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DOI: 10.52853/18294073-2021.3.27-208

## **THE PHENOMENON OF ECSTATIC TIME IN HOVHANNES TOUMANYAN'S QUATRAINS**

**Keywords:** ontology, transcendental reality, ecstatic time, phenomenology, metaphysics, Hovhannes Toumanyan, subconscious.

In the XX–XI centuries, the ontological domain of the text was redefined, refusing subareas, marking and regulating the combinations of material and ideal, matter and spirit in terms of full fledged autonomy, freedom of authorial writing – principally independent areas of relations. The author's spiritual existence is in fact the order of the existence of the text and embraces the unity of all culturally possible manifestations, as well as the course of spiritual and mental states, i. e. consciousness, the totality of thoughts, ideas, images, perceptions, ideals, feelings, and assessments. Therefore, ontology is a beginning that guides the reader towards the text, a chain of external realities that underlies all manifestations of existence, free from sensuality and principally beyond the limits of experience. The aforementioned is a phenomenon in the author's metaphysical realm of thought, the actuality of which is marked by the objectification of the word, since the internal domain of the text comprises the loops of the closed semantic chain "word-meaning-image-word-meaning", which are encrypted in the domain of the author's subconscious as the eternal beginning and the creative reason.

Within this context, the quatrains by Hovhannes Toumanyan are remarkable since their ontology is formed through the simplicity of language, spiritual meanings, philosophical ideas, the systems of depth and refinement of thought, images and metaphors, space and ecstatic time, which are characterized by the

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\* Հոդվածը ներկայացվել է 21.05.21, գրախոսվել է 14.07.21, ընդունվել է տպագրության 19.11.21:

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self-sufficiency of "thing-in-itself"<sup>1</sup>. In its turn, the introspection of the ecstatic time<sup>2</sup> as a system implies a new interpretation of the text as an ontological structure driven by language, since the happenings taking place within the internal structural chains of the text are accessible to the reader through the use of existential, phenomenological and hermeneutical methods.

The world is realized and assimilated through language; the language becomes objectified especially for the bearers of the language, when "language-existence-truth" relations are created in the inner domain of the text, which Heidegger calls "indisputable"<sup>3</sup>, taking into account the orders of creation and being. The language exudes significant depth and energy, which is specific to the aesthetic subject – the author (in this case, Toumanyan). Thus, importance is attached to the language of the writing, which explains the root of the text – the Word as ontology – through word-meaning-language-meaning-word transformations. These transformations are always in motion, as they occur under the direct influence of the author's worldview.

The world in Toumanyan's quatrains is encompassing and real not only as a manifestation of reality but also as the subjective existence of Toumanyan's writing, which, due to the process of objectification, indicates the expression of the objective. In this case, the text is considered as a body of reality; and creation becomes a bodily meaning, since the text, as an emotional-intellectual and complete movement, ensures its own existence:

A traveler of the divine in the sphere is my soul,  
Transient from earth, to the glory unaware is my soul,  
It has ascended and withdrawn towards the stars up remote,

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<sup>1</sup> "thing-in-itself" is a philosophical term, which, apart from the phenomena only accessible to sensuality, regardless of human perceptions, denotes familiar objects. In order to know something, it is first necessary to think about that specific 'something', make a general idea of it, mentally create it. Imagination is vital in creative processes, since science not so much discovers the laws of nature as ascribes them to nature. Within this context, Kant's philosophy has been subjected to lot of criticism in terms of the interpretation of the objective foundations of the "thing-in-itself", unfamiliar to science (henceforth, to people).

<sup>2</sup> Ecstatic time is the journey of the spirit out of the body through mystical experiences, by which the spiritual traveler abandons the physical body and travels with the delicate body, body of dreams or stellar body towards higher realms.

<sup>3</sup> Хайдеггер 1991, 87.

To someone dwelling down on earth by now queer is my soul<sup>4</sup>.

Toumanyanyan's personal-sensory experience forms the specific language of the text, and the author discovers himself in that domain, encrypting the inner element, directing it to new ontological states based on cosmopolitanism, through which the author discovers the modern world from the viewpoint of ontological ecstatic time, in the domain of additional meanings and possibilities. That is why the author's subconscious and mind practically seek to learn the world and define the writing as free from the barriers of the soul.

The idea of returning to the inner possibilities of the quatrains is created, expanding the spheres of interpretation, the writing's route of existence – the opposite side of the Finite, the world full of events where Toumanyanyan arrives by means of crossing the border of self as a being. In this case, all the intercultural questions, which are substantiated in Hovhannes Toumanyanyan's quatrains, are conditioned by the author's consciousness, the search for new principles and relations between faith and reason, and their reinterpretation. This attitude towards the world also leads to the perception of Toumanyanyan as an author, as the creative basis of the world-image, which gives an opportunity to convey to the reader the cosmic rotation of the text, in which language is perceived as a symbol of a differentiated beginning; and the word, becoming a thought, finds its path towards spirituality:

Hey, speechless One, because of whom every living thing unites,  
In every life and every blood, without fire who ignites -  
All free and dear, both far and near, owing to you in this world,  
All within You, deathless and due, singing to You with Your word...<sup>5</sup>.

"The word is a noun-existence-verb, and the noun-existence-verb is God"<sup>6</sup>; in other words, Toumanyanyan's language sounds like Bach's *ricercar*<sup>7</sup>, when the understanding of the world transforms into something self-governing, harmonious

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<sup>4</sup> Թումանյան 1991, 61:

This and the following quatrains of H. Tumanyan referred to in the article have been translated by Ruzanna Abovyan.

<sup>5</sup> Թումանյան 1991, 61:

<sup>6</sup> Хайдеггер 1991, 36.

<sup>7</sup> *Ricercar* is a sequence of canons, fugues, and musical polyphony, written by Johann Sebastian Bach, based on a theme dictated by and dedicated to King Frederick II of Prussia. It is performed with different instruments, as the main set of musical instruments was not specified by Bach.

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and polyphonic, and the author becomes not only the bearer and listener of that harmony, but also its appreciator and transmitter. In this harmony of Toumanyán's text, the preliminary image of eternity is born, which, at the same time, is also the visible course of cosmic time in all possible patterns, since the author acquires all the information of the cosmic mega-system within a certain mesosphere, transmitting it to the text, outlining its ontological layer, putting forward the idea of ecstatic time, and subsequently, the understanding of space, in the internal domains of which, priority is given to existence.

In this realm of cosmic harmony, the author creates the material shell for the quatrains as a unity of objects, sounds, images, meanings, forms, time, space, process, and action. Time that frames the mega-system of quatrains is the ecstatic time, which actively influences the text as a system, changing not only its own nature but also that of space, reaching the different rhythmic hierarchies of other worlds, which mutually obey or deny each other, converting the inner space of the writing into a four-dimensional space–another–time. In this case, the internal space of the text is revealed by mathematical starting points, although without assuming their algebraic stresses, since the text is perceived as a universe, changing the relativity of motion as a system:

My baptism church became the sky, the sun became my sacred torch,  
Everyone's love – the holy tank, the rainbow was my temple's porch,  
Mountain became my godfather, my myrrh was drawn from drops of rain,  
And as a poet I was named by Him, by whom I was ordained.<sup>8</sup>

"Apparently, time is not an abstract quantity at all, but rather a specific continuum, which includes qualities or certain conditions that can be manifested in different places – in relative simultaneity – in case of parallelism, randomly, almost inexplicably, as, say, in the fact of the simultaneous manifestation of such thoughts, symbols, or mental state"<sup>9</sup>, writes Carl Jung, the founder of analytical psychology. In addition to Jung's statement, they appear in Toumanyán's quatrains with devices which cannot be interpreted, just as it is impossible to interpret the cases of authorial coincidences with identical thoughts, signs, or mental states. And in order to make a certain part of the authorial space available in the inner domain of the writing, it is necessary to consider the idea of the finiteness of time,

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<sup>8</sup> Թումանյան 1991, 58:

<sup>9</sup> Юнг 2003, 59.

and all the inputs and outputs of the word-meaning-thought relations, which are reflected in a certain eventual framework, separated by a time interval. The phenomenon of active time constantly records changes in the segments and levels of ecstatic time in the areas of text genesis, genetic coding, metabolism, structural manifestations, and situation assessment. Heidegger calls this phenomenon the “periodic and causal process of self-development”, which takes place “with the involvement of the quenching energy in nature”<sup>10</sup>, when the involved energy is recycled, the recycled energy is collected, the collected energy is distributed, and the distributed energy is re-involved and reassembled in a second time domain. The latter is relatively asymmetric like the variations of the future towards the past and the past towards the future, although both require different timelines. Conceivably, this reality found its expression in the quatrain published under Hovhannes Toumanyanyan’s name during his lifetime, but not included in the complete collection of his works:

Even if you relinquish all and also me in your wrath,  
You will never abandon me; I will always have your faith,  
I’m inside you; you are inside everybody everywhere,  
Yet... everyone is helplessly trying to seek for your path<sup>11</sup>.

Heidegger speaks of four-dimensional time, noting as a starting point the moment of “at present”<sup>12</sup>, which is realized within a human being and through a human being, and the asymmetry of which gives birth to the unity of multiplicity and completeness of time in Toumanyanyan's quatrains:

In the luminous and light wonder worlds of stellar dreams,  
Along swift and sweeping thoughts’ immaculate conscious streams,  
Inside evocations’ vague long-forgotten foggy steam,  
It sometimes seems that one day I could reconcile with Him...<sup>13</sup>:

The absoluteness and universality of time in Toumanyanyan's quatrains (as a system) presupposes the division of cosmic macro-time into micro-times, as the inner historical time of the writing (as a topos) coincides with space (as a movement) and is characterized as a space-time system. The microworlds

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<sup>10</sup> Хайдеггер 1991, 101.

<sup>11</sup> «Հայաստանի ծայն» շաբաթաթերթ, 1922, 30 դեկտեմբերի: Մեջբերվում է ըստ «Գիտություն» թերթի 2002 թ. թիվ 3-ի հրապարակման:

<sup>12</sup> Хайдеггер 1991, 108.

<sup>13</sup> Թումանյան 1991, 52:

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transform into finite times (topoi), revolving around a certain definition of text, like an electron in the nucleus of an atom. Through the subconscious, worlds inaccessible to consciousness and reality penetrate the inner realm of the text, since human – time relations are different: events, individual and social experience, repository of knowledge, succession of stages of life, physical old age. In this case, the complexities of language as a system are also generated during the transition from the micro world to the macro world, when the text in the subconscious domain is characterized as an intermittent, changing, and coordinating object:

I said, "I own nothing but this body and this name..."  
When your beam emerged before me in a bright and radiant frame,  
"What's that body or the fleeting name a human just possesses,  
You are God, you are eternal, never-ending, nameless, selfless"<sup>14</sup>.

Real displacements, realities in the inner realm of the writing are determined only by the ecstatic pause of time – by the combinations of the light-thermal dynamics of the quatrain as a body – these are perceived as creative-entropic spaces (Nm Ne and Ne). Toumanyan's physical time is a one-dimensional straight process, the combination of the aforementioned realities, which, evolving with a logically differentiated system (very little) and memory (once upon a time), maintain the periodic shifts of the word-bodies in the quatrain and the mutually opposing periodic processes of birth and death, as well as the perceptions of internal and external times.

By thousand years' or ages' time backwards or forth, what is wrong×  
I was, I am, and I will be, once and for all, what is wrong×  
Even if I change thousand forms, form is transient, nothing more,  
I am a soul along the great heavenly soul, what is wrong×<sup>15</sup>

"Presence is approaching, coming to us – humans," <sup>16</sup> writes Heidegger, describing the phenomenon of time with existential-ontological rhetoric. The penetration into the realm of existence in its time of realization also gives birth to the perception of time, and its conception depends on our being (not existence), including us, because "there is no time without a man"<sup>17</sup>. Heidegger views

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<sup>14</sup> Թումանյան 1991, 52:

<sup>15</sup> Թումանյան 1991, 51:

<sup>16</sup> Хайдеггер 1993, 227.

<sup>17</sup> Хайдеггер 1993, 93.

existence and time as interpenetrating systems: "Existence and time reciprocally succeed each other, only in such a way that in each of them, it is impossible to say that being cannot be spoken of as temporary, and temporality may not be spoken of as existence"<sup>18</sup>.

### **Conclusion**

Ecstatic time is transformed as long as there is a transition to descriptive time, and when it ends, it becomes the past within the same period that can be reversed or restored only through memories. When an idea is articulated, reality changes its color, and the story begins from the very beginning, although the birth of the phenomenon at some moment acquires the characteristics of that specific time. And when we consider an event within the domain of time extremely important, we also attach importance to time within the domain of the event. Internal time is not measured, but is perceived as the age of the system, which is the separate state of the whole. As in Toumanyan's quatrains, the understanding of inner time with its entropic intersystemic metabolism, reaches the perception of the hierarchy of ecstatic time (cosmic inclusions) in the text.

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<sup>18</sup> **Хайдеггер** 1991, 82.

## ԷՔՍՏԱՏԻԿ ԺԱՄԱՆԱԿԻ ՖԵՆՈՄԵՆԸ ՀՈՎՀԱՆՆԵՍ ԹՈՒՄԱՆՅԱՆԻ ՔԱՌՅԱԿՆԵՐՈՒՄ

ՀԱՄԲԱՐՁՈՒՄՅԱՆ Ն.

### Ամփոփում

**Քանալի բառեր**<sup>1</sup> գոյաբանություն, տրանսցենդենտալ իրողություն, էքստատիկ ժամանակ, ֆենոմենոլոգիա, մետաֆիզիկա, Հովհաննես Թումանյան, ենթագիտակցություն:

XX–XXI դարերում նորովի իմաստավորվեց տեքստի գոյաբանական տիրույթը՝ նշանավորելով ու կարգավորելով նյութականի և իդեալականի, նյութի և ոգու միավորումները՝ հեղինակային գրի ազատության և այլ հարաբերությունների սահմաններում: Այս համատեքստում՝ Հովհաննես Թումանյանի քառյակների գոյաբանությունը ձևավորվում է գաղափարի, պատկերի, լեզվի, իմաստի և այլ երևույթների միջոցով, բնութագրում գրի՝ հոգու արգելանքներից զերծ սահմանումները: Այս ներդաշնակության մեջ էլ ծնվում է հավերժության նախապատկերը, որը միաժամանակ տիեզերական ժամանակի ընթացքն է՝ հնարավոր բոլոր կերպավորումներով: Տիեզերական մի որոշակի միջոլորտում հեղինակը ձեռք է բերում է ամբողջ մեգահամակարգի տեղեկատվությունը՝ փոխանցելով այն տեքստին, կազմավորելով նրա գոյաբանական շերտը, առաջադրելով ժամանակի ու տարածության հասկացությունները, որոնց ներքին տիրույթներում առաջնակարգությունը տրվում է գոյին: Այս համատեքստում՝ գործուն ժամանակի ֆենոմենը գրանցում է նաև էքստատիկ ժամանակի փոփոխությունները՝ տեքստի ծագումնաբանություն, գենետիկ գաղտնագրերի, մետաբոլիզմի, կառուցվածքային դրսևորումների և իրավիճակների գնահատման տիրույթներում:



## ФЕНОМЕН ЭКСТАТИЧЕСКОГО ВРЕМЕНИ В ЧЕТВЕРОСТИШИЯХ ОВАНЕСА ТУМАНЯНА

АМБАРЦУМЯН Н.

### Резюме

**Ключевые слова:** онтология, трансцендентальная реальность, экстатическое время, феноменология, метафизика, Ованес Туманян, подсознание.

В XX–XXI веках было переосмыслено онтологическое пространство текста, что ознаменовало и систематизировало границы материального и идеального, свободы авторского замысла в единстве материи и духа, а также в других ипостасях. В контексте сказанного онтология четверостиший Ованеса Туманяна формируется с помощью идей, образов, языка, смысла и т.д., а характеристикой его стиля (авторского почерка) становятся дефиниции, лишённые духовных запретов. В этой гармонии рождается праобраз вечности, который в то же время является течением космического времени со всеми возможными своими проявлениями. В некоей космической сфере автор, обретя информацию всей мегасистемы, включает ее в текст и создает онтологический пласт, тем самым апеллируя к понятиям времени и пространства, во внутренних пределах которых приоритет отдается бытию.

В этом контексте феномен действенного времени фиксирует также изменения экстатического времени в границах генезиса текста, генетических кодов, метаболизма, оценки структурных проявлений и ситуаций.