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LINGUO-STYLISTIC STRATIFICATION AS IDENTIFICATION OF FEMININITY IN THE NOVELS “SIRANUSH” BY SRBUHI TYUSAB AND “A GIRL’S HEART” BY SIPIL

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The paper investigates the linguo-stylistic stratifications in the novels of Western Armenian women authors of the second half of the 19th century, in particular, Srбуhi Tyusab’s *Siranush* (1884) and Sipil’s *A Girl’s Heart* (1891), as well as their characteristic features and interpenetrations. The study aims to pinpoint those stratifications as a *technique of female writing* through the study of the linguistic features of the novels under analysis. The *problem* of the research is to interpret the literary techniques and devices (comparison, metaphor, oxymoron, ellipses, morphological and syntactic means) used in the mentioned works from a new perspective, clearly highlighting the male-female worldviews and world-images in the fictional works of the female authors. The illustrative material was analyzed with an application of linguistic, literary and comparative methods observing the linguo-stylistic stratifications as *identification of femininity* in a single domain. The mentioned novels have so far not been analysed in terms of linguo-stylistic stratification. The study is important and relevant not only from the point of view of interdisciplinarity, but also that of the analysis of women’s issues in Armenological Studies.

Keywords: *Srбуhi Tyusab, Sipil, female discourse, intertext, trope, ellipsis, oxymoron.*

Introduction

The study of male-female relationships and gender-specific behaviors is an important area of research in all the scientific disciplines studying social factors and processes. In this respect, such studies focus on the societal stereotypes about the personal qualities of men and women. In the humanities suchlike studies are carried out taking into account the criteria of interactions with social

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life and culture, rather than biological ones. This state of affairs shapes the domain of male-female relationships in science, which finds its expression in some humanities disciplines, such as Linguistics, Literary Studies, Philosophy, Anthropology, Culture Studies, Sociology and Hermeneutics. In general, when used in social sciences, the concept of *gender* reflects not only a person's *biological sex*, but also his/her social and cultural characteristics. Gender is a social construct (system) encompassing *the characteristics of behavior and social strategies*. In society, it is a result equal to a person's *socialization* because it is perceived as a *conventional subject*, which marks its main difference from sex (gender)¹ perceived as a *biological* order. Therefore, the social nature of the man-woman relationship plays a significant role in the development of society. It should be emphasized that a society's world image shapes gender behavior, standards and stereotypes, traditions, law and morality. The differences between the two genders in the domain of language functionality is heterogeneous, as not only general linguistic, but also sociolinguistic, psycholinguistic, neurolinguistic, linguocultural issues are studied. From the perspectives of linguistic manifestations of the dialogue between men and women, the prose of Western Armenian female authors Srбуhi Tyusab and Sipil (Zapel Khanjian) requires serious study. Linguistic stratification in the prose of female authors is the realization of the distinctions between the two genders in the literary text through writing. In general, differences in human verbal behavior are determined by the gender factor and are expressed through language.

Linguo-stylistic stratification as a writing technique

A literary text is equivalent to the identification of certain situations in life and their implementation (implementation of speech), since each literary text is based not only on a judgment about reality, but also a certain communicative purpose, which is determined by communication and the problems that the authors put before themselves. Female authors (Tyusab and Sipil) use not only the subject of communication, but also some tools of the technique implemented through language to solve the aesthetic problems of the proposed topic within the framework of a certain communicative intention. The essence of a work of art is aesthetic in nature; therefore, it is expressed through the author's (in general) evaluation. The representation of the world and the presence of man in the domain of fine art, especially in fiction, are carried out through aesthetic references. In this respect, literature is a certain cultural

domain, in which Western Armenian female authors also get the opportunity to discover women's inner world, thereby expressing their own attitude to life.

The aesthetics of Srбуhi Tyusab's "Siranush" (1884) and Sipil's "A Girl's Heart" (1891) are, first of all, the content of the old and new double-gender image of the world, in which the unipolarity of men and women characters has a special significance and role, which lies within the inner spheres of love relationships, family life, work, occupation, and other circumstances between the two sexes. In this context, two aspects of artistic depiction of male-female issues are of importance:

a. *ensuring the gender primacy of women's inner world* by female authors portraying, highlighting and implementing *women's psychology* through the predominance of *aesthetics and behaviour of the sensual sphere of the main character*,

b. the portrayal of male characters, their *mental/spiritual world* and *behaviour* from a woman's perspective.

For the analysis of male-female strategies, it is essential to study the language of women's prose: novels, short stories, essays, in which, due to linguistic factors, there exist communicative differences at various levels. In the Western Armenian linguistic culture, the peculiarities of their manifestation, studies of the purposeful selection of grammatical, lexical and stylistic variants of gender-dependent linguistic units are important, in which gender is understood as a result of culture and social relations, realized through language. The analysis of the linguistic features of Srбуhi Tyusab's and Sipil's works, prose in particular, reveals that the manifestations of gender-related feminism in language indirectly actualize their practicality and meaning, although the authors used different means: *comparison, epithet, metaphor, everyday vocabulary, intertext, metatext*, etc. only in the structures explicitly highlighting female logic.

At the syntactic level, the choice of complex means of linguistic arrangement in Tyusab's and Sipil's novels is due to the authors' desire to convey in detail the inner mental abilities and capabilities of female characters, as well as the nuances of men-women relationships, the real shifts, multipolarity and complexity of thoughts, which pass from the *language of thought* to the *language of words*. The novels "Siranush" by Srбуhi Tyusab and "A Girl's Heart" by Sipil are distinguished by the subdomains of directness, sensuality, sacrifice, naivety, and are marked by high levels of rationality and intrigue, which are expressed through various syntactic and grammatical

means. Thus, *modal words* and *modal adverbs* are actively used both in conversations between women, and those between men and women, where they express:

a. logical evaluation, truthfulness and certainty of the communicated message (text), through the words like *undoubtedly, fairly, obviously, of course, for sure,*

b. probability, possible existence of the communicated message (text), as well as supposition or doubt about its unreliability, through words like *maybe, probably, possibly, apparently.*

Let's compare:

*Կարծէս թէ Մայիսի գուարթ օր մ'էր, անոր մեղեդիք-
ներով, զարդերով, ժպիտով, ու բոյրով [It seems like it
was a fun day in May, with its melodies, ornaments, smile,
and smell]. (Tyusab, 1884, p. 34)*

*Արդարեւ, Բուբուլ էր կազմել Արուեստագէտ օրհոր-
դաց ընկերութիւնը, Հայ օրհորդաց մէջ գեղարուեստից
ճաշակը տարածելու, և անոնց առ այդ ձգտումները
մշակելու նպատակաւ [Indeed, Bubul established the
Artistic Maidens' Society with an aim to develop a taste for
art among Armenian girls and guide them towards these
aspirations]. (Sipil, 1891, p. 6)*

The wide use of *modal verbs, adverbs* and *conjunctions* (Asatryan, 2004) in women's speech, in general, can be explained by the lack of confidence, uncertainty and indecisiveness of their speech, and also by their intention to emphasize the truthfulness and uncertainty of the message. In Tyusab's and Sipil's novels we frequently come across words and remarks expressing the attitude of the authors towards their own or others' opinion. They are expressions through which women-authors show their emotionality or attitude towards certain facts. It is through them, that the internal semantic relationships of female and male characters in the novels "Siranush" and "A Girl's Heart" are revealed, and these relationships are especially marked by words indicating order, form and reason of presentation, such as *finally, on the contrary, but, yet, and, as, so, therefore, if, because, and.*

Իբրև գարդ ' սենեակներն ունէին քանի մի պարկեշտ հայելիներ, ու սակաւաթիւ գեղեցիկ իւղաներկ փոքրիկ տեսարաններ [As an ornament, the rooms had a few decent mirrors, and a few beautiful little oil-painted scenes]. (Tyusab, 1884, p. 42)

Գումարեան զարմացման ակամայ շարժում մը չկրցավ զսպել, և փոփոխակի դարձնելով նշմայրը այն պատկերին, գոր դիտեր էր պահ մ'առաջ, և անոր տիպարին, որ Բուրուլ է, թէթեւակի կարմրեցավ [Gumarean couldn't suppress an involuntary movement of surprise, and changing his gaze to Bubul's image, he was looking at a moment ago, he blushed slightly]. (Sipil, 1891, p. 13)

The use of *adjectives* and *connectives* are also characteristic of the language of Tyusab's and Sipil's works. The functionality of the language and style is expressed by the wide use of inordinary coinages in the context of which, as a complex functional part, we singled out the *verb*, which in Tyusab's and Sipil's novels acquired a huge potential, for it gave the authors the opportunity to describe life in its *motion* and *development*:

Միրոյ գոհունակութեամբ հոգին կը սնանի, կաճի, կը ծաղկի, փառամոլ տենչերով կը վատթարի, կը տկարանայ, կը հիւծի, և ընտանեկան յարկին երանութեան ճառագայթը կը նսեմանայ, դժգոհութեան գիշերը կը տարածուի [The soul develops, grows, flourishes with the satisfaction of love; deteriorates, weakens, wears out with ambitious desires and the ray of happiness under the family roof diminishes, the night of dissatisfaction spreads]. (Tyusab, 1884, p. 50)

Մեծաքայլ կը ծաւալէր նաեւ Բուրուլի տաղանդը, աշխատելը յոգնել չէր անոր համար, այլ պէտք մը

[Bubul's talent also grew in large paces, work was not tiring for him, but a necessity]. (Sipil, 1891, p. 23)

In the academic edition of “Modern Armenian Language” the most active, viable and vital layer of the vocabulary without additional description is called the *basic word stock* (The Modern Armenian Language, 1979, p. 220-221). Accordingly, the basic word stock is the vitally necessary layer of the vocabulary, the basis of the vocabulary of the Armenian language, which undergoes changes slowly (The Modern Armenian Language, 1979, p. 220-221). This definition refers first to the common Armenian words used in all periods of the historical development of the language, and then to the vocabulary that underwent certain changes in the given period. Thus, in the novels of Western Armenian female authors, the *emotional* and *psychological* states of women are fundamentally expressed through *verbs*. Simple and compound adjectives, pronouns, adverbs also predominate in Tyusab's novel “Siranush” and Sipil's “A Girl's Heart”, which reflect the mood, emotional and psychological state, and feelings of the characters:

Մանկամարդ կինն այնչափ աղերսեց, արտասուեց հասնոզիչ փաստեր յառաջ բերելով, որ վերջապէս ամուսինն սկսաւ զհջանող ձեւ մ'առնուլ [The young wife begged and cried so much, bringing forth convincing facts, that finally her husband began to act in a condescending manner]. (Tyusab, 1884, p. 51)

Նորափթիթ օրհորդին նշանուիլը քիչ երկիւղ ազդեր էր վարժուիւոյն, անոր մտաց և սրտին վրայ նոր տպաւորութիւններու ծագումը տեսնելու կասկածաւնք... [The young girl's engagement scared the governess a little, she was suspicious of arousing new impressions on her mind and heart...]. (Sipil, 1891, p. 23)

Noteworthy is F. Khlghatyan's reference to the functional layer of the vocabulary of the Armenian Language, which he considers the *active vocabulary*, he identifies a word layer as having functional activity referring to

it as *basic word stock*, and he considers the vocabulary involved in it to be either co-functional or neutral due to a lack of area limitations.

The use of diminutives, expressions of affection and warmth, viewpoints and behavioral expressions in dialogues taking place between women, also reveal the attitude of female authors towards a certain man or woman character (husband, friends, father, mother, etc.), reflecting sympathy, dislike, dismissal, sarcasm, dispraise and other emotional shades and expressions in speech. In Tyusab's and Sipil's novels, viewpoints, behavioral manifestations, attitudes towards them and their applications are expressed clearly, without endearing particles and expressions. Therefore, despite the tendency to use romantic vocabulary, in these works the *dialogues unfold mainly in the domains of prudence, wisdom, intelligence and judgment born from life experience, and sometimes in the ranges of cold calculations*:

*Պարզ է նպատակս, գիտես, որ բաւական լաւ երա-
ժիշտ մ'եմ ու բաւական ալ ուսում առած եմ, քանի մ'ա-
շակերտուհիներ տանս մէջ ընդունելով անոնց հարկ
եղած դաստիարակութիւնը տալու համար: Կրնամ
յատկացնել անոնց շաբթուան չորս օրերը, և ի պա-
հանջել հարկին նոյն իսկ ամեն օր երեք կամ չորս որո-
շեալ ժամեր նուիրելով անոնց դաստուութեան համար
[I have a clear purpose, you know that I am a good enough
musician and I am educated enough and have accepted
several female students in my house to give them the
education they need. I will be able to devote four days a week
to them, and, getting them together under one roof, devote
three or four fixed hours to their education every day].
(Tyusab, 1884, p. 54)*

*Այլ ցաւազին իրականութիւնը ամեն յոյս, ամեն
ակնկալութիւն կը բառնա՞ր իրմէ: Բուրբուլ ազատ չէր
[Did the painful reality take away every hope, every
expectation from him? Bubul was not free]. (Sipil, 1891, p. 48)*

Intertextual manifestations as a writing tool

The linguistic means of using intertextuality in the works of Western Armenian women authors are diverse: allusions, quotations, citations, aphorisms, stylistic devices. These approaches perform certain functions in novels, ranging from situational descriptions of events, metaphorical expressions of characters' speech to any historical reality, stylistic colouring of the allusion, polishing of the text and other circumstances. Roland Barthes defines intertextuality as follows: "The basis of a text is not its internal, closed structure that is subject to exhaustive study, but its entering other texts, codes or signs. A text exists only through intertextual relations, by force of intertextuality" (Bart, 1994, p. 424). In the field of Armenian Literary Studies the term *intertextuality* is also used by Literary critic Zhenya Kalantaryan to characterize suchlike manifestations, drawing parallels between the concepts *intertextuality* and *intertext* (Kalantaryan, 2016, p. 136).

In the novels "Siranush" by Srбуhi Tyusab and "A Girl's Heart" by Sipil, intertextual manifestations are also noteworthy. They require creation of textual *insertions* and summarize in their internal domains quoted allusion-based *intertexts* or individual *allusions* acting as an *intertext*:

Յիշեցի, թէ հո՛ւ պարկէշտ Լուսրեցեան սուրն ի սիրտ
վիւեց, և թէ իւր անարատ արեան կաթիլքներէն անթիւ
վրէժիւնդիքք ծնան... [I remember noble Lucrecia
plunging the sword into her heart, and from the drops of her
innocent blood countless revenges were born...]. (Tyusab,
1884, p. 84)

Թէ անարատ Վիրճինիայի կուսական արիւնը ժայթ-
քած էր ձեռամբն հօրը՝ որ պատիւը վեր դասած էր քան
զկեանս [Virginia's pure virgin blood was spurted by the
hand of her father, who had put honor above life]. (Tyusab,
1884, p. 83)

The presence of a text in another one has been examined by Western theoreticians from linguistic, communicative, literary and other perspectives, defining the interaction of texts as *intertextuality* (Landow, 1992, p. 8-10).

...Պատմական էջ մը ակելի ազդու է պատկերահանին կտաւին վրայ, քան գետերու և սաղարթներու անհուն ներդաշնակութիւն մը, և թէ այդ պատճառաւ է որ մեր արուեստագէտք Հերոդոտոսէն սկսեալ մինչև մեր օրերու պատմագիրներուն բազմաձայլ հատորներուն վրայ տժգունելէն ետքը՝ Հոմերոսէն կսկսին մինչև Ռոլինայի տաղերը թղթատել և Զօլայի ու Տօնէի վէպերը վերծանել... [A historical event is more impressive on the artist's canvas than the bottomless harmony of rivers and trees, and it is especially for this reason that our artists, after toiling over the voluminous books of historians from Herodotus to the present day, have started to study Homer to Rolina's cantos and analyze Zola's and Dode's novels]. (Sipil, 1891, p. 34)

Մարդկային ցեղի հին պատմութիւնը ներկային մէջ ազգ կամ կուսակից չունի: Աքիլլէս դիւցազուն մ'է ամէն ազգի համար, եւ Վերգիլիոս նշանաւոր հանճար մը [The ancient history of the human race has no nation or supporter in the present. Achilles is a hero for every nation, and Virgil is a famous genius]. (Sipil, 1891, p. 36)

The theme of a literary work emerges and becomes a system of signs, that is, the female language recreates its verbal image not by the visibility of the object, but by the semantic and emotional-sensual connections with it. The materialization of Tyusab's novel "Siranush" and Sipil's "A Girl's Heart" is ensured by various textual elements and means. They give aesthetic integrity and meaning to the artistic image. Suchlike features are vital for the depiction of characters and plots existing in reality.

Trope: The utilization of literary devices such as tropes² (Dictionary of literary terms: Trope, 1974, p. 427) and other artistic means of linguistic expression play a vital role in realizing the full potential of Tyusab's prose. These techniques enhance the expressiveness of the fiction and make it more impactful. In literary works, these techniques are highly autonomous and are driven by the functional reasoning of universal aesthetic means, individual

elements, stylistic layers, meanings, and imagery. They are fundamental in determining the literary value of a work and contributing to the depth and complexity of the story.

Characterizing the linguistic domain of expressiveness, tropes constantly interact with form and content, embodying it. The illustrative material allows us to claim that Tyusab's and Sipil's novels also include the system of *tropes*. Let's look at some of them:

Ջարուհին ներկայն էր, որ խինդ ու շող կը սփռեր շուրջը, իսկ Սիրանոյշ՝ անորոշ ապագան, որուն մէջ զԵրուանդ կ'ընդնշմարէր յուսով և երկիւղիւ [Zaruhi was the present, that spread joy and light around her, and Siranush was the vague future, with Yervand seen as hope and fear]. (Tyusab, 1884, p. 58)

Աչքերը խոնավացան, կաթիլ մ'արտասուք անկաւ իւր դէմքին վրայ, կաթիլ մի, որ հոգւոյն բոլոր դառնութիւնը կը պարունակէր [Her eyes filled with tears, a drop containing all the bitterness of her soul fell on her face]. (Tyusab, 1884, p. 59)

Բանաստեղծութիւնը զգացմանց արժանաւոր լեզուն է, իսկ նկարչութիւնը տեսարանաց լեզուն [Poetry is the worthy language of feelings, and painting is the language of scenes]. (Sipil, 1891, p. 38)

Կանացի դիւցազնութիւն մը և ողբերգութիւն մը կրնար համարուիլ Արեւելեան բոցաթոյշ երեւակայութեամբ երկնուած և Արեւմտեան նուրբ ու կոկիկ ոճով գրուած [It could be considered female heroism and tragedy, caused by the fiery Eastern imagination and written in the refined and neat Western style]. (Sipil, 1891, p. 42)

Among the significant literary devices frequently used in the prose of the mentioned female authors are *epithets*, *metaphors* and *comparisons*, which

convey to the reader the characters' or the author-narrator's inner sensory and emotional impulses, creating a clear attitude towards any character, object or phenomenon. These devices are also important in women's discourse.

Ի զուր Օգոստոսներ, Վեսպասիանոսներ, Տրայանոսներ, Մարկոս-Ալբերդիանոսներ, Թեոթոսներ և Կոստանդիանոսներ փառաց պսակ կը բոլորէին Հռովմայ մեռելատիպ ճակատին [It was in vain that Augustuses, Vespasianuses, Trajanoses, Markus-Auregianoses, Theotokoses and Constantianoses all crowned the Roman death-type forehead with a crown of glory]. (Tyusab, 1884, p. 85)

Ինքն էր մրցանակն, որուն կը ձգտեր Երուանդ: Իր փափուկ հոգին անմեղ հպարտութեամբ կը փքանար... [She was the prize that Yervand was striving for. Her soft soul swelled with innocent pride...]. (Tyusab, 1884, p. 86)

Ոչինչ այնչափ զարհուրելի է որչափ կեղծ ժպիտն որ արիւնաթաթաւ հոգւոյ մի սուկալի հեզնութիւնն է [Nothing is so horrible as a fake smile, which is a terrible irony of a blood-stained soul]. (Tyusab, 1884, p. 91)

Այդ անցեալ ամիսները Չարուհւոյն թուեցան կարճատեւ ու անոյջ՝ իբր վաղանցուկ ազդեցութիւնն սոխակին սրտագին մէկ վանկին որ զլուսին կ'ողջունէ, երբ սա երկնից բեւեռած՝ մելամաղձոտ ակնարկ մի կը նետէ շուրջ [Those past months seemed short-lasting and sweet to Zaruhi as the fleeting influence of a nightingale's sweet song that greets the moon, when it spreads a melancholy hint around from the sky]. (Tyusab, 1884, p. 58)

Աւա՛ղ, այս դառն փորձառութիւնը վայրկեան մը կիշխէ հաւատալ տալու մեզի թէ յիւերիմ զօրութիւն

*մը կայ տիեզերքի մէջ, որ մեր ցաւոց տեսարանովը կը
հրճուի [Alas, this bitter experience will make us believe for
a moment that there is a hostile power in the universe that
delights in the sight of our pain]. (Sipil, 1891, p. 60)*

*Բուբուլի սիրտը ալեկոծ ովկէանու նման կը փրփրար,
մերթ ընդ մերթ լանջը կուռէր անհունապէս, և
շրթներէն թառանջ մը դուրս կը թռչէր, կը կարծէր, թէ
այդ հառաչանքն էր զինքը չարչարողը... [Bubul's heart
bubbled like a wavy ocean, every now and then her breast
swelled greatly, and a sigh flew out of her lips, she thought it
was the sigh that tortured her...]. (Sipil, 1891, p. 89)*

Oxymoron: In Tyusab's and Sipil's works oxymoron is considered as a means of a language game full of unexpected elements:

*Չուարճութեանց մէջ ձանձրոյթ կը գտնար, աղմուկին
մէջ՝ սրտնեղութիւն, քունը աչերէն խոյս կուտար, ան-
չարժ գաղափար մի գրաւած էր զինքը [She found
boredom in fun, heartache in noise, sleep would escape her
eyes, a still idea captured her]. (Tyusab, 1884, p. 98)*

*Եթէ փառքն ու պատիւը երջանկութիւնը չեն կազմեր,
ուրեմն աղքատ յարկերուն մէջ կը բնակի երջանկու-
թիւնը, և սակայն ոչ ոք աղքատաց բաղդին կը
նախանձի [If glory and honor do not constitute happiness,
then happiness resides in the poor, and yet no one envies the
poor]. (Tyusab, 1884, p. 98)*

In some cases, as a result of the realization of *oxymoron* (Dictionary of literary terms: Oxymoron, 1974, p. 252), a new meaning is also created, which can be metaphorical and which is important for the realization of the plots of women's novels:

Պսակի խորհուրդը մահվան խորհուրդն ալ պիտի ըլլայ միանգամայն [The mystery of the crown must also be the mystery of death]. (Tyusab, 1884, p. 87)

Բնչպէ՞ս կրնամ այդ շքեղութիւնը, այդ պերճանքը վայելել, երբ սիրտս իբր ողջակէզ մատուցանելու եմ նոյն խորանին առջեւ, ուր բաղդս օտարի մը ձեռաց պիտի յանձնեմ: Երբ սիրտս մեռած է, յիս ինչո՞վ կրնամ այդ փայլուն վիճակը վայելել [How can I enjoy that luxury, that pleasure, when I will offer my heart like a burnt one in front of the same altar, where I will hand over my fortune to a stranger? When my heart is dead, how can I enjoy that brilliant state?']. (Tyusab, 1884, p. 91)

Կը ժպտէր անոր, երբ իւր սիրտը դառնապէս կուլար [He would smile at him when his heart cried bitterly?]. (Tyusab, 1884, p. 95)

Դեռափթիթ աղջիկը, որ կենաց և մահու մէջ կը ծփար, խեղ երիվարին անսանձ հաճոյիցը մատնուած, վտնգի մէջ տեսնելով Գառնիկը, գոչեց սարսափահար [Given to the unbridled pleasure of a wild horse, the young maiden, on the brink of death, cried out in terror seeing Garnik in danger]. (Sipil, 1891, p. 94)

Antithesis: This literary technique is also found in Western Armenian female authors' works. It enhances the *emotional coloring of the speech*, emphasizes the *thought* conveyed through it, and is used as one of the types of language game:

Ժպիտն ու խինդը պիտի արտաքսէր, հառաչն ու արտասուքը որդեգրելու համար, կեանքէն խոյս կուտար՝ մահուամբ ապրելու համար, ինքը սիրո մարտիրոսն էր որդիական սիրոյ ծաղկներով զարդարեալ [She would banish laughter and sorrow, to adopt sighs and tears,

she avoided life to live with death, she was the martyr of love decorated with flowers of filial love]. (Tyusab, 1884, p. 101)

Ճշմարիտ Արտեմիսն էր Սօֆի սեւ վարսերովը և լուսնկային վճիտ կամքովը, իսկ Օր. Գեղամօֆի ճայուկ հասակը, թեթեւ ու փափուկ շարժումները Ապոլոնի քրոջը նախանձը շարժելու չափ վայելուչ էին և շնորհալի [Sofi was truly Artemis with her black hair and pure moon-like will, Miss Geghamoff's short height, light and soft movements were so graceful and skillful as to make Apollo's sister jealous]. (Sipil, 1891, p. 92)

The function of *anthithesis* in the two novels under study is to give additional emotional coloring to the characters' behavior.

The use of *exclamatory*, *imperative* and *interrogative* sentences is also characteristic of Tyusab's and Sipil's prose. In both works, interrogative, imperative, exclamatory sentences, direct address, direct speech were used to enhance the emotional impact of the authors' messages:

-Հայր, - գոչեց, նուաղեալ ձայնիւ, հեզ աղջիկն, ողորմէ՛ ինձ: -Ողորմիլ չգիտե՛մ ես, հպատակէ՛, կ'ըսեմ քեզ, - գոռաց սրտմտեալ հայրը [Father, have mercy on me", cried the girl in a low voice. I don't know what having mercy is, obey, I tell you," shouted the heartbroken father]. (Tyusab, 1884, p. 92)

-Խեղճ մայրի՛կ, կ'ըսէր, ինձ համար նահատակուեցար, և ո՞ր գիտէ տակաւին որչա՛փ պիտի նահատակուիս [She would say: My poor mother, you were a martyr for me, and who knows how much more you will be martyred for?]. (Tyusab, 1884, p. 92)

«Օգնութի՛ն», - կաղաղակէր չուտա աղջիկը, զգալով թէ իր դառնակսկիծ զգացմանցը անձնատուր ըլլալու ժամանակը չէր, և «օգնութի՛ն» կը կրկնէին մերձակայ

*լեռները երկարելով իրենց մահազուշակ արձագանգը
օդուն սէջ [“Help!” cried the poor girl, feeling that it was
not time to indulge her bitter feelings, and the nearby
mountains would repeat “Help!”, extending their ominous
echo into the air]. (Sipil, 1891, p. 95)*

Western Armenian female authors' novels are distinguished by the use of expressive and functional syntactic structures. A significant example of this is the use of *rhetorical questions* in linguistics which are used as a stylistic device to draw the reader's or listener's attention to a particular phenomenon without expecting an answer, as an encrypted *affirmation* or *denial*, characterized by different *emotional-expressive* shades. This *stylistic characterization* adds to the literary value of the work and makes it more engaging for the reader. The emotional-expressive potential of rhetorical questions, as well as their ability to highlight the main idea of the message, is evident in the versions of the dialogues analyzed in Tyusab's prose. These questions are widely used and are often employed to bring into prominence the conclusive part of the speech. The vividness of the questions is heightened by the answers they imply, making the literary work more engaging and thought-provoking. In such cases, they become a quick solution to an action or any question:

*Սակայն ի՞նչ է մարմնոյն ցարք բարոյական վշտին
բաղդատութեամբ: Մին, մարմնոյն, այսինքն նիւթին
ախտն է, միւսը՝ հոգւոյն, այսինքն այն ամեն մասունք-
ներու, որ կ'զգան, կը խորհին, կը սիրեն, կը տառապին
ու կը հիւժին: Ո՛հ, ինչո՞ւ ես նախասահմանեալ ըլլամ
ծնողացս այսչափ մտատանջութիւն ու ցաւ պատճա-
ռելու, երբ զիրենք այսչափ կը սիրեմ [But what is bodily
pain compared to moral grief? One is the disease of the
body, that is, the matter, the other – that of the soul, that is,
of all the relics that they feel, think about, love, suffer and
languish. Oh, why am I predestined to cause my parents so
much worry and pain when I love them so much?]. (Tyusab,
1884, p. 91)*

Այսպէս չէ՞ միթէ ճշմարիտ սէրը կոյս սրտերու համար,
 և նոյնիսկ միատեղ մեռնելու գաղափարը երանութիւն
 մը չէ՞ անոնց համար: Մահվան սարսափը բաժանման
 մտածումէն կարտադրի, երբ վերնայ այդ երկիւղը,
 ինչն է՞ վախնայ մահէն [Isn't this how true love is for
 virgin hearts, and isn't even the idea of dying together a bliss
 for them? The fear of death will result from the thought of
 separation, when that fear arises, why fear death?]. (Sipil,
 1891, p. 99)

In their novels the narrator's role is highlighted through the use of syntactic structures.

The use of linguo-stylistic stratifications of narrative structures enables identifying the phenomenon of femininity and the depiction of female characters and their nature, describing them as strong, determined, and resolute, on the one hand, and as weak, submissive, and hesitant, on the other hand.

Ellipsis: This literary device is one of the main means of expressing the emotional state (excitement, joy, surprise, delight, sadness, melancholy, etc.) of the characters in the prose of Western Armenian female authors. In this case, the structural completion is manifested by the loss of semantic and morphological structural units of the text, for instance, the auxiliary verb. (Dictionary of literary terms: Ellipsis, 1974, pp. 465-466)

Հիւանդն էր տիկին Հայնուր, իսկ երկու ինսամակա-
 լուհիք՝ Սիրանոյշ և Չարուհի [The sick woman was Mrs.
 Haynur, and the two nurses - Siranush and Zaruhi]. (Tyusab,
 1884, p. 91)

Such a process of manifestations of ellipsis can affect the value components of the entire vocabulary of the text, such as verbs of *motion*.

From psycholinguistic perspective, *ellipsis* (Merchant, 2012, p. 43) is seen as an indirect expression of emotions:

Բոլոր հիւանդին սենեկին մէջ ամէն ինչ տխուր էր, մութ
 ու լռութիւն [And in the sick room everything was sad, dark
 and silent]. (Tyusab, 1884, p. 93)

Մակայն փոթորիկը կը մօտենար և Բուբուլ չէր տեսնէր [But the storm was approaching and Bubul couldn't see (it)]. (Sipil, 1891, p. 106)

The range of elliptical expressions is wider, as they include phrases and single words that emphasize speech shifts. Ellipsis is also the discrepancy between semantic and phonetic realizations. Therefore, despite the actual absence of a sentence or corresponding lexical unit, elliptical structures have a clear interpretation and are often strictly defined. In this regard, there are discussions concerning the proposed syntactic structure instead of the missing (reduced) unit (Williams, 1995, p. 572). This is also a way to achieve the goals set during the study through linguistic stratification of the vocabulary. In the novels of both female authors, elliptical sentences are used as purposeful phrases and formulations to add depth and complexity to the romantic elements of the story. These incomplete phrases are accompanied by clarifying explanations to enhance their expressiveness and impact. The effective use of these linguistic techniques is based on the logical choice of certain particles and the factual accuracy of the facts presented. The examples considered in the novels demonstrate how the phenomenon of *femininity* can be examined through the linguistic stratification of the novels, revealing the various levels and aspects of its features.

Conclusion

The differences that highlight the two genders in the works of Srбуhi Tyusab and Sipil also include dominant concepts that are unique to each author or typical of women's prose in general. This form of study focuses on the extralinguistic standards of Western Armenian women's prose.

There are certain sets of dominant thematic concepts in the prose of Western Armenian women authors: *love, family, happiness, work, female destiny*, etc., which significantly differ in their cultural background.

These themes are culturally based and, therefore, the study of Western Armenian women's prose, including their understanding, identification, as well as linguistic, paralinguistic and extralinguistic factors that influence their vocabulary choice, is extremely important and relevant in terms of reflecting their perceptions of the *world-image*.

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Notes

1. In this context, the concept of *gender* encompasses a wide range of ambiguous relationships and interactions through which a fundamental component of social interaction is realized.
2. In modern linguistics *tropes* include metaphor, metonymy, simile, adverb, irony, hyperbole, synecdoche, oxymoron, litota. Poetic tropes also include personification, symbol and allegory, alliteration, paronomasia, paraphrase, etc.

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**ԼԵԶԳԱՈՃԱՅԻՆ ՇԵՐՏԱԿՈՐՈՒՄՆԵՐԸ ՈՐՊԵՍ ԿԱՆԱՑԻՈՒԹՅՈՒՆ
ՖԵՆՈՍԵՆԻ ՆՈՒՑՆԱԿԱՆԱՑՈՒՄ ՍՐԲՈՒՅԻ ՏՅՈՒՍԱԲԻ
«ՄԻՐԱՆՈՅՇ» ԵՎ ՄԻՊԻԼԻ «ԱՂԶԿԱՆ ՍԸ ՄԻՐՏԸ» ՎԵՊԵՐՈՒՄ**

**Նաիրա Համբարձումյան
Միրանուշ Փարսադանյան**

Ուսումնասիրության մեջ քննել ենք արևմտահայ կին գրողներ Սրբուհի Տյուսաբի «Միրանուշ» և Միպիլի «Աղջկան մը սիրտը» վեպերում առկա լեզվաոճային շերտավորումները, դրանց առանձնահատկությունները և փոխներթափանցումները:

Ուսումնասիրության *նպատակն է՝* 19-րդ դարի երկրորդ կեսի արևմտահայ կին հեղինակների արձակի լեզվական առանձնահատկությունների ուսումնասիրության միջոցով բացահայտել լեզվաոճային շերտավորումները նշված վեպերում՝ որպես *կանացի գրի տեխնիկա*:

Ուսումնասիրության *խնդիրն է՝* նորովի մեկնաբանել 19-րդ դարի երկրորդ կեսի արևմտահայ կին հեղինակների գեղարվեստական երկերում կիրառված գրական տեխնիկան և գործիքակազմը (համեմատություններ, փոխաբերություններ, օքսիմորոն, էլիպսիս, ձևաբանական և շարահյուսական հնարներ, ևն):

19-րդ դարի երկրորդ կեսի արևմտահայ կին հեղինակների գեղարվեստական երկերում հստակորեն ընդգծված են կին-տղամարդ աշխարհայեցողությունը և աշխարհ-պատկերները:

Ուսումնասիրությունը միջգիտակարգային է: Նյութը վերլուծվել է լեզվաբանության և գրականագիտության միջև փոխադարձ կապերի և առնչությունների համատեքստում: Կիրառել ենք լեզվաբանական, գրականագիտական և համեմատական մեթոդները՝ Սրբուհի Տյուսաբի և Միպիլի վեպերում առկա լեզվաոճային շերտավորումները դիտարկելով մեկ շառավղում՝ որպես *կանացիության* նույնականացում:

Այսօրինակ ուսումնասիրություն կատարվում է առաջին անգամ: Այն կարևոր է և արդիական ոչ միայն միջգիտակարգայնության, այլև հայագիտության մեջ կանանց հիմնախնդիրների վերլուծության տեսանկյունից:

Բանալի բառեր՝ Սրբուհի Տյուսաբ, Միպիլ, կանացի խոսույթ, ինտերտեքստ, տրոպ, էլիպսիս, օքսիմորոն: