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THE 150TH ANNIVERSARY OF THE PUBLICATION OF THE FIRST EDITION OF THE ARMENIAN NATIONAL EPIC “DAREDEVILS OF SASSOUN” (“DAVID OF SASSOUN”)

Key words:

Written and Unwritten: David of Sassoun and the Gate of Mher, Daredevils of Sassoun, David of Sassoun, Garegin Srvandztyants’, Armenian folklore, epos, epic tradition.

In 1873, Garegin *vardapet* (archimandrite) Srvandztyants’ (1840-1892) transcribed the initial version of the national epic poem *Daredevils of Sassoun* in the village of Arnist in Mush province, based on Krpo’s narration. He titled it *David of Sassoun or the Gate of Mher* and published it a year later, in 1874, in Constantinople in the book¹ *Written and Unwritten: David of Sassoun or the Gate of Mher*.

Garegin *vardapet* is justly recognized as the discoverer of our epic. The recording of the initial version of the epic significantly altered the trajectory of Armenian epic folklore studies, which had commenced slightly before Garegin Srvandztyants’ in the mid-19th century. The discovery of a living epic story first refutes the claim that Armenians lack an epic, and secondly, provides an opportunity to examine the mythical-epic fragments found in Armenian literature through the lens of the *Daredevils of Sassoun*. The link between past and present of the Armenian epic tradition has been reestablished. Epic works from various centuries are now viewed as part of a unified system, sharing a common ideological and artistic heritage.

Srvandztyants’ notes played a crucial role in recognizing and defining Armenian national identity in the 19th century. Both in Armenia and among other nations, national epics were highly significant in establishing identity.

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¹ *Գրոց ու բրոց եւ Սասունցի Դավիթ Կամ Մհերի դուռ*, ծրագրեաց Գ. Վ. Սրվանձտյանց, (David of Sassoun or the Gate of Mher, compiled and annotated by G. V. Srvandztyants), Constantinople, 1874. Hereafter, citations from this book will be provided in parentheses within the text.

Srvandztyants' quest for a national epic or *vep* was preceded by the discovery of epic poetic fragments in medieval Armenian literature by Mkrtich Emin, which he referred to as a "vep-epic".² Following this, Arsen Bagratuni composed the epic poem *Hayk the Hero* (Հայկ Դիցազուն), drawing from ancient Armenian mythology.³ Later, in his studies on Armenian epic folklore, Manuk Abeghyan classified the epic works created by the Armenian people over centuries, using the *Daredevils of Sassoun* as a reference. He identified five main periods: mythical epic – *Vipasank*, traditional epics – the *Persian War*, the *War of Taron* and epic songs. He determined a principle of historical development within these periods of epic folklore. While this doesn't preclude the possibility of these epics existing independently in parallel, Abeghyan demonstrated through a comprehensive analysis the evolution of the epic tradition, the period of creation of individual works, and their interconnections. In this classification, our "latest" epic, the *Daredevils of Sassoun*, is positioned at the latest chronologically, yet it preserves elements reminiscent of ancient myths. Abeghyan writes: "Through a living embodiment of *Daredevils of Sassoun*, we understand the underlying characteristic of this ancient epic. Our epic exemplifies the amalgamation of tales spanning from Mam-Kon to Manuel, forming a coherent narrative through a common situation or topic. This narrative chain, while comprising independent links, intricately interweaves them, creating a unified whole".⁴

Indeed, Manuk Abeghyan regards the existence of a shared motif as the foundational element for the structural coherence of Armenian folklore, evident in traditional epics such as the *Persian War*, the *War of Taron*, and the *Vipasank*.⁵ In discussing the broader epic tradition, we refer to recurring elements found across various works, while the *Daredevils of Sassoun* is regarded as an extension and evolution of epics such as the *Persian War* and the *War of Taron*, preserved in medieval historiography, featuring recurring characters and themes. In this context, "The war of Taron against the Persians transforms into the war of Sassoun against Msra Melik". Old names are either forgotten along with ancient events or, like Mushegh, King Pap, and King Shapuh, they are overshadowed by new ones. This transformation occurred because Sassoun was closely tied to Taron, and the events in Sassoun from the 9th to 13th centuries were reminiscent of those in the old epic. Almost every incident in the new epic can be found in the old one. Aside from routine

² Mkrtich Emin, *Վէպը հին և նոր Հայաստանի (Epics of Ancient Armenia)*, Moscow, 1850.

³ Arsen Bagratuni, *Հայկ Դիցազուն. Վէպ (Hayk the Hero. An Epic)*, Venice, 1858.

⁴ M. Abeghyan, *Երկեր (Works)*, Vol. 1, Yerevan, 1966, p. 284.

⁵ Ibid., pp. 166-167.

details, we only encounter the new heroic myths in the old epic. Thus, the elements and overall essence of the old epic are preserved in the new epic. Similarly, as we will observe, aspects of the epic continue to exist within various myths of the new epic”.⁶

Prior to Abeghyan, both the studies of Emin and Bagratuni’s epic in Grabar were confined to narrow scholarly circles and did not reach the broader public. Consequently, these works could not influence the crucial processes of formation of national consciousness and the recognition and preservation of identity. Therefore, the publication of the first recension of the epic was exceptionally important.

Through his patriotic efforts, the dedicated clergyman and philologist was able to clear away the dust of the past and reveal its folklore treasures to our people.

In his four renowned books, *Written and Unwritten: David of Sassoun or the Gate of Mher* (1874), *Manna* (1876)⁷, *T’oros Aghbar* (1879 and 1885)⁸, and *Hamov-hotov* (1884)⁹, Garegin Srvandztyants’ not only discovered, transcribed, and was the first to study our epics, numerous folk tales, traditions, oral tales, and songs, but also presented them within their original context, amidst the untamed natural landscapes, alongside historical monuments and sacred memories of the past.

In these books, the author uses patriotic and inspiring words to bring to life the beautiful and memorable corners of our historical homeland. He gives a voice to the Armenian people, evoking a deep sense of love and pride in the reader for their homeland, its history, and its culture.

Garegin Srvandztyants’ not only recorded and presented our folklore with high scholarly standards but also, above all, rediscovered and showcased the Armenian national spirit through his vivid language, awakened the nation that has been dormant for centuries, revealing our national treasures and instilling a deep love for the homeland in readers. It is impossible to read Srvandztyants’ inspiring writings without feeling a profound pride for our historical homeland and love for our nature, language, and culture.

Garegin *vardapet* had a grand and ambitious plan: to dust off, preserve, and return to the people its folkloric works, to contribute to the purification of the language, to rescue and study dialects, and to promote the awakening of national identity. He approached every found word, oral tale, myth, fairy tale with exceptional care and love, and that love is transferred to the reader thanks to his descriptive but

⁶ Ibid., p. 400.

⁷ *Մաննայ* (*Manna*), compiled and annotated by **G. V. Srvandztyants’**, Constantinople, 1876.

⁸ **G. V. Srvandztyants’**, *Թորոս Աղբար. Հայաստանի ճամփորդ* (*T’oros Aghbar: A Traveler of Armenia*), part 1, Constantinople, 1879, part 2 1885.

⁹ *Համով-հոտով* (*Hamov-hotov*), authored by **G. V. Srvandztyants’**, Constantinople, 1884.

precise words and self-absorbed wording. To grasp Srvandztyants' perspective on folk language and culture, it is important to note that this esteemed admirer of Armenian folklore and literature named his two prized collections of folklore with food-related titles: *Manna* and *Hamov-hotov* (lit. "tasty and savory") which underscores their essential significance and value.

In the preface to the book *Manna*, the great patriot and philologist writes: "I offer this to the Armenian philologists, not as manna from heaven from the Sinai desert, but as the manna (*ququghlu*) of Armenia. It is formed from the saps of earth's flowers, sprinkling the garden with dew, resonating with the sun's rays, ripening, and tasting like sweet honey, as hyacinths or pearls one by one falls onto the bushes, leaves, thistles, and licorice twigs, taking on a silvery and pomegranate-like form for the children and young women will gather them to make cookies, creating a supply of sweets for the enjoyment of people and entertainment for guests".¹⁰

He presents folklore as a divine delicacy, the most exquisite of all foods, suggesting that "everyone may find in his pages a morsel to eat or a sip to drink to satisfy their palate".¹¹ However, he also highlights the local characteristics, such as the regional version of the Old Testament manna, the *gazpēn* in the epic, a popular natural sweet mentioned in literature.

However, before *Manna* and *Hamov-hotov*, this love is evident in Garegin vardapet's first book, the *Written and Unwritten*, especially in the second part of this important work, which contains the initial version of the *Daredevils of Sassoun*. Initially, Srvandztyants' believed that very few people would be interested in his discovery. Despite the folklorist's skepticism about the reception of the epic, the *David of Sassoun or the Gate of Mher* inadvertently became the main vehicle for the implementation of his project.

First of all, the epic is a syncritic genre, blending elements of song and speech along with various folklore genres such as myth, tradition, song, curse, blessing, proverb, and saying. Our epic portrays the people's daily life, history, beliefs, sacred places, geographical and historical contexts, rich and diverse dialects, and, ultimately, the national spirit. The national epic reflects the same conditions as those of the homeland and its people at the time it was written down.

It required significant discernment from the philologist to identify, document, and study this treasure. As evidenced by Garegin, this epic or story is seldom and incompletely recounted: "The epic of David of Sassoun or the Gate of Mher, which I spent three years pursuing and found no one who knew it entirely" (p. 127).

¹⁰ *Manna*, p. 5.

¹¹ Ibidem.

Subsequent records, currently numbering around 200, indicate that the completeness of an epic is a relative concept and that there exist different groups of narratives that can contain anywhere from 1 to 4 branches. The earliest version is part of the Mush group, from which the second branch known as Mets Mher's branch is absent.

Garegin's next significant observation pertains to the evidence of an earlier, more extensive, and lyrical form of the epic. "He mentioned that his master was very knowledgeable about this history and that there were rhythmic sections in many parts, which he would sing aloud. The master had two students from Rshtunik' (*ւրշիկ*) who were well-learned, and he himself, having not recounted the story for a long time, had forgotten many parts" (p. 127).

Based on this testimony, we can infer that the teacher of the narrator Krpo was from Mokka', as song fragments are exclusively found in the stories of the Mokka' group. Additionally, the *vřshik* pupils are from Rshtunik', that is they are linked to the Mokka' region. According to another folklorist, Sargis Haykuni, it was the wool-carders from Mokka' who played a key role in disseminating the epic¹².

In the preface, notes are provided on the genre of the text written down, on the process of its narration, and specifically on the form and content of the text highlighting its several general features typical of epics in general, particularly of the stories of the Mush group, which were popular in Mush and Alashkert and later in the areas of Eastern Armenia where the inhabitants of these regions resettled following the Armenian Genocide. These characteristics include: a blend of dialects formed through oral transmission and dissemination, a fusion of historical and mythical elements, expressions of national life and the moral character of the Armenian people, mentions of geographical locations, and more. We will examine and cite each of these traits individually.

Linguistic and dialectal characteristics:

"The narrator employs words from Baghesh in his language. This choice is due to the fact that even if the narrator's village pertains to Mush, it is in the proximity of Baghesh. This linguistic trait is generally found in the Armenian language of Khot' and Chukhur" (pages 127-128).

¹² *Մուսուսի ծռկի (Daredevils of Sassoun)*, ed. **M. Abeghyan** and **K. Melik-Ohanjanyan**, Yerevan, 1936, pp. 303-304.

Presence of historical and mythical strata:

“Some parts of this narration align with the historiographic works, but there are also elements that contradict chronology, geography, and specific details. It discusses pre-Christian events from a Christian perspective, including the times of Sanasar and Adramelech during which Saint Karapet Monastery of Mush and Armenians are depicted as worshippers of the cross” (pages 128-129).

Features of the evolution of epic storytelling and its thematic ideological orientation:

“This entire narration portrays David’s bravery, family devotion, piety and his straightforward, uncomplicated relationships with his lover and with his enemy. Despite its irregularities, this text exhibits excellent stylistic features” (p. 130).

The geographical locations referenced in the epic and their correspondence to the actual historical environment:

“Here the Egypt (*Մըրըր*) mentioned could possibly refer to Musl or Mosul, which is in close proximity to the borders of Sassoun’s dominion. Baghdad remains Baghdad, Khlat‘ stays Khlat‘, and Kaputkogh is still Kaputkogh. Similarly, all other places mentioned by their specific names are accurately identified. Kaghzuan is near Kars and is known to be under Georgian rule. The figures of Khandut‘ khat‘un and Shēbēgan Khorasakan, as well as Hēmzai Lori pehlivans (wrestlers), mentioned here, might be familiar to narrators, and moreover, to the residents of Georgia” (p. 129).

Characters:

“Three names of Adramelech, or as the narrator phrases it, Abamelech’s sons, appear to be purely poetic. These are Little Sparrow (*Ճնճղալիորիկ*), Ts‘ranvegi (*Յնսնլեղի*), and Khorgusan (*Խորգոսան*). “Gusan” signifies a singer, but the meanings of the first two names remain obscure. Dzenov Ohan and Davit‘ are familiar and common Armenian names, particularly in the Christian era. While David’s life and achievements belong to the medieval period, the notion of being a direct son of Adramelech persists as an eternal myth” (p. 129).

Ethnography:

“In this narrative, he observes the interesting aspects of rural life: the residents of Sassoun mourning over Abamelech’s death, Uncle T‘oros’s vow, the solemn oath “Bread and wine, the living Lord,” the ritual of going under the sword for submission,

the close bond between David and his friend who was herdsman, the dispatch of a bard to Khandud to win David's affection, David's fearlessness and magnanimity during his battle with Msramelek', Khandud's courage, and the horror of the wrestlers' monstrous character. The power and frightfulness of Ohan's voice, while Mher's strength renders ordinary men and the earth inadequate to bear it" (p. 130).

These succinct yet precise descriptions of the text which is written down demonstrate Srvandztyants' insight and his skill in exploring and comprehending unfamiliar material from various perspectives. The characteristics of the epic that Srvandztyants' delineated later and to this day continue to serve as landmarks for the study of *Daredevils of Sassoun*.

For instance, the relation to the Bible and the story of the establishment of the noble Artsruni dynasty: "According to our history and the Bible, King Sennacherib of Assyria had to sacrifice his sons Adramelech and Sanasar to idols. Later, they escaped and settled in Armenia during the reign of our Skayordi. Sanasar made his home in Sassoun, while Adramelech settled near Kaputkog, beside the Lake Van" (p. 128).

This issue is highly significant for understanding the origins of the epic. Was the epic originally created in a noble milieu and later adapted to rural life, or did it originate in a rural environment? Scholars have approached this question from various perspectives. Manuk Abeghyan leans towards the belief that the epic had noble origins but eventually became associated with rustic life.

"Therefore, the sole inheritor and guardian of the *Daredevils of Sassoun* is the peasantry, which turned apolitical due to ceaseless inter-feudal conflicts and the oppression by both local and foreign exploiters. In its new environment, this feudal narrative underwent its final "editing," aligning with the peasant-worker worldview. The principal characters of the narrative ultimately became rural figures, embodying the ideals and hopes of the peasantry".¹³

In the Soviet period, particularly in the studies of Hovsep Orbeli, this point of view is rejected under the influence of the ruling ideology and the corresponding perception of epics, because the epic is considered a collective, popular creation, born in a popular environment.¹⁴

¹³ Մասնա ծոնը (*Daredevils of Sassoun*), vol. 1, p. 15.

¹⁴ Մասննղի Դավիթ, հայկական հերոսական էպոս (*The Armenian Heroic Epic David of Sassoun*), with an introduction by H. Orbeli, Yerevan, 1939, pp. 37-40.

Garegin Srvandztyants' places particular emphasis on Younger Mher, the hero from the fourth branch of the epic. He discusses the stories about the hero locked in the Van stone or behind the gates of Khaldi, particularly those concerning the Wheel of Fate in the cave, and concludes:

"Thus, Mher is depicted as a deity who changes the fate of the world and distributes gold. Perhaps Mher himself is considered akin to the great Mihr, with his door facing directly south or the sun, suitable for worship. However, the current epic presents a different perspective" (p. 135).

It is noteworthy that Garegin Srvandztyants' had made nearly identical reference to the character of Mher in an article published in the newspaper *Eagle of Vaspurakan* (*Արծուի Վասպուրականի*) 16 years prior to the release of this story. This reference went unnoticed until recently, when literary historian Vardan Devrikyan rediscovered and republished it.¹⁵ The author discusses not the epic itself, but rather the legend and myth surrounding Mher. Essentially, it is documented that the myth of Mher circulated in Van-Vaspurakan independently from the epic narrative, associated with Agravak'ar, the Akṛpu stone, or Mher's Gate.

In addition to the character and legend of Mher, which is closely aligned with the other parts of the narrative, the initial version of the epic possesses other intriguing elements that contribute to its status as one of the premier tales in Armenian epic tradition. Furthermore, this version differs significantly from the eclectic 1939 edition of the epic and literary adaptations of the epic.

Firstly, this version of the poem has three branches. The twin brothers are named Abamelik' and Sanasar, not Sanasar and Baghdasar as in the Mokk' tales and in the eclectic edition. Additionally, they are born in a natural way rather than from one and a half handfuls of water. Furthermore, the Caliph of Baghdad attacks not Armenia or Aght'amar, but the monastery of Saint Karapet. These are among the notable variations found in this version:

1. Prior to constructing the Sassoun fortress, the brothers first build homes for the poor.
2. The name of the fortress is bestowed by the king, deriving from "San-sun," meaning pillar upon pillar.
3. Abamelik' proves more powerful, conquering Mēsēr, ascending to kingship, and fathering a son.
4. Meanwhile, Sanasar also rules in Baghdad.
5. David does not pass under the sword of Melik'.

¹⁵ V. Devrikyan, *Վասպուրականի Արծուի հայ գրականության անդամատուտ* (*The Eagle of Vaspurakan in the History of Armenian Literature*), Yerevan, 2021, pp. 192-195.

6. David offers sacrifices at Marat‘uk and bathes in the blood of heifers.

7. Following his prayer, he retrieves his comb and the Holy Cross, called “The Cross of the Liturgy” (*Խաչ Պատարագին*), etc.

Certainly, there are other intriguing motifs and characteristics that distinguish G. Srvantstyants‘ recension. However, what holds greater significance for us are the reactions sparked by its publication, marking the first introduction of the epic to the Armenian public, and the ideological impact left by the book.

The folkloric materials recorded by Garegin Srvandztyants‘, particularly the epic narrative, have gained broad acceptance, translation, publication, and scholarly examination, particularly in Eastern Armenia. This may be attributed to the interest of Eastern Armenians in matters concerning the fate of Western Armenia, as well as by advancements in folklore studies.

Specifically, Grigor Khalatyants‘ translated the narrative and published it in 1881 with a notable introduction in a Russian magazine.¹⁶ Furthermore, he dedicated his important book, *Program of Armenian Ethnography and National Legal Practices*, published in 1886 for Garegin Srvandztyants‘ “as a token of profound respect,” providing a comprehensive assessment of his scholarly contributions and his immense significance in the advancement of Armenian ethnography, “the profound mastery of national-folk life, the abundant and varied materials detailing every aspect of Armenian ethnography, the genuine empathy and admiration displayed towards the simple life of the people, and the patriotic spirit that radiates from every page — all of these elements, presented in a warm poetic language and with refined taste — left an extremely nice impression on the reading public. For the first time, the immense riches of Armenian ethnography, the importance of collecting materials was emphasized as far as possible, highlighting the substantial scientific, practical, and moral benefits that could be derived from such efforts. Armenian ethnography experienced a revitalization, capturing the attention of every educated individual who sympathized the mellifluous doctor, admired the country and its people described therein, and appreciated the naive folk poetry.”¹⁷

Indeed, the records of Garegin Srvandztyants‘, particularly his discovery of the epic, sparked a significant movement of self-awareness and national identity, fostering a renaissance in Armenian poetry that persists to the present day. Interest in the epic not only endures but periodically resurges, influencing not just cultural

¹⁶ “Давид Сасунский (армянский народный эпос)” (“David of Sassoun [Armenian Popular Epos]”), *Журнал министерства народного просвещения* (*Journal of the Ministry of Education*), Sankt-Petersburg, 1881, November, p. 53.

¹⁷ G. Khalateants‘, *Ծրագիր հայ ազգագրության և ազգային իրավաբանական սովորույթների* (*Program of Armenian Ethnography and National Legal Practices*), Moscow, 1887, pp. 9-10.

but also social and political spheres of life. The epic remains embedded in our collective memory, serving to unify and inspire hope for the future.

ՀԱՅԿ ՀԱՄԲԱՐՁՈՒՄՅԱՆ

«ՍԱՍՆԱ ԾՈՒԵՐ» ԱԶԳԱՅԻՆ ԴՅՈՒՑԱԶՆԵՐԳՈՒԹՅԱՆ ԱՌԱՋԻՆ ՏԱՐԲԵՐԱԿԻ ՀՐԱՏԱՐԱԿՈՒԹՅԱՆ 150-ԱՄՅԱԿ

Բանալի բառեր՝ «Գրոց և բրոց. Սասունցի Դաւիթ կամ Միէրի դուռ», Սասնա ծռեր, Սասունցի Դավիթ, Գարեգին Սրվանձոյանց, հայ բանագիտություն, Էպոս, վիպական ավանդույթ:

1874 թ. Կոստանդնուպոլսում լույս է տեսել Գարեգին վարդապետ Սրվանձոյանցի «Գրոց և բրոց. Սասունցի Դաւիթ կամ Միէրի դուռ» գիրքը: Ի թիվս բանահյուսական այլ նյութերի, այս գրքում հրատարակվել է հայ ժողովրդական «Սասնա ծռեր» էպոսի առաջին տարբերակը:

Գարեգին վարդապետն իրավամբ համարվում է հայկական էպոսի հայտնաբերողն ու առաջին ուսումնասիրողը, քանի որ այս գրքի առաջաբանով սկսվեց «Սասնա ծռեր» էպոսի գիտական ուսումնասիրությունը: Էպոսի առաջին տարբերակի գրառումն ամբողջությամբ փոխեց հայ էպիկական բանահյուսության ուսումնասիրման փոքր-ինչ վաղ՝ 19-րդ դարի կեսերին սկսված ընթացքը: Կենդանի շրջանառվող էպիկական պատումի հայտնաբերումը ժխտեց այն պնդումը, թե հայերը Էպոս կամ դյուցազնական վեպ չունեն, և հնարավորություն ընձեռնվեց «Սասնա ծռերի» լույսի ներքո քննելու հայ մատենագրության միջոցով ավանդված առասպելական-էպիկական պատառիկները: Վերականգնվեց հայ ժողովրդի էպիկական ավանդության անցյալի ու ներկայի կապը: Տարբեր դարերի էպիկական ստեղծագործությունները սկսեցին դիտարկվել մեկ ընդհանուր համակարգով, գաղափարական ու գեղարվեստական ժառանգորդությամբ:

Հոդվածում անդրադարձ է արվում հայ էպիկական բանահյուսության պատմությանը, Էպոսի առաջին տարբերակի գեղարվեստական առանձնահատկություններին, պատմական նշանակությանն ու հայ բանագիտության զարգացման վրա ունեցած ազդեցությանը:

АЙК АМБАРЦУМЯН

**150-ЛЕТИЕ СО ДНЯ ИЗДАНИЯ ПЕРВОЙ ВЕРСИИ АРМЯНСКОГО
НАЦИОНАЛЬНОГО ЭПОСА «САСНА ЦРЕР»**

Ключевые слова: «Письменное и устное: Давид Сасунский или Дверь Мгера», Сасна Црер, Давид Сасунский, Гарегин Срвандзтянц, армянский фольклор, эпос, эпическая традиция.

В 1874 году в Константинополе вышла в свет книга Гарегина Срвандзтянца «Письменное и устное: Давид Сасунский или Дверь Мгера». Наряду с другими фольклорными материалами в книге был опубликован первый вариант армянского народного эпоса «Сасна црер» (Давид Сасунский).

Гарегин Срвандзтянц по праву считается первооткрывателем и первым исследователем армянского эпоса, так как научное изучение эпоса «Сасна црер» началось с предисловия к этой книге. Запись первой версии эпоса полностью изменила ход изучения армянского эпического фольклора, начавшегося несколько раньше, в середине XIX века. Обнаружение живого эпического рассказа опровергло утверждение об отсутствии у армян эпоса и сделало возможным рассмотрение мифо-эпических фрагментов, засвидетельствованных в армянской средневековой историографии, в свете «Сасна црер». Восстановилась связь между прошлым и настоящим эпической традиции армянского народа. Эпические произведения разных веков стали рассматриваться как одна общая система в своем идейном и художественном развитии.

В статье рассматриваются вопросы, связанные с историей армянского эпического фольклора, художественными особенностями первого устного варианта эпоса, его историческим значением и влиянием на развитие армянской фольклористики.