THE PHILOSOPHY OF NARRATION IN GHAZAROS AGHAYAN'S TALES

ALBERT MAKARYAN

Yerevan State University,
Doctor of Philology, Professor
albert.makaryan@ysu.am

HAYKANUSH SHARURYAN

College of European Languages and Communication,
Department of Translation Theory and Practice,
PhD in Philology, Associate Professor at YSU
h.sharuryan@ysu.am

HERIKNAZ VORSKANYAN

Director of NAS RA Institute of Literature after M. Abeghyan,
PhD in Philology
vorskanyan.heriknaz@gmail.ru

MARY KHACHATRYAN

Yerevan State University,
MA st*udent*
meri.khachatryan22@edu.ysu.am

Abstract

The subject of the study is the *opening* and *closing* formulas of the fairy tales of Ghazaros Aghayan, one of the famous figures of Armenian classical literature, that have been studied through the philosophy of the narrative of the texts. The choice of Ghazaros Aghayan's fairy tales is not accidental, for as study material, the *opening* and *closing* formulas, and the original approaches of the author created with flexible literary devices that are expressed by harmonious connections with fantasy, supernatural content, and reality are notable.

This very circumstance makes it possible to examine Aghayan's fairy tales with a new perspective and to form a more in-depth understanding of the author's techniques.

The *aim* of the study is to examine the theoretical issues related to the dream in Ghazaros Aghayan's fairy tales by means of the *opening* and *closing* formulas.

The *objectives* of the research are:

a) to examine the *opening* and *closing* formulas of the texts of fairy tales and to indicate how the author uses them in order to to delineate the boundary of reality,

b) to analyze the features of the material and the author's peculiar approaches to the fairy tale,

c) to consider and interpret the fairy tale as a way for the child to face the transformed hardships and trials of the life and to use the tales as a means for the children to learn lessons from the actions and steps of the heroes,

d) to examine the fairy tale as an interesting gateway for introducing Armenian and world myths to the child reader.

The *novelty* of the study is the examination of the author-reader connection and the structural formula that *open* and *close* the text of the fairy tale by juxtaposing folklore and author's fairy tales with the formulas known to us.

The *object* of the research is Ghazaros Aghayan's fairy tales.

Structural, hermeneutic, meta-critical, historical-comparative methods were used.

The study is an interdisciplinary one. The material is analyzed in the context of mutual ties and relationship between folklore, literary studies, ethnography, culture, philosophy and psychology. Such kind of research is carried out for the first time.

Key words: fairy tales; Ghazaros Aghayan; *opening* and *closing* formulas; literary trick; real and imaginary worlds.

ՊԱՏՈՒՄԻ ՓԻԼԻՍՈՓԱՅՈՒԹՅՈՒՆԸ ՂԱԶԱՐՈՍ ԱՂԱՅԱՆԻ ՀԵՔԻԱԹՆԵՐՈՒՄ

ԱԼԲԵՐՏ ՄԱԿԱՐՅԱՆ

Երևանի պետական համալսարանի պրոֆեսոր,
բանասիրական գիտությունների դոկտոր
albert.makaryan@ysu.am

ՀԱՅԿԱՆՈՒՇ ՇԱՐՈՒՐՅԱՆ

ԵՊՀ Եվրոպական լեզուների և հաղորդակցության ֆակուլտետի
թարգմանության տեսության և պրակտիկայի ֆակուլտետի դոցենտ,
բանասիրական գիտությունների թեկնածու
h.shararyan@ysu.am

ՀԵՐԻՔՆԱԶ ՈՐՍԿԱՆՅԱՆ

ՀՀ ԳԱԱ Մ. Աբեղյանի անվան գրականության ինստիտուտի տնօրեն,
բանասիրական գիտությունների թեկնածու
vorskanyan.heriknaz@gmail.ru

ՄԵՐԻ ԽԱՉԱՏՐՅԱՆ

Երևանի պետական համալսարանի մագիստրանտ
meri.khachatryan22@edu.ysu.am

Համառոտագիր

Ուսումնասիրության թեման հայ դասական գրականության նշանավոր դեմքերից մեկի՝ Ղազարոս Աղայանի հեքիաթների *բացող* և *փակող* բանաձևերն են, որոնք ուսումնասիրվել են տեքստերի պատումի փիլիսոփայության միջոցով։ Ղազարոս Աղայանի հեքիաթների ընտրությունը պատահական չէ, քանի որ *բացող* և *փակող* բանաձևերի քննության նպատակով, որպես ուսումնասիրության նյութ, դրանցում առանձնանում են գեղարվեստական ճկուն հնարքներով ստեղծված հեղինակի ինքնատիպ մոտեցումները, որոնք արտահայտվում են ֆանտաստիկայի, զերբնական բովանդակության և իրականության հետ ներդաշնակ կապերով։ Այս հանգամանքն էլ հնարավորություն է տալիս նոր հայացքով քննել Աղայանի հեքիաթները և առավել խորքային պատկերացում կազմել նրա գեղարվեստական

մշակումների շրջանակում կիրառված հեղինակային հնարքների վերաբերյալ։ Ուսումնասիրության *նպատակն* է երազին առնչվող տեսական հարցադրումները քննել Ղազարոս Աղայանի հեքիաթներում առկա *բացող* և *փակող* բանաձևերի միջոցով։

Ուսումնասիրության *խնդիրներն* են`

ա. քննել հեքիաթների տեքստերի *բացող* և *փակող* բանաձևերը, ցույց տալ, թե ինչպես է հեղինակը դրանց միջոցով ուրվագծում իրականի սահմանագիծը,

բ. վերլուծել նյութի առանձնահատկությունները և հեքիաթի նկատմամբ հեղինակային ինքնատիպ մոտեցումները,

գ. հեքիաթը դիտարկել և մեկնել որպես երեխայի համար կյանքի կերպափոխված դժվարությունների և փորձությունների հանդիպագորվելու, հերոսների արարքներից ու քայլերից դաս քաղելու միջոց,

դ. քննել հեքիաթը որպես մանուկ ընթերցողին հայ և համաշխարհային առասպելներին ծանոթացնելու հետաքրքիր հնարանք։

Ուսումնասիրության *արդիականությունը* պայմանավորված է նյութի միջգի-տակարգայնությամբ։

Ուսումնասիրության *նորույթը* հեղինակ-ընթերցող կապի և հեքիաթի տեքստի *բացող* և *փակող* բանաձևային կառույցների քննությունն է` ժողովրդա-կան և հեղինակային հեքիաթների` մեզ հայտնի բանաձևերի հետ զուգորդման միջոցով։ Ուսումնասիրության *օբյեկտը* Ղ. Աղայանի հեքիաթներն են։ Կիրառ-վել են կառուցվածքաբային, հերմենևտիկական, միֆաքննադատական, պատմա-համեմատական մեթոդները։ Ուսումնասիրությունը միջգիտակարգային է։ Նյութը վերլուծվել է բանահյուսության, գրականագիտության, ազգագրության, մշակույթի, փիլիսոփայության և հոգեբանության միջև փոխադարձ կապերի և առնչությունների համատեքստում։ Այսօրինակ ուսումնասիրություն կատարվում է առաջին անգամ։

Բանալի բառեր և բառակապակցություններ. հրաշապատում հեքիաթներ, Ղազարոս Աղայան, *բացող* և *փակող* բանաձևերը, գեղարվեստական հնարք, իրական և երևակայական աշխարհներ:

ФИЛОСОФИЯ ПОВЕСТВОВАНИЯ В СКАЗКАХ ГАЗАРОСА АГАЯНА

АЛЬБЕРТ МАКАРЯН

Доктор филологических наук, профессор ЕГУ
albert.makaryan@ysu.am

АЙКАНУШ ШАРУРЯН

Доцент факультета европейских языков и коммуникации
кафедры теории и практики перевода ЕГУ,
кандидат филологических наук
h.sharuryan@ysu.am

ЭРИКНАЗ ВОРСКАНЯН

Директор Института литературы им. М. Абегяна НАН РА,
кандидат философских наук,
vorskanyan.heriknaz@gmail.ru

МЕРИ ХАЧАТРЯН

Магистр Ереванского Государственного Университета
meri.khachatryan22@edu.ysu.am

Аннотация

Предмет исследования данной статьи - сказки Газароса Агаяна, одной из наиболее значимых писательских фигур армянской классической литературы. Однако рассмотрены они в довольно специфичном ракурсе: в центре исследования сказок - авторские *открывающие* и *закрывающие* формулы, которые исследуются сквозь призму центральной идеи, основной философии повествования. Подборка сказок Газароса Агаяна не случайна: она обусловлена анализом *открывающих* и *закрывающих* разделов композиции, которые и стали основным материалом нашего анализа, поскольку изобилуют роскошеством авторских художественных находок и приемов, гармонично объединяющих реальность с миром фантасмагории. Именно это обстоятельство позволяет по-новому взглянуть на сказки Агаяна и сформировать более глубокое понимание приемов автора, используемых в его литературных произведениях. *Цель исследования* - рассмотреть теоретические вопросы, связанные со сновидением в сказках Газароса Агаяна, посредством открывающих и закрывающих формул.

Задачи исследования:

а. рассмотреть открывающие и закрывающие формулы текстов сказок и указать, как автор их использует для очерчивания границы действительности;

б. раскрыть особенности текста и своеобразие авторских подходов к жанру волшебной сказки;

в. интерпретировать сказку как метафорическую картину мира и средство адаптации к реальности, как руководство к противодействию испытаниям на жизненном пути ребенка, как открытую книгу уроков жизни на примере поступков и подвигов сказочных героев;

г. исследовать сказку как захватывающий прием приобщения юного читателя к легендам и мифам - национальным и мировым.

Актуальность исследования обусловлена междисциплинарным характером анализируемого материала.

Новизна исследования прослеживается в анализе вариативных интерпретаций инвариантных авторских *открывающих* и *закрывающих* парадигм сказки (в сравнительном анализе с известными нам народными и авторскими повествованиями), которые создают особую атмосферу вовлечения ребенка в авторский текст и способствуют прямой коммуникации автор-читатель.

Объект анализа - сказки Г. Агаяна.

Применены конструктивистский, герменевтический, мифокритический, историко-сравнительный методы исследования.

В данном междисциплинарном исследовании материал проанализирован в контексте взаимодействия и взаимовлияния филологических, литературоведческих, этнологических, культурологических, философских и психологических современных научных методов и подходов. Такого рода анализ представлен впервые.

Ключевые слова и словосочетания: волшебные сказки, Газарос Агаян, парадигмы *открывающих* и *закрывающих* разделов сказочного повествования, художественный прием, реальный и воображаемый миры.

Introduction

Ghazaros Aghayan, due to his literary works, as well as, pedagogical, socio-political and publicistic activity, was one of the central figures of Armenian literature and the entire public life of the mid 19th century and the first decades of the 20th century. His creative legacy has always been and still is the subject of various studies and observations.

At the beginning of the 1880s Aghayan turned to writing fairy-tales. By relying on the genre characteristics of the folklore tale and taking into account the principles of already recognized world experience, he became the first major fairy-tale writer in Armenian literature and received the honorable title of "Armenian Andersen" by his contemporaries **[10, p. 314]**. Various valuable works and articles have been dedicated to the study of Aghayan's fairy tales: however, the specifics of the tale's narration, especially concerning the opening and closing formulaic structures of the text and author-reader link were not studied in detail. Meanwhile they reveal not only the peculiarities of the literary processing of folklore tales, but also the styles and principles by which the author was guided while creating them.

In their main plot Aghayan's tales are faithful to folklorice tales but are distinguished by unique solutions put forward by the author. As the author notes: "In my tales only the essence is folkloric, while the ornaments are my own…" **[1, p. 213]**.

In the opening formulae of a number of fairy tales Aghayan marks the specific place of action, the historical time and turns real historical figures into literary heroes. In this way he delineates the boundary of reality, while in the closing formulae Aghayan summarizes the entire meaning of the fairy tale and gives it the value of a moral ending, thus creatinges a natural connection with the real world and givinges advices to his reader.

Through the fairy tale the author also tries to make the child reader face the transformed hardships of life in the realm of fiction, to give him/her the key for overcoming the trials of real life on the example of the heroes' actions and steps and to awaken in the child a love for our folklore and Greek myths. The subject of this research is the opening and closing formulas of the fairy tales of Ghazaros Aghayan, the study is carried out through the philosophy of the narrative of the texts.

Aghayan's works have been the subject of study for various researchers who have mainly paid attention to the content and ideological aspects **[3, pp. 51-57; 2, pp. 460-465; 8, pp. 32-40].** A considerable amount of research only interpretes some of Aghayan's tales **[8, p. 144; 9, pp. 13-14; 15, pp. 52-55].** Our study focuses on the philosophical aspect of the tales.

***Opening* and *closing* formulas as a spatiotemporal chronotope**

Through the usage of the *opening* formulas in a number of fairy tales, Aghayan outlines the border of reality, while with the help of *closing* formulas he summarizes the entire meaning of the fairy tale and gives them the value of a moral epilogue. Thus, the author creates a harmonious connection with the real world and instructs the reader through the closing formulas. The line of historicization can be seen especially in the opening formulas of the text of the fairy tale. However, Aghayan adds *his own elements of linguistic thinking* to the traditional opening and closing formulas and breaks the accepted, petrified manifestations of the old formulas.

As we know, the folklore tale, as a separate genre of the oral national legends, has its own poetics, the stable formula system, which is the component and the inseparable part of the structural entity of the narrative text **[4, p. 2]**. Generally, three main groups of fairy tale formulas are distinguished: *opening, intermediate and closing* **[22, p. 55]**.

From the perspective of the given study, the *opening* and *closing* formulas are

especially noteworthy. Introductory formulas (aforetime; once upon a time; earlier, etc.) are used in order to cut off the recipients from reality and to take them to the world of fairy tales. However, for the purpose of taking them back from the imaginary world the concluding closing formula ("Three apples fell from the sky, one for the narrator, one for the listener, and one for the whole world"; "They reached their dream, and let you get to your dream, too"; "Let the evil stay there, and the good be here", etc.) are used: these phrases bring the listener back to everyday life [21].

As a *spatiotemporal chronotope* the folklore tale is primarily characterized by uncertainty, as well as a perception of being somewhat out of the objective context of life and belonging to the imaginary world [22, p. 55] as the actions begin at some uncertain time and in an uncertain kingdom. They are expressed through stable *opening* formulas of the text, therefore, in a number of fairy tales the spatiotemporal indicators of the opening formulas become close to reality and are concrete [20].

In the *opening formulae* of the fairy tales "Anahit", "Sun- Child", "Aregnazan or Magical World", "Snake- Child and Arevahat", "Dragon Conqueror", Aghayan states *historical-geographical precise places* and delineates the *borderline of the real* introducing to the reader the places where the actions of a given fairy tale took place.

Aghayan calls the fairy tale "Anahit" "An ancient legend taken from national oral legends" and thus emphasizes the fact that, while remaining close to the main plot of folklore tales he has simultaneously turned to ancient Armenian bibliographic sources, namely, to the times of the Vache and Vachagan kings of Aghvan. Thus, the author also documents *the reliability of the events, the link with reality, the authenticity of which is beyond doubt*: in the end of the tale the author even states that "the news of these adventures of king Vachagan spread in all cities and villages. They talked about it even in foreign countries and praised Anahit and Vachagan everywhere. The national singers, going from village to village and city to city, told the story of that event in songs. Alas, those songs have not reached us, but the thing that Vachagan and Anahit did for their country is told in the form of a fairy tale even today" [1, p. 159].

In the fairy tale the places of action are historically real - the royalist city Partav, in Aghvan "… that is now a ruin and is called Barda. It is located in the middle of present-day Gandzak and Shushva, on river the Tartar. There was the magnificent palace of king Vache, with its extensive grove that stretched along the coast of Tartar" [1, p. 117]. The city of Perozh was also real, which was located on the banks of the river Kur: the inhabitants were mostly idolatrous Persians, who had neither a priest nor a place for prayers. In the city there were also a small number of Armenian Christians. In the center of the city of Perozh there was a large square where the market of the city was located surrounded by the shops of all artisans and merchants. In other words, by mentioning the historical place of the action, Aghayan also presents its localization, its currently eliminated or ruined state and provides information about who lived in those places in the past and what culture they had.

Historicity of characters as a plot strategy

Some of the characters of the tale such as king Vache (Vache B) and his heir Vachagan, whose prototype is Vachagan G. of Aghvan, the Catholicos of Aghvan, Shuphhaghishe, Mesrop Mashtots are historical. Let us state that by introducing the character of Mesrop Mashtots, the author presents his activities in the village of Hatsik, where Mashtots established a congregation in the monastery he had built, "gathered disciples" and ordered that everyone in the village should become literate, learn to write and read in order to be able to read and understand the Gospel on their own. While depicting village of Hatsik, the author also describes the inhabitants of the village, who are so cute and so beautiful that if you see them,

you will be amazed.

In the tale Aghayan consciously presented the geography and history of the region ruled by the Pious King Vachagan and declares "Let's turn to the Armenians from the East", that is, the historical territories of Artsakh, Aghvank, Utik. He also presents the historical figures that lived and operated in that region. Thus the author enables the reader to determine the specific historical period of the depicted actions, i.e. the first half of the 5th -6th centuries, which is also known as the period of the reign of Vachagan the Pious King **[24, p. 82-83]**.

It is noteworthy that this region coincides with the geographical setting depicted in the poem "Khosrov and Shirin" by the Persian poet Nizami Ganjav.

We also come across a special opening line in the tale "Sun-Child", where the described actions took place in very ancient times: "...a few years before us... If I say: one thousand years, two thousand years, three thousand years, it will, nonetheless be not sufficient" **[1]**. Before proceeding to the actual actions of the fairy tale, Aghayan states that the depicted events have taken place "in ancient times", in a place between Masis and Aragats, where "the great Ararat valley is now, where our Ejmiadzin is, the city of Yerevan, the Yeraskh river is, the sea Geghama is" **[1, p. 117]**. There was a large village called Arevan or Armavan, whose inhabitants since times immemorial were Armenians, and the name of the village was derived from the root "arev" ("sun") because, according to some sources, at one time Armenians worshiped the sun and their main patriarch was also considered "Viceroy of the Sun", his relative or born from the sun.

Aghayan presents not only the geographical environment, but also the natural world surrounding the people who lived there before, their lifestyle, customs, noting that at that time "the air and water of Armavan were very clean and healthy. Its spring had forty fountainheads that were flowing out from forty places and then joining each other turned into river that was putting into work seven mills. In addition, the pastures of the village were full of immortal springs. Those springs had a name that suited their nature: one of them was alled "Milky Spring", another one- "Cold Spring". There was one called "Giving birth to boy", the other was named "One that eats sacks" and the other one- "One eating a lamb" and other names, too" **[1, p. 187]**. While depicting the wonderful beauty of Armavan's nature, the author is envious towards the people who spent their childhood among "immortal springs" and "blossoming flowers", as "...a good spring is a very dear thing. It smiles and laughs at those who drink its water, whispers in their ear, tells secrets, swings the mind of the one lying next to it and brings sweet sleep" **[1]**.

The author refers to the Armenians living in Armavan, gives information about their lifestyle and states: "...both men and women, all were handsome, elegant, strong and tall. They had not even heard the name of headache, stomachache, heartache, stomachache, smallpox, measles and all the other pains that we saw. People got sick only when they were wounded by a beast or an enemy and or fell from a tree. Their life lasted very long, they were too long - living. They lived so long that they got tired of living. Those who were short-living lived for a hundred years, but usually they lived for two and three hundred years and were changing their teeth for several times and gaining new strength" **[1]**. In each family living in Armavan there were up to three to four hundred people and all of them obeyed to the "Great Father", who was the head of all other fathers and for that reason was called patriarch or founder.

In those times that the author narrates about there were many patriarchs, but the entire Ararat valley, the banks of Yeraskh, the western and northern slopes of Aragats, the western shores of the Geghama Sea, the valleys of the Garni and Hrazdan rivers and their surrounding mountains were ruled by one patriarch, that is, by the father of Sun-Child, who was called Sun-Collar or in abbreviated form Hayrma.

Historical-geographical places as an imaginary and dreamlike locus

In the opening part of the poem "Tork the Ugly" Aghayan again mentions specific historical-geographical places aiming to restore the historical-geographical environment of historical Armenia with imaginary and dreamlike locus[1] - the state of Gugark, Loki and mountains of Lalvar[2] (Dictionary of physical-geographical objects of RA, 2007, p. 201), river Boghnik, the castle Upret ("Aramyan")[3] as genetic mapping. This castle is currently in the Marneuli region of the Kvemo Kartli of Georgia, on the left bank of the river Shulaver, near the village Opret. According to a legend Shushan-Vardeni, the daughter of the military leader Vardan Mamikonyan (5th century), after suffering for a long time at the hands of her husband Vazgen [son of the prefect of Ashush], was thrown into the dungeon of this fortress **[13, p. 257]**.

Fairy tale "Dragon Conqueror" starts with the description of the wonderful world of Hellas (since 1833 it was an ancient name for Greece) **[19, p. 512]**, where a marvelous spring flowed from under a high mountain, which, according to the author, still exists and comes out from the same place. Aghayan always reminds the reader that the events he describes happened "...who knows how many thousands of years before us ...And in general, all the miracles that I have told you about have happened long ago, no one knows when" **[1, p. 281]**.

It is noteworthy that in the opening formulas of a number of fairy tales the author outlines especially Mount Masis and its surrounding areas. In Armenian myth Masis is considered as a sacred "cosmic mountain" located in the "center of the world" and acts as "the world's axis" that connects the sky, the earth, the underworld and their inhabitants **[16, p. 26]**. The myths related to Masis have native Armenian, Indo-European origins, and according to the hypothesis about the origin of Armenians, Masis was located in the territory of the original homeland of Armenians, that is, "primordial Armenia" **[18, p. 172]**.

In the *opening* formula of the fairy tale "Snake-Child and Arevahat" the realm of reality is outlined by the story of a king living near Mount Masis. Girls from the village named Arevan that was located on the opposite slope of Masis were to be brought to feed the king's "dragon son". While speaking about this village, the author states that all residents were Armenians" like we are now" **[18, p. 166]**. We can also see this special line in the *opening* formula of the fairy tale "Aregnazan or magical world", where the author introduces an old prince, Arman, who in ancient times lived at the foot of Masis. The description of Mount Masis is more vividly expressed in fairy tale "Sun - Child": the author begins the tale, presenting the snow-covered peak of Mount Masis, its shining beauty, puffy clouds that are moving up and down from different parts of the mountain and taking various forms. This miraculous scene was observed on Masis every morning, but it did not attract anyone's attention, as it was a common phenomenon for everyone: by the glimmer the people understood that it was time to get up and go on working.

The tale also tells about the brave men living in the canyons of Mount Masis: they were too strong and had no need of weapons and armor, as they could hill-sized rocks from the foot of Masis in such a way that they passed over the top of the mountain and fell on the other side. They are so great giants that when they come out of their deep and dark dens and go after their prey, the valleys of Masis rumble, and the smoke of their burning bonfires rises from the top of Masis and "clouds" it.

Closing formulas as folkloric transformations

The structure of the *closing* formulas of fairy tales is more explicit, as in this case the author wants to remind his reader that it is time to return from the journey to the fairy world. The

---

1 A locus in genetics refers to the physical location of a gene or a specific sequence within a chromosome.

2 They are located in the region of Lori, near the border of Georgia.

3 The castle was located in the province of Boghnopor of the state Gugark.

main closing formulas of Aghayan's fairy tales are transformations or versions of the formulas of folklore tales, for instance, "They reached their dream, and let you get to your dream, too" ("Snake-Child and Arevahat"; "Zangi-Zrangi"), "It was at this time that three apples fell from the sky" ("Aregnazan or magical world"),"Evil there, good here" ("Eghegnuhi"; "She-Reed"), "Let the evil stay there, and the good be here" ("Hazaran Blbul"; "The Firebird") and so on.

In the closing formulas, we sometimes come across moral conclusions that summarize the whole meaning of the tale and can have the value of an aphorism-proverb, a structural feature that is also characteristic for fables, for example, "They say that what is written on the forehead is impossible to change, and the one who digs pitch for the other he himself falls in it ("The Dragon Conqueror"). Aghayan ends the tale "Anahit" by presenting the importance of the harmony between education and craft. "Study and craft should be woven together, like king Vachagan's knitted silk with its mysterious talismans" **[18]**. At the same time this phrase serves as an epigraph for the fairy tale, emphasizes the importance of mastering a craft and reminds that the main idea of the fairy tale is that "the craft saved the king's life" **[18]**.

However, some fairy tales lack the *traditional ending formula*. The author prefers to summarize the tale by making judgments based on its meaning or expressing an additional thought like: "Even today, on Shrove Monday, many people become khans [princes] in Tiflis, but a khan like Manuk-khan was only once and never was seen again" ["Little Khan/Prince"]. "And grandmother Gjulnaz used to answer to all our questions with love. Let god commiserate her: she was a kind-hearted old woman. She was really an old child, because she believed in the things that only children would believe" ("Children's Worldview or Light and Dark Worlds"). Finally, fairy tale "A little more! A little more!" ends with a bayati[4] summarizing the idea of the tale.

Through the usage of the *opening* formulas, Aghayan indicates the differences between the literary version of fairy tale put forward by the author and its folklore prototype, adds his own elements of language thinking and breaks the accepted, petrified manifestations of the old formulas. In a number of fairy tales Aghayan brings closer to reality and clarifies the spatiotemporal indicators and thanks to such method restores the historical-geographical environment of historical Armenia, the characters of famous historical figures, names of many geographical places, as well as the lifestyle and customs of the Armenians who lived in the past.

Meanwhile closing formulas, despite their different variations, are more precise. They are mostly transformations or versions of the closing formulas of the folklore tale. Sometimes they summarize the whole meaning of the tale and acquire the value of a moral ending. In some tales the traditional formula of the end is completely absent, as the author prefers to summarize the tale by making judgments derived from its meaning or through an expression of an additional thought.

Narrator-reader intercourse in fairy tales

By emphasizing the need of processing the folklore material and being guided by certain principles of his own and peculiar approaches, Aghayan created fairy tales that played an invaluable role in the moral education for many generations of Armenian children. Aghayan underlined the role of a fairy tale in promoting mental and moral development and compared it to mother's milk that nourishes a child: "The fairy tale is the milk of our imagination, our talent and genius" **[1, p. 213]**. Growing up, the child is weaned from the mother's milk, but its result is not lost.

Aghayan's peculiar approach to the tale once gave rise to various criticism. In response to the accusation of one of the critics that his fairy tales are "anti-pedagogical" and "harmful"

---

4 Bayati - a type of tragic poem. A seven syllabic quatrain poem popular in the folklore poetry of the East, which was performed with the accompaniment of a musical instrument.

because "terrible, untrue things are told in them" **[1]**, that "destroy" the "tender intelligence and imagination" of child reader, Aghayan gives explainatios and presents his own perception and interpretation of the fairy tale genre. So he writes: "My goal was and still is to introduce the child to the fairy tale world with the help of a fairy tale and to give him not a passive but an *active* role in it so that the child can enter into the role of the hero through his *imagination*, do what the hero does, be as brave as he, as courageous as he, resourceful, virtuous and honest like him **[1]**.

In Aghayan's fairy tales the battle between good and evil is mostly emphasized: this struggle always ends with the victory of good. Naturally, while picturing such battle, the evil should be depicted with vivid colors and a grotesque figure, so that the contrast between evil and good is expressed more strongly and the victory of good is more convincing and impressive. This conflict reflected in fairy tales, will not disrupt the child's psychology, as some of Aghayan's contemporary pedagogues thought, but, on the contrary, will excite him/her more and stimulate his/her *imagination*.

Aghayan makes the fairy tale a key for recognizing and understanding various unfamiliar or little-known phenomena of reality, as a fairy tale is the best way, thanks to which a child can face the transformed hardships of life in the realm of fiction, for the first time in his/her life be in touch with possible cruelties, trials and learn lessons from the actions and steps of the hero **[1]**.

In the fairy tales Aghayan not only discusses the problems of real life, but also gives the reader the keys for their solution. For this purpose, he presents in his positive heroes the type of a human being that fights for significant universal values. The author portrays in them the characteristic features that exist in common people, that is, courage, patriotism, honesty, ingenuity, awareness of the vital importance of work, etc. Aghayan was sure that the real prototypes of his positive heroes endowed with these qualities were and are among the common people. He believed that the achievements of those heroes gained by miraculous feats actually embody the age-old ideals of the people. Generally the positive heroes of all his fairy tales are endowed with virtues: their ingenuity and courage assists them in most dangerous situations and frees them. They defeat evil forces and show selfless devotion for the sake of common happiness. Aghayan rightly considers the human relationships described in fairy tales to be the repetition and reflection of similar human intercourse in real life and thereby confirms the realistic spirit of the folklore tale **[23, p. 10]**.

In his fairy tales Aghayan was guided by the mindset that fairy tales should not be just a way to occupy the child, but should play a crucial role in the formation of a child's moral and healthy psychology: he was convinced that not every fairy tale has educational significance. In addition, the author urged not only the children, but also the adults to read his tales, thus creating the *author-reader link*: he regularly asks various questions and presents interesting folklore anecdotes, that is, he talks with his reader. Aghayan weaves insets into narrations of the main plot of fairy tales such as the myth of Hayk and Bel, the story of the flood and Noah's Ark, the myth of Pegasus, i.e., the legendary winged horse known from Greek mythology. Aghayan tries to introduce to children Armenian folklore myths and legends, to arise their interest towards them, as well as, towards Greek folklore.

In fairy tale "Sun-Child", the main hero, i.e. Sun-Child looks at the snow-covered peak of Mount Masis and wants to know that why the snow on Masis's top never melts. His mother hears his question and tells the story of the ship that is on top of that mountain. She explains to her son that if the snow on the top of the mountain melts, the ship will be damaged by the sun and rain. While presentation of the story of the flood and Noah's ark, the mother gives precious advices to her son, saying, for example, that only intelligence is not enough; one must also be righteous in order to receive God's assistance.

Telling that Noah is not only our forefather, but also the founder of other nations and tribes, the mother of the Sun- Child smoothly presents the myth of another forefather, Hayk, who is only "our patriarch". Aghayan, addresses the child reader and notes: "I only hope, my dear children, that no matter how boring the way I am telling you all this is, you will read it with love and reread it many times, because it is the story of our beloved forefather- the respected and adored patriarch Hayk, that is completely true, and not an imaginary tale or legend" **[1, p. 194]**. After addressing the reader Aghayan in parallel to the main plot weaves inset structures in separate chapters of the tale and presents the story of the flood and Noah's ark known from the Bible and then the myth of Hayk and Bel.

Aghayan begins the tale entitled "Dragon Conqueror" with a description of the wonderful world of Hellas (Greece) **[19, p. 512]**. The author addresses the child reader and states: "*What I am about to tell you, dear children,* happened, who knows, how many thousands of years ago before us... And in general, all the miracles that I told you about happened long ago, no one knows when."

Aghayan gives the reader information about the time and place of the actions and tells about a wonderful spring that flows from under a high mountain in Hellas, which, according to the author, still exists today and flows from the same place. One day, when a young man approaches to drink water from that spring, he wonders about the name of that wonderful spring. The girl at the spring tells the folklore legend about the wonderful spring and the story of the origin of its name: "...this is the spring of the Pyrenees. I heard from my grandmother that Pirena was a lovely woman. When her son was killed with an arrow by the huntress Artemis, Pirena cried so much, wailed so much, that she herself turned into a spring. This is why this spring is so sweet, its drops are the drops of a mother's loving heart" **[19]**.

The further narration of the tale reveals that the young man was looking for the very spring of the Pyrenees, where since ancient times the winged horse named Pegasus used to come to drink water. Aghayan introduces into the main plot of the tale an inset story about the mythical winged horse known to us from Greek mythology. The author addresses to his reader and asks: "*And you, my dear readers,* have you heard that there was a horse named Pegasus, a fiery horse, white as snow, with magnificent silvery wings?" He was living on the top of Mount Helicon. Pegasus was very bright and lively, brisk and agile: he was climbing up to the clouds and even higher where even the eagle was unable to reach. There was no other horse like him in the world here wasn't any to match him in, and he has lived for many years on the top of Mount Helicon alone, free and happy..." **[19]**. The main character of the tale, Bellerophon, is the son of Glaucus, known from Greek mythology, who is one of the mighty heroes of Greece. With the help of Pegasus he killed the Chimera, a three-headed monster with the body of a large lion, [a lion in the front, a goat in the middle, and a snake in the back], which, exhaling flames from its jaws, devastated the country for a long time **[11, pp. 138-142]**. The author processed this plot that is well-known from Greek mythology and created his fairy tale "Dragon Conqueror" and thus introduced the child reader to the feats of these heroes and popular ideas about them.

Conclusion

Thus, let's sum up and note that Aghayan was one of the first to realize the need of processing folklore material and became a great master who produced peculiar literary processes of fairy tales. He was guided by certain principles that he himself put forward, had unique approaches and set forth his mindset according to which fairy tales should not only be a way to keep children busy but should play a crucial role in the formation of a child's moral and healthy psychology and in recognizing and understanding various unfamiliar phenomena of reality. The reader, in the realm of fiction (here, a fairy tale), gets

the opportunity to face the transformed hardships of life and, learns certain things from the actions and steps of the characters, tries to overcome possible trials that are awaiting people in real life **[12, pp. 56-67]**.

In fairy tales the author weaves in general plot various inset narrations and introduces the child reader to Armenian folklore and myths trying to awaken in them love towards those things. It should be noted that after examining the *opening* and *closing* formulas found in fairy tales, we came to the conclusion that the *opening* and *closing* formulas have their own place in the structural system of the fairy tale **[25]** thanks to which the author indicates the limits of the text and outlines the border of reality.

Through the *opening* formulas of his fairy tales, Ghazaros Aghayan also delineates the border of reality, restores the historical-geographical environment of historical Armenia, the characters of famous historical figures, names of many geographical place, as well as the lifestyle and customs of the Armenians who lived in the past.

The *closing* formulas used in Aghayan's fairy tales are mainly the transformations or versions of the closing formulas of folklore tales, which, sometimes, summarize the whole meaning of the fairy tale and receive the value of an aphorism - proverb and acquire the value of a moral conclusion through which the author instructs his reader.

References

1. Aghayan Gh., *Erkeri jhoghovac'ow chors hatorov* (Collection of works): in 4 volumes vol. 2., Yerevan, 1962, 465 p.

2. Aleksanyan A., *Hayoc grakanowt'yan patmowt'yown* (History of Armenian Literature): vol. 3, Yerevan, 2015, 314 p.

3. Asatryan A., *Ghazaros Aghayani gegharvestakan ard'aky'* (The fiction of Ghazaros Aghayan): *Haykakan SSR' Gitut'yownnneri akademiayi teghekagir* (Bulletin of the Academy of Sciences of the Armenian SSR): Yerevan: 1961, № 8, pp. 51–57.

4. Baloyan V., *Bacogh banad'zevery' haykakan ev britanakan jhoghovrdakan heqiat'nerowm* (Opening formulas in Armenian and British folklore tales): *Voske Divan* (Golden Divan), Yerevan: 2010, pp. 85–90.

5. Beetelheim B., The uses of enchantment: The Meaning and Importance of Fairy Tales:New York: Thames & Hudson, 1976, 352 p.

6. Torosyan A., *Gyughashxarhi kyanqn u knoj azatagrut'yan xndiry' Ghazaros Aghayani «Erku quyr» vepum* (The life of the countryside and the problem of women's liberation in the novel "Two Sisters" by Ghazaros Aghayan): Yerevan: 2020, pp. 151–160.

7. Torosyan A., *Gaghap'arakan harcadrumnery' Ghazaros Aghayani «Arut'yown ev Manvel» vepum* (Ideological questions in the novel "Arutyun and Manvel" by Ghazaros Aghayan): Yerevan: 2019, pp. 151–160.

8. Torosyan A., *Banahyusakan motivneri aghayanakan meknut'yunnery' «Aregnazan kam kaxardakan ashxarh» heqiat'um* (Aghayan Interpretations of folklore motifs in the fairy tale "Aregnazan or magical world"): Yerevan: 2020, pp. 143–149.

9. Torosyan A., *Arhesti deri karevorowmy' Ghazaros Aghayani «Anahit» heqiat'um* (The importance of the role of craft in Ghazaros Aghayan's tale "Anahit"): Yerevan: 2019, pp. 13–19.

10. Leo., *Erkeri jhoghovac'u* (Collection of works): in 10 vols, vol. 9, Yerevan: Soviet writer: 1989, 736 p.

11. Kuhn N., *Hin Hunastani legendnern u ar'aspelnery'* (Legends and Myths of Ancient Greece): Yerevan: 1979, 589 p.

12. Hambardzumyan N., *Text ev Meknuyun* (Text and Interpretation): Yerevan: Tir Publ. house: 2013, 176 p.

13. *Hayastani Hanrapetut'yan fizikaashxarhagrakan o'byektneri hamar'ot teghekatow bar'aran* (Brief reference dictionary of physical–geographical objects of the Republic of Armenia): Yerevan: Geokart–center poak: 2007, 132 p.

14. *Haykakan skzbnaghbyurnery' Vrastani masin* (Armenian primary sources about Georgia (5–10 centuries)): series of books on Armenian–Georgian relations, Book C; D.: YSU Publ. house: 2016, 314 p.

15. Hayrapetyan T., *Hay jhoghovrdakan heqiat'neri aghayanakan mshakumneri shurj* (On Aghayan's processings of Armenian folklore tales): *Voske Divan* (Golden Divan), Yerevan: book 4, 2012–2013, pp. 52–55.

16. Harutyunyan S., *Hay ar'aspelabanut'yun* (Armenian mythology): Yerevan: Antares Publ. house: 2018, 525 p.

17. Nersisyan T., *Heqiat'n ibrev teqst ev xosuyt': y'st haykakan, r'usakan ev angliakan heqiat'neri nyut'i (seghmagir)* (The fairy tale as a text and speech: according to the material of Armenian, Russian and English fairy tales (compressed)): Yerevan: 2016, 23 p.

18. Petrosyan A., *Masis/Araraty' hayoc o'limpos ev nra ar'aspelnery'* (Masis/Ararat: Armenian Olympos and its myths): *Lraber hasarakakan gitut'yunneri* (Journal of Social Sciences), Yerevan: 2021, pp. 158–178.

19. Pospelov E. M., *Географические названия мира. Топонимический словарь* (Geographical names of the world): Toponymic Dictionary: Moscow: 2002, 512 p.

20. Swanepoel S. A., Opening and closing formulae in Tswana folktales: A structural and functional analysis, May 1983, *Literator* 4(1): https://www.researchgate.net/publication/270030012_Opening_and_closing_formulae_in_Tswana_folktales_A_structural_and_functional_analysis.

21. Vaz da S. F., Fairy–Tale Symbolism: An overview free, published online. 25 January 2017, Literature, https://oxfordre.com/literature/display/10.1093/acrefore/9780190201098.001.0001/acrefore–9780190201098–e–79;jsessionid=E7854BCA3294723E0E005EE22A9F3083

22. Vardanyan N., *Hayoc irapatum heqiat'y'. Jhanrayin–tipabanakan qnnowt'yun* (The Armenian fairy tale in reality: Genre–typological examination): Yerevan: 2009, 164 p.

23. Vardanyan N., *Jhoghovrdakan heqiat'neri gegharvestakan mshakumneri skzbnavorman urvagc'er* (Outlines of the beginning of literary elaborations of folklore tales): *Voske Divan* (Golden Divan), Yerevan: 2010, pp. 118–125.

24. Ulubabyan B. S., *Drvagner Hayoc Ar&elic koghmanc patmut'yan 4–6–rd dareri* (Episodes of the history of Armenians from the East in the 4th–6th centuries): Yerevan: 1981, 299 p.

25. Wardetzky K., The Structure and Interpretation of Fairy Tales Composed by Children: *The Journal of American Folklore*, 1990, *103*(408), 157–176. https://doi.org/10.2307/541853

26. Fedunina O.V., *Поэтика сна* (Poetics of sleep): Moscow: Intrada. 2013, 196 p.