

PLOTS OF HISTORIC EPIC IN THE FOLKLORE OF ARTSAKH

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In the depth of different genres (tales, fairy tales, legends, memoirs, anecdotes, ballads) of the traditional folklore of Artsakh¹ the distant echoes of the nation's history have been preserved. The historical events and figures shaping the nation's history and leaving an indelible trace on it, have become an essential part of epic narration. As a result, the collective genius of the nation has created a whole series of epic narration, which, by word of mouth through centuries, has become refined and reached the modern times. Due to their fame, malevolence or benevolence, conquests, feats or violence, renowned historical figures have gained the possibility of becoming folklore heroes.

Among such characters of epic narration several names can be distinguished: Alexander of Macedon, Temur Lang, Shah Abbas the Great², Nadir Shah³, Davit Bek and so on. Sometimes the historical figures that arise from the depths of

¹ Artsakh is the historical name of Nagorno Karabakh. According to Anania Shirakatsi, Artsakh was the 10th province of Greater Armenia and had 12 regions. (Անանիա Շիրակացի, Մատենագրություն, Ե., 1979, էջ 295, Հայկական Սովետական Հանրագիտարան, Ե., 1976, էջ 150–151):

² Shah Abbas the Great was the Safavid Shah of Iran (1587–1629). Prompted by military and political interests, Shah Abbas initiated the Great Deportation, due to which the Armenian population was displaced and forcibly settled in Iran. Many folkloric works are spread both in Iran and in Armenia.

³ Nadir Shah Afshar (1668–1747) – one of the Iranian Shahs, famous for his invasions and conquests, is also found in the Oriental folklore.

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centuries undergo such an immense metamorphosis that they are already perceived as folkloric characters like the king Solomon, Danada Bahlul⁴, Lochman⁵, Ahikar the Wise⁶ and others. Nevertheless, a nation or an important historical event cannot always become a theme of folklore. Sometimes an event of local significance, and an individual that is popular among his folk acquire a greater importance for the witnesses and the society, becoming themes of epic narration, gradually spreading, extending and obtaining universal characteristics of narration, thus getting equal standing to the world epic narration.

Having the folkloric heritage of Artsakh at our disposal and observing it from the perspective of Artsakh's rich history, we come to see the diversity and richness of the nation's oral tradition conditioned by such factors as the history of Artsakh, its nature, the heroic character of its people, their courage, naivety, as well as the nation's mode of traditions, etc. At different stages of the history of Artsakh the oral narrations actively coexisted, spread by word of mouth and were replenished with new figures and characters, and as Raffi, the renowned novelist states, "a nation has its legends, ideals, its favorite heroes to whom it ascribes feats they could not have possibly carried out. Very often, I happened to notice that in different provinces the same historical deed has been ascribed to a famous hero of the same province, though the given individual could not have carried out the activity as in this or that period he was either not yet born or had long been deceased. However, the historical fact is part of the reality, only its doer needs to be found."⁷

⁴ Dananda Bahlul is considered to be the contemporary of Harun al-Rashid. He is a popular folkloric hero in the Middle Eastern countries and Armenia.

⁵ Lochman is a famous wiseman and a head-doctor in the Middle Eastern countries and Armenia. This folkloric character is said to be based on a real historical figure. Many fairy tales and narrations have been preserved in the Armenian folklore.

⁶ Ahikar the Wise is associated with Assyria which is considered to be his homeland. He lived in the 7th century B.C. and was the Assyrian king Sennacherib's conscriptor. The oldest reference to his story was found in an Aramaic manuscript (5th century B.C.). Ahikar's stories, precepts, fables, allegories, and aphorisms are very popular among the Middle Eastern nations.

⁷ Րաֆֆի, Երկերի ժողովածու, հ. 9, Խամսայի մեղիքություններ, Ե., 1987, էջ 611:

The aforementioned quotation supports the view that in the past the folklore of Artsakh⁸ was rich in different variants and heroes of local significance i.e. each village had its familiar and popular hero. Nevertheless, a considerable part of folkloric works was destroyed or forgotten throughout time conditioned by the so-called “public demand”. Times changed, events changed, the society’s attitude towards folklore also changed, and, as a result of these factors numerous folkloric plots were irretrievably lost.

The epic folklore of Artsakh abounds in narrations about people and events that are of historical significance. These folkloric narrations have been written down both in Artsakh itself and in its neighboring regions. The most popular historical characters in the epic folklore of Artsakh are Shah Abbas, Lang Temur, Nadir Shah, Melik Shahnazar, Pyly Pooghi, Dananda Bahlul, Lochman, Ahikar the Wise, Solomon the Wise, Dali Tyuni, Ghachagh Arzuman, Ashugh Hatam, Ghalunts Saki, Poghos Bag, Mirza Dayi. In the folklore of Artsakh these characters are represented in the new light, different from the historical character, and are identified by certain traits that have been edited, emphasized and intensified by the people.

Thus in folklore the historical figures are described in a novel way. However not all historical figures are glorified. Lang Temur with his horrendous ravages, massacres, captivities has left a terrifying trace in the historic memory of the nation. The folklore of Artsakh has preserved numerous legends about Lang Temur’s invasions. Leo also testifies to the given fact stating, “Lang Temur. His

⁸ In the 60s of the 19th century the wave of romantic interest in folklore reached Artsakh, too. The oldest folkloric text of Artsakh is Arakel, Alexander and Grigor Bahatrians’ handwritten anthology. In 1860 the Bahatryan brothers wrote down fairy tales collected in Shushi and its neighboring villages. From the collected data, the fairy tales noted down by Arakel Bahatryan himself were first published in 1894, 1902, 1903 in the sections of “The Armenian Folk Tales” by Tigran Navasardyan (Հայ ժողովրդական հեքիաթներ, գիրք VIII, Թիֆլիս, 1894, գիրք IX, Թիֆլիս, 1902 և գիրք X, Թիֆլիս, 1903): Up to now the Armenian intellectuals, folklorists and folklore researchers have been actively involved in the accumulation and publication of the folklore data. From the mid-19th century toward its end Arakel, Alexander and Grigor Bahatrians, Konst. Melik-Shahnazarian, Mich. Der-Hovhannisyan, Kh. rev. Dadyan made their contribution to the given work. The 20th century including the pre-Soviet epoch was represented by Ye. Lalayan, S. Israyelyan, M. Arakelyan, M. Grigoryan-Spandaryan, A. & B. Ghazinyans, S. Vardanyan, M. Mkhitaryan, M. Ohanjanyan, L. Harutyunyan, A. Sargsyan and others.

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name can be heard everywhere. Wherever we go and ask a few questions about an old ravage we can hear Lang Temur's name. Who knows? Maybe this lame monster has not even seen and destroyed all these places. But his invasion has left such a horrifying memory that every ravage is ascribed to him⁹". The traditional legends concerning the etymology of the Artsakh toponyms mainly consist of narrations about Lang Temur's raids and the martyred brothers who fought and died heroically. Various sanctuaries have been built in places where they were martyred (sanctuaries like "Three Infants"¹⁰, "Nine Parts"¹¹, "Twin Crosses"¹² are cases in point)."

Lang Temur's deadly invasions have left such an indelible trace in Artsakh's history and the nation's historic memory that certain genres of epic folklore based on these atrocities are still spread. In Artsakh regions, the last notes taken on Lang Temur's invasions were after 2000¹³.

According to one of the legends about the etymology of toponyms, Karabakh, the current name of Artaksh, is connected with Lang Temur's invasions¹⁴. Lang Temur, reaching Goris¹⁵, sends people to collect information about Artsakh. On their return the messengers tell him that in front of them there is a country buried in green gardens and populated by hard-working and courageous people. The envoys advise Lang Temur to pass round this country but the bloodthirsty monster says, "I will destroy these gardens in such a way that they will turn into black (kara) gardens." Since then the name of the country has been Karabakh.

In the legends about the toponyms, the trajectory of Lang Temur's invasions has been conserved. It is notable that the existence of such plots among the population in both Western and Eastern Armenia points to the nature of Lang

⁹ **Լեո**, Երկերի ժողովածու, հ. VIII, Իմ հիշատակարանը, Ե., 1985, էջ 110:

¹⁰ Հնագիտության և ազգագրության ինստիտուտի բանահյուսության արխիվ (այսուհետ՝ ՀԱԻԲԱ), FFFV:8107,01-8107,01, **Առաքելյան Մ.**, ԼՂԻՄ բանահյուսություն, ձեռագիր ժողովածու:

¹¹ ՀԱԻԲԱ, FFFV:8107,03-8109,00, **Առաքելյան Մ.**, op. cit.

¹² ՀԱԻԲԱ, FFFV:7753,01-7753,01, **Առաքելյան Մ.**, նշվ. ժողովածու, «Ջովստակ խաչ».– **Ղանալանյան Ա.**, Ավանդապատում, Ե., 1969, էջ 266:

¹³ **Սարգսյան Ա.**, Արցախի բանահյուսությունը, Ե., 2015:

¹⁴ **Սարգսյան Ա.**, op. cit., p. 180.

¹⁵ Goris is a city in the Republic of Armenia.

Temur's actions, his strategy of ruthlessness, marked by unacceptable, inhuman behavior.

According to another Artsakh legend, "the mortal dragon" (that is how Tovma Metsopetsi¹⁶ calls him) Temur draws up his troops from Amaras¹⁷ up to the Araks and orders to throw the stones of Amaras monastery into the Araks¹⁸. The tyrant not only exterminates people but also destroys their architectural monuments.

Gh. Inchichyan presents another version of this legend and thinks that Lang Temur decides to destroy Saint Sahak Church located in Ashtishat village of Taron province in order to rebuild the damaged bridge over the Euphrates. To do this, he draws up his soldiers for them to pass the stones from hand to hand, carrying it to the river¹⁹.

The historiographic data inform that during Lang Temur's invasions there were brigandage activities, atrocities, plunder, mass killings, destruction of cultural values and captivities. Tovma Metsopetsi describes Lang Temur's raids province by province and sums up this stage of history by the following statement, "And he plundered limitless riches, and he took innumerable hostages, and nobody can tell what the sufferings and calamities of our nation were²⁰".

The fatal situation made the devout Christians turn to the church in the hope of a divine miracle and salvation. "Believing in the miraculous power of Saint Nshan or the Holy Cross or in the power of the saintly priest's fervent prayers, the nation heartened itself being consoled by the idea that they had even a more powerful weapon than Lang Temur's sword.²¹"

A series of legends about Lang Temur are based on the miraculous powers of churches and sanctuaries. To the aforementioned churches belong the Church of

¹⁶ **Թովմա Մեծոփեցի**, Պատմագրական երկեր, Ե., 2003, էջ 29:

¹⁷ Amaras is a monastery located in the south-eastern part of Nagorno Karabakh. Amaras was founded by Saint Gregory the Illuminator at the beginning of the 4th century.

¹⁸ ՀԱԻԲԱ, FAV:8940,02-8940,02, Ազգագրական հանդես, գիրք Բ, էջ 7, **Բաբախանյան Ա. (Լեո)**, Ուխտավորի հիշատակարանը, Շուշի, 1885, էջ 9), **Ղանալանյան Ա.**, Ավանդապատում, Ե., 1969:

¹⁹ **Ղանալանյան Ա.**, op. cit., p. 253:

²⁰ **Թովմա Մեծոփեցի**, p. 8.

²¹ **Ղանալանյան Ա.**, op. cit., p. 118.

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Mokk (Moxoene) in Western Armenia²², also famous by the name Tspat, the Mardaghavnyats or Hazaraprkich (All Savior) Church²³ located in Nakhijevan near the village of Arinj, Hovanavank²⁴ situated in the village of Ayrivank in Nor Bayazed and Kotrats Yeghtse²⁵ located in the vicinity of Martakerd city. According to legends, millions of Armenians were saved thanks to the miracles of those churches.

In different versions, the protagonist is Lang Temur, who either having been honorably received or witnessing the miracle or quenched by the blood of the massacred, yielded to the amira's, the Archbishop Hovhannes' or Holy Father Ohan's requests, displayed compliance and agreed to set free the captives that were locked in a small church. The flow of captives entered the church but it would not fill up as, according to the legends of Mokk (Moxoene), 60000 (in some other versions – 70000) of the captives transformed into midges (in some other versions – into flies) and stuck to the ceiling and the walls of the church. According to the versions of Syunik and Nor Bayazed, by the power of Saint Nshan, as well as by the will of God the captives convert into doves and fly out of the window. Moreover, in the Artsakh version of the legend the captives flee to the wood through the secret road in the back part of the church. Lang Temur acknowledges the power of the Christians' God and gives gifts to the church (according to the Mokk version), becomes terrified by the power of Saint Nshan and leaves Syunik (the Syunik version), gets furious and explodes the church which breaks into two parts (the Artsakh version).

These legends, apart from being the echo of veracious historical events, also have toponymic and etymological value. In all versions, the names of churches are definitely associated with Lang Temur's actions and the events that have occurred. The concrete historical events included in the meanings of denominations elucidate, reveal, and etymologize the reality of certain historical periods. The church of Mokk (Moxoene) had been built on the communion that belonged to

²² Ավանդություն Մոկաց Ամենափրկիչ վանքի մասին: Մոկս. հայոց բանահյուսական մշակույթը, կազմողներ՝ Հարությունյան Ս.Բ., Խենյան Է.Հ., Խենյան Մ.Հ., Պողոսյան Ա.Կ., Ե., 2015, N 5 (122), էջ 283:

²³ «Մարդադավնյաց կամ Հազարափրկիչ».- **Ղանալանյան Ա.**, op. cit., N 617, p. 230.

²⁴ «Հովանավանք».- **Ղանալանյան Ա.**, op.cit., N 638, p. 238.

²⁵ «Կոտրած յէղծե».- **Սարգսյան**, op. cit., N2(142), էջ 218:

one of the Magis returning from Jerusalem. It had been a gift from the Virgin to King Gaspar²⁶. Hence, the church was called Nver (a gift). At night, an arch of light was created over the communion, thus announcing its miraculous power. After the aforementioned events, as a token of the saved Armenians the church is called Amenaprkich (All Savior). Amenaprkich (All Savior) is also famous under the name Tspat. This second denomination of the church may be explained by the fact that thanks to the priest's prayers and by the will of the God the Armenian hostages underwent metamorphosis, thus concealing themselves²⁷. Symbolizing the thousands of captives who were transformed into doves with the help of Saint Nshan, the church located by the village of Arinj is called Mardaghavnyats (of Human-Doves) or Hazaraprkich. Whereas the church of Ayrivank in Nor Bayazed is named after Father-Superior Ohan, whose miraculous marching over the lake astounds lawless Lang Temur so much that he agrees to free the captives²⁸.

In the Artsakh version of the legend, the church is called Kotrats Yeghtse which embodies the memory of these horrendous historical events.

These last legends come to testify that despite being far from each other people of Mokk (Moxoene) and Taron (Western Armenia) as well as Syunik and Artsakh (Eastern Armenia) suffered the same atrocities and outcried to the historical events in similar ways. The famous Armenian folklorist A. Ghanalanyan studying the legends and comparing them with the historical data, arrives at the conclusion according to which, the legends are all created against this or that historical background and preserve the known historical events and facts²⁹.

The following folkloric plot uncovers Lang Temur's ferocity: "Lang Temur seeing his disgusting appearance in the mirror, cries the whole day. The next day Lang Temur sees his vizier cry as well. The latter continues crying for a whole week and Temur asks him why he is crying. The vizier answers, "You saw your

²⁶ Նոր կտակարան, Անտարան ըստ Մատթեոսի, գլ. 2, Պէյրութ, 1988, էջ 2, «Մոկսի Ամենափրկիչ եկեղեցի».- Մոկս. հայոց բանահյուսական մշակույթը, էջ 282:

²⁷ **Խենչյան Է.**, Հրաշքի գործոնը Մոկաց կրոնաեկեղեցական ավանդություններում, Հնագիտության և ազգագրության ինստիտուտի գիտական աշխատություններ, N 1, Ե., 2017, էջ 217–230:

²⁸ Based on this legend H. Tumanyan wrote his «AghavnuVanky» (The monastery of doves) in 1912 (**Թումանյան Հովհ.**, Երկերի լիակատար ժողովածու, հ. II, Ե., 1990, էջ 165):

²⁹ **Ղանալանյան Ա.**, op. cit., p. 116.

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face in the mirror just once and could not help crying, what can I do if I see your face every day”³⁰?

As the analyzed data reveal, all the legends introducing Lang Temur are of local origin and are connected with certain locations and historical events where people used all the folkloric means to create these legends, emphasizing the ruthless nature of the tyrant.

The historical legends of Artsakh include the political events of Khamsa principedom (13th–14th centuries). In these legends wars, invasions, liberation movements, social and economic relations are highlighted, the activities of foreign historical figures, Armenian public figures, the behavior of princes and clergymen or of common folk are revealed as well.

Another epic character of the Artsakh folklore is Shah Abbas the narrations about whom have been very popular and widely spread. Due to his activities, Shah Abbas has left an essential trace in the history of Iran and that of the neighboring countries. Even in his lifetime, he became the hero of legends and fairy tales where he was endowed with features of an epic hero and idolized by people. Many folklore researchers testify to the epic figure of Shah Abbas. The folklorist Aghamal Kalantaryan informs that legends about Shah Abbas in Iran are widespread both among Armenians and Iranians. Moreover, E. Schwartz who is specialized in Iranian Studies claims, “Iranian fairy tales and legends usually tell about real people like Shah Abbas, Abu Ali ibn Sina and others³¹.” The historical Shah Abbas carried out the functions of heroes found in folkloric fairy tales, and became an epic hero. In some cases of the folkloric narration, he preserved some elements of the historical reality like, for example, his manner of viewing the world or his habit of wandering disguised. The latter has become an integral part of Shah Abbas’ character in folkloric plots. Historiography regards Shah Abbas’ worldview as a means of supporting his political activities and an implement to understand the attitudes of his subjects. As mentioned above the Shah disguised himself and walked from street to street, from avenue to avenue and listened to what people would say³². The same intention is present in folk tales: “Shah Abbas

³⁰ ՀԱԻԲԱ, FFIX: 4509,02-4510,00, **Գրիգորյան-Սպանդարյան Մ.**, Արցախի բանահյուսություն, մեքենագիր ժողովածու:

³¹ **Шварц Э.** К истории изучения фольклора Ирана, Душанбе, 1974, с. 47.

³² **Առաքել Դավրիժեցի**, Պատմութիւն, Էջմիածին, 1896, էջ 199:

used to wear dervish's clothes and go out to walk around the city in order to see whether people were pleased or displeased with him, who complained, and who praised him”³³.

However, we can state that in the motifs of narration or in similar traditional plots, the habit of wandering disguised can in different periods be ascribed to other historical figures, too (such as Harun al-Rashid) or to any shah, king, padishah, sultan, etc. Nevertheless, if the fairy tale presents a disguised dervish or a peddler, then Shah Abbas is implied. Among the plots about Shah Abbas there exist motifs which are historically grounded, as well as those which have universal characteristics of an epic narrative. Thus, for example:

- a) The Shah listens to an old man, a clever girl, a woman, or a young man, taking into consideration their wise advice (“Whatever You Want to Do, Think Twice Then Act”³⁴, “Shah Abbas is in a Quandary”³⁵ “The Wise Woman”³⁶).
- b) The Shah collects taxes mercilessly, in a way peculiar only to him (“Abbas King's Manner of Money Borrowing”³⁷).
- c) The Shah chooses a state official from the lower class of the population (“Shah Abbas and Pele Pugh”³⁸).
- d) Because of a woman's unfaithful behavior the Shah orders to exterminate the whole female sex (“Shah Abbas Orders to Kill All the Women of the Country”³⁹ “Not All the Women Are the Same”)⁴⁰

³³ ՀԱԻԲԱ, FFXII:3159-3171, **Ղազիյան Բ.**, ԼՂԻՄ բանահյուսություն, ձեռագիր ժողովածու, 1974:

³⁴ ՀԱԻԲԱ, **Օհանջանյան Մ.**, Լեռնային Ղարաբաղի գվաճախոսություններ, ձեռագիր ժողովածու, N 1012, 1981:

³⁵ ՀԱԻԲԱ, **Ղազիյան Բ.**, Ղարաբաղի բանահյուսություն, ձեռագիր ժողովածու, տետր, N 5, էջ 38–40:

³⁶ ՀԱԻԲԱ, FFV:8221,01-8230,00:

³⁷ ՀԱԻԲԱ, **Ղազիյան Բ.**, Շահումյանի շրջկենտրոնի և Հայ Պարիս գյուղի բանահյուսություն, ձեռագիր ժողովածու, 1975, տետր N2, էջ 13:

³⁸ ՀԱԻԲԱ, **Կարապետյան Ա.**, Գանձակի ժողովրդական բանահյուսություն, 1974:

³⁹ ՀԱԻԲԱ, **Ղազիյան Բ.**, Ղարաբաղի բանահյուսություն, ձեռագիր ժողովածու, տետր, N 5, 1973, էջ 9:

⁴⁰ ՀԱԻԲԱ, FFIII:1540,00, **Իսրայելյան Ս.**, ձեռագիր ժողովածու, 1945:

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- e) The epic hero (Shah Abbas) involuntarily witnesses the decision about a new-born child's fate and tries to confront the fate ("One's Fate is Irrevocable"⁴¹).
- f) Shah Abbas falls in love with a girl from the lower class (a peasant-girl) and leaves a token (a bracelet, a medal) for his unborn son and goes away ("The Tale about Shah Abbas' Son"⁴²)

The study of the plots concerning Shah Abbas has revealed that Shah Abbas' epic character is controversial and dual. In fairy tales, Shah Abbas is identified by some general epic characteristics and is not perceived as a historical figure, whereas in legends and historical epics the plotline of Shah Abbas remains faithful to historical events.

From the Eastern folkloric tradition, certain plots about Lochman have penetrated into the Artsakh folklore. Lochman Haqim is a creation of Arab world and exists in the Armenian folklore due to the Armenians' century-long contacts with Arabs⁴³. Lochman Haqim is an ancient wise hero, who according to a legend lived thousand years. A series of tales about him were created in pre-Islamic Arab folklore⁴⁴. According to the oldest Arab sources, quite a number of sayings, proverbs, aphorisms, widely spread and very popular among Arabs are considered to have been authored by legendary Lochman the Wise⁴⁵. Lochman as a wise man and a preceptor has become part of the Muslim Holy book⁴⁶ with his sayings and precepts addressed to his faithless son Taran⁴⁷. In the works of Arab authors, many legends about Lochman have been preserved which testify to the fact that he was a real historical figure. According to ibn Kassir, Lochman had been an Ethiopian slave, whom one of Bani Israil's people had given freedom and

⁴¹ ՀԱԻԲԱ, Ղազիյան Բ., Ղարաբաղի բանահյուսություն, ձեռագիր ժողովածու, 1983, էջ 10:

⁴² ՀԱԻԲԱ, FFIV:4527,01-4543,00, Մխիթարյան Մ., «Ղարաբաղի բանահյուսություն», ձեռագիր ժողովածու, 1961:

⁴³ Ղանալանյան Ա., *op. cit.*, p. 225.

⁴⁴ Пиотровский М.Б. "Лукман" (Мифы народов мира, т. II, М., 1988, с. 77).

⁴⁵ Фильштинский И.М. Арабская литература (История всемирной литературы, т. 2, М., 1984, с. 215).

⁴⁶ Коран, т. 2, М., 1990, гл. 27 (Муаравы), с. 701.

⁴⁷ Юсуф Хаттар Мухаммед. Мудрости Лукмана Хакима. Книгу с арабского перевел Ильяс Зинатулла, Уруссу, Татарстан, 2002, с. 4.

fortune, for Lochman had been endowed with exceptional wisdom and regarded as a holy man⁴⁸. The Arab word “haqim” means “intelligent”, “educated”, “introspective,” whereas the word “lochman” signifies “considerate,” “vigilant,” nourishing⁴⁹. In Armenian the word “lochman” or “loghman” is defined as a legendary doctor or a very skilful doctor⁵⁰, while the word “haqim” signifies a healer who cures with the help of superstitious means⁵¹ or a person who lacks medical education and cures with the help of household means⁵². In this case, we deal with an Arab borrowing where a proper noun has undergone a change of meaning, thus functioning as a common noun. Lochman Haqim was involved in medicine, therefore in the Armenian and Artsakh folklore he is described as an eminent doctor who understands the language of birds and plants.

In the Artsakh narrations and fairy tales about Lochman, he mainly functions as a doctor and “wherever there is someone who is seriously ill⁵³” he cures him. Lochman is also a wise man and is able to make predictions⁵⁴ however, the moral legend concludes that even Lochman can make a mistake, and there is always someone wiser than the wise.

The investigation of the Artsakh folklore shows that those historical figures that have somehow been connected with the history of Artsakh and influenced it by their malevolent or benevolent acts, have always been in the center of the people’s attention and become part and parcel of the folklore. Having undergone metamorphosis, they have thus become epic heroes. The epic folklore of Artsakh with its plots, themes, general outline is similar to the pan-Armenian folklore and forms its constituent part. The Artsakh folklore needs profound research and generalizations.

⁴⁸ Ibid.

⁴⁹ Толковый словарь татарских личных имен, Казань, 1988, <http://www.tatar.kz/iserna.htm/>

⁵⁰ Ժամանակակից հայոց լեզվի բառարան, հ. II, Ե., 1972, էջ 424, **Աղայան Էդ.**, Արդի հայերենի բացատրական բառարան, հ. I, Ե., էջ 534:

⁵¹ **Աղայան Էդ.**, op. cit., p. 868.

⁵² Ժամանակակից հայոց լեզվի բացատրական բառարան, հ., III, Ե., 1972, էջ 348:

⁵³ ՀԱԻԲԱ, FFVI:5240,01-5251,00, **Իսրայելյան Ս.**, Ղարաբաղի հեքիաթներ, Ե., 1968:

⁵⁴ ՀԱԻԲԱ, FFV: 8339,01-8344,00, **Առաքելյան Մ.**, ԼՂԻՄ բանահյուսություն, ձեռագիր ժողովածու, 1962:

ՊԱՏՄԱՎԻՊԱԿԱՆ ՍՅՈՒԺԵՆԵՐԸ ԱՐՑԱԽԻ ԲԱՆԱՀՅՈՒՍԱԿԱՆ ՄԵՋ

ԽԵՄՉՅԱՆ Է.

Ամփոփում

Արցախի բանահյուսական ժառանգության մեջ պահպանվել են հանրահայտ պատմական դեմքերի մասին վիպական սյուժեներ, որոնց ձևավորմանը նպաստել է Արցախի պատմական հարուստ անցյալը: Արցախի վիպական բանահյուսության մեջ զգալի տեղ են գրավում իրապատում հեքիաթները, զրույցները, ստուգաբանական և վարքաբանական ավանդությունները, որոնց հերոսների մի մասն անմիջական կապ ունի Արցախի պատմության հետ (Լենկ Թեմուր, Շահ Աբաս), մի մասն էլ եկամուտ սյուժեների միջոցով ներթափանցել է Հայաստան և տեղայնացվել (Սողոմոն Իմաստուն, Դանանդա Բահլուլ, Լոխման, Խիկար Իմաստուն և ուրիշներ): Լենկ Թեմուրի, Շահ Աբասի և Լոխման Հեքիմի պատմավիպական կերպարների շուրջ ստեղծված սյուժեները, բաժանվում են կոնկրետ պատմական դեպքերի վրա կառուցված և ընդհանուր վիպական բնավորություն ունեցող սյուժեների:

Դրանց քննությունը ցույց է տալիս, որ Արցախի պատմության հետ կապված պատմական դեմքերը մուտք գործելով բանահյուսական միջավայր՝ կերպարանափոխվել են և դարձել վիպական կերպարներ:

ИСТОРИКО-ЭПИЧЕСКИЕ СЮЖЕТЫ В ФОЛЬКЛОРЕ АРЦАХА

ХЕМЧЯН Э.

Резюме

В фольклорном наследии Арцаха сохранились эпические сюжеты об известных исторических личностях. В эпическом фольклоре Арцаха значительное место занимают бытовые сказки, сказы, этимологические и агиографические предания, часть которых имеет непосредственное отношение к истории Арцаха (Тамерлан, Шах-Аббас), другая же часть сюжетов

нашла распространение в Армении (Соломон Премудрый, Дананда Бахлул, Лукман, Ахикар Премудрый и др.). Фольклорные сюжеты, созданные вокруг историко-эпических образов Тамерлана, Шах-Аббаса и Лукмана Хакима, основаны на конкретных исторических событиях.

Рассмотрение сюжетов показывает, что исторические личности, связанные с историей Арцаха, стали эпическими образами.