

THE MYTHOLOGY OF SACRED MARRIAGE IN SEVERAL WORKS OF  
EUROPEAN LITERATURE AND IN H. TUMANIAN'S "AKHTAMAR"  
(an attempt of comparative analysis)

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**Abstract**

In the article, we have considered several literary embodiments of the mythologeme of sacred marriage, when it, retaining the memory of the pretext and symbolic system, undergoes various transformations in different periods and by different authors, absorbs peculiar and significant historical-philosophical, psychological, aesthetic and ethno-cultural nuances.

The legend of a young man in love swimming from shore to shore, derived from the mythologeme of the sacred marriage, the origins of which go back to the Ancient Greece, is a universal plot in the ancient mythology (the legend of Hero and Leander) with deep problems, the changes of which depend on the interaction of reality and poetry, man, nature and society, as well as on the typology of the work, the aesthetic concept and worldview of the author.

Our task is to show the process of interpenetration of the national and universal realities in literature and culture through the history of a couple in love, to present in what way the pretext, the same initial information point made inner reality of the mythologeme inexhaustible and capacious in time and among different peoples, over time filling its secret language and symbolic system with new features and meaning, as well as to show changes in author's individual picture of the world.

Its main function is conditioned by the content that characterizes the cosmic essence of love and sacrifice, which can "find room for" one or more symbolic storylines in an unsplit core simultaneously. This is obvious from the content of the article.

In the considered works of Marlo, Schiller, Bryusov, which are based on this legend, we tried to show the differences in the thought and creative systems of the authors, the emotional and philosophical foundations of their individuality, the moral and ethical orientation of the legend. In Tumanian's "Akhtamar" ballad, the story about a young man swimming from shore to shore formed the composition, preserving in its initial part the folklore elements of the story of a young man in love swimming across the sea at night, and ending with a philosophical praise of love and sacrifice.

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**Key words and expressions:** the mythologyeme of sacred marriage, Hero and Leander, Greek mythology, Christopher Marlo, Schiller, Hovhannes Tumanyan, comparative analysis.

### Preface

The mythologem of the sacred marriage<sup>1</sup>, which is connected with the world creation (cosmogogenesis), the existential continuation defined by the outer space-time dimensions and the cosmic order after chaos, the oldest ideas of humanity, symbolizes the state of divine pre-creative wholeness, the union of the opposite nature of the two sexes, which is regulated by nature for the creation and preservation of a new life. The mythologem (16) which was built on the principle of opposites, symbolizing the fusion of divine and human beginnings, the continuity of the cosmic order, the fertility and adoption of nature, has undergone various changes for centuries, but preserving the memory of the pretext, the meaning and symbols of the original story, has passed literary texts, being interpreted according to the worldview of the historical time and the typology of the literary work.

In the article, we have tried to present the mythologem of sacred marriage, the artistic transformations of the plot of a young man in love swimming from shore to shore, in several works of the European literature and in Hovhannes Tumanyan's work "Akhtamar". With a cursory examination, we have covered the author-creation-time relationship, showed the influence of a specific historical time and environment on the artistic realization of this ancient plot, its development, cultural interpenetrations, changes according to the form and

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<sup>1</sup> SACRED MARRIAGE, hierogamy is the marriage of a god and a goddess, a universal theme of most ancient mythologies, going back to the plot of the marriage of the Earth-Goddess and Sky-God (Gaia and Uranus in the Greek mythology, Earth-mother and Heaven-father in the Slavonic mythology, etc.). The theme of the sacred marriage as the beginning of all being is included in the cosmogonic, theogonic, anthropogonic myths of many peoples; with the development of religious agrarian cults, the theme of H.M. becomes the core mythologeme of rituals aimed at ensuring fertility, as well as the most important mythologeme of calendar rituals; the mythologeme H.M. played the significant role in the family (marriage) rites of the peoples of the world. A person of the high social status (king, queen, high priest or priestess) could perform as a participant of the sacred marriage in the rituals of some religions of the Ancient East. The customs of concluding symbolic marriages between a deity and a girl or a young man (according to the sex of the deity), who were either subjected to ritual killing, or as persons "dedicated" to the deity, were moved to a special social position, (which were widespread in the ancient cultures) were connected with hierogamy. (<http://www.bibliotekar.ru/religiovedenie -2/166.htm>).

internal semantic shifts, interpreted the "linguistic memory", then the influence of creative personality of the writer, which, for example, reveals interesting layers in HovhannesTumanyan'sballad "Akhtamar", which is the subject of our examination. For the comparative analysis, we have selected the works of Christopher Marlowe, Friedrich Schiller's "Hero and Leander" from the European literature, Valery Bryusov's poem of the same name from the Russian literature and HovhannesTumanyan's work "Akhtamar" written in 1891. We carried out the examination using comparative and mythological methods. Within the framework of symbolic research, we have considered the text as an integrityof the sign system, stable and inseparable signs transmitted from text to text as a means of intra-cultural and inter-cultural communication.Presenting the plot of Hero and Leandro, who preserved the plot and symbolic system of the mythologem of sacred marriage, our task was to show the process of the interpenetration of national and universal realities in literature and culture with the story of a couple in love, to present how the same starting point of information made the inner reality of the mythologem inexhaustible and highly capacitivein time and at different peoples, charging its secret language and symbolic system with new lines and meaning over time andchanging in the form of an image of the individual-author world.

### **Methodology**

This article, gradually reveals the ethnocultural features of Tumanyan's poetics, in particular, the system of interaction of national and universal, private and general principles, the coincidence of cultural codes, as well as the full variety of intertextual connections

### **The Origins of the Mythologem of Sacred Marriage**

1 In the beginning the God created the heavens and the earth. 2 The earth was formless, darkness reigned over the deep and the spirit of the God moved over the waters. 3 And the God said: "Let there be light." And there came light... This is how the "Genesis" book begins, that of the Father God, Christ, the saints and apostles of the Old and New Testaments, the original sin and evil attached to man since birth, the lost paradise, atonement, the story of repentance, sacrifice, the promised resurrection leads to the story of the man standing between the Heaven and the Earth, whom the God created in his likeness and gave him the cosmic gift of adoption.

27 And the God created a man by his own image, he created him by the image of the God, he created them as male and female. 28 The God blessed them and said: "Grow, reproduce, fill the earth, manage it, rule over the fish of the sea, over the birds of the sky, over all the cattle of the whole earth and over every creeping creatures creeping on the earth." (2).

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But until there have not been the biblical texts about the creation of the world by the Father God, the times before Christ, the revelation of the God and His word, which rules over all times with the highest significance and places everything in the hierarchical composition of the cosmos, in essence defining the beginning as a concept of time, the ancient people in their mythical conceptions had their own stories of the creation of the world from chaos and uncertainty before that, the essence of which came down to the arrangement of things and phenomena, the universal order, with the presence of which it was only possible to recognize the sacred, divine nature of the Universe.

In the powerful imagination and ideas of an ancient man, the continuation very often came to the mythologem of the sacred marriage, birth of generation, the mythical stories of the meeting of the immortal and the mortal, divine and human nature (times).

The plot of the sacred marriage, which is, in fact, a universal conceptual model and is based on the fusion of divine and human natures, "interchanges", has been circulated and told in various versions in the folklores of many peoples, transmitted to written texts, with one edge plunging into ancient archaism, with the other being revealed over time with unique historical-cultural, ethnic-worldview, symbolic and philosophical unique manifestations. Originating from the ancient layers of the world mythology, this mythologem is a structure with deep and esoteric complexity, which carries the symbols of two worlds, tries to unite the high and the low, seeks in literature the possibility of linguistic-word embodiment, realization, which, constantly changing from the point of view of historical and cultural concrete reality, passing through the Middle Ages, reached the poetic allusions and prose works of the 20th century.

"Cosmogony," Henrik Edoyan writes, "is the starting point of all the religious-philosophical systems, everything is concentrated in it: was the world created by some force (God or gods) or did it exist from the beginning? Does the world precede the gods or follow them? What kind of relationship do the material world and cosmic laws have with each other? "From which originated this universe? Did anyone create it or not?" ("Rigveda") (7).

What is told is not defined in prehistoric consciousness or mythological cosmogenesis: on the broken border of reality and fiction, logical is only that which makes possible the separation of the cosmos from chaos, the establishment of cosmic order, rule, harmony. It is natural that as a result of the strong feelings and powerful imagination of the prehuman, this transition is performed in the realm of ritual, it is performed as an action, a transformation, placing the myth of anthropology in the pattern of the world structure, in the pre-idea of continuity.

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That is why there are two realities in the ritual, before and after the transformation, with the sacrifice in between. And since sacrifice is not peculiar to the immortal gods, the weight of sacrifice falls upon the fate of mortal man. This is how, in many myths, the most famous text related to the creation of the world, the marriage of father-heaven and mother-earth, god and goddess, gradually becomes "marginalized" over time, relating in later versions to the history of the relationship between the Universe and man, the delimitation of the divine higher sphere and human reality.

It is precisely that mysterious, esoteric nature in the ritual sense that has made the inner reality of the sacred marriage inexhaustible and highly capacious, filling the secret language and sign system of the pretext with new lines and meanings over time. The pretext, being closely connected to the new text, or becoming its core, on the one hand brings to light the meanings summarized in the deep layers of the entire structure, the stable-sign system, on the other hand, it accepts the formal and substantive impulses of the concepts and ideas of the reality that, according to the work, encodes an entire historical, social and human period.

Let's start the story from the very beginning, which is related to the legend of Hero and Leandro, known from the ancient Greek mythology, or a young lover swimming from shore to shore. Hero was a priestess in the temple of the goddess Aphrodite built on the banks of the Hellespont. This beautiful girl, who was born as a light and restless as a light, who was given to the temple by her parents, became more and more restless and immaterial day by day, in no way inferior to Goddess Aphrodite. During one of the celebrations, Leandro, a simple youth worthy of a Hero with his beauty and light of heart, who lived in Habitos, on the opposite bank of the Hellespont, sees and falls in love with the restless, godlike priestess. The secrets of the human heart are unknown, and Hero, the fatal woman, whom the young man in love called "my Aphrodite", forgetting the whole world, her status as a temple priestess, fell in love with her. Every night, Leandro, crossing the strait and swimming reached the opposite shore, where his beloved woman was waiting for him with a lighthouse in her hand. Thus, being devoted to the temple, Hero lived on the border of two worlds; during the days, the mermaid-like beauty was Aphrodite's virgin, and in the nights, she was Leandro's wife, and in some stories - his mistress. However, the Gods of Olympus were terrible and vengeful, would they forgive the sin of Hero and Leandro? The nature prepares the ritual of sacrifice. With the coming of cold and winter, it becomes more and more difficult to cut through the stormy sea, and one of the days the wind extinguished the fire: the lost swimmer drowns in the raging and noisy waves. In the morning waves throw Leandro's body ashore. Seeing the breathless

body of her beloved boy, Hero, being in despair and pain, jumped down from the tower.

This legend, as an undivided core, enters the literature, creating the endless and unfinished dialogue of two times, defined by Bakhtin. Among the literary variables, according to the typology of the work, the most important realities of the specific time, the human consciousness, the life and psychology of the given historical period are clearly visible. Virgil, Ovid, Museus from the ancients, Christopher Marlowe, Schiller, Bryusov, Fet, Brodsky - here is a very limited list of writers, who inherited this fragment of the mythologem of the sacred marriage and presented it according to their perception and creative worldview.

And here, we are interested first in the question of whether Tumanyan's "Akhtamar" written in 1891 has anything to do with this mythologem or not, then what commonalities and differences are revealed by the parallel examination of "Hero and Leander" of Christopher Marlowe, Friedrich Schiller, which originated from the pan-European origin, with the works of the same name by Valery Bryusov. Also, did sayings similar to this tradition circulate in the Armenian environment, did the Armenian reality recognize the story of a young lover swimming from shore to shore?

Certainly, in this case, Edward Jrbashyan's "Tumanyan. Problems of Creativity" and Vardan Devrikyan's study "The Story of a Young Lover Swimming from Shore to Shore and "Akhtamar"", many of whose provisions helped us take the examination from another point of view.

### **Christopher Marlowe: Imaginary Domain of Love and Dedication**

The English writer Christopher Marlowe wrote his historical-erotic poem in 1592-93, most likely at the end of his life, although some researchers consider 1587, when Marlowe was in Cambridge, also as possible. Marlowe managed to create only two parts or chapters of this lyrical epic, a colorful and magnificent work, and after his death, famous playwright and poet George Chapman completed the work, writing four more chapters, which was dedicated to the memory of his died friend. For the first time, this work was published in 1598, later being qualified as one of the rare pearls of the English Renaissance literature. But Chapman's added piece of poetry is so different from Marlowe's created work in terms of language thought and style that after this publication, they are almost always presented as separate works.

The plot of the poem, which is taken from the later Roman versions of the Greek myth (experts take the works of Museos and Ovid as the plot basis), completely bears the traces of polytheism, prehistoric freedom and archaism. In general, the range of creative searches of this great poet and dramatist of the Elizabethan period is interesting, which in the beginning was based on historical

themes, the passion of power and human psychology, and later on fate, predestination, human passions and borderline states that are not subject to reason, which also form a unique environment in "Hero and Leander".

Compared to the historical basis of the plot, Marlowe significantly expanded the artistic space of his work (4), presenting artistically elaborated images of the "childhood period" of humanity, trying to recreate the complete and harmonious world in its entirety with mirror identity, starting from external details (the kingdom of the Roman gods, the absolute will and dominion of the almighty Neptune<sup>2</sup>, the unmade temple of Venus) to the divine Hero and the brave Leandro, transformed from love into a godman, their one-on-one meeting and fiery night of love and passion.

In this sense, Marlowe's language, open and free worldview are wonderful: he recreates the mythological environment in the poetic language, presents with verbal and pictorial allusions a time when love was freedom and identical to nature (5)<sup>3</sup>. The first quatrain of the poem, despite the playful and light course, evokes the death of Leandro: he should leave the human world as a result of Neptune's morbid jealousy and revenge.

The poet creates a mysterious state, puts the Roman gods in the trajectory of the plot, creates a mythological open and chaotic reality, where all the symbols are directed to the symbolic meaning of merging the once divided whole, the androgynous self-keeping of the memory of the sacred marriage. The text is simply related to the solution of the psychological knots of love and fate defining Marlowe's creative world (especially in the recent period), uncovering the secrets of artistic speech, discovering the patterns of creating artistic space with the purposeful use of images and symbols in language. In this sense, traveling through imaginary domains of love and devotion is pure enjoyment. If in Marlowe's work, a mystical and long-lost reality literally appears in front of people, which attracts with its unusualness and unique style of depiction, in Schiller's poem, the colors gradually become more real and domestic, the questions are sometimes extremely intense, even cruel, presenting a drama that is filled with heavy content, dealing

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<sup>2</sup> «Kill, but first let me be with my beloved».

<sup>3</sup> Leander got to his feet. She blushes/ And he burns even more./ He touched her. She is trembling:/

It is not possible to hide love when love is strong./ Their speech was replaced with touch: Loving, we are numb with admiration./ The conversation of their hearts was conducted without words,

And it seemed to them that the firmament was lit on fire/ And the night is dead (the day for Cupidon!)...

with social, public and philosophical issues. The "hierarchy" of the poetic text formation is mainly reserved for the social motif, which draws the reader's attention to this essential emphasis that characterizes historical time, both in plot transitions and in certain symbolic-informational condensations.

### **Friedrich Schiller's "Hero and Leander" Poem, the Manifestation of New Reality**

Friedrich Schiller, the greatest representative of the German romanticism, wrote the dramatic poem "Hero and Leander" in 1801. As in Marlowe's poem, the mythical symbols, the memory of the secret language of magicians and priestesses, the symbolic meaning "closed" in the mother text of the mythologem are clearly visible in this work of Schiller, to which the 19th century certainly adds the above-mentioned new questions.

The element of nature is not so much disastrous for loving souls, as the social inequality of families (11).

The attributes of the new reality, the hierarchical structure of society, the mismatch of families and opportunities, the space created between the top and the bottom, pervert the essence of the phenomena of reality, making the reality of love impossible. The drama is formed in the area of that internal conflict. Although the plot is mainly related to the description of the new reality and changed morals that interest the author, the German genius poet does not break the tragic story of the loving couple, giving a unique formulation to the myth of human will, love and sacrifice against the taboos invented by people (3).

The mythologem in this poem also functions in a complete structure, with a stable sign system, in which the fusion of divine and human nature, the movement from the divine higher sphere to human reality, sometimes to the bottom of that reality are clearly outlined. Let's comment on one or two of the signs that recreate the illusion of the mythological reality. In the context of the sacred marriage, the goddess was seen on the celestial plane, arms raised, very close to the retreat of the gods or just in the divine retreat, with fire in her hand as an expression of cosmic or divine energy. The interpretation of the character descends over time, becomes humanized, and the fire raised in the night, the light begins to represent a close relationship with the story of human life, fatal love.

This paradigm seems quite possible not only in the reinterpretation of the mythologem, archetypal memory in the movement of time, but also in the sense of considering the fusion of divine and human nature as possible, rediscovering the cosmic balance. Human destiny, its text, where the signs of the pretext can be seen, is the link between the times of upper (love) and lower (death, sacrifice) in the linguistic space of the text. The symbol of the fire, the burning torch, transmitted to us from the distance of the time by a reliable intuition, is identical to the symbol of love; fire and love are connected with each other, on the one



hand showing the warmth, incandescence of the feeling, and on the other hand, the cosmic nature of love, the divine energy. It exists: human existence acquires a different meaning, inner depth and a new characteristic.

But, as stated above, in the relationship between god and man, sacrifice is always directed at man, a fact that again derives from the mythologem of sacred marriage. Here, Love is always linked to the myth of death and is resolved by the tragic, enforced death clause. A fiction is built on the plot of a young lover floating from shore to shore, and in no work the hero leaves the world by his natural death: this comes from the idea of revenge of the old gods (11). Therefore, the fire is extinguished, the inner ties of the lovers are lost, the myth of the earthly love collapses (11). But it seems that the circle remains open. The circle closes again with the mention of the earthly sphere, where those who were separated find each other again, with a symbol of the stars meeting once a year.

Much has been spoken about this: separation-meeting, stars-souls, sky-eternity with an interpretive plan. And the time in this story is not measured by the standards of earthly time: it is an eternal cycle in timelessness, a look back, the very beginning, the initial unity towards the self, the times of androgynous existence, when the possibility of nothingness and dissolution into the universe, makes possible the idea of reuniting with the half that has been split from itself, separated from itself. And here, we see all these symbols in Tumanyan's «Akhtamar».

### **Tumanyan's "Akhtamar", the Myth of Never-Ending Love**

It is a known fact that Tigran Pirumyan wrote two articles about the "Akhtamar" folk source, one in the 12th issue of "Aghbyur" («Source») in 1892 (1), the other in the 3rd issue of "Taraz" in 1893 (15). The article of "Taraz" T. Pirumyan completed with a note. "When I told that story to Hovhannes Tumanyan a few months ago, he composed a beautiful verse from it the same day, which was printed in the fourth issue of «Murch» («Hammer»). In the introduction to the footnote of the autograph, Tumanyan confirms: "This tradition was told to me by Tigran Pirumyan, who has lived in Van for several years" (17).

"Akhtamar", yes, was published in 1892, in the 4th issue of the «Murch» ("Hammer") magazine (12), the date of the writing was dated December 11, 1891, then the second volume of «Poems». But could this incident alone be the reason for the creation of such a wonderful work as "Akhtamar"? Of course, there are many etymologies of the name Akhtamar related to the island, with both folk and scientific depth of interpretation, which were most comprehensively presented by Edward Jrbashyan (9), Vardan Devrikyan (6) and others. They refer to almost all the possible etymologies of the name of the island, which were very popular at the

time and included many variants, from epics to folk stories spread in Van-Vaspurakan. And what about the story of a young lover swimming from shore to shore?

The observations show that it has started recognizing the Armenian epistemology with its few sayings (and they are not very many) only since the second half of the 19th century: there are no mentions of it earlier. Garegin Srvandztyants, for example, the Armenian pilgrim and folklorist of Vaspurakan, is one of the first who, while describing the island, without telling the story, carefully awakens the memory of the tragedy of an unfortunate virgin. "The sea, is full of centuries and eternal memories." An example of a girl's heart beating in the sea, in love and fear, hope and sorrow... The sea, you are so beautiful and sad, with your silver head, with your pale face... I will hear your moaning and sigh...". The sea, full of centuries and eternal memories. The sea! Like a virgin's heart beating in love and fear, hope and sorrow, for example... The sea! You are so beautiful and sad, with your silver-haired head, with your sullen face, I hear your sighs and moaning..." (13). In another episode, he simply talks to the sea, hearing the "ah!" in the roar of the waves.

"Blue and salty waters, you scream in vain, you fill into the shore of Aghvank in vain, you stir up the sands in vain, you swell up from the depths in vain and rise up with high, accumulated waves, then rush to the land. No one understands what you want or why you are shouting. Your response, oh, water, after Akhavan (name) is heard in the hearts of the people, with the sound of the turbulent clapping of the waves full of suffering, which makes ah with your every movement and passing its ah over Akhavan, it will come and fill in your depths (13) even with a historical-topographical argument, he directly shows the rock on which Tamar was waiting for the beloved boy with a fire in her hand..." I would worship You, oh, the Great Gagkashen, the Great Temple, I would worship You, the God bearer, Saint Nshanbearing God within You, I would come to you, a mysterious rock, to admire, to a rock, on which dwells the ruler of whirlwinds and winds, on which the stars and the moon, descending from the sea and rising from the sea, rest coolly..." (13).

Again, one or two mentions, which at least testify to this plot circulating among the Western Armenians. It is interesting to note that in the same article, Jrbashyan briefly refers to the myth of "Hero and Leander", writing: "The plot of "Akhtamar" more generally, the story of young people who became victims of the sea elements for honest and self-sacrificing love - has been familiar to folklore and literature for a long time. Apparently, the earliest version is the ancient Greek myth about the love between young Leander and beautiful Hero" (14). Speaking about the literary developments of the myth of the later period (Schiller, Franz

Grillparzer, Kuprin), the literary critic notes that Tumanyan probably used a similar myth of the Van Sea when writing "Akhtamar". And in the Van-Vaspurakanyan region, the legend of a young lover swimming from sea to sea, which preserved the traces of the mythologem of sacred marriage, should most likely or definitely be attributed to the influence of the mythological school and our Euro-centric worldview. It is surprising that the creative intuition of our people has localized the legend having pan-European origin, has attributed history and linguistic memory to the coastal island of the Van Sea, has opened the doors of the sacred temple of love that holds the traces of the ancient legend and presented love, dedication as a supreme mythical symbol, only one in which one may unite with cosmic essence or creation.

Tumanyan has begun just from this very starting point and led the marvellous story of Akhtamar to this highest idea proceeding from the principle of his psyche and worldview.

The grateful specialist of Tumanyan studies makes fundamental and significant observations about Akhtamar in his article "Textual Remarks": "Ten years passed (*from the publication of the Ballad*), and at the beginning of our century, Tumanyan, who had reached a much higher level of artistic mastery, again referred to many works he had previously written and subjected them to major changes. "Akhtamar" also underwent serious revision.

First of all, according to his habit, Tumanyan significantly shortened the ballad, throwing out about 30 lines that "do not actively work" in the work, and then polished many of the other lines (see the description of this elaboration in the notes of the first volume of the academic edition, pages 683-685)" (9). So, what did Tumanyan change in his work, why do we tend to think that in this little ballad of the poet of epic element, the traces of mytho-philosophy, the linguistic and symbolic system encompass a starting point of informational memory, which is certainly related to the mythologem of sacred marriage. In this context, it is interesting to refer to an observation by Edward Jrbashyan. We read in his article "Ballad Genre in Tumanyan's Works": "The famous collections in Russian, i.e. "English poets with Biographies and Samples" (1875), "German Poets with Biographies and Samples" (1877) (8), which were in Tumanyan's library, contain rich ballad material. The draft translation of Schiller's ballad "The Swimmer" (Der Taucher) has reached us" (17).

The exact date of the translation is unknown, only the translation of the first part of the German ballad, in Zhukovsky's translation in the abovementioned book, has reached us. Judging by Tumanyan's handwriting and the notes made by him in the margin, it can be assumed that the poet undertook the translation in the 1900s and intended to translate the whole ballad. It is not known exactly why

he did not return to this work lately. The works "The Swimmer" and "Hero and Leander" are placed almost next to each other in the large section dedicated to Schiller in the "German Poets" book pointed out by Jrbashyan and published in Saint-Petersburg in 1877. Moreover, there is another one entitled "Greek Gods". Taking into account their folklore bases and questions, both are works of almost the same artistic reality and inspiration. It's not a secret that all the books of Tumanyan's library had notes, separate bookmarkers, which indicate that these books were more time in the poet's hands, were read by him, notes were made, so these books were not merely part of the library. Moreover, it is a well-known fact that Tumanyan had a respectful and cautious attitude towards Schiller's works. An examination of "The Swimmer" shows a combination of these two: both that attitude and the translation studio. A question is raised: could it happen that Tumanyan was not familiar with the "Hero and Leander"? Hardly, but if he was familiar... I will leave my question hanging, hoping that the book kept in Tumanyan's library will give rise to new observations in the future article. In both cases, we again deal with the great Armeniandivine genius aimed at the creation of his own poetic and philosophical dimension, which was so harmonious with the European one, and extremely close to the national. In the work, these two world outlook and cognitivestarting points penetrated into each other, creating a poetic structure, where the semantic meaning of symbols and verbal-linguistic memory get a new content in the local environment. Its main function is determined by the content connected with the cosmic essence of love and sacrifice; this content can simultaneously "place" one or more symbolic plot lines in an undivided core. It was evident in the abovementioned examined works.

In the first versions of Tumanyan's poem, the plot of a young lover swimming from shore to shore is combined with rural reality, national customs and the motifs of extinguishing light lit by Tamar. If in the first version, the writer builds the composition on an action motivated by malice connected with "evil villagers" (17)<sup>4</sup> extinguishing the light, then he adds a section describing the general rural environment and the tradition of honor from the ancient days in the booklet "Legends" published in 1904 (9)<sup>5</sup>.

<sup>4</sup> Evil villagers extinguished light / They stand silent and dumb./ towards those vertical shores / The chilly wind from a distance / Brings a half-dead sound/ "AkhTamar..."

<sup>5</sup> .In 1904, in the "Legends" booklet (St. Lisitsyan and co. ed.), new stanzas were added, which again refer to the motifs of extinguishing the light lit by Tamar. The above quatrain was replaced by the following verse.

Who is that young brave man? / Who is drunk with his love / With fear removed from his heart, / Crosses the sea at night. / Passes sea from the other shores/ kisses our Tamar.../Will

There is a "lot" of village in this part, prejudice and tradition form the environment. For a moment, it seems that the voices torn from the patriarchal environment of "Anush" come and rest in "Akhtamar". But, what a surprise, in the last version (9)<sup>6</sup>, the rural reality is withdrawn, the poet, without going into details, creates harmonious, generalized and integral world complete in its integrity, filling the poem with Tumanyan's philosophy of human causeless, cosmic evil... No matter how much Tumanyan referred to "Akhtamar" later on, the uniqueness of the text is conditioned just by this very reason.

The heroes of the poem perish: they had entered a folklore, mystical world, tasted the excitement of love, which was to be followed by sacrifice or death. Tumanyan received a poetic mystery, an unrepeatable story of eternal love and sacrifice. And if the world is condemned to the curse of human evil, if love is impossible, death is perhaps the only salvation: light, kind one, without pain, death is the only promise to meet again in timelessness. A young swimmer merges with the sea, dissolves in nature, and what a genius is Tumanyan's creative intuition to replace the terrible description of death in the first version with a prayer of last confession of regret and love reaching to the sky that chills on the boy's lips:

And was lost in the dark sea / Swimmer boy being in love,  
And the wind brings, brings / Sighs: "Ah, Tamar..."

This voice connects the earth and the heaven, the lover died without fulfillment of wish and Tamar waiting for him on the shore of the sea. The circle enclosed, and the reader seems to experience the story of two stars meeting in the sky, which almost always, in subconscious plan, accompanies Tumanyan's love story with a tragic end.

### Conclusion

In the article, we have considered several literary embodiments of the mythologeme of sacred marriage, when it, retaining the memory of the pretext and symbolic system, undergoes various transformations in different periods and by different authors, absorbing peculiar and significant historical-philosophical, psychological, aesthetic and ethno-cultural nuances.

The tradition of a young lover swimming from shore to shore, derived from the mythologeme of the sacred marriage, the origins of which go back to the Ancient Greece, is a universal plot in the ancient mythology (the legend of Hero and

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he take a girl from our hand...?/ For whom does he mistake us..."/ So young men of the island/ said so being injured/ And, one night,/ they extinguished the light lit by Tamar".

<sup>6</sup> The text printed in 1908 should be considered as the main text of the "Akhtamar" ballad as it was the latest on time and artistically most perfect edition.

Leander) with deep problems, the changes of which depend on the interaction of reality and poetry, man, nature and society, as well as on the typology of the work, the aesthetic concept and worldview of the author. The main function of the tradition is determined by the content connected with the cosmic essence of love and sacrifice; this content can simultaneously "place" one or more symbolic plot lines in an undivided core. It is evident in the article's composition. The differences in the thought and creative systems of the authors, the emotional and philosophical foundations of their individuality, the moral and ethical orientation of the legend, as well as the history of intracultural and intercultural communications of the same text are outlined in the examined works of Marlo, Schiller, Bryusov, which are based on the present legend.

In Tumanyan's "Akhtamar" ballad, the story about a young man swimming from shore to shore, reflecting the author's individual view of the world, formed the composition, preserving in its initial part the folklore elements of the story of a young lover swimming across the sea at night, and ending with a philosophical praise of love and sacrifice.

Tumanyan, in contrast to the similar works of European literature, manifesting his individual style, creative experience and spiritual experience of existence, abstracted the tragic love story of two lovers, bringing the philosophical thought of human reasonless evil, sacrifice for love and resolution in the universe from the well-known plot.

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#### ՄԻՐԱՆՈՒՇ ՄԱՐԳԱՐՅԱՆ

ՄԱՐԳԱՐՅԱՆ ԱՄՈՒՄՆՈՒԹՅԱՆ ՄԻՖՈԼՈԳԵՍԸ ԵՎՐՈՊԱԿԱՆ  
ԳՐԱԿԱՆՈՒԹՅԱՆ ՄԻ ՔԱՆԻ ԳՈՐԾԵՐՈՒՄ և ԹՈՒՄԱՆՅԱՆԻ  
«ԱՆԹԱՄԱՐ»- ՈՒՄ

(գովադիր քննության փորձ)

#### Ամփոփում

Բանալի բառեր և արտահայտություններ. սրբազան ամուսնության միֆոլոգեմ, Հերոս և Լեանդոս, հունական դիցաբանություն, միֆոլոգիա,



Քրիստոֆեր Մարլո, Շիլլեր, Հովհաննես Թումանյան, «Ախթամար», զուգադիր քննություն, գրական երկի տիպաբանություն:

Հոդվածում քննության ենք առել սրբազան ամուսնության միֆոլոգեմի մի քանի գրական իրացումներ, երբ այն, պահպանելով իր նախատեքստի ու նշանային համակարգի հիշողությունը, տարբեր ժամանակաշրջաններում և տարբեր հեղինակների մոտ հանդես է գալիս ամենատարբեր փոխաձևություններով՝ ներառելով պատմափիլիսոփայական, հոգեբանական, գեղագիտական ու էթնո-մշակութաբանական յուրահատուկ ու իմաստակիր երանգներ:

Սրբազան ամուսնության միֆոլոգեմից ածանցված ափից ափ լողացող սիրահար պատանու ավանդությունը, որի ակունքները Հին Հունաստանում են, հնագույն դիցաբանության մեջ (Հերոլի և Լեանդրի ավանդազրույցը), համապարփակ ու խոր հարցադրումների սյուժե է, որի փոփոխությունները կախված են իրականության ու պոեզիայի, մարդու, բնության, հասարակության փոխհարաբերություններից, ստեղծագործության տիպաբանությունից ու հեղինակի աշխարհայացքից, գեղագիտական կոնցեպցիայից:

Մեր խնդիրն է եղել մի սիրահար զույգի պատմությամբ ցույց տալ գրականության, մշակույթի մեջ ազգային ու համամարդկային իրողությունների փոխներթափանցման ընթացքը, ներկայացնել, թե նախատեքստը, ինֆորմացիոն նույն ելակետը ինչպես է ժամանակի մեջ, տարբեր ժողովուրդների մոտ անսպառ ու խիստ տարողունակ դարձրել միֆոլոգեմի ներքին իրականությունը՝ նրա գաղտնի լեզուն ու նշանային համակարգը ժամանակի ընթացքում լիցքավորելով նոր գծերով և նշանակությամբ, փոփոխել անհատական-հեղինակային աշխարհի պատկերի տեսքով:

Դրա հիմնական գործառույթը պայմանավորված է սիրո և գոհաբերության տիեզերական էությունը բնորոշող բովանդակությամբ, որը չտրոհված միջուկի մեջ միաժամանակ կարող է «տեղավորել» մեկ կամ մի քանի խորհրդանշական սյուժետային գծեր: Դա ակնհայտ երևում է հոդվածի շարադրանքում: Քննության առնված գործերում՝ Մարլո, Շիլլեր, Բյուսով, որոնց ելակետն այս ավանդազրույցն է, փորձել ենք ցույց տալ հեղինակների մտածական և ստեղծագործական համակարգերի տարբերությունները, նրանց անհատականության հուզական-փիլիսոփայական ելակետը, ասելիքի բարոյաէթիկական ուղղվածությունը:

Թումանյանի «Ախթամար» բալլադում ափից ափ լողացող պատանու սյուժեն կոմպոզիցիա է ձևավորել՝ մի եզրում պահպանելով գիշերով ծովը ճեղքող սիրահար տղայի պատմության բանահյուսական հետքերը,

մյուսումնաբերական և գիտական պահանջարկի փիլիսոփայական հղումներով:

**СИРАНУШ МАРГАРЯН**  
**МИФОЛОГЕМА СВЯЩЕННОГО БРАКА В НЕСКОЛЬКИХ**  
**ПРОИЗВЕДЕНИЯХ**  
**ЕВРОПЕЙСКОЙ ЛИТЕРАТУРЫ И В БАЛЛАДЕ ТУМАНЯНА «АХТАМАР»**  
(попытка сопоставительного анализа)

**Закключение**

**Ключевые слова и выражения:** мифологема священного брака, Геро и Леандр, греческая мифология, Кристофер Марло, Шиллер, Ованес Туманян, «Ахтамар», сопоставительный анализ, типология литературного произведения

В статье нами рассмотрено несколько литературных воплощений мифологемы священного брака, когда она, сохраняя память о предтексте и символической системе, подвергается в разные периоды и у разных авторов разнообразным трансформациям, вбирая своеобразные и значимые историко-философские, психологические, эстетические и этнокультурные оттенки. Легенда о влюбленном юноше, плывущем от берега к берегу, производная от мифологемы священного брака, истоки которой уходят в Древнюю Грецию, в античной мифологии (легенда о Геро и Леандре) представляет собой универсальный сюжет спостановкой глубоких проблем, изменения которого зависят от взаимодействия реальности и поэзии, человека, природы и общества, типологии произведения, эстетической концепции и мировоззрения автора.

Наша задача - показать через историю влюбленной пары процесс взаимопроникновения национальных и общечеловеческих реалий в литературе и культуре, представить, как претекст, та же исходная информационная точка сделали во времени и у разных народов неиссякаемой и емкой внутреннюю реальность мифологемы, наполняя с течением времени ее тайный язык и символическую систему новыми чертами и смыслом, а также изменения индивидуально-авторской картины мира.

Ее основная функция обусловлена содержанием, характеризующим космическую сущность любви и жертвенности, которая может в нерасщепленном ядре одновременно «умещать» одну или несколько символических сюжетных линий. Это очевидно из содержания статьи. В рассмотренных произведениях Марло, Шиллера, Брюсова, в основу которых

положена эта легенда, мы попытались показать различия в мыслительных и творческих системах авторов, эмоционально-философские основы их индивидуальности, нравственно-этическую направленность легенды. В балладе Туманяна «Ахтамар» сюжет о юноше, плывущем от берега к берегу, сформировал композицию, сохраняя в ее начальной части фольклорные элементы истории о влюбленном юноше, переплывающем ночью море, и завершаясь философским восхвалением любви и жертвенности.

**Սիրանուշ Մարգարյան** - բանասիրական գիտությունների թեկնածու, դոցենտ, ՀՀ ԳԱԱ Մանուկ Աբեղյանի անվան գրականության ինստիտուտի Հայ նոր գրականության բաժնի վարիչ: Գիտական հետաքրքրությունները՝ հայ դասական գրականության պատմություն, նորագույն շրջանի հայ գրականության պատմություն: Հեղինակ է երկու գրքի, 35-ից ավել գիտական հոդվածների:

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