

EVA MNATSAKANYAN\*  
*PhD, Associate professor*  
*Institute of Literature, NAS RA, ASPU*  
MnacakanyanEva@mail.ru

## H. TUMANYAN: EVALUATIONS BY RUSSIAN INTELLECTUALS OF THE TIME

*Key words:* H. Tumanyan, Russian intellectuals, criticism, high appreciation, popularity, “nahapet” (ancestor) of poetry, cultural-spiritual relation.

### *Introduction*

It is known that H. Tumanyan had a special attitude towards the Russian people, their art and literature. The poet, as he stated, was the carrier of “the best traditions of the magnificent literature of the great Russian nation and their culture”. Tumanyan was connected with Russian literature and culture with warm spiritual ties. Moreover, it is not random that H. Tumanyan deserved the mutual love, respect and high appreciation of the Russian intellectuals of the time (Yuri Veselovski, K. Balmont, V. Ivanov, V. Brusov, S. Gorodetsky and others).

H. Tumanyan’s relations with Russian literature are comprehensive, multidimensional and multifaceted. The Armenian scholars often referred to Tumanyan’s literary and cultural connections with Russian intellectuals thus, reverberating the literary-historical reality and interpreting each fact through the prism of their own research approaches and scientific preferences.

One cannot fail to observe that Tumanyan’s relations with Russian culture are multi-layered and the present research is an attempt to reveal those spiritual ties comprehensively.

Nowadays, when new perspectives are opened for Russian-Armenian literary-cultural relations, naturally there is a need to reinterpret the historic-cultural values.

---

\* Հոդվածը ներկայացվել է 30.12.20, գրախոսվել է 11.01.21, ընդունվել է տպագրության 13.04.21:

In the present article an analysis is carried out comprehensively and fundamentally, bringing together the pivotal characteristic features which portray the poet and his verbal creativity through the light of historical perspectives.

*The Origin and the Process of Evaluation*

Yu. Veselovski, the Russian literary theorist, critic, poet and translator, made **the first attempt to analyze and interpret Tumanyan's works in Russian reality** and his contributions are extensive in the study and dissemination of the Armenian literature, culture and history.

In the 90s of the XIX century with Yu. Veselovski's direct participation the collections of «Армянские беллетристы» (in two volumes, Moscow, 1893–1894) and «Братская помощь пострадавшим в Турции армянам» (Moscow, 1897) were published.

Of special interest was Minas Berberyan's collection of theories and scientific articles entitled "On the Theory of New Armenian Literature". Referring to the literary publications of the contemporary writers of the 90s, the theorist expressed his utmost faith and love towards Tumanyan, evaluating him as an "impeccable gem" of the new Armenian literature. The remarks of the literary critic come to state that lyric poetry has less influence on the poet's passion. Tumanyan's literary creative motivation is inspired and recharged with Mother Nature whose incomparable and unique singer became the poet. Obviously, the poet's creative experience fostered the development of Tumanyan Studies in the further decades of analytical research.

M. Berberyan underlined that Tumanyan, having been the descendent of the nature, was connected with native mother land, perceived its secrets, admired and painted it in multiple colours and expressive overtones.

In this context Berberyan draws parallels with Russian and British poets – Koltsov and Burns. According to M. Berberyan, the poem "The Song of Gutan" reminded him of a land cultivator's murmur of prayer. With the utterance "*Epos – this is his real destination*", M. Berberyan stated that the highest expressions of Tumanyan's talent were his poems and ballads of epic nature.

Dwelling upon further observations, Tumanyan's short descriptive stories are merely the sketches or artistic verbal creativities for his great poems and ballads.

And it should be pointed out that these are, in fact, “the initial steps of epic poetry aesthetics in Armenian literature”<sup>1</sup>.

One cannot but notice that Berberyan's evaluative statements find their further reflections in Veselovski's analytic research (the Russian intellectual was **familiar with Berberyan's viewpoint and mostly agreed with him**).

In 1901, in the issue of Moscow scientific journal entitled «Русская мысль» (N 12, pp. 97–123) Veselovski published a voluminous article «Армянская поэзия XIX века и ее происхождение», where he presented his research within the framework of the development process of Armenian poetry from the ancient periods to the beginning of the XX century.

Referring to the literary creations of the Armenian poets (H. Hovhannisyan, A. Tsaturyan, Lerents, Av. Isahakyan), the theorist briefly touched upon the question of Tumanyan's literary works.

M. Janpoladyan, a theorist in the sphere of Tumanyan Studies, truthfully states: «Yu. Veselovski gave a little “space” to Tumanyan in the analysis, less than, for example to Lerents. But the quantity of interpretive lines is of less importance. The fact is that in the framework of Yu. Veselovski's analysis Lerents and Tumanyan are presented as writers of nearly an equal level. It is obvious, that Lerents is more preferable for him, as the theorist evaluates his literary works as «unique in nature», whereas Tumanyan is perceived as «one of the most prolific poets of the time»<sup>2</sup>.

Fully agreeing with the literary critic, we however think, two observations **should be taken into consideration**: 1. **Veselovsky was familiar with Tumanyan's literary treasures**: two collections and several translations printed in Moscow. The scholars in the sphere of Tumanyan Studies kept repeatedly mentioning that in his initial collections the poet was still in search of his individual self, he had not yet found himself completely. It is not a coincidence that the second collection was published only two years after the first, whereas the third one was illustrated more than a decade later. But this does not mean, of course, that the previous **two collections were the alien pieces of verbal creativity of Tumanyan's genius**. With their inevitable verbal scarcity, the works came to testify that the poet was endowed with extraordinary talent, which came to the fore. Veselovsky partially

---

<sup>1</sup> See the revised and enlarged edition of Братская помощь пострадавшим в Турции армянам 1898, 587.

<sup>2</sup> Ջանփոլադյան 2009, 79:

noticed; “Like all his adherent authors, Tumanyan has a number of poems and narrative verse, which touches upon the crucial situation of Western Armenians, the plunder of the Kurds and the atrocities (the literary works like “Mehri” and “Alek”). Tumanyan also has marvelous poetic descriptions of nature, for instance, an amazing piece of poetry like “Hamerg (A Concert)”<sup>3</sup>.

2. The Russian literary critic briefly represented the essence of the popularization of the poet and appreciated the literary works related to the national life, thus stating the following lines. “The most successful of Tumanyan’s poems are those connected with the national life and reality. Probably, the poet was aware of the peasant lifestyle, its customs and traditions, beliefs, contacts with nature and linguistic features”<sup>4</sup>. Obviously, the literary critic emphasized Tumanyan’s unique tendency in art, which later would become one of the characteristic features of his creativity. Veselovski pointed out Tumanyan’s privilege over other contemporary poets, which consisted in the poet’s insight into the national life and identity. “His works differ from the literary works of Shahaziz, Hovhannisyanyan or Tsaturyan mostly in their national expressive-emotional-evaluative overtones”<sup>5</sup>.

Veselovsky underlines “the vitality of the poet’s endowment to create a piece of verbal creativity on the basis of folklore material. Often Tumanyan elaborates the Armenian national folk traditions and legends in the form of short poems and narrative verse, most of which are beautiful and poetic. Particularly famous and popular is Tumanyan’s poem “Akhtamar”, which is based on the national folk legend connected with Akhtamar island of Lake Van in Western Armenia<sup>6</sup>”.

The reference of Yu. Veselovsky, with its occasional “omissions”, for the first time presents several subtle nuances and overtones and outlines the poet’s creative world, which would later become the defining features of his poetic way of thinking and creative horizon.

---

<sup>3</sup> Հովհաննես Թումանյանը ժամանակի գրաքննադատական մտքի գնահատության (1890-1913) 2019, 78:

<sup>4</sup> Հովհաննես Թումանյանը ժամանակի գրաքննադատական մտքի գնահատության (1890-1913) 2019, 78:

<sup>5</sup> Հովհաննես Թումանյանը ժամանակի գրաքննադատական մտքի գնահատության (1890-1913) 2019, 78:

<sup>6</sup> Հովհաննես Թումանյանը ժամանակի գրաքննադատական մտքի գնահատության (1890-1913) 2019, 78-79:

A book entitled «Современные армянские поэты» was published in Moscow, in 1903, whose editors were Leo Umanc and Araquel Dervish. In a review, authored by Araquel Dervish, dedicated to Tumanyan, different mistakes and inaccuracies existed.

For instance, in the above-mentioned collection Leo Umarac translated the title of the poem “Smiling eyes” as «Коварные очи» (Insidious eyes), which led to Dervish's inaccurate interpretations: «In his various poems the author sang about love urging to beware of the temptations of black eyes which destroyed the poet himself. He desired to conceal his feelings towards unkind beauty, but he could not resist and confessed his love»<sup>7</sup>.

Tumanyan's sincere and close relations with V. Brusov even more deepened the Russian-Armenian interconnections in the sphere of national culture and tradition. From the first meeting of the famous Russian intellectual and the Armenian poet Tumanyan a spontaneous spiritual bond was created between them which in a short time turned into a warm friendship, enduring the ordeal of difficult years full of socio-political, literary-cultural unsteady atmosphere and upheavals. Before personal meeting Tumanyan was well acquainted with V. Brusov's literary works though their literary preferences were different. V. Brusov became familiar with Tumanyan's works scarcely only in Russian translations. While working on the collection and translating some of Tumanyan's verbal creativity, Brusov revealed and illustrated the world of the Armenian poet, its unique beauty and charm. V. Brusov's visit to Tbilisi was only a favourable occasion for personal acquaintance and friendship of the two poetic souls.

Brusov's lectures on ancient, medieval and modern Armenian poetry in Moscow and the **Caucasus and his collection “Поэзия Армении”** found an unprecedented response, especially in the Armenian literary and social circles in Transcaucasia.

For instance, the Armenian newspaper “Horizon” published in Tbilisi illustrated an extract from Brusov's report presented in Moscow on October 15, 1915. “I have carried out research within the framework of Armenian poetry for several months; before I had no idea about it, except for those fragmentary little translations from Gamar-Katipa and others, which could not unfold the general

---

<sup>7</sup> Հովհաննես Թումանյանը ժամանակի գրաքննադատական մտքի գնահատությամբ (1890–1913) 2019, 89:

literary impression and aesthetic impact. But now I got acquainted with Narekatsi, Akhtamartsi, Nahapet Kuchak, Sayat-Nova, Tumanyan, Isahakyan, Tsaturyan, Hovhannisyan, Teryan and other Armenian poets, I perceived what type of impeccable treasury was hidden behind Armenian literature, and the Russian society had no idea about it. It seems to me that a door was closed before us, leading to a wonderful paradise, the existence of which we were not aware of”<sup>8</sup>.

As the researcher confessed, the depth and the rich connotative overtones and charges of Armenian literature surprised him. He is convinced that “the Armenian nation is a great civilized nation, and the Armenians were civilized even in those periods when Europe knew nothing about French, English or the others’ culture”<sup>9</sup>. He especially emphasized that the Armenians were ancient not only as a nation, but also with their unique mode of literary-artistic works. “The Armenian poetry is not similar to the poetry we have known so far; it differs with its imaginative depth, resilience, delicacy and expressive manners. At least I have never encountered such manners and design”<sup>10</sup>.

According to the information posted in the newspaper, at the end of the poetic evening event the translations of Armenian poets were cited and among them the honourable place was attested to some of Tumanyan's literary works. The newspaper “Horizon” testifies that Tumanyan's works were translated by V. Ivanov who spoke about the poet with special admiration. “I excellently admire his vivid overtones, vibrancy, flowers and resilient language and style. I wish my utterance reached the Armenian poet. Tell him, I love him very much and I admire him from the bottom of my heart. Warm greetings to the respectable Armenian poet”<sup>11</sup>.

Brusov's first lecture in Tbilisi entitled “Armenian Poetry” took place on January 13, 1916. Tumanyan's daughter Nvard Tumanyan recalled the occasion. “The cold days of January 1916 remained in the life and literature as warm “Brusov Days” and in Brusov's life as bright days in Tbilisi. It was for the first time that a famous figure of magnificent Russian culture praised and evaluated the Armenian literature”<sup>12</sup>.

---

<sup>8</sup> «Հորիզոն», N 243, 29.10.1915:

<sup>9</sup> «Աշակ», N 239, 29.10.1915:

<sup>10</sup> «Աշակ», N 239, 29.10.1915

<sup>11</sup> «Հորիզոն», N 243, 29.10.1915:

<sup>12</sup> Թումանյան, 1969, 140:

In Tbilisi V. Brusov was surrounded with Tumanyan's tender regard. It is not in vain that Ioanna Brusova confessed that from the meetings in Tbilisi the memories related to H. Tumanyan were the brightest. "All the faces became **obscure by the indelible image of an unforgettable poet**"<sup>13</sup>.

Brusov's evaluative attitude towards the spiritual culture of the Armenian people during Tbilisi lectures found the echo both in the Armenian and Russian **press of the time. In its several issues the "Horizon" presented extensively the** content and the fundamental statements of Brusov's first lecture. Particularly, the lecturer's imaginative expressions were cited when he made a reference to Tumanyan's poem entitled "In front of Ayvazovski's picture". The theorist stated. **"Similar to Ayvazovski, H. Tumanyan is a magician with brush in his hand who outcries the upheavals of elements and brings them into obedience"** <sup>14</sup>. After illustrating the translated version of the poem, Brusov added; **"The voice of** people again is heard and is visible in his literary work. In his brilliant poem the Armenian people are represented with their emotions and wisdom. Tumanyan is a novel, a national *epopee*"<sup>15</sup>.

After his trip Brusov was not in a hurry to publish his collection immediately, though at the end of 1915 it was already ready. Time was necessary to re-edit the extensive preface and to bring it to full completion. The professional theorist and poet was aware that it was a great responsibility to evaluate and represent in an appropriate manner a thousand and five hundred-year old poetic culture of a nation to the Russian reader. And today, a hundred years later, obviously we can assure that he did a brilliant work. His unique observations and conjectures on the internal logical development of the Armenian poetry have not lost their scholarly significance even nowadays.

Making a reference to the values of the modern period of the Armenian poetry, Brusov speaks with special admiration about Hovhannisyan-Tumanyan-Isahakyan trinity whose names are associated with the revival and development of millennial national traditions in the late XIX and early XX centuries.

---

<sup>13</sup> Թումանյանը ժամանակակիցների հուշերում 1969, 694:

<sup>14</sup> «Հորիզոն», N 23, 31.01.1916: In his work "In front of Ayvazovsky's picture" e presupposes the following lines of the poem; «Stop! Shouted the old magician the brush in the hand and excited by the disaster» («Կանգնեցե՞ք», գոչեց վրձինը ձեռքին Կախարդ ձերունին հուզված տարերքին»):

<sup>15</sup> «Հորիզոն», N 23, 31.01.1916:

Particularly, he wrote about Tumanyan in the following way: “H. Tumanyan (born in 1869) compared to Hovhannisyan, represented himself as more vehement and immediate poet. Born in Mountainous Lori, he was self-taught in many ways; he was portrayed as a well-read, multidimensional man, but with unsystematic reading tendencies. His spirit was so close to the life of people, its livelihood and traditions, as if he personified within himself the southern manner where, surprisingly, two principles were connected – feast and genius. Now **having been the “nahapet” (ancestor) of modern poetry, Tumanyan represented the cornerstone of Armenian literary life in Tbilisi, as he improved and advanced thus, being imbued with innovative ideals and embodying the new generation of poets. Tumanyan's popularity as a poet is enormous, especially due to the fact that he wrote many children's books: fairy tales, legends, short stories mostly in verse that children read eagerly. Thus, the growing generations, thanks to Tumanyan's literary works, learn to love writing and literature, the logos and poetry. It is through his poems that they are inspired with passionate love for the mother tongue**”<sup>16</sup>.

Brusov does not agree with the opinion that Tumanyan's poetry does not pass the procedure of aesthetic enhancement. As an example, he recalled the author's poems where his talent was represented with exceptional power and with the perfection of art, thus, revealing the national characteristic features of his people, nuances of bio-life vision, deep layers of psychology and its overtones; **“Tumanyan's poetry reaches its utmost strength in a lyrical poem in which the multifaceted illustration of national life and the enlivened penetration into the depths of the national spirit is expressed. For foreign readers the acquaintance with Tumanyan's poems (for example the poem “Anoush”) offers more information for recognizing and understanding contemporary Armenia and its life than thick volumes of special studies**”<sup>17</sup>.

V. Brusov summed up: **“As a whole, Tumanyan's poetry is Armenia itself, ancient and new, which resurrected and expressed in the poems of the great master. Finally, Tumanyan translated poetic works from Russian (such as epic songs, etc.). These translations amaze us, as they surprisingly penetrate into the**

---

<sup>16</sup> Поэзия Армении с древнейших времен до наших дней 1916, 77–78.

<sup>17</sup> Поэзия Армении с древнейших времен до наших дней 1916, 78–79:



spirit of the original. The genius poet subtly perceived the essence and the main plot of the literary works”<sup>18</sup>.

With the same warmth V. Brusov expresses his respect and honour on the occasion of Tumanyan's death in his article, 1923 («Красная Нива», N 14). Similarly, as in the preface of the collection, he presents his soul-mate with greater insight, and underlines that Tumanyan devoted his whole conscious life to his people. Brusov wrote: “A real poet, an honourable poet, an omnipotent poet both in poetry and in life. Tumanyan reinforced his poetry with legends, popular proverbs, the echoes of popular songs and the description of national rituals and customs. Tumanyan was a poet for everyone both for Armenian intellectuals familiar with Western literature and for barely literate countrymen”<sup>19</sup>.

It is remarkable to observe Tumanyan's relations with S. Gorodetsky, who considered himself the successor of Brusov's glorious work. The meeting of both poets again was a tragic period for the Armenian people. The Russian poet, who went to Tbilisi for special assignment, then to Van in 1916, found and recognized Tumanyan, as well as the spiritual greatness and the poetic expressiveness of the Armenian people. Tumanyan told Gorodetsky, who was going to visit Western Armenia, the following words; “It happens that a human being finds its straight path only through the prism of a difficult path. You are a poet. You go to the cradle of the ancient homeland of Armenia. Write about it. Poetry is the cognition of life. Otherwise it is useless. You will witness a terrible life, the life of the people on the verge of death. Write about it, whatever you see, and it will be the poetry”<sup>20</sup>.

These words had a prophetic power on Gorodetsky and accompanied him, becoming a signal for reconstructing the reality through the guise of fiction. It did not take long for the Russian poet to reveal the characteristic features of Armenians, to recognize the inner essence and the identity of the nation, as well as the unbreakable faith and devotion to life and motherland and human values. Undoubtedly, Tumanyan's literary works had an influence on Gorodetsky, who got

---

<sup>18</sup> Поэзия Армении с древнейших времен до наших дней 1916, 79: It is important to underline Brusov's words of appreciation about Tumanyan which were separately published in the joint issue of “Bazmavep”, Venice, 1918 and in the newspaper “Harach”, 1919 on the occasion of the 50<sup>th</sup> anniversary of the poet.

<sup>19</sup> Брюсов 1963, 181–182.

<sup>20</sup> Թումանյանը ժամանակակիցների հուշերում, 872–873:

acquainted with them in Western Armenia with the help of the poet's son Artavazd. Being involved in orphan salvation process with Gorodetsky in Van (Western Armenia), Tumanyan's son, in his spare time, read for the Russian friend from his father's literary pieces and reproduced them in Russian. With Artavazd's assistance Gorodetsky learnt Armenian.

During his activity in Western Armenia, Gorodetsky cooperated not only with newspapers by publishing articles, but also wrote reports, notes, articles, as well as weaved poetry influenced by heartbreaking and terrifying impressions. In 1918 by summarizing and publishing the book entitled “Ангел Армении” (The Angel of Armenia) Gorodetsky dedicated it to H. Tumanyan with the following ode; “I dedicate this book to you, my bright friend, because I am enchanted from the bottom of my heart not only by your personality, but also your name which is a notion – a beautiful notion of the Armenian resurrection through the friendship of my motherland”<sup>21</sup>.

In Tbilisi a warm and pure relationship arose between Gorodetsky and Tumanyan, which was reinforced with mutual trust and the willingness to perceive and appreciate constantly the notions of beauty and honesty. Gorodetsky initiated the translation of his works, such as “The Concert”, “The Irrevocable Traveller”, “The Cursed Bride”, quartets, etc.

The Russian poet participated in the celebrations of Tumanyan's 50<sup>th</sup> birthday with great enthusiasm and love. Thus, of great interest was Gorodetsky's article entitled as “The Wise and Delicate” published in the newspaper “Закавказское слово”. The new attempt of the Russian intellectual to evaluate Tumanyan is almost identical to Brusov's descriptions. Considering Tumanyan's personality and literature as a harmonious entity, Gorodetsky wrote: “To understand H. Tumanyan means to understand Armenia with its ancient concepts of serene earthly life, its aspiration for an idyllic life in relation with nature and people, despite the tragic stream of life. His literary works are monuments of the historic sufferings of Armenia and an oath towards wealthy future...”<sup>22</sup>. Gorodetsky, who had been in close relations with the Armenian poet for years, revealed Tumanyan's rare human inner world and literary connotative overtones with his proficient observations.

---

<sup>21</sup> Թումանյանը ժամանակակիցների հուշերում, 874:

<sup>22</sup> Закавказское слово, N 27, 20 փետրվար, Թիֆլիս, 1919:

### *Conclusion*

Hence, H. Tumanyan had a special relationship with Russian poets. He always encouraged them with his wise words and not only organized events, meetings of Russian and Armenian writers, lectures, translations of the best literary works, but also wrote different articles, public speeches, etc. It would not be an exaggeration to say that Tumanyan was one of the exceptional personalities, who, as a centripetal force, constantly united representatives of not only Russian, but also other nationalities. With his rare human character, Tumanyan became a living example of serenity and creation, a loving and forgiving person.

To date the exceptional appreciation of H. Tumanyan by Russian intellectuals remains a unique manifestation of evaluation of his creative world, a summary of the deep and comprehensive interpretations of Russian intellectuals and their endeavor to perceive the inner layers of the **Armenian culture**. Tumanyan's efficient and relevant personal and creative contacts with Russian intellectuals has not lost its literary-historic significance for more than a century, and today it is truthfully considered to be a symbol of cultural-spiritual relationship and centuries-old connections between Armenia and Russia.

### **ՄԱՏԵՆԱԳԻՏՈՒԹՅՈՒՆ**

Թումանյանը ժամանակակիցների հուշերում 1969, Երևան, Հայկական ՍՍՀ ԳԱ հրատ., 998 էջ:

**Թումանյան Ն.** 1969, Հուշեր և զրույցներ, Երևան, «Լույս», 334 էջ:

Հովհաննես Թումանյանը ժամանակի գրաքննադատական մտքի գնահատությամբ (1890–1913), 2019, Երևան, «ՎՄՎ-Պրինտ», 680 էջ:

«Հորիզոն», Թիֆլիս, 1915–1916:

«Մշակ», Թիֆլիս, 1915–1916:

**Ջանփողոյան Մ.** 2009, Отклики на творчество Ованеса Туманяна в русских изданиях 1893–1903 годов, «Թումանյանը և XXI դարը», գիտական նստաշրջանի նյութեր, Երևան, էջ 75–82:

Братская помощь пострадавшим в Турции армянам 1898, 2-е переработанное и дополненное издание, Москва, 960 с.

**Брюсов В.** 1963, Об Армении и армянской культуре, Ереван, изд. АН Армянской ССР, 247 с.

Закавказское слово, N 27, 20 փետրվարի, Թիֆլիս, 1919:

Поэзия Армении с древнейших времен до наших дней (под редакцией Валерия Брюсова), 1916, Москва, изд. Московского Армянского Ком., 543 с.

## ՀՈՎՀ. ԹՈՒՄԱՆՅԱՆԸ ԺԱՄԱՆԱԿԻ ՌՈՒՍ ՄՏԱՎՈՐԱԿԱՆՈՒԹՅԱՆ ԳՆԱՀԱՏՄԱՄԲ

ՄՆԱՑԱԿԱՆՅԱՆ Ե.

### Ամփոփում

**Քանալի քառեր՝** Հովհ. Թումանյան, ռուս մտավորականություն, քննադատություն, բարձր գնահատական, ժողովրդայնություն, պոեզիայի «նահապետ», հոգևոր-մշակութային կապ:

Հովհաննես Թումանյան – ռուս գրականություն աղերսները բազմաթիվ են ու բազմաբովանդակ: Հոգվածում պատմական հեռանկարի մեջ ի մի է բերվում բազմաշերտ այդ հարաբերությունների միայն մեկ կողմը, մասնավորապես՝ ժամանակի ռուս մտավորականների (Յու. Վենելովսկի, Վ. Բրյուսով, Վ. Իվանով, Ս. Գորոդեցկի)՝ Թումանյանին ու նրա ստեղծագործություններին տրված բարձր գնահատականը, մատնանշվում են ժամանակի քննությունն անցած տեսակետներն ու բացահայտումները: Մասնավորապես՝ կարևորվում են Յու. Վենելովսկու բնութագրական առաջին փորձերը, Վ. Բրյուսովի բացահիշումը վերաբերմունքն ու թումանյանական աշխարհի խոր վերլուծությունները, Ս. Գորոդեցկու՝ ամենայն հայոց բանաստեղծի մտքի խորությունն ու բանաստեղծական հանճարի ներքին շերտեր տեսնելու կարողությունը: Ռուս մտավորականների բացահիշումը գնահատականները այսօր էլ մնում են Հովհ. Թումանյանի ստեղծագործական աշխարհի արժևորման եզակի դրսևորումներ:

## О. ТУМАНЯН В ОЦЕНКЕ РУССКОЙ ИНТЕЛЛИГЕНЦИИ ТОГО ВРЕМЕНИ

МНАЦАКАНЯН Е.

### Резюме

**Ключевые слова:** О. Туманян, русская интеллигенция, критика, высокая оценка, популярность, «патриарх» поэзии, духовно-культурная связь.

Связи О. Туманяна с русской литературой и ее яркими представителями были весьма многогранны. В данной статье рассматривается лишь одна грань этих связей и отношений, в частности, высокая оценка творчества О. Туманяна Ю. Веселовским, В. Брюсовым, В. Ивановым, С. Городецким, которые являлись современниками поэта. Всесторонний анализ поэтического мира О. Туманяна (В. Брюсов), глубины его мысли, а также постижение тонких граней его творческого гения (С. Городецкий), конструктивный подход к творческой лаборатории Туманяна (Ю. Веселовский) актуальны и в наши дни, являя собой образцы уникальной исследовательской мысли.