

INTERPENETRATION OF MYTH AND SIGN IN AXEL BAKUNTS' "MTNADZOR" COLLECTION

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Introduction

Mythological and semiotic thinking is mainly intrinsic to the 20th-century literature that is characterized in the realms of the artistic style and the author's perception, since the perception of the world of the other side is beyond the boundaries of consciousness and cognition and contradicts its identity. In the 1920s, when modernism was realized, various innovative perceptions emerged that had numerous meanings, so the modernists' reference to the "myth" and the "sign" phenomena was not accidental. Through the usage of the myth, they sought to answer the questions of remodeling and reconfiguration of human nature and the harmony of nature, here and now, as in the core of the mythical thinking lies mythical archetypes in relation to other phenomena. All possible attributes of myth and sign are observable in the domains of sense discovery, in the realm of harmonizing between the real and the ideal, when the myth ceases to act as a myth, the sign as a sign, they transfer into indistinguishable states of reflection as the boundaries between the natural and the supernatural, the unity of object-subject are missing. By the help of semiotics, on the contrary, the domain of collective unconsciousness at different levels of language use is overcome, particularly in the process of text-making, as the sign is born in the same way.

Interpenetration of Myth and Sign

Myth and sign are closely intertwined, revealing the exit of images from their own boundaries through inner-textual interpenetration, with the utmost supremacy of the meaning. In this context, Axel Bakunts's "Mtnadzor" (The

Dark Valley) collection is noteworthy, in particular the "Alpine Violet", "Mtnadzor", "Mtnadzor Evil", "Mina Bibi" narratives in which myth-sign interaction and author's linguistic orientations are juxtaposed only after collision when the sign materializes the image, but is not identical to the myth and is not characterized by the feature of separation of text. In the "Alpine Violet" they are united in the **personal**: "How long has it passed since that day? And it is possible that they have two lookalike faces, even the same lips. The shapes of the eyes were the same as the other one, that was thin and be tall. Her dress was rustling, her skirts were down to her bare heels. That woman also had rustling clothes, was wearing a gray coat, a black velvet hat, the long pin of which, had universal orange head" **and environmental transformations**, "perhaps the Basuta River mixed with another river reaches the sea, on the shore of which, on the sand, one day the woman and the artist were sitting"¹. In the right professional domain (voice, color, sensation) are referred to as metaphors.

Roland Barthes² sees the sign at the three levels of consciousness transmission:

a. sign consciousness, which denotes the depth of the image and views the world in the world-image-form relation as an external multifaceted, infinite and omnipotent cavern (Abgrund), which is constantly expanding in line with the proportional movements of consciousness, as the form-content relation is being constantly updated;

b. paradigmatic, according to which, in order to attain meaning, it is enough for one to simply dig into their own memory or imagine the final forms of the material;

c. syntagmatic, when as the consciousness evolves one no longer sees (or hardly sees) the sign, but manages to participate in its development.

In Barthes's sign system, the ontological inner-subconscious layers are comprehended, which direct the reader to the author's-text psychophysiological sub-layers, since the process of creation is materializing the consciousness in the interval of spirituality and materialism.

Therefore, text poetry assumes author-text equality by regulating also author-text contrast. This relates to the discovery of the cosmic microcosm of

¹ Բակունց 1976, 184-185:

² Барт Ролан 1994, 246-252.

the text as the author's psychic and psychophysiological content, and is transformed into macro and micro universes, revealed by substrates of cosmic elements and energies. In this case, the myth is perceived as an early form, and a category, that has already historically overcome the stages of development that is able to first be purified and sanctified, then to unite the text as culture and culture as a whole in the context of different cultural realities. In the Bakunts' narratives, fore-memory is paramount, as the inner cultural meaning and content of the text are understandable especially from the point of view of mapping and chronology of the world, its content and means, when the natural life of things and the chain process of history are materialized in the author's domain of thought as in "Mtnadzor" story the structure demonstrates the above mentioned conventionality of the text: the preposition showing he mythical times is gradually approaching the time of the sign, which eventually transcends the present time presented by the author and leads to concrete realities. Or as in "Alpine Violet" story, "It was the story of a fortress in his head, the words in parchment registration books about the days when armored horse hooves were hitting the iron entrance and his adjutants returning from the destruction were shaking their swords. From behind the glasses, the trained eyes could see the armored, parchment writer praising with a cane, and he heard the drumming sound of ancient horses"³.

The existence of such a psychophysiological layer, in some traces, reveals the cultural-nature interaction in mythical texts, in particular the pre-cultural ("when a superstitious man was trying to control the phenomena of the nature")⁴ the essence of mythological-poetic questions: "Kakavaberd stones seemed like were awaken and talking to the archaeologist..., when he called from the edge of the pyramid that he had found the tomb of Prince Bakur or that gold treasures were buried on the top of Kakavaberd"⁵. Such reflections are plausible, reasoned by the text, accidental and spontaneous, and suppose the text as a psychophysiological opposite structure, disintegrating: "The woman sitting next to the fire <...> seemed to be a priestess guessing the movements of the ward in front of a tripod"⁶. The myth, in this case, is in the do-

³ Բալկունց 1976, 181:

⁴ Фрезер Джеймс 2011, 280-282.

⁵ Բալկունց 1976, 182:

⁶ Բալկունց 1976, 185:

main of the objectively tangible and epistemologically from the other side (and not metaphorical) subconscious, which is at the same time a fact of Bakunts' discovery and surpasses the author not only as an individual but also as a writer. This is an ontology, a direct fact of being, which ensures the presence of the true myth and its cultural vitality. Therefore, Bakunts' intrinsic conceptions of creation as prelude to the duality of the Jung's archetypes⁷: "It seems as if Mtnadzor was a forgotten corner from the days when there was no man yet, and the fossil dinosaur felt as free as the bear in our day. Maybe the world was like this when huge layers of coal were created and there were traces of long-lost plants and reptiles on the layers"⁸.

The sub-layers of mythical and archetypal images in Bakunts' narratives are created through ideas, images, matrices, signs, prototypes, systems, structures, at the same time forming the cultural axis of the text and its starting point. Though Bakunts is simplifying Panin's myth "they were making a lot of stories about him", and from the domain of the internal spatial unity of the text, "his horror was far-fetched", transcends the psychological domain of symbolism: "no one knew his nationality, nor faith and origin", emphasizing Panin's cruel image to the most. This process is by no means the result of necessity, so the actions of incorporating different realities into the text are followed by mythological-poetic tricks by Bakunts, emphasizing the topic of the myth:" They used to say he was a former officer, he killed a man, was sent to jail and then went to the forest. In one of the northern forests he killed his wife one night, hunting, or rather, ordered the dogs to hunt down and tear up the woman"⁹.

Myth and sign transitions in Bakunts' practice and practicality create a semiotic two-dimensional text: "Whip froze in the evening cold winter breeze" and "it seemed as if a satan in Mtnadzor was cackling" by "whip" and "satan" signs highlights and intensifies the alternating the abundance of mythical images, which, despite certain structural commonalities, avoids identifying with other texts, creating a re-imagined and changing model of the same text in the inner domain. Noteworthy are also introspective forms of perception of the text, the differences of which lead to the inaccuracy of the textual features. The

⁷ Ст'у ЮHF 1996.

⁸ Բալկունց 1976, 11:

⁹ Բալկունց 1976, 13:

meaning relates to the word, highlighting the mythological and psychological all-encompassing interpretation of the signs: "One person was a linen, the other was a red beetroot. Panin spit it out as a Mtnadzor bear"¹⁰, although referring to classical psychoanalysis (Freud), it is also possible to find more original principles of interpretation of the text. In the inner domains of intralinguistic and extralinguistic transitions, space encompasses the text, and the myth is not perceived as an unintentional psychosis, the objects involved here have their boundaries of creation, or are correlated with the existing, in other words, at its absolute other-a-limit, the almighty of creation.

Roland Barthes writes

"Myth is a word, and anything that is in the domain of discourse can become a myth. The myth clarifier is not the subject of the program but the means by which it is transmitted"¹¹. In this context, the myth is the functional substance of the author's language, though the comparison with it does not change anything in the inner domain of the language, as it is passed by in words and is given to the saying: "Panin was like a wild boar. He was a monster in a forester costume, with a cockade hat on his head. Suddenly he would come out of hiding, roaring so that even the bears would wake up and roar in the dens. The lumberman was left to run away or twirl like a snake under Panin's whip"¹².

The meaningful word breaks up its own case in the upsurge. The past, the present and the future merge into one universal time domain, and beyond that, as systems, cross the boundary of resimultaneity. A third space-time (as a system) is created, which has the characteristics of the previous two space-times, penetrating into the mythical space of the text and deepening into the realities of the past. In this context, it is possible to say that the myth-making in the mythical "Mtnadzor" story reaches perfection, since the mythical essence is created not through style, form or meta-logic, but through the story within it "One looks and can't decide whether Avi is old or still young, where his voice comes from, maybe he is not a human but a scarecrow; maybe he is a skeleton under the man outfit <...> And one does not know whether he is angry or that

¹⁰ Բալկոնց 1976, 14:

¹¹ Барт Ролан 2010, 265.

¹² Բալկոնց 1976, 12:

the old hunter is smiling..."¹³. The ever-evolving and narrative myths about hunter Avi and Panin help to discover not only the author's linguistic but also the intrinsic qualities of sound when the meaning is awakened and disconnected from its original basis in the highest sphere of the word perception, bringing the mind to the absolute, the secret, where the author excels himself and stands out from the text as a being, "Panin was cackling like a satan, his foot on a bear's corpse"¹⁴. In this context, Alexei Losev's thought is remarkable: "One must be extremely short-sighted or even just blind in science, not to notice that the myth is in its clearest, the most effective and strained reality. And this is not the fictitious but the most colorful and precise reality. This is the most necessary order of thought and life, away from any kind of accident and arbitrariness"¹⁵. Losev clarifies the idea of a myth in terms of its initial perception and formation of myth consciousness, and it is noteworthy that the myth as "the most viable and most strained reality" is not only reflected in the domain of science. The experience of rethinking the past (proving the individual in the domain of eternity), in this case, is perceived as an expression of psychological types and culturally sustainable models. "In this case the mythological motifs are often hidden in modern figurative language, that is, instead of the eagle of Zeus or the Bird of Fate, a plane appears, instead of a fight with a dragon, a car crash, instead of a dragon-wielding hero is a heroic tenor of an urban opera, instead of the chronic mother, a chubby grocery saleswoman, and Proserpina's abductor Pluto appears as a dangerous driver. But a very important fact for literature is that the manifestations of collective unconsciousness have a compensatory nature in their relation to the nature of consciousness"¹⁶.

In general, all genres of literature are directed to the preliminary layer of myth contained in some aspect of human consciousness and activity; therefore, when certain images are not mythologically separated, they become preliminary and final points of judgment in the context of the text, which are even though unequivocal, they do preserve the duality of the meaning in their axis: "In the dream, it seemed to Sakan that he had seen Mtnadzor, a woman in a

¹³ Բակունց 1976, 17:

¹⁴ Բակունց 1976, 16:

¹⁵ Лосев 2008.

¹⁶ Юнг 2003, 104.

white robe was running after him in a canyon, approaching to catch him, the woman would stop, laugh and run back up the crayon"¹⁷. Therefore, it is also possible to clarify: the culturological information is not only what the human scientific, but also what one can know, because the myth in its cosmology may not only be immortal but also mortal in order to create new myths. (In this case, it is already perceived as an individual-author myth, thus opposing the classical creation of the myth, but remaining and perceived as a myth.) In "Mtnadzor" collection, the author's myth is mainly in the domain of meaningful tricks, by which the author also expands the space-time perceptions of the stories. The myths and signs in the Bakunts' narrations are sequenced, appearing in a single chain as interconnected rings or endless loops. In other words, the reality of the word stands out from the meaning, and all the rings together complete the inner domain of the text. Language becomes an object through which Bakunts overcomes the reality of the text, because "the myth is the primary function of the language, it is transmitted by words, it fully finds its domain of expression"¹⁸, and as the verbal state is not separated from its, the author's, pre-perception; and author - text interaction is formed in the text by the existence of the author. Authors of mythological-poetic and semantic texts (also Bakunts) have their own individual perceptions, they do not lead the characteristics of the object by way of physical or emotionally primitive description, but rather create an intuitive understanding of the text by completing the **myth +metaphor** relations, "Mina Bibi was opening the millennium book of the village in front of Elya's eyes, each page of which was a martyrdom of a victim of ignorance, under the horror of a mother-in-law, a description of a woman's torture under a tyrannical husband's heel, or a story of a secretly smothered children <...> Elya was appalling and it seemed as if in the village, in the corners of the dark huts, the condensed darkness and evil spirit of the centuries yet remained"¹⁹.

¹⁷ Բալունց 1976, 144:

¹⁸ Леви-Стросс 2008, 241:

¹⁹ Բալունց 1976, 102:

Conclusion

In the 20th century, the myth ensures the harmony between human consciousness and worldview. In different societies, it is manifested by different structural features, perceived within the unity of differentiation of societies' different working styles and perceptions, for the simple reason that breaking the mythological portion is always dangerous on the one hand for the policy development and for the corrosion of the latter on the other. Each period includes the incompatible individual and the story, legalizes its myth perceptions and its understandings of myth territory, its conjectures on the boundary of material and spiritual, and the author living in this period (in this case, Bakunts) finds his geography of perceptions of the things which also directly relates to his inner world.

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ՄԻՖԻ ԵՎ ՆՇԱՆԻ ՓՈԽՆԵՐԹԱՓԱՆՑՈՒՄՆԵՐԸ ԱԿՍԵԼ ԲԱԿՈՒՆՑԻ «ՄԹՆԱՁՈՐ» ԺՈՂՈՎԱԾՈՒՈՒՄ

Նաիրա Համբարձումյան

Ամփոփում

1920-ական թթ. գրականությանն առավել բնորոշ է միֆոլոգիական ու նշանաբանական մտածողությունը: Միֆի և նշանի հնարավոր բոլոր հատկանիշները տեսանելի են իրականի ու իդեալականի ներդաշնակման տիրույթում: Միֆը ենթադրում է առարկայորեն շոշափելի և իմացաբանորեն տրանսցենդենտ ենթագիտակցության առկայություն (ոչ մետաֆորային), որն այս դեպքում արտահայտել է Ակսել Բակունցը: Բակունցի՝ միֆը տեքստին զուգադրելու փորձը, կառուցվածքային համակարգում ստեղծում է նշանագիտական երկշերտ տեքստ, որը, խուսափելով նույնականացումից, ի հայտ է բերում որոշակի ընդհանրություններ՝ նույն տեքստում ստեղծելով վերաիմաստավորվող և փոփոխվող մեկ այլ մոդել: Այս համատեքստում ուշարժան են նաև նոր մոդելների սուբյեկտիվ՝ հեղինակային կամ ոչ հեղինակային ընկալումները: Դրանց տարբերություններն արտահայտում են տեքստաբանական հատկանիշների անկրկնելիությունը:

Բանալի բառեր՝ միֆ, գոյաբանություն, տրանսցենդենտալ իրողություն, Ակսել Բակունց, երևակայություն, ֆենոմենոլոգիա, ենթագիտակցություն:

ВЗАИМОПРОНИКНОВЕНИЕ МИФА И ЗНАКА В СБОРНИКЕ АКСЕЛЯ БАКУНЦА «МТНАДՅՈՐ»

Наира Амбарцумян

Резюме

Наиболее характерной составляющей литературы 1920-х годов является мифологическое и семиотическое мышление. Все возможные атрибуты мифа и знака присутствуют в гармонии реального и идеального. Миф предусматривает наличие предметно осязаемого и когнитивно трансцендентного подсознания (неметафорического), что в данном случае было выявлено Акселем Бакунцем. Попытка Бакунца объединить миф с текстом в структурном плане привела к созданию двухмерного семиотического

текста, который подчеркивает ряд общностей, избегая идентификаций, внутри того же текста создавая модель переосмысленного и измененного текста. В контексте сказанного заслуживает внимания субъективное восприятие новых моделей как авторами, так и неавторами. Их отличия отражают неповторимость текстологических признаков.

Ключевые слова – миф, онтология, трансцендентальная реальность, Аксель Бакунц, воображение, феноменология, подсознание.

INTERPENETRATION OF MYTH AND SIGN IN AXEL BAKUNTS' "MTNADZOR" COLLECTION

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Abstract

The most characteristic of the 1920s literature is mythological and semiotical thinking. All possible attributes of myth and sign is visible in the realms of the harmony of the real and the ideal. The myth assumes an area of objectively tangible and ideologically transcendental subconscious (non-metaphorical), which in this case was revealed by Axel Bakunts. Bakunts's attempt to combine myth with text creates a two-dimensional semiotical text in the structural system, which avoiding identification reveals certain similarities, creating another redefined and changing model within the same text. In this context, the subjective perception of new models with the perception of the author or non-author is also noticeable. Their differences reflect the uniqueness of the textual features.

Key words – myth, ontology, transcendental reality, Aksel Bakunts, imagination, phenomenology, subconsciousness.