Oil Academy* in 1932 and *the Pedagogical Technical School in Gazakh* in 1933.

The Nizami Theatre and the former building of the Ministry of Food Industry of the Republic of Azerbaijan (1937-1939) built by S.Dadashov and M.Useyinov combined the techniques of the antique Greek and Renaissance architecture with the national traditional architecture.



The characteristics of the Soviet style architecture were to be found in the building of the *Ministry of Internal Affairs of the Republic of Azerbaijan* built in the 50s. Other constructions that were built around the same time were *Lenin's Central Museum* built by H. Majidov in 1955, *M.F. Akhundov's Republican Library* built by M.Useyinov in 1960, and the *Azerbaijan State Theater of Drama* built by G. Alizade and M. Mammadov in 1960.

Nizami Subway

Soviet-engineered metro of the Baku was opened in 1967. Second line, *Nizami Subway* was opened in 1976. These subways have typical features of Soviet style of architecture and fine arts blended with national Azerbaijani motifs. The other lines were completed in 1985 and in 1989.

NORTH CAUCASUS

CHECHNYA: In Chechnya, big towns, especially Grozny had Soviet style of architecture. After World War II, monotonous standard and utilitarian architecture began to appear in Chechnya. In the second half of the century, skyscrapers and prefabricated buildings were erected in Chechnya.

MUSIC

SOUTH CAUCASUS

GEORGIA:

Dimitri Arakishvili: Arakishvili was a Georgian composer who collected traditional music and 500 folk songs during his travels from 1901–1908. In 1918, he became the director of the Tbilisi Conservatory. He was well-known with his first book on *Georgian folk music* published in 1916 and his second book *East Georgian Folk Songs* published in 1948. He was also the director of the Union of Georgian Composers since 1932. He was the author of the opera *Tqmuleba Shota Rustavelze* (1914).

Zachary Paliashvili: Paliashvili served as a director of the Georgian Philharmonic Society from 1908–1917. In 1922, he became the chief conductor of the Tbilisi Opera Theater. He directed the Tbilisi

Conservatory from 1919–1932. He was the author of the operas *Abesalom and Eteri* (1919), *Dusk* (1923), and *Latavra* (1928).

Meliton Antonovich Balanchivadze: Balanchivadze founded *the Kutaisi Music College* in 1918 and became the director of the Department of Music of the Georgian Commissariat of Education, directed the Batumi School of Music and the Kutaisi Music College from 1921–1937. He made valuable contributions to the development of the modern Georgian opera.

Konstantine Potskhverashvili: Potskhverashvili worked as a director of the State Academic Choir of Georgia between 1921–1935. He was the author of the operas *Manana* and *Armazi*, symphonic works *Overthrow of Idols* and *Amirani*, chorus songs *Song of Victory*, *Lashkruli*, *Adjarian Makruli*.

Vano Muradeli: Georgian composer Vano Muradeli wrote patriotic songs about his motherland. He composed the operas *The Great Friendship* (1948) and *October* (1961). He became the director of the Composers' Union of Georgia in 1938–1939.

Rustavi Ensemble: Rustavi Ensemble was a folk music ensemble established by a folklorist and singer Anzor Erkomaishvili in 1968. He united singers from various parts of Georgia to create choirs and a repertory of regional folk music.

National Anthem: The first Georgian national anthem, *Idide marad chveno samshblor* composed by Otar Taktakishvili was created in 1946 and used till 1991.

The second anthem, *Dideba zetsit kurtkheuls*, was created after the declaration of Georgia's independence in 1991.

Rustavi Choir: Choir was established in 1968. It performs traditional repertoires.

ARMENIA:

Komitas (Sghomon Sghomonian): Priest, composer and musicologist Komitas was the founder of the Armenian national school of music and father of ethnomusicology. He became the director of the Gevorgian Seminary choir. He collected, transcribed and annotated Armenian folk songs, and published a book consisted of 50 folks songs titled *One Thousand and One Songs* in 1903.

Armen Tigranian: Tigranian was a composer and conductor and he was the author of the five act opera *Anush*. His second opera *David Bek* was composed in 1940. He also wrote *Leily and Mejnun*, *Eastern Dance* for symphonic orchestra.

Sergei Zakharovich Aslamazyan: Aslamazyan was a composer, and a co-founder and a member of Komitas Quartet in 1925 - 1968. He created *Suite on Armenian Folk Songs* for string quartet in 1950, and *Variations on a Theme by Paganini* for string quartet in 1961.

Artemi (Harutyun) Ayvazyan: Ayvazyan was a composer, conductor, founder of the Armenian State Jazz Orchestra. He was the head of the Armenian State Estrada (Jazz) Orchestra till 1956.

Arno Babadjanian: Babadjanian was the follower of the Westernization trend combined with folkloric traditions in Armenia. Babadjanian wrote the *Heroic Ballade* for the piano and orchestra, and *Armenian Rhapsody*, for two pianos.

Aram Khachaturian: Khachaturian was another proponent of the Westernization of Armenian music. He wrote the Armenian state anthem, and composed the ballets *Gayane* in 1942 and *Spartacus* in 1956. He also wrote three symphonies and three concertos.

AZERBAIJAN:

Ashugs: The performances of Ashugs accompanied with musician with three-string violin, an eleven-string guitar, and a drum continued in the 20th century. The most popular song competitions among the ashugi called *dyishme*.

Azerbaijani songs were mostly performed solo. The choirs were not popular in Azerbaijan.

Mugham Mugham was Azerbaijani modal system that has its roots in the Eastern musical culture.

There were mugham assemblies like *Mejlis-Faramushan* in Shusha, *Beytus-Safa* in Shamakhy and *Music Assembly of Mahmud Aga* in Baku.

Some Azerbaijani singers performing mugham during the Soviet Union were Alasgar Abdullayev, Gulu Asgarov, Nariman Aliyev, Hagigat Rzayeva, Yavar Kalantarli and Zahra Rahimova.

Fikret Mashadi Jamil oghlu Amirov: Amirov was a composer who was the founder of symphonic mugam which was based on traditional folk songs.

He wrote symphonies *Shur* (1946), *Kurd Ovshari* (1949), *Azerbaijan Capriccio* (1961), *Gulustan Bayati-Shiraz* (1968), *The Legend of Nasimi* (1977) and an opera, *Sevil* (1953).

Uzeyir Gadjiyev: In the early 20th century, the Azerbaijani musicians began to blend Azerbaijani folk songs with the Western music genres. Uzeyir Gadjiyev was able combine Eastern and Western traditions and became the first composer of classical music and opera. Under the influence of the Russian opera, he included songs from Russian operas by Ivan Glinka in his works. In 1908, Gadjiyev composed his first opera, *Leyli and Majnun*, then the second opera *Sheikh* in 1909. The other operas he wrote were *Rustam and Sohrab* (1910), *Asli and Karam* (1912), *Shah Abbas and Khurshid Banu* (1912), *Koroglu* and *Harun and Leyli* (1915). Gadjiyev also wrote the musical comedy *Arshin Mal Alan* in 1913, and composed the *National Anthem* of Azerbaijan in 1944. During the second half of the 20th century, with the initiative of Gadjiyev, tar and kamancha performances reached the higher level of development.

Kara Karayev: In the 1930s, Karayev combined the elements of the Western classical music with the elements of traditional Azerbaijani music and included folkloric instruments into the symphonic orchestra.

Muslim Magomaev: Magomaev was an composer and conductor. Magomaev wrote his first opera *Shah Ismail* under the influence of European opera written on the basis of an Azeri folk epic. He composed his second opera *Nargiz* in 1935 which consisted of Azerbaijani folk songs. Magomaev also wrote 15 rhapsodies. He gathered 300 Azerbaijani folk songs in a book called *The Collection of Azerbaijani Folk Songs*.

Afrasiyab Badal oghlu Badalbeyli: Composer Badalbeyli was the writer of librettos for the Azerbaijani opera *Bahadir va Sona* and the ballets *Giz Galasi*, *Garaja Giz* and *Gizil Achar*. Between 1950 – 1960, he wrote books on the history and development of classical music in Azerbaijan such as: *Discussions on Music* and *Musical Dictionary*.

NORTH CAUCASUS

CHECHNYA:

Ch'oedargoi (Bards): *Ch'oedargoi* were *bards* who composed and performed songs (including *illi*) like folk singer Imam Alimsultanov. Many songs were also written by bard Baudin Suleimanov.

Said-Emin Umarovich Dimayev: Folk musician, accordion (*komuk* or *kekhat-pondur*) player, composer Dimayev served as an artistic director of the Chechen-Ingush State Philharmonic Society. He wrote chamber music, film music, overtures, and folk music.

Chechen-Ingush Philharmonic Society: Music schools opened in Grozny and in other towns in Chechnya during the Soviet rule. In 1936, the *Chechen-Ingush Philharmonic Society* and the *State Song and Dance Ensemble* were established. Musicians combined traditional Vainakh music with the Western classical music and gave public performances.

DANCE

SOUTH CAUCASUS

GEORGIA: Iliko Sukhishvili and Nina Ramishvili **was the founders of** Georgian national ballet.

Georgian State Dance Company: The *Georgian State Dance Company* was the first professional state dance company that performed folk dances and toured worldwide founded by Iliko Sukhishvili and Nina Ramishvili in 1945.

The Georgian Folk Dance Ensemble: Nino Ramishvili and Iliko Sukhishvili became artistic directors of this Ensemble. In Georgian folk dances, the men leaps high in the air and turns, clashes the swords and throws the daggers on the floor. The women, in contrast, dances on their toes gracefully. Khevsuruli, Davruli, Khorumi, Suliko, Khanjluri, Kartuli, Svanuri, Mtiuluri, Samaia and Acharuli are among the folk dances performed by this Ensemble.



Rustavi Ensemble: The Rustavi Ensemble was created in 1968 by Anzor Erkomaishvili. Besides polyphonic singing, they perform national traditional dances.

Rustavi Ensemble dancers performing the Khevsuruli

Vakhtang Chabukiani: Chabukiani transformed the classical ballet by including Georgian characteristics. Chabukiani was not only a choreographer but he became an artistic director of the *Paliashvili Theatre of Opera and Ballet* (1941–1973). He became the ballet master and director of the *Tbilisi Choreographic Academy* (1950–1973). They staged the productions *Heart of the Mountains* (1941), *Sinatle* (1947), *Laurencia* (1948), *Gorda* (1950), *For Peace* (1953), *Othello* (1957), *Demon* (1961), *Bolero* (1971), *Hamlet* (1971), and *Apasionata* (1980).

ARMENIA: Traditional Armenian dances were performed with slow steps so that one could easily sing and dance simultaneously. The *barbashi* (dance leader) lead the people by facing and singing to the other dancers in the line. Dancing is always accompanied with a song, clapping of hands of spectators, and musical instruments. Dancers might perform circle, solo or couple dances.

Many dance schools were established in Armenia in the 1920s: the *Alexandropol (Gyumri) Opera-Operetta Theater Group* (1923). *St. Mkhitarian's Household Dances* and *V. Avetikyan's Rhythm and Plastic Schools* (1923-1924). V. Aristakesyan opened the *State Dance Studio* in Yerevan in 1924.

The troupe of the Opera and Ballet Theater was opened in Yerevan in 1933, and in 1934, a ballet studio was created adjacent to the theater by V. Presnyakov.

Sabre Dance: Sabre dance was a dance performed by the dancers to display their skill with sabres as in the final act of Aram Khachaturian's ballet called *Gayane* (1942).

Barekamutyun Ensemble: Ensemble was created in 1987 by Norayr Mehrabyan. The *Barekamutyun* performs national folk dances and dances of various nations.

AZERBAIJAN:

Kilim Arasy (Between the Rugs): During the folk dance *Kilim Arasy*, the dancer hides himself under a carpet makes gestures with his hands and his legs.

Maral Oyun (Deer Game): In *Maral oyun*, dancer wears a deer costume and imitates the animal's movements.

Afrasiyab Badal oglu Badalbeyli: Badalbeyli wrote the first Azerbaijani ballet, *Giz Galasi* (Maiden Tower) in 1940 which was composed on basis of national dance music, mugham and classical ballet. He also wrote *Khalg Gazabi* (The Popular Rage) in 1941, *Nizami* in 1948 and *Soyudlar aghlamaz* (Willows Don't Cry) in 1971. He authored a book on *The Azerbaijan State Opera and Ballet Theatre*.

The other composers Soltan Ismayil oghlu Hajibeyov who wrote second ballet *Gulshen* staged successfully at the Azerbaijan State Academic Opera and Ballet Theater in 1950; and Fikrat Amirov who wrote *Nizami* in 1947 and *Arabian Nights*, which premiered in 1979 were also valuable contributions to the history of the Azerbaijani ballet.

Ismayil Hidayetzade, Mehdi Mammadov, Adil Isgandarov, Sultan Dadashov and Firudin Safarov and conductors such as Niyazi, Ashraf Hasanov, Ahad Israfilzade, Rauf Abdullayev and Kamal Abdullayev were the directors who played a important role in the development of Azerbaijani ballet.

NORTH CAUCASUS

CHECHNYA:

Daymohk: The Children Dance Ensemble Daymohk consisted of 28 dancers who were chosen from school children aged 8 to 16 and five musicians from Grozny performed as duos or solos the traditional dances of Chechnya and other Caucasian nations. The Ensemble was established by Ramzan Akhmadov.

Lovzar: Lovzar was another Chechen children's dance ensemble founded in 1983 consisted of 30 boys and 30 girls performing traditional Chechen dance.

During the Soviet period, dance academies and choreographic institutes were established in Chechen-Ingushetia where the repertoires of the companies consisted of folkloric dances from the various nationalities in the North Caucasus.

State Folk Dance Ensemble Vainakh: The Chechen-Ingush State Folk Dance Ensemble was established in 1939 by Vakha Dakashev, Abdula Khamidov and Vakha Tataev. The Ensemble consisted of 15 dancers and a choir touring in different cities of the Soviet Union.

THEATRE

SOUTH CAUCASUS

GEORGIA:

Batumi Drama Society: In 1913, a Drama Society was established in Batumi, led by Ivane Meskhi. The management of the Drama Society formed a troupe of professional actors under the director Shalva Dadiani.

The development of Georgian theater was connected to an actor and director, Konstantine (Kote) Mardzhanishvili. He was the founder of the first national theater, which was named after him. Mardzhanishvili believed that the theater was an institution that could serve as a podium to present the most progressive ideas. He produced Oscar Wilde's *Salomé* in 1917. He was the head of the Rustaveli Theater in Tbilisi in 1922. He opened a drama theatre in Kutaisi in 1928. Later, the theatre was named after

him and moved to Tbilisi in 1930. He staged his first play Ernest Toler's *Popola, We Are Living, The End of the "Nadezhda"* (1909), Dostoevsky's *Brothers Karamazov* (1910), Ibsen's *Per Gynt* (1912), Offenbach's *Die Schöne Helena* (1913), Mozart's *Entführung aus dem Serail* (1923), Eristavi's *Partition* (1823), Arakishvili's *The Tale of Shota Rustaveli* (1923), Shakespeare's *Hamlet* (1925), Kutateli's *Midnight Past* (1929), and Rossini's *William Tell* (1931) and many more. Marjanishvili had close contact with the Russian directors Stanislavsky and Nemirovich - Danchenko. He skillfully blended the features of the Russian and European theatrical tradition with the Georgian traditional features and worked on romantic and heroic themes.

Alexander (Sandro) Akhmeteli denounced Marjanishvili's support of the Soviet realism in Georgian artistic traditions, and he was against Stanislavski's system claiming that it was only suitable to Russian theater, but not to Georgian theater. After Marjanishvili, Akhmeteli became a theatre director of the Rustaveli theatre from 1926 to 1935. He also created his own artistic corporation called *Duruji*. Akhmeteli produced theater plays and operas such as Glebov's *Zagmuk* (1926), Shanshiashvili's *Anzor* (1928), Lavrenyov's *Break-up* (1928) Kirshon's *City of the Winds* (1929), Dadiani's *Tetnaldi* (1931), and Arakishvili's *The Tale of Shota Rustaveli*.

With the establishment of Bolshevik rule in Georgia, due to heavy censorship, theater plays shifted their focus on the life of peasants, workers, and Revolutionaries in the 1930s. During the World War II, Georgian theaters staged the plays that focused on Georgian past and nationalism. In the 1950s, theaters mostly staged works of European authors such as Shakespeare's *Othello, Antony and Cleopatra, Richard II*, and Sophocle's *Oedipus Rex* and many others.

In the 1960s–1980s, theaters began to part ways with realism and staged experimental performances.

Robert Sturua was Georgian theater director who became famous with his own interpretation of classics like Shakespeare's plays *Richard III* (1979) and *King Lear* (1987), and Brecht's play *The Caucasian Chalk Circle* (1975). During the civil war in Georgia in the 1990s, the Rustaveli Theater staged the experimental plays such as *ABC, Macbeth, Lamara, Life Is a Dream, Irine's Happiness, Women-Snake* under the direction of Sturua.

Metekhi Youth Studio Theater: The theater was established in the 70s in Tbilisi in a church. They performed the Russian, Georgian and European classics like Ostrovsky's *How the Steel was Tempered*, Shakespeare's *Hamlet* and *People*, a story called *Look at the Vine* which was based on a story by Sandro Mrevlishvili.

Tumanishvili Studio Theater of Film Actors: Theater opened by director Mikheil Tumanishvili in 1977. One of the most popular performances was *Chinchraka* that was based on actors' improvisation.

State Pantomime Theater: It was established in Tbilisi in 1982 under the directives of Amiran Shalikashvili.

Tbilisi Marionette Theater: Marionette theater was the only puppet-show theater established by director and screenwriter Rezo Gabriadze in 1981. Gabriadze made his puppets, costumes and designed the set and directed the shows. They performed not only Georgian, but also European and Russian classics like *Alfred and Violetta, The Autumn of my Spring* and *Marshal Fantiere's Diamonds*.

Youth Theater at Rustaveli Theater: The Youththeater was founded by the graduating class of academician Gizo Zhordania in 1986. They performed national and foreign dramas like the *Stepmother Samanishvili* and *The Diary of Anne Frank* in the memorial house where the playwright David Kldiashvili lived and took the actual objects and decoration from the museum.

ARMENIA: Armenian theater was based on the genre of psychological realism which emphasized the emotional environment of their personages.

New theatres were opened in Yerevan and other cities in the early 20th century. The Theatre of A. Mravyan was opened in Leninakan in 1928 and the Yerevan State Azerbaijan Theatre of J. Jabbarly was opened in 1928. Many theatres performed European dramas from Shakespeare, Schiller, Brecht and Ibsen. Playwright Gabriel Sundukyan was the founder of Armenian drama. He wrote his play *Love and Freedom* in 1910. He opened *Gabriel Sundukyan State Academic Theater* in 1922 in Yerevan, and it was named after him. The theater staged European (Camus's *Caligula*, Brecht's *Resistible Rise of Arturo Ui*), Russian (Chekhov's *Cherry Orchard*) and national plays (Sundukyan's *Testament*), and many others.

In the first half of the 20th century, the other playwrights and directors were Alexander Movsisian who adopted pen-name Shirvanzade who wrote the drama *Namus* (1911). Derenik Demirchian was a playwright who wrote *Nazar the Brave* (Kaj Nazar, 1923). Vardan Ajemyan was a director who opened the *Second Armenian State Theatre* (Gyumri State Theatre). He became a director of *Yerevan Sundukian Theatre* in 1939 and directed Alexander Shirvanzade's *For the Honour* (1939), Papazian's *Rock* (1944), Nairi Zarian's *Ara Geghetsk* (1946), William Saroyan's *My Heart is in the Mountains* (1961) and Aramashot Papayan's *The World, Yes, Turned Upside Down* (1967).

Paronyan Musical Comedy Theater: Paronyan Theater was founded in 1941 in Yerevan and it was named after Hakob Paronyan. Directors and actors Vardan Mkrtychi Ajemian and Karp Khachvankyan worked in this theater and opened the theater to a wide audience.

Yerevan State Institute of Theatrical Arts: In 1944, the Institute was established by the Armenian director Vavik Vardanyan in Yerevan. The Institute was merged with *State Academy of Fine Arts* of Armenia in 1953. In 1953, this Institute named *Yerevan State Institute of Art and Theater*. In 1994, it was divided into two separate institutions: *State Academy of Fine Arts of Armenia* and *Yerevan State Institute of Theater*.

AZERBAIJAN: In the 20th century, the Azerbaijani writers N.Vezirov, A. Hagverdiyev, J. Mamedgulizade and S.S. Akhundov played an active role in the development of Azerbaijani theater, and the actors and producers such as N. Narimanov, U. Hadjibeyov, M. Magomayev and J. Jabbarly made valuable contributions to continued existence of national theater. Akhundov was the author of first Azerbaijani play *Vizier of Lankaran khanate*. He also wrote satirical plays and comedies.

During the first Russian Revolution of 1905, a realist drama troupe was formed under *Tekamul* newspaper. *Nijat Charity Union* established a united drama troupe in 1908 which performed the plays such as by A.Hagverdiyev's *Agha Muhammad Shah Qajar* (1907), S.Sami's *Blacksmith Gave* (1908), Mammadguluzade's *Robbers* (1907) and *Deadmen* (1916) in Taghiyev Theatre. When *Shafa Society* was established in 1912, they created a theatrical troupe. The Society invited actors from Nijat's troupe to take part in their theatrical performances.

Azerbaijan State Theatre was established in 1919 in Baku. All theaters were nationalized and they went under control of the government. In 1920, a *United State Theatre* was created which included Azerbaijani, Russian and Armenian drama and opera theatres. Troupes were closed, and Azerbaijani drama troupe was turned into *Azerbaijan State Academic Drama Theatre*. In 1923, this theater was renamed as *Baku Labor Theatre*. Theater staged Azerbaijani and Russian parodies and stage versions of Russian literature like N.V. Gogol's *The Overcoat*, A.S.Pushkin's *The little house in Kolomna*, *The Tale of the Priest and of His Workman Balda*, F.M.Dostoyevski's *The Grand Inquisitor* and many more. *Azerbaijan State Theatre of Young Spectators* opened in 1928 in Baku and *Azerbaijan State Theatre of Musical Comedy* was established in 1938.

Uzeir Hadjibeyov laid the foundation of Musical theater by staging of *Leyli and Majnun* in 1908. Hadjibeyov's musical comedies *Sheikh Senan*, *No matter this or that*, and *Arshyn Mal Alan*, Muslum Magomayev's *Shah Ismayil* and many others were performed in this theater.

Puppet Theatre was founded in 1931 by Jafar Jabbarly. The first play of the theater *Circus* staged in 1932. Puppet Theatre was performed at *Azerbaijan State Theatre of Young Spectators* in 1941-1946 and *Azerbaijan State Philharmonic Hall* in 1950.

There were no women-actress in Azerbaijan, therefore the female roles were played by men. Ahmed Agdamski was one of the actors who played female character *Leyli* in *Leyli and Majnun*, *Asli* role in *Asli and Karam*, *Minnat khanim* role in *Husband and wife* and *Tahmina* role in *Rustam and Zohrab*.

Professional theaters were established during the second decade of the 20th century. In the 1960s, new playwrights like G. Garayev took an experimental approach to theater with his play Shakespeare's *Antony and Cleopatra*.

In the 70s, young playwrights Nabi Khazri's plays like *Echo*, Anar's play *The Last Night of the Last Year* brought success to the development of Azerbaijan State Theater of Young Spectators.

Bakhtiyar Vahabzade made valuable contribution to the repertoire of the theatre with his plays like *The Sword on Our Way-Göktürk Tribe* (1998), *Where is the World Going* (1991), *The Second Sound* (1991).

NORTH CAUCASUS

CHECHNYA: The beginnings of Chechen theater were associated with Mahomet Mahomaev, Muslim Mahomaev and Nazarbek Sheripov. The writer Said Baduev was considered the founder of the Chechen national theatre. He was the author of the plays *The Red Fortress* (1930), *The Golden Lake*, and *Political Division* (1934).

Professional theater did not exist in Chechnya before 1917. The first Chechen professional theater companies were established in the 1920s performing Sultan Shadiev's and Magomed Gaisanov's *The Murid*, Danilbek Sheripov's *Alibek-Hajji of Zandak* and many others.

The first Chechen playwrights Said Baduyev, Arbi Mamakayev, Bilal Saidov and Khalid Oshayev were considered as the vanguards of the Chechen theater. Baduyev was well-known with his satirical comedies like *Every Day Is Not Bairam Even for a Mullah*, *Eid ul- Fitr* and his plays that he criticized the destruction of old customs, class struggle and collectivization as in his *The Changing Highlands*, *The Bolshevik Sewing Campaign*, *The Shepherd's Family*, *The Awakening* and *The Political Department*.

In 1931, *the Khanpasha Nuradilov Chechen Drama Theatre* was opened with the contributions of the stage directors Vladimir Shatov, Alexander Tuganov and Archil Chkhartishvili. The repertoire of the theater included plays written in Chechen language.

A Puppet Theatre in Grozny was opened in 1935 under the directors Bilal Saidov, Garun Batukaev, and Khasan Shaipov performing the play *The Miraculous Rubber Shoes* and the first Chechen production *The Grey-Winged Dove*.

The *Zhukhurg Theatre* included comedies, dancing, pantomime performed during folk festivals and weddings by the actors wearing animal masks, animal skins or fur coats. Zhukhurg performances takes their inspiration from everyday life or from fairy tales.

The Chechen State Theater of the Young Spectator was established in 1937 in Chechnya. During the Chechen deportation in 1944, stage performances were stopped. It was not until 1958 the theaters began to open their stage in Chechnya.

In the 1980s, the playwrights dedicated their works to Chechen folklore and history as in the plays *The Black Plait* by Lechi Yakhiyev and *God Alone* by Said Hamzat Nunuyev.

CINEMA

SOUTH CAUCASUS

GEORGIA: The first Georgian movie was released on May 15, 1908. There were several movie theaters built in Georgia in the first half of the 20th century. The first documentary film *The Journey of Georgian Poet Akaki Tsereteli to Racha-Lechkhumi* (Akakis Mogzauroba) was released and directed by Vasili Amashukeli in 1912. The first feature film, *Berikaoba Keenoba* was directed by Aleksandre Tsutsunava in 1909. He also directed the other feature film *Christiné* in 1916.

In the 20s, there was a short period of commercialization, when the Soviet monopoly on movies was eased in Tbilisi, and the Georgian directors was able to make their own films, a mix of light entertainment and revolutionary ideology as in Ivan Perestiani's *Arsen Dzhordzhiashvili* (1921) and *Little Red Devils* (1923). The Georgian film industry developed and was nationalized due to the establishment of the first film studio, *Goskinprom* (State Film Production organization) at the *Commissariat of People's Education* in 1921. *Arsena Jiorjashvili* (The Murder of General Griaznov) (1921) was the the first Georgian-made feature film directed by Ivan Perestiani. Perestiani also directed an adventure and action movie that depicted Civil War, *The Little Red Devils* (Tsiteli eshmakunebi) in 1923.

The Soviets began to crackdown on foreign films for the sake of ideological correctness in the 1930s and reduced the financial support. Movie theaters had material shortages, equipments were old, and the employees were underpaid. National cinema went into a state of dysfunction. The films were mostly Russian productions and made in the Russian language with only limited number being made in Georgian. Socialist realism became the dominant theme especially between the 1930s and early 1950s and the cinema became a propaganda agent for Joseph Stalin. During World War II, the Soviets also started a campaign to promote patriotism. The films produced during the war depicted the Russians and other nationalities fighting together against fascist occupants as in *Georgii Saakadze* (1943).

The Tbilisi Cinematographic Studio was established in 1938. Large-scale historical epics were filmed in the 40s. Mikheil Chiaureli filmed *Georgii Zaakadze* (1943), who was the 17th century Georgian leader who defeated both the Turks and the Persians. Chiaureli also became Joseph Stalin's favorite director for his significant contribution to the creation of Stalin's personality cult. He produced *Velikoe Zarevo* (1938), *Giorgi Saakadze* (1942-1943), *Kliatva* (1946), *Padenie Berlina* (1950), and *Nezabivaemii god 1919* (1952) and the others.

After World War II, in Georgia a new generation of young artists and directors in movie industry was able to produce films free from official ideology. The Georgian film industry began to develop in the 50s - 60s, with the establishment of the *Gruziya Film Studio* and with the appearance of directors and screenwriters like *Tengiz Abuladze* and *Rezo Chkheidze* who together created the feature film *Magdanas Lurja* in 1954.

The directors Otar Ioseliani and Giorgi Shengelaia created short documentaries like *Tudzhi* (1964) without verbal commentary introducing a new wave in innovative feature films.

Between the late 60s and early 80s was considered as the golden age for the Georgian film industry. The film studios produced 60 films a year. *The Faculty of Cinema* was created at the *Shota Rustaveli Institute of Theater* in 1972, and later it became *the Tbilisi Institute of Theater and Film*. The screenwriter Rezo Gabriadze and the film director Eldar Shengelaia's collaborative films *Arachveulebrivi gamofena* (1968), *Sherekilebi* (1973) and *Tsiferi mtebi* (1983) were produced in this period.

This period also witnessed heavy censorship on movies. Some of the films like Otar Ioseliani's and Tengiz Abuladze's films were suppressed and kept away from public view. Abuladze's *Repentance* (1984) was banned for its semi-allegorical criticism of Stalin and its portrayal of the brutality of Stalin's purges. When the policy of *Glasnost* introduced in the Soviet Union in 1985, Abuladze's *Repentance* was released in 1987.

During the Georgian Civil War, due to economic crisis, the Georgian film industry began to decline in the early 1990s. In spite of that, film companies produced number of films and directors continued to stage films in Georgia. Géla Babluani directed *Udzinarta Mze* in 1992. Film director Dito Tsintsadze staged his film *Sakhli* (1991), *Stumrebi* (1991) and *Zghvarze* (1993). Many directors like Otar Ioseliani, Mikheil Kobakhidze, Nana Jorjadze and Dito Tsintsadze emigrated to Europe and Russia. The Georgian film industry began to flourish in 1993 and new film companies and film studios were opened. Private companies and international institutions also began to finance the production of documentaries, educational films and short movies.

ARMENIA: At the beginning the Armenian cinema was under the influence of the foreign filmmakers who traveled through the Caucasus.

The first movie filmed in Armenia was a documentary on the funeral of Khrimian Hayrig, Catholicos of all Armenians (1907), and the second was a documentary on the burial of Catholicos Matheos (1911) filmed in Etchmiadzin. In 1915, the first Armenian feature film directed by A. Minervin *Under the Rule of the Kurds* was released.

During the Soviet rule, the Armenian film industry was put under strict state control. In 1923, the *Armenian State Committee on Cinema, Goskino* was established to monitor all film production. In 1925, the first Armenian full-length feature film, realistic melodrama *Honor* (Namus) directed by Amo Bek-Nazaryan was released. Nazaryan was also the writer and director of *Patricide* (1923), an innovative silent film *Zare* (1927), comedy *Shor and Shorshor* (1928), and the somber *Khaspush* (1928), the first Armenian sound film, the social drama *Pepo* (1935) and *Anahit* (1947).

Goskino (Armenkino, Yerevan Film Studio, Armenfilm, Hay film): In 1922, the *Armenian Council of People's Commissars* (Sovnarkom) passed a decree to nationalize all movie theaters. In 1923, Sovnarkom founded the *State Cinema Organization* (Goskino) and it became part of the *Commissariat of Political Education*, and the state appointed Daniel Dznuni as the director of the studio. The studio's name changed over the years. It was renamed as *Armenkino* in 1928, *Yerevan Film Studio* in 1938, *Armenfilm* in 1957 and *Hay film* named after Amo Bek-Nazarian. They also established a *State Photo and Film Factory* (Gosfotokino) was established in Yerevan creating a film laboratory that in 1924. This film factory was renamed as *Armenkino* in 1928.

There are other leading directors like Patvakan Barkhurdyan who directed *Evil Spirit* (1928), *Funeral of A. Spendiarov* (1928), *Five Right in the Target* (1928), *The Sixteenth* (1928), *Under the Black Wing* (1930), *Kikos* (1931), *A Child of Sun* (1933), and *The Guardsman's Wife* (1943); Amasi Martirosyan who directed *Gikor* (1934).

In the 50s and early 60s, every year the studio produced four feature films and they were mostly revolutionary fiction as in Erazm Karamyan's and Stepan Kevorkov's *Personally Known* (1958). Stepan Kevorkov also served as executive director of Armenfilm Studio between 1949-1951 and became the first secretary of the *Armenian Filmmakers' Union* 1956 to 1964.

By the mid-60s, Armenian national cinema experimented a new direction in film industry combining Soviet multinational framework with traditional one as in Frunze Dovlatyan's war story films *Hello, It's Me* (1966) and *The Brothers Saroyan* (1968); Henrik Malyan's *The Triangle* (1967) and *We and Our Mountains* (1970). Artavazd Peleshyan created radical aesthetic innovations by blending documentary film with poetic fiction as in his *The Color of Pomegranate* (1967).

Armenfilm was moved to a new studio in a Yerevan suburb in 1976. Director Edmond Keosayan was one of its directors who directed *The Elusive Avengers* (1966), *The New Adventures of the Elusive Avengers* (1968) and *The Crown of the Russian Empire or Once again the Elusive Avengers* (1971).

In the late 80s, with *Perestroika*, the strict control on the Armenian film industry was eased, however isolation from international markets continued.

After the independence, due to increasing economic hardships, Armenian film industry fell into a crisis similar to that in the former Soviet Union.

Some filmmakers such as Edgar Baghdasaryan, Albert Mkrtychyan, Armen Dovlatyan, and Suren Babayan were able to partner with foreign directors and have their film shown internationally.

AZERBAIJAN: The first Azerbaijani film *In the Realm of Oil and Millions* was produced in 1915 and directed by Boris Svetlov.

During the Soviets, the *Revolutionary Committee* of Azerbaijan issued a decree to nationalize all film studios in the country in 1920. With the Soviet monopoly on film industry, film studios made films combining Soviet ideology with casual entertainment. The government opened first film studio in Baku in 1922, and *Azerbaijani Photo and Film Administration* was founded in 1923.

The Legend of the Maiden Tower was the first Azerbaijani feature film released in 1924 and directed by Vladimir Balliuzek.

In 1926 - 1930, the studio was called *Azerbaijani State Cinema* (Azgoskino). The films produced in this studio were antireligious in tone as in *In the Name of God* (1925) by Abbas Mirza Sharif-Zade and in Bek-Nazaryan's *Sevil* (1929).

In 1930 - 1933, the studio was renamed as *Azkino*, and in 1933–1934 *Azfilm*. The films produced focused on forced industrialization as in the film *The First Komsomol Brigade* (1931).

In 1934–1935, the studio was called *Azgoskinprom*, and in 1935 - 1940 - *Azerfilm*. The studio produced its first sound film, *Baku's People* (1938) directed by Viktor Turin.

In 1941 - 1959, the studio was renamed as *Baku Film Studio*. One of the films produced in this studio was romantic musical-comedy *The Cloth-Peddler* (1945), based on an operetta *Arshin Mal Alan* written by Uzeyir Hajibeyov in 1910.

During World War II, the government started a campaign to promote patriotism and friendship in films by depicting the Russians and other ethnic groups fighting together against fascism as in *One Family* filmed in Baku in 1943 and to raise national pride by presenting struggles to unify the existing khanates by a hero in the film *Fatali Khan* directed by Efim Dzigan in 1947.

After World War II, film production was dropped drastically in Azerbaijan for more than ten years. By 1950, the film industry entered its most severe quantitative and qualitative crisis. After Stalin's death in 1953, the film industry began to flourish. Instead of state-manipulated propaganda films, the new generation of young directors, actors, and screenwriters began to create outspoken films about real people and their social problems. However, there were also remade movies like *The Twenty-six Commissars* (1965), *The Cloth-Peddler* (1966), and *Sevil* (1970) that showed a continuing financial crisis leading to restrictions on film production.

In the 1990s, with independence, the Soviet censorship was abolished and a new generation of filmmakers created the realist documentaries depicting political turmoil in Azerbaijan as in film *Broken Bridges* (1999) by director Rafiq Pooya.

NORTH CAUCASUS

CHECHNYA: During the Soviet rule, the film industry was controlled by the business of the State Committee of the USSR for Cinematography. This Committee discouraged any initiative and private projects, and the artists became puppets in the hands of the powerful bureaucrats.

There were film studios were built in towns and many villages of Chechen Ingushetia. Early actors were Dikalu Muzukaev and Dagun Omaev. Omaev was an actor played in *Gorets* directed by Murat Dzhusoyty who also directed *Kuryer na Vostok* in 1991.

Film directors, writers and crew of the industry had to be the members of the *Union of Soviet Film-Makers* and the *Union of Soviet Cinema Workers*.

The first national films were created during the Soviet rule, and Iles Tataev was Chechnya's first film director, who directed *Gorskaya Novella* in 1979. He was one of the founder of the Chechen-Ingush film studio (1995) and served as a director. Tataev authored over 30 musical, folklore, feature films and documentaries.

Film director, screenwriter Sulambek Mamilov worked at the Gorky Studio in Moscow in the late 1960s, and produced Russian-language documentary, musical and feature films like *Extremely Dangerous People* (1979), *Ladies' Tango* (1983), *Day of Wrath (Dies Irae)* (1985), based on S. Gansovsky's short story, *A Golden Cloud Spent the Night* (1989) based on a tragic story of deportation, *Murder on Zhdanovskaya Street* (1992), and *Good Luck Gentlemen!* (1992).

Questions:

- 1- Why did the film industry enter its most severe quantitative and qualitative crisis in the 50s?
- 2- By looking at the developments in cultural life in all Caucasus states, can we claim that the Soviets made a significant contribution to the development of the social and political life of all the states, or by introducing Socialist ideology did they separate people from their past?

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