

# Literary Trick as a Passage Uniting the Real and Imaginary Worlds of Fairy (Based on Ghazaros Aghayan Folklore Processes)\*

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This analysis tends to examine the functional and allegorical interaction of literary trick as a passage connecting the real and imaginary worlds of fairy tales. The article is also aimed at examining the theoretical issue of *dream* in the folklore processes (here, fairy tales) of the famous Armenian author Ghazaros Aghayan. Fairy tales are also directly related to various *psychological functions* of a person and their interdisciplinary interpretation. The concepts of passages found in Ghazaros Aghayan's fairy tales and symbolizing notions like *the sound resembling a melody, the teleri connection provided by a dog, the binary perceptions of good and evil, black and white, light and dark, the spring, the rainbow, the locked door, the well, the ladder*, as well as their corresponding features and functions are analyzed. During the analysis of the fairy tales included in the study the passages connecting the real and imaginary worlds realized through dreams were considered as mythical, psychological and philosophical starting points of the magic background. The study is an interdisciplinary one. The material was analyzed in the context of mutual ties and relationship between folklore, literary studies, ethnography, culture, philosophy and psychology. Such kind of study is carried out for the first time.

**Keywords:** fairy tale, passage, Ghazaros Aghayan, folklore processes, literary trick, imaginary world.

## Introduction

Fairy tales comprise a significant part in the literary heritage of the Armenian storyteller and children's writer Ghazaros Aghayan. While creating them the author was guided by certain principles and the mindset due to which the fairy tales should not be just a way to occupy a child, but should play a decisive role in the establishment of his/her moral and healthy psychology and become a way to recognize and understand unfamiliar or less familiar phenomena of the real world.

The *aim* of the study is to examine the boundaries of the real and the imaginary in the fairy tales processed by Aghayan. The *objective* of the study is to find out whether

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the dream is a literary trick or a manifestation of the imaginary and an interaction with the real world. The study is also *targeted* to find out by what logic do the characters of Aghayan's fairy tales act, and by what means the author prepares the reader for the further plot developments of his fairy tales. The *modernity* of the study is due to its interdisciplinarity: it was fulfilled according to interpretive examination of different disciplines such as literary studies, philosophy, psychology and semiotics [1, pp. 174–190]. The *scientific novelty* of the study is that in Aghayan's folklore processes dream was considered as a special element of fairy tale, which states the plot of the story with mystery and also provides an opportunity to analyze and reveal the reflections of the real and imaginary in Armenian folklore thinking and culture. While carrying out the research *structural, hermeneutic, meta-critical, historical-comparative* methods were used.

For the purpose of cutting off the reader and presenting a fairy-tale otherworld, Ghazaros Aghayan uses the rich material of folklore, its magical elements and super marvelous (fantastic) scenes not deviating from reality. According to the author: "The fairytale world is the most accurate image of the real world. Demons, dragons, devils and bogeys of the real world are even more terrifying because they remain largely indomitable, while those of fairy tales are subdued and destroyed" [2, p. 213].

By his entrance into the world of fairy tales, Ghazaros Aghayan transforms the real world into a fairyland, expresses the aspiration of creating a better world that is in accordance with the ideals of common people and through the positive heroes of fairy tales depicts the hardships of the given period and eliminates evil and negative forces "...thus opening before his reader a way to another life. He gives hope for the possibility of a life free from pressures and sufferings, in the realization of which he strongly believed" [3, p. 310].

In their main plot, Aghayan's tales are faithful to folk tales but are distinguished by peculiar solutions of the author. As the author notes: "In my tales only the essence is folkloric, while the ornaments are my own" [2, p. 213].

Some tales stand apart by their *national-historical* context, through which the *national-patriotic goal* of the author and the idea of the work become visible, that is, to restore the historical-geographical environment of historical Armenia, the characters of famous historical figures, many geographical place names, as well as the life, lifestyle and customs of the Armenians who lived in the past. In fairy tales Aghayan states the precise place of action, historical period and turns the acting hero into real historical figures and thus *to some extent deviates from the stable formulaic system and spatio-temporal uncertainty that are typical for traditional fairy tales, and processes them with a new perception.*

However, because of this intervention the genre feature of the fairy tale isn't completely changed but due to *historicization the author's literary fairy tale is more vividly outlined and thereby differs from its folkloric version.* The author believes that fairy tales of this nature are "novelettes taken from old Armenian legends" [2, p. 216] and as such are close to historical national legends while the miraculous, supernatural and fantastic elements that are typical for the fairy tale continue to dominate in them. So in this context the recent study of German professor emeritus Jack Zipes [4] is also noteworthy. Here he highlights some questions like why some fairy tales "work" and others do not, why in rare cases the fairy tale is capable of getting under the skin of culture, and stay there. In other words, why do fairy tales "stick"?

As a researcher of the fairy tale genre, he also finds that the fairy tale has wide social and cultural derivations [5], Jack Zipes presents his version of the idea of the fairy tale and stated them not only as a set of stories for children (including Cinderella, Snow White and Bluebeard tales) but also as a deeply important genre [4].

### The Passage as a Breach of Reality

In fairy tales the *passage* is one of the means for delineating the border between the real and imaginary worlds [6, p. 390], that becomes a connecting link between two different realities. It is a path that takes from real world to the magical one.

Thus, for instance, in fairy tales entitled “Snake-Child and Arevahat”, “Aregnazan or Magical World”, as well as in “Magic Image”, *dream* acts as a peculiar link that connects real and imaginary worlds and as a manifestation of the imaginary connects two different worlds. The heroine of the fairy tale “Snake-Child and Arevahat”, i. e. Arevahat, saddened by the persecutions of his stepmother, often went to the cemetery, knelt on her mother’s grave, shed salty tears, complained, soothed her heart and returned home” [7, p. 167].

In the tale *dream becomes a means for getting in touch with the other world*. Arevahat often put her head on her mother’s grave, fall asleep and dreamed of her mother hugging her daughter, comforting and advising her “...to be kind, to remain kind, to endure all hardships”. “God will not leave the innocent,” she said, “only you behave yourself in such a way that God likes you, loves you, then he will not spare you his protection, he will free you from that trouble” [7, p. 167].

*Here sleep at the grave becomes the door taking to the world of dreams*. “In Armenian beliefs, ordinary sleep is usually considered as a temporary death, and the bed — as a grave. It was believed that during sleep, the human soul separates from the body and wanders in space, meets the souls of dead ancestors, takes useful information and returns to the body [8, p. 387]. Having met her deceased mother through a dream in an otherworldly realm, the heroine receives advice and guided by them in real life dispels her pains, gains new strength, a new soul, flourishes day by day like a rose and blooms like a violet.

A dream also becomes a passage leading from the real world to a visionary other-world in the fairy tale “Aregnazan or Magical World”: it becomes a means of seeing the future Chosen One in advance, providing a connection between the princess and her deceased mother, the queen. The queen, who though is not present in the tale as an acting personage, appears in the dream of the vizier’s wife, becomes an adviser and hints about the magical power of the *immortal water* that is needed for curing her daughter and which only Aregnazan could obtain.

In fairy tale “Aregnazan or Magical World” the *rainbow* is another important *passage* that bridges the real and imaginary worlds and becomes a link uniting the earthly and heavenly realms from where a group of *heavenly queens*, that is, the fairies are descending. They are clothed in garments made of the rays of stars and snowy and with their luminous beauty surprise the *earthly beings* who are participating in Areg and Nunufar’s wedding, delight them with their heavenly grace blessing the union of the newlyweds. Conveying heaven’s blessing and congratulating to the newlyweds, the fairies climb up the rainbow ladder and disappear.

The earthly beings take the formation of the colors of the rainbow as green-red interaction as green-red is the color symbol of marriage. Those colors play an important role in

the symbolism of the Armenian wedding ceremony: in national imagination, the rainbow was supposed to be associated with marriage [9, pp. 206–208].

In the fairy tale “Magic Image” due to their ability of bridging two different worlds both *the dream* and *the magical image* have their special place: the latter influenced the imaginary world and thinking of the hero and helps him to write brilliant novels.

There are different ideas about the otherworldly, supernatural and magical properties of paintings, the Performative and the Transformative, that we often come across in fairy tales and literary works [10, pp. 55–64]. The heroes of the fairy tales can also penetrate into another world through the magic picture or live in the picture. In this context, Terry Windling’s research is noteworthy: here alongside with the characters of the fairy tale the author’s journey through imaginary and fairy-tale worlds is interpreted [11, pp. 33–45].

It is interesting that Russian and Chinese fairy tales also have similar titles. Thus, in the Chinese fairy tale “Magic Picture”, the hero while helping the forest witch or going to sell goods, acquires a magical portrait of a Chinese girl and falls in love with her. When he takes it home, the heroine of the portrait becomes alive, comes out of the picture and tells the boy how her soul got into the picture, advises him how to become wealthy and get her out of the picture [12].

The picture is also a passage leading to the magical world in the well-known Armenian cartoon “A Found Dream” (1876): here the heroine penetrates into the magical world of pictures and tries to find her grandfather’s lost sleep [13].

This portal also resembles about the talking portraits featured in J. K. Rowling’s famous Harry Potter novels. They depict the image of a person who once lived in real life preserve the habits and traits characteristic of that person. The images are able to get in touch not only with the people depicted in the other pictures but also with the real ones, thus belonging to the liminal area between life and death [14, pp. 133–148].

In Aghayan’s fairy tale “Magic Image”, a young *artistic novelist* after listening to the argument of two gods, Uriel and Hermes, under the influence of their conversation writes a new novel in his dream. Waking up, the novelist remembers that Uriel’s conversation in the dream was not spoken in a human voice, but was pronounced by an *inexplicable air movement* that resembled the sound of an unheard melody, which reached the brain of the sleeping man and then turned into human words.

In the fairy tale Uriel’s melody-like voice becomes a dream causing medium and opens the doors of the dreamland, shows the transition from one reality to another, and represents the confusion typical for a dream that is created in the hero’s head as in his dream the novelist did not literally catch the conversation of Uriel and Hermes, but while hearing each word a new change occurred in his mind and parallelly he saw the extensive images of the uttered thoughts.

On awakening the novelist dwells upon the contrast of good and evil that he had heard in his dream and gives his preference to Uriel, because he believes that he, unlike Hermes, who is a *blind tool* in the hands of Zeus and his wife Hera, is independent, inde-feasible, and has the right to claim that what he does is good and not an evil, as he conveys *healthier thoughts* to people who need him and helps them reach the heights.

It is no coincidence that the author chose Uriel in his fairy tale as a character who imparts healthy thoughts to the young novelist, because, according to ancient ideas, Uriel was one of the patron angels of science and art, from whom people could receive new ide-

as and the ability to create by turning to him with prayers. In the tale, he is associated with the devil, and in some folklore sources he is also identified with Lucifer [14].

When Hermes leaves, Uriel portrays himself as an image and hangs on the wall of the novelist's bedroom. Waking up from his sleep in the morning and studying that image, at first glance the novelist does not notice anything but gradually discovers the essence of the magical image which appears in the text with such peculiar description: "...the whole universe was encompassed in all its details. He was neither printed nor painted with a brush but was something of its own, everything in it was movable and alive, and our novelist saw in it in every detail whatever he wanted — the living image of what he wished" [7, p. 360].

The magical image provides access to the imaginary world from where the novelist took his ideas and began to write more interesting and valuable novels one after another. Gradually, everyone around him notices his talent, the gift of writing, and his genius, but no one ever knew that he was taking all that out of the magical picture.

### The Character of the Dog as a Means Uniting Different Realities

In a number of fairy tales the *character of the dog* is distinguished by its ability to unite two different realities, which is due to the ancient ideas about the dog. In mythologies of various peoples, the dog was imagined as a guardian, mediator and guide of this and other worlds. Since ancient times people often could not understand why a dog started barking or howling for no apparent reason. These observations of the dog's behavior gave birth to the belief due to which the dog can see otherworldly, supernatural spirits, beings and foresee death. Up to now the ancient idea that a dog howls at the dead because it sees or feels that death is taking its soul away is still preserved [15, p. 91].

The image of a mythical dog is also found in Egyptian, Indian, Scandinavian, Greek, Roman, Japanese, Chinese, Armenian and other people's myths all over the world.

In Egypt, the dog was the symbol of the world of the dead. The god of the underworld, Anubis, was depicted with the body of a man and the head of a dog or jackal. Its main function was to accompany the dead to the afterlife [12, pp. 66–69].

From ancient Greek mythology the three-headed dog Cerberus is known to guard the entrance to the kingdom of the dead and not letting anyone out. In the kingdom of Hades Cerberus accompanied Hekate, the goddess of witchcraft, who brought nightmares and ominous dreams to sleeping people [12, pp. 66–69].

"In many Indo-European legends there are two dogs of the underworld, and one of them is characterized as a dog of death, and the other is a dog of life, which can respectively lead to the kingdom of death, and on the contrary, revive the dead" [17, p. 52]. The motif of revival from the world of death through dogs is found in Armenian folklore beliefs, too. According to the legend entitled "Ara the Beautiful and Shamiram" [18, pp. 60–71] the Aralez (mythical dogs) have licked and revived Ara the Beautiful, who had rejected the love of the queen of Assyria and died while fighting against her [19, pp. 86–88].

According to Pavstos Buzand's "History of Armenians" Mushegh, the military leader opposed to Pap of Armenia and was later killed by the latter's successor, Varazdat. Afterwards his dead body was placed on a high tower so that the Aralez could lick and revive him [20, p. 363].

The two dogs gnawing on Artavazd's iron chains are also endowed with the power of freeing from the underworld. According to some versions of the legend one of them is white and the other is black. Dogs lick the chains on the eve of the year, and the chains

become thinner: and every year the blacksmiths hit the slab with a hammer once more, so that the chains wouldn't break. Thus, Artavazd's chains are bolstered again, and he is no longer able to come out and destroy the world [8, pp. 448–449]. The white dog could be the mediator and guide between this world and the *positive, heavenly* underworld [17, p. 55]. The image of a white dog that saves from death is preserved in the legend about Sanatruk that is known from historical epics [21, p. 63].

Thus, on the basis of national presumption it becomes clear why in Aghayan's tales the dog itself becomes a *connecting link* between the real and imaginary worlds. In Ghazaros Aghayan's fairy tales "Anahit", "Snake-Child and Arevahat", "Sun-child", "Zangi-Zrangi" the dog acts as a character that helps the main character, protects him, senses evil forces and destroys them.

In fairy tale "Anahit" during the hunting Vachagan's constant companions were his close and brave servant Vaghinak, who was strong and courageous man and his faithful dog Zangi: "...though still a puppy, but he was already a huge bulldog" [7, p. 120]. Zangi is closely connected to his master, telepathically feels the trouble that has befallen him: he was locked in *earthly hell* by the old Flamen in the city of Perozh. The dog howls and whines trying by all means to warn Anahit about it, who was also worried.

While Vachagan was away, the whole nature and animal world seems to be in a worry. "Zangi incessantly howled and whined and piteously wailed beseeching the queen which made her more desperate. Vachagan's horse was constantly neighing like a foal that had lost its mother and having no appetite was losing its weight day by day. Fowls called like a rooster, and the roosters, instead of calling at dawn were screaming in the evening with the voice of a pheasant..." [7, pp. 142–143].

When thanks to Vachagan's knitted silk Anahit learns about the danger awaiting him and finds out the place, she comes with an army to rescue him and the imprisoned people, crushes the doors of the *horrible Tartarus*, punishes the High flamen and his priests, transforms "earthly hell and our world" into "an Edenic paradise".

Through the depiction of this scene Aghayan contrasts two different realities: "...by the allegory of a fairy tale he at the same time hints on the situation of the Armenian people under the pressure of the Sultanate and Tsarist tyranny. In the "Epilogue" of the first and second editions of "Anahit" it is said that: "In our native holy land, where Eden was immortal", later *Hell* and *Tartarus* were created, where also, as in Vachagan's time, the "fanatic holy flamen 'always' captures the Armenian generation and makes it disappear from the world'" [3, p. 314].

The silk-selling priest is handed over to Vaghinak, who decides to give his *black soul* to Zangi so that he can punish him as he wishes. Handing over the *role of executioner* to Zangi, Vaghinak for a moment wants the dog to kill the priest by torturing him, but Zangi attacks the priest with a jump and in an instant strangles him by *grabbing his throat*, groans and retreats immediately. The king is very happy that Zangi is so kind and without torturing the priest puts him to death: as befits a Christian, the dog swallows him in an instant, destroying the infernal power from this worldly domain. In the fairy tale "Snake-Child and Arevahat" the dog is the constant companion of Arevahat: it never leaves her side in order to "protect her from all evil and trouble, to be always alert and ready at her command" [7, p. 168].

On seeing Arevahat "all the innocent creatures" of nature were so happy and loved her that they surrounded, caressed, and "licked" the girl because Arevahat had such a



righteous and innocent soul that “...every morning and evening while praying, she felt, it seemed to her as if her soul flies up to the sky, reaches the throne of God and glorifies his name there with his angels” [7, p. 167].

## **The Character of the Mythical Dog in the Fairy Tale “Zangi-Zrangi”: Features and Functions**

The features and functions that are typical for the mythical dog's character are clearly expressed especially in the tale entitled “Zangi-Zrangi”. The description of Zangi and Zrangi's mother reminds the image of a mythical dog: it was a terrible beast, ten times the size of a normal dog, which Tatukh found near a *cave*.

In other words, the beast had appeared in the real world through the cave, and the cave is a unique *passage* between two different worlds. This is conditioned by the ancient presumptions about the cave: the cave was considered as the entrance to the underground world, which was guarded by supernatural forces, and for entering there, one had to have certain knowledge and follow the prescribed rules, otherwise the cave could close forever and destroy all the phenomena that were inside it.

Thus, in one of the versions of the famous Arabic fairy tale “Aladdin and the magic lamp”, Aladdin, who went into the *cave of miracles* to get the magic lamp, in addition to the lamp puts some gold and pearls in his pocket and violates the taboo of the cave and for some time remains there locked in the darkness [22, pp. 31–34].

The motif of being locked in a cave is widespread in the myths of different peoples.

In Armenian mythology there are legendary episodes of Artavazd chained in cave and Little Mher who locked himself in a rock: according to ancient belief “being locked in the rock (that is, in underworld) meant temporary death...” [8, p. 455], and thus they become in touch with underworld. Let's keep in mind that Artavazd's chains are always gnawed by two dogs, one of which, according to several versions of the myth is white and the other is black, while Little Mher “gets the advice to lock himself in a rock mostly from his parents who are already dead and buried in a grave (here, from the underworld)” [8, p. 455].

The beast that had appeared in the real world from the underworld, while suffering from the pangs of childbirth calls Tatukh in “human language” and sets a condition: “If I give birth to twins, I will eat you, but if to one — I will grant you your life” [7, p. 168]. Tatukh cunningly puts the two cubs that the beast gives birth to in a sack, and placing the third one in front of the beast, announces that only this one was born. Growing up, the cubs become Tatukh's most loyal dogs, one of which he names Zangi and the other Zrangi.

During the ordeal the dogs, *making huge jumps*, immediately reach their owner and in an instant swallow the dragon girl thus eliminating the evil force from this world and transferring it into another world, thereby becoming a unique passage between the real and imaginary worlds.

## **Spring as a Passage**

In fairy tale entitled “A little more, a little more!” the *spring* stands apart by its ability of uniting two different worlds.

The spring, being considered holy and health giving, was an object of worship for many nations. In Armenian folklore beliefs the flowing waters of the spring are considered

holy, and they should not be treated badly. Among Armenians the worship of springs is also connected with the belief that they give health, cure some diseases, and some springs have the ability to cure all pains. There are also *springs of immortality* the sources of which are covered with various flowers and plants. Old, sick, or wounded serpents recognizing such springs, come to them, change their skin, eat a petal of some flower, bathe in it, drink three sips of water, and they crawl out of the spring rejuvenated. In general, the worship of water and plants are interrelated [23, pp. 51–53].

According to popular imagination, everything at the bottom of lakes, rivers and springs is huge, magnificent and very beautiful: “There rise up huge palaces built of precious stones, pearls and corals that are shining on all sides. There is no lack even of orchards with its flowers and fruits. The owners of those palaces are water people and fiery girls” [23, p. 82].

For Khajik, the main character of the fairy tale “A little more, a little more!”, the spring becomes *a passage* from the real world to the magical world of Ukhay. The tale has an interesting subtitle: “The myth and the reality (two contrasts)”, which suggests that here the boundary line between *the real and the imaginary* are outlined.

In order to find a master who would teach Khajik a trade that will be proper for the boy’s irritable and quick-tempered nature, Khajik’s father and his son travel to *another town*. On their way they stop at a spring: the father drinks water and being contented with it says “Ukhay!” On hearing those words a man of a long height and a beard comes out of the spring. Seeing him, Khajik’s father thinks that he is not a man, but either *a devil or an angel*.

Learning that the father is looking for a master who may teach his son a trade, this man offers to take the boy into his service. He gives bag of gold to the boy’s father and tells him to come back after a year. Ukhay says that the man must come again to this spring, drink the water and say: “Ukhay!”, after which he will come out and give his son back. Saying this, Ukhay takes Khajik by the hand and disappears into the spring.

It is noteworthy that in the fairy tale the phrase “Ukhay!” becomes the key that opens the door to the magical world. Ukhay was a skillful conjurer, an unheard and unseen magician, with whose assistance Khajik appears in a world full of miracles, learns the art of transformation. Ukhay’s apartment was built entirely of “silver, gold, diamonds, hyacinth, emeralds, and gems and precious stones of every color. And it was built with such skill and taste that, when the rays of the sun fell upon it, every minute the whole house took on a new form, obtained a new image, so that while looking at it a person would not get bored or fed up” [7, p. 266]. This description brings to mind the image of a palace of fairies and nymphs built of precious stones, beautiful corals and pearls known in folklore.

Ukhay’s garden had no *vegetation*: it wasn’t full of real trees and flowers, but had wonderful basins with coral pipes and marble statues on the heads of which there were golden jugs spattering smelting diamonds in all colors of the rainbow. “So Ukhay had everything, but it was all the work of skillfulness and not of nature...” [7, p. 67].

## Well as a Passage: The Contrast of Black and White

In the fairy tale “Children’s worldview or the light and dark worlds”, grandmother Gjunalaz tells about the “Dark world”, where the *well*, becomes passage leading to the underworld: “Once upon a time the Dark World was near us, too... Sometimes when the girls



were spinning their spindles the thread suddenly broke, and the spindle fell into a well and then into the Dark World. If the girl who was spinning the spindle was a kind, the kind women of the Underworld threw her spindle up and returned it to her. But now even the Underworld has left us" [7, p. 255]. Among many Indo-European nations there was a widespread legend according to which a hero could fall into the Underworld through a well and after defeating the death and overcoming a number of ordeals come back to the earth [24, pp. 205–230].

The main character of the tale, Gurgun, falls into the well and finds himself in the devil's *spacious underground apartment*. He kills the sleeping devil, frees Invisible-Charming from its clutches and helps the girl to come back to the real world.

The hero stays in the well and decides to go to the devil's cattle shed. There he found a *black goat* and a *white sheep* that are unique *passages* to the luminous and dark worlds. If he managed to sit on the white sheep, he would go out into the luminous world, and if he sat on a black goat, he would end up in the dark world from where he could never come to the luminous world. The agile goat butted the sheep, tossed him aside and threw itself under Gurgun leading him to a dark world that "had cities and villages like our world, and there even was night and day, although it was called said Dark" [7, p. 256].

### The Ladder as a Link between the Luminous and Dark Worlds

The hero learns that once upon a time there was a *ladder* that connected *the luminous and dark* worlds: righteous people climbed up and down that ladder, but now it had disappeared. *The ladder* is a link between two opposite worlds.

According to ancient mythological concepts, the three vertical zones of the world, Heaven, Earth, and the Underworld, are connected by an axis [8, p. 20]. In the fairy tale the ladder becomes a unique axis between the upper and lower worlds. In the beliefs of different nations the ladder is a way to ascend to the heavenly world or a means for appearing in paradise. Thus, in one of the Slavic tales the hero shoots three arrows, which merge and become a ladder by which the hero climbs to the sky [25, pp. 75–79]. At the same time *the ladder* is a path leading to the underworld that often passes through a *pit* or a *well*. In many fairy tales there is a common motif: the elder brothers, fearing to enter a well or a pit, lower the younger brother with a rope or a ladder to the underworld and maliciously leave him there.

In Aghayan's tale Gurgun is lowered by his two elder brothers into the well (probably by a ladder): they do not raise him up, leaving him in the underworld. The hero saves the squabs of "Emerald-Dove" from a huge black dragon and rises to the *luminous world* with the help of this bird.

### Conclusion

Thus, while examining the *passages* found in Aghayan's fairy tales, we came to the conclusion that the journey of the heroes of the fairy tale from the real world to the magical one must take place through a *passage*: a dream, a magical image, a *dog*, a *spring*, a *cave*, a *door*, a *ladder*, a *well*, a *rainbow* and other phenomena, which outline the borders of two worlds, that is, *this world and the other one*, i. e. dark and luminous worlds.

We have also concluded that through the unity of real and imaginary worlds fairy tales delineate ancient times and modernity (until postmodernism) [26, pp. 138–156].

We have tried to show why the passage is endowed with the ability to unite two different worlds and what folklore notions form its basis: all these was done by relying on the rich folklore material.

The examination of the *passages* found in the fairy tale also showed that the passage leading the hero from the real world to the imaginary one can be opened by any environmental factor or verbal expression that acquires the nature of opening the doors to another world [27].

Through the genre of fairy tale the author tries to make the reader face in the realm of fiction the transformed difficulties of life, to give the key for overcoming the trials of real life on the example of the actions and steps of the heroes and to awaken in the reader a love for Armenian folklore and world myths since childhood [28, pp. 136–137].

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### Литературный прием как объединяющий портал реальных и воображаемых миров волшебных сказок (на материале фольклорных процессов Газароса Агаяна)

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Цель этой статьи — изучение функционального и аллегорического взаимодействия портала как литературного приема, соединяющего реальные (актуальные) и воображаемые миры.

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жаемые (возможные) миры сказок. Статья также направлена на рассмотрение теоретического концепта *сна* в фольклорных процессах (в данном случае в сказках) известного армянского писателя XIX в. Газароса Агаяна. Сказки также имеют прямое отношение к различным психологическим функциям человека и их междисциплинарной интерпретации. Были изучены концепты порталов, встречающиеся в сказках Газароса Агаяна и символизирующие такие понятия, как *звук, напоминающий мелодию; телесенсорная связь, интерпретируемая через персонажа собаки; бинарное восприятие добра и зла, черного и белого, света и тьмы, весны, радуги*. Также анализируются *запертая дверь, колодец, лестница* и их соответствующие признаки и функции. При анализе сказок, включенных в исследование, порталы, соединяющие реальные и воображаемые миры, реализуемые через сновидения, рассматривались как мифологические, психологические и философские отправные точки волшебного текста. Рассмотрение найденных в сказке отрывков также показало, что проход, ведущий героя из реального мира в воображаемый, может быть открыт любым предметом окружающего мира или словесным выражением, имеющим значение открытия дверей в иной мир. Были рассмотрены особенности как художественной литературы, так и фольклора, а сказки Газароса Агаяна были сопоставлены с их фольклорными корнями. Исследование является междисциплинарным. Материал анализируется в контексте взаимных связей и отношений фольклора, литературоведения, этнографии, культуры, философии и психологии. Такое исследование проводится впервые.

*Ключевые слова:* волшебные сказки, портал, Газарос Агаян, фольклорные процессы, художественный прием.

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