

KIRJANDUS

- Baghdassarjan**, Anahit 2003. *Armeenia kirikumuusika*. Jerevan, Jerevani Komitasi-nimelise Konservatooriumi loeng.
- Bhabha**, Homi K. 1994. *The Location of Culture*. New York: Routledge.
- Boļšaja ...** 1951 = *Большая советская энциклопедия*. Второе издание, Государственное научное издательство „Большая Советская Энциклопедия“.
- Chapman**, Malcolm, Maryon McDonald, Elizabeth Tonkin 1989. Introduction. - *History and Ethnicity*. Eds. Malcolm Chapman, Maryon McDonald, Elizabeth Tonkin, London: Routledge, pp. 8-17.
- Davidjants**, Brigitta 2007. *Orientalism ja muusika: erinevatest lähtekohtadest armeenia rahvalaulude transkriptsioonides*. Muusikateaduse eriala magistr töö, Tallinn: Eesti Muusika- ja Teatriakadeemia.
- Eriksen**, Thomas H. 2002. *Ethnicity and nationalism: anthropological perspectives*. London: Pluto Press.
- Frolova-Walker**, Marina 1998. „National in Form, Socialist in Content“: Musical Nation-Building in the Soviet Republics. - *Journal of the American Musicological Society*, Vol. 51 No. 2, pp. 331-371.
- Geodakjan** 1969 = Геодакян Георгий 1969. *Комитас*. Ереван: Изд. АН Армянской ССР.
- Geodakjan** 1981 = Геодакян Георгий 1981. Хачатурян Арам Ильич. – *Музыкальная энциклопедия 5*. Издательство „Советская Энциклопедия“.
- Hennoste**, Tiit 2003. Postkolonialism ja Eesti. Väga väike leksikon. - *Vikerkaar* nr. 4/5, lk. 85-100.
- Jenkins**, Richard P. 1994. Rethinking ethnicity: identity, categorization and power. - *Ethnic and Racial Studies*, Vol. 17 No. 2, pp. 197-223.
- Komitas** 1969 = Комитас 1969. *Собрание сочинений, сольные песни*. Том 1, Ереван: Айастан.
- Said**, Edward W. 1978. *Orientalism*. London: Reprinted in Penguin Books with a new Preface, 2003, 9. First published by Routledge & Kegan Paul Ltd, 1978.
- Sarkisyan**, Svetlana 2001. Khachaturyan, Aram. - *The New Grove Dictionary of Music and Musicians*. 2nd ed., eds. Stanley Sadie and John Tyrrell, London: Macmillan, pp. 556-559.
- Stock**, Jonathan 2004. Interface at the Peripheries: Western Impact on Other Musics. - *Cambridge History of Twentieth-Century Western Music*. Cambridge: Cambridge University Press, pp. 18-39.
- Stokes**, Martin 1994. *Ethnicity, Identity and Music. Musical Construction of Place*. Oxford / New York: Berg.
- Taruskin**, Richard 1992. „Entoiling the falconet“: Russian musical orientalism in context. - *The Exotic in Western Music*. Ed. Johathan Bellmann, Michigan: Northeastern University Press, pp. 194-217.
- Ter-Sarkisjants** 2005 = Тер-Саркисянц Алла 2005. *История и культура Армянского народа*. Москва: Издательская фирма „Восточная литература“ РАН.
- Tigranov** 1959 = Тигранов Георгий 1959. *Александр Афанасьевич Спендиаров*. Москва: Государственное музыкальное издательство.

Armenian self-colonisation in music as a result of the (cultural) policies of the Russian Empire and the Soviet Union

Brigitta Davidjants

In this article, the author has attempted to follow the cultural self-colonisation in modern Armenia, and analyse how it has been influenced by certain processes in the Russian Empire and the Soviet Union. Such self-colonisation can be explained through Caucasian geopolitics - Armenia is situated on the border of East and West. As a Christian country, it describes itself as European, but in geographical terms it belongs to the Middle East. According to the main thesis of the article, Armenian culture has been highly influenced by the cultural politics of the Russian Empire and the Soviet Union, both of which perceived the Caucasus as an exotic object. Armenians have always seen Russia as a window to Europe, therefore they also conceive of themselves as an exotic “other”. Music is an element of such self-representation, and can be used for the benefit of certain ideologies. In this article, the author has illustrated these processes by way of examples of two Armenian composers: Komitas and Aram Khachaturian. Both of them are included in the Armenian system of national symbols. They are considered to be specifically Armenian, but at the same time, European composers. The author suggests that they both serve a wider ideology. Their phenomenon “proves” that Armenians belong culturally to Europe, but also helps to present Armenians as exotic subjects.