

Hripsime A. Zakaryan

Institute of Archaeology and Ethnography NAS RA

hripsime.zakaryan@iae.am

ORCID: 0009-0004-2158-644X

**POSTMODERN PERCEPTION AND THE POETICS OF
THE FOLK FAIRY TALE:**

An Attempt at Comparative Analysis

Abstract

The article examines the interconnections between the generic characteristics of the folktale and the postmodern paradigm. The poetics of the folktale are explored within the context of postmodern perception, based on a comparative analysis of Armenian folktale material.

The article argues that the canonical structure of the traditional folk tale contains elements of chaos, play, and simulacra, which are directly actualized within postmodern discourse. Particular attention is paid to the examination of the fairy-tale chronotope (time **and** space), where its 'timelessness' and the disruption of linear progression are viewed as archetypes for the postmodern concepts of fragmentation and the 'eternal present'.

The aim of **this** research is to identify the structural and semantic affinities that link the traditional genre to contemporary literary discourse. Specific concepts-such as chaos, simulacrum, multiculturalism, and play-are highlighted and examined as typological commonalities existing between the folktale and postmodernism.

For the first time, this article attempts to examine the interconnections between the folktale as a folklore genre and the phenomenon of postmodernism, which is traditionally not associated with it.

The article places particular emphasis on the issue of the hero's deconstruction, illustrating the transformations of the fairy-tale archetypal figure within the domain of postmodern fragmented consciousness.

The relevance of the article stems from the interdisciplinary nature of the subject matter, analyzed through the interconnections and relationships between

Վեբ համահայկական հանդես, ժԸ (ԻԴ) տարի, թիվ 1(93), հունվար-մարտ, 2026

literary theory, folklore studies, and philosophy, utilizing the appropriate methodological frameworks.

The factual basis of the study **consists** of published Armenian folktales recorded from various regions of historical Armenia-compiled in the 'Armenian folktales' and 'Armenian Ethnography and Folklore' series, as well as separate collections-alongside works by authors representing the typological landscape of postmodern prose.

The study was conducted using a combination of several methods. Specifically, descriptive, contextual, structural-semantic, historical-typological, synthetic-analytical, and comparative methods were applied.

Key words: folk tale, genre, postmodernism, subject, character, ritual, metamorphosis, chronotope, deconstruction, plot, text, archetype.

Հոփսիմե Ա. Զաքարյան

**ՀԵՏՄՈՂԵՌՆԻՍՏԱԿԱՆ ԱՇԽԱՐՀԸՆԿԱԼՈՒՄԸ ԵՎ
ԺՈՂՈՎՐԴԱԿԱՆ ՀԵՔԻԱԹԻ ՊՈՆԵՏԻԿԱՆ.**

գուգադիր քննության փորձ

Ամփոփում

Հոդվածում ուսումնասիրվում են հեքիաթի ժանրային առանձնահատկությունների և հետմոդեռնիստական հարացույցի **աղերսները**: Ժողովրդական հեքիաթի պոետիկան դիտարկվում է հետմոդեռնիստական աշխարհընկալման համատեքստում՝ հայկական հեքիաթանյութի գուգադիր վերլուծության հիման վրա:

Հոդվածում հիմնավորվում է, որ ավանդական հեքիաթի կանոնական կառուցվածքն ընդգրկում է քառսի, խաղի և սիմուլյակրի տարրեր, որոնք անմիջականորեն արդիականանում են հետմոդեռնիստական խտություն: Հատուկ ուշադրություն է դարձվել հեքիաթային ժամանակատարածության (քրոնոտոպի) քննությանը, որի «անժամանակայնությունն» ու գծային ընթացքի խաթարումը դիտարկվում են հետմոդեռնիստական մասնատվածության (ֆրագմենտարության) և «հավերժական ներկայի» հայեցակարգի նախատիպեր:

Հետազոտության նպատակն է վերհանել այն կառուցվածքային և իմաստաբանական աղերսները, որոնք կապում են ավանդական ժանրը

Ժամանակակից գրական խոսույթին: Առանձնացվում են որոշակի հասկացություններ (քառս, սինույակր, բազմամշակութայնություն, խաղ և այլն), որոնք դիտարկում են ժողովրդական հեքիաթի և հետմոդեռնիզմի միջև առկա **տիպաբանական ընդհանրություններ**:

Հոդվածում փորձ է արվել առաջին անգամ ուսումնասիրելու բանահյուսական ժանրերից հեքիաթի և ավանդաբար դրա հետ չկապվող «հետարդիականություն» երևույթի առնչությունները:

Հոդվածում առանձնակի ուշադրություն է դարձվում **հերոսի կառուցալուծարման (դեկոնստրուկցիայի)** խնդրին՝ ցույց տալով հեքիաթի արքետիպային կերպարի կերպարանափոխությունները հետմոդեռնիստական հատվածային (ֆրագմենտար) գիտակցության տիրույթում:

Հոդվածի արդիականությունը պայմանավորված է ուսումնասիրվող նյութի միջգիտակարգայնությամբ. այն վերլուծվել է գրականության տեսության, բանագիտության ու փիլիսոփայության միջև փոխադարձ կապերի և առնչությունների համատեքստում՝ համապատասխան մեթոդների կիրառությամբ:

Ուսումնասիրության փաստական հիմքը պատմական Հայաստանի տարբեր շրջաններից գրի առնված հայ ժողովրդական տպագիր հեքիաթներն են, որոնք ամփոփված են «Հայ ժողովրդական հեքիաթներ» ու «Հայ ազգագրություն և բանահյուսություն» մատենաշարերում ու առանձին ժողովածուներում և հետմոդեռնիստական արձակի տիպաբանական պատկերը ներկայացնող հեղինակների ստեղծագործությունները:

Ուսումնասիրությունը կատարվել է մի քանի մեթոդների համադրությամբ: Կիրառվել են նկարագրական, համատեքստային, կառուցվածքաինաստաբանական վերլուծության, պատմատիպաբանական, համադրական-վերլուծական և զուգադրական մեթոդները:

Բանալի բառեր – հեքիաթ, ժանր, հետմոդեռնիզմ, սուբյեկտ, կերպար, ծես, կերպարանափոխություն, քրոնոտոպ, կառուցալուծարում, սյուժե, տեքստ, արքետիպ:

ПОСТМОДЕРНИСТСКОЕ МИРОВОСПРИЯТИЕ И ПОЭТИКА НАРОДНОЙ СКАЗКИ

(опыт сопоставительного анализа)

Резюме

В статье рассматриваются связи между жанровыми особенностями сказки и постмодернистской парадигмой. Поэтика народной сказки рассматривается в контексте постмодернистского мировосприятия на основе сопоставительного анализа текстов армянских сказок.

В статье обосновывается, что каноническая структура традиционной сказки содержит элементы хаоса, игры и симулякра, которые непосредственно актуализируются в постмодернистском дискурсе. Особое внимание уделено исследованию сказочного хронотопа (пространство-время), чья «вневременность» и нарушение линейного хода рассматриваются как прототипы постмодернистской фрагментарности и концепции «вечного настоящего».

Цель исследования – выявить структурные и семантические связи, объединяющие традиционный жанр с современным литературным дискурсом. Выделяются определенные концепты (хаос, симулякр, мультикультурализм, игра и др.), которые рассматриваются как типологические общности между народной сказкой и постмодернизмом.

В статье впервые предпринята попытка изучить связи между сказкой как фольклорным жанром и феноменом постмодернизма, который традиционно с ней не ассоциируется.

В статье особое внимание уделяется проблеме деконструкции героя, демонстрируются трансформации сказочного архетипического образа в поле постмодернистского фрагментарного сознания.

Актуальность статьи обусловлена междисциплинарным характером исследуемого материала, который при помощи соответствующих методов проанализирован в контексте взаимосвязей и пересечений теории литературы, фольклористики и философии.

Фактологическую основу исследования составляют записи армянских народных сказок из различных регионов исторической Армении, вошедшие в сборники «Армянские народные сказки», «Армянская этнография и фольклор» и отдельные сборники, а также произведения авторов, представляющих типологическую картину постмодернистской прозы.

1. Structural Models of the Traditional Folktale within the Domain of Postmodern Discourse: Structural and Semantic Affinities

The initial manifestation of the apparent incompatibility between these seemingly contradictory phenomena - the folktale and postmodernist texts-lies primarily in the fact that postmodernism is a philosophical and cultural movement formed in the second half of the 20th century, whereas the folktale is a folklore genre. One of the most essential characteristics of postmodernism is logocentrism (text-centeredness), postmodernity relies on textual tradition, while folklore is oral. The characterization of folklore genres is generally resolved based on direct transcriptions of living folk speech. Accordingly, as a vital genre of folklore, the folktale also begins to be perceived as a text. The plot development of a folk tale invariably leads to a successful resolution. In the final stage of a fairy tale, the hero's trials are replaced by a triumphant coronation, symbolizing not only the restoration of initial harmony but also qualitatively new achievements in the hero's social and spiritual status. In a postmodernist text, the opposite occurs. For instance, in Viktor Pelevin's novella *The Prince of Gosplan* (Пелевин, 2018), the protagonist perceives his life and work in a state agency as a grand quest, akin to the Prince of Persia. He overcomes obstacles, fights, and strives for the 'princess,' but in the end, the magic of the quest collapses: it is revealed that all his 'feats' were merely glitches or a game simulation on a computer monitor, and he himself is not a hero, but an ordinary, bored IT specialist.

Unlike the folktale, which has a strictly regulated beginning and end ('Once upon a time,' 'Three apples fell from heaven,' etc.), the postmodernist text rejects such framing devices and optimistic resolutions, preferring open and unfinished structures. Nevertheless, the fundamental and mandatory element characteristic of the fairy tale genre remains dominant in postmodernist prose as well: it too does not claim to possess the ultimate answer... Here, as in the folktale, the questions raised do not always lead to a definitive conclusion. Postmodernist prose, much like the fairy tale, does not claim to possess the final answer; it does not integrate its protagonist or its observations into a universal picture of life. Postmodernist discourse focuses on factual or potential events characterized by psychological extraordinariness and existential complexity. Crucial to this movement are boundary situations that transcend the scope of ordinary experience. In terms of thematic perception and evaluation, postmodernist prose incorporates a significantly greater degree of detail. The work concludes by leaving the reader in a state of surprise, confronted with questions seeking resolution. Here, unlike the folktale, generalizations are—in certain aspects and cases—achieved through an abundance of factual material combined with a unique conciseness. These qualities of brevity and succinctness are maintained throughout the work.

Despite the aforementioned similarities, the folktale and postmodernist prose remain distinct due to their differing genre-specific characteristics. Naturally, the postmodernist text is not of a folkloric-popular origin; rather, it is of authorial derivation. Each of these is characterized by certain stable attributes. Nevertheless, the fairy tale genre and postmodernism-as forms expressing social consciousness and worldview in diverse ways-also share commonalities. In other words, these are two heterogeneous categories that, on one hand, are closely interconnected and, on the other, distinct, yet not fundamentally so. Their universal aesthetic profile becomes more pronounced when their essential originalities are isolated, and their ideological paradigms, character construction techniques, thematic-structural peculiarities, and principles of reflecting reality are juxtaposed.

For instance, in both cases the factor of time remains inconsequential. Both present an abstract, fantastic reality that exists beyond the constraints of time and space. A fundamental attribute of the folktale's generic identity is its spatio-temporal existential uncertainty, or a distinct specificity devoid of the objective laws of reality. From a genrological perspective, this is the primary characteristic that differentiates the fairy-tale reality from empirical reality. Instead of reflecting the actual world, the text generates simulacra-signs that supersede reality. Consequently, the postmodernist textual structure inherently absorbs the preceding cultural archaism.

According to Թթլ Propp, all magic tales are constructed from a limited number of elements. While plots vary, the constituents from which they are built remain constant. Each new folktale represents a recombination of these elements in a novel manner; thus, all magic tales are structurally isomorphic (Пропп, 1969, 101). Consequently, the folktale embodies Roland Barthes' concept regarding the absence of an original source: 'A text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue [...] yet there is one place where this multiplicity is focused-a place that is not the author... but the reader' (Барт, 1989, 390). The folktale is a constantly reconfiguring intertext-a unique fabric woven from rituals, myths, diverse beliefs, and life narratives. The authorial subject is replaced here by the 'language of tradition,' which 'speaks' through the narrator, much like how culture 'speaks' through the postmodern subject.

As distinct forms of human spiritual activity and world perception, both are inextricably linked to mythical representations and archetypes of thought. In both the fairy tale genre and contemporary aesthetic paradigms, a significant role is played by the processes occurring within the human subconscious and unconscious realms. Both the folktale and postmodernism serve as subconscious modes of perceiving and reaching toward the absolute and the infinite-in the former case, through collective expression, and in the latter, through individual-authorial manifestation.

Generally, postmodernism is characterized by the concept of the pluralistic subject, which encompasses a multiplicity of selves (Барок, 2011, 6). Our 'self' is the intersection of various texts, citations, discourses, and socio-cultural codes (according to R. Barthes and M. Foucault). We are born into a pre-existing system of words, rules, and cultural codes. Similarly, the fairy-tale character is not a personality but a set of functions (donor, helper) (according to V. Propp). Like the postmodern subject, the fairy-tale hero is also decentralized. He possesses no interiority or 'character'; his 'self' is entirely defined within the narrative structure. Here, the subject is an 'empty form' filled with the codes of the event.

The boundaries of reality expand not only toward the imaginary but also toward everything that can be perceived as reality within the deep layers of the subconscious. The postmodernist author rejects the mimetic (reproductive) reflection of reality, assuming the role of the creator of a self-contained ontological domain where the text operates according to its own internal laws. The postmodernist concept is aimed at the decentralization and fragmentation of reality, resulting in the formation of a system of **polycentric (pluralistic) realities**. These interconnected yet autonomous paradigms imply infinite interpretive possibilities, precluding the existence of a definitive and universal truth.

A key element in the generic characterization of the folktale is the virtual nature of the text, which closely related to the fundamental tenets of postmodernist aesthetics. It is this virtuality that serves as the pivot upon which spatio-temporal concepts, world-perception models, and the paradigms of the 'reality-text' relationship are anchored. The fairy-tale space is heterogeneous; it implies the coexistence of domains with differing ontological statuses. This space presents itself as a labyrinthine or collage-like structure where the visible and the otherworldly realms intersect. Ludic (play-based) thinking and a multilayered perception of reality are the core characteristics of the postmodernist protagonist. For the postmodernist subject, existence manifests as a ludic paradigm, where the hero appears at the intersection of temporal uncertainty and multidimensional realities. In this context, empirical reality enters into coexistence with metaphysical, inexplicable, and fairy-tale elements, effectively erasing the boundaries between them.

2. The Typology of Time and Space in Folktales and Its Reinterpretation in Postmodernism

In the postmodernist paradigm, the linear perception of time is superseded by present-centeredness, where the past and the future dissolve into an absolute present. Postmodernism deconstructs the temporal flow, transforming it into an endless cycle of the present; here, all temporal vectors intersect at a single point. Postmodernist

discourse rejects the linear-sequential model of time, adhering instead to the Heideggerian theory of temporality and the appropriation of the concept of 'existential time.' In this framework, the past, present, and future coexist in a continuous chain of transformation, where the past and future mutually condition and transform one another through the mediation of the present. Possessing only one unit of time—namely, the perpetual present—postmodernist works present all the protagonist's experiences and actions within a single, integrated temporal span viewed as the moment of the act (Մնացականյան, 2016, 17). The central objective of the postmodernist philosophical concept is the formation of a new worldview, wherein the reevaluation of the everyday (the profane) is brought to the fore. In this context, art renounces metaphysical perspectives, focusing on the principle of *hic et nunc* (hic et nunc), which entails the phenomenological reflection of the ontological experiences of the present moment and ongoing actions. Everything occurs within and in relation to the present. A chaos of 'endless changes,' 'infinite speeds,' and 'instants' is created, which are either too brief or too protracted to be synthesized into time (Դելեզ, Գատարի, 1998, 256). In the postmodernist paradigm, the perception of time is present-centric; the past and the future are deprived of autonomous significance, being viewed exclusively as derivatives and ontological continuations of the present. History loses its continuity and temporal horizons; everything occurs within and in relation to the present. The same principle prevails in the folktale genre. The fairy-tale 'otherworld' manifests as an alternative reality where the conventional laws of time and space deviate significantly from objective perceptions. The fairy-tale space functions as a hyperreal domain where the factor of infinity nullifies conceptions of physical space. Here, a different mode of temporal progression reigns—specifically, event-based time. The temporal axis of the story is **formed by plot** transitions, where each new event becomes a new unit of time measurement.

If time records movement and its duration, then space provides the environment that facilitates this movement (Лихачев, 1979, 338). The temporal structure of the folktale is characterized by **linear clarity and internal harmony**. In other words, the folktale lacks temporal disruptions or deviations from the logical sequence of events. Within this framework, the present is prioritized among temporal segments. Fairy-tale time is devoid of objective measurements; 'day' or 'hour' function here not as quantitative units, but as structural connectors that ensure narrative dynamics (consistent with Henri Bergson's concept of *durée* or duration). Time is the incessant movement of the present; accordingly, concepts with temporal manifestations such as 'suddenly,' 'instantly,' and similar terms prevail here (Ներսիսյան, 2016, 12). In other words, fairy-tale time remains unspecified. It is not static; it can abruptly compress or incredibly expand, transcending the boundaries of ordinary logic. The disruption of linear progression and the 'leaping' transitions within the folktale create a

reality where time is devoid of duration (*durée*) and is subject exclusively to the rules of the narrative. Reflecting on fairy-tale time, Academician D. Likhachev substantiates that it does not coincide with real time; rather, time here is distinctive and fast-paced. In the folktale, only event-based time prevails. There is only a sequence of events, and it is precisely the timing of these events that constitutes the artistic time of the folktale (Лихачев, 1979, 338). The absence of a unified temporal measurement in the folktale creates a **polyphonic temporal image**, where each character exists within their own temporal rhythm—moving rapidly for some and slowly for others: 'while others grow by the year, this boy grows by the month; while others by the month, he by the day; while others by the day, he grows by the hour, maturing into a ten-to-twelve-year-old lad' (Հայ ժողովրդական հեքիաթներ [ՀԺՀ], 1973, vol. 6, 339). In this instance, the natural flow of time is manifested through the accelerated physical maturation of the children.

In Armenian folktales the real and the fairy-tale worlds are often not separate; they are, as it were, 'interposed' within one another, and the protagonist arrives in an 'alien' location by chance, through an ordinary earthly path or a site serving as a portal to the fairy-tale realm. In the tale 'The Faithful Wife' (ՀԺՀ, h. 15, 1998, 9-13), such an entrance is a well, which the hero enters to draw water only to find himself in the underworld; in other words, the protagonist is directed from the present toward timelessness. A nearly identical imagery appears in Haruki Murakami's novel *The Wind-Up Bird Chronicle*, where the protagonist, upon entering a well, is physically transported to another world. The well is, in a sense, a path—a passage between the outer world and the beyond, a transition from one state of being to another, a point where the beginning and the end meet, and thus a site for the subject's ontological self-actualization. In the tale 'Mount Keshish' (Սվազյան, 1984, 25-31), the prince's irreversible journey to the threshold of the afterlife leads to an encounter with a magical helper, the fox. The connection established through the ritual act of triple feeding allows the helper to assume the role of a guide, leading the hero through the ritual-initiatory trials of the underworld. Certainly, the relationship between these worlds and the protagonists' transitions from one to the other are interconnected yet distinct concepts. In Vahagn Grigoryan's novella "The Spirit of the Bird" (Գրիգորյան, 2001), the protagonist, Vaghinak, on his way to and from a shop, escapes from home to the roof, which he declares will henceforth be his dwelling; he claims he was flying, not only through space but also through time, and during his flight, the city was changing such that by the time he reached the center, it had become the present day. In the first instance, the boundary between worlds resembles a physical border, while in the second, it is a transformation of states. The transformations of spatio-temporal paradigms (the past, the virtual present, and the transitory future) lead to a central tenet of postmodernist aesthetics: the ludic transgression of boundaries between the real and

the imaginary. In the text, this dichotomy is overcome through the simultaneous semiotization and mythologization of reality, which, despite being opposing principles, form the liminal reality characteristic of modernist and postmodernist texts.

3. The Deconstruction of the Fairy-Tale Hero: From Folklore Templates to Postmodernist Reinterpretation

The deconstruction inherent in postmodernist aesthetics is also characteristic of the system of imagery in the folktale. At the level of character construction, deconstruction is realized primarily through the transformations of the protagonists. In the folktale, a character may undergo metamorphosis as a result of enchantment, magical intervention, the violation of a taboo, the surmounting of hardships, or transitional rites of passage. At times, metamorphosis implies social inquiries; at others, it is linked to transitions between two worlds. While in the folktale, character transformation serves the purposes of problem-solving, overcoming trials, and self-development, in the postmodernist text, it entails no such developmental goal; rather, it illustrates the disintegration of the subject's integrity. This occurs in a natural progression, consonant with the surrounding environment. In the folktale, the transformed body is a temporary shell that contains the immutable and recognizable human nature of the individual as it existed prior to the metamorphosis. Conversely, in the postmodernist text, the grotesque, transformed body dictates a new identity. The individual's mental and psychological constitution changes over time; consciousness dissolves into the newly transformed physical guise. Parallel to the metamorphosis, their thoughts, emotions, and actions also become unrecognizable (as seen, for instance, in G. Khanjyan's 'The Rat,' 'The Stork,' and 'Charpo's Metamorphosis,' or V. Grigoryan's novella "The Spirit of the Bird" (Գրիգորյան, 2002), where metamorphosis also occurs within the psychic realm). Thus, for example, Franz Kafka's "The Metamorphosis" (Կաֆկա, 2020, 88) and Philip Roth's "The Breast" (Roth, 1972) are grounded in the archetypal motif of 'metamorphosis' widely prevalent in world literature, wherein the archetype is realized through irreversible transformations.

Thus, the erosion and deconstruction of the character are primarily manifested through human-animal transformations. This is evident in various characters, such as the protagonist of contemporary Russian writer Viktor Pelevin's novel "*The Sacred Book of the Werewolf*" (Пелевин, 2004), who transforms into a mythical fox, or the main character in Marie Darrieussecq's "*Pig Tales: A Novel of Lust and Transformation*" (Darrieussecq, 1996), who gradually begins to transform into a pig. A similar pattern emerges in Gurgun Khanjyan's short story "*The Rat*", where a human and a rat coexist so closely that the human progressively transforms into a rat, adopting the lifestyle of a rodent (Խանջյան, 1994, 28). While in postmodernism, metamorphosis implies a crisis

of self-knowledge and self-identification-where 'the animal becomes the human destiny, and it is within this primal animal nature that the despondent human seeks their human essence' (Финкелстайн, 1967, 231)-in the fairy tale, it presupposes a magical law. Any fairy tale can serve as an example, such as “*The Calf*” or “*The Fish Boy*”. Childless couples conceive a son in the form of a serpent or a calf, originating from an egg found in the street or three apples received from a dervish. The boy undergoes a metamorphosis into human form at night, while during the day, he assumes an animal form, encased within a serpent’s skin or, in some instances, a calf’s hide (see the fairy tales “*The Serpent-Child*” (Հայ ազգագրություն և բանասիրություն, vol. 15, 43-44) and “*The Calf*” (ՀԺՀ, vol. 8, 14-17)). In the fairy tale “*The Fish Boy*” from the Ararat region (ՀԺՀ, 1959, vol. I, 407-414), a woman becomes pregnant and gives birth to a fish. In another version of “*The Fish Boy*” from Kars (Կարս. հայոց բանասիրության մշակույթը, 2013, 119), the fish transforms into a boy and marries the king’s daughter. He then departs, challenging the princess to seek and find him (Խտնյան, 2020, 218). All of this implies an internal struggle and a quest for resolution-in other words, a desire for reversible metamorphosis. In this context, the concept of metamorphosis is linked to the transition between two worlds-specifically, the rite of passage from one age group to another. The hero exists in a 'liminal state.' By night, he assumes human form, while by day, he is encased within a serpent’s skin; that is, he returns to 'primordial chaos.' Both the serpent and the fish serve as symbols of 'structural death.' For the hero to transform into an adult male, he must undergo a complete rite of initiation into adulthood: the old 'self' must 'die' or 'shed its skin.' These symbols of transformation are often ambivalent, simultaneously representing birth and death. Metamorphosis constitutes the serpent's retreat into 'invisibility, toward the invisible world.' The serpent dwells in burrows and the fish in waters, which is interpreted as a return to the mother’s womb for the purpose of rebirth (Тэрнер, 1983, 169-170). Postmodernist texts are also subject to analysis from this perspective. Notably, metamorphosis in postmodernist discourse is realized as a possibility for the continuity of existence after death: 'it is within this primal animal nature that the despondent human seeks their human essence.' Frequently, suicide becomes a means of overcoming one's own existence. 'I consider suicide an escape from one reality to another, where it is almost the same reality as here' (Թեքոյնյան, 2012, 38), suggests Grig, one of the protagonists in H. Tekgyozyan’s virtual cinematic novel “*The Fleeing City*”. Suicide, as an alternative path of escape for the alienated, solitary hero, seemingly leads to an inescapable reality (Ոսկանյան, 2020, 351). Nevertheless, the alienated individual, prepared for flight, finds a way to overcome this alienation. They occupy an intermediate position between two polar worlds; this 'liminal space' is a transitional, and thus an exit, territory where the individual, returning to 'primordial

chaos,' acquires a new form through a rite of passage. The old 'self' 'dies' for the purpose of being reborn.

Quite frequently, postmodernist literature gives meaning to the figure of the 'little man' (Մնացականյան, 2018, 47), who is primarily characterized by loneliness and by being unnoticed or disregarded by society. The postmodern 'little man' serves as a metaphor for the individual lost in the contemporary era's world of simulacra-a phenomenon that postmodernism inherited from existentialism. This same phenomenon is also encountered in folktales. For instance, a poor couple rejected by society goes to live in the forest, where their daughter is born; she subsequently metamorphoses into a deer and wanders through the woods. While hunting, a prince pursues the girl in her cervine form (ՀժՀ, 1959, vol. 1, 355-367). By rejecting social structures and norms, the characters in these fairy tales live by their own laws, which perhaps accounts for the dissonance between the protagonist and society. While postmodernist heroes find themselves in a 'boundary situation' (*Grenzsituation*) characterized by internal struggle and a desire for resolution, their yearning for liberation eventually falters and fades, giving way to a sense of resignation toward their circumstances-in other words, these characters seek to remain confined within the labyrinth. Conversely, in Armenian folktales, the opposite often occurs. Prohibitions in fairy tales have a clear teleological purpose: they are established specifically to be violated by the protagonist... (Пропп, 2022, 37). Thus, the antithesis to the decadence and hopelessness of reality is embodied in a different iteration of the 'superfluous man': the king's youngest son. A recurring protagonist in folktales, he successfully executes the arduous tasks mandated by his father and triumphs through every stage of his ordeal. To revitalize his father's desolate garden, he embarks on a quest for the **Firebird**'-a feat that transcends the capabilities of his elder brothers. This search becomes the pivotal trial that only the youngest hero can navigate. He slays the *dev* (demon) plundering the immortal apples of the royal garden, secures the mythical bird, and grants clemency to his treacherous brothers. The narrative culminates in the hero's union with his bride and his ascension to the paternal throne (ՀժՀ, 1959, vol. 1, 35). According to the formulation of Soviet folklorist E. M. Meletinsky, the folktale features two types of protagonists: the epic or 'high' hero, and the 'low' hero, who is initially 'unpromising and inspires no hope' (Мелетинский, 2005, 179). The latter is typically characterized as a peasant lad, a youngest son, a stepdaughter, an orphan, or a king's son, most often being the youngest of three brothers. On one hand, this is a 'social phenomenon [...] a specific expression of democratic protest against the class inequality arising during the disintegration of the tribal system, which is particularly characteristic of wonder tales' (Мелетинский, 2005, 56). In simpler terms, under conditions of matriarchy (at the end of the Lower Paleolithic), the elder sons would leave the ancestral hearth to establish their own. Only the youngest son remained at the

parental home. According to E. M. Meletinsky, this principle led to **ultimogeniture** (or **minorat**)-a situation where the youngest child inherits the parents' estate. On the other hand, this practice is sometimes directly or indirectly associated with the **rite of passage** into adulthood. Thus, the fairy tale hero has traversed a complex and lengthy evolutionary path; originating within the depths of the **primitive-communal system**, the character embodies distinct **archetypal elements**. Parallel to the development of new social phenomena and relations, the hero has acquired historical and aesthetic qualities, identifying with various mythical, cultic, and, subsequently, historical figures. It can be inferred that the figures of the '**superfluous man**' and the '**little man**' conceptualized in postmodernist literature are socio-historically rooted in the origins and subsequent evolution of the primitive-communal system. These figures contain a series of evident markers of universal human progress. The postmodernist hero, much like the fairy tale character, carries within them multiple 'selves'-in other words, they represent a summation of all things, harboring an **archetypal principle**. Nevertheless, in certain aspects, this hero remains anchored to their **ethnocentric archetypes**. In the matter of character construction, according to Soviet and Russian philosopher, religious scholar, and anthropologist R. M. Aleynik, postmodernists appeal to the deepest traditions of mythological consciousness, which are linked to nature and the desire for harmony with it. By looking back and viewing themselves with detachment, the postmodernist hero, through self-heroization, gains the opportunity to understand why they have yet to fulfill their predestination and why the world is so poorly constructed (Алейник, 2006, 212). Much like the fairy tale, postmodernist prose is primarily constructed around **events** rather than distinct individualities or figures representative of a specific era. Anonymous protagonists function as **generalized types** in ideological, gender, social, and other contexts. For instance, a fairy tale character may possess a proper name while simultaneously embodying a specific attribute based on gender, social status, or occupation. In Armenian folktales, essentially only the protagonist bears and is identified by a proper name, while all other characters remain anonymous. They are represented by common nouns that denote their occupation or profession (e.g., the king's son, the goldsmith's apprentice, the judge's daughter). The same phenomenon is observed in postmodernist works. For instance, the Boy and other characters in Samuel Beckett's plays (e.g., *Waiting for Godot* (Beckett, 1952, 165)) are often defined solely by their social standing or function. Similarly, the Judge in Cormac McCarthy's novel *Blood Meridian* (McCarthy, 1985, 337) is a symbolic figure, devoid of both a personal history and a proper name. In postmodernist works, the absence of a protagonist's name serves as a distinct form of **depersonalization**; the individual loses their unique and irreproducible nature, transforming into a function or a **simulacrum**, and assuming a mere social label. By depriving the character of a name, the author emphasizes and advances the concept of the '**death of the subject.**'

The hero becomes a 'vacant space' occupied only by the expectations and social anticipations inherent to their role. These typological features are explicitly manifested in José Saramago's novel "*Death with Interruptions*" (Սարաճուզոն, 2023), where many characters—such as the countess, the prime minister, or the cardinal—remain anonymous. In the novel's absurd world, only their social roles hold significance in the face of eternity or death. For the majority of these characters, the lack of names underscores their function as **social masks** and archetypes rather than individuals. Before Death, which itself emerges as a character in the novel, social roles are leveled, exposing the absurdity of power and bureaucracy.

In postmodernist prose, the author attempts to assign an **egalitarian role** to the protagonist, refraining from distinguishing them through a proper name or by emphasizing the specific importance of their assigned role. In this case, the protagonist is distinguished solely by their individual traits. As a rule, the character's personality is revealed through **arduous trials** that demand direct engagement, specific modes of action, and a clear stance within various situational contexts.

In contrast to postmodernist prose, the self-sacrificing intervention of the fairy tale hero restores universal harmony and grants the individual the possibility of living in freedom. In other words, while the objective of the fairy tale is the **heroic subject** who transforms their environment and reality, the postmodernist protagonist operates according to the rules of the **game** or the **literary labyrinth**. The latter is merely a fictional persona whose actions are dictated by the laws of postmodernist aesthetics.

Both the fairy tale character and the postmodernist hero often lack the complex interiority characteristic of, for example, 19th-century realist literature, where characters (such as those of Tolstoy or Dostoevsky) are depicted through intricate psychological shifts and an inner world that unfolds or intensifies within their speech. The postmodernist hero frequently becomes a **simulacrum** or a mask. They may be devoid of biographical elements, stable character traits, or typical attributes, becoming merely a point of intersection for various texts and citations. Similarly, the fairy tale hero is characterized not by psychological depth or rational introspection, but by **functionality**. They appear as a **one-dimensional** character whose essence is revealed exclusively through action rather than contemplation. Their characterization is determined by the fulfillment of specific plot functions, inherent to the canonical poetics of the genre. The fairy tale hero, one might say, is more of a function in themselves; we do not know what they think—we only observe their sequence of actions.

While in all epic genres the character is presented through a **dual-plane descriptiveness**—comprising external description (outward behavior and relationships in action) and so-called **self-presentation** (monologues, self-expression in dialogues, and reflections) (Բեքմեդյան, 1979, 18)—in both the fairy tale and postmodernism, the

character is depicted through **single-plane descriptiveness**, devoid of monologues or introspective thoughts. Their 'thoughts' are not personal emotions but rather **citations**; they think in 'texts.' In this sense, the postmodern hero reverts to the state of the fairy tale protagonist: a **vacant vessel** propelled by the plot rather than by their own ruminations and reflections.

4. Genre Synthesis in the Structure of the Folktale and Postmodernist Frame Story

In the postmodernist text, diverse genres are integrated and interrelated without clearly defined boundaries. In other words, a unique **inter-generic connection** occurs at the structural level. The postmodernist author transcends the traditional limitations of **stylization**; by synthesizing various generic forms and establishing complex relationships between their variants and subcategories, the author shapes a distinctive literary style. Although each genre possesses certain markers-techniques that reside at the core of the generic system-disparate generic elements within the same work do not exclude one another; on the contrary, they function as complementary components. In Hermann Hesse's novel "*The Glass Bead Game*" (Հեուտի, 2016), we observe a unique synthesis and diversity of literary genres, styles, and narrative techniques. Here, prose, poetry, philosophical essays, political pamphlets, legends, and chronicles succeed one another. Upon closer examination, one can identify three or four distinct novelistic types-such as social, biographical, psychological, and historical-within the work (Անարեդյան, 2022, 16).

The generic system of the folktale is characterized both by its autonomous existence and by a **syncretic connection** with other genres, realized through the principles of **interpenetration** and **contamination** (fusion). Within the structure of the folktale narrative, other folkloric forms-such as riddles, songs, fables, and proverbs-are frequently integrated. These elements not only enrich the artistic texture of the text but also sometimes assume a **titular function**, predetermining the thematic direction of the plot. Of particular note are those fairy tales whose titles possess **aphoristic potential** and function as fixed **phraseological units** (proverbs and sayings). These titles encapsulate the **moral-semantic axis** of the narrative, as seen in examples such as "*Evil in Return for Good*" (ՀԺՀ, 1966, vol. 5, 113), "*The Wolf Will Not Devour the Lamb Protected by God*" (ՀԺՀ, 1959, vol. 2, 295), and "*One Should Not Do Good to a Two-Legged Being*" (ՀԺՀ, 1973, vol. 6, 249). In this context, a unique **intertextual connection** is established (Չաքրաբաբյան, 2023). These proverbial titles are closely correlated with the semantic and

ideological layers of the fairy tale; in other words, the deep layers of the proverb are unveiled through the tale, and vice-versa.

One of the generic features of animal tales is the organic synthesis of fairy-tale and satirical elements, which is rooted in the very origins of the genre. These works represent the result of the **desacralization** and **reinterpretation** of ancient myths. Characters that once held totemic or sacred-ritual significance, having lost their original cultic functions, are transformed into satirical figures subjected to **mocking devaluation**. Thus, the animal tale emerges as a condensed folkloric-satirical reworking of mythical material, where the protagonists' behavior is evaluated within an opposing socio-moral dimension.

In folklore a **syncretic type** of wonder tales and folk legends stands out, where fairy-tale fantasy and **hyperbole** serve as the primary means of expression. Despite the external metaphysical and sublime nature of the events, these narratives possess a solid **ontological foundation**. Beneath their mythological layers lie concealed elements of **historical authenticity** and documentary data reflecting objective reality.

Another highly noteworthy aspect of **animal tales** is the frequent occurrence of **thematic commonalities**, manifested both in content and structure. These narratives embody specific **recurring structural models** and often feature a **framed compositional unity**. The fairy tale titled “*Look Upon the Visage of the Monastery Builder*”, which typically functions as an independent narrative, is frequently encountered as a **constituent episode** within larger animal tales composed of multiple plot cycles. Examples include “*The Fox's Cunning Deeds*” (ՀԺՀ, 2009, vol. 16, 134-136) and “*The Old Woman, the Bear, and the Fox*” (ՀԺՀ, 2012, vol. 17, 204-210). In other words, these are plots that can appear both independently and combined within a single fairy tale (Մկրտումյան, 2017, 37)-much like individual pebbles collected to form a mosaic. It is assumed that in the distant past, these plots were interconnected and narrated sequentially, continuing one after another. At times, they appear as separate, unfinished narrative fragments torn from a larger story; through fragmentation, they have transformed into several relatively independent fairy-tale units. In these units, the action may begin in one plot only to be continued in another, yet remain unresolved. This is evidenced by the specific characteristics of these tales: the absence of a distinct beginning or end, the ease with which they merge or diverge, and their inherent 'concatenation' or chain-like quality. This phenomenon is a characteristic feature of postmodern **framed prose** (Белокурова, 2005, 115), where one narrative reflects another, and the narrative flow often continues sequentially. Notable examples include the works of English novelist David Mitchell, specifically “*Cloud Atlas*” (Mitchell, 2004) and “*Ghostwritten*” (Mitchell, 1999), in which stories remarkably **intertwine**

to form a unified whole. In essence, the narrative-or a specific segment thereof-assumes the significance of a **precedent text** within the novel's poetics. In the aforementioned works, one narrative reflects another: the conclusion of one serves as the **starting point** for the second, while the end of the second, in turn, becomes the point of departure for the first. Assuming that the plots of these tales were unified and narrated collectively in the distant past, postmodern **framed prose** emerges as an optimal platform for authorial artistic experimentation. Within this framework, individual plot units are **linked chain-like**, evolving into multilayered and multiform artistic realizations of a single, unified reality.

Works created in different eras-whether **folktales** or **postmodernist prose**-express the general ideas and style of their respective times, regardless of the universal and timeless truths they convey. Even when depicting an abstract or fantastic reality beyond specific time and space, the characters' **cognitive frameworks**, the substance of their actions, their vocabulary, and their behavior inevitably reflect their **historical epoch**.

Conclusion

A comparative analysis of the poetics of **Armenian folktales** and the **postmodern worldview** leads to the following conclusions:

Throughout all eras, humanity has incessantly sought alternatives, attempting to transcend the barriers of physical reality. This **existential longing** for 'otherness'-the latent desire to manifest within another mode of existence-enables the step-by-step overcoming of limitations imposed by the **dominion of necessity**. Historically, the folk tale has served as the primary domain satisfying the human need to transition into 'other worlds.' Postmodernism, in turn, reinterprets this aspiration by creating a **hyperreality**, where fairy-tale wonder and contemporary virtual-textual reality intersect as **existential outlets**.

Despite their canonical nature, the structural models of the **traditional folktale** contain elements-such as chaos, play, and **simulacra**-that find renewed relevance within postmodern discourse. The 'invented' nature of the folk tale foreshadows the concept of **postmodern hyperreality**, where the text constructs its own **self-contained reality**.

The **fairytale chronotope**, characterized by its 'timelessness' and boundless space, resonates with the postmodern concept of the '**eternal present**.' The disruption of linear time and the spatial leaps found in folk tales serve as prototypes for postmodern **fragmentarity** and **detrterritorialization**.

The **metamorphoses** and magical transformations of the fairytale hero are reinterpreted within the postmodern context as the **deconstruction of the subject**.

Unlike the cohesive characters of classical literature, the protagonist in both folk tales and postmodernism is **multilayered** and often lacks stable psychological boundaries.

The **framed narrative** structure inherent in the folk tale creates an **intertextual environment** akin to postmodern synthetic genres. This allows the folk tale to be viewed as an '**open text**,' primed for infinite re-readings and transformations.

Thus, Armenian fairytale material not only preserves its traditional value but also functions as a **flexible aesthetic system** containing numerous codes and prototypes of the contemporary worldview. In conclusion, the fairytale genre and the **aesthetics of postmodernism**, by displacing and mutually enriching one another, manifest not only sequentially but also **parallely and simultaneously**.

Hripsime A. Zakaryan - Researcher. Institute of Archaeology and Ethnography NAS RA. PhD in Philology. The scope of scientific interests covers modern Armenian literature, foreign literature, literary theory, and philosophy, folklore. Author of a monograph and a dozen scientific articles.

Bibliography

1. **Առաքելյան Ա.** (2022), Հերման Հեսսեի «Հուլունքախաղը» և պոստմոդեռնիզմը // *Բանբեր Երևանի համալսարանի. բանասիրություն*, 2022, № 2, էջ 11-21:
2. **Բեքմեզյան Ա.** (1979), Վիպակի ժանրային առանձնահատկությունները // «Լրաբեր հասարակական գիտությունների», Եր., 1979, ԳԱԱ հրատ., № 2, էջ 14-23:
3. **Գրիգորյան Վ.** (2002), Թռչունի հոգին (վիպակներ և պատմվածքներ), Եր., «Զանգակ-97», էջ 120:
4. **Զաքարյան Հ. Ա.** (2023), Գեղարվեստական տեքստի վերնագիրն ու բնաբանը որպես միջտեքստայնության տիպաբանական տարրերը // Վեմ համահայկական հանդես, ԺԵ (ԻԱ) տարի, թիվ 1 (81), հունվար-մարտ:
5. **Թեքցյոզյան Հ.** (2012), Փախչող քաղաքը, Եր., «Անտարես», 164 էջ:
6. **Խանջյան Գ.** (1994), Շարժասանդուղք: Եր., «Նաիրի» հրատ., 218 էջ:
7. **Խենյան Մ.** (2020), Կարսի հրաշապատում հեքիաթները որպես հայ ժողովրդական հրաշապատում հեքիաթների բաղկացուցիչ մաս // ՀՀ ԳԱԱ Շիրակի հայագիտական հետազոտությունների կենտրոն, հ. 23, № 1 էջ 211- 222:
8. **Կաֆկա Ֆ.** (2020), Կերպարանափոխություն, Եր., «Անտարես» հրատ., 88 էջ:
9. **Կարս. հայոց բանահյուսական մշակույթը** (2013), կազմողներ՝ Հարությունյան Ս. Բ., Վարդանյան Ս. Ա., Խենյան Է. Հ., Ղուբեջյան Լ. Խ., Խենյան Մ. Հ., Եր., ՀՀ ԳԱԱ «Գիտություն» հրատ., 750 էջ:

10. **Հայ ժողովրդական հեքիաթներ** (1959), հ. 1: Կազմ.՝ Ա. Նազիկյան: Խմբ.՝ Կ. Մելիք - Օհանջանյան: ՀՍՍՌ ԳԱ Մ. Աբեղյանի անվ. գրակ. ինս.-տ.; ՀՍՍՀ ԳԱ հնագիտ. և ազգր. ինս.-տ. Եր.: ՀՍՍՌ ԳԱ հրատ., 670 էջ:
11. **Հայ ժողովրդական Հեքիաթներ** (1959), հ. 2: Կազմ.՝ Ա. Նազիկյան; Խմբ.՝ Կ. Մելիք - Օհանջանյան: ՀՍՍՌ ԳԱ Մ. Աբեղյանի անվ. գրակ. ինս.-տ., Եր.: ՀՍՍՌ ԳԱ հրատ., 659 էջ:
12. **Հայ ժողովրդական Հեքիաթներ** (1966), հ. 5: Խմբ.՝ Ս. Աբրահամյան: ՀՀ ԳԱԱ Հնագիտ. և ազգագր. ինս.-տ. Եր.: ՀՍՍՌ ԳԱ հրատ., 759 էջ:
13. **Հայ ժողովրդական հեքիաթներ** (1973), հ. 6: Խմբ.՝ Ս. Աբրահամյան: ՀՍՍՀ ԳԱ. հնագիտ. և ազգր. ինս.-տ. Եր.: ՀՍՍՌ ԳԱ հրատ., 778 էջ:
14. **Հայ ժողովրդական Հեքիաթներ** (1977), հ. 8: Խմբ.՝ Նազիկյան Ա. Մ.: ՀՍՍՀ ԳԱ. հնագիտ. և ազգր. ինս.-տ. Եր.: ՀՍՍՌ ԳԱ հրատ., 904 էջ:
15. **Հայ ժողովրդական հեքիաթներ** (1998), հ. 15: Խմբ.՝ Ս. Ա. Գևորգյան: ՀՀ ԳԱԱ հնագիտ. և ազգր. ինս.-տ. Եր.: «Ամրոց» հրատ., 511 էջ:
16. **Հայ ժողովրդական հեքիաթներ** (2009), հ. 16: Խմբ.՝ Հարությունյան Ս. Բ., Քալանթարյան Ա. Ա.): ՀՀ ԳԱԱ, Հնագիտ. և ազգագր. ինս.-տ. Եր., ՀՀ ԳԱԱ հրատ., 600 էջ:
17. **Հայ ժողովրդական հեքիաթներ** (2012), հ. 17: Հատորի խմբ.՝ Ղազիյան Ա. Ս.: ՀՀ ԳԱԱ Հնագիտ. և ազգագր. ինս.-տ. Երևան: ՀՀ ԳԱԱ «Գիտություն», 840 էջ:
18. **Հայ ազգագրություն և բանասիրություն** (1983), հ. 15.: Հատորի խմբ.՝ Ալվարդ Ղազիյան, Արցախ, Երևան, 192 էջ:
19. **Հեսես Հ.** (2016), «Հուլունքախաղ», Երևան, «Անտարես» հրատ., 648 էջ:
20. **Մնացականյան Գ.**, (2016), Իրականի և երևակայականի անժամանակ խաչմերուկներում // Բանբեր Երևանի համալսարանի. Բանասիրություն, № 3 (21):
21. **Մնացականյան Գ.**, (2018), Հայկական պոստմոդեռնիզմի խաչուղիներում, Եր., «Էդիթ Պրինտ» հրատ.:
22. **Մկրտումյան Լ.** (2017), Կենդանակերպ տրիքստերի շուրջ միավորված հայկական հեքիաթների բովանդակային-կառուցվածքային առանձնահատկությունները // Բանբեր Երևանի համալսարանի. հայագիտություն, № 1 (22), էջ 29-41:
23. **Ներսեսյան Տ. Յ.** (2016), Հեքիաթն իբրեվ տեքստ և խոսույթ. Ըստ հայկական, ռուսական եվ անգլիական հեքիաթների նյութի: Եր.: Բ.գ.թ. հայցման համարատենախոսության սեղմագիր:
24. **Ոսկանյան Ռ.** (2020), Օտարման և փախուստի խնդիրները արդի հայ արձակուրդում // Գրականագիտական հանդես, № 1, էջ 341-354:
25. **Սարամազո Ժ.** (2023), Մահվան ընդհատումներ, Եր., Էդիթ Պրինտ հրատ 2023, 288 էջ:
26. **Սվազյան Վ.** (1984), Մուսա լեռ: Հայ ազգագրություն և բանասիրություն, հ. 16, № 2, Եր., 219 էջ:
27. **Алейник Р. М.** (2006), Образ человека во французской постмодернистской литературе // Спектр антропологических учений. М.: ИФ РАН, с.199-214.
28. **Барт Р.** (1989), **Избранные работы: Семиотика. Поэтика**, М.: изд. «Прогресс», 390 с.

9. **Delez Zh.**, Gvattari F. (1998) Chto takoe filosofija?, SPb.: Izd. "Aleteyya", 288 s. **(In Russian)**.
10. **Finkelstajn S.** (1967), Jekzistencializm i problema otchuzhdenija v amerikanskoj literature. M.: Izd. "Progress", 320 s. **(In Russian)**.
11. **Grigoryan V.** (2002), Tr'chuni hogin (vipakner ev patmvac'qner), Yer., "Zangak-97", e'j 120 **(In Armenian)**.
12. **Hay zhoghovrdakan heqiat'ner** (1959), h. 1. Kazm.` A. Nazinyan; Xmb.` K. Meliq - O'hanjanyan: HSSR` GA M. Abeghyani anv. grak. ins.-t.; HSSH GA. hnagit. ev azgr. ins-t. Yer.: HSSR` GA hrat, 670 e'j **(In Armenian)**.
13. **Hay zhoghovrdakan Heqiat'ner** (1959), h. 2. Kazm.` A. Nazinyan; Xmb.` K. Meliq - O'hanjanyan: HSSR` GA M. Abeghyani anv. grak. ins.-t., Yer.: HSSR` GA hrat., 659 e'j **(In Armenian)**.
14. **Hay zhoghovrdakan Heqiat'ner** (1966), h. 5. Xmb.` S. Abrahamyan: HH GAA Hnagit. ev azgagr. in-t. Yer.: HSSR` GA hrat., 759 e'j **(In Armenian)**.
15. **Hay zhoghovrdakan heqiat'ner** (1973), h. 6. Xmb.` S. Abrahamyan: HSSH GA. hnagit. ev azgr. ins-t. Yer.: HSSR` GA hrat., 778 e'j **(In Armenian)**.
16. **Hay zhoghovrdakan Heqiat'ner** (1977), h. 8. Xmb.` Nazinyan A. M.: HSSH GA. hnagit. ev azgr. ins-t. Yer.: HSSR` GA hrat., 904 e'j **(In Armenian)**.
17. **Hay zhoghovrdakan heqiat'ner** (1998), h. 15. Xmb.` A. Ghaziyan: HH GAA hnagit. ev azgr. ins-t. Yer.: «Amroc" hrat., 511 e'j **(In Armenian)**.
18. **Hay zhoghovrdakan heqiat'ner** (2009), h. 16: Xmb.` Harut'yunyan S. B., Qalant'aryan A. A.): HH GAA, Hnagit. ev azgagr. in-t: Yer., HH GAA hrat., 600 e'j **(In Armenian)**.
19. **Hay zhoghovrdakan heqiat'ner** (2012), h. 17. Hatori xmb.` Ghaziyan A. S.: HH GAA Hnagit. ev azgagr. in-t. Yer.: HH GAA "Gitut'yun", 840 e'j **(In Armenian)**.
20. **Hay azgagrowt'yown & banahyowsowt'yown** (1983), h. 15.. Hatori xmb.` Alvard Ghaziyan, Arcax, Yer., 192 e'j **(In Armenian)**.
21. **Hesse H.** (2016), "Hulunqaxagh", Yer., "Antares" hrat., 648 e'j **(In Armenian)**.
22. **Kafka F.** (2020), Kerparanap'oxut'yun, Yer., "Antares" hrat., 88 e'j **(In Armenian)**.
23. **Kars. hayoc banahyusakan mshakuyt'y'** (2013), kazmoghner` Harut'yunyan S. B., Vardanyan S. A., Xemchyan Ē. H., Ghr'ejyan L. X., Xemchyan M. H., Yer., HH GAA "Gitowt'yown" hrat., 750 e'j **(In Armenian)**.
24. **Losev A. F.** (2001), Dialektika mifa. M.: Izd. "Mysl'", 559 s. **(In Russian)**.
25. **Lihachev D. S.** (1979), Pojetika drevnerusskoj literatury, M.: izd. "Nauka", 360 s. **(In Russian)**.
26. **Mnats'akanyan D.**, (2016), Irakani yev yerevakayakani anzhamanak khach'meruknerum // Banber Yerevani hamalsarani. Banasirut'yun, № 3 (21), **(In Armenian)**.
27. **Mnats'akanyan D.**, (2018), Haykakan postmodernizmi khach'ughinerum, Yer., «Edit' Print» hrat. **(In Armenian)**.
28. **Mkrtowmyan L.** (2017), Kendanakerp triqsteri showtj miavorvac' haykakan heqiat'neri bovandakayin-kar'ucvac'qayin ar'and'nahatkut'yunnerë // Banber Yerevani hamalsarani: Hayagitut'yun, № 1 (22), e'j 29-41 **(In Armenian)**.
29. **Meletinskij E. M.** (2005), Geroj volshebnoj skazki. M.: SPb.: Izd Akademija Issledovaniij Kul'tury: Tradicija, 240 s. **(In Russian)**.
30. **McCarthy C.** (1985), Blood Meridian or the Evening Redness in the West. New York : Random House, 337 p. **(In English)**.
31. **Mitchell D.** (1999), Ghostwritten. London: Sceptre. 438 p. **(In English)**.
32. **Mitchell D.** (2004), Cloud Atlas. London: Sceptre. 544 p. **(In English)**.

33. **Nersesyan T. TS'.** (2016), Hek'iat'n ibrev tek'st yev khosuyt'. Yst haykakan, rrusakan yev angliakan hek'iat'neri nyut'i: Yer.: B.g.t'. hayts'man hamar atenakhosut'yan seghmagir **(In Armenian)**.
34. **Oskanyan R'.** (2020), O'tarman ev p'axusti xndirnerē ardi hay ard'akum // Grakanagitakan hands, № 1, e'j 341-354 **(In Armenian)**.
35. **Pelevin V. O.** (2004), Svjashhennaja kniga oborotnja: Roman. M.: Izd. "Jeksmo", 384 s. **(In Russian)**.
36. **Pelevin V.** (2018), Princ Gosplana, M.: Izd. "Jeksmo", 320 s. **(In Russian)**.
37. **Propp V. Ja.** (1969), Morfologija skazki. 2-e izd. M.: "Nauka", 168 s. **(In Russian)**.
38. **Propp V. Ja.** (2022), Morfologija volshebnoj skazki; Istoricheskie korni volshebnoj skazki. M.: "KoLibri", 640 s. **(In Russian)**.
39. **Roth P.** (1972), The Breast. New York: Holt, Rinehart and Winston, 78 p. **(In English)**.
40. **Saramago Jh.** (2023), Mahvan y'ndhatumner, Yer., E'dit' Print Hrat 2023, 288 e'j **(In Armenian)**.
41. **Svazlyan V.** (1984), Musa ler' (Hay azgagrut'yun ev banahyusut'yun, h. 16, № 2, Yer., 219 e'j **(In Armenian)**.
42. **T'eqgyozyan H.** (2012), P'axchogh qaghaqč, Yer., "Antares", 164 e'j **(In Armenian)**.
43. **Tananyhina A. O.** (2015), Tradicii razvitija anglijskoj volshebnoj skazki // Filologicheskie nauki. Voprosy teorii i praktiki. Tambov: "Gramota", № 2 (44), Ch. 1., s. 190–192. **(In Russian)**.
44. **Tjerner V.** (1983), Simvol i ritual, izd. M.: Izd. "Nauka", 277 s. **(In Russian)**.
45. **Xanjyan G.** (1994), Sharjhasandughq: Yer., "Nairi" hrat., 218 e'j **(In Armenian)**.
46. **Xemchyan M.** (2020), Karsi hrashapatum heqiat'nerē vorpes hay jhoghovrdakan hrashapatowm heqiat'neri baghkacucich mas // HH GAA Shiraki hayagitakan hetazotut'yunneri kentron, h. 23, № 1 e'j 211- 222 **(In Armenian)**.
47. **Zak'aryan H. A.** (2023), Gegharvestakan tek'sti vernagirn u bnabanē vorpes mijtek'staynut'yan tipabanakan tarrerr // Vēm hamahaykakan handes, ZHE (IA) tari, t'iv 1 (81), hunvar-mart **(In Armenian)**.