

## PLOT AND CHARACTER TRAITS OF THE WEREWOLF MYTH AS A FEATURE OF ARMENIAN AND GERMAN LITERATURE \* <sup>1</sup>

UDC 821.11

DOI: 10.52063/25792652-2023.2.17-118

### SIRANUSH PARSADANYAN

NAS RA Academy of Sciences of the Republic of Armenia,  
Institute of Literature after Manuk Abeghyan,  
Junior Scientific Worker, Ph.D. in Philology,  
Journal «Scientific Artsakh», Responsible for Armenian,  
Yerevan, the Republic of Armenia  
[siranushparsadanyan@litinst.sci.am](mailto:siranushparsadanyan@litinst.sci.am)  
ORCID: 0000-0002-5292-4614

### TEREZA TADEVOSYAN

Academy of Sciences of the Republic of Armenia,  
Institute of Literature after Manuk Abeghyan,  
Research student,  
Yerevan, the Republic of Armenia  
[teresa2552@yandex.ru](mailto:teresa2552@yandex.ru)  
ORCID: 0009-0003-0756-4212

**One of the most important research directions of literary studies is the study of wandering plots and their manifestations in the literature of different peoples. The study examined the expressions of the werewolf myth in parallel of Armenian and German literature.**

**The aim of the study is to investigate the characteristic features of the werewolf myth, to highlight its special features. The problem of the study is to identify the characteristic features of the werewolf image, the character transition from ethnographic material to fiction, to compare the global motifs of the myth, to find generalities, as well as differences between popular versions of the myth in the Armenian and German fiction.**

**Historical-comparative, hermeneutic, synthetical and mythological methods of literary text analysis were applied. Thus, studying the character and plot features of the werewolf myth, we come to the conclusion that it, based on folklore and feeding on it, as well as revealing plot commonalities with the world motifs of the myth, exhibits certain features in both Armenian and German literature.**

**Keywords:** Werewolf myth, Armenian and German literature, August von Haxthausen, Khachatur Abovyan, wandering plot, folklore, popular beliefs.

---

\* Հոդվածը ներկայացվել է 07.06.2023թ., գրախոսվել՝ 13.07.2023թ., տպագրության ընդունվել՝ 31.07.2023թ.:

<sup>1</sup>The research was carried out with financial support from the RA NAC in the scope of the programme named “Support for young scientists”, code: 22-YSSS-013.

### Introduction

It is a well-known fact that the belief in the werewolf is widespread among a number of peoples of the world, especially the Slavic ones. Among the latter, the werewolf is known as “Volkodlak” (Myths of the Peoples of the World 200-201).

It is no secret that genealogical connections, by which the world literature is extremely rich, always imply two aspects: *influence* and *borrowing* (Arakelyan 22).

The myth of the werewolf, as one of the wandering plots of world literature, being widespread in different countries of the world, appears with certain special features in Armenian folklore and, feeding on the last, is manifested in fiction.

In this context, the 19<sup>th</sup> century writer, Germanist and thinker Wilhelm Hertz made valuable observations, studying the history of legends and trying to find traces (Hertz 134).

He compared the myths of different peoples and made amazing discoveries. Hertz states that the belief in the transfiguration of animals is related to the magical art in which people believe: “In the development of werewolf stories, however, we see that it is mainly focused on a certain group of peoples: Greeks, Romans, Celts, Germans, Slavs. We are talking about the Aryan tribes that once migrated to the west. However, we have not come across similar legends among Indians and Iranians who moved to the south and stayed closer to those ancient settlements” (Hertz 134).

In Armenian beliefs, the idea of *deformity* or *metamorphosis* is a reality, when a person can be transformed into an animal and then back into a human by divine punishment (Harutyunyan 281). Like many other nations, the transformation of man into a wolf is characteristic of Armenian beliefs (Harutyunyan 281).

The werewolf is also called “*Shapeshifting*” or “*transformer*” in Armenian (Aghayan 977). In Germanic beliefs, the werewolf is known by “*Werewolf*” (Myths of the peoples of the world 233), as well as “*Werwolf*” variants.

In Armenian reality, the werewolf is associated with sin and guilt (Harutyunyan 281). At the same time, in Armenian beliefs, the presence of divine or heavenly punishment is almost mandatory in case of becoming a werewolf (Harutyunyan 281). Contrary to this, werewolves are often paired with vampires in German literature, with the only difference being that a werewolf is a living human that walks in shape, while vampires are walking corpses (Hertz 128).

In Armenian beliefs, a werewolf is punished for seven years, after the time is up, the fur goes up to the sky, and the werewolf becomes an ordinary person again (Abeghyan 95).

The fact that, in Armenian beliefs, the duration of the werewolf’s punishment is seven years, we also find it in Wilhelm Hertz’s poem (Hertz 128).

### Methodology

The importance of the study is directly determined by the interdisciplinary nature of the researched material, so the topic was analyzed in parallel with the mutual connections and relationships of ethnography, folklore, literary history, literary theory, partly also linguistics, using historical-comparative, hermeneutic, comparative and mythological methods.

The modernity and scientific novelty of the study is due to the fact that the myth of the werewolf in Armenian literature has not been comprehensively studied on the basis of folklore and ethnography. In Armenian literary studies, there have certainly been references to the fictional expressions of the werewolf myth, but these are only partial studies related to the work of Khachatur Abovyan, therefore this study is the first as a comprehensive examination of the versions of the werewolf myth prevalent in Armenian

literature. In this study, Armenian examples are also compared to German artistic samples.

### **Armenian Version of the Myth of the Werewolf Written by August von Haxthausen**

Prussian official, ethnographer, traveler Baron August von Haxthausen, traveling in Russia and the Caucasus in 1843, presented a number of samples of Armenian folklore with relevant comments in his voluminous work. Haxthausen also reported information about Armenia and the Armenian people in his work. The author's book entitled "Transkaukasia" was published in 1856 in Leipzig.

During his visit to Armenia, August von Haxthausen's companion was the famous Armenian writer and pedagogue Khachatur Abovyan.

During the trip, Haxthausen wrote down a number of Armenian legends and myths, including the *myth of the werewolf*.

In Haxthausen's treatise, we find one version of the werewolf myth, based on the idea that some women are punished by God and transformed into wolves because of sin. The plot is as follows. One night a spirit appears to a woman and gives her a wolf fur to wear. Wearing it, she gains the characteristics of a wolf.

At first her human nature fights against these traits, then she starts eating her own children, then the children of her relatives, then the children of strangers. There are no closed doors before the beast. She rages especially at night, and at dawn, taking off her fur, carefully hides it and returns to her former nature. Once a man witnesses how a werewolf runs away with a child in its jaws.

He chases the wolf, but cannot catch up. At dawn, the man finds the child's body parts and, following the trail of blood to a nearby cave, finds the fur as well. He starts a fire and throws the fur into it. At that moment, the woman appears, jumps around the fire howling and desperately tries to save the burning fur. But the man doesn't allow it. As soon as the fur begins to burn, the woman disappears into the smoke (Haxthausen 322-323).

Haxthausen's travelogue was only partially translated into Armenian. We find the myth of the werewolf under the heading "Transformation" (Haxthausen 361-362, translated by Aristakes Sedrakyan).

The version written by Haxthausen was viable among Armenians, its essential and key features are close to the versions found in Armenian traditions and fiction.

We do not consider it superfluous to mention that Haxthausen also wrote down other Armenian myths and included them in his work. Appreciating Haxthausen highly in this regard, Artashes Abeghyan writes: "One can only wonder how Haxthaus managed to accumulate so much material for his valuable work in such a short period of time. It just seems unbelievable when we learn that the author was in Armenia (Yerevan, Kanaker, Etchmiadzin, with Yezidis) for only 4-5 days" (Abeghyan 144). Of course, Abeghyan also emphasizes on this occasion the exceptional role of Khachatur Abovyan as a guide and translator (Abeghyan 145).

We can also see the artistic reproduction of the werewolf myth in Khachatur Abovyan's work named "The Game of Aghasi" (Abovyan 94-98). As we find two versions of the werewolf myth in Abovyan's poem "The Game of Aghasi", we can conclude that the latter was aware of at least several versions.

There are similarities between the versions of the myth found in Abovyan's work and recorded by Haxthausen. Most notable is the fur burning episode. In Haxthausen's version, as we saw above, the fur is burned by a man, and in Abovyan's poem "The Game of Aghasi" by a group of people (Abovyan 95).

Literary critic Lilit Hovsepian discusses the manifestation of the werewolf myth in detail in her article on Khachatur Abovyan's work, emphasizing that two versions of the conversation are included in "The Game of Aghasi", the comparison of which with the written materials allows us to find out some features of Abovyan's subjecting folklore materials to artistic cultivation<sup>1</sup>.

This topic is partially addressed in the article of young researcher Astghik Soghoyan<sup>2</sup>.

It is noteworthy that in Armenian beliefs, a werewolf can be killed neither with a dagger nor with a weapon. The only way to save him from his condition is to burn his fur (Abeghyan 94-95), which is present in Haxthausen's written version as well as in Abovyan's poem. Along with this, it is even possible to kill a werewolf in the German versions.

In one of the German versions, a few brave students team up and finally manage to kill a werewolf that was causing a lot of damage to the local (in this case, the town of Griswald) population (Temme 308).

In European folklore, a silver bullet was the only way to kill a supernatural creature like a werewolf (Terceiro 87-107).

Haxthausen's version of the werewolf myth was not found in the German sources we examined. However, it is worth noting the fact that the myth, being widespread in Armenian and German beliefs, then manifesting itself in fiction and revealing features typical of national literature, was noticed by a foreign traveler, written down and published. Since there are a number of versions of the werewolf myth in German literature, which sometimes differ significantly from those spread in the Armenian environment, it can be assumed that Haxthausen was interested in the version he wrote as a version of the werewolf myth, and as a version spread in Armenian reality.

By the way, the relationship between Khachatur Abovyan and August von Haxthausen was discussed in an interview by fairy tale researcher and translator Alvard Jivanyan, making important clarifications and revealing a connection with Armenian werewolves and the famous novel series "Harry Potter" by British writer Joan Rowling (Jivanyan, <https://www.youtube.com/watch?v=zPkfKYkavxw>, 17:20-20:14).

### **The Myth of the Werewolf in the Parallel of Armenian and German Literature**

Commentator Aram Ghanalanyan, speaking about the same-content myths of different peoples, writes: "While not denying the common patterns in the life of different nations, it should be kept in mind that each individual nation at one or another stage of its development has its own characteristics, its own cultural values, which is conditioned by its 'qualitative characteristics'" (Ghanalanyan 92-93). These "qualitative features" observed by Ghanalanyan are certainly manifested at different times in each national version of the myth, therefore they are conditioned by national thinking and customs.

In this regard, it is noteworthy that while in Armenian beliefs the myth of the werewolf is associated only with heavenly or divine punishment, and the transformation is usually done involuntarily as a means of suffering the heavenly punishment, in the German versions of the myth the characters can also become werewolves in the skin of an animal of their own volition taking them on whenever they want. For example, in one of the German versions of the myth, the supposed werewolf has a piece of wolf fur, which even has hair on it, and as soon as he throws it on himself, he turns into a wolf (Temme

<sup>1</sup> See etailed examination of the problem: Hovsepian L., "The Myth of the Werewolf Kh. In Abovyan's 'The Game of Aghasi'", "Echmiadzin", 2007, 10, pp. 75-81.

<sup>2</sup> See Soghoyan A., "The world of the Story of Khachatur Abovyan's Poem 'The Game of Aghasi', Armenology Issues, 2019, 2 (17), pp. 117-133.

56). That is, the transformation in these versions can be done by the will of the supposed werewolf, not involuntarily.

If in the versions of the werewolf myth found in Armenian literature, the werewolf usually eats the flesh of humans and children, as we noticed in the previous example, then in German literature, the werewolf can eat animal flesh in addition to abducting people and especially children. In some German conversations, however, werewolves are even forbidden from harming humans, as in one version written by the Brothers Grimm (Brothers Grimm 296).

In German conversations, transformation is also done by tying the belt. In German folklorist Friedrich Ranke's version of the myth, the transformation can be done simply by tying the belt, after which the werewolf feeds on whatever is found along the way (Ranke 47-48).

We also find this version of the myth with nuanced changes in the stories written by the Brothers Grimm (Brothers Grimm 293).

References to the myth of the werewolf were not few in Armenian literature.

Thus, Father Ghevond Alishan, a member of the Mkhitarian Congregation of Venice, referring to the aforementioned myth, considers the word *“yushkaporik”*, which was used in ancient times to mean *“land or water crow”* (A new dictionary of the Haikaz language 375), *“mythical monster”*, equivalent to the Latin word *“werewolf”* (202-203).

A classic example of the manifestation of the werewolf myth in Armenian fiction is the story *“The Werewolf”* by the Armenian public and political figure, writer Avetis Aharonyan<sup>1</sup>. The story depicts an episode from the life of peasants wallowing in ignorance and impertinence. Since the heroes of the story believe in the existence of the werewolf, they consider him the cause of their misfortune<sup>2</sup>.

A supernatural being steals a child from the village from time to time, disappearing so quickly that they can't even find a trace.

Finally, the heroes of the story manage to *“find”* the werewolf, one of the inhabitants of the village, a woman named Pari, who, according to the author, *“had something demonic in her movements, her speech, and also in her training”* (Aharonian 249). Pari dies at the end of the story.

French psychologist Serge Moscovici, speaking about the actions of the crowd, notices that the crowd, apart from being a human collective, also carries certain psychological elements that act unconsciously (Moscovici 126-127). It is in this unconscious and instinctive, at the same time savage manner that the villagers (in this case, the mob) bring the woman to death.

Aharonyan writes with pain while depicting the episode of the death of the supposed werewolf Pari, a woman living a double life, a victim of obscurantism and superstition: *“And thus the Werewolf Pari died, or, rather, the prejudiced village sacrificed her to the god of darkness and terror. But the fur remained, did not burn: then it probably*

---

<sup>1</sup> Avetis Aharonyan's short story *“Werewolf”* written in 1900 is interesting from the point of view of artistically reproducing the folklore material. Aharonyan created a fiction based on the myth. The myth of the werewolf is presented here in an unadulterated form. In the story, Aharonyan remained faithful to the essence of the werewolf myth and its folklore versions told in Armenian reality.

<sup>2</sup> Aharonyan, artistically reproducing the myth of the werewolf, depicted the people living in the Armenian village of the second half of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century. The story depicts the thinking and actions of poor, oppressed people in general, it talks about the werewolf that caused the misfortune of the villagers.

went down on other women, because ten more nights passed full of blood and sweat, dozens of children disappeared and were found piece by piece in the gardens” (Aharonian 253).

The above gives reason to assume that Aharonyan, at least in the near future, does not have hope for the intellectual development of the villagers, considering ignorance to be the main cause of their misfortunes. Therefore, with the death of Pari, nothing will change in the lives of the latter, because the “khurkh” (fur) remained, causing further tragedies. The story ends with the following line: “Poor, dark, wretched village... How slowly does the time move for you?” (Aharonian 254). According to Aharonyan, it will be very difficult to change the mindset of the peasants, but it is a matter of time, as can be seen in the context of the story<sup>1</sup>.

Note that the characters in Aharonyan's story and the version written by August von Haxthausen are identical in that they are both women, both have wolf skins, and both steal children. The only difference is that if the woman's characteristics are clear in Haxthausen's version of the tale, in Aharonyan's story the characteristics of the werewolf are attributed to one of the women of the village, therefore she is an “alleged” werewolf. Either way, both characters end up destroyed.

In contrast to Aharonyan's story “The Werewolf”, the famous Armenian poet Hovhannes Tumanyan's unfinished work “Magical Blbool” (“Hazaran Blbool”), which is the best manifestation of his turning his gaze to folk origins, mentions the myth of the werewolf, but not directly, but mediated and without any indication of belief:

We haven't seen it, but we've heard it long before us

A frog and a beast became a man, a man became a wolf or a bear (Tumanyan 84).

It is noticeable that in this poem written in the 20<sup>th</sup> century, the idea of the werewolf myth is broken, receiving other elements in which we see a change in human perception.

In contrast to the Armenian versions, the werewolf in German fiction is often depicted as a victim, and therefore also as a feeble. The best proof of this is the German poet Christian Morgenstern's original poem entitled “The Werewolf”, in which the author, using the well-known myth as the basis of the work, describes the werewolf in a completely new way. At the core of the work is the hero who is dissatisfied with his werewolf image.

From the poetic lines, the reader gradually imagines a poor, helpless werewolf, who one night, leaving his wife and child, visits the grave of a village school teacher, asking to bow down<sup>2</sup> himself. The latter begins to bow: the werewolf, of werewolf, to werewolf (<https://www.projekt-gutenberg.org/morgenst/galgenli/chap002.html>). The werewolf is presented in an ironic, even mocking tone in this poem. It is even impossible to imagine that he is capable of doing any bad thing, of hurting anyone, so here he is not imagined as a negative character, but as poor and helpless. The werewolf then asks the village school teacher to make his singular plural [Indessen, bat er, füge doch zur Einzahl auch die Mehrzahl noch!] (<https://www.projekt-gutenberg.org/morgenst/galgenli/chap002.html>).

The character of the werewolf in this verse work stands out with deep undertones. Philosophically, the hero of Morgenstern's poem ponders ontological problems, and in

---

<sup>1</sup> It's no secret that Aharonyan has always been interested in Armenian folk tales, myths, and legends. In 1897, Aharonyan's article entitled “Folk songs of Surmalu” was published in “Ethnological Conference”, which refers to Armenian folk and folk songs. From this we conclude that Aharonyan has always been interested in folk things and words, and in this context, the story “Werewolf” is one of the manifestations of Aharonyan's turning his gaze to folk roots.

<sup>2</sup> Grammatically.

this context the eternal problem of loneliness is discussed, implying that even the werewolf feels alone and therefore needs his kind (singular-plural contrast).

Then follows the conclusion.

Although there were wolves in large packs,

But who would exist only in the singular? (<https://www.projekt-gutenberg.org/morgenst/galgenli/chap002.html>)

Note that Morgenstern's werewolf is at peace with his situation, does not rebel, does not look for ways out, instead tries to return to the roots of self-knowledge, seeks to understand who he really is. The ending of the poem is also symbolic. The werewolf, with tears in his eyes, returns to his wife and child because he feels responsible for them. Therefore, no matter how poor and helpless he is, he is still endowed with a sense of responsibility.

As a result of a comprehensive examination of this work, we come to the conviction that Morgenstern even ridicules the existence of the werewolf, and the poem is interesting in its generality in the sense that the myth of the werewolf is manifested here as an epitome of popular beliefs.

Another example of a werewolf is the character of the Austro-German writer Theodor Doebler (Doebler 78). The story "The Werewolf", written in the first half of the 20<sup>th</sup> century, features a werewolf who, as the woman assures the resident, was a police officer and started barking like a werewolf when he tried to catch a criminal, the latter attacked him grabbing the throat and threw down the stairs. The man then began to assume the form of a werewolf from time to time, but only during the equinoxes or when the weather changed sharply (Doebler 57-58). Here, the werewolf is not presented as a scary figure, but has a poor nature, while also being endowed with the ability to help people. The best evidence of what has been said is that the werewolf warns of the danger of the earthquake in an attempt to help the humans (Doebler 64). This version is the birth of a later period, already somewhat modified thinking. The story ends with a symbolic sentence: "Then the werewolf was silent. People's screams could be heard in the street throughout the night" (Doebler 65). In this way, the author creates a contrast between human and animal reality.

In Armenian fiction, although the manifestations of the werewolf myth are more regulated and there are few deviations from the folk tradition, even boys appear as werewolves in modern Armenian literature. The hero of modern Armenian writer Grish Sardaryan's story "The Werewolf" is Gagulo, whom the author presents as a "predatory child" (<https://granish.org/grish-sardaryan-mardagayl/>). According to the author, "A street dog would not cross the path cut by him and would not dare to attack him" (<https://granish.org/grish-sardaryan-mardagayl/>).

Let's note that deviations from the classical version of the werewolf myth are noticeable in modern Armenian literature. This story is interesting in terms of how the werewolf is portrayed in fiction these days, so this story can be seen as a departure from the general, systemic version.

It follows from the analysis that the versions of the werewolf myth found in Armenian and German literature, despite common similarities, are different in their manifestations.

### Conclusion

Thus, studying the plot and character traits of the werewolf myth in parallel with Armenian and German fiction, we come to the following:

The myth of the werewolf, originating in folklore, is widely spread both in Armenian and German literature.

The myth of the werewolf, showing plot commonalities with the world motifs of the myth, shows certain features both in Armenian literature and in German.

Both women and men act as werewolves. Armenian literature is dominated by women, in German literature by men.

The circumstance of becoming a werewolf in Armenian beliefs is mostly parallelized with *guilt* and *sin*, while in German versions it is not a mandatory condition, very often the reason for becoming a werewolf is not emphasized, instead sometimes connections between werewolves and vampires appear.

In Armenian fiction, the myth of the werewolf is also paralleled with ignorance and superstition, while this is not noticeable in the versions of the myth found in German fiction.

In Armenian literature, werewolves are found with almost identical characteristics, rarely deviating from the original versions of the myth. The werewolves found in German literature, however, being endowed with clear character traits, very often appear with completely new features. From this point of view, it is noticeable that in Armenian fiction, the werewolf is more domineering and powerful, while in the German versions of the legend, we mostly meet weak, poor, feeble, even helpless werewolves who are not capable of harming people.

### ՕԳՏԱԳՈՐԾՎԱԾ ԳՐԱԿԱՆՈՒԹՅՈՒՆ

1. Աբեղեան, Արտաշես. «Աբովեան և Յաքսոհաուզեն». *Հայրենիք*, թիվ 3 (51). Բոստոն, Յունուար 1927, էջ 131-145:
2. Աբեղյան, Մանուկ. *Երկեր 8 հատորով*, հ. Է. Երևան. 1975:
3. Աբովյան, Խաչատուր. *Երկերի լիակատար ժողովածու 8 հատորով*, հ. 2. Երևան, 1948:
4. Ալիշան, Ղեւոնդ. *Հին հաւատք կամ հեթանոսական կրօնք հայոց*. Վենետիկ, 1910:
5. Ահարոնեան, Աւետիս. *Ժողովածու երկերի 9 հատորով*, հ. 2. Թեհրան, 1982:
6. Ահարոնեան, Աւետիս. «Սուրմալուի ժողովրդական երգեր». *Ազգագրական Հանդես*, գիրք Բ. Թիֆլիս, 1897, էջ 321-347:
7. Աղայան, Էդուարդ. *Արդի հայերենի բացատրական բառարան 2 հատորով*, հ. 2. Երևան, 1976:
8. Առաքելյան, Արա. *Համեմատական գրականագիտության հիմունքներ*. Երևան, 2022:
9. Ավետիքեան, Գաբրիել և ուրիշներ. *Նոր բառգիրք հայկազեան լեզուի 2 հատորով*, հ. 2. Վենետիկ, 1837:
10. Թումանյան, Հովհաննես. *Երկերի լիակատար ժողովածու 10 հատորով*, հ. 4. Երևան, 1991:
11. Հարությունյան, Սարգիս. *Հայ առասպելաբանություն*. Երևան, 2018:
12. Հաքսոհաուզեն, Օգոստոս. *Ճանապարհորդութիւն յայսկոյս Կովկասու այն է ի Հայս եւ ի Վիրս (թարգմանությունը՝ Արիստակէս վարդապետ Սեդրակեանի)*. Վաղարշապատ, 1872:
13. Հովսեփյան, Լիլիթ. «Մարդագայի առասպելը Խ. Աբովյանի «Աղասու խաղ»-ում». *Էջմիածին*, 2007, Ժ. Էջմիածին, էջ 75-81:
14. Ղանալանյան, Արամ. *Ժողովրդական բանահյուսության մի քանի հարցեր*. Երևան, 1954:
15. Ջիվանյան, Ավարդ. Հարցազրույց. Հարրի Փոթերն ու հայկական ֆենթեզիի հեռանկարները. Մուտք է գործվել՝ փետրվար 27, 2023. <https://www.youtube.com/watch?v=zPkfKYkavxw>, 17:20-20:14:
16. Սարգսյան, Գրիշ. «Մարդագայլը». *Գրանիշ 2022*. մուտք է գործվել՝ մարտ 03, 2023. <https://granish.org/grish-sardaryan-mardagayl/>:



17. Սողոյան, Աստղիկ. «Խաչատուր Աբովյանի «Աղասու խաղը» պոեմի պատումի աշխարհը». *Հայագիտության հարցեր*, 2019, 2 (17). Երևան, էջ 117-133:
18. Мифы народов мира. т. 1. Москва, 1980.
19. Мифы народов мира. Москва, 2008.
20. Московичи. Серж. Век толп. Москва, 1996.
21. Brüder Grimm. *Deutsche Sagen*, Band 1. Berlin, 1816.
22. Däubler, Theodor. *Der unheimliche Graf. Der Werwolf*, Die fliegenden Lichter. Hannover, 1921.
23. Haxthausen, August. *Transkaukasien*. Leipzig, 1856.
24. Hertz, Wilhelm. *Der Werewolf*. Beitrag zur Sagengeschichte. Stuttgart, 1862.
25. Morgenstern, Christian. "Der Werwolf". *Projekt Gutenberg*. wurde gelesen am 7 März, 2023. <https://www.projekt-gutenberg.org/morgenst/galgenli/chap002.html>:
26. Ranke, Friedrich. *Die deutschen Volkssagen*. München, 1923.
27. Temme, Jodocus Donatus Hubertus. *Die Volkssagen der Altmark*. Berlin, 1839.
28. ---. *Die Volkssagen von Pommern und Rügen*. Berlin, 1840.
29. Terceiro, Danielle. "Containing Epidemics through Metaphor", *Journal of World Literature*, 1, march 2022, pp. 87-107.

#### WORKS CITED

1. Abegh'yan, Artashes. Abovyan ev Haxthausen. Boston, Hayrenik', No. 3 (51), [Abovian and Haxthausen, Boston] January 1927, pp. 131-145. (In Armenian)
2. Abegh'yan, Manuk. Erker, h. 7. Erevan, [Works in 8 volumes, v. 7. Yerevan] 1975 (In Armenian)
3. Abovyan, Kh'achatur. Yerkeri liakatar zhoxovatsu 8 h., h. 2, Erevan, [Complete Collection of Works in 8 volumes, v. 2. Yerevan] 1948. (In Armenian)
4. Alishan, Gh'evond. Hin havatk' kam het'anosakan kronk' hayots'. Venetik, [Old Faith or Pagan Religion of Armenians. Venice] 1910. (In Armenian)
5. Aharonian, Avetis. Zhoxovatsu yerkeri 9 h., h. 2. Tehran, [Collected Works in 9 Volumes, v. 2. Tehran] 1982.
6. Aharonian, Avetis. Surmalui zhogh'ovrdakan yerger. Azgagrakan handes, girk' B. Tiflis, [Folk Songs of Surmalu. Tiflis] 1897, pp. 321-347. (In Armenian)
7. Aghayan, Eduard. Ardi hayereni bats'atrankan bararan 2 h., h. 2. Erevan, [Explanatory Dictionary of Modern Armenian in 2 volumes, v. 2. Yerevan] 1976. (In Armenian)
8. Arakelyan, Ara. Hamematakan grakanagitut'yan himunk'ner. Erevan, [Basics of Comparative Literary Studies. Yerevan] 2022 (In Armenian)
9. Avetikian, Gabriel, et al. Nor bargirk' haykazyan lezui. Venetik, [A New Dictionary of the Haikaz Language in 2 volumes, Vol. 2. Venice] 1837. (In Armenian)
10. Tumanyan, Hovhannes. Yerkeri liakatar zhoxovatsu 10 h., h. 4. Erevan, [Complete Collection of Works in 10 volumes, v. 4. Yerevan] 1991. (In Armenian)
11. Harutyunyan, Sargis. Hay araspelabanut'yun. Erevan [Armenian Mythology. Yerevan] 2018. (In Armenian)
12. Haxthausen, August. Ch'anaparhordut'yun yayskoys Kovkasu ayn e i Hays ev i Virs. Vagharshapat, [Journey to the Glory of the Caucasus is in Hays and in Virs (ranslated by Aristakes Sedrakyan). Vagharshapat] 1872. (In Armenian)
13. Hovsep'yan, Lilit. Mardagayli araspely Kh'. Abovyan «Agh'asu kh'agh'»-um. Echmiadzin, [The Myth of the Werewolf Kh. In Abovyan's "The Game of Aghasi". Echmiadzin] 2007, 10, pp. 75-81. (In Armenian)
14. Ghanalanyan, Aram. Zhogh'ovrdakan banahyusut'yan mi k'ani harts'er. Erevan, [Some Issues of Folk Folklore. Yerevan] 1954. (In Armenian)

15. Jivanyan, Alvard. Harts'azruys'. Harri P'otern u haykakan fentzii herankarnery. [Interview. Harry Potter and Perspectives of Armenian Fantasy] Accessed 27 February 2023. <https://www.youtube.com/watch?v=zPkfKYkavxw>. 17:20-20:14. (In Armenian)
16. Sardaryan, Grish. Mardagayly. Granish, [Werewolf. Granish] 2022. Accessed 03 March 2023. <https://granish.org/grish-sardaryan-mardagay/> (In Armenian)
17. Soghoyan, Astghik. Kh'achatur Abovyani «Agh'asu kh'agh'y» poemi patumi ashkh'arhy. Erevan, [The World of the Story of Khachatur Abovyan's Poem "The Game of Aghasi". Yerevan] Armenology Issues, 2 (17), 2019, pp. 117-133. (In Armenian)
18. Mifi narodov mira, t. 1. Moskva, [Myths of the Peoples of the World, in 2 volumes, vol. 1. Moscow] 1980. (In Russian)
19. Mifi narodov mira. Moskva, [Myths of the Peoples of the World. Moscow] 2008. (In Russian)
20. Moscovici, Serj. Vek tol. Moskva [Century of Crowds. Moscow] 1996. (In Russian)
21. Brothers Grimm. Doyche Sagen, B. 1. Berlin, [German Myths, vol. 1. Berlin] 1816. (In German)
22. Deubler, Theodor. Ther Unhaymlische Graf. Ther Werwolf, Die fligenden Lishter. Hanover, [The Uncanny Count. The Werewolf, The Flying Lights. Hanover] 1921. (In German)
23. Haxthausen, August. Transkaukasia. Leipzig, [Transcaucasia. Leipzig] 1856. (In German)
24. Hertz, Wilhelm. Ther Werwolf. Beitrag zur Sagengeshishte. Stuttgart, [The Werewolf. Contribution to the Story of the Legend. Stuttgart] 1862. (In German)
25. Morgenstern, Christian. Ther Werewolf. Projekt Gutenberg, [The Werewolf. Proyeckt Gutenberg]. Accessed 07 March 2023. <https://www.projekt-gutenberg.org/morgenst/galgenli/chap002.html> (In German)
26. Ranke, Fridrikh'. Di deuchen Volkssagen. Myunchen, [The German Folktales. Munich] 1923. (In German)
27. Temme, Jodocus Donatus Hubertus. Di Volkssagen der Altmark. Berlin, [The Folk Tales of the Altmark. Berlin] 1839. (In German)
28. Temme, Jodocus Donatus Hubertus. Di Volkssagen von Pommern und Ryugen. Berlin, [The folk Tales of Pomerania and Rügen. Berlin] 1840. (In German)

**ՄԱՐԴԱԳԱՅԼԻ ԱՌԱՍԴԵԼԻ ԱՅՈՒԺԵՏԱՅԻՆ ԵՎ ԿԵՐՊԱՐԱՅԻՆ ԳԾԵՐԸ՝ ՈՐԴԵՍ ՀԱՅ ԵՎ ԳԵՐՄԱՆԱԿԱՆ ԳՐԱԿԱՆՈՒԹՅՈՒՆՆԵՐԻ ԱՌԱՆՁՆԱՀԱՏՎՈՒԹՅՈՒՆ<sup>1</sup>**

**ՍԻՐԱՆՈՒՇ ՓԱՐՍԱԴԱՆՅԱԼ**

*Հայաստանի Հանրապետության Գիտությունների ազգային ակադեմիայի Մանուկ Աբեղյանի անվան գրականության ինստիտուտի կրտսեր գիտաշխատող, բանասիրական գիտությունների թեկնածու, «Գիտական Արցախ» պարբերականի հայերենի պատասխանատու, ք. Երևան, Հայաստանի Հանրապետություն*

**ԹԵՐԵԶԱ ԹԱԴԵՎՈՍՅԱԼ**

*Հայաստանի Հանրապետության Գիտությունների ազգային ակադեմիայի Մանուկ Աբեղյանի անվան գրականության ինստիտուտ, ասպիրանտ ք. Երևան, Հայաստանի Հանրապետություն*

Գրականագիտության հետազոտական կարևորագույն ուղղություններից է թափառական սյուժեների ուսումնասիրությունը և դրանց դրսևորումները տարբեր ժողովուրդների գրականություններում: Ուսումնասիրության մեջ քննվել են մարդագայի առասպելի դրսևորումները հայ և գերմանական գրականության զուգահեռում: Ուսումնասիրության նպատակն է հետազոտել մարդագայի առասպելի բնորոշ գծերը, վեր հանել դրան հատուկ առանձնահատկությունները: Ուսումնասիրության խնդիրն է բացահայտել մարդագայի կերպարի բնորոշ հատկանիշները, ազգագրական կյանքից կերպարային անցումը գեղարվեստական գրականության, համեմատության մեջ դիտարկել առասպելի համաշխարհային մոտիվները, գտնել ընդհանրություններ, ինչպես նաև՝ տարբերություններ առասպելի հայ և գերմանական՝ գեղարվեստական գրականության մեջ տարածված տարբերակների միջև: Կիրառվել են գրական տեքստի վերլուծության պատմահամեմատական, հերմենևտիկ, համադրական և միֆոլոգիական մեթոդները: Այսպիսով, ուսումնասիրելով մարդագայի առասպելի կերպարային և սյուժետային գծերը՝ հանգում ենք այն եզրակացությանը, որ այն, հիմքում ունենալով ժողովրդական բանահյուսությունը և սնվելով դրանից, ինչպես նաև սյուժետային ընդհանրություններ ի հայտ բերելով առասպելի համաշխարհային մոտիվների հետ, դրսևորում է որոշակի առանձնահատկություններ ինչպես հայ, այնպես էլ գերմանական գրականության մեջ:

**Հիմնաբառեր՝** *Մարդագայի առասպել, հայ և գերմանական գրականություն, Ավգուստ Ֆոն Հաքստուրգեն, Խաչատուր Աբովյան, թափառական սյուժե, բանահյուսություն, ժողովրդական հավատալիքներ:*

<sup>1</sup> Հետազոտությունն իրականացվել է ՀՀ ԳԱԱ ֆինանսական աջակցությամբ՝ «Երիտասարդ գիտնականների աջակցության ծրագիր» շրջանակներում, ծածկագիր՝ 22-YSSS-013:

## ОСОБЕННОСТИ МИФА ОБ ОБОРОТНЕ В АРМЯНСКОЙ И НЕМЕЦКОЙ ЛИТЕРАТУРАХ: СЮЖЕТ И ОБРАЗЫ<sup>1</sup>

**СИРАНУШ ПАРСАДАНЯН**

*младший научный сотрудник Института литературы имени Манука Абебяна Академии Наук Республики Армения, кандидат филологических наук,*

*Ответственный редактор (армянский язык) журнала «Научный Арцах», г. Ереван, Республика Армения*

**ТЕРЕЗА ТАДЕВОСЯН**

*аспирант Института литературы имени Манука Абебяна Академии Наук Республики Армения, г. Ереван, Республика Армения*

Одним из важнейших исследовательских направлений литературоведения является изучение бродячих сюжетов и их проявлений в литературе разных народов. В ходе нашего исследования были изучены проявления мифа об оборотнях в армянской и немецкой литературе. Цель исследования – изучить характерные черты мифа об оборотнях и выделить его особенности. Задача исследования – выявить характерные черты образа оборотня, показать переход персонажа из этнографического материала к вымыслу, сопоставить общелитературные мотивы мифа, найти общие черты и различия между армянской и немецкой версиями мифа. Для изучения мифов, популярных в художественной литературе, применяются историко-сравнительный, герменевтический, сравнительный и мифологический методы анализа художественного текста. Таким образом, изучая характер и сюжетные особенности мифа об оборотне, мы приходим к выводу о том, что он, опираясь на фольклор и подпитываясь им, а также выявляя сюжетные общности с общекультурными мотивами мифа, имеет свои характерные черты как в армянской, так и в немецкой литературе.

**Ключевые слова:** *миф об оборотнях, армянская и немецкая литература, Август фон Гакстгаузен, Хачатур Абовян, бродячий сюжет, фольклор, народные поверья.*

---

<sup>1</sup> Исследование выполнено при финансовой поддержке НАН РА в рамках «Программы поддержки молодых учёных» под кодом 22-YSSS-013.