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TEXT AND ONTOLOGY

Metaphysics of Mutual Penetration in
Hovhannes Tumanyan's and Avetik Isahakyan's poetry*

Key words: Chronos, Aeon, Stereometry of the Text, metaphysics of interpenetration, chronotype, pure course of time, text-aeon, Metasound, Metaword, Metameaning.

Introduction

The infinity of the text is formed in the domain of the author's balanced energy although it is possible to break that balance and emerge into the domain of everlasting changes and movement of a language, creating the dynamic utterance of the text, which ensures the passability of its form [as modus], implementing and realizing the process of structural formation of the text in the domains of the assumed boundaries and intersecting forms. The form is itself a visual-spatial image or symbol and is related to the text-author conversation in the context of subconscious + utterance + form = content; therefore, spatial image + form domain is considered as a boundary because in the ontological domain the same text is created as [Word + Word + Word + Word + ∞ = thought] reality, undergoing changes (or not). In this context, the structural possibilities of the text and the changes conditioned by it, as an unstable whole, are opposed to the part-whole unity, creating incoming and outgoing abstractions where the part relates to the whole, interpreting the text as a heteropolar structure. These actions and relations enable viewing the text as a cosmic microsystem in the domain of its integrity.

The process of discovering and realizing the text takes place in a certain cultural environment when the reader realizes the text as Text-Aeon (the doors of eternity

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open), and the ideal meeting of Prior Knowledge + Idea + Text + Author [transmitter] + Wisdom = Aeon¹ [Eternity] takes place:

**A traveler of the divine in the sphere is my soul,
Transient from earth, to the glory unaware is my soul,
It has ascended and withdrawn towards the stars up remote,
To someone dwelling down on earth by now queer is my soul².**

Such a regulation of communication is realized only on the text basis which does not refer to the ordinary reader (not far, not close) [or to the listener for whom the text is perceptible in the voice chronotope], but to the eternally present, but unknown, reader whom the author addresses.

In the text, semantic revelations encode their own existence, taking a more historically enclosed position or hiding, and reveal themselves in a more favorable period, in contrast to the empirical-historical approach, the objectivity of which seems to be ostensible, since its historical-cultural orientation always presupposes clarity and objectivity. And when the creation becomes the center of gravity, not only the result and the image of information extracted from the text, but also the orientation and self-determination lead the author to spiritual liberation, providing the ontological domain of the given text and the ideal of the author.

This is, at the same time, the merging of old and new eras in the inner chronotope of the text, “We come from the infinite, from the cosmic infinite, and head to the cosmic infinite. This train, this journey from one infinite to the other, takes an inch, a second. Why have we come to pass this short path, which is endless for suffering, undying, and eternal?”³, and the need to perceive the text as a culturally important hearth in a broader context is given importance.

1 **Aeon** - (ancient Greek αἰών - aiōn) - Century, eternity or time in the domain of life as a complete enclosed system, duration of life. In contrast to Chronos, it is the quantitative, objective and amorphous time, and also a generation. In ancient Greek mythology, Aeon is a deity it personifies the longevity of time, the ideologue of eternity. The mysteries of Mithra (Mihra) mention the Iranian Zurvan's (also known as Zerva, the god of time and fate in Iranian mythology, perceived as the infinite time that has existed since the time when the world was in its embryonic state). In Christian eschatology and in the Jewish tradition, Aeon corresponds to the concept of olam (Olām, peace in time); and has the meaning of “world” not spatially geometric but in the sense of a single universe. Aeon is one of the most important hierarchical notions (eones) in Gnosticism, the inexplicable beginning between the supreme god and the material world (See: **Myths of the Nations of the World**, Encyclopedia in 2 volumes: chief editor S.A. Tokarev: 2nd ed, Moscow, “Soviet Encyclopedia”, vol. 2: K-Ya, 1988, 663 pgs).

2 **Tumanyan H.**, Complete Collection of Works in ten volumes: vol. 2 (Quatrains, Ballads, Translations): Yerevan, 1991, NAS RA Publishing, p. 51.

3 **Avetik Isahakyan** was born on October 30, 1875, in Aleksandrapole. He is an Armenian poet, prose writer, translator, literary and public figure, publicist, academician at the NAS RA (1943). Laureate of the USSR State Prize (1946). Member of the USSR Writers' Union since 1935. In 1946-1957 he was the president of the Writers' Union of Armenia. He died on October 17, 1957 and was buried in the Komitas Pantheon in Yerevan.

The ideological domain of the text assumes the maturation of the text, the endless revelation of semantic depths, and the author's potential in which the mind surpasses itself, like a stem overloaded with a spike and implements Bakhtin's idea of "Great time".⁴ In this ideological rotation-conversion the author creates the text, and also another, a different, encrypted world, which he may not be familiar with and which can be viewed in the domain of classification of historical-comparative poetics because the present is viewed in the future only when the past matures in it. And in a certain cultural and semantic harmony chronotope, the author (here Avetik Isahakyan) achieves unity of man-universe, ensuring his "Great time" as an author (storyteller): "Our soul is a mirror in which the universe is reflected"⁵ discipline of historical-comparative poetics or:

**I am space's lush wickerwork,
Within myself the sky sings,
Ignites in it love's firework,
The flood of sorrow in it rings⁶.**

This is perceptible for the same "Great time" and in the existential-ontological domain of the text, as a dialogue of all times and a metaphysical echo between them, as a continuity of existence and as a Text-Aeon, in the inner rhythm of the text, the author's equal, peaceful breathing is apprehensible when the poetic structure naturally unites with the form. In this way, not only one layer but the whole text breathes. And this is a path through the universe which also belongs to Hovhannes Tumanyan⁷.

**I keep breathing almighty God's spirit alive everywhere,
Always hearken His silent call and His blunt cry everywhere,
Exalts, raises, and glorifies my everbearing soul,
The universe's melody, murmur, and sigh everywhere⁸.**

4 **Bakhtin's** "Great time" is a discipline of historical-comparative poetics, which is actively used in the fields of modern philosophy, culture, substantiates the philosophical-aesthetic understanding of "Great time" proposed by Bakhtin in 1930-1940.

5 **Isahakyan A.**, Aphorisms, Yerevan, 2001, Tigran Mets publishing house, p. 334.

6 **Isahakyan A.**, Collection of poems in six volumes: vol. 4, Yerevan, 1973, "Hayastan" Publishing House, p. 34:

7 **Hovhannes Tumanyan** was born on February 19, 1869, in the village of Dsegh, Lori. He is a great Armenian poet, prose writer, literary, national and public figure. He wrote poems, quatrains, ballads, short stories and tales, reviews, critical and publicist articles, made translations, developed the branch "Davit of Sassoun" of the epic poem "The Daredevils of Sassoun". He examined the problems of the universe, eternity, existence, and ontology in his quatrains, where he achieved universal values through the generalization of personal feelings. He is considered The Greatest Poet of Armenia. He died on March 23, 1923, in Moscow.

8 **Tumanyan H.**, Complete Collection of Works in ten volumes: vol. 2 (Quatrains, Ballads, Translations): Yerevan, 1991, NAS RA Publishing, p. 48.

In the domain of “Great time”, the phenomenon of the author's breathing is also significant from the point of view of text-Aeon perception, as the birth of man at the creation of the world. Author-text ↔ text-author rhythmic transition, pre-established order, and world perception continue if not in the domain of text etymology, then in phonetics, and in a certain “Great time”, in certain cosmic infinity forming the universum of the text.

Text becomes the most important mediator in regulating and harmonizing the relations and endless, unaccomplished, continuous dialogue (in which no thought dies) between author's prior knowledge and eras because the perception of the text-Aeon infinity is conditioned by utterance and relates to creation, “The sixth sense is the premonition, the ability of divination, prediction, clairvoyance, probably the understanding of Plato's ideas and the comprehension of Kant's *Das ding un Sich* (the thing-in-itself), as well as the fourth space is the same”⁹. The alligation of the author and text takes place only due to the harmonization of the two which is formed by the principles of the author's thinking and ideology, as well as primary knowledge of universe and intelligence, co-evolution and integrity¹⁰.

The peculiarity of the philosophical, anthropological, sociological, and cosmological observations and views was that the notions of the world were formed according to the canon of worldview, according to which the universe, the city-state, the oikos-house, and man himself were viewed as one common feature of the cosmic origin - unity, reform, or comfort. The ancient world knew the cosmic origin and sought to harmonize with the macro-universe; to become a part of the universe; to create mutually penetrating, mutually tolerant relationships in the universe-world universal society.

The inner metamaterial of the text-aeon is eternity, which is uncreatable and indestructible because, along with the universe of the text, the author creates his ontological non-contemporaneity in general and the reflection of the motion towards eternity in it, i.e. the text. Time flows and is characterized as existence in the world of senses, ensuring the motion process from past to future and, at the same time, immobility, which is the artificial modus of ontological time of eidos and presupposes only the way passed and not past or future turns. In this case, chaotic preliminary idea of text creation, which emerges from the metaphysical quests of the world and has a

9 **Isahakyan A.**, *Aphorisms*, Yerevan, 2001, Tigran Mets publishing house, p. 348.

10 According to ancient cosmologists, the physical universe is the reflection of the ideal universe, which has a certain mission - order, destination, and physical existence. It reaffirms the hierarchy of world creation (the only reformer) and the order of encryption, in which it was sought to complete the types of states and city-states, social relations, human spiritual and physical descriptions, because the involvement of the author and the text as a micro-universe in the macro-universe takes place only due to the harmonization and internal integrity of the two.

tendency for profound changes, leading to ontological and qualitative differentiations through author-text time transmissions, is incomprehensible.

1. Stereometry of the Text Metasound - Metaword - Metameaning

The modern text strives for infinity, assuming the fragmentation of time and consistent intermittent properties of the material [text], at the same time regulating the stable-variable unity of words and sounds in the domain of relativity. The text stereometry summarizes eternity and transcendence of space and eternal time, maintaining the semantic rise of the text transmitted to us for centuries in the domain of meaning without sharply variable or opposite chronology and etymologies. Text is an eternal everlasting existence of ideas, an inexhaustible chronotopic depository in the inner domain of which the author's spiritual universe is formed, and also the infinite beginning of history and time: universe-author-text-reader, spiritual and material, and between them the preternatural worlds. This is the author-text-aeon process, the information communication way, and the author's opportunity to communicate to transcendent worlds through text, without which life deeply loses and is deprived of its ideological basis, "I do not understand what life is for. It is better to never be separated from space, to stay in a great cosmic sleep, in a dream: in a cosmic sense or perhaps in insensibility"¹¹.

Stereometric and metametric capabilities in the text provide optical visibility of the word-meaning in which meta-transitions ensure the concurrence of metasounds and metawords based on the mirror stereometric characteristics of the text. Saussure writes, "The freedom to combine the types of phonemes is limited by the ability to combine articulation movements. To explain what is going on inside the classes, you need to define such phonology where they will be considered as algebraic equations. The diphthong group assumes interdependent mechanical-phonological elements of a certain number. When one of them changes, that change has an inevitable effect on the others. That's what needs to be calculated"¹².

**In the arable and inarable,
With a heavy heart, I mutely wonder.
Thoughts unresolved and with no parable,
Desires wrapping the cosmic yonder.**

¹¹ **Isahakyan A.**, Aphorisms, Yerevan, 2001, "Tigran Mets" publishing house, p. 333.

¹² **Saussure F. De**, General Linguistics Course, Yerevan, 2008, Sargis Khachents-Printinfo (translation from French, preface and notes by Amalya Muradyan), p 83.

**And suddenly, clear, and uncluttered,
I now can behold and perceive myself,
The universe - a big, bottomless bell,
And my soul is its glorious clapper¹³.**

In this case, the rallying of the two poles occurs when the word is separated from the text, the sound from the word, and its own name, creating its radius-circumference and then leaving its own trajectory with essential internal stable qualities in the domain of intratextual, intra-word, and intraphonemic metametric transformations; and aspire to the domain of opposing changes. “That regular combination of a mechanical condition and a certain phonetic effect gives the implosive-explosive class a special phonological value that does not depend on its constituent elements. It is a class that consists of as many species as possible combinations there are”¹⁴.

**And by miracles, in serenity,
Boundless universe is ringing so smooth
The song of limitless eternity,
And that of beauty and that of the truth,
And the universe is ringing the whole,
And it rings within, and it is my soul,
That which is ringing - I am a prophet...¹⁵.**

Such changes, substantiated on the external relations of the text, correspond to the internal contradictions of the given text as a whole, which, in turn, become the basis of the rhythmic effects incurred during the mental shifts of the author. Space, in this case, is in the domain of vertical or horizontal extensions and by transforming, acquires form through the geographically expanding nucleus of the word and through expanding semantic shifts, redefining the imagination-sensuality-text transitions, which reveal the philosophical depth of the creation and lead to the appearance of the material structure and of sound-metasound transformations within itself.

Thus, the simple wandering sounds, which form indivisible chains in the inner domain of the word, also form the body of the text as an absolutely simple, indivisible structure, “... Both edges included in the linguistic sign have a mental nature; they are united in our brain by an associative link. This fact is very important. The linguistic

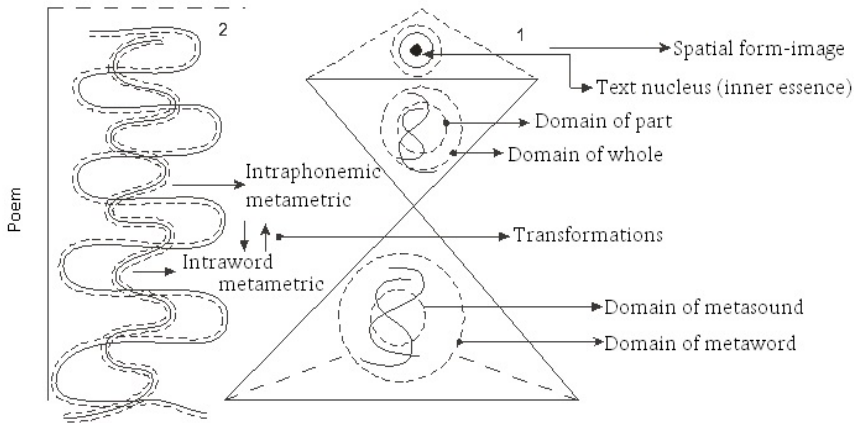
13 **Isahakyan A.**, Collection of poems in six volumes: vol. 4, Yerevan, 1973, “Hayastan” Publishing House, p. 34:

14 **Saussure F. De**, The same book, p. 83.

15 **Isahakyan A.**, The same book, p. 93.

sign unites not the object and the name, but the concept and the auditory image¹⁶. The latter is not the material sound, which is a purely physical essence, but the mental imprint of that sound, the perception about it given to us by our senses. It is a sensual image. Even if we sometimes call it material, only in that sense and opposing to the other edge of the association, the concept, which is generally more abstract”¹⁷.

Image A



Intratextual, intra-word, and intraphonemic transformations are carried out in the domain of semantic unity of the text without violating the entirety of the transmitted thought (meaning), thus contrasting internal stereometric transformations of metaword and metasound, which are unstable or relative in their internal movement domain, but in which the structure of the text is given importance.

**The bright shiny stars that glow from the sky
And drip in my heart a wonderful odor,
Silently advise:
“Look at us, we always roam and wonder
In the boundless sky.
How can a spirit so sublime and brave
Be bound and chained
With its crude masters and prisoner slaves?**

16 ... The auditory image is primarily the representation of the word as a potential linguistic reality, regardless of its implementation in speech. Therefore, the mobile side can be assumed or, at least, occupy only an inferior position compared to the auditory image (ed.) (See: **Saussure F. De**, 2008, p. 83).

17 **Saussure F. De**, General Linguistics Course, Yerevan, 2008, Sargis Khachents-Printinfo (translation from French, preface and notes by Amalya Muradyan), p. 83.

**Get up and wonder, you soul unrestrained!”
This is how the bright stars talk to myself...¹⁸.**

The space of the text is always in the realm of doubt; and because it exists, and when it engages in the realm of various questions, it ceases to be participant, visible, assigned, personal, or easily acquired. This process presupposes the practicality and recapture continuity of space and if the gravity is not weak, then the time does not weaken and destroy more, and so in the domain of time, memories (like grains of sand sliding through fingers, which find their spatial form in the amorphousness of time) do not appear in the domain of oblivion. However, the space and the structure of the above text are characterized by the emotional state, paper, idea, concept, vocabulary and word space; and the material is alive, saturated, and full in all situations, at all levels of formation (poetic or not). In this case, space is stable, indestructible, pre-created, unchanged; the space is the orienting starting point, the source.

The funnel-shaped rotations of metasounds in the text, and the sound, as the nucleus of an atom, their transformations into form, differences, in certain positions of material, physical, and spiritual energies, disconnect and separate from the whole of the text when space is visible. Although there are other sounds with physical internal or special features, through which the concepts of sound and phoneme, metasound and metaphoneme are demarcated. This is an event that the reader interprets the idea of understanding later when the author becomes responsible for changes in the text-system. In this case, the crystalline layer of the text does not disintegrate, as it has a solid structure, and metasounds and metawords, which provide the crystalline coverage of the text, maintain their position.

The relationship between metasound and metaword in the internal domain of the text can be viewed with a different approach. The text, in this case, reveals three attributes: the top of the text, the funnel-shaped domain, and the spiral stratosphere with a circumference from top to bottom.

**Our life is just a short ride,
Calmly endure all the torment and delight,
Undamaged pass, live unsurpassed - spiritualize and again
Cut from substance, unsolved god's stance - go to Himself and regain¹⁹.**

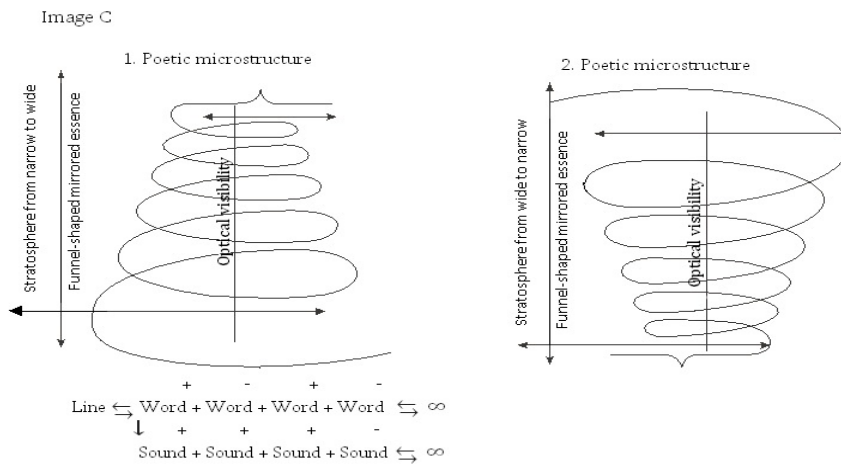
18 **Isahakyan A.**, Collection of poems in six volumes: vol. 4, Yerevan, 1973, “Hayastan” Publishing House, p. 110.

19 **Tumanyan H.**, Complete Collection of Works in ten volumes: vol. 2 (Quatrains, Ballads, Translations): Yerevan, 1991, NAS RA Publishing, p. 81.

Or with a circumference from top to bottom in the inner domain of which the mind dominates the core of the word:

**It always seems that I have seen both my future and my past,
Forward and back eternity, I have seen all to the last,
But how can all that has been seen or understood be recalled,
I have seen... the eternal and unsurpassed²⁰.**

The upper membranous forms, transformed in the nucleus of the word, are transformed into non-parallel but opposite energy-carrying, meaningful moving pairs, aeons, in the inner domains of which mutually penetrating and transforming metasounds form metawords and meta-meanings.



Such an understanding of the text structure is found in the internal struggle between the unity and the contrast of content and form, which is visible through content-form transformations of the structural features and complementary poles of the text as a system. This characterizes their dynamic mobile nature though it is not visible from the first sight how the transformation takes place. Consequently, the text, as a structural system, creates new opportunities for researchers.

In the domain of the internal harmony of the text the heterogeneity of phenomena and objects (the assumed fragmentation) is characterized by the existence of atomic charge in the nucleus of metamaterial, energy of metaword (here, metameaning) in metasentence, which is comprehensible and aspires to the inner quantum state of the utterance, “The whole organic world, starting from the first cell, is

²⁰ The same book, p. 78.

one second in the eternal life of the universe. The Milky Way, with its innumerable stars, is not a cluster, but an atom in cosmic infinity”²¹, describing the content of the meta-sentence as a whole by the mutual penetration of the membranes of the words in the core of the same text, “Even by knowing him, he remains unknown, while speaking-unspeakable, while understanding-incomprehensible, while examining-inscrutable, while telling-ineffable”²².

As a result of these mutual penetrations, a text-system is created, which provides mobile (positive and negative) energy (momentum) and internal content (force) in the internal domains of the text through chronotope, according to which the internal and external possibilities of the text [as a microstructure] are characterized only with their peculiar attributes of inner rhythm, material, metasound, and metaword. In this context, metasounds and metawords exist because metameaningful metasentences exist.

In the stratosphere of the text, metasentences are destroyed by metasounds and metawords and the metameanings associated with them since metasentences and metathoughts themselves often kill metasounds and metawords, as they surfeit with them. This process also clarifies whether there are metameanings expressed in metasentences, as metasounds and metawords are the last frontier for now. Therefore, the idea that “Man is the god of God”²³ is semantically saturated.

Speech Act = Word+ Word- Word+ Word- Word+

Utterance ((meta)sentence + (meta)meaning) = (meta)sound + (meta)word + (meta)sound - (meta)word - (meta)sound + (meta)word + (meta)sound - (meta)word -
= ∞

Where does the text functionality start and where does it end when the movements of the text as a structure are provided not only by spatial but also by time measurements, specifying the rhythm, periodicity, space, and time of the text, which geographically ensure their existence in a certain microworld? The functionality of the text, in this case, operates according to inner time homogeneous caesuras, each of which corresponds to one complete line (sentence) that expresses a thought as in, “Life is a tangible dream, dream is an intangible life”²⁴.

The observation of the functionality of the text leads to conclusions about certain morphological ideas that also characterize the author. The idea is as pictorial as it is contradictory. Why especially a funnel-shaped spiral, and if there was no shape at all, would the conclusions be more unpredictable? The problem is not even whether there is a shape or not, whether to view it or not, not even whether to view the domain

21 **Isahakyan A.**, *Aphorisms*, Yerevan, 2001, “Tigran Mets” publishing house, p. 337.

22 **Isahakyan A.**, *Aphorisms*, Yerevan, 2001, “Tigran Mets” publishing house, p. 337.

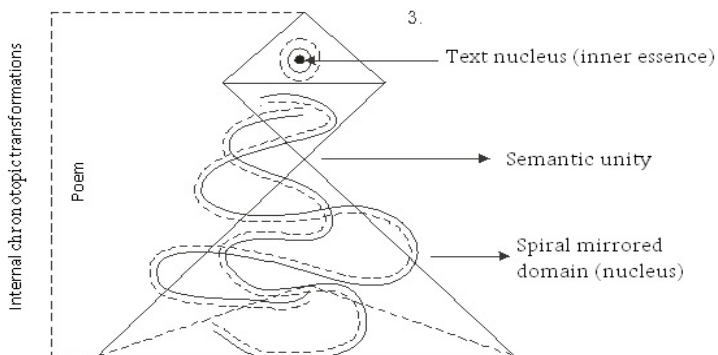
23 The same book, p. 337.

24 The same book, p. 336.

of meaning or not, but if it were not for the text, there would not be the keys decomposing it. Consequently, the time that “ensures the continuity of language also has another, seemingly contradictory effect to the first one that is, changing linguistic signs more or less quickly. Therefore, in a sense, we can talk about the immutability of the sign and, at the same time, about the mutability. After all, these two phenomena are interconnected. The sign is subject to change because it has continuous nature. The stability of the old material prevails in every change. Infidelity to the past is only relative. That is why the principle of mutability is based on the principle of continuity”²⁵.

It is noteworthy that the text, as a system, is observable in the domain of its universality, since it becomes whole beyond time, which is characterized by various mutual penetrations in space and is impossible to be constantly followed. Therefore, it is possible to consider different phenomena as a whole; i.e., stone, tree, house, star, man, which are not just metaphors, but also signs, “Since the linguistic sign is conventional, it may seem that the language defined by this way is a free system that can be organized in any way, based only on the principle of reason. In fact, the social nature of language is not opposed to this view. Collective psychology certainly does not impact logical material only”²⁶.

Image B



25 Saussure F. De, General Linguistics Course, Yerevan, 2008, Sargis Khachents-Printinfo (translation from French, preface and notes by Amalya Muradyan), p. 117.

26 The same book, p. 122.

2. Chronos and Aeon as Internal Time Depositories of the Text

In the 20th-21st centuries, the chronotopic problems of the text related to the density of writing and ensured the temporal duration of the events involved in the text in a certain environment, reflecting the author's inner world. The idea that the eternity unites the past, the present, and the future in the domain of synchronicity, creates another idea that they are united not in a chain, but at a certain internal sphere (in the text-universe) and are guided and directed by that very internal sphere. In this case, the duration of the author's writing creates the inner time of the text which is measurable and is opposed to the systematicity of the same inner time as it is divided into present, past, and future. The inner time of the text has a beginning and an end.

This is a relation between histori(ographi)cal reality and any state of utterance which, in a certain period of time, becomes the projection of the text since it is neither possible to comprehend the simultaneous references of a text by studying diachronic realities, nor is it possible to form an idea of its geometric descriptions. And if we assume that all living organisms on earth - stars, the sky, trees, atoms, molecules, which form the text's world-image in its inner time - have their own time, then the world is polarized by its own text. The function of the encrypted time of the text is conditioned by the author's self-discretion, which changes the text in different internal vector directions, ensuring the sequence of time and cause-effect links of events. In this case, the text stands out as a procedure in which two different opposing times-Chronos²⁷ and Aeon which (according to Deleuze) counteract - are manifested and incorporated. And it is only the present that exists in time. Only the present that gives life to the time, unites the past, and the future. In this case, they are two spheres that are correlative to the present. Chronos is the text depository and the chain of correlated presents, the border rotation or outer layer of which is the God and where the present is somewhat physical and material. The present is the time of the combinations ensuring the sequence (process) of mutual penetrations: "He used to measure the time by

27 **Chronos** (in ancient Greek: Κρόνος - time) in Greek mythology is the highest deity (Titan), the son of Uranus and Gaea (Myths of the Nations of the World). At the instigation of his mother, he castrated Uranus with a sickle in order to stop his endless fertility. Reigning in the place of his father, Chronos married his sister, Rhea. According to Gaea's prediction, he was supposed to die at the hands of one of his children, so he swallowed his children as soon as they were born. But Rhea saved the infant Zeus by substituting a stone wrapped in swaddling clothes for Chronos to swallow and hiding Zeus in a cave on Crete. After Zeus grew to manhood, he led a revolt against the Titans and succeeded in dethroning Chronos. They were thrown into the pit of Tartaros. Among the children of Chronos, his son from the nymph Filira, the wise centaur Chiron, stands out. According to the Orphic tradition, the centaur reconciled with Zeus and ruled on the Islands of the Blessed, hence the concept of the reign of Chronos as a happy and blessed time. Folk etymology brought the name of Chronos closer to the name of the time. He corresponds to the Roman Saturn, which was perceived as a symbol of unforgiving time (See: **Myths of the Nations of the World**, Encyclopedia in 2 volumes: chief editor S.A. Tokarev: 2nd ed, Moscow, "Soviet Encyclopedia", vol. 2: K-Ya, 1988, 663 pgs).

through generations, then by the birth and death of nations, then by the birth and death of stars”²⁸.

The text is the limit of the author's actions or reasons when the understanding of a physical-material present is created, and the future and the past record its suffering (physical presence) which here and now exceeds the notions of all chronological mutual penetrations and temporariness of the text. The horizontal and vertical reading of the present is an opportunity to observe past and future interruptions, the vertical and horizontal spatiality of which is also conditioned by the present. “Synchrony knows only one perspective that of the speakers and its whole method consists in gathering their testimony; in order to have a clue of the extent to which a thing is a reality, it will be necessary and sufficient to investigate the degree to which it exists in the speakers’ consciousness. The diachronic linguistics, on the contrary, has to distinguish two perspectives, the one prospective, the other retrospective, which is opposed to the course of time”²⁹.

The understanding of the time unity in the text; the notions of the mutual penetration of the past, present, and future make sense in the stability domain of the very present. Meanwhile, the deepest anatomy of the text. The perception of time as a phenomenon is overcome by the author and becomes a time-discipline, creating also the possible ideological inner domain of existing out of time.

**By thousand years, thousand ages backwards or forth, what is wrong?
I was, I am, and I will be, once and for all, what is wrong?
Even if I change thousand forms, form is transient, nothing more,
I am a soul along the great heavenly soul, what is wrong?**³⁰

The actual internal time of the text is viewed as a constant flow, a clear course of time which is not limited to unified time and spatiality of the text [energetic flow + motion, distance + constant flowing time - infinite present]. The aspiration of the text for the live-endless-constant flowing present presupposes the verticality of time which is initially reflected in the moment when the depth of the present is determined by the vertical spaciality. The author's aspiration to the poetic structure (form) insures also the clear processes of consciousness and memory. Whatever we remember continues to exist at present (in memory); that is why it penetrates into the present. The past and the present are intertwined in the domain of cognition.

28 **Isahakyan A.**, Aphorisms, Yerevan, 2001, “Tigran Mets” publishing house, p.343.

29 **Saussure F. De**, General Linguistics Course, Yerevan, Sargis Khachents-Printinfo (translation from French, preface and notes by Amalya Muradyan), 2008, p. 140-141.

30 **Tumanyan H.**, Complete collection of works in ten volumes: vol. 2 (Quatrains, Ballads, Translations), Yerevan, 1991, NAS RA Publishing, p. 51.

In this context, the understanding of Deleuze's *Chronos*³¹ is perceived as an expanding and deeply coordinated systematic movement of presents, in the inner domain of which questions are raised: whether time is full-fledged in the text, whether the Chronos' transfigurations are full-fledged, and finally, whether the author's inner world is fundamentally related to the present. Consequently, the thought develops around the chronotope of the text according to which it is possible to arrive at the idea of unity of inner feelings (which are beyond the measurable cosmic time) arising from the subconscious as in works of Avetik Isahakyan and Hovhannes Tumanyan:

**Like a transient dream, everything is vain,
Even if a star, you must fade one day.
A man is nothing, just dust in the dust,
His pain, nonetheless, greater than a blast³².**

The time of the author's inner feelings form the *circular time* concept of the text as their depth is apprehensible as *a conscious horizon of feelings* which, in its turn, emphasizes the chronography of time and has a baseline status in the external and internal intervals of the text's time through which the presence of objects and the penetration of ideas into that interval is secured because in the domain of the text unity, the individuality of the author is realized. This is observable by the feature of the outside world and ensures the possible progress. The completeness of time is perceived as a union of the present, the past, and the future, which is the only independent spiritual expansion that transcends the moment, uniting the past and the future in a single cumulative present. The following is a current idea but at the same time, refers to the past, and is embodied within the internal domain of a poem, as the art of time in the infinite present and as the discipline of time. It views time with horizontal and vertical integrals of understanding; and since the poetic structure is absorbed, the mutual penetrations of its inner domain must be considered as a disciplinary principle.

3. Memory - Voice – Text

The processes of consciousness and memory are remarkable in the infinity domain of time as they relate to the memory and are based on the *event chronology* of the past. What a person remembers continues to exist and lives in the present because

31 See: **Deleuze G.**, *The Logic of Sense*: London: The Athlone Press: Translated by Mark Laster with Charles Stivele. Edited by Constantin V. Boundas, 1990, (Originally published as *Logique du Sens* in 1969): Columbia University Press.

32 **Isahakyan A.**, Collection of poems in six volumes: vol. 4, Yerevan, 1973, "Hayastan" Publishing House, p. 374.

the past and the future interact and mutually penetrate into a single consistent domain of the present which is very similar to the chess effect proposed by Saussure, “First of all, the situations typical of a chess game really correspond to the language situations. The value of each of the pieces depends on their position on the board, just as the value of each unit in the language is determined by its opposition to all the other units”³³.

Memory coming from consciousness becomes complete in the text by the formation of a semantic encasement which is perceived as text's record library penetrating from the past (memory + voice = image), although, once the inner peace and harmony of the voice is disturbed in the text, they never become complete because they create spatial illusions in the subconscious through the image and transmit to the text, including the space illusion and the illusion space in the inner domain. This is where death soars directing the author's subconscious to the predetermined present.

**We, by universe's cosmic measure,
Own an immense, universal treasure,
But alas, all the uncountable wealth,
Is not ours at all, but belongs to death [1956]³⁴.**

The intra-textual formations are perceived as a time-regulated system, where the author's voice tone, rhythm, volume, duration, and form coincide in one common chronotope in the text, combining the number of vowel-formed voice beats and rhythms in the time domain. The author's voice (tone, speech rhythm) frames the text like an archipelago [text + voice + text + voice + ∞] directing its capabilities in the required path, where vanity is a resonance of infinity, because Aeon's empty shape in the text is opposed to that of Chronos. In this context, understanding of time in the text is no less important [than that of consciousness] through which the Deleuze's interpretation of Chronos and Aeon is understood³⁵.

The empty form of time rotates around Aeon, creating the the all-encompassing and absorbing allegoric time which destroys life, like a whirlpool. The voice and rhythm in the text fluctuate through the interruptions of complete silence and voice and the means seem simple in that whirlwind of time. By transforming, the simple harmonious structure of the text expands its chronotopic node filling it with the author's breath and universal figurativeness, so man-universe ontology slowly moving towards

33 Saussure F. De, General Linguistics Course, Yerevan, 2008, “Sargis Khachents-Printinfo” (translation from French, preface and notes by Amalya Muradyan), p. 138.

34 Isahakyan A., Collection of poems in six volumes: vol. 4, Yerevan, 1973. “Hayastan” Publishing House, p. 374.

35 Deleuze G., The Logic of Sense: London: The Athlone Press: Translated by Mark Laster with Charles Stivele. Edited by Constantin V. Boundas, 1990, (Originally published as Logiqu du Sens in 1969): Columbia University Press, p. 218.

death is observed in it, “The universe doesn’t have a beginning or an end; it is immortal and eternal. Man is small, poor, dying, pitiful, and a subject to destruction every minute but he is greater than the universe because the universe does not feel its existence, it is non-existent, while the man feels his and universe’s existence: there is man who is the meaning, soul, heart, and existence of the universe”³⁶.

The time rotates around Aeon's emptiness. Isahakyan deepens the end of the aphorism to the point of the impossible, deliberately intensifies the feelings of vanity and death, through them reaching the semantic domain that forms the axis (hinge) of time - life because “**there is man who is the meaning, soul, heart, and existence of the universe**”³⁷.

Such effects of Chronos-Aeon - as text temporal depositories mutual penetration and of resulting text transformation are typical of spatial illusions, the reflections of which endlessly strive towards the transformed object, like Carroll’s crooked mirrors, creating a corridor of smooth surface perception in the echoing emptiness of its depth, creating a text that tries to stop life and movement: “Secondly, the system is always instantaneous; it changes from one position to another. It is true that values (mostly) depend on an invariable condition - on the game rule, which exists before the beginning of the game and continues to exist after each step. Such a conclusively accepted rule also exists in language - the sustainable principles of semiotics”³⁸.

This feeling partly attracts to the author's manoeuvre: the seeming simplicity of the text, where Aeon initially accompanies the author and the text, creating the text response, like an illusion, and discovering the Aeon-utterance. This is an impossible paradox which lacks movement that is regular: “the universe does not feel its existence, it is non-existent”³⁹. In this context a non-constructive text is characterized by a certain level of formation of situations (or non-poetic material) and emotional states, and not only in the original poetic text, “It is impossible, finally to say, forever impossible; is the human soul a vessel into which the universe pours and forms, or is the universe the vessel into which the human soul pours and forms?”⁴⁰. By confronting the eternity, the author unites the moments of time in the text, meanwhile, revealing the fragile nature of man, “A man can live not in the know, and when he learns the day of his death and believes in it, he is dead from that moment, if not in body, at least in soul which is much more terrifying”⁴¹.

36 **Isahakyan A.**, Aphorisms, Yerevan, 2001, “Tigran Mets”, p. 360.

37 The same book, p. 360.

38 **Saussure F. De**, General Linguistics Course, Yerevan, 2008, “Sargis Khachents-Printinfo” (translation from French, preface and notes by Amalya Muradyan), p. 138.

39 **Isahakyan A.**, Aphorisms, Yerevan, 2001, “Tigran Mets”, p. 361.

40 The same book, p. 360.

41 The same book.

Conclusion

The metaphysics of author-text mutual penetrations always highlights the two most important realities of the author's freedom: the feeling of flight, which arises from the mutual penetrations of the time and space; and the great cosmic introspection that extends from the depth, from the depth of the depths, from the inevitable struggle of life and death taking place in the author's inner world. And it is from the inevitable struggle of life and death that every author possesses his own text and preserves it (the memory depository of the past related to the prior knowledge). And in much deeper memories and with a deeper insight, summarizes the transparent points or images of intensified emotions which create and complete that text, parallelly ensuring and emphasizing the inner harmony, and creating feelings of incompleteness or completeness in parallel with emotional experiences, feeling only the infinite weightlessness of dreams between life and death, "Like me, all will die - the stars, the suns... - but the material of earth will remain, immortal and always creating"⁴².

In order to move from one state of balance (harmony) to another, from one simultaneous domain to another, it is enough for the author to change one word in the text. No serious commotion will take place but, with its processes of creating the text, it will completely pass to another time domain (diachronic reality). It is under the influence of these opposing forces that the author sometimes finds himself in the weightlessness of cosmic introspection, and with him, everything related to the earth.

Such feelings arising from the subconscious are close to the basic understandings of existence and charge the text up to the end without any discussion, morality, or any other intention because during introspection the author no longer feels the difference between life and death, he experiences fluctuations of mood in a second internal sphere, as a possible diversity, "Even by knowing him, he remains unknown, while speaking - unspeakable, while understanding - incomprehensible, while examining-inscrutable, while telling - ineffable"⁴³.

The author's voice deduced from the text and its tone are the result of such a great dialogue. The text penetrates into the reader's inner world by propagation of open-acoustic response, reflects and closes in his soul, because it is not only things that are the basis of the author's cognition and experience. The author names the phenomena and feelings discovered during self-reflection through which existence thickens and summarizes through ontology, existence - through being, Aeon-time - through text, and text-time - through Aeon - penetrating from the inside to the inside. Mutually penetrating:

42 The same book.

43 **Isahakyan A.**, Aphorisms, Yerevan, 2001, "Tigran Mets", p. 337.

**The path to heaven, it is you who knows,
You know how to live a life without flaws,
You know everything before everything,
Your word is utmost law of all laws⁴⁴.**

The text is in the author, and the author is in the text, as in one big common chronotope: the universe is in the universe, the sky - in the sky, the river - in the river, the soul - in the soul, feeling - in the feeling, and only the author knows about those penetrations, and only within him is the metaphysics of this mutual penetration of the text formed. Aeon presupposes the past and the future which are characterized by the sense of time; so the present summarizes the past and the future, which simultaneously unite and divide the same present, semantically bringing it to the two poles of infinity - in the past and in the future, simultaneously and reciprocally. Aeon opposes Chronos.

Naira V. Hambardzumyan – Research statement: My research interests lie within the ‘Women's Issues in Western-Armenian Literature in the Second Half of the 19th Century’, Post-Soviet and Contemporary period of Armenian Literature, Theory of literature, Literary criticism.

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⁴⁴ **Tumanyan H.**, Complete collection of works in ten volumes: vol. 2 (Quatrains, Ballads, Translations), Yerevan, 1991, NAS RA Publishing, p. 80.

ՏԵՔՍ ԵՎ ԳՈՅԱԲԱՆՈՒԹՅՈՒՆ

Փոխներթափանցման մետաֆիզիկան Հովհաննես Թումանյանի և Ավետիք Իսահակյանի ստեղծագործություններում

Նաիրա Վ. Համբարձումյան
Բանասիր. գիյր. թեկնածու

Բանալի բառեր – քրոնոս, էոն, փոխներթափանցման մետաֆիզիկա, տեքստի տարածաչափություն, մաքուր ընթացքի ժամանակ, տեքստ-էոն, մետահնչյուն, մետաբառ, մետատեքստ:

Աստիկ և ժամանակակից հեղինակները մշտապես ներդաշնակել և կանոնակարգել են նախագիտելիքը և փոխհարաբերությունները էոնների (դարաշրջանների) միջև՝ դիտարկելով դրանք անվերջորեն ձգվող, անավարտ և անընդհատական մի երկխոսության տիրույթում, որտեղ ոչ մի միտք չի մահանում, և տեքստի՝ որպես անսահմանության ընկալումը պայմանավորվում է Ասացմամբ ու առնչվում Արարումին: Եվ երբ Արարումը դառնում է ծանրության կենտրոն, ոչ միայն այդ միասնության արդյունքն ու պատկերը, այլև ուղղվածությունն ու ինքնորոշումը հեղինակին ուղղորդում են դեպի հոգևոր ազատագրումը՝ ապահովելով տեքստի գոյաբանական տիրույթն ու ստեղծելով հեղինակի կատարելատիպը:

Տեքստի հայտնագործման և իրացման այսօրինակ գործընթացը մշտապես իրականանում է մշակութաբանական մի որոշակի միջուկորտում, երբ բացվում են հավերժի դռները, և տեղի է ունենում նախագիտելիք + իմաստություն + մտահղացում + տեքստ + հեղինակ (փոխանցող) = էոն [հավերժություն] իդեալական հանդիպումը: Փոխներթափանցումների և հաղորդակցությունների նման կարգավորումն իրացվում է միմիայն տեքստի հիմքում և առնչվում է հավերժորեն ներկա, սակայն անհայտ ընթերցողին, որին դիմում է հեղինակը:

Ուսումնասիրության նպատակը տեքստում միմյանց հակադրվող երկու տարբեր ժամանակների՝ **քրոնոսի** (համահարաբերվող ներկաների շղթա-պահեստարան, որի սահմանային պտույտը կամ արտաքին շերտը Աստված է) և **էոնի** (ենթադրում է անցյալ-

ապագա տարածաժամանակային քրոնոտոպը՝ որպես տեքստի ներ-
ժամանակային պահեստարանների և մետաֆիզիկական փոխներթա-
փանցումների, ինչպես նաև տեքստի տարածաչափությանն առնչվող
հիմնահարցերի (մետահնչյուն – մետաբառ – մետախմաստ) քննու-
թյունն է:

Գաղափարը նյութապես առկայացնելու և վերը նշվածը բա-
նաձևելու համար ուսումնասիրության մեջ դիտարկել ենք Հովհան-
նես Թումանյանի և Ավետիք Իսահակյանի ստեղծագործությունները:

Տեքստի **համեմատական** և **համադրական** վերլուծությամբ
առանձնացված գաղափարները **համաժամանակյա** և **տարածա-
մանակյա** մեթոդներով միավորել ենք մեկ ընդհանուր գաղափարի՝
քրոնոս-էոն տարածաժամանակային քրոնոտոպում՝ կիրառելով օբ-
յեկտներ և երևույթներ, որոնք որոշակի են իրենց ընդհանրություն-
ներով և էությամբ, հետևաբար հասկացման տիրույթում համընկ-
նում են բովանդակությամբ: Իմաստաբանական և տիպաբանական
առանձնահատկությունների բացահայտման համար կիրառել ենք
նաև **Ֆենոմենոլոգիական** մեթոդը՝ ընդգծելով նյութի գաղափարը,
դերը, նշանակությունը, ազդեցության ոլորտները, հասկացման մե-
թոդաբանությունը:

Ուսումնասիրության միջոցով եզրահանգել ենք, որ ներկան
ամփոփում է անցյալն ու ապագան, որոնք մշտապես ձգտում են
իրենց երկու սկիզբներին, միավորվում և բաժանվում են ներկայի
ներքին տիրույթում՝ մետաֆիզիկական և իմաստաբանական փոխ-
ներթափանցումներով փոխադարձաբար ազդելով մեկը մյուսի
վրա: Իրացվում է նաև գաղափարը, թե որոշակիորեն ընդհանուր,
միասնական և մեծ մի տարածաժամանակում տեքստը հեղինակի
մեջ է, և հեղինակը՝ տեքստի, քանի որ միայն հեղինակը գիտի այն
ներթափանցումների ու տեղաշարժերի մասին, որոնց միասնական
ներքին տիրույթում ենթադրվում է տեքստի **փոխներթափանցման
մետաֆիզիկական**:

ТЕКСТ И ОНТОЛОГИЯ

Метафизика взаимопроникновения в творчестве Ованеса
Туманяна и Аветика Исаакяна

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Ключевые слова - хронос, Эон, метафизика взаимопроникновения, стереометрия текста, ход чистого времени, текст-эон, метазвук, метаслово, метатекст.

Античные (и современные) авторы всегда систематизировали и гармонизировали пра-знание и отношение между зонами (различными эпохами), рассматривая их как бесконечный, незавершенный и непрерывный диалог, в котором ни одна мысль не умирает и где восприятие текста, как бесконечности, обусловлено произнесенным Словом и соотносится с актом Творения. Когда Творение превращается в центр тяжести, то не только результаты и образы этого единения, но и устремленность и автономность автора направляют его к духовному освобождению, обеспечивая онтологические пределы того же текста и совершенствование писателя.

Выявление текста и процесс его реализации осуществляются в определенной культурологической сфере, когда открываются врата в вечность и происходит идеальное схождение: пра-знание + мудрость + замысел + текст + автор (отправитель) = эон (вечность). Подобное урегулирование коммуникации осуществляется только лишь в основе текста, которая соотносится с извечным настоящим, направленным на неизвестного читателя, к которому обращается автор.

Цель исследования – проанализировать внутривременной потенциал и метафизическое взаимопроникновение текста в двух противопоставленных друг другу временах: *Хроносе* (цепь-хранилище соотнесенных друг с другом настоящих времен, рубежным оборотом или внешним пластом которых является Бог) и *Эоне* (предполагает прошедший-будущий пространственно-временной хронотоп), а также проблемы, связанные со стереометрией текста (метазвук + метаслово + метасмысл).

Для предметной иллюстрации и формулировки идей в исследовании мы обратились к произведениям Ованеса Туманяна и Аветика Исаакяна.

Идеи, выделенные из текста с помощью *сравнительного* и *сопоставительного* анализа с использованием *синхронного* и *диахронного* методов, мы объединили в одну общую идею пространственно-временного хронотопа Хронос-Эон, применяя объекты и явления, которые определены своей обобщенностью и своей сущностью, следовательно, в пределах понимания совпадают в своем содержании. Для выявления семасиологической и типологической специфики нами был применен также *феноменологический* метод, с помощью которого подчеркивается идея материала, его роль, значение, сфера влияния, методология познания.

В результате исследования мы пришли к выводу, что настоящее обобщает прошедшее и будущее, которые постоянно стремятся к своим двум началам, объединяются и разделяются во внутренних пределах настоящего, метафизическими и семасиологическими взаимопроникновениями обоюдно воздействуя друг на друга. Реализуется также идея о том, что текст в обобщенном, едином и большом хронотопе находится внутри автора, а автор – в тексте, т.к. не только автор знает об этих проникновениях и сдвигах, во внутреннем едином пределе которых предполагает *метафизику взаимопроникновения* текста.

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