

# Artistic Documentary in the Context of Cultural Dialogue and the Expression of a New Nature of Historical Self-knowledge

**Srbuhi R. Gevorgyan**

Armenian State Pedagogical University after Khachatur Abovyan, Yerevan, Armenia  
ORCID ID: <https://orcid.org/0000-0003-4467-9759>, e-mail: [gevorgyansrbuhi@aspu.am](mailto:gevorgyansrbuhi@aspu.am)

**Vladimir S. Karapetyan**

Armenian State Pedagogical University after Kh. Abovyan: Yerevan, Armenia  
ORCID ID: <https://orcid.org/0000-0001-7913-2556>, e-mail: [vladimir.s.karapetyan@gmail.com](mailto:vladimir.s.karapetyan@gmail.com)

**Mariam M. Ispiryan**

Armenian State Pedagogical University after Khachatur Abovyan, Yerevan, Armenia  
ORCID ID: <https://orcid.org/0000-0002-1974-8698>, e-mail: [ispiryanmariam@aspu.am](mailto:ispiryanmariam@aspu.am)

**Ashot V. Galstyan**

Armenian State Pedagogical University after Kh. Abovyan: Yerevan, Armenia  
ORCID ID: <https://orcid.org/0000-0001-9506-8611>, e-mail: [galstyanashot42@aspu.am](mailto:galstyanashot42@aspu.am)

**Marianna G. Amiraghyan**

Armenian State Pedagogical University after Khachatur Abovyan, Yerevan, Armenia  
ORCID ID: <https://orcid.org/0000-0002-5984-7623>, e-mail: [amiraghyanmarianna44@aspu.am](mailto:amiraghyanmarianna44@aspu.am)

**Yeva Zh. Mnatsakanyan**

National Academy of Sciences of the RA, Institute of Literature after M. Abeghyan, Yerevan, Armenia  
ORCID ID: <https://orcid.org/0000-0002-0508-4050>, e-mail: [mnacakanyanEva@mail.ru](mailto:mnacakanyanEva@mail.ru)

**Siranush A. Margaryan**

National Academy of Sciences of the RA, Institute of Literature after M. Abeghyan, Yerevan, Armenia  
ORCID ID: <https://orcid.org/0000-0003-1009-3514>, e-mail: [siranush.margaryan.71@mail.ru](mailto:siranush.margaryan.71@mail.ru)

Artistic documentary captures the lived experiences across different historical periods, highlighting representative events and significant episodes involving historical figures. While these accounts maintain their documentary foundation, the process of artistic transformation renders them distinct from the literal historical events and personalities they portray. This research examines the primary functions of artistic documentary within historical-cultural contexts, analyzing the portrayal of characters, thoughts, judgments, and emotional states through the lens of ontological philosophy. In this framework, artistic documentary serves as a medium for cultural dialogue about historical events and figures, their relationships, emotional dimensions, and behavioral patterns. Through this approach, authors convey cultural, psychological, and historical heritage in accordance with period-specific mentalities, employing distinctive logical frameworks and artistic expression. This methodology establishes a fundamental historiographic foundation for cultural dialogue between present and future generations, fostering spiritual connections among peoples and strengthening civilizational bonds. Documentary works, shaped by the temporal, spatial, and authorial contexts of their creation, reflect systematic relationships while emphasizing particular moods, personal qualities, thought patterns, and artistic imagery. In the current era of cultural interpenetration and transformation, artistic documentary merits further study, particularly regarding East-West cultural dialogue, linguistic-psychological analysis, and the interplay between cognitive processes and emotional states. The research methodology draws from memoirs, travel narratives, and essays by renowned writers. The study employs comparative and contrast methods to examine human-nature relationships, utilizing linguistic hermeneutics to analyze literary works and their original sources. Japanese scholarship on cultural dialogue and Eastern literary expression provides additional theoretical grounding. The analysis reveals that literary works across different cultures primarily aim to facilitate intercultural dialogue, foster mutual understanding, and promote convergence among peoples. They address the challenge of developing

universal thinking patterns for present and future generations while preserving both universal and national values, distinctive cognitive approaches, and stable emotional states—all contributing to humanity's broader mission on Earth.

**Keywords:** documentary, self-expression, universal values, emotional-existential states, literary heritage, artistic image, Kawabata's works, East-West dialogue culture.

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## Художественная документалистика в условиях культурного диалога и выражение нового характера исторического самопознания

**С.Р. Геворкян**

Армянский государственный педагогический университет имени Хачатура Абовяна,  
г. Ереван, Республика Армения  
ORCID: <https://orcid.org/0000-0003-4467-9759>, e-mail: [gevorgyansrbuhi@aspu.am](mailto:gevorgyansrbuhi@aspu.am)

**В.С. Карапетян**

Армянский государственный педагогический университет имени Хачатура Абовяна,  
г. Ереван, Республика Армения  
ORCID: <https://orcid.org/0000-0001-7913-2556>, e-mail: [vladimir.s.karapetyan@gmail.com](mailto:vladimir.s.karapetyan@gmail.com)

**М.М. Испирян**

Армянский государственный педагогический университет имени Хачатура Абовяна,  
г. Ереван, Республика Армения  
ORCID ID: <https://orcid.org/0000-0002-1974-8698>, e-mail: [ispiryanmariam@aspu.am](mailto:ispiryanmariam@aspu.am)

**А.В. Галстян**

Армянский государственный педагогический университет имени Хачатура Абовяна,  
г. Ереван, Республика Армения  
ORCID ID: <https://orcid.org/0000-0001-9506-8611>, e-mail: [galstyanashot42@aspu.am](mailto:galstyanashot42@aspu.am)

**М.Г. Амирагян**

Армянский государственный педагогический университет имени Хачатура Абовяна,  
г. Ереван, Республика Армения  
ORCID ID: <https://orcid.org/0000-0002-5984-7623>, e-mail: [amiraghyanmarianna44@aspu.am](mailto:amiraghyanmarianna44@aspu.am)

**Е.Ж. Мнацаканян**

Институт Армянской классической литературы имени М.Абегяна, Национальной академии наук РА,  
г. Ереван, Республика Армения  
ORCID ID: <https://orcid.org/0000-0002-0508-4050>, e-mail: [MnacakanyanEva@mail.ru](mailto:MnacakanyanEva@mail.ru)

**С.А. Маргарян**

Институт Армянской классической литературы имени М.Абегяна, Национальной академии наук РА,  
г. Ереван, Республика Армения  
ORCID ID: <https://orcid.org/0000-0003-1009-3514>, e-mail: [siranush.margaryan.71@mail.ru](mailto:siranush.margaryan.71@mail.ru)

Художественная документалистика отражает жизнедеятельность людей разных периодов, наиболее типичные события, существенные эпизоды, касающиеся действующих лиц, которые, хотя и не являются художественными по своему характеру, тем не менее, с точки зрения полного художественного преобразования, не идентичны образу лиц и событию, которое произошло в действительности. Цель исследования — выявить основные функции художественной документалистики в историко-культурном контексте, как изменения вымышленных персонажей, мыслей, суждений, эмоциональ-

ных состояний, на платформе онтологичного познания. Художественная документалистика в данном случае — это культура диалога о событиях и лицах прошлого, их взаимоотношениях, эмоциональных состояниях и поведенческих особенностях, посредством которой автор передает культурное, психологическое и историческое наследие в соответствии с менталитетом, присущим данному периоду, с точки зрения своеобразной логики, художественного оформления культуры речи и служит фундаментальным историографическим подходом к диалогу культур нынешнего и будущих поколений, духовному сближению народов, углублению цивилизационных и дружеских связей. Художественная документалистика отражает существенные связи этого явления. На самом деле документалистика, обусловленная индивидуальными особенностями времени, места, автора, в той или иной степени отражает закономерные связи, отдавая предпочтение тому или иному эпизоду настроений, личностных качеств, образа мышления, выбора художественных образов. Тем не менее, в современных условиях взаимопроникновения и трансформации культур, художественная документалистика, наряду с ее функциями, нуждается в дальнейшем изучении в контексте диалога культур Востока и Запада, лингвопсихологического анализа, взаимодействия психических процессов и эмоциональных состояний. Методологической основой исследования послужили мемуары, рассказы о путешествиях, очерки известных писателей. Для исследования использовались сравнительный и сопоставительный методы изучения связи «человек—природа—природные явления», литературные произведения или образцы их оригиналов рассматривались с помощью языковой герменевтики. В связи с этим также рассматривались исследования японских ученых, посвященные диалогу культур народов и проявлениям Восточного литературного образа. Таким образом, в результате анализа мы пришли к выводу, что культурный образ литературных произведений разных народов направлен главным образом на диалог народов, взаимопонимание, их сближение, формирование универсального образа мышления, ориентированного на нынешние и будущие поколения, обладающие разными культурами, сохраняющие общечеловеческие и национальные ценности, самобытный образ мышления и эмоциональные устойчивые состояния в функционировании человека как миссии бытия человека на планете Земля.

**Ключевые слова:** художественная документалистика, средства выражения «Я», общечеловеческие ценности, эмоционально-экзистенциальные состояния, литературное наследие, художественный образ, творчество Кавабаты, культура диалога «Восток—Запад».

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## Introduction

Artistic documentary represents a unique genre that bridges factual documentation and creative expression. While not purely artistic, it transforms historical events through the creator's subjective interpretation, engaging with cultural dialogue, universal human values, and the nuanced portrayal of characters across various contexts.

The definition of artistic documentary remains subject to scholarly debate, yet practitioners agree on its essential nature: rather than merely documenting the past, it actively brings historical events into contemporary discourse. This approach strengthens scientific heritage and preserves cultural diversity across academic disciplines and educational contexts. Such works carry significant psychological impact, with a humanistic orientation toward civilized society, lifestyle interpretation, natural phenomena recognition, event prediction, and the cultivation of positive life impulses.

In literary works, authors craft narratives with predetermined ideas, character development, and emotional trajectories. Conversely, memoirists construct their narratives from historical facts and events, specifically aiming to foster cross-cultural dialogue. The hallmark of memoir writing lies in its artistic interpretation of

past realities — events and interpersonal relationships rendered through creative language that reflects the author's perspective while serving the cultural development of current and future generations.

## Literature Review

Documentarians differ fundamentally from fiction writers in their approach to character creation. While fiction writers have creative freedom in developing characters [2], documentarians must work with real individuals and experiences, creating portraits that serve as direct representations of actual phenomena and realities. They can only portray people directly connected to their experience, capturing original feelings and behaviors as they were observed in specific situations. As V. Belinsky notes regarding documentary authors: “he deals not with imagined types, but with people and faces whom he knew, in the environment in which he lived and spent his days” [2, p. 154].

The Armenian classic writer S.V. Zoryan observes that “absolute objectivity and subjective approach undoubtedly occupy a significant place in memoirs” [36, p. 7], highlighting the inherently subjective nature of

documentary writing. V. Saroyan further elaborates that memoirs capture what a person remembers, feels, or imagines at a given moment — experiences that cannot be fully identical to actual events, since many aspects remain inaccessible to sensory perception or fail to transform into emotional states like joy, sympathy, or sorrow [31, p. 396; 34; 35].

The memoirist's perspective is inherently limited by personal perception, making it impossible to encompass all connections between events and phenomena. What matters is how authors examine reality, process factual materials, and assess cultural values through their worldview. Modern linguistic scholarship prioritizes studying the psycholinguistic foundations of artistic documentary literature, focusing on how individuals express themselves linguistically [9, pp. 112-116].

A documentary artist develops relationships between literary characters and historical events by addressing specific past situations they witnessed, involving people from different cultures and displaying both individual and social behavioral traits. This requires a minimum threshold of mental activity for linguistic comprehension, below which it becomes impossible to semantically express perceptions, feelings, and thoughts [3].

Documentary expression employs specific verbal structures as knowledge frameworks, including cognitive expressions (“I caught what he said”, “I understood”, “He thought”), emotional states (“He was sad”, “He was angry”, “He was happy when he saw the girl”), and action-based descriptions (“to take”, “to bring”, “to speak”, “to walk across the room”) [19].

These expressions transfer into the dialogical field, where civilizational and communicative connections between peoples emerge [1]. Artistic documentary functions as a means of influence through both “understanding-realization” and the chain of speech-person-speech. According to Belyanin, this parallelism of perception and realization is particularly evident in memoir prose through dialogues [3].

In this form of communication, the documentary writer reflects on life situations, personal experiences, and emotions, observing connections between mood, personality traits, and thought patterns. They engage in open, frank dialogue with readers [5], distinctly different from casual conversation. V. Volkenshtein [5] frames this open dialogue within the context of cultural rapprochement and friendship between peoples. The goal extends beyond creating like-minded readers to fostering active participants in the narrative. As Jean-Paul Sartre notes, both author and reader share responsibility, since “the world rests on the joint efforts of these two” [12].

The cultural scope of artistic documentary encompasses both author and reader, establishing identity and self-expression through verbal communication. The memorized and reproduced material undergoes qualitative changes, including the development of an idealized self-image that connects past, present, and future. As S. Kaputikyan reflects: “Let the reader forgive me if in the book he often encounters declensions of the first-person pronouns: I, me, my, etc.... any passage of my story will inevitably sound like self-praise... because, by the

circumstances, events and meetings developed around me, as an invited one from my homeland” [23, p. 12].

Memoirists often attempt to reproduce unrealized desires, dominant emotional experiences, and transitions between reality and imagination through others' emotions and actions. The real “I” frequently differs from the thinking, rational “I”, marked by an ideal “I” that activates elevated ideals. They employ mood-defining words and expressions, focusing on life's emotional aspects through figurative language and carefully chosen landscapes.

Literary scholar L. Ginzburg observes that memoirs reveal psychological insights that later form the foundation for psychological prose, emphasizing intergenre connections [7, p. 76]. The writing of memoirs, travel notes, and diaries involves complex thought processes, requiring preservation of content, sequence, and causal relationships. These works must be both sincere and convincing, transforming into guiding principles. Even when authors weren't direct participants in events, they present incidents as reported by others, adding discoveries that satisfy life's needs and professional activities. This is evident in the vivid, pictorial memory found in works by artists like P. Terlemezyan [32], [28], Arshile Gorky [20], V. Arutyunyan [21], and linguist A. Sargsyan [30].

The process of artistic documentary writing emphasizes descriptive language elements as communication culture. Since the 8th century AD, European spoken language has recognized various descriptive forms: full description, partial description, location and external characteristics, and inner core description. Masters of artistic-documentary speech approach original descriptions through multiple angles: portraits, landscapes, and events, presented either intermittently or continuously, considering both purpose and author participation.

Psycholinguistics examines reality construction through narrative, influenced by subjective factors studied in 1950s-1960s art and literature across France, Germany, and Japan. While J. Piaget [11] viewed mental development as spontaneous, subsequent research by J. Bruner [4], L.S. Vygotsky [6], A.N. Leontiev [9], V.V. Davidov [8], and others demonstrated how learning leads to development through relevant activities, influenced by life experience, social environment, and biological factors [24], [25], [26], [27], [17].

The practice extends to autobiography, exemplified by H. Tumanyan's [33] systematic organization of life facts into key plot sections. Beyond its narrative function, memoir writing serves a therapeutic purpose, as demonstrated by V. Alazan's [16] experience of healing through writing. This therapeutic value helps writers clarify their thoughts, understand reality better, and establish boundaries of action, creating bridges between past experiences and future generations.

### **Psycholinguistics as a Method of Interpreting the Works of Yasunari Kawabata**

Yasunari Kawabata, the distinguished Japanese writer and Nobel laureate, embodies in his works the funda-

mental ideological and aesthetic principles of Japanese literature. His contributions are particularly significant because translated literature serves as a bridge between nations, facilitating cultural exchange and intellectual development while promoting mutual understanding and recognition of spiritual and moral values.

While deeply rooted in Japanese literary and philosophical traditions, Kawabata's work maintains the foundations of national epistemology and psychology while skillfully incorporating modern European literary techniques. This synthesis introduced understated expression into Japanese literature while preserving traditional suggestive elements. His writing is grounded in historical, ethnoreligious, and socio-psychological foundations that strengthen Japanese philosophy and art, yet distinctly reflects his personal worldview and complex biography.

Kawabata's life trajectory profoundly influenced his literary vision. Orphaned early and raised by his grandparents, he developed an intimate relationship with themes of death and solitude. His natural quietness deepened into silence following the loss of his grandfather at age sixteen, when guardianship transferred to a distant relative. These experiences of profound solitude and abandonment found their first expression in his 1914 autobiography, "The Sixteen-Year-Old Diary," published in 1925. This work chronicles the fourteen days preceding his grandfather's death, combining mature modernist style with authentic teenage emotional expression.

As Kawabata himself reflected: "From an early age, I was destined for orphanhood, but people surrounded me with care, and I became one of those who cannot cause pain or hate others" [15, p. 28]. His works, including "The Dancer from Izu", "Thousand Cranes" [13] and "The Sound of the Mountain" [25], create a distinctive metalanguage that exemplifies intercultural communication and civilizational interactions through the lens of linguistic psychology.

### **A Discussion of Life and Death in the Autobiographical Works of Yasunari Kawabata: At the Intersection of East and West**

While Yasunari Kawabata did not write conventional autobiographies, his entire literary corpus is deeply autobiographical, consistently exploring themes of solitude, death, and suicide. These themes emerge not only from his personal experiences but also from Eastern philosophical traditions and distinctive biophilosophical perspectives. Following Kawabata's own suicide, Ashot Gabrielian's research [18] examines the psychological and philosophical underpinnings of his worldview: "I am struck by the fact that death causes such horror among Europeans. Their only desire is to live. They are afraid not only to speak but even to think about death".

Kawabata notes that European culture's singular focus on life stands in stark contrast to Japanese perspectives, where death holds greater significance than life itself. The Bushido spirit, embodying the warrior's readiness for death, remains deeply embedded in Japanese culture. The maxim "Every morning, think about how

to die. Every night, refresh your mind with thoughts of death. And let it always be so" [14] forms a foundational principle in Eastern approaches to human relationships and worldview—an axiom that transcends emotional attachment and personal ego, emphasizing the concept of the "Man without 'I'".

In Kawabata's work, death and suicide create a unique aesthetic, forming a metalanguage that portrays impermanence and transience in both subtle and stark tones. His early novellas emphasized external events and collective experiences, such as the generational trauma of war. However, his later shorter works—which often drew from autobiographical sources—turned inward, focusing on intimate personal experiences. These narratives notably lack dramatic climaxes, instead presenting events with a peaceful harmony that reflects the author's psychological reconciliation with mortality. This distinctive style, first emerging in "The Dancer from Izu" (1925), reached its culmination in his 1968 Nobel Prize speech [29].

Kawabata's Nobel address particularly illuminates his biographical trajectory and philosophical system. He discusses not only East-West cultural intersections and literature but also the psychological framework for understanding suicide as a potential resolution. Through the Buddhist lens, this represents a cyclical transition between states, marked by moments of divine enlightenment—explaining the tranquil quality of his writing.

The address references Ryokan's observation that "Kawabata would leave nothing behind" except untouched nature, reflecting ancestral wisdom and religious spirit [15]. It also cites Akutagawa Ryunosuke's final letter before his suicide: "The thought of suicide haunts me. But now, nature has never seemed so beautiful to me... because it reflects my last glance" [18]. Through these references, Kawabata explores the intersection of Eastern and Western perspectives on life and death, ultimately embracing the Japanese concept of 'Emptiness' ('Ango'), where different experiences paint the soul like colors on sky, leaving no permanent traces [18].

### **Conclusions**

Based on our research findings, artistic documentary emerges as a complex and multifaceted genre that serves multiple functions across cultural, psychological, and literary dimensions. The following key aspects highlight its significance in modern literary and cultural studies:

1. Interdisciplinary Significance
  - Functions as a subject of multi-conceptual research
  - Creates vivid narratives in artistic terms
  - Combines thoughts, judgments, and emotional expressions psychologically
  - Promotes philosophical reflection on life's wisdom across time
2. Cultural Bridge Function
  - Amplifies psychological impact through East-West dialogue
  - Transmits historical and cultural heritage to future generations

- Serves as both present documentation and historical reflection
- Addresses contemporary and future cultural discourse
- 3. Individual and Creative Impact
  - Preserves mental images and emotional experiences
  - Captures behavioral shifts and personal transformations
  - Engages readers in sensory and emotional experiences
  - Provides therapeutic benefits through narrative engagement
- 4. Cross-Cultural Significance
  - Fosters dialogue between different nations
  - Promotes mutual understanding and cultural rapprochement

- Contributes to universal human mentality formation
- Preserves distinct national values and cultural identities
- 5. Linguistic and Stylistic Elements
  - Develops unique traditions in language and meta-language
  - Creates distinctive, unmistakable stylistic approaches
  - Reflects cultural-historical continuity
  - Facilitates psychological construction of meaning
- 6. Long-term Cultural Impact
  - Enables ongoing dialogue between peoples
  - Creates opportunities for mutual understanding
  - Bridges diverse worldviews
  - Nurtures universal thinking patterns and stable emotional experiences

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#### **Information about the authors**

*Srbuhi R. Gevorgyan*, Doctor of Psychology, Professor, Rector of Armenian State Pedagogical University after Khachatur Abovyan, Yerevan, the Republic of Armenia ORCID ID: <https://orcid.org/0000-0003-4467-9759>, e-mail: [gevorgyansrbuhi@aspu.am](mailto:gevorgyansrbuhi@aspu.am)

*Vladimir S. Karapetyan*, Doctor of Psychology, Professor of the Department of Developmental and Educational Psychology, Armenian State Pedagogical University named after Kh. Abovyan Yerevan, Republic of Armenia, ORCID ID: <https://orcid.org/0000-0001-7913-2556>, e-mail: [vladimir.s.karapetyan@gmail.com](mailto:vladimir.s.karapetyan@gmail.com)

*Mariam M. Ispiryan*, PhD in Education Sciences, Associate Professor, Vice Rector of Armenian State Pedagogical University after Khachatur Abovyan, Yerevan, the Republic of Armenia, ORCID ID: <https://orcid.org/0000-0002-1974-8698>, e-mail: [ispiryanmariam@aspu.am](mailto:ispiryanmariam@aspu.am)

*Ashot V. Galstyan*, Doctor of Philology, Professor, Dean of the Faculty of Philology, Armenian State Pedagogical University named after Kh. Abovyan: Yerevan, Republic of Armenia, ORCID ID: <https://orcid.org/0000-0001-9506-8611>, e-mail: [galstyanashot42@aspu.am](mailto:galstyanashot42@aspu.am)

*Marianna G. Amiraghyan*, PhD in Pedagogy, Associate Professor of the Chair of Preschool Pedagogy and Methodologies, Armenian State Pedagogical University after Khachatur Abovyan, Yerevan, thRepublic of Armenia, ORCID ID: <https://orcid.org/0000-0002-5984-7623>, e-mail: [amiraghyanmarianna44@aspu.am](mailto:amiraghyanmarianna44@aspu.am)

*Yeva Zh. Mnatsakanyan*, PHD, Research Assistant, at the Insitute of Literature after M. Abeghyan, Academy of Sciences of RA, Yerevan, Republic of Armenia, ORCID ID: <https://orcid.org/0000-0002-0508-4050>, e-mail: [MnacakanyanEva@mail.ru](mailto:MnacakanyanEva@mail.ru)

*Siranush A. Margaryan*, National Academy of Sciences of the Republic of Armenia, Institute of Literature after M. Abegyan, ORCID ID: <https://orcid.org/0000-0003-1009-3514>, e-mail: [siranush.margaryan.71@mail.ru](mailto:siranush.margaryan.71@mail.ru)

#### **Информация об авторах**

*Геворкян Србуи Рафиковна*, доктор психологических наук, профессор, ректор, Армянский государственный педагогический университет имени Хачатура Абовяна, г. Ереван, Республика Армения, ORCID: <https://orcid.org/0000-0003-4467-9759>, e-mail: [gevorgyansrbuhi@aspu.am](mailto:gevorgyansrbuhi@aspu.am)

*Карпетян Владимир Севанович*, доктор психологических наук, профессор кафедры психологии развития и воспитания, Армянский государственный педагогический университет имени Хачатура Абовяна, г. Ереван, Республика Армения, ORCID ID: <https://orcid.org/0000-0001-7913-2556>, e-mail: [vladimir.s.karapetyan@gmail.com](mailto:vladimir.s.karapetyan@gmail.com)

*Испирян Мариам Мкртичевна*, кандидат педагогических наук, доцент, проректор по учебно-научной работе, Армянский государственный педагогический университет имени Хачатура Абовяна, г. Ереван, Республика Армения, ORCID ID: <https://orcid.org/0000-0002-1974-8698>, e-mail: [ispiryanmariam@aspu.am](mailto:ispiryanmariam@aspu.am)

*Галстян Ашот Владимирович*, доктор филологических наук, профессор, декан факультета, Армянский государственный педагогический университет имени Хачатура Абовяна, г. Ереван, Республика Армения, ORCID: <https://orcid.org/>

*Амирагян Марианна Гиголовна*, кандидат педагогических наук, доцент кафедры дошкольной педагогики и методики, Армянский государственный педагогический университет имени Хачатура Абовяна, г. Ереван, Республика Армения, ORCID ID: <https://orcid.org/0000-0002-5984-7623>, e-mail: [amiraghyanmarianna44@aspu.am](mailto:amiraghyanmarianna44@aspu.am)

*Мнацаканян Ева Жораевна*, доктор филологических наук, научный сотрудник, Институт литературы имени М. Абегяна Академии наук РА, г. Ереван, Республика Армения, ID ORCID: <https://orcid.org/0000-0002-0508-4050>, e-mail: [MnacakanyanEva@mail.ru](mailto:MnacakanyanEva@mail.ru)

*Маргарян Сирануш Анатольевна*, кандидат филологических наук, Институт литературы имени М. Абегяна Академии наук РА, г. Ереван, Республика Армения, ORCID ID: <https://orcid.org/0000-0003-1009-3514>, e-mail: [/siranush.margaryan.71@mail.ru](mailto:/siranush.margaryan.71@mail.ru)

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