

THE PHENOMENA OF CULTURAL MEMORY AND TIME IN THE COMPOSITION "UNDER THE FIR TREE: REFLECTIONS IN THE BOSOM OF DESERTED NATURE" BY GHEVOND ALISHAN

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Introduction

The unified provision of history and philosophy, asserting that world history undergoes neither spontaneous nor cyclic development, but rather ensures objective regulations for the development of society and the natural-real progress of mankind towards the path of truth, is confirmed by manifestations specific to advanced nations, without which history might be distorted, presented unilaterally, or misunderstood; an assumption, however, which is not certain. The possibilities of succession of historical and cultural values, generational change, and information transfer in the field of history are also ambiguous, since their development is not horizontal-unilateral, and world history is an utterly contradictory process of common patterns. Within this context, the role of literature is observed in the areas of transmission of cultural memory (Literature in cultural memory) and other patterns of ideas, regarding literature as a means of cultural function or the functions of literary texts as a repository of cultural memory.

The Work of Alishan

The composition "Under the Fir Tree: Reflections in the Bosom of Deserted Nature" by Gh. Alishan is of great relevance in terms of carrying and transmitting cultural memory within the context of history, the interpretation of which is possible on the basis of a long-term cultural memory of the text, since Alishan creates his own vision of memory in the time domain. The aforementioned is simultaneously in the realm of social identification; as long as the hu-

man being is the subject of the memory, and the chain of social communications predetermines the content of the latter's memory. Within this context, Jungian perceptions of collective memory¹ and collective unconscious² are not just metaphors, as cultural memory is the collective memory of the bearers of culture, which includes the thoughts, ideas, and semantic networks that preserve culture. Oftentimes, collective memory does not coincide with history, but creates the interpenetrations of the past and the present, their interconnection, whereas history destroys them. History records the totality of facts recorded in the memory of society and begins when the tradition ends, when social memory fades or is destroyed. Historical memory unites these opposing perceptions in different poles, since in the realm of theorizing of the communication, culture emerges as a separate communicative process that balances the durations of human history and universal time.

In parallel with the discovery and legalization of intra-textual possibilities of Ghevond Alishan's composition "Under the Fir Tree: Reflections in the Bosom of Deserted Nature", the cultural memory given through experience is formed; and in the field of communication, there appear cycles of time and space and such layers of memory as are ancient Greek or Hellenistic (Hellas) ritual texts. Revival does not materialize or take shape as long as memory lives on. Consequently, the need to write the history of a period, a society, or a person arises when the eyewitnesses who preserve the memories gradually cease to exist, and the prospect of finding one's own identity becomes immaterial and intangible. And when we do not find an appropriate society to preserve the memory, our own memory, remaining unsupported, becomes obsolete, too. In other words, survival (as a subjective intrinsic sensation) does not develop into communication. But what is obvious is aporia, as long as the constitutionality of time in the matrix structure summarizes the author's intra-cultural presence, and time is defined by the trajectories of its elementary particles - the presents, accepting the interaction of the present with the past or the future within time and denying them as past or future (only Now), which is itself super-temporal and temporary only at the moment of self-creation (towards the past or future). Therefore, Lotman's understanding of 'culture is memory'³ is

¹ Юнг 1991, 45.

² Юнг 1999, 37.

³ Лотман 2010, 12-149.

seen as a collective non-hereditary memory: "The random model created by the author is presented to the reader as the language of consciousness. Randomness is replaced by universality. But that is not all. <...> All innovative writings are composed of traditional materials. If the text does not assist the memory with its traditional construction, its innovation ceases to be perceived⁴".

So when time refers to its own core, it also presupposes freedom, which is neither in the past, nor in the future, but rather as an inseparable manifestation of time, it is defined as 'Now' in the composition "Under the Fir Tree: Reflections in the Bosom of Deserted Nature" and is considered in the realms of the past or the future: "You are the only encouragement for the martyrs, a consolation for those who are grieved, advice for those who seek the truth, an amble for the new pilgrims, a necklace on the virgins' necks, a scepter for the elderly and helper for all ages. You are the one who overthrows the strongholds of delusions that crushed the temples of Aramazd and the altars of Astghik; that shattered the seats of the proud and lifted up the scorned and the humble of this world. You alone extinguished the vengeance and envy and the fire of numerous diseases from the furnace of the hearts, and there, within thorns and mounds, you sowed meekness and prudence and the kiss of peace⁵".

In the protection field of this cultural information, Alishan implements two different memories - informational and creative, in which the participation in existence is also the participation in the present, in the presence of the present, in the possible presence of existence. Therefore, existence is what exists, and the presence is considered on the basis of existence. Courtesy to the presence indicates the historical significance of memory, because the existence, the present, the now, and the mesosphere are semantically and fundamentally connected with the present. The unity of images of memory is remarkable in Plato's "Phaedrus"⁶: tradition is always related to the perceptions of the past, as it creates the illusion of unity and ideological quest by repeating and measuring the orientation of the intellectual skills of the past.

In his composition "Under the Fir Tree: Reflections in the Bosom of Deserted Nature", Alishan relates the vitality of collective memory to the present, which is infinite cosmic time, marking the ontological precondition of memory

⁴ Лотман 1998, 14.

⁵ Ալիշան 1874, 47:

⁶ Տե՛սի Փլատոն 2007, 161-228:

as its bearer. That present also opens up the time which includes and preserves the measures of the past and the future: "And when the road is over, and the world full of a myriad of concerns disappears in the eyes of the great and the small, be that a king or a hermit, the same cross exalted and peaceful will be resting on hearts isolated from the joys of life, as a sign of victory over death and a future resurrection⁷".

This work of Alishan is a geography of cultural memory, memorability, and survival, which preserves the texts by memory and relates them to the present, since every culture defines its constant of remembering, preserving, and forgetting.

And when the bearers of culture change, so do the perceptions of *memory* and *oblivion*. Memory is established and preserved as the immediate past, which maintains the chain sequence of the living present, involving the contents of the author's individual memory which correspond to the inner capacities of collective memory, forming its cultural domain. Even though, such a metaphysical present is not physically possible since the flash of memory presupposes a certain duration which is lived and passed through: "Many have fallen by the sword, there are countless who have fallen with love. The first is just a stitch; the second is a wound. Such was the terror of the giant weakened in Delilah's arms; the wisest of all men enchained by the charms of Tyre's daughter; heroes won over by gentle maids..."⁸. Historical memory as a cognitive phenomenon of the past and an epistemological context, can be viewed in traditional interdisciplinary theories such as those of evolving systems or genetic-cultural development. Memory is capable of storing everything that is subject to the decay of time. Memory saves and preserves a human being from oblivion. The ancient Greek used one word - *mneme* - to call knowledge and memory; hence, the name of the goddess of memory - *Mnemosyne*. The past and the present denote the two existing time elements - the present, which does not cease to become past, and the past, which does not cease to be, and through the inner realm of which the present passes. In this case, the present and the past are not identical. The present is relevant because the author (Alishan) lives in it. The past and the present are phenomenological and are pre-

⁷ Ալիշան 1874, 41-42:

⁸ Ալիշան 1874, 16-17:

served in the conscious present of the author. This idea is noticeable in the presence of the author Alishan, although his subjectivity is manifested spontaneously, destroying its own time, consciousness, and differentiated experiments of self-expression. Although, the memory of the past is ontological, as well as surreal, at the same time it initiates the psychological memory, in the inner domain of which the past is the surviving present: "<...> the simplicity of the blue arches over as the vast sky bridges the sea and the land. There people live and sail from world to world, and leaving each other, pass away one by one⁹". Ontological memory does not include the present within the past, but the past in general: the past is not established in the present, since the already existing relations are constantly considered as the past. This is the main paradox of memory - the contemporaneity of the present and the past. In other words, every present returns to itself as to the past: "Remember, then, o my unknown soul, that what you see, what you feel, will all pass away, as it did for your ancestors¹⁰".

In his work "Under the Fir Tree: Reflections in the Bosom of Deserted Nature" Alishan emphasizes the temporality of the past, which becomes present through survival, and within in a certain space-time continuum, that belongs to the author and is based on the functions of time, unites the past and the present, making the way of present-past survival more visible: "Hither <...> like an insignificant island of Cyclops, or the vague land called Atlantis, glorified by the eloquent philosopher, that other expeditors seek and cannot find, - barely 400 years have passed, that it has appeared in our eastern hemisphere and has been called New World. Although old, it was called New World. Although it was equally old, and like ours, it had lived through countless human races for thousands of years, being their mother and nanny. Few of them left their traces of ancestry, like those of Mexicans and Beru inhabitants, on which archaeologists find patterns completely resembling those of the Libyan Nile peoples. And who knows the history of those nations from thousands of centuries ago¹¹?"

Repetition does not change anything in the text, but it does change the flashing memory to some extent, condenses the moments, and confirms the

⁹ Ալիշան 1874, 9:

¹⁰ Ալիշան 1874, 68:

¹¹ Ալիշան 1874, 12:

living present. In this context, continuity also presupposes contemporaneity, in the depths of which the past is superficial, because it is the time within itself, which is the irregularity of all times. And when the external unity of memory is based on the past, taking into account the contemporaneity, coexistence, preexistence, present and instincts, the past introduces itself in the realms of the psychological and ontological present, where the psychological past substantiates time and the pure ontology of the present substantiates the independent or ontological memory: "The amazing wonders of the Ethiopian and Egyptian peoples, whose fame was heard everywhere, are now slowly rising, scattering the dust of the centuries: their bodies embalmed by three thousand years of death come to light and are not alive, thus bearing witness to death, from the clutches of which they could not escape with all the subtlety of their art, and also witnessing an immortality which they had scarcely realized in the dim light of the past. "On their pyramids, on the huge, majestic stone structures of the sphinxes, on their shrines, on the facades of their palaces, and on their stone monuments, on the pavilions, the signs of poor and superstitious minds may be seen - images of cats and peacocks, reptiles and dung-beetles - and this on the tombs of the most powerful pharaohs¹²".

Plato principally includes the coordination of memory images in the physiological systems of the brain. He modernizes memory as a separate mental activity which regulates and applies the past in different spheres of knowledge - blood, air, fire¹³, because the brain communicates with the senses of hearing, sight, and admiration, through which memory and assumption are created, which, in their turn, fix the knowledge. The past relates to the two presents - the present to which the past opposes, and the present with which the relations are perceived as past. A paradox that hinders the belief in the past that does not exist, since the present is a pure existence that is always beyond its own limits and simply involves the localization of time on wider or narrower spatial levels.

Continuing the regulation of Plato's memory images, Aristotle includes in it epistemological systems in the realm of intelligence and external world relations: memory is mental and conditional; this is a universal sensory state

¹² Цицхуши 1874, 13:

¹³ Платон 2007, 97-160.

because it is specific to the brain: "The main sense of the object of memory is what is possible to imagine even with coincidences that are not related to imagination¹⁴". The practicality of memory is the narrower or more deconstructed level of combining the present with the past, and the past is its weaker state. The present-past relations in Alishan's writing, as a misreading, are not enough, as they are beyond the criteria setting the textual time: cognition of time fixes the current image of the past in the super-temporal domain and forms the text framing chain. Alishan compares this perception of time with a closed circle, the image range of which always comes to meaning, comprehensively outlining also the space: "For a vast two thousand years, a tyrant forcibly seized another tyrant's scepter, only moving the royal capital by an irrevocable order – sometimes to Qaghan sometimes to Nineveh, sometimes to Babylon or Ecbatana, and sometimes to Susa: capital cities of cosmic luxury, where flowed and piled up all the wealth and splendor of the world as if a golden pipe, spreading its magic across hundreds of provinces of conquered nations and tribes <...> The richest and most powerful kings of Asia did not entrust us with anything more, either; they sometimes, as earthly gods, set their golden throne in the valleys of the Euphrates and Tigris, taking nations and distant worlds, mountains and plains, lands and seashores in their copper net"¹⁵.

In Alishan's work "Under the Fir Tree: Reflections in the Bosom of Deserted Nature", essentially, uniting, memory contrasts with the present, since the perception of time happens through the past. And when the text is secured in the circular time frame, the author returns to the present to complete another cycle where he will rediscover the ancestral memory: "Behold those fields where famous battles were fought from the days of Ninus to those of Napoleon; Pass through the armies of Xerxes, Alexander, Hannibal, Caesar, and thousands of Roman generals, through the camps of thousands of European and Asian tribes, through the Scythian and Tatar regiments wandering in the desert of the northern barbarians, through the innumerable armies of the first centuries, from the Middle Ages and the latest centuries, see how terrifically astonished you will be, that from ancient times till now the human soul has sought to dominate and kill more than to grow and give life¹⁶". Alishan finds

¹⁴ Аристотель 2004, 161-168.

¹⁵ Ալիշան 1874, 14:

¹⁶ Ալիշան 1874, 18-19:

the memory, finding the past in the present, and places the memory in another super-temporal time chain of image-memory, in which he encrypts the past. This transition of the present-past chain is revealed in different ends of the same chain and forms various complementary provisions of being: "O vain world! You amaze me with innumerable monuments, but you cannot satisfy me. Your great conquerors, Ramsesseses and Setis, yes, they left monuments as far as Taurus, as far as the Caucasus, but they did not leave in the hearts of the admirers. They are memories of death rather than life, and though, undeniably, many times they tried to portray immortality, they described the truth in such deep and dark colors that they could not or did not want to tear its gloomy veil and see the wonder face to face. Egypt and its neighbors are, for me, but a thunderous wind that passes in vain. And you, cities of waves, ladies of mermaids Tire and Sido, and you, in the power of Carcedon, dared to stand up, you who would tax the sea and the land, are now ruins sunk under the sea and the land, buried under the sand like broken jars, as a memorial to the sand and lodging for the poor¹⁷". This is why memory tells so little about the super-temporal past in the inner realm. Memory is disconnected from the experiential chain of time, and as a necessity of psychological memory, provides sub-contemporaneity: image memory does not tend to the past, but interprets the present, which is the same past. Alishan depicts the super-temporal past in the domain of uninterrupted memory, because the surreal memory is different from the experiential one, and in the border of experience, everything that slips out of attention is forgotten. It should be noted that continuing the tradition of including the phenomenon of memory in the temporal domain, Aristotle emphasized the importance of the image of memory-knowledge as a secret of the epistemological process in which the present relates to the past through memory and reaches the future: "...We acquire such cognition skills that we did not have before; how could we recognize without having foreknowledge?¹⁸". Hence the surreal memory preserves the impossibility of the past as the ontological past of all times which is discovered in the inner realm of the author's personal memory. The aforementioned form of memory differs from the experiential one since it is subjectively ontological. In other words, Alishan's surreal

¹⁷ Ціжэўн 1874, 13-14:

¹⁸ Аристотель 1978, 315-346.

memory coincides with the ontological process of differentiation of being, which in its tardiness, is independent and claims the possible precondition of existence: "Even the artists considered most graceful-handed, Phidiases and Apelleses, Santi and Canova, are just duplicators of native nature; they were not even able to move one of the legs of the huge statue of Aramazd, who shook Olympus, nor blink blue-eyed Athena's eyelashes, let alone the heartbeat or strain of the nerves of their gods hardened by hammers' blows, where worms and mosquitoes roamed freely; but they only managed to form a fleeting trace of lifeless and motionless beauty in the shapeless mass, making an ephemeral impression on the viewers not perceptible for all¹⁹".

In the 1990s, the German Egyptologist Jan Assmann considered "cultural memory" as a theory and formulated its objects of study and assignments as a new scientific area - the "history of memory"²⁰.

Ontological memory is never present, so memory is only related to the process of remembering as a form of existence for the past, and when in the realm of oblivion, memory reflects the past, according to Heidegger's *aletheia*²¹, experience is encoded with the essence of oblivion. Experiential memory finds oblivion, since the measurement of memory is only possible through the existence of oblivion, which is principally substantiated in Alishan's work "Under the Fir Tree: Reflections in the Bosom of Deserted Nature": I admire and praise thee, O thou oft Atticus, those who bravely fell in the plains of Plataea, in Salamis, in Marathon, in Kerovna, those who fought valiantly everywhere, in every nation, I also mix my voice with the praises of orators and poets, I do not despise the arches of the martyrs of the homeland: I would like to proclaim them with an even more emotional soul, if in the distant world, where their soul rests, the glory of their name reached from this world²².

Ontology is the framework of reality and the useful; hence, when being comes to existence in the realm of memory, it is also preserved within itself. Alishan's ontological memory is within the present-past domain. Memory is also the ontological measure of Alishan's experience, not the past experience, and coincides with being with its irreversible incompleteness and always appearing

¹⁹ Ալիշան 1874, 22:

²⁰ Ассман 2004.

²¹ Хайдеггер 2007, 223.

²² Ալիշան 1874, 20:

but never existing past. Therefore, the provision that the infinity of the world is reasoned is not substantiated metaphysically but opposes to the existential close world, which is simultaneously the presence of the necessary, absolute and infinitely open world: "Like daring youths and skinny enemies, fighting against each other, one by one overthrew Assyria and Babylon, the Chaldea and Mar, Persia and Parthia, Hellene and Rome. Stomped and trampled by the ages' heel and pitiable nations, <...> you Babylon and Nineveh, Palmyra, Persepolis, Thebes, Memphis, Slake and Balbas, you - the refuge of the brave in thousands of languages, why are you so silent and standing so still? O great tombs of mighty nations! O futile works of peoples, abortions of centuries!²³".

Alishan returns the real substantiation of the text as memory and anticipation to the present which is still open as it was for the first time. And when the (sub-temporal) past, as an active time, identifies with memory, the latter is revealed in the subconscious domain, since the past is the unconsciousness of the reality and is always there, in the sup-temporal present; therefore, it is not ahead of the present, but is parallel to it: "Most of the monuments and statues left here by all the present nations, Egypt, Nineveh, and Rome represent wars, victory and defeat, captives and captors, generals and warriors; they, who brutally crushed crowds of people, are considered great by people²⁴". And possibly the past conditions the present, but not as a one-lined or phenomenological perception of time, and not as an agenda determining the consequences of the present, but as a super-temporal horizon of time. Within this context, the present and the past are contemporaneous, as heterogeneous forms of time. Therefore, when we withdraw from the present of the text and mark it as the author's present, i.e., condensed time, we do not think about the ontological contrast of body-soul or its heterogenesis, since in this case, there is no sequence between the past, as a pure form of time, and the present: "All the world, after a thousand years of time, as the Bible states, immersed into the abyss of water to drown and spoil all mankind, because they were made of flesh only, that is, they only cared for the pleasures of the flesh, neglecting the incorporeal and the spiritual²⁵".

²³ Ալիշան 1874, 15-16:

²⁴ Ալիշան 1874, 19:

²⁵ Ալիշան 1874, 16:

However contradictory it is, there are no ideological perceptions of the beginning or the end between the past and the future, because they take root and meaning only in the present and provide the one-line-phenomenological context of time. Suchlike sequence is real, as long as the perception of time exists: "Memories of centuries and nations, like the wreckage of a sunken ship, after floating on the waves for some time, die buried in the sand²⁶". Therefore, when the same refers to the world of facts existing in the text, the present itself is conditioned, established and supposed by an event, is not available in the domains of presence, corporeal, and ethereal, since the possible present-past coexistence provides spatial and depth measurements of images in the text, and any coexistence, in this case is noteworthy, since the past-present relationships are heterogeneous. Within this context, the past ensures the present by all means, verifies it rather than interpreting, since it is not the present articulated in the present, nor even the present in the present. In other words, memory is the ontological measure of experience, and not the memory of the past or experience. And the provision that the present includes and encompasses the past does not liberate the present from the linear-traditional, existential, and phenomenological perceptions of time: "Let us consider that the beautiful Academic inventions, the profound judgments of the philosophers, or the legends of Socrates and Pythagoras, or the laws and sermons of the Chinese, Indian, and Persian sages were widely spread and accepted, as there are numerous places where the laws and doctrines of the latter are preached and accepted, but what has the world gained from them and what is there for the world yet to gain from them?²⁷". And even if the present is the flipped past and it is perceived as a psychological and ontological domain, it is outside of spatial simultaneity: "Are they not the children of the bright East, that after over four thousand years, are still wandering in the darkness of ignorance, following their obsolete sages, the likes of Zarathustra, Manu, Compucius, the godly mixed existence and inexistence of Putta and Brahma²⁸".

Alishan's work "Under the Fir Tree: Reflections in the Bosom of Deserted Nature" and literature in general, as a vast repository of cultural memory, differs from the literary-fictional memory, and as a system of symbols, it

²⁶ Ալիշան 1874, 9:

²⁷ Ալիշան 1874, 24:

²⁸ Ալիշան 1874, 24:

refers to the levels and objectives set in the present research - the phenomena of cultural memory and time. The aforementioned is the perception of cultural memory and consideration of culture as a text, since in another domain, coincide the dialectic of memory and oblivion. The informational and communicative memories concentrate Alishan's cognitive perceptions, which a priori presuppose historical nature by their homogeneous and simultaneous measurement, since literary texts and their modernization do not coincide with the new formula, but are subject to the complex laws of the universal cultural movement.

Conclusion

The memory, as a traditional perception, may be also considered within the context of the modern intertextual and post-structural theories, where the dialogue is lead between literary memory and literature as a perception of collective memory. This is also noteworthy in the domains of inter-regulated theories, not with the wide range of fiction methodology - from rhetoric to neurophysiology and cultural studies. The axis of social memory and survival may be substantiated with the morality and ideology of collective memory, which demark the social groups and those of human imagination, whose interpenetration forms the social range of collective memory; only within this system is it possible to observe the individual memory, if it manages to survive. The aforementioned peculiarity is not only an outcome of the enforcement of scientific potential, but also a precondition of interpenetrating researches, as an inner perception of science, as a reflection of literary interactions, cultural memory, and inter-regulated intercultural dialogue.

Suchlike interpenetrations of memory and literature are considerable progress for the further research on *text-memory-time*, and are one of the most actual themes of western literary studies. Thus, the provision that cultural memory is a creative non-passive repository makes the inferring information available for modern research and studies.

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Նաիրա Համբարձումյան

Ամփոփում

Մշակութային հիշողությունը կրելու և փոխանցելու համատեքստում ուշագրավ է Հ. Ղևոնդ Ալիշանի «Եղենիին տակ. խորհրդածության մենաոր բնութեան մէջ» երկը, որի մեկնությունը հնարավոր է տեքստի՝ որպես մշակութային երկարաժամկետ հիշողության հիմնավորմամբ: Ալիշանը ժամանակի տիրույթում ստեղծում է հիշողության իր տեսլականը: Նա մշակութային հիշողությունն առնչում է ներկային, որ անվերջ տիեզերական ժամանակն է, նշելով հիշողության գոյաբանական նախապայմանը, քանի որ դրա կրողն է: Այդ ներկայում է բացվում ժամանակը, որը ներառում և պահպանում է անցյալի և ապագայի չափումները: Այս առումով՝ չափազանց ուշագրավ է Հ. Ղևոնդ Ալիշանի «Ընդ եղենեալ յամայութեան բացավայրի. խորհրդածության» երկը: Հիշողությունը՝ որպես ըմբռնում, դիտարկելի է նաև միջտեքստային և հետկա-

ռուցվածքաբանական տեսությունների համատեքստում: Հիշողության և գրականության այսօրինակ փոխներթափանցումները մեծ առաջընթաց են նաև տեքստ-հիշողություն-ժամանակ հետագա ուսումնասիրությունների համար և արևմուտքի գրականագիտության ամենաարդիական թեմաներից են: Ուստի դրոյթը, թե՛ մշակութային հիշողությունը ստեղծագործական ոչ պասիվ պահեստարան է, դրանից բխող տեղեկատվությունը դարձնում է ուշագրավ ժամանակակից հետազոտողների համար:

Բանալի բառեր՝ գոյաբանություն, նեյրոֆիզիոլոգիա, ֆենոմենոլոգիա, էկզիստենցիալիզմ, ենթագիտակցություն, երևակայություն, մշակութային հիշողություն:

ФЕНОМЕНЫ КУЛЬТУРНОЙ ПАМЯТИ И ВРЕМЕНИ В СОЧИНЕНИИ ГЕВОНДА АЛИШАНА «ПОД ЕЛЬЮ. РАЗМЫШЛЕНИЯ НА ЛОНЕ БЕЗЛЮДНОЙ ПРИРОДЫ»

Наира Амбарцумян

Резюме

В контексте культурной памяти и ее передачи заслуживает внимания сочинение Гевонда Алишана «Под елью. Размышления на лоне безлюдной природы», которое можно толковать на основе рассмотрения текста как протяженной во времени культурной памяти. В пространстве времени Алишан создает свое видение (образ) памяти. Культурную память Алишан связывает с настоящим, являющим собой нескончаемое космическое время. При этом он отмечает онтологическое предусловие памяти, поскольку является ее носителем. В этом настоящем раскрывается время, которое охватывает и аккумулирует в себе пространственно-временные измерения прошлого и будущего. В данном сочинении Гевонда Алишана память как феномен рассматривается также в контексте интертекстуальных и постструктуралистских теорий. Подобные взаимопроникновения памяти играют весьма конструктивную роль в плане дальнейших исследований триады время-текст-память. Посему положение о том, что культурная память является не пассивным творческим резервом, превращает получаемую из этого информацию в «рабочий» материал для современных исследователей.

Ключевые слова – онтология, нейрофизиология, феноменология, экзистенциализм, подсознание, воображение, культурная память.

THE PHENOMENA OF CULTURAL MEMORY AND TIME IN THE ESSAY OF GHEVOND ALISHAN "UNDER THE FIR TREE. REFLECTIONS IN THE BOSOM OF DESERTED NATURE"

Naira Hambardzumyan

Abstract

In the context of cultural memory and its transfer, the essay of Ghevond Alishan "Under the fir tree. Reflections in the bosom of a deserted nature" can be interpreted on the basis of considering the text as a cultural memory extended in time. In the space of time, Alishan creates his vision (image) of memory. Alishan connects cultural memory with the present, which is an endless cosmic time. Meantime, he notes the ontological precondition of memory, since it is its carrier. In that present, the time, which encompasses and accumulates the space-time dimensions of the past and future, is revealed. In this particular essay (of Ghevond Alishan), memory as a phenomenon is also considered in the context of intertextual and post-structuralism theories. Such interpenetration of memory plays a very constructive role in terms of further research on the time-text-memory triad. Therefore, the proposition that cultural memory is a non-passive creative reserve turns the information obtained from this into a "working" material for the modern researchers.

Key words – ontology, neurophysiology, phenomenology, existentialism, subconsciousness, imagination, cultural memory.