

ARMENIAN-ARABIC TRANSLATION INTERACTIONS IN SYRIA IN THE CONTEXT OF CULTURAL IDENTITY, HISTORICAL MEMORY AND DIALOGUE

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Abstract: As a multiethnic and multicultural country, Syria has historically served as an important environment for the coexistence of the Armenian and Arab peoples. Diaspora communities formed in the post-genocide years, particularly in Syria, had not only to survive but also to preserve their cultural identity and their desire for dialogue. Therefore, translation became a key tool, creating a space for communication and self-expression across languages. The dialogue between Armenian and Arab writers, reflected in numerous translations, contributed to mutual understanding, the reassessment of historical memory, and the deepening of cultural contacts. The aim of this study is to systematize, propose a periodization of, and present the prerequisites for the prosperity and rise of translated literature from Armenian into Arabic and from Arabic into Armenian in Syria, particularly during the 1970s–1990s, focusing on its historical, cultural, and political dimensions. In addressing this topic, we seek to understand how Armenian–Arabic translation interactions have influenced the development of Armenian–Arabic social life and political thought. The study also seeks to highlight the role of Armenian–Arabic translation literature in Armenian–Syrian relations, arguing that it has played an important role in establishing dialogue between the two peoples and has further expanded Armenian–Arabic relations.

Keywords: Armenian-Arabic translation; cultural identity; historical memory; linguistic distinctiveness; Armenian-Syrian literary relations

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1. Introduction

Syria has been a crossroads of cultures for centuries, where the harmonious coexistence of different peoples, languages, and religions has formed a special civilizational environment. In that region, Armenian-Arab relations have played a prominent role not only in the political and economic spheres, but also in the spiritual and cultural spheres. In particular, Syria has been one of the oldest and most stable centers of Armenian-Arab coexistence, where a unique experience of mutual cultural recognition and interaction has been formed.

Armenians have centuries-old roots in Syria, which have deepened not only as a result of the genocide, but also since ancient times, as a result of which Armenians have become active participants in the cultural field of Syria. In Aleppo, Damascus, Qamishli and other cities, Armenian intellectuals, teachers, writers and spiritual leaders have also contributed to the development of a common Arab culture.

In 2022, Levon Ter-Petrosyan published *Armenia and Christian Syria: Cultural Ties (4th–5th Centuries)*, a revised version of his doctoral dissertation defended at Leningrad State University in 1987 (Ter-Petrosyan 2022: 5). The study examines Armenian–Syrian literary relations during the fourth and fifth centuries, a formative period in which Armenian literature was enriched through the translation of Syrian literary works. These translations played a decisive role in shaping medieval Christian literature, influencing both its generic and aesthetic development and facilitating the dissemination of Syrian literary traditions throughout the Eastern Christian world.

Ter-Petrosyan's monograph represents a major contribution to the study of Armenian–Syrian literary relations. Based on extensive manuscript research, he reconstructs the corpus of fourth- and fifth-century translations, traces the transmission of Syrian literary monuments into Armenia, and demonstrates their influence on the development of early Armenian literature. Drawing on evidence from more than 70 Armenian and Syrian manuscripts, he establishes rigorous criteria for dating and classifying the translations while proposing a comprehensive methodology for the study of translated literature (Ter-Petrosyan 2022: 474). The discovery of two previously unknown Armenian translations of works by *Ephrem the Syrian* — *The Book of Faith* and *The Commentary on the Book of Ezekiel* — further advances our understanding of early Armenian–Syrian cultural contacts (Ter-Petrosyan 2022: 474). Moreover, by preserving works that have otherwise been lost in the original, the Armenian translations provide valuable insight into the history of Syrian literature, making an important contribution to both Syrian literary studies and the preservation of Syria's cultural heritage.

The question of whether modern Syrians are the inheritors of what was done in the past is now being raised not only in Arab countries, and particularly in Syria, but is also being considered by Western European scholarship. Many scholars are coming to the conclusion that modern Syrians are the descendants of those Syrians who lived here in antiquity.

Continuous literary ties have been established between Armenians and Arabs starting from the 7th century (Arissian 2016: 50). At the beginning of the 20th century, during his visit to the Arab East, Nicholas Marr studied literary monuments in book

repositories and found an Arabic translation of the book *On the Life of Gregory the Illuminator and the Adoption of Christianity by the Armenians* (Arsharuni 1960: 185). Marr's discovery and his publications created great excitement within the circles of Arabic studies 60 years ago. This important document speaks to the literary ties existing between the two peoples since the 7th century, and the interest of Arab figures in Armenian history.

Arab historians and geographers of the first centuries of the Caliphate and the Arab conquests played a significant role in the formation of these ties. In their travel books, many of them enriched world literature with new data about the countries and peoples of the Transcaucasus, particularly the Armenians. The matter, however, is not limited to this. Certain Arab authors, such as the writer Al-Waqidi (Muhammad ibn Umar, 748–823), who wrote *The History of the Conquest of Mesopotamia and Armenia*, made use of Armenian sources (Arsharuni 1960: 185).

Armenian-Arab ties are attested by an episode in the classical Armenian Epic *Daredevils of Sassoun* (*David of Sassoun*), where the Armenian people created an image of immense humanistic power: the episode of the meeting between David and the old Arab soldier after defeating Msra Melik, where the wise elder's counsel could rightly be considered part of the treasury of world literature.

Different Homeland historians have addressed historical-bibliographical works dedicated to Diaspora Armenian political parties (Khurshudyan 1964), paths of socio-political struggle (Simonyan 1968), national-liberation movements of Arab peoples (Hovhannisyanyan 1967), Armenian immigrant communities (Gasparyan 1962), and Arab-Armenian communities. Materials concerning the ties between the communities and the Mother Homeland, as well as the cultural relations between Armenians and Arabs, can be found in their monographs and articles (Najaryan 1974: 238-239).

An attempt to periodize Armenian-Arab literary relations was made by Arshaluys Arsharuni, whose work prepared the basis for subsequent researchers (Arsharuni 1960). Karlen Dallakyan's work *From the History of the Lebanese-Armenian Democratic Press* is also an important part of the research (Dallakyan 1964).

Yeghia Najaryan¹ engaged with the history of periodizing Armenian-Arab cultural relations (1945–1970). “It is not difficult to guess that the very ground of the history of new Armenian-Arab cultural relations, upon which we will step in the following pages, has mostly remained bare and uncultivated until now,” Najaryan writes (Najaryan 1974: 239).

The article focuses on the factors contributing to the mutual recognition and development of cultures within the context of Armenian–Arab relations, with particular emphasis on the role of translation in Syria during the 1970s–1990s. Employing a retrospective methodology, the study draws on historical experience, literary examples, and contemporary cultural developments to demonstrate how translation initiatives

¹ Yeghia Najaryan was an Orientalist and editor born in Beirut. He received his secondary education at the Seminary of Antelias and subsequently held teaching positions at the Abgarian School in Beirut and the Targmanchats School in Damascus, while also engaging in editorial work. In 1959, he immigrated to Armenia with his family. He continued his education at the Faculty of Philology of Yerevan State University, graduating in 1963. For more than forty years, he worked in the Arabic Department of the Institute of Oriental Studies of the Academy of Sciences of Armenia.

contributed to the formation of cultural bridges and the mutual recognition of the two peoples.

The absence of a comprehensive work regarding the time period under discussion (1970s–1990s) forces us to make an attempt to develop our narrative based largely on articles relating to the topic found in the Armenian and Arabic press, most of which are informative in nature. We make no claim for it to be complete, because works about which nothing has been written are missing from the list.

The present study demonstrates that the Armenian–Arabic translation tradition has evolved through multiple historical stages and has encompassed a wide range of literary genres, including fiction, poetry, and historical writing. Despite this rich legacy, the field remains insufficiently explored and requires greater scholarly attention and wider dissemination. Strengthening research on Armenian–Arabic translation is essential, as translation has long served as a key medium of cultural exchange and an important pillar of Armenian–Arab relations.

2. Factors Contributing to the Development of Cultural Ties

The Armenian Genocide of 1915 marked a turning point in the history of Armenian–Arab relations. From the early twentieth century onward, particularly in the aftermath of the Genocide, large numbers of Armenian survivors settled in Arab countries, most notably Syria and Lebanon. The local Arab population received the displaced Armenians with compassion and hospitality, providing them with food, shelter, and medical care. In a letter addressed to the owner of the newspaper *Al-Taqqaddum*, the Patriarchal Vicar of Aleppo, Father Harutyun Yesaian expressed his gratitude for the humanitarian assistance extended by both public officials and the residents of Aleppo, emphasizing that their efforts not only alleviated the suffering of the deportees but also protected them from devastating epidemics (Keshishian 1997: 185).

The establishment of substantial Armenian communities in the Arab world inaugurated a new phase in Armenian–Arab relations, reinforcing centuries-old economic, literary, and cultural ties. While these relations had previously developed at a relatively gradual pace, the permanent settlement of Armenians in Arab countries transformed them into sustained and multifaceted interactions. During the initial decades of resettlement, the Armenians' primary concern was survival and economic stability, leaving limited opportunities for cultural engagement. Consequently, early contacts with the Arab population were largely confined to everyday communication and practical cooperation. As Armenian communities became more firmly established, these interactions gradually evolved into broader literary, educational, and cultural exchanges, laying the foundation for the flourishing of Armenian–Arab translation and intellectual cooperation in the decades that followed.

In the 1920s–1940s, the new settlers took care of establishing their own national schools. Schools belonging to various denominations were opened throughout Syria, where Armenians constituted a more or less significant number. These institutions prioritized instruction in Western Armenian — the native language — since most Cilician Armenians spoke Turkish at home. Learning Armenian therefore served not

only communicative purposes but also shaped students' intellectual development through language. French ranked second in importance, while proficiency in Arabic was generally limited to the basic needs of everyday communication and trade. In many cases, Turkish fulfilled a similar role. As Hagop Mikaelian observes, "Turkish spread among Armenians through family roots or where they lived. For the Armenian, Turkish ways — its habits, its past — felt more familiar than those tied to Arabic." As he notes, four centuries of coexistence under the Ottoman Empire created stronger cultural affinities between Armenians and the Turks than between Armenians and the Arabs (Mikaelian 2018: 472).

Nevertheless, cultural ties developed only gradually, as early interactions between the Armenian newcomers and the local population remained limited. Consequently, cultural exchange was initially modest, with relatively few shared traditions or forms of expression. Communication was further constrained by the widespread belief among many Armenians that their stay in the host countries was temporary and that they would eventually return to their homeland, a perception that delayed deeper social and cultural integration. (Najaryan 1974: 243).

Robert Jebejian interprets the newcomers' lack of integration into the new environment differently: "After the Armenian population of Cilicia and the Armenian provinces migrated to Syria, they made a fundamental mistake by seeking only a shelter in this country" (Jebejian 1996: 204). He considered the presence of an individual or individuals within the community who possessed higher education along with a proficiency in Arabic to be essential: "It should have been formed much earlier, so that Syrian-Armenians could have integrated sooner into the various spheres of the country's life" (*ibid.*).

Unlike in Lebanon, Arabic was not a compulsory subject in Armenian schools in Syria. It was only from the mid-1920s onward that the introduction of Arabic language instruction in Armenian national schools gradually emerged as a subject of discussion within Armenian circles (Najaryan 1974: 255-257).

When Syria gained independence, Armenian schools began shifting away from rigid approaches to Arabic instruction. Before that year, exposure remained sparse, shaped more by obligation than engagement.

Following Syria's independence, Arabic became the nation's official language. In Armenian schools, instruction in Arabic started once government legislation took effect — this sparked demand for newly trained Armenian scholars specializing in Arabic studies. Such developments might lay basis for renewed cultural exchange between Armenians and Syrians. As Vardan Svadjian notes, "Maybe that gap made sense three or four decades back" (Svadjian 1988: 3). A generation fluent in Arabic language, civilization, and history — able to engage meaningfully with Arab counterparts — never emerged. Building on Svadjian's observations, Hagop Mikaelian argues that, despite holding Syrian citizenship, Armenians in Syria possessed only a superficial understanding of the surrounding Arab society (Mikaelian 2018: 472). Locals, meanwhile, remained unaware of Armenian historical narratives, literary works, or cultural expressions up through the late 1960s. This lack of outreach meant self-presentation was absent, according to Mikaelian (*ibid.*).

The process of presenting Armenian literature in Arabic in Syria saw its turning point in the 1940s, particularly during the Second World War. It was in those years that, outside of Damascus, the Faculty of Engineering was founded in Aleppo, “which was to serve as a basis for Aleppo’s future university” (Jebejian 1996: 202). Making progress steadily, Aleppo State University became a multi-branch institution, serving as an important center of learning for students of diverse national backgrounds from different regions of the country. It was attended by students who had graduated from high school, taken the state ‘baccalaureate’ examination, and cleared the university admission threshold. According to compiled statistics, between 1965 and 1994, 968 Armenian young men and women graduated from Aleppo University alone, though very few of them pursued the Arabic Literature section of the Faculty of Philology (Jebejian 1996: 202-203).

However, studies show that the birth of Syria’s state universities and the graduation of hundreds of young people from them would gradually give rise to new Arabic literary circles, whose literary path heralded the existence of literary schools. Undoubtedly, these differed from the literary groups of 1921 and 1934 (Nazarian 1985: 31). The most important among them was the “Syrian Writers Association,” which was founded in 1951 and later, in 1954, was renamed the “Arab Writers Association” (Nazarian 1985: 32).

This expanding intellectual and literary environment also created favourable conditions for the translation of Armenian literature into Arabic. The first literary work translated into Arabic in the 1940s was Avetik Isahakyan’s famous poem *Abu Lala Mahari*. It was translated by Khayr al-Din al-Asadi, a well-known philologist from Aleppo, and Barsegh Chatoian, a scholar of Arabic studies². Their work became popular particularly within Arabic circles (Chuljian 1945: 138). The book was published in 1948 and reprinted in 1952 (Keshishian 2001: 178). Prior to the Arabic translation, the work had been translated into Russian.

In 1950, Zareian’s *The Prayer* (published in *Sawt Al Takhatum*) and *The Bloody Leaven* were released in Arabic, translated by Barsegh Chatoian, an Arabic teacher in Aleppo (Aharonian 1950: 2, 4).

Following the translation by Al-Asadi and Chatoian, Avetik Isahakyan’s *Abu Lala Mahari* was also translated by Nazar Nazarian and Nizar Khalili. Reflecting upon the translations by the aforementioned authors, Hovsep Ghazarian notes that these works, unfortunately, do not faithfully manifest the poetic value of Isahakyan’s poem. While he does not explicitly comment on the artistic flaws of these translations, Ghazarian at the same time attempts to personally translate several verses of the poem, which had been referred to as a “Ghazal” by Avetik Isahakyan (Ghazarian 2012: 232).

In May 1966, at the invitation of the Armenian Society for Friendship and Cultural Relations with Foreign Countries, Syrian translator Nizar Khalili held a meeting with the representatives of the Yerevan intelligentsia during his stay in Yerevan. In the interview, he addressed the necessity of expanding Armenian-Arab cultural ties. Khalili

² Barsegh Chatoian’s contribution to the strengthening of Armenian-Arab literary ties is substantial. Under his authorship, Arabic textbooks and an Arabic anthology of adaptations from Armenian literature were prepared, from which only Siamanto’s poem *The Strangulation* was published in the 1954 issue of the Arabic-language journal *Al-Adib* (The Writer) (Najaryan 1974: 302-303).

explained that the reason for the lack of Armenian-Arab translated literature was not only a lack of language proficiency, but also the absence of translations in the Arabic language: "...for the broad masses of the Arab people, the treasury of Armenian literature" remained unknown. Nizar Khalili simultaneously noted: "I never thought that Armenian literature was this rich. And I began to delve deeper and deeper into the study of the Armenian language. I even began to read ancient Armenian literature in Grabar (Classical Armenian)" (Najaryan 1974: 302; Hayreniki Dzayn 1966: 4).

Throughout the 1950s, Armenian periodicals began to feature 'gems' of Arabic literature translated into Armenian. These works highlighted the "harsh social conditions of the Arab peasantry," the lives of the urban working class, and their fierce struggle against colonialism (Najaryan 1974: 281-282). The goal was not only to introduce Armenian readers to celebrated Arab authors but also to emphasize the 'common experiences' and deep-rooted ties between these two historically persecuted peoples.

One such example appeared in the 1958 volume of the Aleppo-based literary journal *Yergir*. The story *The Donkey* — written by Muhammad Sidqi, an Egyptian artist, scholar, and member of the Committee of Supporters of Peace — was translated into Armenian. It was 'Armenified' by Nazaret Nazarian, a lawyer from Aleppo who sought to inform the Armenian community about the daily struggles of Arab workers and peasants against social inequality (Najaryan 1974: 281-282).

By the 1960s, as Syrian theater underwent a revival, national theaters were established across the country under the Ministry of Culture. Further development of Syrian television and cinema also offered talented young Armenians the chance to take their first steps into the performing arts.

In 1967, the journal *Mshakuyt* was launched in Aleppo, edited by Andranik Ararat. The main mission of the periodical was to record the history of Arab literature from its origins up to the 1970s. This initiative aimed to spark a movement of mutual cultural discovery (Mshakuyt 1967: 108-109) — a gesture of gratitude to the Arab people who, having shared the burden of tyranny, were the first to welcome Armenian refugees following the Genocide (Nazarian 1967: 109).

This movement earned the heartfelt support of Arab intellectuals and youth, who took a keen interest in its programs and goals (Mshakuyt 1967: 109). Within the pages of *Mshakuyt*, Nazar Nazarian's work, *A Sketch on Pre-Islamic Arab Literature*, became a recurring feature (Nazarian 1967: 110-124; 1970: 73-88; 1972: 55-63).

The pioneers of this translation movement included Nizar Khalili³, Nazar Nazarian (Nazarian 1972: 55-56; Toranian 1991: 32)⁴, Ghassan Kajjou (Boyajian 2000: 268)⁵, and later Lusi Sulahian (Mshakuyt 1972: 34)⁶, among others.

³ Nizar Khalili (1925-2019) was an Arab translator, Armenologist, pedagogue. He received his higher education in Beirut. From 1943–1946, he taught Arabic at the Zavarian School in the Nor Kyugh Armenian district of Aleppo. He became proficient in Armenian during his pedagogical work. The Syrian intellectual, recipient of the Movses Khorenatsi Medal, great Armenophile, and translator Nizar Khalili visited Armenia several times.

⁴ Lawyer (Maître) Nazar P. Nazarian (1932-1991) was born in Kessab. He received his primary education in Kirikhan (Iskenderun region). Following the dissolution of the Sanjak, he settled in Aleppo and studied at the State Schools (Ghassanieh and Sultanieh) in Aleppo. In 1956, he attended

In the early 1960s, the renowned satirist Hagop Baronian's work, *The Honorable Beggars*, found a new voice in Arabic through the translation of Nizar Khalili. The translation was brought to life by senior students at the AGBU Lazar Najarian-Calouste Gulbenkian Secondary School, who staged the play in Arabic to high praise from the audience (Mikaelian 2018: 477). In 1967, Khalili also published an Arabic translation of Hovhannes Shiraz's epic poem, *Siamanto and Khjezare*, in Aleppo (Vardanyan 1968: 270; Toranian 1993: 3)⁷.

In 1968, Nazar Nazarian introduced the Armenian readership to the lives and legacies of two Arab giants: the scientist and philosopher Ibn al-Haytham and the legendary writer Taha Hussein (Nazarian 1968: 76-79, 212-217). Nazarian even translated an excerpt from Hussein's influential book, *Al Ayyam* (The Days) (Nazarian 1968: 215-217). The following year, Nizar Khalili contributed an Armenian article titled *Current Affairs*, which mapped the linguistic geography of Semitic languages, tracing them from southern Armenia down to the Arabian Sea, and from Persia to the Mediterranean (Khalili 1969: 252-256).

The year 1969 also marked the major celebration of the centenary of the "All-Armenian Poet," Hovhannes Tumanyan. In Aleppo, his opera *Anush* was performed, and through the efforts of the Jubilee Committee, Khalili translated several of Tumanyan's masterpieces into Arabic, including *Anush*, *A Drop of Honey* (1968), *Gikor*, and the epic poem *David of Sassoun* (1970) (Vardanyan 1970: 245; Barikian 1976-1978: 429). By May 1970, Daniel Varoujan's illustrated collection, *The Song of the Bread*, was released in Arabic, translated by Nazar Nazarian (Vardanyan 1971: 256). Nazarian provided an introduction to Varoujan's life, and the work was lauded by the Arab public and the critic Munqeth Al Hashimi, who noted that he felt 'enriched' by Varoujan's ability to elevate human love to a state of deification (Zorian 1977: 35-37).

This was part of a broader effort by Nazarian, who translated excerpts from Armenian authors like Zohrab, Varoujan, and Charents into Arabic, while bringing the works of Arab masters like Naguib Mahfouz and Taha Hussein to the Armenian community (Zorian 1977: 37). In 1971, Lusi Sulahian founded the *Baruyr Sevak*

the Homs Military Reserve Officers' School, from which he graduated. He held a number of state positions in the Municipality and the State Library. In 1964, he graduated from the Faculty of Law at Damascus State University. In 1968, he was appointed director of the Cultural Center in the Syrian town of Arab Pounar, after which he assumed the position of Vice-Librarian of the Aleppo State Library. He was a visiting teacher at the AGBU Lazar Najarian Calouste Gulbenkian School in Aleppo, and then, from 1971, he served as the director of the same school. In 1972, he was elected a member of the Aleppo Provincial Local Committee. Thanks to his excellent knowledge of Arabic, he engaged in translation work.

⁵ Ghassan Kajjou is Lusi Kassabian's husband. Reading Avetik Isahakyan's poems translated into French, he was fascinated and, together with Lusi, dedicated himself to translation work. Their translations were broadcast on Yerevan Radio in 1977.

⁶ Lusi Sulahian (1940-2021) was born in Aleppo. She received her primary education at the Krtasirats School in Aleppo, and then attended the French "Lycée" higher education institution. In 1960, she entered the literary arena and began writing in Armenian in various Diaspora periodicals and literary journals.

⁷ Toros Toranian notes that Shiraz's poem was published in Arabic in 1956. The suggestion (or idea) to translate it into Arabic was given by an Armenian driver, Hrant Partagchian.

Literary Salon in Aleppo, creating a hub where Armenian and local writers could build close ties — a movement that eventually grew far beyond its salon setting to reach a wide public audience (Mshakuyt 1976: 14).

This thriving translation environment was shaped by dedicated individuals and, after the 1980s, increasingly by Armenian unions and organizations.

In 1972, the Syrian writer Adib al-Sayed published *Armenia* in Arab History in Aleppo. After seven years of research of historical Arab records, al-Sayed documented Arab-Armenian relations from the 8th to the 11th centuries, focusing on the Bagratuni period. His goal was to provide a historical document that would inform the Arab public about the deep, centuries-old foundations of the friendship between the two peoples (Vardanyan 1973: 276; Toranian 1972: 46).

In the late 1970s, Nizar Khalili published 14 of Grigor Zohrab's short stories in Arabic, released in collections titled *Silent Sorrows*, *Voices of Conscience* (Vardanyan 1977: 256; Vardanyan 1978: 259), and *Selected Stories from Life*. Khalili's diverse output also included a translation of Artsrun Kchoyan's work on Mkhitar Heratsi, exploring the medical ties between the two cultures (Vardanyan 1975: 219). He later translated modern works by Lusi Sulahian, Vartkes Petrossian, and Sero Khanzadyan (Toranian 1993: 3).

Beyond Armenian literature, Khalili also translated Georgian classics into Arabic, including Rustaveli's *The Knight in the Panther's Skin* and works by Ilia Chavchavadze (Toranian 1993: 3)⁸.

In 1973, Lusi Sulahian met with the Arab writer Walid Ikhlas and introduced the novelist Abdul Salam al-Ujayli to Armenian readers (Sulahian 1980: 40-42)⁹. During this meeting, she explored the novelist's life and literary career. After a brief overview of his works, al-Ujayli expressed his hope for a "path of thought" and a "ray of literature" to be established between Armenian and Arab letters, uniting these sister nations. The author's connection to the Armenian people dated back to his childhood. He recalled how, "during the black days of the Exile, Raqqa opened its heart and arms wide to receive that poor people who had been mercilessly expelled from their home" (Sulahian 1980: 42).

In 1976, to mark the 100th anniversary of Avetik Isahakyan's birth, Nazar Nazarian published a beautifully designed and illustrated Arabic translation of the epic poem *Abu Lala Mahari* (Barikian 1976-1978: 429). Also commemorating Isahakyan's centenary, Nizar Khalili translated a volume consisting of "Master's" (Isahakyan's) selected prose and poems (Toranian 1993: 3).

On February 16, 1977, at the initiative of the Syrian Union of Arab Writers, a literary evening was held at the Arab Cultural Center in Aleppo. The event was

⁸ He also translated *The Philosophical Analysis of the Soul* by Orbelyan and short stories by Sulkhan-Saba. Toranian mentions in the article that the translations from Georgian into Arabic were printed under the patronage of a Georgian resident of Damascus who had settled in Syria decades ago and was engaged in trade.

⁹ Abdul Salam Al Ujayli was one of the representatives of Arab prose and made his literary debut with more than two dozen works. His story *Nights are Everywhere* and the novel *Mother of the Black Virgin* were translated into Armenian and published in the *Shirag* monthly.

dedicated to presenting the Arabic translation of *The Humiliation of Love*, a volume of short stories by the Aleppine Armenian writer Lusi Sulahian (Zorian 1977: 23-28)¹⁰.

From Aleppo, lawyer Nazar Nazarian introduced the Armenian public to the prominent Syrian prose writer Iskender Louqa¹¹. A titan of Arab and Syrian literature known for his support of short stories and novellas, Louqa's story *The Teacher* (from the volume *Feast*) was translated into Armenian by Nazarian (Nazarian 1982: 37-40). As a representative of the realist school, Louqa's works highlighted the life of an ordinary person, with a focus on his or her worries, sorrows, pains, and occasional joys.

Armenian–Syrian cultural relations thus entered a new historical phase, shaped by several interrelated factors. First, after a prolonged period of silence, the generation that had survived the Armenian Genocide increasingly sought opportunities for communication and cultural self-expression. Second, public commemorations of the Armenian Genocide, particularly the fiftieth anniversary in 1965, drew the attention of the local population and stimulated interest in the historical events underlying these observances (Mikaelian 2018: 473). At the same time, interest in Armenian history and culture gradually expanded within Arab intellectual circles. Finally, the multicultural character of Syria's educational institutions, especially its universities, enabled Armenians and Arabs to study alongside one another, creating favourable conditions for closer cultural and intellectual interaction.

3. The Rise of Translated Literature from the 1970s to the 1990s

During the 1960s, Armenian–Arab cultural relations became increasingly systematic, extending beyond the study of the literary heritage of the two peoples to encompass the contemporary literary process. In Syria and Lebanon, where substantial Armenian communities had been established, the works of contemporary Arab writers were regularly translated from Arabic into Armenian, while essays and studies on both classical and modern Arabic literature appeared in the Armenian literary press. Unlike the earlier, largely sporadic and privately initiated efforts, these activities became coordinated by the progressive National Front, making Arabic literature and contemporary literary developments an integral part of the cultural policy of progressive Armenian circles in the Arab East. At the same time, the Armenian press actively covered major historical and literary anniversaries celebrated in the Arab

¹⁰ Lucy Soulhian's short story, *The Humiliation of Love*, speaks about a family's guilty mother who, instead of showing maternal love and care to her only God-given gift — her only daughter — betrays and makes her miserable by betrothing her to a man she does not love. Through vivid imagery, the author attempts to present phenomena that have become customary within a philistine society. She emphasizes the psychological state of the characters, as well as the contradictory feelings and emotions within the daughter's inner world, transporting us to a sad reality of life that we still witness today. The Arabic translation of this story was published in the special issue of *Mawqef Adabi* (*Literary Stance*) dedicated to Syrian writers.

¹¹ Iskender Louqa is a well-known Syrian prose writer, born in Alexandretta. He received a diploma in Pedagogy and Psychology from Damascus University, and then a journalism certificate. Later, he was awarded a doctorate in Arabic Literature and Language. He is the author of more than two dozen works.

world, thereby promoting cultural dialogue and mutual understanding between Armenians and Arabs. A notable example was the commemoration of the 900th anniversary of the birth of the Arab philosopher and poet Abu al-Ala al-Ma'arri, which was widely observed by Armenian communities in the Arab East. These developments were accompanied by the emergence of a body of Armenian poetry celebrating Armenian–Arab friendship, reflecting the growing cultural rapprochement between the two peoples.

Starting in the mid-1960s, a warm diplomatic climate between the Soviet Union and Syria began to bear cultural fruit. Both through official state channels and the Committee for Cultural Ties with the Diaspora, homeland artists, intellectuals, and writers became frequent visitors to Syria. Their presence was more than symbolic. The events they held emphasized a growing necessity for these two peoples to truly know one another. These exchanges fostered greater mutual awareness and created favourable conditions for the further institutionalization of Armenian–Arab literary relations, particularly through the increased translation and dissemination of literary works.

At the end of the 1970s, Armenian-Arab cultural relations entered a new historical stage, especially at the official state level, with meetings between official delegations from Armenia and Syria. In October 1978, at the invitation of the Aleppo Archaeological Institute and the Syrian Ministry of Culture, a three-member delegation from the Institute of Oriental Studies of the Armenian Academy of Sciences arrived in Syria, which was warmly received by the Syrian Ministry of Culture. In addition to visiting archaeological sites, the delegation held meetings and discussions with the Arab community. On this occasion, Robert Chebejyan made the following statement: “For the first time, ties were established between the newly established, but already a major institution, Aleppo University and the Yerevan Academy” (Missirian 1979: 115-116).

These connections took root within the institutions themselves. The Yerevan Academy’s library began a formal exchange with the Aleppo National Museum, the Public Library, and the Arab Cultural Center. The delegation arrived with a significant gift — volumes on Armenian history, written in both Armenian and Russian, specifically for the Aleppo University Library. The underlying intent was simple but carried a deep weight — to introduce the ‘noble Arab people’ to the layers of Armenian culture and historical identity (Missirian 1979: 116-117)¹².

Creative voices were also moving into the political and social heart of the region. In 1979, the Aleppine lawyer Nazar Nazarian shared his play, *The Devil and Petar*, with the writers and readers of Aleppo. Significantly, Nazarian wrote the work in Arabic and drew his inspiration from the Palestinian struggle. It was a clear demonstration of how Armenian creative minds were engaging directly with the challenges and movements of the Arab world (Missirian 1979: 117-118).

¹² Aleppo University would provide the books through the library to students pursuing higher education, but due to the small number of Arabs who knew Armenian, the books would be provided to Armenian students, not only for their own use but also with the awareness of the duty to make them accessible to Arab students.

In 1985, a collection of short stories by Vardges Petrosyan was published in Damascus under the title *The Old Man Who Forgot to Die*, the preface of which was written by the President of the Arab Writers Union, Ali Oqla Orsan (Alemian 1986: 3).

In the Lebanese-Armenian press, specifically in Zartonk, the work *The July 10 Coup and Its Consequences* by the Turkish intellectual figure Sheikh Muhsen Fani — translated from Ottoman Turkish by Nazar Nazarian — was published in the form of a series of articles. In this work, the Turkish author documents that “by the will of the Turkish authorities, both during the days of Sultan Hamid and under the Ittihadists (Young Turks), Armenian lands were confiscated and their true owners were subjected to massacres” (Alemian 1986: 3).

In 1986, by decision of the Ministry of Culture of the Syrian government, Nazarian’s play *Doors* was approved for publication in Arabic translation, the subject matter of which was drawn from the liberation struggle of the Arab people (Alemian 1986: 3).

In the 15th issue of the Syrian literary weekly newspaper, Nazarian’s latest short story, *The Story of the Butterflies*, was featured. In it, the author uses butterflies to depict the horrors of the Lebanese War, demonstrating the spirit of sacrifice and purposefulness of the Lebanese people (Alemian 1986: 3). The Zartonk columnist, Rosette Alemian, reports that Nazarian has completed the Arabic translation of *Anabasis*, one of the masterpieces of Greek literature, as well as an Armenian anthology titled *an Overview of Arab Writers* (Alemian 1986: 3).

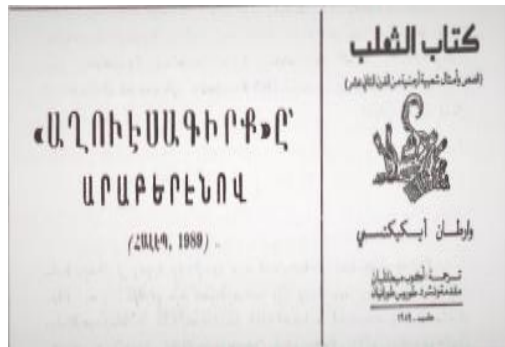
In December 1986, under the auspices of the Aleppo branch of the Arab Writers Union, on the occasion of the Translators’ Festival, a scientific session and an artistic evening were organized, which opened up new horizons for taking planned and confident steps towards strengthening Armenian and Arab cultural ties and establishing the cultural cooperation of the two peoples on a solid foundation (Ararat 1987: 3). On August 22, 1987, the permanent assembly of the Translators’ Scientific Session was called to office. And the latter, on October 25, 1987, approved the establishment of the Translators’ Festival Executive Assembly. All the Armenian and Arab cultural associations of the city of Aleppo, as well as individual intellectuals and artists, were invited to join the two assemblies (Ararat 1987: 3)). The duty of the two assemblies was to organize scientific and artistic evenings on Translators’ Day, to plan and pursue the implementation of the translation and publication of scientific and artistic works from Arabic to Armenian and from Armenian to Arabic.

With the active support of the Arab Writers Union, Aleppo branch, literary relations reached a new level of sophistication. Through elegant translation publications, select works from contemporary Armenian masters were introduced to the Syrian intelligentsia and the broader reading public. A significant highlight of this era was when the Arabic journal *Ad-Dad* in Aleppo dedicated its November-December 1986 issue entirely to the Armenian people. The issue featured an opening article by editor Abdullah Yorghaki Hallaq titled *Our Brother Armenians*, followed by Riad Abdullah Hallaq’s exploration of Armenian literature, including a tribute to the writers martyred in 1915. It also included a study on Armenian-Arab relations by Nikolay Hovhannisyanyan, a specialist in Oriental Studies (Vardanyan 1988: 211).

A major turning point here occurred in 1987 with the celebration of the Feast of the Holy Translators in Aleppo. This was not a solo effort. It was organized by the Arab Writers Union in close collaboration with Armenian cultural groups. Prominent figures gathered to deliver scholarly lectures on the power of translation in bringing nations closer together (Svadjian 1988: 4). By this point, these initiatives had moved past the stage of small-scale experiments. They had become the guarantee of a long-term revival for Armenian-Arab ties.

In 1988, the journal *Shirag* presented the life and extensive work of the Lebanese writer Mikhail Naimy, a giant of Pan-Arab and world literature who authored nearly forty books. This introduction was made possible through the translation work of Toros Toranian (Toranian 1988: 20-25)¹³.

In 1989, George Jabbur's short story *This is No Sin!* was released, translated into Arabic by Nazar Nazarian (Nazarian 1989: 83-85). That same year, the medieval Armenian fabulist Vardan Aygektsi's collection of fables, *Kitab al-Tha'lab* (*The Book of the Fox*), was published as a standalone volume in Arabic. Translated by the Aleppine Armenian intellectual Hagop Mikaelian, the work includes an introduction explaining the vital role fables play in



folklore (Keshishian 1989: 144). Mikaelian draws parallels to Ibn Muqaffa, the compiler of the famous *Kalila wa Dimna*, and emphasizes that Armenians, like other Eastern peoples, had their own rich tradition of folk fables, meticulously collected by the pens of Mkhitar Gosh and Vardan Aygektsi (Keshishian 1989: 144).

It is essential to note that the public commemorations of the 50th and 60th anniversaries of the Armenian Genocide (in 1965 and 1975), the growing relations between the Homeland and the Diaspora, and the anti-Turkish actions of Armenian organizations in the 1970s all created the prerequisites for a more vocal 'politicization' of the Armenian Question. By 1988, the struggle for Artsakh's survival and the devastating Spitak earthquake signaled a new historical era for Armenian-Arab friendship. While translation work had previously been the result of individual passion, Armenian unions in Aleppo now began to take an active and equal role in the publishing field.

Speaking about the activities of cultural organizations over the past decades, Vardan Svadjian notes that the work they have carried out toward Armenian-Arab cultural rapprochement is not on an appropriate level. He proposes inviting Arab intellectuals to events organized by Armenian associations to deliver lectures about their culture and the issues that concern them. He considers the expression that a

¹³ In 1987, Toros Toranian met with the Lebanese Arab writer Mikhail Naimy at his home in Lebanon. During the warm atmosphere of the meeting, Toranian read excerpts to Naimy from his book *The Meeting* (translated into Armenian in 1959), which caused admiration and delight in the Arab writer.

certain segment of the Armenian people does not understand Arabic to be outdated. Svachyan's goal was to evaluate "cultural values objectively" through the path of dialogue and mutual acquaintance (Svadjian 1988: 3).

In the 1980s and the beginning of the 1990s, the art of translation saw a new stage of development in Syria, and particularly in Aleppo, entering a new historical phase.

This was a response to the crucial days facing the Armenian people in the Diaspora, Armenia, and Artsakh. With the Lebanese Civil War, the Iran-Iraq War, and the Iraqi invasion of Kuwait shaking the region, the Armenian Diaspora found itself navigating a storm of instability. Amidst this, the movement for Artsakh's existence became a shared concern for all Armenians. Inspired by both the pain and the victories of the homeland, the Diaspora used translation to combat anti-Armenian propaganda and reclaim a history that others sought to distort or reverse.

During those days, works by Syrian Arab writers were successively published, which were dedicated to the tragedy of the Armenian people, who had been massacred by Turks. In the post-Genocide years, the Syrian Arab people had witnessed the deportation of an entire nation, the arrival of caravans on Syrian lands, and the immolation of a portion of them. After a while, particularly after the 50th anniversary of the Great Crime (Genocide) and following the 1970s, some Syrian Arab writers transformed the tragedy of the Armenian people into literary material (novels, short stories, theater), particularly in the depiction of social life in Raqqa, Deir ez-Zor, and the Euphrates region in general. The character of the Armenian entered these works to portray the era and the interaction between the two peoples. "Thus, the Armenians became part of the popular heritage of Euphrates literature," writes Nora Arissian¹⁴ (Arissian 2022: 256-260). Arissian cites the novel *Al-Quds* by Arab writer Ibrahim al-Khalil, in which the author describes in detail the deportation of the Armenians, their arrival on the banks of the Euphrates River, and their escape from death.

In Arabic works, specifically short stories of the 1990s of the 20th century, Armenian characters are included, through whom the writer presents the suffering of the Armenians and their integration with the people of the Euphrates region. Unfortunately, Nora Arissian does not write the authors' names in her article, mentioning only the works: *Ghadir al-Hajar* (*The Stone Brook*, Latakia, 1998), the character of Artin in the short story *Al-Sahrij* (*The Cistern*), Gohar in the short story *Gohar*, or *the Road Leading to Urfa*, and Arush in the short story *The Desert of Birds* (Arissian 2022: 258).

In the final quarter of the 20th century, a wave of Arabic-translated books was published by organizations such as the AGBU, the Armenian Youth Association (AYA), the Hamazkayin Armenian Youth Association (HAYC), and various independent figures. These works often found a home in the prestigious Arab press,

¹⁴ Nora Arissian in 1988 and 1989 received two certificates of specialization in French from the Sorbonne University, and in 1990, a certificate of higher education in the field of translation. She has numerous academic articles and translations published in various languages across periodicals in different countries. She is a member of the Arab Writers Union (as of 2007, she is the only Diaspora Armenian woman writer to have joined this union). By decree of the Syrian President, in 2022, Nora Arissian was appointed Extraordinary and Plenipotentiary Ambassador of the Syrian Arab Republic to the Republic of Armenia.

including Al-Adab Al-Ajnabyah (Foreign Literature) in Damascus, Ad-Dad in Aleppo, and Al-Faysal in Saudi Arabia (Keshishian 2001: 179).

In 1992, the Publishing Committee of the Hamazkayin branch released Nayim Al Yafi's *Armenian Massacres and the Position of the Arab Opinion on Them*. As a lecturer at Damascus University and President of the Aleppo branch of the Union of Arab Writers, Al Yafi's voice carried immense weight (Azezian 1994: 30). That same year, Ghassan Kajjou and Lusi Kassabian translated an anthology of twenty Armenian short stories, a charitable project supported by the Aleppo Writers' Union (Haratch 1992).

In the year 1993, at the initiative of the publishing committee of the Hamazkayin Armenian Youth Union (HYU) branch (Aleppo), Levon Mkrtchyan's English work *Artsakh or Karabakh Region: Past and Present* (Azezian 1994: 30) was also published in Damascus, translated into Arabic by Khaled Jubeili. The 85-page booklet was dedicated to the issues of Artsakh self-determination that began with the February uprising in Artsakh in 1988. Along with translations that clarify political perspectives, monographs in Arabic are published on an individual initiative, which relate to the centuries-old Armenian-Arab relationship and the processes undertaken in the joint struggle for Armenian-Arab justice.

In addition, the translations covered various topics, the entirety of which was a flowerbed, reflecting the historical path of the two peoples, their achievements, their struggle against the tyrannical, ruling feudal system, the customs and habits of the peasant and the citizen, panoramic images of the Armenian massacre, reflecting the rich depth of Armenian poetry, human and universal experiences, Armenian artisans in the image of the hardworking Armenian son, etc.

After the 1990s, not only were translations made, but also works in Arabic were published by Armenian intellectuals on their own initiative.

A notable example of original Arabic literary production by an Armenian intellectual is *The Doors*, written by the Aleppo-Armenian intellectual and member of the Arab Writers Union Nazar Nazarian and published by the Syrian Ministry of Culture in Damascus in 1993. The publication of the play marked a new stage in Armenian-Arab literary interaction, demonstrating that Armenian writers in Syria were no longer engaged solely in translation but also contributed original works to Arabic literature. Set in the ancient Canaanite city of Yabus (present-day Jerusalem), the allegorical play revolves around five closed doors bearing the inscriptions "Human Rights," "Peoples' Rights," "Justice," "Freedom," and "Peoples' Rights to Self-Determination" (Minassian 1995: 8–9). Through these symbols, Nazarian addresses universal questions of justice, human dignity, and the struggle for fundamental rights, illustrating how Armenian intellectuals employed Arabic as a medium for engaging with broader social and humanitarian issues.

In addition to dramatic works, the anthology includes selected translations of Armenian prose and poetry. The editorial approach, however, is not uniform. While some translations are preceded only by a brief introductory note, others are accompanied by concise biographical sketches of the Armenian authors. These biographical introductions provide Arab readers with the historical and literary context of the authors' lives, facilitating a deeper understanding of the circumstances that

shaped their literary production and the thematic concerns of their works (Minassian 1995: 8-12).

Given the breadth of the translated corpus, a detailed discussion of every publication falls beyond the scope of the present study. Instead, the Appendix provides a systematic bibliographic overview of the translated works, classified according to their principal thematic orientation. The tables document translations devoted to Artsakh, the Armenian Genocide and the Armenian Question, literature, history, the Sanjak of Alexandretta, and medical science, together with bibliographic information on their authors, translators, places and dates of publication, and source references (see Appendix, Tables 1–6). This classification illustrates both the thematic diversity of Armenian works translated into Arabic and the breadth of Armenian–Arab translation activity during the period under examination.

In the following years, translation literature experienced an upswing. Encouraged by the resonance of the translation movement, a new constellation of Armenian and Arab translators was formed in the country. Expanding the scope of translation work, they published not only material related to Armenian History, the Armenian Question, and the Armenian Massacres, but also works on medicine, numismatics, archaeology, and other subjects.

The emergence of new names in this field — His Eminence Archbishop Bedros Miriatian (Primate of the Armenian Catholic Diocese of Perio), Mihran Minassian, Alexan Keshishian, Nora Arissian, the first Consul of Aleppo Boghos Sarajian, Hourri Azezian, Hrach Sahakian, Hrant Habeshian, Maral Gpichyan, Kevork Norikian, Avo Katrjian, Manvel Jiji, Hagop Mikaelian, Hagop Okjian, Harout Vartanian — and from the Arab milieu — Husni Sayyed Labib, Sami Al Jundi, Samir Brek, Huda Hanna, Shawkat Khaled Jibaily, Muhammad Munqez Al Hashimi, Suraiya Hamdi, Tawfiq Burro, and others — speak to the cooperation and further strengthening of cultural ties between the two peoples (Keshishian 2001: 178; Mikaelian 2018: 474).

4. Conclusion

In the post-Genocide years, Armenian refugees, displaced from their homeland and thrust into a new environment, were initially concerned primarily with their physical survival. Following Syria's independence, however, Arabic was declared the official state language, and Armenians, as citizens of the country, recognized the necessity of acquiring the language for communication with the local population and participation in public life. The translation movement, which began in the second quarter of the twentieth century, experienced a resurgence during its final three decades. The coexistence of the Armenian and Arab peoples, together with their joint struggle for Syrian independence, fostered closer mutual acquaintance and encouraged interest in the centuries-old history of the two nations.

In Syria, Armenian–Arabic translation interactions developed into a multi-layered cultural process. Translations from Armenian into Arabic and from Arabic into Armenian contributed to strengthening cultural identity by introducing Armenian literature and culture to the Arabic-speaking environment and Arabic intellectual and

literary traditions to the Armenian-speaking one. Translation activities also played an important role in preserving and transmitting historical memory through the dissemination of historical testimonies, memoirs, and literary works. They enabled the Armenian historical experience, including the memory of the Genocide, to become accessible to Arab readers, while making Arabic social and political realities better known to Armenian readers. By the 1980s, translation had evolved beyond the boundaries of purely linguistic mediation into an important instrument of cultural dialogue and coexistence.

Although Syria has endured more than a decade of armed conflict and the process of reconstruction is still ongoing, translation continues to hold the potential to contribute to cultural restoration. As in the past, the mutual translation of Armenian and Arabic literature by a new generation of translators can continue to promote intercultural dialogue and reaffirm the values of multicultural coexistence.

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Appendix

The following tables provide a bibliographic overview of the principal Armenian works translated into Arabic between 1992 and 1995, as documented in the Syrian press (Kantsasar Exclusive 1994: 30-32; 1995: 8-12).

Table 1. Publications on Artsakh

No.	Author	Title of Book	Translator	Place and Year of Publication	Source Literature
1.	Levon Mkrtichian	“Artsakh or Karabakh: Between Past and Present”	Khaled Joubaili (from English to Arabic)	Damascus, 1992	(Azezian, <i>Kantsasar Exclusive</i> 1994: 30)
2.	Lady Caroline Cox and John Eibner	“The War for the Right to Self-Determination in Armenian Artsakh”	Khaled Joubaili	1995	(Minassian, <i>Kantsasar Exclusive</i> 1995: 12)

Table 2. Publications on the Armenian Genocide and the Armenian Question

No.	Author	Title of Book	Translator	Place and Year of Publication	Source Literature
1.	Henri Verneuil (Ashot Malakian)	“Mayrig”	Yousef Golshakji (from French to Arabic)	Latakia, 1992	(Azezian, <i>Kantsasar Exclusive</i> 1994: 30)
2.	Nayim Al Yafi	“The Armenian Massacres and the Position of the Arabs”	Written in Arabic	Latakia, 1992	(Azezian, <i>Kantsasar Exclusive</i> 1994: 30)
3.	Shavarsh Toriguian	“The Armenian Question and International Law”	Khaled Joubaili (from English to Arabic)	Latakia, 1992	(Azezian, <i>Kantsasar Exclusive</i> 1994: 30)
4.	(Anonymous/ Arab history)	“Arab Gallows and Armenian Massacres”	Aleksan Bayramian (from Arabic to Armenian)	Damascus, 1992	(Azezian, <i>Kantsasar Exclusive</i> 1994: 31)
5.	Mevlan Zadeh Rifat	“The Dark Folds of the Turkish (Ottoman) Revolution”	Tawfiq Burro (from Ottoman Turkish to Arabic)	Aleppo, 1993	(Azezian, <i>Kantsasar Special Issue</i> 1994: 31)

6.	James Bryce, Arnold Toynbee, Herbert Gibbons, and Fridtjof Nansen	“Select Pages from Historical Writings Dedicated to the Armenian Massacres of 1915”	Khaled Joubaili	Latakia, 1995	(Minassian, <i>Kantsasar</i> Exclusive 1995: 12)
7.	Taner Akçam	“Turkish National Identity and the Armenian Question”	Alexan Keshishian	Damascus, 1995	(Minassian, <i>Kantsasar</i> Exclusive 1995: 12)
8.	Haykazn Ghazarian	“Historical Documents on the Armenian Massacres of 1915” (“The Genocidal Turk”)	Nizar Khalili	Latakia, 1995	(Minassian, <i>Kantsasar</i> Exclusive 1995: 12)

Table 3. Literary Publications

No.	Author	Title of Book	Translator	Place and Year of Publication	Source Literature
1.	20 Armenian Writers	“20 Armenian Short Stories”	Lusi Kassabian and Ghassan Kajjou (from Armenian to Arabic)	Aleppo, 1992	(Azezian, <i>Kantsasar</i> Exclusive 1994: 30)
2.	Perch Zeituntsian	“The Saddest Man”	Nazar Nazarian (Revising editor: Ruben Boghossian)	Kuwait Ministry of Press, 1993 (published 1994)	(Minassian, <i>Kantsasar</i> Exclusive 1995: 8)
3.	A Group of Armenian Writers (6 Western and Eastern Armenian writers, 18 stories)	“The Story of an Arab Woman” (World Short Stories Series, No. 16)	Boghos Sarajian	Damascus, 1993	(Minassian, <i>Kantsasar</i> Exclusive 1995: 8)

4.	Kevork Ipchian	“The Green Falcon”	Nizar Khalili	Beirut, 1993	(Minassian, <i>Kantsasar</i> Exclusive 1995: 9)
5.	William Saroyan	“The Broken Wheel”	Mamira Breq	Damascus, 1993	(Minassian, <i>Kantsasar</i> Exclusive 1995: 9)
6.	Article Authors: Sderk, M. Qanar, Sh. Kahien, and J. Deny	“Armenians in the Encyclopedia of Islam”	Ibrahim Zaki Khorshid, Ahmat Al-Shandawi, and Abdul Hamid Younes	Aleppo, 1993	(Minassian, <i>Kantsasar</i> Exclusive 1995: 9)
7.	Zohrab Ainablyan	“A Voice from the Mountains of Kessab”	Nizar Khalili	Damascus, 1993	(Minassian, <i>Kantsasar</i> Exclusive 1995: 9)
8.	Koutsi Mikaelian	“People of the Stone Age, Women of the Stone Age”	Shawkad Yousef	Ministry of Culture Publication, Syria, 1993	(Minassian, <i>Kantsasar</i> Exclusive 1995: 9)
9.	Avetik Isahakyan	“Abu Lala Mahari”	Nazar Nazarian	Latakia, 1994	(Minassian, <i>Kantsasar</i> Exclusive 1995: 10)
10.	Paruyr Sevak	“Let There Be Light and Other Poems...”	Mihran Minassian	Latakia, 1994	(Minassian, <i>Kantsasar</i> Exclusive 1995: 10)
11.	William Saroyan	“Sevnty Thousand Assyrians”	Husni Sayyed Labib	Aleppo, 1994	(Minassian, <i>Kantsasar</i> Exclusive 1995: 10)
12.	Paruyr Sevak	“Selected Poems”	Boghos Sarajian (Revising editors: Lusi Kassabian and Ghassan Kajjou)	Aleppo, 1994	(Minassian, <i>Kantsasar</i> Exclusive 1995: 11)
13.	William Saroyan	“My Cousin Tigran”	Husni Sayyed Labib	Aleppo, 1994	(Minassian, <i>Kantsasar</i> Exclusive 1995: 11)
14.	St. Gregory of Narek	“Book of Lamentations”	Nizar Khalili	Aleppo, 1994	(Minassian Mihran,

					<i>Kantsasar Exclusive 1995: 11)</i>
15.		“Nazar Nazarian, Postcards of Longing: From Yerevan to Aleppo”	Compilers: Mahmoud Ali Al Sayyed and Farid Nazarian	Damascus, 1994	(Minassian, <i>Kantsasar Exclusive 1995: 11)</i>
16.	Vahagn Davtyan	“Requiem” (Hymn to Eternal Life)	Archbishop Petros Miriatian	Latakia, 1994	(Minassian, <i>Kantsasar Exclusive 1995: 11-12)</i>
17.	Carlos Yeghiazarian	“How to Be a Good Person” (“The Innocent Man”)	Lusi Kassabian and Ghassan Kajjou	Aleppo, 1995	(Minassian, <i>Kantsasar Exclusive 1995: 12)</i>
18.	Kevork Temizian	“Selected Poems”	Lusi Kassabian and Ghassan Kajjou	Aleppo, 1995	(Minassian, <i>Kantsasar Exclusive 1995: 12)</i>

Table 4. Historical Publications

No.	Author	Title of Book	Translator	Place and Year of Publication	Source Literature
1.	Urtologist Margaret Riesner	“Urtu - An Ancient Armenian Kingdom in the Cradle of Ararat”	Muhammad Wahid Khayata (Director of Museums and Antiquities of Aleppo Province) (from German to Arabic)	Aleppo, 1993	(Azezian, <i>Kantsasar Exclusive 1994: 32)</i>
2.	Alexandr Khachatryan	“Collection of Armenian Arabic Ornamentation (8th-16th Centuries) Vol. 1”	Shawkat Yousef (from Russian to Armenian)	Damascus, 1993	(Azezian, <i>Kantsasar Exclusive 1994: 32)</i>

Table 5. Publications on the Sanjak of Alexandretta

No.	Author	Title of Book	Translator	Place and Year of Publication	Source Literature
1.	Alishan Bayramian	“The Armenian Struggle for the Arabness of Alexandretta”	Aleksan Bayramian (from Arabic to Armenian)	Damascus, 1992	(Azezian, <i>Kantsasar Exclusive</i> 1994: 31)
2.	Alishan Bayramian	“The Issue of the Sanjak of Alexandretta and International Diplomacy (1929-1936)”	Hrant Habeshian (from Armenian to Arabic)	Damascus, 1993	(Azezian, <i>Kantsasar Exclusive</i> 1994: 32)
3.	Tareq Mumdad	“Lines and Information” (Statistical and Historical Information on Alexandretta)	Nizar Khalili	Aleppo, 1995	(Minassian, <i>Kantsasar Exclusive</i> 1995: 12)
4.	Franz Werfel	“The Forty Days of Musa Dagh”	Khaled Joubaili	Latakia, 1995	(Minassian Mihran, <i>Kantsasar Exclusive</i> 1995: 12)

Table 6. Publications on Medical Science

No.	Author	Title of Book	Translator	Place and Year of Publication	Source Literature
1.	Compiler: Robert Chebejyan	“The Development of the Visual Sense and the Visual Organ”	Arpi Pamboukian and Samir Antaki	Homs, 1994	(Minassian, <i>Kantsasar Exclusive</i> 1995: 12)
2.	Vahakn Dadrian	“The Role of Turkish Doctors in the Armenian Massacres During WWI”	Alexan Keshishian	Latakia, 1995	(Minassian, <i>Kantsasar Exclusive</i> 1995: 12)

Conflict of Interests

The author(s) declare no ethical issues or conflicts of interest in relation to this research.

Ethics Statement

The author(s) confirm that this study was conducted in accordance with the Journal’s Research Ethics and Integrity Statement and that all ethical requirements applicable to the study have been fulfilled.