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## MYTHOLOGICAL, POETIC CHRONOTOPE: THE SPACE, TIME AND MYTH IN HOVHANNES TUMANYAN'S POEMS AND BALLADS

**Key words:** myth, symbol, ontology, transcendental reality, topology, mystical energy, neuropsychology.

Mythological thinking is the product of powerful logic and serious intellectual feature, and does not correspond either to the world or the experience aroused from the world, but only the image in which the author sees the world. It is revealed through mythological understandings that are created as a result of the mystical energy and morphological abilities formed in the inner domain of the text, since the language (herein, literature-art-culture) relates exclusively to the author's neuropsychological system, and many impulses (visual, mental, emotional) are created as carnal beings, providing his consciousness and individuality. Therefore, the interpretation of life and death and their binary are observable from the counterpoint of the text when the author – society experience is secured and completed, and in the domain of the author's subconsciousness not only the incident but also the necessity are maintained, making him the holder of the same mystical energy (mystical thinking). In this case, the morphogenesis of the text as a biological system is being formed, developed, undergoing systemic, aetiological and spatial-morphological or physiological systemic changes. In this context, noteworthy are the topological-qualitative characteristics of poems and ballads by Hovhannes Tumanyan such as “Anush”, “Sako of Lori”, “The Capture of Fort Tmuk”, “Lament”, “Maro”, “To the Unfathomable”, “Akhtamar”, “Parvana”, “Aghavni Monastery”, “The Enlightener” where the text relates to the mythological-poetic space, in which not only the measuring-quantitative but also

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the text-world-image general relations of space are radically manifested, since in the domain of the world the collaborative model of space and time is indivisible. In the mythological-poetic composition of the Tumanyan's text, the time-space correlation is viewed not only as a chronotope, but also in terms of its chronotopic nature and the sources of creation, as the author's mythological consciousness is also prone to observe the aetiological function of the myth, thus, conditioning the formation of the latter in the text.

In this case, both the mythical and the sign system variations are essential, which in their genesis relate not only to the participation of external physiological processes but are also essentially connected to the visual-neurophysiological impulses. Mythological-poetic consciousness perceives the space as an imprecise, incomparably major image, contributing to the realization of the author's subjectivity by its being. In this context, Tumanyan's text crosses the boundary of the temporal:

Ascension night, that bewitching night,  
There is a wonderful, happy second,  
Doors open to the golden sky,  
Down to silence, everything lull,  
And with divine impersonal counsel  
Is filled with its whole holy mercy.  
On that majestic moment of the glorious night,  
From infinite, far depths of the sky,  
For the lovers dead with no dream  
The flown stars come together,  
Come, longingly kiss only once  
Away from the world, in the dome of heaven<sup>1</sup>.

Tumanyan interlinks the myth with the text, as the space is first and foremost time-space for him, though he does not oppose the text to the explosion of the nucleus of the universe, but directs the expansion of the macrocosm, the material, and its spreading in all directions, until the perception of the mythological-poetic picture of the world when the equally shaped surface of microcosm and the image of the macrocosm (the Space) coincide with the non-spatial territory present in the text.

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<sup>1</sup> Թումանյան 1989, 109:

And I made a supple move,  
I caught him. Suddenly he screamed,  
In my hands became a white dove,  
And he lifted his arm, and flew beyond,  
**He left, hovering in that dream valley,**  
**It sank, disappeared in the bright navy...**<sup>2</sup>

This function cannot really be accepted as a characteristic, defining the pre-  
entity of the myth, since the myth in this case is perceived firstly by the expression  
of life, then by the worldview of a soul + body perceptual expression, creating  
the idea of an infinity of the material where the existing mediator (Latin: mediator)  
whistle: one, two, three..., rightly implies the ability to contradict the succeeding  
text and the relatively equal aptitude of resembling the preceding text:

We are all but guests in this mortal world  
Since the day we get our birth,  
We come and go, each in his turn  
To and from this fleeting earth.

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Man's work is immortal alone.  
Only noble deeds will never die  
Through the centuries gloried and famed.  
Happy's the man who through his deeds  
Wins an immortal name.<sup>3</sup>

The meaningful word breaks its shell, linking the past with the present and  
the future on its whirling way up. Such systems, constituted in the domain of time,  
find themselves out of bounds in the resonance of unseasonability. From the point  
of view of psychology, the above mentioned is a phenomenon that penetrates the  
depths of things, creating a fourth temporal inner environment, bearing the  
characteristics of the previous three times (as a system) and relating to the  
realities of the past in the mythical space:

Year after year sped past again.  
His daughter watched in vain  
The melancholy neighborhood:  
No horse nor rider came.

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<sup>2</sup> Թումանյան 1989, 113:

<sup>3</sup> Թումանյան 1989, 47:

At last the princess lost all hope,  
And sad tears did she weep  
And soon the castle lay beneath  
A lake both vast and deep.  
The princess vanished in the lake  
Whose source were her sweet eyes;  
Since then among the mountains tall  
Clear as a tear it lies.<sup>4</sup>

The same reality (the transition from the present to the past, from the past to the future, and then a fourth temporal interface) has its expression in the poems “Maro”, “Anush”, “The Cursed Bride”, “Paul-Peter” ballads, “Old Blessing” poetry and more in other writings. In such mythical text-structures, the mythical being is created not by style or form, narration or metalogic, but by the history within it. The existence of the myth brings the text to perfection, and when the word works in the highest realm, it gives birth to meaning, separates from the foreground and leads to the secret where the author excels himself:

And people say those luckless moths  
That perish in the flame  
Were once Parvana’s gallant knights  
Whom passion made insane.  
Turned into moths upon their way,  
Whenever they see fire  
They fly to it from far and near  
And in the flame expire.<sup>5</sup>

The Mythological-poetic chronotype is formed in a single united spatial time frame, maintaining gravity as parallel means with indivisible core. Therefore, as a time-space unity, the mythological-poetic chronotype is best known in literary criticism as “science in literary-fictional texts”<sup>6</sup>. In this case, the theological practice of interpreting the world is replaced by a narrative (Milesian school), deciphered by the image and its reflection. This is the unique return of the Logos, which by its very existence implies its own death and awakening everywhere and at all times. The absolute lateral nature of the previous three-dimensional space in

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<sup>4</sup> Թումանյան 1991, 125–126:

<sup>5</sup> Թումանյան 1991, 126:

<sup>6</sup> Бахтин 1975, 234–407.

this case coincides with the fourth space-time interval, therefore, the absence of space is the absence of time, the division of space is the division of time, and the absolution is the absolution of eternity. “The literary-fictional chronotope implies the infiltration of semantically full spatial and temporal signs. Time thickens, becomes powerful, becomes fictionally more subject-visible. Space is reinforced, encompassing the domain of time, plot, movement of history. Signs of time open up in space, and space is conceived and measured by the time. This infiltration of signs and things is characterized as a fictional chronotope”<sup>7</sup>. The attitude towards the mystical space of the text also principally changes, as Tumanyan reaches the solution of issues that are initially perceived in the domain of creation, crossing the boundaries of God's possibilities as well:

So it flows, it changes, it goes,  
**It goes to the unwordy shores,**  
To the supreme state of happiness,  
The eye of happiness, the homeland of love,  
**Where there are no people and no drive**  
**Where a great life connects the alive...**<sup>8</sup>

The theory of relativity views the mythological-poetic tradition in the domain of four-dimensional space and appreciates it more than the metaphor, which, as a transitive form, also relates to four-dimensional space, summarizing the structure and reflection of a single time-space, which the author achieves through the mastering of the text and the cosmic flow of speech, embodying the inner time. The unity of space and time also implies the language of the author, which, as a result of constant transformations, becomes the driving force of the surrounding world, and finds its interpretation in the domain of textual adjustments, necessary changes, and information exchange range, in the **material - spirit ↔ spirit - material** contrast.

“Myth is a major part of language activity, it is transmitted through words and is completely in the domain of Thought,”<sup>9</sup> writes Claude Lévi-Strauss, so it is worth noting that thanks to such characteristics, the myth acquires sound and appearance, is portrayed by abandoning the border of absence; as in this case, the space involving the myth is perceived as a sign, reflected in the text formed by

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<sup>7</sup> Бахтин 1975, 108.

<sup>8</sup> Թումանյան 1989, 117:

<sup>9</sup> Леви-Стросс 2008, 238–270.

its internal order (syntagma). Space encompasses the text, revealing the inner linguistic and extralinguistic characteristics of the myth which are not purposeless emotional fluids but reflections of the things, penetrating the inner domain of the text through which the boundaries of the text relativity are created by the hybrid of Being and Cosmic Otherness.

**And life and death - past, biggity  
Are only a form of big eternity,  
Still endless today and yesterday  
Converted only, you can always be one -  
One great time  
Switch the outer shell only -  
The body today is a legitimate type,  
Used endlessly as time<sup>10</sup>.**

This phenomenon is most expressive in Hovhannes Tumanyan's poems and ballads, when the myth is intrinsic to the meaning, and the meaning is communicated to the text through "mythological archetypes"<sup>11</sup> that appear in the form of chains or endless knots, and in which the reality of the word is separated from its understanding. Through the inner binary contrasts of these rings: **heaven - earth, heaven - hell, up - down, day - night, sun - darkness, order - chaos**, the integrity of the text is created. In this case, the language becomes the object through which Tumanyan overcomes reality, without separating the verbal situation from the introspection and pre-knowledge. **Author-text interaction** in this case, is formed in the text by the existence of the author.

It is a huge valley. One piece of moon  
Looks faint, hiding in the veil.  
In the middle of a night, dark and gloom  
Sako is running in Lori valley.  
The wicked ones behind,  
With a hair down band, crying out loud:  
They reach his back, they grab his arm,  
They bite like a snake, they do him some harm.  
And the brave with zourna and drums

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<sup>10</sup> Թումանյան 1989, 117:

<sup>11</sup> See Юнг 1996, 384.

**They call, they call with familiar hums<sup>12</sup>.**

Tumanyan, as the author carrying the subjective consciousness of the text, directs the reader to the layers of myths in the poems and legends, emphasizing the fact that some images in the inner domain of the text can be mythologically indivisible though they become initial and final forms of judgement in the text structure marked by binary and reflected in the interval of the creation. The cosmic impulses of information are constantly circulated between the human consciousness and culture, which lead to the idea that the human consciousness is not merely a scientific matter, but in general what one knows. According to Losev, "it is the most necessary order of thought and life, far from any contingency and arbitrariness."<sup>13</sup> The latter accurately describes the essence of the myth based on the pre-existing nature of myth and mythology. According to him, in mythical words about the disappearances and revelations of gods in the Hittite cuneiforms (partly, the god of thunder) the words are united by their internal sound data. These are the features that unite the mythological understanding of the world by the author by placing all the metaphysical, mythological-poetic and cosmic information in the inner domain of the text. By the mythical space-time shifts it is possible to observe the current (present-past) tension in the text, in the history domain and its opposing dialogue, so by subduing the myth movement from the beginning to the end, the historical energy of the text weakens, yielding to the energy of the dialogue which ensures the author's presence in the text and on the contrary, the weakening of dialogical energy returns the myth to the boundary of historicity, where the presence of the author is impossible. Therefore, the myth as a phenomenon is also visible in the domain of culture studies.

**Conclusion**

In the 20<sup>th</sup> century, mythology has gradually and harmoniously evolved into ideology, making historicity a service tool. The transforming fabula (story) of the text with various transformations assumes a complete plot of mythological events, that seeks non-interfering dialogue wars. In the domain of event evaluation, however, metaphors and fact choices are dominating, when the text lives exclusively through its own sign system, which makes contextual events gain meaning by weakening argumentation and marking text as mythological existence.

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<sup>12</sup> Թումանյան 1989, 22:

<sup>13</sup> Лосев 2008, 106.

In this context, the industrial civilization of modern times and the substantive ideas and systems implemented by it, which distinguish the perception of and its dialectics, have an important place also in the historical and genetic notions of human theology (with realizing its specific role only) and Christian tradition.

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### **ԱՌԱՍՊԵԼԱԲԱՆԱՍՏԵՂԾԱԿԱՆ ՔՐՈՆՈՏՈՊ. ՏԱՐԱԾՈՒԹՅՈՒՆԸ, ԺԱՄԱՆԱԿԸ ԵՎ ԱՌԱՍՊԵԼԸ ՀՈՎՀԱՆՆԵՍ ԹՈՒՄԱՆՅԱՆԻ ՊՈԵՄՆԵՐՈՒՄ ԵՎ ԲԱԼԼԱԴՆԵՐՈՒՄ**

**ՀԱՄԲԱՐՁՈՒՄՅԱՆ Ն.**

#### **Ամփոփում**

**Բանալի բառեր՝** առասպել, նշան, գոյաբանություն, այնկողմնային իրողություն, տոպոլոգիա, միստիկական էներգիա, նեյրոֆիզիոլոգիա:

Սույն ուսումնասիրությունը անդրադարձ է Հովհաննես Թումանյանի մի շարք պոեմների և բալլադների ներքին տոպոլոգիական-որակական հատկանիշներին: Տեքստը հարաբերվում է առասպելաբանաստեղծական տարածությանը, որում արմատապես երևութանում են ոչ միայն տարածաժամանակի չափումային-որակական, այլև՝ տեքստ-աշխարհ-պատկեր ընդհանրական հարաբերությունները, քանզի աշխարհի ընդգրկումով՝ տարածության ու ժամանակի միասնական մոդել-

ը, տարբաժանելի չէ: Առասպելաբանաստեղծական քրոնոտոպը ձևավորում է Թումանյանի համապատասխան աշխարհըմբռնումը՝ տեքստի ներքին տիրույթը համակելով մետաֆիզիկական, առասպելաբանաստեղծական, տիեզերական տարածությունների տեղեկատվությամբ: Առասպելաբանական մտածողությունը զորեղ տրամաբանության ու ինտելեկտուալ լուրջ հատկանիշների արդյունք է, և սույն երևույթը չի համապատասխանում ո՛չ աշխարհին, և ո՛չ էլ աշխարհից արտաձվող փորձին, այլ հեղինակի կողմից ընկալած աշխարհի պատկերին:

## МИФОПОЭТИЧЕСКИЙ ХРОНОТОП–ПРОСТРАНСТВО, ВРЕМЯ И МИФ В ПОЭМАХ И БАЛЛАДАХ ОВАНЕСА ТУМАНЯНА

АМБАРЦУМЯН Н.

### Резюме

**Ключевые слова:** миф, символ, онтология, трансцендентальная реальность, топология, мистическая энергия, нейрофизиология.

В настоящем исследовании рассматриваются внутренние топологические и качественные характеристики поэм и баллад Ованеса Туманяна «Ануш», «Сако из Лори», «Взятие крепости Тмук», «Харачанк», «Маро», «К бездне», «Ахтамар», «Парвана», «Голубиный скит», «Лампа просветителя». Текст относится к мифопоэтическому пространству, в котором находят отражение не только пространственно-временные количественно-качественные, но и общие соотношения текста-мира-образа, поскольку в масштабе мира единая модель пространства и времени неделима. Мифопоэтический хронотоп формирует мифопоэтическое мировосприятие Туманяна, во внутреннем пространстве текста сочетая метафизическую, мифопоэтическую информацию, а также информацию, связанную с космическим пространством. Мифологическое мышление обусловлено логическими способностями и уровнем интеллекта, и этот феномен не соответствует ни миру, ни жизненному опыту, а тому образу, который соответствует мировидению автора.