

DOI: <https://doi.org/10.46991/AFA/2022.18.2.163>

## TYOLOGY OF FEMALE CHARACTERS IN THE NOVELS OF WESTERN ARMENIAN FEMALE AUTHORS

Naira Hambarzumyan\*

Siranush Parsadanyan\*\*

*Institute of Literature after Manuk Abeghian, NAS RA*

The *aim* of the research is to explore the typology of female characters in the works of female writers Srбуhi Tyusab, Sipil and Zapel Yesayan in the context of social transformations in the Ottoman Empire of the second half of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries. A comparative analysis of female characters in the novels *Mayta* (1883), *Siranush* (1884), *Araksia or the Governess* (1887) by Tyusab, *A Girl's Heart* (1891) by Sipil, and *Gardens of Silihtar* (1935) by Zapel Yesayan has been attempted from the perspectives of literary and sociological studies. The data are analysed with the application of the graph-based semantic representation method. The actuality of the research lies in its interdisciplinarity, according to which mutual connections are created between literary studies, sociology and computer science. The selection of these works as research data is accounted for by their volume, variety of characters, simplicity of plots and little branching. All the main characters in all the novels are females. All the novels were written around the same time period (the 1880s-1900s) and bear characteristics of a romantic novel, except Zapel Yesayan's autobiographical novel *Gardens of Silihtar* written in 1935. Despite the year the novel was written, in it Yesayan describes the same period (the end of the 19<sup>th</sup> century) reflected in Tyusab's and Sipil's novels.

**Keywords:** *Srбуhi Tyusab, Sipil, Zapel Yesayan, graph-based semantic modeling, typological analysis, female characters, sociology.*

### Introduction

In the context of the *Tanzimat*<sup>1</sup> reforms and awakening movement taking place in the Ottoman Empire, the deprivation<sup>2</sup> of women was relatively alleviated, contributing greatly to the rise of their consciousness, the practical manifestations of which were seen in the form of feminist movements in the

---

\* nairahambarzumyan@yahoo.com

\*\* siranush.parsadanyan.2014@mail.ru

Received: 10.08.2022

Revised: 19.08.2022

Accepted: 28.08.2022



This work is licensed under a Creative Commons Attribution-NonCommercial 4.0 International License.

© The Author(s) 2021

second half of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> centuries, and, served as a mechanism to activate the collective inner potential of women.

Western Armenian female authors investigated women's issues: socio-political, economic and psychological dependence on the husband, father, brother, mutually beneficial forced marriages, lack of right to speech and expression, job-related issues, experience, forced pregnancies, gender-related frustrations, etc., which were realized in the paradigm of women's collective roles and problems.

The present research has been carried out through the application of the *graph-based semantic representation* method (Ericson, 2016; Koller, Oepen, & Sun, 2019, pp. 6-11; Vu, Knoblock, & Pujara, 2019, pp. 1944-1953), with the help of which the semantic domain of female characters has been modelled.

Due to this method, the text comprehension process<sup>3</sup> (decomposing, assembling) becomes most effective, each component having a hierarchical and local-topographical definiteness compared to various components of the text as a complete system. At the same time, this problem is a trend towards the structural context of the text, which, in turn, provides an opportunity to analyze any component of the text as a system.

Of the mentioned 5 novels 119 contexts reflecting the typological characteristics of female characters and, in turn, containing 204 semantic components have been singled out in the study.

In general, the research material has been divided into 3 semantic areas conventionally called *domains*. Then, the graph-based semantic domains of representation characterizing female characters have been created, which, later, are interpreted on the basis of the outcomes and lead to certain conclusions. Thus, the main typological features of female characters are expressed through action and portrait characteristics.

The characters' actions, deeds, as well as their behavior are essential in revealing images, because it is important not only what a person does, but also how s/he behaves during any action or deed. The main characters (Mayta, Siranush, Araksia, Bubul, Lusik) created by female authors in the novels *Mayta*, *Siranush*, *Araksia or the Governess* by Tyusab, *A Girl's Heart* by Sipil and *Gardens of Silihtar* by Zapel Yesayan are manifested through clearly expressed actions. This is evidenced by the highlighted action characteristics domain, which, as the outcomes proved, turned out to be the largest by its specific weight.

### The sociology of female characters

**Portrait characteristics:** The semantic range of components completing women's portraits: features, body parts, movements, gestures, clothes or parts of them, age, position in the family and marital status have a special significance in the novels of Armenian female authors. The domain through which this semantic space is completed is present in literary texts, because the stereotype of a woman created to please a man worked and still works in the space-time chronotope of the Ottoman Empire of the second half of the 19<sup>th</sup> century.

All the three female authors mentioned above paid special attention to the appearance of their characters. The vocabulary they use enables us to decipher the women's appearance and to reveal the Ottoman patriarchal traditions. All the female characters (both happy and unhappy ones) are endowed with positive features and colors to which modesty, plainness, beauty of soul, kindness, honesty, intelligence are added. This first of all is related to the bearing of the Armenian national tradition and value system. Such are the female characters of Tyusab's novels: Mayta, her daughter Huliane and Mrs. Sira in *Mayta*, Siranush and Zaruhi in *Siranush*, Araksia in *Araksia or the Governess*; Bubul, the main character of Sipil's novel *A Girl's Heart*; Sofi, Zapel's grandmother Lusik (tutu), Zapel's mother, her two aunts, a friend of hers, etc. in Zapel Yesayan's novel *Gardens of Silihtar*. In these novels female characters of other nationalities are opposed to the main female characters: the French women Herriga (*Mayta*) and Janette (*Siranush*), who are depicted as being endowed with uncontrollable social behavior, apparent malice, silliness and envy.

In the internal domain of the analysis of the semantic features of Tyusab's novel *Siranush* we see that not only Siranush and her father, Mr. Haynur are contrasted, but also Siranush and Darehyan, Siranush and the French woman, even Siranush and her mother Mrs. Haynur, who is completely under the influence of her husband, deprived of the right to speak and unable to prevent her daughter's misfortune. She dies of severe mental depression and pain. In the novel Siranush is contrasted to her friend Zaruhi, who is in a happy marriage with her beloved.

The plot and the sequence of events of the novel *Mayta* (epistolary novel) are developed by Tyusab through the genre of letters. This genre was extremely popular in the 19<sup>th</sup> century Europe<sup>4</sup>. In the novel, letter writing takes place mainly between two mature women, Mrs. Sira and Mayta, and from their letters

we learn about Mayta being an extremely attractive woman, her progressive-critical views, experience, the divine beauty of Mayta's daughter, Mrs. Sira's thoughtfulness, her philosophical thought born out of life experience and other features. Through these portraits, the reader visualizes the author's contemplation and understands the idea of the work (Hambardzumyan, 2013). In Tyusab's novel *Mayta* men characters are also worthy of note, those of Tigran and the count, whose attitude towards Mayta enables the reader to get a clue of Mayta's attractiveness. Like every man seeing a woman, they first of all are attracted to Mayta's appearance. The author creates the romantic, noble pathos of the novel, among other components, due to the semantic elements of the domain *portrait characteristics*.

Noteworthy are also the events of the novel *Mayta*, narrated by Mayta. They are presented in gloomy colors, full of despair, disappointment, brutality (see the assassination attempt by Heriga and Heriga's assassination by Tigran), depression. The color of the novel *Mayta* is black, and the mood is melancholic.

The domain of *portrait characteristics* is even smaller in its specific weight in Sipil's novel *A Girl's Heart* where the author develops the narration, emphasizing the phenomenon and not the individual. *External characteristics* of female characters are also not limited in Sipil's novel. Moreover, there are characteristics alien to Armenian linguistic thinking.

### **The sociology of reflection of emotions and feelings**

In general, the philosophy of feminism relates the domain of women's emotions and feelings and its sociology to the concepts of *female subject* and *subjectivity* of women, bringing forth the issues defining them at two levels: **a.** *essentialistic*, through which a woman's subjectivity and experience are considered as a whole and are analyzed in one single discourse, **b.** *anti-essentialistic*, according to which a woman's identity is viewed in the realm of multiplicity and experience in that of contradiction and decentralization. In this connection, in his book *The Second Sex* (Beauvoir, 1956) the French philosopher Simone de Beauvoir introduces the phenomena of woman's thinking, subjectivity, experience and writing. In anthropological philosophy Simone de Beauvoir's artistic legacy was the first to be considered as a conscious attempt at exposing women.

It should be noted that in this context both women and men are equally emotional by nature, but it is known that women are prone to display their emotions more than men. In this respect, we've also singled out the domain of

*reflection of emotions and feelings* from all the novels studied by us, which is manifested on the largest scale in Srubhi Tyusab's and Sipil's novels and is mainly marked by the pathos of tragedy. The phenomenon is also present in Yesayan's *Gardens of Silihtar*, but in this case the author's neutrality and self-control are obvious.

The emotional state of Sipil's character Bubul in the novel *A Girl's Heart* is mainly caused by her decline in the *social status* and alienation from the society. This phenomenon helps to get a better understanding of the fear and tragedy created by desperate social and economic conditions existing in the 19<sup>th</sup> century Ottoman Empire, in which Christian national minorities, especially their female representatives, lived. The image of a strong and determined, educated and well-brought up woman is depicted only in Tyusab's novel *Araksia or the Governess*.

In the domain of the *reflection of emotions and feelings* the lexical base or language, through which the authors create domains of their characters saturated with *psychological and semantic characteristics* is also notable. In this sense, Zapel Yesayan's grandmother's character in *Gardens of Silihtar* deserves attention – *always dressed in black, with sad black eyes twinkling on the white like a relic and wrinkled face with common sense typical of a sophisticated and knowledgeable woman; contempt would make her unsmiling and taciturn; Tutu was very unhappy in marriage; Tutu would tolerate only the scent of a rose; she would wear eternal sadness on her delicate face; her hair was as white as a relic and she was wrinkled* (Yesayan, 2018). This situation allows for better visualization of the authors' marked sympathy towards the female characters. Tyusab's character Siranush (*Siranush*) dies in the house of her cynical, dissolute and rakish husband Darehyan, preferring never to share the bed with him, not to be humiliated and not to become an instrument in his hand, especially against the background of his infidelities with the French woman Janette – *Siranush would go red seeing women's humiliated and pitiful position in society; they would not dare to express their opinion freely, nor would they think of defending their natural legal rights as individuals and have the courage to get out of the path of prejudices; they would cry out against prejudice, and unite their concern and contempt against falsification* (Tyusab, 1884).

Sipil's character Bubul (*A Girl's Heart*) dies because Garnik rejects her love, realizing that Bubul was poor and he would have to support her. Thus, Garnik marries Artin Agha's daughter Meline.

In the domain of *reflection of emotions and feelings*, the next character, Sophie, created by Sipil, (*A Girl's Heart*), also deserves attention. The semantic components of this character's description arouse sympathy and pity towards her. She tries to earn her living as a teacher, thereby helping her young brother whom Bubul loved. A relatively small part of this domain illustrates the transition of descriptive emphasis of female characters to other essential features. Through the semantic components we also discover that Tyusab's characters (except for Mayta, whose husband was dead), Sipil and Yesayan are mostly unmarried or newlywed women, therefore, the *social problems* that the authors put forward are most sharply emphasized, especially at that stage of women's lives. The semantic range of *emotions and feelings* is reflected in Tyusab's *Siranush* and Sipil's *A Girl's Heart* especially by hypersemes (Zherebilo, 2010) *melancholy* and *cry* which can also be called *genetically transmitted sensory characteristics*. Both *Siranush* and Bubul experience unfulfilled love, have an unestablished family, no children, and their youth is wasted: *The wedding ceremony must turn into a funeral. Father, let me live, give up your decision*, begged *Siranush*. *I don't know what it means to have mercy, I tell you this as a subject, shouted the angry father* (Tyusab, 1884).

From the perspective of the analysis of the balance of power and the tactics of resisting patriarchy, the concept of the *patriarchal transaction* (Kandiyoti, 1988) proposed by Denise Kandiyoti, a researcher at Richmond College in England, is noteworthy. According to him, the superiority-inferiority relationship between man and woman is mutually beneficial because the inferior benefit by mobilizing the resources is available. In general, older men are responsible for organizing community life.

**Socialization Issues:** In Tyusab's, Sipil's and Yesayan's novels *relationships with people* are also essential in revealing and highlighting the important features of characterisation. This domain has the greatest specific weight in all the novels, and it is not accidental as the eternal theme of love makes up the axis of the works under analysis, and love, as we know, is manifested through mutual human relationships. Thus, in Tyusab's novel *Siranush* the etymological characteristics of the main character *Siranush* are revealed in two ways: firstly, through the relationship between *Siranush's* father and Yervand whom *Siranush* falls in love with and whom *Siranush's* father sends abroad to get higher education, and secondly, through the relationship between *Siranush's* father and Darehyan, a dilettante considered an enviable

husband in town, whom her father likes and forces his daughter to marry. Opposing her father, however, Siranush doesn't have her own voice and decision-making power and is unable to stop her personal tragedy, which begins with that marriage and which constitutes the novel's conflict. Tyusab pushes the reader to the idea of the destructive power of love, which, in this case, is inevitable, and to which the young and inexperienced girl succumbs. In this case personal experience is of collective, intersubjective and political nature. The latent collective self-awareness is awakened in those very collective decisions.

In the context of the characteristics of *socialization issues*, in Sipil's novel the relationships between the main character Bubul and people surrounding him (Bubul-Tigran<sup>5</sup>, Bubul-Garnik, Bubul-Mr. Geghamof, Bubul-father<sup>6</sup>, Bubul-society<sup>7</sup>) are especially noteworthy, which, as it turns out, is a huge well of patriarchal *dogmas, taboos* and *don'ts* inside which the water is old and rotten. These circumstances cannot be called otherwise than **SOCIAL VIOLENCE AGAINST AN INDIVIDUAL**.

Zapel Yesayan describes a similar environment suffocated by patriarchal morals in her autobiographical novel *Gardens of Silihtar* when creating her grandmother Lusik's character. If Tyusab's characters (Mayta, Siranush, Araksia) are more or less educated, have names, to some extent the right to speak and suffer from the inability to change anything, realizing, seeing the phenomenon, calling it *A woman is a victim of prejudice and friendship* (Tyusab, 1981, p. 19), and representing the status of women living in the Ottoman Empire in the second half of the 19<sup>th</sup> century, then Yesayan's grandmother represents an earlier period, the first half of 19<sup>th</sup> century, she is not educated, and like thousands of girls of her age (9-14), is married off to men of age with the intervention of a mediator, without asking her opinion. In this case, we can observe the phenomenon of *absence of love*, which is specific to all the main characters of almost all the novels, as it lies at the base of the conflicts. When her husband was alive, Yesayan's Tutu also *had no voice* in the family, *no name*, as we see throughout the reading of the novel. The husband, a minstrel wandering from village to village, would go away returning once a year, would sleep with his wife, would impregnate her and would disappear again. Thus, Tutu was always pregnant, had 13 children, 4 of whom died, and 9 remained alive, and her husband, Shirin Oglu Hakob, was unaware of their birth, death, upbringing, or social status (Yesayan, 2018).

In Tyusab's, as well as Sipil's and Yesayan's novels, we see the direct impact of the policy pursued by the Ottoman Empire on the Christian subject peoples living there, who had to bear the direct impact and consequences of the unwritten laws of the Sultanate dictatorship. On this occasion, the scene of the kidnapping attempt of Lusik, still a child (14 years old) in the church yard by Turkish farrashes in the novel *Gardens of Silihtar* also deserves attention.

In general, while asserting their inferior status and following gender role prescriptions, women in Muslim societies employ a variety of strategies maximizing their security and optimizing life opportunities. However, this was not the case. Even the preventive measures<sup>8</sup> taken by the two elderly women accompanying her to the church did not save Tutu. From the moment one of the farrashes managed to remove the veil covering her face, her life turned upside down: she was considered "defiled" whom no one would marry. This real-life situation is a result of the direct impact of the Islamist-Muslim religion, which is an inevitable *social violence* undergone and suffered by Armenian women and Armenian families in general living in the Ottoman patriarchal empire as the smallest cells of the ethnic Christian society. This is not only social, but also existential-ontological violence, which threatened Armenian women throughout their lives. Violence in this case is perceived as the *symbol* of the policy pursued by the Ottoman Empire.

According to Kandeyoki (1988), elderly women in Muslim countries or Muslim societies control relationships. Here girls are married off by their parents and are inferior not only to their husbands but also to older relatives, *elderly women controlling relationships* in extended multigenerational families, their *resources* being the maternal and marital influence they exercise over sons and husbands.

Janette, the French woman in the novel *Siranush*, is a stable combination of negative features (deceit, immorality, imprudence, greed and intrigue) in relationships with the society. For her the obsession with making everything serve her purpose recognizes no barriers. She appears in the second part of the novel only when Darehyan and Siranush get married. Through this woman's character Tyusab also reveals Darehyan's character and his socially irresponsible behavior, which is his lifestyle and there is no way of retreating from it.

The phenomenon of *absence of love* has also made Tyusab's Mayta and Siranush, Sipil's Bubul and her friend Sophie unhappy. Tyusab's Araksia and

Mayta's daughter are happy due to the *presence* of love (for a short time). Yesayan's *self-portrait* in the novel *Gardens of Silihtar* in this sense is neutral.

### The sociology of physical characteristics

***Physical characteristics and condition:*** Almost all the female characters in all the novels are described by the authors in the domain of *physical characteristics and condition*. The natural description of the female characters, on the one hand, allows us to see the gradual fading of some characters, their passing away from life, to emphasize not only the physical weakness but also the spiritual one (Mrs. Haynur in *Siranush*).

In the case of the French woman Janette, her aimless existence, her spiritual emptiness is contrasted with Siranush's physical weakness, the depth and fullness of her spiritual peace. Thus, in the novels of all the three authors, the focus of attention is firstly on the *external characteristics* of the female characters, and then on the social relationships. In this sense, all the three authors tend towards developing the aesthetic and artistic awareness of the reader through the characters' psychological manifestations, because in the second half of the 19<sup>th</sup> century and the beginning of the 20<sup>th</sup> century, the orientation of the reproduction of a person's inner world was mainly in the realm of rationality. Tyusab's characters, for example, are not only related to *historicity*, but also reveal the internal *semantic* and *ontological* issues of the eternal themes of *love, life, and death*. Encrypted *historicity* is present in her novels in general. In the novels of all of the three authors there are basic, timeless and essential features in which emotions prevail: the desire to please and be loved, naturalness, naivety, patience, suffering, which are accurate psychological findings.

If we are to consider the characters created by Tyusab, Sibil and Yesayan in the realms of sanctification and desanctification, then as a combination of the eternal struggle of the binary beginnings of *light* and *darkness*, only Mayta's character is complete, as a bearer of all of them. In other characters, in one way or another, the hidden inner characteristics of a person are not etiologically revealed. And the French woman's nature is beyond Armenian women's characteristics and the range of their perceptions in general. Women like this can only distort the society or shatter the destinies of the surrounding people. Tyusab and Sibil reveal that *femininity* is superior to a *woman* in their protagonists - the French woman Janette and Mrs. Abgarian (Tyusab, *Araksia*

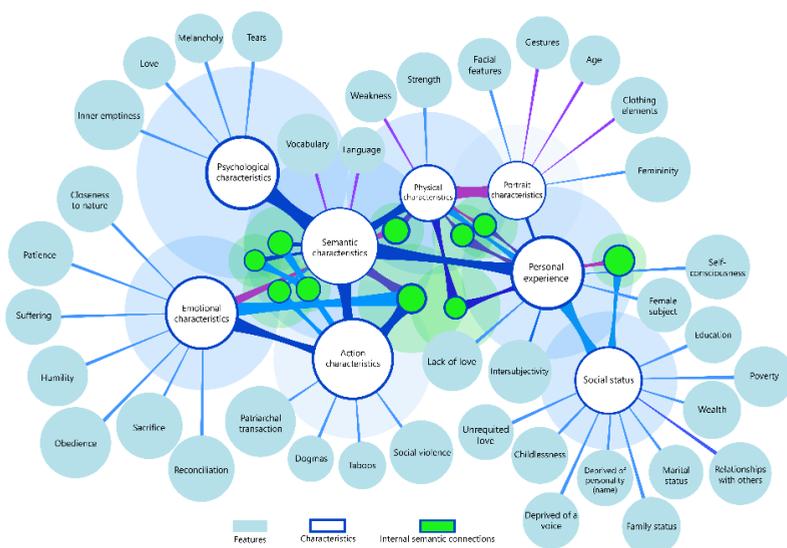
or the Governess), as well as Mrs Bempch and her daughter Lusik (Sipil, *A Girl's Heart*).

### The sociology of typological characteristics

The most common characteristics of female characters in literature from the beginning of the 19<sup>th</sup> century to the first decade of the 20<sup>th</sup> century are: suffering, patience, reconciliation, humbleness, obedience, sacrifice, wisdom, closeness to nature. The characters in all the five novels relate in one way or another to certain essential and important features and types.

Figure 1.

The graph-based semantic representation model of semantic domains



Among the female characters attractive to men, Mayta and Araksia should be mentioned as main characters, and Mrs. Sira and Garnik’s second fiancée, Meline, as secondary characters who attract men with their femininity. Such female characters can be found at all times, in real life as well, and can be called the ideal of *femininity*, *they are women-muses* who can inspire men. Bubul and Sophie are rejected by the society for daring to break the traditional unwritten laws. They are condemned to live without rights and laws. They are *female victims* ruined by patriarchal societies at all times to secure and maintain power.

The present research also allows classifying the female characters in these works in the context of universal human qualities conditioned by the specific

features typical of the society. Here the female characters are represented on four typological levels:

**a. daughter-in-law, wife, mother** characterized by the following features: *naivety, patience, suffering, deceit* – (Bubul, Sofi, Siranush, Lusik (Yesayan’s grandmother), Mrs. Haynur (Siranush’s mother), Mrs. Varsamyan (Araksia’s mother));

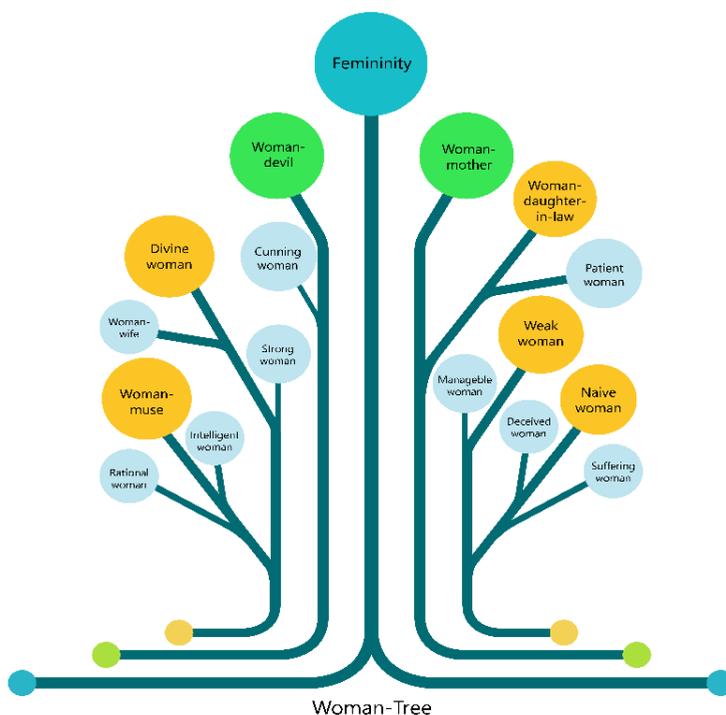
**b. an ideal of eternal femininity**, with three transformable types: *woman-muse* and *divine woman* that inspire men and are capable of playing a fatal role in their lives – Mayta, Janette, Mrs. Abgarian;

**c. a strong and rational type of woman** contrasted with man in *work* and *rationality* – Araksia, Yesayan’s Self-Portrait).

**d. a weak and submissive type of woman** who obeys patriarchal dogmas and is manageable by men – Siranush, Yesayan’s Tutu at a young age.

**Figure 2.**

Typology of women conditioned by social manifestations of universal human qualities



If we consider the female characters in the works of Tyusab, Sipil and Yesayan in the context of historicity, then we can say they are sacrifices, who reflect the prevailing socio-historical and socio-political morals with their

individual tragedies and are directly affected by desperate social conditions. This is the reason why they are portrayed in the realm of contradictions as weak, emotional, strong, rational, hypocritical and scheming women – Herriga, Janette, Siranush’s maid Mariam, Mrs. Abgarian, etc.

### Conclusion

The analyzed material and the *graph-based semantic representation* models for depicting female characters lead us to the conclusion that the mentioned authors express important female character traits through character-specific semantic domains such as *actions, portrait components, reflections of emotions and feelings, relationship with others* which constitute the semantic space of female characters in the works of Western Armenian female authors. Thus, in “Gardens of Silihtar” Zapel Yesayan emphasizes not only the inner sensual manifestations of female characters, but also the intellectual ones. The feature range of interaction with society is emphasized in all the mentioned works. The theme of love with its various manifestations is also present in them. In this regard, especially noteworthy is the novel *A Girl’s Heart* in which Sipil reveals the inner world of the main female character Bubul.

In Western Armenian Literature of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries and before that, female characters are portrayed according to traditional approaches. They stand out with their various social roles and inner worlds, and their appearances are conditioned by the time-specific social perceptions. Thus, the present article is an attempt to draw parallels and compare the female characters in Western Literature of the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

### Acknowledgements

The work was supported by the Science Committee of RA, within the framework of Research project № 2IT-6B118.

### Notes

1. Tanzimat - In the Ottoman Language, Code of Reforms, the Basic Principles of which were set out and published in decrees *Gulhan, e Hatt-i Serif* in 1839 and *Hatt-ı Hümayun* in 1856 which envisaged reforms that were not implemented. Tanzimat was admitted to the Ottoman Empire in 1839-1876, at the same time the first constitution of the Empire was adopted.

2. Here, a mental deficiency related to self-realization and establishment in social life.
3. The application of the *graph-based semantic* method with the text comprehension procedure is similar to the *hermeneutic* method.
4. Epistolary novel - a type of novel that is written as a series of letters.
5. Due to disobedience, Tigran deprived Bubul of the dowry she claimed.
6. Due to poverty, the father gave the girl to his wife's relatives for guardianship.
7. She was rejected by the society for opposing traditions.
8. Out of fear, she was dressed in Turkish *feraji*.

### References

- Beauvoir, S.De. (1956). *The second sex*. (H.M. Parshley trans. and ed.). London: Jonatan Cape: 701.
- Ericson, P. (2016). Investigating different graph representations of semantics, *Sixth Swedish Language Technology Conference (SLTC)*, Umeå University (17-18 November). Retrieved August 05, 2022.
- Zherebilo, T.V. (2010). *Slovar' lingvisticheskikh terminov [Dictionary of linguistics terms]*. Fifth revised edition. Nazran: Piligrim LLC, 486.
- Kandiyoti, D. (1988). Bargaining with patriarchy: *Gender & Society*. 2 (3): 274-290.
- Koller, A., Oepen, S. & Sun, W. (2019). Graph-based meaning representations: Design and processing. *Proceedings of the 57<sup>th</sup> Annual Meeting of the Association for Computational Linguistics: Tutorial Abstracts*, 6-11. Retrieved August 05, 2022.
- Hambardzumyan N. (2013). *Text ev Meknutyun [Text and Interpretation]*. Yerevan. Tir. 177 p.
- Vu, B.; Knoblock, & C.A., Pujara, J. (2019) Learning semantic models of data sources: Using probabilistic graphical models. *WWW'19* (May 13–17). USA, San Francisco: 1944-1953.

### Sources of Data

- Tyusab, S. (1981). *Yerker: Mayta*. [Compositions: Mayta]. Yerevan: Sovetakan Grogh publishing house: 552. (in Armenian)
- Tyusab, S. (1884). *Siranush*. [Siranush]. Constantinople: Nshan K Perperean publishing house: 408. (in Armenian)
- Tyusab, S. (1925). *Araksia kam varzhuhin*. [Araksia or the Governess]. Constantinople: Arev publishing house: 287. (in Armenian)

- Sipil. (1891) *Aghjkan my sirty*. [A Girl's Heart]. Constantinople: Tchivelekean publishing house: 246. (in Armenian)
- Yesayan, Z. (2018). *Silihtari partezner*. [Gardens of Silihtar]. Yerevan: Antares publishing house: 200. (in Armenian)

## ԿԱՆԱՆՅ ԿԵՐՊԱՐՆԵՐԻ ՏԻՊԱԲԱՆՈՒԹՅՈՒՆԸ ԱՐԵՎՍՏԱՀԱՅ ԿԻՆ ՀԵՂԻՆԱԿՆԵՐԻ ՎԵՊԵՐՈՒՄ

Նաիրա Համբարձումյան  
Սիրանուշ Փարսադանյան

Հետազոտության նպատակն է՝ բացահայտել 19-րդ դարի երկրորդ կեսի օսմանյան կայսրության սոցիալ-հասարակական փոխակերպությունների համատեքստում կին գրողների՝ Սրբուհի Տյուսաբի, Սիպիլի և Ջապել Եսայանի երկերում կանանց կերպարների տիպաբանությունը: Հետազոտության խնդիրն է՝ Ս. Տյուսաբի «Մայտա» (1883), «Սիրանուշ» (1884), «Արաքսիա կամ վարժուհին» (1887), Սիպիլի «Աղջկան մը սիրտը» (1891), Ջապել Եսայանի «Սիլիհտարի պարտեզներ» (1935) վեպերը վերլուծել կանանց կերպարների գրականագիտական-սոցիոլոգիական հատկանիշների համադրության, *գրաֆիկական-իմաստաբանական* պատկերավորման մոդելների ընդհանրությունների և իմաստաբանական քննության տեսանկյուններից: Հետազոտության *արդիականությունը* պայմանավորված է միջգիտակարգային ուսումնասիրությամբ, ըստ որի նյութը վերլուծվել է գրականագիտության, սոցիոլոգիայի և համակարգչային գիտությունների (արհեստական բանականության) միջև փոխադարձ կապերի և առնչությունների համատեքստում՝ *գրաֆիկական-իմաստաբանական պատկերավորման* մեթոդի կիրառմամբ: Այս երկերի ընտրությունը որպես հետազոտական նյութ պայմանավորված է նրանց ծավալով, տարաբնույթ կերպարներով, սյուժեների պարզությամբ և քիչ ճյուղավորվածությամբ: Բոլոր վեպերի գլխավոր հերոսները կանայք են: Բոլոր վեպերը գրվել են, մոտավորապես, միևնույն ժամանակաշրջանում՝ 1880-1900-ական թվականներին, և ունեն ռոմանտիկական վեպի հատկանիշներ, բացի Ջապել Եսայանի «Սիլիհտարի պարտեզներ» ինքնակենսագրական վեպից, որը գրվել է 1935 թվականին: Չնայած գրության թվականին, Եսայանը իր վեպում նկարագրում է միևնույն ժամանակաշրջանը (19-րդ դարավերջ), որն արտացոլված է Տյուսաբի և Սիպիլի վեպերում:

**Բանալի բառեր:** *Սրբուհի Տյուսաբ, Սիպիլ, Ջապել Եսայան, գրաֆիկական-իմաստաբանական մոդելավորում, տիպաբանական վերլուծություն, կանանց կերպարներ, սոցիոլոգիա:*