

CHRISTINE HOVHANNISYAN*

Institute of Literature after Manouk Abeghyan

Junior Researcher

kristyhov@gmail.com

ORCID: 0009-0007-9076-1987

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THE NARRATIVE OF DECONSTRUCTION IN YEGHISHE CHARENTS' NOVEL "LAND OF NAIRI"

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Introduction

The unique genre structural realisation of Yeghishe Charents' novel "Land of Nairi" (original title: Yerkir Nairi) provides an opportunity to view the novel through the prism of modern theoretical concepts. In this study, an attempt is made to consider the narrative of the novel "Land of Nairi" as (1) an author-reader communication, (2) a realisation of the novel's de-novelization, (3) a component of the author's general philosophical-aesthetic system. The novel becomes the object of the present study as a model of deconstructive narrative. The study is based on the structural method. Not only the narrative of the novel as a closed system, its individual components, but also its relation to the general philosophy of the novel and the author's messages have received attention.

The novel "Land of Nairi" is of key importance both in the context of the literature of its time and in terms of its influence on our post-Charents prose. The subject of this study is a link in a chain of a broad perspective of studying Armenian prose, particularly through the lens of narratology. Additionally, it represents one of the initial attempts to examine the relationship between "Land of Nairi" and postmodernism within the framework of this question¹.

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¹ In almost all literary studies of the novel, there are some observations related to the novel's narrative, but in the context of other questions. And the examination of the novel's

Narrative and Deconstruction Drive

The concept of narrative is one of the relatively modern concepts in literary theory, emerging in the second half of the 20th century. Like many other concepts, it was created under the influence of the philosophical-aesthetic thought of the time and itself became a tool for studying the creative thought of that period. There is already a certain theoretical and applied response to the concept in literary studies². It has even been noted that the narrative in this Charents' novel offers new possibilities for study³. Since the concept has different theoretical interpretations, and some theorists and literary experts identify it with the story, we consider it necessary to clarify our understanding and viewpoint of the study.

A narrative is a logical and chronological sequence of events, and a story is a component of a narrative, like plot, chronotype, etc. Story answers the question of what, and narrative answers the question of how, and includes many other components of the literary work that relate to communication with the reader. *The author's point of view and the effect on the reader's perception* are key factors in distinguishing the narrative from the story⁴. If the story is a neutral sequence of events, then the narrative refers to the author's attitude towards them and the author – reader communication process⁵.

As one researcher notes, "If there is one thing that unites theorists in the theoretical pluralism of this concept, it is that narrative theory requires a distinction between narrative, which is the sequential actions and events depicted in a communicative representation, and what I call 'communication', which is the communicative presentation or narration of events"⁶.

relations with world literature mainly refers to specific literary works or the literature of a specific country (Աղաբաբյան 1973, 367–374, Ալեքսանյան 2021, 215–251). The latter, while considering it in the domain of the German novel and modernism, records some pleas with postmodernism and relates the question to the philosophical background of reading the novel.

² Գրականության տեսության արդի խնդիրներ 2016, 263–289, Սողոյան 2022 (the analysis of the narrative of Abovyan's works in the book also includes the interpretation of some layers of the narrative with relevant theoretical sources, although we prefer to separate the concepts of story and narrative).

³ Մուրադյան 2017, 57:

⁴ Phelan 1996, 37–40, Шмид 2003, 33–37.

⁵ Попова 2019, 46–47.

⁶ Culler 2002, 117.

Thus, narrative formation relies on two key factors: 1. subordination (the author's choice and the reader's perception), 2. the process of creation (the other components of the literary work refer to the finished work, and the narrative refers to the process of creation and presentation).

The novel "Land of Nairi" was written in 1921-24, during Charents' intense experimental artistic searches, one could say, the stage of striving for artistic revolutions. The author's conscious choice to deconstruct the genre of the novel leads him, not only in the novel's prologue but also in the text itself, to make textual interludes directed at the reader. In these, the author is positioned as a side-view commentator of his creative laboratory, or in other words, as a narrator⁷ analysing the narration of the novel's content: "I have made the thread of my story quite tangled"⁸, "we must turn to a literary medium that was particularly accepted in ancient times" (Charents, p. 130). ... Both the author, who creates and interprets, and those parts of the novel that "simultaneously convey a reference to life itself and an examination of the process of constructing the literary text"⁹ perform a dual function. The author of the novel "Land of Nairi", who was also a theoretician, presents himself as a harbinger of the "new novel" in Armenian literature or, as we shall see, of postmodernism in the broadest sense.

Literary experimentation is not the only thing that drives Charents to destroy the genre of the novel. In one of the letters, reflecting on the process of writing the novel, Charents describes his state of mind and creative crisis during the writing of the novel as an "open space"¹⁰. On the other hand, the dramatic and tragic material of the novel, the fall of Kars, dictated the author that he should not be confined to creative boundaries. Metaphorical images of disintegration, decomposition, conveying emptiness, and open space, are remarkable in the novel: "The chemical elements that make up the body will disintegrate, dissolve, everything will run away and nothing will remain, death, the fog of oblivion, open space" (Charents, p. 174), "all the seams of the city were already destroyed, and not even a genius tailor could reassemble the parts that were not only separated from each

⁷ From this point forward, we will use the term "author" within the context of the narrator's role in constructing the narrative.

⁸ Հարենց 1987, 83:

⁹ Kudinskaya 9.

¹⁰ Հարենց 1967, 404:

other but also began to flee from each other with astonishing speed" (Charents, p. 183).

Thus, under the influence of three factors, the construction of the "Land of Nairi" novel is based on the contrast between creation and destruction: 1. the author's conscious choice to break the rules of the novel genre or to denounce the novel, 2. the author's creative state of mind, 3. the decay of his hometown of Kars as the material of the novel.

The metaphor of demolition, of open space, is also symbolic of the narrative of the novel, which we have called the narrative of deconstruction or demolition.

The Role Of The Unreliable Narrator

The narrative trick used by the author of "Land of Nairi" to address the reader is not only determined by the author's "pure" aesthetic goal of becoming a theoretician of his extraordinary novel. We know from Charents' letters that he had a great desire to publish this work abroad and make it accessible to a wide audience of Armenians¹¹. Both the definition of the mission to assume the role of "surgical lancet" in the prologue and the direct appeals to the reader throughout the novel make the novel "Land of Nairi" a novel-message.

In Armenian literature, this narrative trick of addressing the reader directly was introduced by Khachatur Abovyan, and the relationship with "Wounds of Armenia" has long been the focus of Armenian literary studies. However, in the novel "Land of Nairi" the author starts a perfect postmodernist game with the reader. In the preface, the tone of the author's game was noted in the definition of "academic game"¹² or "theatricalisation"¹³ in literary studies. Not only in the prologue but throughout the novel, the author positions himself in an artistic game with a mask. If Kudinskaya describes the narrator, who is aware of his power, as "more than just 'I', he is an actor of metafiction"¹⁴, then the author of "Land of Nairi" plays the role he has created in the literal sense of the word.

Although the author introduces himself in the preface of the novel by name as a modern, very responsible author who does everything to make even the smallest detail in his novel as accurate as it really was, he does not construct the

¹¹ Չարենց 1967, 411–415:

¹² Դանիելյան 2017, 361:

¹³ Դվոյան 2021, 26:

¹⁴ Kudinskaya, 8.

narrative of the novel as an eyewitness¹⁵ account, he does everything to be outside the narrative of the novel: "I don't know... but I heard it from a reliable source" (Charents, 87), "we tell what we heard from him" (Charents, 159), "based on what they told us, we can write it down" (Charents, 193). In our literary studies, there is the idea that the story of the novel is realised through the eyes of the eyewitness, but when the narrator mentions in one or two places that he is only presenting what he "saw and heard", he is only assuming what he heard from the role of "translator": "they say", "I know from a reliable source"... And the choice of a "neutral" external point of view for the narrator is crucial for the author's conception and the philosophy of the novel in general. Moreover, the author of the novel does his best to position himself as an "unreliable author" who doubts or denies his own account at every subsequent moment: "So did I invent it?" (Charents, 129), "I deceived you, I persuaded you" (Charents, 132)... And the whole novel proceeds according to the model of report-denial, construction-deconstruction. Presenting himself as a modern eyewitness is also part of the game and one of the paradoxes that permeate the novel. It leaves the reader constantly on the borderline of "Did it happen or didn't it happen?"

The choice of the author of "Land of Nairi" novel to place himself outside the reality he depicts is, on the one hand, a psychological defence model for the author who is experiencing tragedy. The pain is so great, the reality so tragic, that he refuses to accept it, leaving it on the border of apparent reality, in the "fog"...

On the other hand, in the novel, the author, who places himself outside the time of the novel's events, assumes the role of the narrator-storyteller and constructs the novel's narrative by presenting what has already become history. The author perceives the present as history, alienates himself from the real time of the novel and historicises this present¹⁶. In the novel, he mentions the storytellers who tell of the "broad-shouldered and strongly muscled" heroes of Nairi as a model for the narrator, identifies with them, but is fatally condemned to write a novel "without a hero", about a "non-existent" city. Part of the novel is even written in the past tense, paralleling the intertextuality of our historians writing about the deep historical past: "It was a busy fun, a wonderful surprise. There were people... He was playing music in front of the station..." (Charents, 22). In this paral-

¹⁵ Քալանթարյան 2012, 72:

¹⁶ Jameson 1991, 284.

lel of narratives, Charents' narrative is a fragmented, unreal reality shrouded in the fog of doubt, whereas the creations of the ancient historians were a harmonious whole. A reality whose existence he must constantly doubt while writing, assuming the role of an unreliable narrator ("Who knows?"¹⁷). And such a fundamental doubt or suspicion of the existence of reality fits in with the postmodernist theorist Lyotard's formulation that "postmodernism is an incredulity towards metanarratives"¹⁸. In Charents' work, the novel is based on a mistrust that destroys metanarratives, cognitive systems (history, religion, art...).

One way of becoming an unreliable narrator in the novel is to 'put oneself' in the state of a morbid, unconscious "sharp pain in the brain". According to Charents, the theorists, who classify the possible versions of the unreliable narrator with the material of the "European novel", do not even consider that it is also possible for the narrator to be in a state of "sharp pain in the brain", when the pain of the homeland, which is always with the author-narrator, can make him, beyond the limits of consciousness, the narrator of a novel or an anti-novel. The longing that, like any nostalgia, reaches the sharp pain in the brain, is born of "the inconsistency of past and present"¹⁹. If the narrator of the Kars story presents himself in the prologue as a real author with a specific address, a name, a writer of real events, he deconstructs this reality by confusing and obscuring it in the course of the novel. And then he acts as a "deluded" author, deconstructing even the novel he has created.

With the phrase "he who understands will understand", the author documents the narration of his novel as an expression of the hidden or missing meaning of the message addressed to the reader. And the two-plan parallel of the narrative, the visible and the hidden, is created when "the author wants his work to be perceived, filling in the meaning that was not clearly said, but conveyed by a silent signal from behind the narrator"²⁰.

In the novel "Land of Nairi", the positioning of the author as an unreliable narrator, the "dark", "misty", "mysterious", suspicious narration, models the collapse or denial of objective reality through the mastery of subjectivity in general. It is no coincidence that the novel emphasises the subjectivation or decon-

¹⁷ Wayne 1963, 211.

¹⁸ Lyotard 1984, 7.

¹⁹ Hutcheon, Valdes 2000, 22.

²⁰ Cohn 2000, 16.

struction of reality in the consciousness of both the characters and the reader. "We must strive to penetrate... the brain" (Charents, 130). The novel is a challenge not only to the existence of objective reality, but also to the existence of consciousness (the state of the brain with sharp pain).

Against the background of the encouraged proletarian literature and the burgeoning socialist realism, the anti-novel, which in the Soviet reality of the twenties of the twentieth century was built with the perception of the absolute relativity of reality, is such an aesthetic revolt against the objective and the conscious that it breaks through the walls of its time and predetermines the future era of culture, the postmodern.

The Reader as Author

In the preface to the second edition of the novel, the author invites the reader to correct his mistakes and become a co-author of the novel. With this trick of involving the reader interactively, the author turns the text of his novel into an open text that can be constantly modified and, where possible, the reader becomes the author.

This trick of raffling off the literary text with the reader later became one of the narrative tricks characteristic of postmodern prose. In the novel, this invitation is more than just a narrative device. First of all, it questions the existing story, and then the reader becomes a creator, a subject equal to the author: "we leave a space for a question - an open space; let one fill this open space with whatever one's imagination wants" (Charents, 144). And finally, in the prologue, the text of the novel is modelled as a text with open spaces or gaps, where the reader's perception is to continue and create the story. The Latin phrase "he who understands will understand" is not only a "satirical device"²¹, an allusion to the limitations of Soviet reality²², but also the author's narrative choice to allow the reader to create with his or her own perception in open spaces. The whole narrative of the novel is based on the possibility of subjective perception of reality (a case according to one source, then according to another, an invitation to the reader to imagine...). The multidimensional subjective existence of reality and the suspension of the existence of the literary text from the reader's perception became the fundamental revolutions of postmodern aesthetics. Barthes linked the existence of the work

²¹ Գրիգորյան 2002, 17:

²² Մուրադյան 2017, 74:

through the reader to the death of the author²³, Foucault renounced the status of the author and assumed only the role of the narrator²⁴, and Iser's notion that the reader is an ideological abstraction whose role is to fill in the gaps of the text with the power of the imagination²⁵ seems to be taken from Charents' novel... Charents not only abdicates responsibility for his story (we only pass on what we have heard), but also goes out of his way to make the reader aware of the power of his perception²⁶. And here is the key to one of the novel's main messages. The narrative model of the novel is to involve the chosen reader as much as possible, so that he realises the power of his perception, not only when he reads his novel, but also when he perceives the flood of speeches, news and announcements delivered to him in real life. We believe that this is one of the many coded messages of the novel "Land of Nairi": "Consciousness (Mazuti Hamo's and other brains) creates reality (story, novel, any information), and as I manage to entangle your consciousness with my novel, so are presented to you the promises, slogans, speeches that lead you astray, first your leaders, then turn them into your tool. First they rule your consciousness, then your city-country". In this context, we believe that the perception of Charents' novel "Land of Nairi" that, according to Charents, it is necessary to get rid of the already physically non-existent homeland²⁷ in order to establish the existing homeland, does not fundamentally correspond to the message of the author of the novel and is not derived from the idea and content of the novel. The author who thinks like this could not have depicted the loss of Kars in such a painful and tragic way or written a novel about it. In order to prevent future losses, Charents fictionalises the external and internal means, motives, reasons that lead to our losses... And he perceives the reader and makes him a co-author of his novel, so that he finds them with him.

And here we come to another manifestation of the choice of the narrative model of the novel "Land of Nairi" to achieve this goal.

²³ Барт 1994, 392–400.

²⁴ Фуко 1996, 7–47.

²⁵ Современная литературная теория 2004, 201–224.

²⁶ "The death of the author" is also interpreted as the absolute loss of the writer's authority: See Hutcheon 2000, 190.

²⁷ Ղանիբեյան 2012:

Linguistic Reality or Novel-Rumour

As previously mentioned, the author presents himself in the novel as a contemporary living within its time frame, a genuine modern individual. However, the primary narrative of the novel is constructed using phrases like “they say” and “the news spread.” Charents characterises the narrative of his own novel through an image of a character within it: “Miss Sato opened her bag of lies again and quickly threw yarn-covered sentences at her interlocutor's head, disguised with various ‘I heard’ and ‘who knows’—opinions and doubts” (Charents, 158). Instead of delivering the promised real events, the novel is based on rumours, whispers heard from “reliable sources,” and the narrator assumes the role of transmitting them. Frequently, when presenting an event or episode, what people later said about it is presented instead of what actually transpired: “a few days later, Mr. Maruke said...” (Charents, 144). Instead of constructing a factual reality, this reality is dismantled by various rumours; “there was no fact, there was only a dark suspicion” (Charents, 155). These are multi-layered texts that often contradict each other, creating a multi-faceted reality concealed behind the veil of the narrator's persistent doubt. It could be asserted that the characters themselves become narrators in the novel, recounting events from their own perspectives.

In the novel “Land of Nairi” language becomes a self-sufficient reality, which we refer to as linguistic reality. The action is replaced by the news that circulates about it, and the characters are created by what they report. Throughout the novel, Mazuti Hamo consistently presents himself through speeches, statements, or, in other words, through linguistic texts.

In general, the novel is replete with direct texts of speeches, statements, and letters, which serve as signs of an independent linguistic reality that deconstructs the epic reality of events. In the conclusion, Charents describes the structure of his novel as a series of “inconclusive cases.” We can further assert that the overall narrative of the novel functions as a self-contained text that leads nowhere. When the author states that there is no hero in his novel, that “the expulsion of the hero from the novel, the de-heroization of the novel, is destructive for the very existence of the novel,”²⁸ we can conclude that there is a lack of movement in the novel. *This lack of movement pertains not only to the progression of events but also to the text itself.*

²⁸ Գրական ժանրեր 1973, 250:

In one of the episodes of the novel, presenting a letter, the narrator mentions that he does not remember its content (Charents, 160). The narrative of "Land of Nairi" is built upon the creation of this contentless content, leading nowhere, and meandering the text. The stories or news are interrupted at any moment, continue seemingly arbitrarily, and ultimately lead to nowhere. "Fundamentally, the historical or synchronous metanarratives in the novels of Charents and Musil are taken to the point of absurdity, rendering them nonsensical"²⁹. The loss of meaning becomes characteristic of postmodernism itself³⁰.

The novel "Land of Nairi" is crafted as a novel of rumour, not only through the narrator's communication model but also by narrowing the novel's chronotope to the branching metanarratives of domestic details³¹. By faithfully playing his role as a "truthful" narrator, often even providing specific dates and times, the reader anticipates significant events on these memorable dates filled with "memorable" activities, only to become entangled in the intricate web of domestic details that lead nowhere. A particularly noteworthy segment of the novel is when Mazuti Hamo abruptly descends from the lofty realm of thought into everyday life. The chronotope of the novel continually oscillates between the macroplane (Land of Nairi) and the microplane (the household). The transcendental time of the Land of Nairi's spirit dissolves into the mundane passage of everyday life, compressed to the extent of Miss Sato's gossip or Angina Barseghovna's intimate life episodes. The novel challenges the Nietzschean perception of history: the driving force of history is not significant events and individuals, but rather the small human passions.

We believe that the dual division of the narrative and its chronotope is a brilliant fictionalisation of one of the novel's primary messages. It illustrates how individuals distinguish between the realm of the spirit and the world of petty passions and instincts. It is through the latter that a person can be controlled from the outside to the extent that they are unable to transcend them, as seen in the betrayal of the Nairian kings. Charents doesn't mock the existence of the Land of Nairi as a spirit (in the novel, the Nairi spirit is an integral part of the author's essence, inviting the reader to seek and discover it within their own soul). Instead, he critiques derealization and despiritualization in all their manifestations.

²⁹ Ալեքսանյան 2021, 236:

³⁰ Lyotard 1984, 26.

³¹ On the compression of the postmodernist chronotope: See Heise 1997, 38–68.

Irony in the novel "Land of Nairi" serves not only as a narrative device or a tool for satire but also as a profound worldview for the author of the novel. The indescribable depth of tragedy transforms irony into the author's perspective on the world. While for the era of postmodernism, which emerged after the Second World War, irony became a worldview ("not just a situation but a worldview"³²), in this novel written after the First World War, irony is taken to postmodernist extremes. The radical irony, coupled with the absolute relativity of reality and pervasive scepticism, firmly places the novel "Land of Nairi" within the philosophical-aesthetic realm of postmodernism.

From a narrative perspective, irony in the novel serves as a means of leaving unsaid spaces open for the reader's interpretation: "two meanings, one spoken and one unspoken, converge to create irony"³³. Recall the well-known formula: "he who understands will understand", and "I leave it to your imagination, reader". One of the roles of irony in the novel is to transform the reader into an active creator and interpreter.

And then it is the absolute, total power of irony in the novel that invokes postmodernist irony. In "Land of Nairi" irony encompasses all ontological phenomena: history, the present, the national ideal, reality, and ultimately the author himself and his novel. The irony that dismantles paradoxes annihilates everything: a city that does not exist, a hero who is not a hero, news that pertains to nothing. Lastly, in the novel, his own work is ridiculed several times as a poem-like novel that falls outside the conventions of the European novel. The postmodernist, deconstructive nature of irony is precisely manifested through its exposure to previous cultural forms³⁴.

The deconstructive function of irony in the novel "Land of Nairi" is also de-meaning when irony eliminates even what it creates, including itself: "Irony is fundamentally destructive because, when it becomes total irony, devaluing itself, it becomes nothing"³⁵. The language of the novel brims with paradoxes and rhetorical questions, which are also linguistic signs of the deconstruction or destruction of meaning within the narrative. The impenetrability conveyed through the interplay of paradoxes and unanswered rhetorical questions deconstructs the novel's

³² Коновалова 2005, 72.

³³ Hutcheon, Valdes 2000, 21.

³⁴ Коновалова 2005, 121–134.

³⁵ Wayne 1963, 177.

narrative and its components. "This deconstruction is not expressed as a simple confirmation or denial of the narrative but as a radical impenetrability embedded within the narrative itself"³⁶.

In the novel "Land of Nairi" all the manifestations of the collapse of integrity transform into a total "whole of war" (Lyotard), heralding the onset of the post-modern era: the integrity of the novel's structure is shattered (with disjoint events), the integrity of the individual with history is obliterated (resulting in the loss of the Land of Nairi), and meaning disintegrates (due to the disconnected episodic nature of the story and textualization). Written in the 1920s, the novel "Land of Nairi" holds significance both within its contemporary context as a dissenting voice against the flourishing proletarian literature and in the broader context of literary history as a unique precursor and fictionalisation of the post-modern era that would establish its dominance a few decades later, offering a rich and multi-layered subject for scholarly exploration.

Conclusions

In the novel "Land of Nairi" the author presents himself not only as a narrator, but also as an interpreter of the process of creating the narrative of his novel. An examination of the narrative reveals close links with the postmodern worldview and philosophy of the novel. In the author-reader relationship, the reader is perceived as a co-author of the novel. The novel is created as a text with open spaces where the reader is a perceiver-creator. The author is positioned as an unreliable narrator and constructs the narrative of the novel with the model of deconstruction, destroying the role of the author, the structure of the novel, the events presented, the story of the novel. In the novel, the author creates a self-sufficient linguistic reality with empty or meaningless textualisation. The irony in the novel has a worldview. In the narrative of the novel, the roles of the author, the reader, textualisation, destruction of meaning and inclusive irony place this novel in the domain of postmodernism.

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³⁶ James 2007, 317.

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ԱՊԱԿԱՌՈՒՑՄԱՆ ՆԱՐՐԱՏԻՎԸ ԵՂ. ՉԱՐԵՆՑԻ «ԵՐԿԻՐ ՆԱԻՐԻ» ՎԵՊՈՒՄ

ՀՈՎՀԱՆՆԻՍՅԱՆ Ք.

Ամփոփում

Քանայի քառեր' հեղինակ, ընթերցող, ապակառուցում, Չարենց, վեպ, լեզվական իրականություն, հեգնանք, պոստմոդեռնիզմ

Եղ. Չարենցի «Երկիր Նաիրի» վեպը նարրատալոգիայի տեսանկյունից ուսումնասիրման հարուստ նյութ է: Վեպի նարրատիվը կառուցված է վեպի ժանրը կազմաքանդելու սկզբունքով: Վեպում հեղինակը հանդես է գալիս որպես իր վեպի տեսաբան: Ընթերցողին հասցեագրված ուղղակի դիմումները վեպը դարձնում են վեպ-ուղերձ: Հեղինակը գիտակցաբար ստանձնում է անվստահելի նարրատորի դեր՝ ապակառուցելով օբյեկտիվ իրականությունը: Հեղինակը ընթերցողին դիտարկում է իր ընկալումով որպես վեպը ստեղծող հեղինակ: Վեպի նարրատիվը կառուցվում է վեպ-ասեկոսե մոդելով: Տեքստայնացումը վեպում հանգեցնում է իմաստի կորստին: Վեպում հեգնանքը աշխարհայացքային ընդգրկում ունի և ուղղված է նույնիսկ ստեղծվող վեպին: Վեպը ուսումնասիրության հետաքրքիր նյութ է գրական-գեղագիտական փուլերի ժամանակային սահմանների տեսանկյունից: Իր ժամանակի գրականության համատեքստում վեպը դուրս է մնում տվյալ իրականության տիրա-

պետող գեղագիտությունից: Վեպի նարրատիվը անդրադարձում է գրողի ոչ միայն «մաքուր» գեղագիտական փորձարարությունը, այլև փիլիսոփայական աշխարհայացքը: Ե՛վ փիլիսոփայական, և՛ գեղարվեստական լուծումներով «Երկիր Նաիրի» վեպը սերտորեն առնչվում է պոստմոդեռնիզմին: Այն կարելի է համարել հայ գրականության մեջ պոստմոդեռնիզմի ազդարարում:

НАРРАТИВ ДЕКОНСТРУКЦИИ В РОМАНЕ ЕГИШЕ ЧАРЕНЦА «ЕРКИР НАИРИ»

ОВАННЕСЯН К.

Резюме

Ключевые слова: Чаренц, роман, деконструкция, автор, читатель, постмодернизм, ирония.

Роман Чаренца «Еркир Наири» являет собой богатый материал для нарратологии. Нарратив романа построен по принципу деконструкции жанра романа. В романе автор выступает как теоретик своего романа. Прямые обращения к читателю делают роман романом-посланием. Автор сознательно берет на себя роль ненадежного нарратора, деконструирующего объективную реальность. Он видит в читателе автора, который создает роман на основе собственного восприятия. Нарратив романа строится по модели роман-сплетня. Текстуализация приводит к потере смысла в романе. Ирония в романе имеет мировоззренческий характер и направлена даже на создаваемый роман. Роман представляет собой интересный предмет исследования с точки зрения временных рамок литературно-эстетических этапов. Повествование романа отражает не только «чистые» эстетические эксперименты писателя, но и его философское мировоззрение. Как по своему философскому, так и художественному решению роман «Еркир Наири» тесно связан с постмодернизмом. Роман можно считать отражением постмодернизма в армянской литературе.