

ԹԱՄԱՐԱ ԱՆԴՐԷԱՍԵԱՆ  
 Բանասիրական գիտ. թեկնածու

## ԿԵՐՊԱՐԱԿԵՐՏՄԱՆ ԱՌԱՆՁՆԱՅԱՏԿՈՒԹԻՒՆՆԵՐԸ ԼԵՒՈՆ ԲԱՇԱԼԵԱՆԻ ԱՐՁԱԿՈՒՄ

Յօդուածն անդրադարձ է Լեւոն Բաշալեանի կերպարակերտման առանձնապատկութիւններին: Կերպարների հոգեբանական, խորքային վերլուծութիւններ իրականացնելու համար կիրառուել է վերլուծական հոգեբանութեան փորձը՝ վկայակոչելով Զ. Ֆրոյդի, Կ. Եունիգի կարծիքները:

Աշխատանքում շատ հարցեր բացատրուել են գրականագիտական ժամանակակից փորձով: Նորավէպերում եւ պատմութեանը հանդիպուող հերոսների հոգեկերտութեան յատկանիշները քննուել են մի քանի եղանակներով:

- հասարակական յարաբերութիւններում ընկճուած, մեկուսացած բնաւորութեան գծեր ցուցաբերող կերպարների գործողութիւնները պատճառաբանուել են ընկերային միջավայրի դերակատարութեամբ ու անձնային յատկանիշներով:

- կերպարների վարքագծային վերլուծութեան համար կիրառուել է դիմանկարը՝ ընկերային-հոգեբանական, ազգային շերտերով, որն օգնել է ամբողջացնելու բնաւորութեան հոգեբանական նկարագիրը:

- կարեւորուել են առարկայական միջավայրի, բնութեան երեւոյթների նկարագրութիւնը, որոնք միջոց են հանդիսացել հոգեբանական թափանցումներ կատարելիս:

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## PECULIARITIES OF CHARACTER DEVELOPMENT IN THE PROSE OF LEVON BASHALIAN<sup>1</sup>

The Western Armenian literature of the 1980s revolved around human beings and their complex and multi-layered relationships with the inner world and society, transforming the various manifestations of public life into the material of the fictional prose. Fictional characters from this period undergo diverse psychological and behavioral transformations, shaped by their social roles, within the realm of intricate human relationships.

In the limited number of his literary creations, Bashalian also delved into the exploration of individuals within various social dimensions and life conditions, as well as their inner world. The author occasionally utilizes descriptive imagery to establish comparisons and contrasts between the surrounding environment and the character's inner world. Characters in Bashalian's fictional prose often embody individuals who, for diverse reasons, have become alienated from society – some seek solace in solitude, while others, burdened by harsh social conditions, have succumbed to a loss of resilience. Nevertheless, we also come across characters who opt for the path of resilience and refuse to surrender. In certain works, the author attains profound generalizations by delving into personal feelings and experiences, revealing intricate psychological nuances, particularly through vivid descriptive imagery.

In the author's debut novel, "Disenchanted", the character of Gevorg serves as an illustration of how a lack of positive personal characteristics and self-doubt can fragment an individual's identity, rendering them susceptible to a range of social influences. The narration also provides a specific attitudinal-evaluative perspective on the environment in which the protagonist lives and works. However, it emphasizes that the consistent failures experienced by Gevorg are primarily attributed to his personal traits, irrespective of the external environment and other factors. Regardless of the environment and external factors, Gevorg either withdraws into solitude,

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<sup>1</sup>\* Ստացուել է՝ 14.11.2023, գրախոսուել է՝ 18.11.2023:

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immerses himself in contemplation or his preferred pastime, reading, or his attempts to integrate into society are so uncertain that they only elicit boredom and laughter from those around him. Wherever Gevorg appears, he remains the same silent and reserved person. The author also constantly alters the environment surrounding the character. In the novel's opening, we observe Gevorg studying in school, where despite being the oldest among students, he cannot evade being "tormented" and becoming the target of "all the mischief conceived by these young minds". In the second setting, again a school, and despite the shift in the character's role—now as the teacher—persecution persists. The reason lies not with the students. "During the first months, the students did not deviate much from that respectful attitude they typically show to each new teacher."<sup>2</sup> The weak character of the teacher gradually pushed them towards "embracing audacious behaviors".

The author seeks to completely expose the character of the protagonist through the third setting, Ziumpiulian's apartment, where Gevorg works as a private tutor. Prominent among the character's behavioral traits are shyness, distrust, and timidity. The consistent behavior of Gevorg, lowering his head and avoiding eye contact every time he encounters Mrs. Ziumpiulian, implies that a change in milieu does not bring about a substantial shift in Gevorg's inner world. Certainly, close interaction with the lady instills a certain boldness in him, the consequence of which is a confessional letter that ultimately proves detrimental to Gevorg. The traits emphasized in the character, as mentioned earlier, are also evident in the part where, after much hesitation, he opts to submit one of his compositions to "Arevelk"<sup>3</sup>, not under his real name but under a pseudonym. It turns out that the milieu does not play such a significant role in his failures. In this context, personal characteristics take precedence, impeding his integration into the social milieu.

The Swiss psychiatrist and founder of analytical psychology, C.G. Jung, who coined the terms **extroversion** and **introversion** in psychology (the emphasis is ours—*T.A.*), argues that these concepts characterize the personal characteristics of an individual. Jung posits that the extrovert is oriented toward external content, while the introvert is focused on the internal. The distinction between inner and outer experiences is solely defined through consciousness, and only through consciousness

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<sup>2</sup> **L. Bashalian**, Yerker (Writings), Yerevan, 1962, page 16. Subsequent references to quotes from this book will be provided in the essay, denoted by the page number in parentheses.

<sup>3</sup> *Arevelk* (in English – *Orient*) was a widely circulated and read Armenian newspaper published and circulated throughout the Ottoman Empire.

can an individual recognize whether they are more aligned with external content to the detriment of the internal or vice versa. According to Jung, the conscious extrovert values their connection with external content and fears their inner content, while the introvert fears not themselves, but the object, which they attribute with incredible horrors<sup>4</sup>.

Gevorg's distinctive personal traits enable us to classify him as an introvert, marked by characteristics such as finding satisfaction in solitude and wholeheartedly delving into his thoughts, which manifests in his creative pursuits. Simultaneously, he faces various obstacles at different societal levels.

Even the external description provided for the character, centered around the portrait, already unveils the weak-willed traits of Gevorg: "The face, truth be told, had the utmost bitterness of Millevoeye. The eyes shone with the color of glass, which represented not a specific shade but a reflection of the color of the surrounding object" (p. 6). While the mention of Millevoeye<sup>5</sup> might be justified by the author's intent to underscore the "harmful" impact of romantic literature on generations, the allusion to the indistinct color of the protagonist's eyes implies that we are dealing with an individual possessing a weak, indecisive character.

The literary critic Z. Avetisyan, regarding the portrait as a fundamental element in the poetic structure of artistic creation, contends that, unlike in painting, a literary portrait is a protracted sequence of perpetually shifting states that undergo continuous evolution, assuming cinematic expressions. Analyzing the matter within the context of the historical novel, particularly in works like D. Demirchyan's "Vardanank" and Raffi's "Samvel," the literary critic astutely observes that the portrait serves as a compilation of layered information. This includes physical, psychological, and national aspects, along with diverse elements of historical and social symbolism<sup>6</sup>. Certainly, the genre-specific peculiarities of the novel or short story do not always allow Bashalian's prose to fully reveal the multi-layered meanings of the literary portrait and the changes observed in the development of a character. However, the author often turns to the literary portrait in the course of character development with the aim of achieving psychological insights.

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<sup>4</sup> **K. Jung**, Lectures at the Zofingia Club. Analytical psychology. Seminars, Moscow, Club Castalia, 2018, Art. 210.

<sup>5</sup> Charles Millevoeye (1782–1816) is a French poet who became famous for his romantic poems at the beginning of the 19th century.

<sup>6</sup> See **Z. Avetisyan**, Psychology of Literary Creation, Yerevan, 2011, p. 81–84.

If Gevorg's portrait leads us to presume in advance that we are dealing with a person of weak character, in another work, the novel "The Circle of Galatia", the portrait of Armenak suggests that the character possesses a strong personality. "It was a remarkable face, entirely different from those peaceful and indecisive faces I was accustomed to seeing there. His eyes were round and deep, but so deep that the glitter of the eye-pupils burn there, like a cigarette butt in the darkness of the night" (p. 33–34). Here, too, the depiction of the eyes is at the center of the portrait. In Gevorg's case, the indistinct color associated with his character; here, the repeated emphasis on the "depth" of the eyes and the presence of beard stubble already suggest overemotional and a fiery character.

In Bashalian's prose, the literary portrait encapsulates social-psychological content. For instance, the depictions of two women in the work "Two Women (From the Paved Streets of Galatia)" not only showcase a shared social environment but also construct entirely contrasting images when the author briefly delves into the national identity of the characters.

Z. Avetisyan also discusses the "background of the portrait," which serves to complement, adorn, and enrich the portrait. According to the literary critic, the material world that envelops the character not only signifies the setting and spatial movements but also helps reveal the character's inner world<sup>7</sup>.

In this work by Bashalian, the setting remains the same: the noise and bustle of the paved streets of Galatia. Both women were compelled to go out onto the street for the same reason – necessity, but their methods of action were different. In the portrait, the author particularly emphasized the role of nationality, from which other characteristics of the portrait seem to emanate. Describing the first wife, the author writes: "The place of origin, whether from a corner of Bologna or Hungary, remained unknown to me. The woman appeared to be in her thirties, possessing a face that held no remarkable beauty or ugliness, rather, one easily dismissed." (p. 155). Shortly thereafter, Bashalian portrays the second woman. "She was a provincial refugee from the Plain of Mush, if I am not mistaken. A red fabric covered her entire face up to the mouth. Only her sunny cheeks and small black eyes were visible, revealing a glimpse of courage." (p. 156). Certainly, the writer's subjective stance and the intention to underscore origin, genetics, and national pride are evident here. In Bashalian's prose, we also encounter depictions of

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<sup>7</sup> See Z. Avetisyan, mentioned work, p. 52.

the transformations occurring in an individual's inner world due to the weakening or rupture of the individual-society relationship. The factors contributing to an individual's detachment from society are varied, and the ways in which this separation becomes evident also display diversity. For example, in the chapter "Turtle" from the diary "Mediterranean memories", the author presents the character of the hunchback with quite interesting characteristics. This unnamed protagonist, marked by an outward melancholy that captures the writer's attention amidst the monotony of the deck, alleviates his loneliness and fulfills his psychological need for love and companionship through a mute turtle. Unlike humans, who are higher beings, the turtle does not remind of his comical and unattractive appearance. Bashalian manages to describe the changes happening in the inner world of the hunchback when he takes a small, mute creature in his hands. "And he took the animal of the ground and began to kiss the shell on its back, lick the belly with the tongue, sticking out through the hole on the side of the head, and licking. He then unbuttoned his jacket, placing it inside, and threw both sleeves over it with an infinite intensity of passion." (p. 129). This individual, alienated from society throughout his life, releases the emotions accumulated within him, directing them towards the speechless turtle, which, in turn, cannot reciprocate his feelings in any manner. It is interesting that for the final revelation of the psychology of the hunchback, the author asserts that instead of the turtle, he could have chosen a cat or a dog, which were capable of moving independently and taking what they wanted. However, it seems he consciously chose the turtle, which he took out of the trunk, let it breathe, and put it back. Here, Bashalian aims to underscore that the hunchback, who had not sensed the need for his own Self in many years, now sought to fulfill it with the assistance of a turtle.

In the novel "Pigeons", we deal with a slightly different reality. However, the similarity in these two cases lies in the fact that, akin to the hunchback in this scenario, the old man also attempts to fill the void left by his lost family through pigeons. He dedicates crumbs of love and passion that have accumulated within him to these birds. The author places significant importance on the physical environment in character development, considering it an auxiliary tool for unveiling the psychological aspects of the characters. "The environment is more than just surroundings; it is an integral part of the character. This is particularly true for the home interior, which can be viewed as a symbolic or metaphorical extension of the character. A person's home is a reflection of themselves. By envisioning it, one can also envi-

sion its owner.”<sup>8</sup> Similarities can be seen between the external description of the old house and the old man. The red color of the house, already acquiring “moldy cherry shades,” evokes a connection with the “boiled earth-colored” and “plump” cheeks of the old man, and against the backdrop of antiquity, the always “closed” shutters of the house stand out with “long, black coat” and the fez of “ancient solid” form. The door of the old house holds particular symbolism, characterized by “large iron hinges and a massive rattle.” It appears to serve as a connection between the external and internal worlds. When the door swings open, it marks the only interaction the old man and his sisters have with the outside world—a visit to the church. Conversely, when the door closes, the existence of the external world ceases. “There before them began a private world, a life constructed with yearning, silence, prayer, destruction, the distant echoes of which scarcely emerged occasionally and reverberated in the village.” (p. 216).

M. Arnaudov, in the book “Psychology of Literary Creativity,” discussing the literary prowess of Honoré de Balzac, emphasizes that while the author observes life keenly and swiftly he grasps various human conditions, it doesn’t imply that he never indulges in descriptive styles. Reading the preface to “Father Goriot,” with its spatial depictions of streets, houses, furniture, and clothing, illustrates how the realist, renowned for dissecting passions, adeptly makes characters influenced not only by their social environment but also by the circumstances of life in a relevant manner<sup>9</sup>.

If the old man’s connection with the external world was so feeble that it couldn’t fill his “empty and devastated” heart, then two “white and soft” doves, unintentionally entering through the window of the house, bridged this gap with their innocent presence. Similar to the hunchback described earlier, this old man, isolated from the entire world and its people, undergoes a transformation in the company of these mute beings. The initial external portrayal of the character in the work served as a means of depicting the old man’s inner world. In this section, the writer revisits the same scenario, revealing the internal joy stemming from the alteration in the old man’s countenance and gaze. “And surrounded by birds, enveloped in their midst, his heart would swell with delight, his gaze shedding the stern and austere expression of an antiquated and discontented man, now softened by bewilderment.” (p. 217).

<sup>8</sup> Welleck R., Warren O., *The Theory of Literature*, Yerevan, 2008, p. 327.

<sup>9</sup> See M. Arnaudov, *Psychology of literary creativity*, Moscow, 1970, p. 77.

The political and social persecutions experienced by individuals in the Ottoman Empire, especially Armenians, had inevitable consequences. In Bashalian's prose, characters grappling with complex social situations often undergo a loss of personal and national dignity, surrender easily, abandon the fight, and reevaluate their lives. These individuals, including pilgrims, craftsmen, and small traders residing in damp and dark inns of Istanbul, lose the will to resist, succumbing to adaptation and compliance. Such characters can be found in Bashalian's works like "Soft People", "Free of Charge" and "The Neighbor Woman". To portray the oppressed mental state of these characters, Bashalian eschews a focus on depicting clothing or other symbols with social significance. Instead, he employs body language and uncertain movements as a means of unveiling the internal experiences of the characters.

"- What do you want?" the old man asked the newcomers again with a solemn voice, standing at the door as the newcomers removed their boots, bowed their heads, and clasped their hands together." (p. 202) ("Soft People").

"Recently, I've frequently witnessed the poor man in a state of profound melancholy. His head was consistently bowed..." (p. 196) ("Free of Charge").

"The following day, he was once again in his place, laboring incessantly, never raising his head." (p. 45) ("The Neighbor Woman").

In the given examples, a common characteristic among the protagonists is "having their heads bowed", indicative of inferiority and uncertainty. The weight of poverty and burdensome cares made them appear smaller and more fragile externally. However, their inner worlds assumed rigid and unyielding forms.

In addition to the characters mentioned, Bashalian's prose also features energetic and combative individuals endowed with strong willpower. These characters can be found in works such as "The Circle of Galatia", "The Vow of a Priest", and later in "Voice of the Tribe".

"The Vow of a Priest"<sup>10</sup> stands out as one of the enduring works of the writer. Despite varying assessments from literary critics, the novel is noteworthy for its diverse artistic images, narrative depth, and comprehensive psychological characterization of the characters.

<sup>10</sup> In 1964, based on Bashalian's "The Vow of a Priest," the "Hayfilm" film studio produced a short film directed by Henrik Margaryan. The film was showcased at the Cannes Film Festival. (Source: <http://www.irates.am/hy/1453443893> / 26.09.2020).



Hakob Oshakan, in his reference to L. Bashalian, observes that despite its compactness, the novel carries a “heavy atmosphere.” According to the theorist, within this work, a “poet,” a “researcher of morality,” an “artist,” and a “thinker” are in a struggle. Oshakan determines the weight of the material by the influence of the “mutual” pressure stemming from these four or five intentions<sup>11</sup>.

A. Arpiaryan, reflecting on Bashalian and his contributions years later, identifies several significant features in works such as “Khachakhchi” and “The Vow of a Priest.” Arpiaryan notes, “Bashalian, despite positioning himself as an adversary to the old Armenian faith, wrote about its victory in the moral war. Simultaneously, he expressed concern about the anticipation of other wars. Through his stories, Bashalian envisioned and celebrated the nation’s physical strength. “Khachakhchi” and “The Vow of a Priest” succeed one another, praising those adept in handling weapons, an uninformed youth skilled in combat, and an Armenian priest who never forgets his rifle. According to Arpiaryan, these individuals represent the Armenians of the future, and Bashalian’s literature was offered to people before they even witnessed it.”<sup>12</sup>

The spirit of struggle and rebellion mentioned by Arpiaryan is indeed noticeable. However, in our opinion, in addition to the call for the Armenian people to achieve freedom through weapons, there were also expressions about natural human needs to indulge in passions and lively sensations, to be closer to nature, and to act freely.

The central figure of the narration, Torosents Akob, embodied the spirit of a free child of nature, a source of pride for the province. This young man, dedicating his conscious life to adventurous exploits, didn’t engage in clandestine, nocturnal battles but rather confronted danger boldly, seemingly with the sole aim of showcasing the supremacy of his strength and his disdain for peril. The author underscores this aspect when noting Akob’s descent from a relatively affluent family, highlighting the character trait that drove him to seek not profit but peril in his pursuits. In other words, for Akob, the engagement in conflict wasn’t a compelled action, as in the case of Harutyun in the novel “Khachakhchi,” but a natural compulsion to exert his strength and display courage.

<sup>11</sup> See H. Oshakan, Overview, no. 5, Jerusalem, 1952, pp. 95–96.

<sup>12</sup> “Newsletter of Literature and Art”, Book B, S. Petersburg, 1904, Page 175–176.

Akob's favorite activity was hunting, during which he appeared to disconnect from reality, wholly surrendering to his passions and emotions. To underscore Akob's internal and spiritual bond with hunting, the writer likens it to a religious service, with gunpowder serving as incense, "he would bring the strength of it as an offering to that sanctuary." Bashalian, in describing the hunting scene and the character's emotional encounters, seeks to accentuate Akob's inseparable connection with nature during these moments, a connection deepened by his inner sentiments.

The freedom-loving Bashalian envisions Akob far from civilization and humanity, amidst snow-covered mountains and forests, where the expansive whiteness serves to further evoke the wild instincts of man. "In this snow-covered expanse, under the fierce wind that powdered his face with snow and adorned his mustache and beard with icicles, he himself would resemble an untamed and familiar child of nature, a creature from the earliest centuries, entirely removed from humanity. Free from the influence of civilization, he could continue his life as a free and noble animal, wild and untamed, on the earth with one beat that came out of it." (p. 115).

However, Akob didn't solely channel his strength and energy into satisfying his innate senses; he also served as the protector of his fellow villagers, assuming the role of the guardian of the village. The only dissatisfied parties with Akob were his parents. The profound love they harbored for their son, coupled with the anxiety stemming from his adventurous life, led them to persistently attempt to distance him from weapons. The church emerged as a potent force capable of achieving this. "What a woman couldn't accomplish, the church did." (p. 117).

In the context of archetypes of the collective unconscious identified by Carl Jung in his work "Analytical Psychology," Yu. Hovakanyan examines the archetype of the Shadow among others. Citing the opinion of the Swiss psychoanalyst, he writes that the awareness and acceptance of one's own Shadow are desirable and pleasant, not because it further emphasizes internal contradictions and evokes a sense of inadequacy. According to him, the analysis shows that we attribute to others all the characteristics that we do not want to attribute to ourselves. This happens not only with individuals but also with nations<sup>13</sup>. Hovakanyan gives the example of the Armenian people, noting that, having lived in the Ottoman Empire for six hundred years, Armenians judged themselves the same way Turks did. "An Armenian is

<sup>13</sup> See **Yu. Hovakanyan**, *Psychoanalytic philosophy* (Freud, Jung, Fromm), Yerevan, 2001, p. 65.

a slave, a rayah, incapable and unworthy of carrying weapons, unworthy of freedom and independence, unworthy of having their own state,” said a Turk, and the Armenian repeated the same<sup>14</sup>.

In the prolonged efforts of Akob’s parents to separate their son from weapons, one can see not only parental concern but also a universally formed psychology that has long lived in terror under the Turkish sword, against which Bashalian also protested.

Akob, who was ordained as a priest against his will Akob, now known as Ter Mesrop, bore no resemblance to his former self. Initially, Father Mesrop might have experienced internal rebellions, but over time, even these dissipated, leaving the once robust young individual transformed into a “sad and insignificant person.”

However, Bashalian’s intention was not to deepen the psychology of a character resigned to his slave status but rather to rekindle the fighting spirit of the nation. Therefore, the Priest rediscovers his former feelings, and his dedication to the weapon surpasses the commitment to the church pillar and the vow he took. As K. Danielyan aptly observes, “In the insane ecstasy and insane passion of Father Mesrop, there was a many-sided secret of the prolonged expansion of the spirit of freedom, the joy of rebellion, the enjoyment of power, the joy of victory, and the ardor of a great feeling giving birth to the desire for freedom.”<sup>15</sup> The “foolish cry” of the Priest, newly embarking on the hunt, resonates in the silence of the night, serving as a poignant symbol of the last attempt to break free from the chains of slavery and confinement—a subtle hint skillfully woven by Bashalian.

The theme of struggle and survival through the power of weapons is also explored in Bashalian’s work “Khachahchi.” Bashalian, in his works, endeavors to depict the emotional states of characters through the description of natural phenomena. While in the portrayal of Akob’s character, the emphasis was on the inseparable connection between man and nature, influenced by the awakening of primal human instincts, in “Khachahchi,” the writer employs the image of nature to convey the character’s emotional state.

The narration commences with a portrayal of a chilly and restless December night, where the howling of the “spicy wind” serves as a vibrant prelude, and the “monotonous” beats, echoing the hour of the night, intensify the image, creating

<sup>14</sup> Ibid., page 68

<sup>15</sup> K. Danielyan, *Literary Cultivators*, Yerevan, 1977, p. 377.

an impressive and uneasy atmosphere. The flock's "runs" transform into the "bottomless cry" of nature, and the night's rhythm morphs into a haunting "howl." The elemental force of nature seems to mirror the emotional state of the youth who seeks refuge in the churchyard, with "muttering of curses" between the teeth every half hour underscoring this unease. Hambardzum is restless because he views cross-dressing not as a right but as a necessary step to ensure his own survival and that of his family. In Bashalian's works, such as Akob and Zohrab's Hakobos, different perspectives are brought to the issue. An important aspect of the case is the emphasis on the necessity of not succumbing to captivity and resorting to weapons, a notable characteristic already present in Bashalian's works from the 1890s.

Previously, Bashalian addressed another form of resistance, rooted in the preservation of religion and national identity. In the story "The Circle of Galatia," it is intriguing how a young man, lacking extensive and diverse religious beliefs and guided solely by his father's guidance, chooses to endure extreme poverty rather than seek assistance from his affluent yet Protestant uncle. Despite having been under his uncle's protection for an extended period (four years) and physically participating in Protestant prayers on Sundays, Armenak vehemently rejects his uncle's offer because he always remembers his father's words: "Hold on to your grandfather's faith!" (p. 37).

It might seem easy for a twelve-year-old boy to stray from his faith, especially given the absence of his father, and his uncle's gradual attempts to adapt him to this new situation. However, Armenak proves to be a strong and sincere character. These traits become evident at the beginning of the novel when the author contrasts the youth with the audience gathered in the Protestant cafe. The clientele of "Resd" includes unemployed teachers, clerks, and "Protestant preachers aspiring to office," who exhibit exemplary behavior but succumb to the "fat and intoxicating" atmosphere of the cafe. They speak in hushed tones, uncertainly glance at newcomers, and display hesitancy in their movements. In contrast, Armenak is sociable, with fast and nervous movements, a sharp and penetrating gaze, and a careless and indifferent attitude toward his surroundings. Bashalian further emphasizes the contrast in clothing, noting that while others try to conceal "a lack of a button or a feather on the shirt" by buttoning up their coats to the collar, Armenak casually displays his dirty and untucked shirt. The author adds, "This young man was a blasphemy among these meek people" (p. 34). This initial external description, outlining certain aspects of the character, is later affirmed by Armenak's story. Even after being ex-

pelled from his uncle's house, the youth's will remains unbroken in the face of need and poverty. While Armenak may not be a Protestant, he represents a unique "protest," vociferously denouncing human injustice within the temple of Protestantism.

In analyzing the peculiarities of character development in Levon Bashalian's works, several distinctive features emerge:

- The author adeptly captures the psychology of individuals navigating diverse societal arenas, establishing a nuanced link between the external milieu and their inner worlds.
- Seemingly inconspicuous external details play a pivotal role in unraveling the psychology of the characters. Across various works, the author achieves profound depth by skillfully describing objects and the surrounding environment.
- Bashalian assigns significant importance to the utilization of literary portrait, imbuing them with not only psychological depth but also social relevance.
- There is a notable emphasis on the preservation of national identity, with the author creating contrasts between the psychological traits and life experiences of the people who have endured centuries of slavery.

## ՀԻՄՆԱԲԱՌԵՐ

Իրապաշտութիւն, հոգեվերլուծութիւն, գեղարուեստական կերպար, էքստրաէրսիայ, ինտրովերսիայ, դիմանկար, նախատիպ (archetype), առարկայական միջավայր, օտարում:

## SUMMARY

The article touches upon the peculiarities of character development in the works of Levon Bashalian. Drawing on the insights of analytical psychology, we have conducted a psychological and profound analysis of characters, as evidenced by the works of Z. Freud and K. G. Jung.

The article delves into numerous issues, shedding light on them through the lens of contemporary literary studies. Various approaches have been employed to examine the psychological traits of the protagonists depicted in novels and short stories:

- The actions of characters demonstrating depressive and isolated traits in social relationships were elucidated through an examination of the impact of the social environment and individual characteristics.
- For behavioral analysis of characters, the portrait with a socio-psychological and national layer was employed to enhance the comprehensive psychological depiction of the character.
- Special attention was given to the description of the physical environment and natural phenomena, serving as a means to gain psychological insights.

## РЕЗЮМЕ

В статье затрагиваются особенности создания образов Левона Башаляна. С целью глубокого, психологического анализа образов нами был использован опыт аналитической психологии, ссылаясь на взгляды З. Фрейда, К. Юнга.

Многие вопросы в статье трактуются исходя из современного литературоведческого опыта. Черты душевного склада героев, встречающихся в новеллах и рассказах, были рассмотрены по нескольким методам:

- Действия образов, которые в общественных отношениях демонстрируют подавленные, изолированные черты характера, обусловлены ролью социальной среды и личностными свойствами.
- Для поведенческого анализа образов был использован портрет — с национальными, социально-психологическими слоями, что помогло обобщить психологическое описание характера.
- Подчеркивается значимость описания социума, окружающей среды, природных явлений, через которые возможны психологические проникновения.

