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NATIONAL IDENTITY: RAFFI IN THE IDEOLOGICAL CONFLICTS OF “FREEDOM AND DEMOCRACY”

Abstract

Raffi is one of the greatest Armenian writers, whose works reflected the spiritual quests of our people, its political goals and historical vicissitudes, love of freedom and patriotism. At present, the supporters of globalism criticize its concepts of ideological struggle, liberation from foreign yoke, education of national identity, the national image itself under the pretext that its views on the world and the universe do not correspond to the modern principles of freedom and democracy. The article shows that all the accusations against Raffi amount to the destruction of the Armenian national identity, the assertion of cosmopolitanism, subordination of spiritual life to the dictates of Western ideology, which ultimately amounts to the “dismantling” of the Armenian people. The author also draws attention to the peculiarities of the prose writer's artistic skill, which were later embodied also in the works of classics of Russian and Western literature of the XIX–XX centuries.

Keywords: *Raffi, globalism, patriotism, democracy, national identity, national dignity, classical literature.*

Introduction

National ideology is always reflected in the artistic world, if the latter is a consequence of the centuries-old development of a given ethnic group –

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National Identity: Raffi in the Ideological Conflicts of "Freedom..."

regardless of the presence – absence of its own statehood, because national ideology defines national identity, which always acts as *national security*, as evidenced by the facts of assimilation of quite large groups of national minorities due to their lack of their own national ideology and influenced by the ideology of the state within which they exist. These are not only Greeks and Armenians (Hamshens) in Turkey, but also Gauls in France, Lusatian Serbs in Germany, Indian tribes in the USA, etc. In the modern world, which is completely under the influence of the great powers, striving to maintain their world domination by the principles of territorial integrity and individual freedom (only in their understanding!), persistently instilling globalism and homosexuality as norms of behavior, national (not nationalistic!) ideology not only recedes into the background, but also appears as a relic of the socialist and fascist past, especially if it has something to do with Russia and Russian spirituality.

Raffi as a writer and humanist

The most outstanding Armenian writer, who persistently cultivated the ideas of national liberation, creation of his own statehood, science and culture in the Armenian society of the second half of the nineteenth century, was Raffi (Hakob Melik-Hakobyan, 1835–1888), whose books have become immortal classics of the entire Armenian people, regardless of political orientation or artistic taste. And it is no coincidence that it was Raffi who was attacked by the "homosexual ideology of the West", persistently imposed in a post-socialist society.

Raffi is not only an ideologue writer. He made a significant contribution to the development of the new Armenian literary language, the foundation of which was laid by H. Abovyan's novel "Wounds of Armenia", written in the dialect of country Kanaker (now one of the districts of the capital of Armenia). Raffi, unlike his predecessor, was able to embody in his language the most expressive features of the Eastern Armenian dialects, the spoken language of the Armenians of Tavriz (near which he was born and grew up), Tiflis, Shushi, Yerevan, where there was a consistent mixing of these dialects. The results of mixing were quite close to each other. He was able to stylistically correctly use the facts of the ancient Armenian literary language, which is still the language of our apostolic Church. It is from him that the concept of speech culture in the Armenian art world begins. Raffi gave a new Armenian prose, since our ancient and medieval literature consists mainly of poetic works. However, our task is to

show the peculiarities of the principle of national identity promoted by Raffi, which has nothing to do with nationalism, as well as with extreme manifestations of anti-globalism, although it is a direct and frank challenge to modern globalist aggressive ideology.

National identity is a conscious and unconscious sense of personal unity with a certain ethnic group, with its historical destinies: past, present and future.¹ Realizing that he is an obligatory member of a society organized on a national basis, a person perceives the fate of the nation as his own and strives to contribute to its development. The national identity of the Armenian people is connected not only with the ethnic, but also with the religious factor, since the Armenian Apostolic Church, unlike Catholicism and Orthodoxy, has preserved the old traditions of Christianity unchanged. This is also a fact of identity. Being on the border of the Christian and Muslim worlds, Armenians became victims not only of interethnic, but also of religious repressions and wars, which is why the Armenian worldview seems to be more sharply expressed in the artistic word, which is especially pronounced in Raffi's works.

Raffi appeared on the literary scene in the middle of the nineteenth century as a poet and as a novelist, when his entire entourage was raving about the liberation movement... Russian-Turkish war began in 1877, the Caucasian front of which was commanded by M.T. Loris-Melikov,² and the main striking force of the Russian troops was under the command of General A.A. Ter-Ghukasov.³ The quick successes at the front inspired the Armenian public. Armenian volunteers fought in the ranks of the Russian army not so much from Eastern Armenia as from Western Armenia. Raffi could not stay away from the spiritual uplift of his people. His deeply patriotic works "Khent" ("Madman") (1881),⁴ "The Thief's

¹ The concept of "national identity" is interpreted in different ways [Krupnik 2006, Oxford 2202, etc.]. This interpretation reflects the author's understanding of the phenomenon.

² *Mikael Taniel Loris-Melikov* (1824–1888) was a count, an outstanding statesman and military figure of the Russian Empire, the Minister of Internal Affairs of Russia with broad powers (1880–1881), the author of the Constitution of Russia, which was not adopted by the State Duma after the assassination of Alexander II (1881). He was buried in Tiflis (now Tbilisi) in the courtyard of the Armenian Church of St. Gevorg.

³ *Arshak Artem Ter-Ghukasov* (1819–1881) was a Russian general, Hero of the Russo-Turkish War of 1877–1878. He was buried in Tiflis (now Tbilisi) in the courtyard of the Armenian Church of St. Gevorg, next to the grave of M.T.Loris-Melikov.

⁴ Raffi 1985.

National Identity: Raffi in the Ideological Conflicts of "Freedom..."

Testament /Memorial/" (1869–70, published in 1882–83),⁵ "Davit Bek" (1882),⁶ "Samvel" (1886),⁷ "Sparks" (in two volumes, 1883–1887),⁸ etc., journalistic works "Trade the Case among the Armenians" (1872), "Letter from Constantinople" (1873), "Letter from Persia" (1876), etc., brought him national fame. For the first time in Armenian literature, he gives a full picture of the history of his people (not only spiritual pursuits, but also everyday life, traditions, social and economic life). And, since the primary task of the Armenian people throughout its history has been the struggle for independence, Raffi's patriotism is primarily aimed at fostering national pride in the name of the struggle for freedom, because a person cannot feel free if his country is a vassal or colony, in modern interpretation – "a state with an outstretched hand." If at the dawn of his literary activity he (Raffi. – V.M.) naively believed that this issue (restoration of the rights of oppressed peoples. – V.M.) could be solved through education, then during his further creative activity he consistently pursues the idea of achieving justice through the liberation struggle.⁹

Perhaps the XIX century really was an era of patriotic ideas, since there was also the formation of European countries and their authorities, the unification of the United States. "William Tell" (1804) by W. Schiller, "Ivanhoe" by W. Scott (1819), "Ninety-third Year" by W. Hugo (1872) and others reflect the same struggle for freedom – man and country. The Bulgarian population grew up on the ideas of Ivan Vazov's novels "The Uprising in the Middle Mountains" (1876), "Under the Yoke" (1888), on the ideas that the Armenian people and Raffi also lived by. This artistic approach continues into the XX century: the books of E. Hemingway's "Farewell to Arms!" (1929), "Gone with the Wind" by M. Mitchell (1936), "On the Western Front without Change" (1929), "The Arc de Triomphe" (1945) by E. M. Remarque, etc. All the heroes of these works love and hate, live and fight both for their homeland and for their lives, according to the apt description of the modern Armenian writer Mkrtych Sargsyan, preserving "life under fire".

⁵ Raffi 1986, Vol. 6.

⁶ Raffi 1986, Vol. 7.

⁷ Raffi 1986, Vol. 8.

⁸ Raffi 1986, Vol. 6, 7.

⁹ Darbinyan 1986, 39.

The theme of the liberation struggle is eternal, because history repeats itself in its darkest versions. In fact, Raffi's patriotic works are in tune with Maurice Druon's series "The Cursed Kings", written in the second half of the 20th century (1955–1977). However, it turns out that M. Druon is a patriotic author, which, for some reason, cannot be said about Raffi.¹⁰

The idea of national liberation of Armenia was not new. Since the 1st century AD, after the fall of the Armenian Empire (95–55 BC), which became an ally of Rome by treaty, permanent national liberation movements led by Armenian kings or individual princes took place on its historical territory. At the end of the 10th century, the Bagratids (Bagratuni) managed to restore independence in a small part of historical Armenia with the capital Ani. However, the Armenian emperors of Byzantium (867–1057) tried at all costs to annex the Armenian Kingdom to themselves in order to further strengthen the influence of the Armenian ethnic group in their state, in which the majority of the population was already Armenians. The last Armenian king Gagik II accepted the offer of the Byzantines and replaced his possessions with territory within the empire, but two years later he was killed, which put an end to the dynasty of the Armenian kings of Bagratuni.

In the first half of the XVIII century, the Persian Shah recognized the independence of Artsakh (Karabakh) after the crushing liberation movement of the local population (1722–1728), however, after the death of the Armenian king Davit Bek, recognized by the Shah, independence was abolished.

The uprisings did not cease throughout the territory of historical Armenia occupied by the Ottoman Empire, continuing until the First World War – until the Armenian Genocide in Turkey (1915).

Armenian literary criticism presents the artistic legacy of the great humanist as a consistent propaganda of the national liberation idea, an idea that has become a symbol of the entire further development of Armenian political, philosophical and artistic thought. This is true, however, a careful study of his

¹⁰ M. Druon considers the country's authorities to be the reason for the decline of the statehood of medieval France. In 1356, the British defeated a numerically twice-superior French army and captured the "feeble-minded" King John II of France, while before that France surpassed England in everything after the victorious Battle of Hastings in 1071, the kings of which considered it an honor to speak French. Druon's novels are also a consequence of the national liberation struggle, although for us France is perceived as always an independent country.

National Identity: Raffi in the Ideological Conflicts of "Freedom..."

works suggests that they represent an integral artistic world, a super-cosmos, in which the writer calls to go from the everyday, centrifugal, personality-oriented world to the centripetal world, to which the West has come today, having built a developed civil society in the sense not only spiritual, but also more in a legal one, in which the rights and freedoms of an individual are in the consciousness of each individual the property of the entire society. All his characters are historical types, thanks to which he tries to make his ideology more convincing.

In Raffi's works, the microcosm, which is outlined by the boundaries of his nationality, is just a part of the vast cosmos in which he sees the liberation of all mankind from the hardships of war and crime. It is not difficult to see at the heart of his artistic concepts the same Christian commandments given to us forever. In this regard, his ideology is a formidable indictment of today's world order established after the collapse of the USSR.

In the Raffi period of Armenian literature, artistic, philosophical and political thought, Christian morality and love for one's neighbor, purity of intentions and thoughts become the credo of life and the credo of the "resurrection" of the future. If Muratsan, in his novel "Gevorg Marzpetuni" (1896), comments on the failures of the Armenian king Ashot the Iron (914–928) by his adultery, which should not take place in the Christian world, then Raffi leads the hero of his novel "The Thief's Testament (Memorial)" (a petty thief, which was pretending to be a pilgrim) through the thorns of Siberia and hard labor to Christian self-purification, through saving a loved one as an innocently suffering soul. In this regard, the ideological quest of Russian and Armenian classics coincide: the heroes of the most famous works of L. Tolstoy and F. Dostoevsky also goes to Siberia to suffer, realizing the deeds they have committed as sins for which they can be justified before God and Conscience only by accepting torments. But, unlike the heroes of Russian classical literature, the heroes of this novel by Raffi – upon their return from Siberia – join the ranks of the rebels fighting for the independence of the Motherland, because only a spiritually high personality can become a defender of the Fatherland. What is unique about Raffi is that he does not blame his characters for delusions: "A person cannot have conscience and honesty in such times when the whole atmosphere in which one lives is infected with immorality" ("Diary of a thief from the Cross"). In the same work, the author, in the words of Godfather Petros, addresses a formidable accusation to the modern world:

"Explore the life story of each of them (prisoners, criminals. – V.M.), and you will see that the root of the crimes they committed is in the land from where they sprouted and grew. The type, genus and feature of each crime are related to the place of residence. The life story of each of them is the story of the same intellectual, moral and spiritual illness..." May be that's why Raffi's heroes' path to purification seems so convincing.

The hero of the novel "Davit Bek" goes through a different path of suffering. Little Davit remains an orphan after the extermination of his family by the Persians. He is experiencing all the hardships of orphan hood, as his country is experiencing the severity of a foreign yoke. By the will of fate, Davit finds himself in Georgia, where he becomes a famous warrior and commander. Only after that, the rebels of Artsakh (Karabakh) turn to him to lead the struggle for independence. This was the case in reality. Again, this is exactly the case, through the thorns of torment to a higher spiritual state – to the struggle for the independence of the Motherland.

Raffi's humanism lies in the fact that his national values correspond to today's universal values, coexist with universal values: love, honesty, kindness, love of freedom, etc. – this is what is the spiritual basis for the struggle for independence. For him, it is like the struggle of good against evil, justice against lawlessness, conscience against meanness and betrayal. He ridicules and criticizes in Russia and Persia what he dislikes in Armenia, and admires what he admires in Armenia. In the novels "Samvel", "Davit Bek", "Sparks", Raffi's national never turns into a nationalist, humanistic never becomes egoistic. Even in the episodes in which love scenes are described, there is love for one's neighbor and high Christian morality. So, in the novel "Khent", "in the image of the Kurdish woman Javo, all the qualities that are characteristic of this people (Kurds. – V.M.) are embodied: bravery, directness and patriarchal simplicity. She fearlessly helps Vartan's beloved and saves her"¹¹ by sending her to Russia. The Thief's Testament (Memorial) Murad saves the gypsy Nene, whose meeting turned out to be decisive in his life and with whom he goes through the whole path of purification. In the novel "Sparks", Raffi harshly criticizes representatives of the Armenian church, which has turned into a "refuge for lazy people." For the first time, Raffi, not only in Armenian, but also in the

¹¹ Darbinyan 1986, 26.

National Identity: Raffi in the Ideological Conflicts of "Freedom..."

entire literature of the Middle East region, convinces of the equality of men and women in all areas of life, including in the struggle for the independence of the motherland. The heroine of the novel "Samvel" Ashkhen becomes a symbol of a woman-a fighter for the freedom of her people, whom the Armenian queen Parandzem admires, setting her as an example to all women who sometimes "need to pick up a spear instead of an embroidery needle." "It is impossible to change anything in the life of the people without the participation of a woman," says the author in the novel "Khent".

It is surprising that Armenian literary criticism has not yet paid attention to one of the most important ideas of Raffi's works – the behavior of a person during peace and war, the personality of a patriot in everyday reality and emergency situations. What is the essential difference between Davit of Raffi and the main characters of Anna Zegers ("Transit", 1945, "The Seventh Cross", 1948), Anatole France ("The Gods are Thirsty", 1912)? So what that they found themselves in the same situation in the 20th century? This theme is perfectly realized in the Russian classics by the great friend of the Armenian people, Leo Tolstoy, in his world-famous novel "War and Peace" (1868–1869).

In Raffi's patriotic works (both in these and in others, including in short stories and novellas), a special style of interpretation of reality is clearly traced, which can be called heroic romanticism by analogy with the revolutionary romanticism of V. Hugo and M. Gorky. Perhaps one could state here the transcendence of the artistic world of the Armenian classic, but this is not important in this case, because through his heroic romanticism he reflects the realities of reality: yesterday, today, and the future. He considers betrayal to be the main reason for the collapse of states, families and the human soul. This is the highest sin before the Lord, his people, and himself. Unfortunately, he was right. History shows that, for example, Constantinople fell in 1453 due to the betrayal of the Genoese, Dmitry Donskoy, the winner of the Battle of Kulikovo in 1380, fled Moscow in 1382 in his underwear because of betrayal, and even today the collapse of the Soviet Union was the result of betrayal by the party elite And so states and peoples disappeared. In the entire history of mankind. However, in Raffi, unlike reality, betrayal is punished by "his own hand": Samvel in the novel of the same name kills not only his father, but also his stepmother, who betrayed the Fatherland. "The sword that struck down the traitorous father

will also strike down the traitorous mother!" the hero of the novel exclaims, drawing the sword from its scabbard.

Betrayal in Raffi's artistic interpretation is not only a social phenomenon, a historical misunderstanding in the logical plane of the supercosmos. This is the result of psychological education, everyday behavior, and spiritual baseness. Here is an example of such a traitor: "The said Fare was the son of a Catholicos, Bishop Ohan, who was a brilliant example of greed. This hypocrite presented himself as a submissive hermit, living in strictness, who did not crave fame, dressed in rags, walked half naked, and sometimes did not wear sandals: in summer he tied his feet with reeds, and in winter with ropes of herbs" ("Samvel"). It is no coincidence that Armenian criticism has long noticed that often "in his national-patriotic searches, in the concept of an imaginary future, Raffi is completely in line with the ideological and artistic visions of Armenian classicism and early Romanticism"¹².

Patriotism is the highest achievement of human thought in Raffi's artistic ideology, in the philosophy of his worldview and world order. In the story "Paruyr Haykazn" (1884), the author, in historical retrospect, considering the ideology of the father of Armenian historiography of the 5th century Movses Khorenatsi (410–490) and the ideology of Paruyr Haykazn (Proeresius the Armenian, 276–368), an outstanding Roman orator, head of the school of oratory in Athens, philosopher, opposes patriotism to cosmopolitanism, basing his position on the fact that eternity and Immortality is directly related to patriotic activities.

For Raffi, the essence and purpose of life are determined by the relationship between man and the Motherland, and not only from the point of view of ideology. The realistic perception of the national idea of the XIX century is changing in the XX century by the crisis of holistic consciousness. And here it is not only the heroes of E. Hemengway and W. Faulkner who are unhappy: in the absence of patriotism, a person loses his bearings, and in some cases "plays dice" with his own life (Hesse, "Steppenwolf", 1927, "The Game of Beads", 1943). Europe and the entire American continent in the first half of the last century and subsequently found themselves in a deep crisis, having lost the path leading to the meaning of life. "God is dead," wrote F. Nietzsche, continuing the

¹² Sahinyan 2010, 7.

National Identity: Raffi in the Ideological Conflicts of "Freedom..."

thought of A. Schopenhauer's desperate predecessor: "Life is a dream, and vital forces are fading away." What about now? It's better to keep quiet about this. In his famous novel published in 1961, G. Marquez proved that even a man who fought for his Homeland and human freedom is no longer needed in the West ("No one writes to the Colonel").

To understand, evaluate Raffi and compare him with other writers, it is necessary to clarify his own philosophy of life. A European believes that he must live for the sake of life, for the sake of a good life. We think the same way. However, for a European, joy (the pleasure of life) is sexual attraction, a carefree daily routine. Our joy is our Homeland, our children and a meaningful life. In the mid-1980s, former U.S. President R. Reagan explained to the citizens of the USSR what American freedom means: "A policeman forces an old woman living in a city park to move to a nursing home, which is very understandable and human, but the woman leaves the nursing home and returns to the park. It's her right. It's more convenient for her this way." It's amazing why Western ideologists force us to live the way they think is right, when we think it's better to live differently, in our way? Don't we even have the rights that an American woman who spends the night in a city park has?

Another particularly noticeable feature of Raffi's artistic thinking and realistic philosophy is the permanence of his plots and the "universality" of his multi-national characters. The permanence of his philosophy is that the stories he describes (no matter that they reflect historical realities and were typified as echoes of past or modern wars and uprisings!) are constantly repeated, not to mention that they are present at all times on different continents of our troubled world. The composition of the images, their moral structure clearly indicate that Samvel could have done the same to his father and mother, whether he was Russian or Persian. Davit could have led an uprising for the independence of his homeland not only in Armenia, but also in France or Spain. Such an impression is formed now, when (even if only in words!) the world seems to be moving towards the universal values of goodness and justice, but in Raffi's fiction they exist as an irreversible reality that will someday conquer the whole world.

Each concept in different epochs receives a peculiar content, but the concept of worldview is always dictated by reality. In these works, Raffi's hopes for the liberation of the Armenian people from foreign yoke are primarily connected with the Russian people and the Russian Empire, and not only

because the interests of Russia and Armenia in this matter clearly coincided. He had good reasons for this: Georgia, as well as Eastern Armenia, having found themselves under the cover of Russia, found peace and tranquility, the opportunity to lead a full-blooded economic life. The whole of Armenia needed such a peace, therefore, Armenia's accession to Russia could solve many political and economic issues of the Armenian people's life, despite the prohibition of Armenian spiritual life on the territory of this country for a very short period. At the same time, prominent Armenian military and political figures, including Raffi's contemporaries such as M.T. Loris-Melikov, I.D. Delyanov¹³ and others, worked in the leadership of Russia in the name of its prosperity and the prosperity of Armenia. Russia was perceived by Raffi not as a metropolis in relation to colonies, for example, Georgia and Armenia, but as a state in which different peoples can coexist. Russia was not a foreign country for the Armenians. When Armenians moved to Tiflis or Baku, they did not move to Georgia or Azerbaijan, which had never been on the map before the creation of the USSR. They migrated to the Russian Empire, where they became the same subjects as Georgians, Azerbaijani Tatars and Russians themselves. This equality was violated by the so-called socialist revolution of 1917¹⁴, the highest achievement of which was the destruction of the Russian Empire, a sharp

¹³ Ivan Davyd Delyanov (1818–1897) was a famous statesman of the Russian Empire, the son of General D.A. Delyanov (Delyan) (1763–1837), trustee of the St. Petersburg Educational District (1858–1861, 1862–1866), director of the Imperial Public Library (1861–1882), comrade of the Minister of Public Education (1866–1874), member of the State Council (since 1874), Minister of Public Education (1882–1897). As Minister, he pursued a consistent policy in line with the counter-reforms of Alexander III. Chamberlain (1849), State Secretary of His Imperial Majesty (1867), acting Privy Councillor (1873). Honorary member of the Imperial St. Petersburg Academy of Sciences (1859). Honorary member of the Imperial Tomsk University (1892). Count (since November 23, 1888). He died in 1897. He was buried at the Smolensk Armenian Cemetery. – An online resource. The date of application is 12.01.2023.

¹⁴ According to the agreement between the Entente countries, Turkey was to disappear from the historical arena, and the western border of Russia in Asia Minor was to pass directly under the city of Sinop [**Agreements** 1952, 453], that is, the population that migrated from Western Armenia and dispersed throughout the world would have the opportunity to return to their homes and preserve their national identity. It would be interesting if Soviet Armenian historians would take this simple fact into account when praising the so-called October Revolution of 1917.

increase in chauvinism in interethnic relations and interstate wars in the post-Soviet period.

Armenians actively participated in all military undertakings of the Russian Empire in the hope of receiving help from it for the liberation of their homeland. It may seem strange, but out of 1,326 generals of the Russian Empire, 136 (and according to other sources – 200) were Armenians (10%). In view of this, Raffi's pro-Russian views should not be considered groundless. Armenia became an integral part of the Russian Empire, and not its vassal, and it was really. In the atmosphere of the mid-nineteenth century, Raffi did not become an idealist. He was a realist, albeit with a romantic tinge, and so he should be perceived in the context of the modern world order. "The basic principle of Raffi's ideology is the obligatory need to rally around a national idea".¹⁵ He understood perfectly well that small nations are always a means to achieve goals for powerful powers that have their own interests. Russia in 1829 and 1878 in fact it liberated Western Armenia from the Turks and then returned it to the Ottoman Empire, without thinking at all about what the attitude of the Turkish government would be towards our people, who did everything to the victory of the Russian arms. She was more interested in the freedom of Greece and Bulgaria. The whole of Armenia was liberated in 1916. This time, the Leninist revolution in Russia played a role. According to Raffi, in order for Armenia's interests to surpass the interests of other countries for Russia, it must be strong, that is, fighting, because all are considered not with complaisant, but only with strong neighbors.

Raffi was not a politician. He could not foresee the conceptual confrontation of the Anglo-Saxon and German worlds with the Russian world at the beginning of the XXI century, therefore, even in his classical works there are no political polemics on this topic, there are no wars and blood, and the future life in "Khent" ("Madman") and "Sparks" is presented in the most romantic tones, because such an ideal was and is striving for. So far, all of humanity has been striving for peaceful and constructive coexistence of people of different nationalities.

Such is Raffi in the national and international rational worldview of the Armenian people. And not only. Raffi is neither a seer nor a clairvoyant. He is

¹⁵ **Gevorgyan** 1990, 83.

an artist who needed to create his own happy world of the present and the future. But, unfortunately, contrary to historical materialism, history does not obey the natural movement forward. Which lane of development has history moved into today: positive or negative? White or black? Is this the end or the beginning?

In connection with the criticism of the ideological components of Raffi's prose, it is necessary to focus on his innovative methods of description, directly related to the topic, which for some reason have not yet been noticed by Armenian literary criticism. The main technique of his description of historical events is typification in order to create a historical paradigm of our people. Raffi believed that a nation, like an individual, has its own destiny. Armenia, which, according to V.Y. Bryusov's apt remark, found itself at the junction of two militant worlds, is in no way inferior to countries that were destined for a happy fate, therefore, the historical paradigm that the Armenian classic begins with the IV century AD and brings to the XVIII century is an artistically typed, artistically meaningful history of the Armenian ethnic group, which is why it becomes psychologically compressed and, as it were, really tangible. A similar technique for describing historical events in a typed historical paradigm was brilliantly implemented by A.N. Tolstoy in recreating the era of Peter the Great (the novel "Peter the First").

It was noted above that Raffi used the typification of historical figures. There is no need for subtle research to show that all his characters are given in symbolic images of Armenian folklore. As a result, the historical figure becomes a heroic symbol, and the folklore image acquires a romantic reality. These are the images of not only Samvel and Mushegh Mamikonyan, but also Davit Bek and sparapet (military commander) Mkhitar.

Of great interest to literary criticism are Raffi's landscape, everyday and other sketches,¹⁶ which are better called interpretations of facts. If you carefully read the description of the morning in the Ararat Valley, the landscapes of Artsakh (Karabakh) ("Samvel", "Davit Bek"), the emotional experiences of Samvel before meeting his traitorous father, there is a direct comparison with the European psychological prose of the first half of the twentieth century (St.

¹⁶ **Varandyan** 1938, 12–16.

Zweig etc.). The psychological phenomenon acquires in in the artistic world of the Armenian writer, the sign of perspective.

It would be unfair to limit our analysis of Raffi'i to its patriotic theme. He conveys the love relationships of his characters more tenderly than F.S. Fitzgerald did already in the first half of the twentieth century in his famous revelations "The Night is Tender" and "Beyond Paradise".

Raffi is great, but why him, unlike M. Druon not recognize the big world as such? The answer is simple. Firstly, Raffi is an Armenian, and in order to win him a place on the world stage, we must become a great nation, because despite the "cries of democracy", each country tries to advertise only its own values. Advertising of the spiritual pearls of our nation should also become a state program. Secondly, Raffi preaches the real universal equality of nations, and the "great of this world" need a good face at a bad game.

Raffi's ideology seems to be in direct contradiction with the modern "democratic" ideology of the West. But history shows that the path to individual freedom (regardless of its freedom of interpretation), as indicated, lies through national independence. So, does Raffi's national identity contradict the ideology of individual freedom? Not really, but it contradicts extreme globalism, which is not a panacea for all national and religious contradictions, but the realization of the idea of universal ethnic and cultural assimilation of the world by one country – the United States. The events described in the novel "Samvel" date back to the IV century AD, when Armenia was fighting for its liberation against two great powers of that era – Byzantium and Persia, each of which sought to establish its own world order in all the inhabited space known to it. Naturally, the ideology of "Samvel" cannot coexist with the ideologies of the self-proclaimed "defender of the free world" – the United States. Raffi is the chain that holds together the phenomenon called the Armenian people. Without such a chain, "the people can be "disassembled", dismantled ... And if some influential force is dismantling the people of our country, then the common will disappears, which means that the state loses its power and the state remains without the people"¹⁷. To imagine Armenia and Armenian literature without Raffi is like imagining Russian literature without L.Tolstoy ("Sevastopol Stories", 1855, "Cossacks", 1868, "War and Peace", 1868–1869, "Hadji Murad", 1901, etc.). The Russian classics

¹⁷ Kara-Murza S.G. 2007, 9.

Madoyan V.

abandoned the outstanding poems of V. Mayakovsky (but not all of his poetry) due to the rejection of the ideals of the October revolution of 1917. But V. Mayakovsky remains V. Mayakovsky for the whole country. What ideals are we abandoning by excluding Raffi from school textbooks? According to the same logic, to abandon Raffi is to abandon one's own people, who have been "dismantled" from the very beginning of the notorious "perestroika". The Armenian classic, according to the apt expression of S.P. Muradyan, in his works, gives real lessons in the history of the Fatherland, pointing out the "strict need to thoroughly know the history of the motherland"¹⁸.

Despite the "philanthropic" guise, modern Western democracy cannot hide that it is no different from medieval barbarism. The example of recognition of Kosovo, on the one hand, the "scolding" of Catalans in Spain in 2017, the war against Armenians in Karabakh in 2020, their deportation in 2023 in front of the entire "democratic world", the direct shooting of demonstrators in Karakalpakia (Uzbekistan) in 2022, on the other hand, suggests that there are really no significant changes in political ideology. Medieval betrayal has been replaced by the principle of a double standard – a hidden betrayal of absolute truths, transcendently propagated from all tribunes and pulpits. "It is necessary to distort the scale of values for a while – to make people "want what they do not want".¹⁹ The fight against Raffi is really a fight against the Armenian people. You can not make someone into a classical writer, they become it on their own. Cosmopolitanism, contrasted with Raffi's patriotism, is a myth, a soap bubble. But myths have already been created, they are "created in order to keep people in line. When their (myths. – V.M.) it is possible to instill imperceptibly into the consciousness of the masses, as does the cultural and information apparatus, myths gain enormous power, because most people are unaware of the manipulation taking place".²⁰

In political time, only the propagandistic false truth is changing, which stubbornly hangs on the ears of taxpayers so that they again vote for profits from lies and wars. I wonder why a wall is being built between Mexico and the United States? After all, Mexicans are rushing to their territory: the states of Texas, California, etc., which, based on the principle of territorial integrity, are

¹⁸ Muradyan 2003, 9.

¹⁹ Kara-Murza 2001, 247.

²⁰ Schiller 1980, 42.

National Identity: Raffi in the Ideological Conflicts of "Freedom..."

an integral part of Mexico, a part conquered by the United States in 1846–1848. It turns out that territorial integrity for weak countries is interpreted only in favor of the powerful.

The West always fetishizes what it cannot fight against, because of the "freedom" of its laws, especially if Russia is fighting against these phenomena. If there is a struggle against drug use in Russia, then drugs are not evil. If Russia is against legalizing homosexuality, then legalizing homosexuality is the greatest achievement of world civilization (the result of incredible efforts (?) intellectuals of the West!). If Russia promotes patriotism, then this is the ideology of the "evil empire": cosmopolitanism should be promoted. etc. Naturally, Raffi has no place either in the "free" ideology of the West or in the ideology of the "orange revolutions" financed by it. The logic of the outstanding classic allows us to see in today's vicissitudes of the era echoes of his warnings to future generations.

Conclusion

The collapse of the USSR brought to our peoples not only widespread impoverishment, but also death from civil and interethnic wars, powerful migration trends from the countries of the former USSR to the United States and other Western states (which can only be assessed as plundering the population), the loss of an avant-garde role in science, education and culture, and the destruction of industrial potential. The goal of such development on the part of the West is quite clear – the extermination of the intellectual and industrial base of unfriendly countries in order to maintain a leading position in the politics and economy of the world. The attitude towards Western values could have been completely different if the collapse of the USSR had brought peace and prosperity to our peoples, a breakthrough in scientific and spiritual development, and personal freedom. Raffi prevents them from hiding a terrible crime against the peoples of the former USSR, but even the United States, like all empires in history, has its beginning and will have an end, and Raffi is eternal, as our people and universal humanistic origins are eternal.

Raffi is just the beginning. This stream of dismantling of peoples will continue for a long time if it is not stopped in time.

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**ԱԶԳԱՅԻՆ ԻՆՔՆԱԳԻՏԱԿՑՈՒԹՅՈՒՆ: ՐԱՖՖԻՆ
«ԱԶԱՏՈՒԹՅԱՆ» ԵՎ «ԺՈՂՈՎՐԴԱՎԱՐՈՒԹՅԱՆ»
ԳԱՂԱՓԱՐԱԿԱՆ ՀԱԿԱՄԱՐՏՈՒԹՅԱՆ ԽԱՉՄԵՐՈՒԿՈՒՄ**

Ամփոփում

Րաֆֆին այն հայ խոշորագույն գրողն է, որի ստեղծագործություններում արտացոլվել են մեր ժողովրդի հոգևոր որոնումները, նրա քաղաքական նպատակներն ու պատմական վայրիվերումները, ազատատենչությունն ու հայրենասիրությունը: Ներկայումս գլոբալիզմի կողմնակիցները քննադատում են նրա գաղափարական պայքարի, օտարերկրյա լծից ազատվելու, ազգային ինքնագիտակցություն դաստիարակելու, ազգային դեմք ունենալու հայեցակարգը՝ այն պատրվակով, որ աշխարհի և գաղափարախոսության զարգացման վերաբերյալ նրա տեսակետները չեն համապատասխանում ազատության և ժողովրդավարության ժամանակակից սկզբունքներին: Գլոբալիզմը, որ-

պես կանոն, բնութագրվում է նրանով, որ իր մեջ ներառում է մի քանի հիմնական դրույթներ, որոնք հակասում են հայրենասիրությանը: Հոդվածը ցույց է տալիս, որ Րաֆֆուն ուղղված բոլոր մեղադրանքները հանգում են հայ ազգային ինքնագիտակցության ոչնչացմանը, Արևմուտքի գաղափարախոսության թելադրանքին ենթարկմանը, ինչը, ի վերջո, հանգում է հայ ժողովրդի՝ որպես այդպիսինի «կազմալուծմանը»: Հեղինակը լուրջ ուշադրություն է հրավիրում արձակագրի գեղարվեստական հմտությունների առանձնահատկությունների վրա, որոնք հետագայում մարմնավորվել են նաև XIX–XX դարերի ռուս և եվրոպական գրականության դասականների ստեղծագործություններում:

Բանալի բառեր՝ Րաֆֆի, գլոբալիզմ, հայրենասիրություն, ժողովրդավարություն, ազգային դեմք, ազգային արժանապատվություն, դասական գրականություն: