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## **SOME DETAILS OF HENRIK EDOYAN'S THINKING WITHIN THE CONTEXT OF THE MYTHOLOGICAL-POETIC APPROACH**

**Key words:** *Myth, mythological-poetic work, artistic world, thinking, author, Henrik Edoyan, Hripsime Zakaryan.*

### **Introduction**

Myth<sup>1</sup> is in the center of science and art in various ways. It “represents the form of understanding of human life and the phenomena of nature and interpretation that is conditioned by the thinking of a primitive man. And that thinking is anthropomorphical: man interprets the world in his own way, sees the world according to his own inspiration and intelligence<sup>2</sup>”. Not only mythology of ancient nations is being studied, but also the contemporary myth created by the authors and by mass consciousness. Unlike the myth created by the writer, which is created solely by the writer, the myth is a product of collective work. It expresses people's perceptions and insights into the world in supernatural and hyperbolic ways.

Henrik Edoyan's space-wide poetic mind also perceives the world within the area of the mythological culture, which obviously affects his creations. By creating his own mythological and poetic value system, the poet becomes a true philosopher and, living within that system, perceives every event from his own point of view on the creation of the world. Myth, as a constituent element of the artistic world, is viewed by H. Edoyan from a variety of aspects and is related to the sources the poet refers to.

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<sup>1</sup> Литературная энциклопедия терминов и понятий, 2001.

<sup>2</sup> Бучило, Исаев 2014, 12.

***The Application of Myth in Henrik Edoyan's Poetry***

The mythical-poetic symbolic characters in H. Edoyan's works are of diverse nature. In his mythical-poetic world different cultural layers coexist: characters from the Armenian, Greek and Roman pagan mythology, from the medieval and biblical mythology, mythologically oriented symbols in different cultures, biblical and numerous other mythological motifs that are interpreted anew in the mythical-poetic structure of his works. In this sense, the diversity of H. Edoyan's philosophical world can be accounted for not only by the simultaneous use of ancient myths and mythical characters, but also by the insightful view of the poet himself directed toward the subtle world of "the source of light", the souls of the greatest Armenian poets martyred in 1915, identical to the characters of ancient time heroes, etc:

... They were passing through the blood,  
speechless because of pain barefooted, like Adam, but without sin,  
The time was a bloody rose, stigmatized  
on their forehead ...

("Towards the Source of Light"<sup>3</sup>)

... I saw you, the last crusader, with bare hands  
standing against the East, embracing the textbook of power and courage,  
as Christ, descending from Golgotha, self-sacrificing  
on his nation's threshold without past,  
where all ages are pressed to each other, In an eternal  
instant, in the sobbing of the rain ....

("Revelation. Ruben Sevak "<sup>4</sup>)

By no means was he the last one -  
Ovid, the exiled poet ...  
...Two thousand years  
is sitting the poet on the beach sand.

("Exiled poet"<sup>5</sup>)

The mythical characters, being shaped in the mythical-poetic context, allow certain insights into the poet's worldview and artistic thinking. As Henrik Edoyan notes, "the mechanisms of mythical consciousness are transformed into special

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<sup>3</sup> Էդոյան 2016, 180:

<sup>4</sup> Էդոյան 2016, 436:

<sup>5</sup> Էդոյան 2016, 686:

linguistic structures, which, for the contemporary level of language and consciousness, act as configurations of the poetic word. The world is recognizable but also unrecognizable, it's always in front of the human eye, hence mythical consciousness has had different forms and means of expression in different eras"<sup>6</sup>.

Thus, unlike the truth of life, the myth created becomes a perfect creative phenomenon thanks to the poet's vivid imagination and unusual ideas.

The emotionally saturated 21<sup>st</sup> century has transformed the life of the modern man and the public life, and the scientific and technical progress has affected the human psychology. The dynamics and the rhythm of modern life, the huge flow of information and the factor of high human intellect has caused the modern man to rise above the usual perception of eternal values, whereas the mythology enables to recognize the structure of the world and gives the humans an opportunity to fully admit it, to value the modern reality and to reproduce it in an artistic way.

Through word creation H. Edoyan creates a new reality, a new model of the world and the man, thus creating his own – Edoyan's mythical-poetic world. To him, the word is equivalent to the myth.

Through his mythical characters Edoyan illustrates the moral and philosophical values of the views that hold his heroes in conflict with reality or their own "Selves"<sup>6</sup>. A striking example of this is the poem "The Time of Gods". Through the characters of mythical heroes, H. Edoyan presents the reality that is always there in the literary world: intolerance and opposition of writers and literary experts, literary criticism towards the new generation of writers and poets who enter the literary world "for abandoning national poetry traditions, for experimenting, for paying tribute to western theories, for creating controversial, chaotic and complicated poetry..." ("Literary Newspaper ", May 7, 1976)<sup>7</sup>.

... And the time for the poetry begins  
though Apollo  
does not like new songs,  
he always prefers  
old poets ...  
... is flipping through a book  
and looks with grin

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<sup>6</sup> **Էդոյան** 2009, 264:

<sup>7</sup> **Աբրահամյան** 2017, 129:

at the new poets ...

("The Time of Gods"<sup>8</sup>)

Here reality is mixed with myth, and an important place is given to the sub-conscious world of the poetic "I", and on the path to the discovery of subconsciousness it seems we fall into abstraction, as one or the other are inexplicable and out of the sphere of consciousness. This feature is typical of Edoyan's poetic perceptions.

The moment of concentration with sensual or perceived intensification is characteristic of Edoyan. With the dictation of this mindset the author often draws the portrayed situation into conventionality which already opens a perspective on life perception.

The author's conscious or unconscious use of the myth in the poem is re-thought. The author processes the existing myth through his perception of the world and the world myth, creates a new myth that is already different from the original one which he includes in his poetry, creating myth-poetry. The poem "The Return of Gilgamesh" is a striking example of this. Through the new embodiment of the main characters of the Sumerian epic written in Akkadian - through the characters of Gilgamesh and Enkidu, the semi-mythical rulers of Sumer and Urugu cities, Henrik Edoyan rethinks the old and creates the new.

Me, the old king, the one who saw everything whom  
the gods have left here, have abandoned like a tree,  
alone, without love, without purpose,  
I don't have hope to return, I am not seeking  
support, do not try to find  
answer to my question. Some hands from above  
brought me down, left me here, below,  
where every existence becomes insignificant.

("Return of Gilgamesh"<sup>9</sup>)

In this sense, one may say that in a poetic text mythical characters can be portrayed by the author not only consciously but also subconsciously – as a result of his unconscious reference to the awakened mythical images that are stored in the domain of unconsciousness.

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<sup>8</sup> **Էդոյան** 2016, 193:

<sup>9</sup> **Էդոյան** 2016, 569:

Edoyan's mythical-poetic art can be divided into two branches, which are created through the characters of symbolically active and rich mythical heroes (Odyssey, Zeus, Apollo, Ara the Handsome, Hereclit, etc.), full of zeal, and through phenomena, place names, spatial units (rain, water, holy mountain, holy city, Ithaca, and so on) and other things that are of symbolic character.

Edoyan's mythical-poetic world is characterized by the contrast of his own world to the material world which is also manifested through spatial motives of symbolic nature. It is not so much geographical location that is being highlighted but the symbolism of the individual approach towards the place names depicted in the artistic world of the author. In this sense, the place names characteristic of the mythical-poetic world of H. Edoyan constitute the world's mythical-poetic model, a certain system of spatial coordinates that defines the place of the human in the creation of the world as well as marks the boundaries of the universe and the chaos.

We decided not to drink the water from the Oblivion River,  
but now we are together on different  
banks.  
In order to find each other we should lose each other,  
and we pretend we're together  
and we pretend we have forgotten each other,  
and repeat out loud names of ours  
on two banks of the Ancient River  
Perhaps somebody will respond. Perhaps we will find each other.

("From the Oblivion River"<sup>10</sup>)

In the abovementioned poem, by saying the Oblivion River, Ancient River, we understand the river of oblivion Lethe running in Hades which is mentioned in ancient Greek mythology and is a unique basis for the poet's mythical-poetic structure.

Referring to the mythical-poetic structure of H. Edoyan's works, let's also refer to the top and bottom opposite spatial coordinates that are not just spatial units for the writer, but moral-psychological and moral-philosophical poles. The bottom is the outer world while the top symbolizes the infinity of the universe.

A few birds (was saying

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<sup>10</sup> Հրդյան 2016, 440:

the Holy Spirit) descend from the sky,  
so that on the earth  
the birds rise  
to the sky above.

(“Was saying the Holy Spirit”<sup>11</sup>)

As can be seen, in the poem "Was saying the Holy Spirit" H. Edoyan relies on the mythological traditions of heaven perception (reincarnation theory). Striving towards heaven symbolizes spiritual ascension and is actually the symbol of the absolute. H. Edoyan's notions of top and bottom found their reflection in his poems "Without waiting for response", "An Eye Is Waiting," "After Reading Hölderlini," "Down the Hill"<sup>12</sup> and many others.

The opposing spatial coordinates of top and bottom which are reflected in H. Edoyan's mythical-poetic texts, act as vertical coordinates, contributing to a deeper perception of the author's ideological and artistic intent. Analyzing the problem of the link between myth and religion in terms of theory, in the book *Myth Dialectics*, Losev writes that philosophy and religion are "the essence of the sphere of person's existence"<sup>13</sup>, but religion "wants just the salvation of the person"<sup>14</sup>. "Religion", he says, "only conveys the myth some special content that makes it a religious myth, but the structure of the myth cannot depend on whether it is filled with religious or other content"<sup>15</sup>. According to Losev, religion and philosophy become complete in the structure of the myth.

Water is a symbol of purity and holiness in many religions. Holy water cleans human soul through washing away his sins. In the poem "My past" the poetic "I" living in reality, wants to "strengthen himself through communicating with the earth, the moon, the wind, the world of shadows" and cleanse himself from the heavy memories of the past. As "a mythical hero" he addresses his past.

I wash myself in the waters of your river,  
clean me from the traces of all hopes,  
open your heavens upon the fields,  
where the angels play, like

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<sup>11</sup> Էդոյան 2016, 623:

<sup>12</sup> Էդոյան 2016, 591:

<sup>13</sup> Лосев 1990, 481.

<sup>14</sup> Лосев 1990, 481

<sup>15</sup> Лосев 1990, 483.

the children in white robes,  
in their childhood meadows.

("My past"<sup>16</sup>)

To the poet, immersion in the water means cleaning. The ordinary person who carries the burden of the past on his shoulders, cleanses and relieves himself of the burden by immersing into that water.

Symbols of water elements are most often found in Edoyan's works.

If you meet the rain one day  
in the city suburb, in sidewalk slopes  
in the silence of the clouds, you will see that between the earth  
and the sky there are stairs,  
over which the rain is falling  
and mixes with the houses like suburbs  
in the evening, as your eyes do:

("In the city suburb"<sup>17</sup>)

This is the external manifestation of time and is identified with the rain by the author. Rain is the physical manifestation of time as it has the qualities of water and refines the nature with its course at the same time nurturing it, but there are cases when:

Rain was coming down on the distant sea,  
that  
did not expect it. On the desert sand  
it did not rain.  
There was just the cruel sun,  
and nothing else. And no flower  
except for anticipation.  
It was my flower.

("Desire"<sup>18</sup>)

Figurative expressions allow H. Edoyan to express the inexplicable in a figurative way with the help of language units. Here again the issue of the content acquires great importance: the images become complete, endowing the poem with

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<sup>16</sup> Հրդյան 2010, 62:

<sup>17</sup> Հրդյան 2010, 35:

<sup>18</sup> Հրդյան 2016, 629:

mystical, sensual overtones, but at the same time they lose the power of emotion, stepping into the areas of knowledge and reason, foregrounding the philosophical meaning, passing from monopolarity to multipolarity.

Every writer creates his unique world which is often opposed to the real world. H. Edoyan's Word performs the same mission as the myth. According to the well-known Mircea Eliade's words, "the myth has always been associated with creation", it tells how something has emerged in the world or how some forms of behavior, categories and work skills arose. "This is exactly the reason why the myth is the paradigm of all important actions of human skills..."<sup>19</sup>.

### **Conclusions**

In various historical periods, mostly in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries, the first fundamental scientific steps in the study of myth were taken (R. Bart, S. Freud, K. Jung, A. Losev, M. Eliade and others). Deep psychology was formed, which included S. Freud's *Psychoanalysis* and K. Jung's *Analytical Psychology*<sup>20</sup>. Over time, the original meaning of the myth, "in which the most important events of ancient peoples' lives, people's perceptions and comprehension of the world are reflected in a supernatural and exaggerated way"<sup>21</sup>, has faded and been lost. However, "at the level of individual perception the myth has never completely disappeared: it has appeared in dreams, fantasies, aspirations of the modern man"<sup>22</sup>, has penetrated into art, has shaped interest toward myth as a matter of spiritual art, has acquired "the value of category, so important in the 20<sup>th</sup> century, a special state of consciousness"<sup>23</sup> through which the formed poetic word has acquired a new quality.

In H. Edoyan's poetry not only the author's profound knowledge of the history of various cultures, their interconnectedness and dialogue is emphasized, but also the importance of his tri-dimensional understanding of poetry, philosophy, and myth, and his new approach. He combines the beginning of myth and philosophy in poetry, weaving a new kind of philosophical mytho-poetry.

On its entire hierarchical way of historical development, the literature selects and processes the mythological legacy of the past. If we formulate in the ancient

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<sup>19</sup> **Элиаде** 2005, 24.

<sup>20</sup> See: **Элленбергер** 2004, 48.

<sup>21</sup> **Զրբաշյան, Մախչանյան** 1972, 26:

<sup>22</sup> **Элиаде** 1996, 27.

<sup>23</sup> **Սեմիրջյան-Բեքմեզյան** 2016, 97:



language the simple and commonly accepted expressions regarding different manifestations of nature, we will see that we are surrounded by mythology everywhere. We shall understand that Myth is a generalized reflection of reality in the form of sensual perceptions. Every writer in his own and unique way processes the myth in his creative world and includes it into his works.

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**ՀԵՆՐԻԿ ԷԴՈՅԱՆԻ ՄՏԱԾՈՂՈՒԹՅԱՆ  
ԱՌԱՆՁՆԱՀԱՏԿՈՒԹՅՈՒՆՆԵՐԸ  
ԱՌԱՍԴԵԼԱԲԱՆԱՍՏԵՂԾԱԿԱՆ ՄՈՏԵՑՄԱՆ  
ՀԱՄԱՏԵՔՍՈՒՄ**

ԶԱՔԱՐՅԱՆ Հ.

**Ամփոփում**

**Բանալի բառեր.** առասպել, առասպելաբանաստեղծական ստեղծագործություն, գեղարվեստական աշխարհ, մտածողություն, հեղինակ, Հենրիկ Էդոյան, Հոփսիսմե Զաքարյան:

Հոդվածում դիտարկվում են Հենրիկ Էդոյանի առասպելաբանաստեղծական ստեղծագործությունների առանձնահատկությունները: Հենրիկ Էդոյանը, ստեղծելով առասպելաբանաստեղծական յուրահատուկ արժեհամակարգ, յուրաքանչյուր իրադարձություն ընկալում է աշխարհի արարման սեփական տեսանկյունից: Առասպելը, որպես գեղարվեստական աշխարհի բաղկացուցիչ տարր, դիտարկվում է տարբեր տեսանկյուններից և կապված է այն սկզբնաղբյուրներին, որոնց անդրադարձել է բանաստեղծը:

**ОСОБЕННОСТИ МЫШЛЕНИЯ ГЕНРИХА ЭДОЯНА В  
КОНТЕКСТЕ МИФОПОЭТИЧЕСКОГО ПОДХОДА**

ЗАКАРЯН Р.

**Резюме**

**Ключевые слова:** миф, мифопоэтическое произведение, художественный мир, мышление, автор, Генрих Эдоян, Рунсима Закарян.

В статье рассматриваются особенности мифопоэтических произведений Генриха Эдояна. Генрих Эдоян, создавая уникальную мифопоэтическую систему ценностей, любое событие воспринимает с точки зрения собственного восприятия сотворения мира. Миф как составной элемент художественного мира интерпретируется с учётом разных аспектов и связан с теми источниками, к которым обращался поэт.