

“The Spider” (“L’Araigne”) and Its Relationship with the Armenian Literary Praxis

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Abstract Armenian by birth, French writer Henri Troyat, who was honoured with worldwide acclaim, received a contradictory valuation, and for decades was accepted with stubborn reluctance in the literature world. Though in Armenia, there should have been a certain scientific fascination towards his literary works, his ignorance of Armenian roots and issues resulted in a boycott against his personality. Our nationalistic narrow-mindedness secluded him from our cultural life, not granting us an opportunity to acknowledge his real value.

This article touches upon “The Spider” (“L’Araigne”), a novel by Henri Troyat, its relationship with the Armenian literary praxis. Parallels are drawn between the novel under discussion and the novel “The Death” by Nar-Dos, a psychological realist Armenian writer of the classical period. The protagonists in both novels, namely, Gerard Fonseca and Levon Shahian delve down into death ideology: they write and translate books by European philosophers, but they both die as a result of their ambitious aspirations.

Key words death; philosophical thought; character; “The Spider”; “The Death”; Armenian literature.

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Introduction

Nowadays, one seldom hears the name of Henri Troyat (previously known as Lev Tarassov / Levon Torossian, 1911-2007)¹ within Armenian literary circles, irrespective of his extensive literary works of the last century, and his appointment, in 1959, as a member of the Academy of France, the first of Diaspora writers, a Russo-Armenian, to join the class of the “Greats”.

His creative activity utilized both French and Russian. For Armenians, such as in the case of the distinguished writer Vazgen (nee Onnig) Shushanians' (1903-1941), the standing of Henri was a bone of contention, reminding us of another case, that of the writer in English, Michael Arlen the Senior (nee Dikran Kouyoumdjian, 1895-1956), and his detached disposition. Needless to say, such idiosyncrasies were at the base of the Armenian peoples' disaffection with these two famous writers, which was an expected source of embitterment towards the authors for their adopted regard of disdain to their national roots, particularly in foreign countries. These expressions of “offended dignity” had their negative effect on the stereotyped, narrow-mindedness within the literary circles of our country, meanwhile, in my opinion, did not affect the Diaspora writers, who are even today enjoying certain fame.

In this article, I show that French and Armenian two prominent literature personalities; Henri Troyat and Nar-Dos (nee Michael Hovhannisian, 1867-1933) pay close attention, in their inert and dummy philosophical manner, to heroes that, to some extent, would come to continue a Russian literary critic Dmitry Pisarev's (1840-1868) spotlight about superfluous individual's nature. This is significant because interdisciplinary approaches to global literature are an indicator of its interconnected and homogeneous development both in the twentieth century and nowadays.

The point is that in both French and Armenian literature circles such essential issues as the concept of the superfluous individual and his characteristic features are underestimated and often left out of scholarly attention. That is a major concern for such writers as Nar-Dos, Henri Troyat, Shahan Shanur (nee Shahnur Kerestedjian, 1903-1974), “new novel” writer and theorist Alain Robbe-Grillet (1922-2008) as well as Nathalie Sarraute (1900-1999). And the parallels are drawn only to enrich international literary recognition; make space for fascinating and needful discussions among literary disciplines. These can be viewed as obvious advantages of comparative analysis that become more remarkable in contemporary scientific world.

1 Troyat's lineage is rather mixed, the various nationalities connected to his family comprise Georgian, Circassian, Russian, Armenian, even German.

Some Biographical and Writing Lines

Now let us look into a few details of Henri Troyat’s biography. He was born in Moscow in 1911, but he lived his childhood in Armavir, Russia, and in addition to the Russian language he also heard Circassian. During the inversions of the Reds, his parents migrated to Istanbul and later to Venice, finally settling in Paris, where they became French citizens. In Paris, too, to a certain level, he was raised in an atmosphere of Russian traditions and language, but had his full education in French schools.

Henri Troyat is the author of over forty books. It appears his main interest in writing was to present the gender in a pure fiction novel and biographical stories. He had not dealt with any Armenian related subjects; perhaps his novel, “*Tant que la terre durera*” (“As long as the earth lasts”, 1947-1950) may be considered an exception, wherein he deals with family details and educational trends. While progressing in his chosen field of the novel writer, he must have felt and considered himself a Frenchman which, at present, appears to be quite a natural attitude. He was adopting everything European, such as enlightenment, culture, languages, jurisprudence, in other words, Henri Troyat, the great writer and historian, was progressing in great strides towards his objective.

In my opinion, it is not right to accuse him of dissent or one who abhors his Armenian roots (When Henri Verneuil was arranging an appointment between Toros Toranian and Henri Troyat, his only condition was that Toros should never ask Troyat’s nationality, which is understandable, since one does not ask a Frenchman or an Englishman whether he is French or English by birth (Toranian 361); he was just unwilling to be driven by sheer feelings. Perhaps, deep down in the unconscious, those feelings were present, which never became a directive to living, since for his mode of approach, in his works, nationality was superfluous. This lack of Armenian spirit, in the works of a Diaspora writer, would soon accrue reprobations. For instance, the Armenian writer of United States, Sarkis Vahaken (nee Phathaphutian, 1927) considers a similar extreme approach in the case of the French-Armenian writer Shahan Shahnur (this is about Armen Lubin, a person of super knowledge of the French literature) and at the very same time does not overlook V. Shushanian’s extreme attitude towards Henri Troyat, whom he calls “a mediocrity with no connections with the Armenians” (Vahaken 34).

As mentioned above, Troyat’s childhood recollections of Russia were vivid, which soon occupied his outlook, resulting in his cultural services to the Russian nation, which is laudable. He analysed with the latest European methods the history,

the subjective disposition and civil movements with an eye on relativity of the objectives and their reciprocity, such as the “Decemberist Movement” up to the struggle against serfdom, the popular political movement of Narodniks of the nineteenth century, the orientations of the monarchs and the premises of the decline of the tsarism, contrasting the principles of the Soviet historiography¹.

Now, let us consider some of his literary subjects. In the French writers’ collective, Troyat secured a position initially by writing short stories and later voluminous novels. First of all, he followed the principles of French morality touch-stone, which had enlivened the devotees of that culture. He moved into an already effulgent environment as had Michael Arlen, of the practically same epoch, had moved into English writer’s status. He was warmly received for his short stories, which some of the critics ascribed to Balzacian technique.

The philosophical guidelines, life in a domestic spider’s web, and the enigmatic efforts to escape may have sounded rather strange to his contemporaries; these the author weaves in a simple psychological deep and idiomatic manner. His characters, in most cases, usually are not cognizant of their environs and their kin up to their decease. It is interesting the opinion about the author’s moral and critical substratum and his idiomatic artistic methods of known West Armenian poet and translator Abraham Alikian (1928-2013), whose endeavours to adopt and follow pure French methodology and thought in fine art and his Tolstoy-like phraseology (it can also be paralleled with that of Honoré de Balzac), which are infused with natural, modernist and healthy elements while describing characters of penetrating and inciting psychology in the course of restrained and allegorical scenes of nature (Alikian 121).

Troyat’s eclecticism of similar psychological circumstances and the phraseolo-

1 Troyat became famous with his historio-cultural and biographical works, all dedicated to the greats of Russia, such as Ivan the Terrible (1530-1584), Peter the Great (1672-1725), Queen Catharine (1684-1727), Alexander First (1777-1815), Gregory Rasputin (1864-1916). He defined in detail the French and Russian greats of literature, such as Honoré de Balzac (1799-1850), Alexander Pushkin (1799-1837), Nikolai Gogol (1809-1852), Ivan Turgenev (1818-1883), Feodor Dostoyevsky (1821-1881), Gustave Flaubert (1821-1880), Lev Tolstoy (1828-1910), Emile Zola (1840-1902), Paul Verlaine (1844-1996), Guy de Maupassant (1850-1893), Anton Chekhov (1860-1904), Maxim Gorky (1868-1936), Marina Tsvetaeva (1892-1941), Boris Pasternak (1890-1960) and other creative geniuses, whose splendour and lives have been the subject of biographical novels of the second half of the last century.

gy employed in all of his works is his personal mode of writing fictitious stories¹.

Considering the “Faux Jour” (“The False Light”) novel and the various issues emanating from it, the writer and journalist Robert Hattedjian (1926) of Istanbul is quite right in expressing impartiality between the enticing idea of nationality and talent of writing. He says “This novel generated the feelings of admiration and esteem towards the author. The feeling of admiration was rather important for me since I had always felt indifference towards him because of his repulsive attitude to his roots. But now, I am of the opinion that the question of national identity and an enthralling literary work are two different things. His racial attitude would have offended me, but his literary work would only arouse respect for him” (Hattedjian 226).

For Troyat most of the heroes of his novels, be it figures of culture, civil or political leaning, live their lives in an effort to improve themselves; for most of these individuals, philosophical thought is a way to escape from a shabby means of comfort.

Perhaps, he is categorising his main heroes in a synopsis (ignoring the cases of Anton Chekhov, Rasputin and the Egletiers), whereby life remains the same within the confounded depths of his characters. Even when we note changes in conditions and environment, wherein instinct, passions and sentiments remain the same for life and death.

For Troyat, in his narrations, the family traditions are a kind of examination of the everyday non-contemplative tragic proceedings within families, which we note in his characters. In his extensive novel of “Anna Prédaille” (1973), wherein his female character of the same name as the novel, appears to drive her lover to destruction as also tormenting her own father and her female bookseller friend. This novel was written much later than the one titled “The Spider”, but, again, the author is frolicking with the usual psychological states.

Comparison Analysis of Characters

The few books by Troyat that have been translated into Armenian², “The Spider” is worthy of mention, written around the thirties of last century – translation of 2009

1 That relates particularly to “Faux Jour” (“The False Light”, 1935) and “L’Araigne” (“The Spider”, 1938, which received the Goncourt Prize) novels; “La Fosse Commune” (“The Common Grave”, 1939) collection of stories, “La Tête Sur les Épaules” (“Head on Shoulders”, 1951) and “La Neige en Deuil” (“The Mourning Snow”, 1952). Troyat had written novels of many volumes, such as “Les Semailles et Les Moissons” (“Sowing and Harvest”, v. 1-5, 1953-1958), his work about the “Delabrisdian Movement”, the “La Lumière des Justes” (“Radiance to the Just”, v.1-5, 1959-1963), “Les Eygletière” (“The Family of Egletiers”, v.1-3, 1965-1976), “La Moscovite” (“The Moscowite”, v.1-3, 1974-5), in which he discusses the periods relative to existing generations and their values under a critical light.

2 The last one is “Anna Prédaille” (Yerevan: Antares. 2020).

in Eastern Armenian by Pargev Shahbazian (1920-2019).

This is a novel relating to a family wherein the main character is Gerard Fonseca, an intellectual, a contemplative philosopher, who unable to improve his complicated life was suffering from boredom, a kind of self-inflicted sickness derived from an ineffectual life. He is the spider, weaving a web in his circle of relatives and friends, whom he is trying to steer with no success. He is condemned to solitude since none is prepared to follow his guidance. People are carrying on living in their own usual style in order to improve their position, or stumbling, blundering, being subjects of deceptions and betrayals... People are succeeding to circumvent the spider's web, which is life's directive, a result of abstract ideas, a mind-boggling co-ordination, which does not appear to require meaning and recognition.

In such a circumstance the hero, Gerard, is another Levon Shahian, the main character of Nar-Dos's (an Eastern Armenian well-known writer) novel "The Death" (1912), but, perhaps, much more intertwined with the Russian writer Ivan Goncharov's (1812-1891) creation ("Oblomov") of an illusory idleness, though, with a conviction of its irrefutable truth. Gerard considers the stagnant existence in France and makes judgements about the root of wickedness; he is carried away in his futile ordinations for the future, even the title the wicked and the good coupled with the pleasing and the unpleasant have already excited him, making him cogitate about the repercussions within his circle to no avail. The situation is the same in the case of the translation of the English novel about detective investigation, which might at least have satisfied the conceptual aspirations of the hero.

But in this case too he is dull-witted, and it appears, again, the similitude between Levon and Gerard is like that of two brothers, if one disregards their environments and chronology. Let us have in mind the fact that Nar-Dos's hero belongs to the past, at least a quarter century older than Gerard if one were to make such comparisons. In both cases, the different sophistic actions or interpretations of the two protagonists end up in a formidable Gordian Knot, followed by their deaths, in the case of one expected, while the other is unprepared for it.

Looking into Levon's predispositions, one notes that his fixations encompass death and the anticipation of the processes of the will, which are just as much indigestible, as they are in the case of Gerard. Levon is leaded by the principle and the knowledge of general absolute futility (Nar-Dos 279), from which he is unable to detach himself. Nar-Dos appears to be mocking his hero for his philosophical lumpish phraseology. The hero is scared from the reality of his environment and ignoring its potential actuality takes refuge in phlegmatic doctrines. "Levon forced himself to articulate those doctrines, which in his muddled lifestyle had derived from his

studies of the works of some pessimist philosophers, under whose influences such doctrines had become a pass time for an ‘idiotic mind’” (Nar-Dos 275). This citation gives away the whole show. Even in his initial efforts of ideological engagement, he is not triumphant over the young females Ashkhen and Eva by denying the potency of life and the influences of daily occurrences. One must also have in mind that Levon is a despot in his relations with his mother and father, as the case is with Troyat’s Gerard.

There is another similarity with Levon and Gerard; they reject the woman, the soul mate and the enticer of passion; in the case of Levon, perhaps, because he is a character from the Levant. Nar-Dos’s focus is now on Eve and the Polish Mme Zdanevich, who, irrespective of their admiration and the enticed state, try hard to surmount and metamorphose the hero’s psychological duality. Ultimately the hero resolves that “every male person is libidinous, some to a greater and others lesser degree, some perceptibly and others actively. And if this is a sickness, then every male is sick, and consequently, the whole population is sick and in need of healing, which must be done thoroughly, starting from the roots of the case – the demon! The demon! The demon must be annihilated” (Nar-Dos, 628).

Now let us focus our attention on another French-language writer, Vahé Katcha’s (nee Gařnik Khatchadourian, 1928-2003), similar treatment of the demon in his novel of “Se Réveiller Démon” (“The Demon Roused”, 1964), wherein the subject, the soul’s arousal, is another solution of the predicament, which viewpoint contradicts Troyat’s theme. The demon animated within the human, and the continuous fear of it, is the stirrer of reasoning, a continuous subject with philosophical foundations of fine art.

What appertains to Gerard, he, Vahé Katcha, without reflecting upon innate strife has adopted an unconditional hypothesis. It is understandable that life’s most strenuous part is family life, wherein the spider converts all the best particles to poison, as it is indicated in the novel’s excerpt, something which is conspicuous in Gerard’s selfishness coloured by philosophical ideas, particularly that of Friedrich Nietzsche (1844-1900) and his Super Man of indigestible principles, which relative to his environment and fraternity would lead him to the expectations of self-exaltation.

In his everyday state of affairs, it is the mother, the three sisters and his friend Julien Leken, about whom his hopes and affectations appear to have been harmonious since he was an agreeable debater infused with semi-philosophical leanings. It is rather difficult to pinpoint the actual bond with his mother; was it due to natural processes, which appears to be equally perceptible in their relative

fondness of each other. The mother is more yielding to his son's impulses; she even puts up for sale the family business, appears to reconcile with the idea of his son's self-isolation and endeavours in the role of a peace-maker between the son and her daughters. It is noteworthy that the mother is a mediator between her son and the rhythmic flow of life too. And when she dies, the degradation of Gerard's personality makes him dominant, a state of being "marked by providence as the main reason of descend" (Troyat 33), in which "state a man is free to decide on his life-journey as he, Gerard, understands it" (Troyat 34).

In novels the progression of life is rather fast; the potent psychological episodes involve, in the first place, Gerard's sisters and through them the lives of other related characters, as a consequence of which the various dispositions become evident in unexpected patterns. In a traditional manner Gerard loved his sisters Elizabeth and Marie-Claude, but had a particular fondness of his married sister Luce; his fondness of them decidedly meant to keep them away from worldly errors, to modify and when necessary to transform the course of their lives and their perceptions with an attractive inner vigour to link them with his daily vicissitudes, his intellectual whirligigs. The author writes that "Gerard was proud that he was able to master the worldly temptations. For him, the only important part of life was to master his inner feelings and enrich the 'I' through reading, study, and meditation. It was important for him to ascend the confused crowd, and resign from passions... his fortitude derived from his solitude" (Troyat 18). He believed that he could imbue his sisters and his friend with supernatural power in order to overcome their animal nature, and was trying to ascribe the idea to empirical tribulations in order to elevate it to the *Über-ich*, as he wanted to see himself in the first place.

However, the sisters would progress in their own way. When Luce, ignoring the advice of her brother, got married to Paul Okoki, he was annoyed and adopting a flimsy pretext declined to attend the wedding. But later, he changes his tactics by choosing to ameliorate the ethics of morality in the character of his sister. He, himself, knowing well his failure in intimate relationships and aware of the past equivocate flirtations towards Leken's sister, tries to push them together, but his well-planned plot is condemned to failure. In the summer-house of the Trambels the conversation between Leken and Luce is the last meeting of two crumbling hearts; Leken, Luce's friend, after that symbolic conversation next morning leaves the summer-house with the first available transport. How will Luce respond to the dilatory overflow of feelings, since she had already resigned herself to that destiny; as good as Julien may be, their course of life will not meet.

Through the example of Gerard and through a good knowledge of Russian

folklore the description of a redundant man, the wrathful adversary of life’s natural expectations, who rejects the everyday minor problems and at the same time, also rejects love, passion, human discomfort and mastering of instincts. Troyat is plodding the existence of the redundant men and gradually, but without emphasis, is unfolding the wearisome environment of the first half of twentieth century France. The similarity of the novel to the Pushkinian drama on the soil of France after a century with new fragrances and solutions is remarkable. The Onegin-Lenski axis, like a structure, appears to have no closer relationship than the Gerard-Julien synthesis, except, in this case it is Julien that runs away from the snare of Gerard, which is rather obvious, if one is to consider his flight from Luce, since Luce is only a level, a signpost in Gerard’s imagination.

Leken’s escape to London is not only an escape from feelings. He had earlier planned that eventuality in order to escape from philosophers and their designs and snares, Gerard’s mocking schemes and even the trials of pursuit.

Elizabeth is the eldest of Gerard’s sisters. She is also able to set herself free from her brother’s imposed requirements of love, irrespective the fact that her marriage was not successful. Joseph Telien is unable to detach himself from the libidinous operator of the Fonsecas African French saleswoman, but somehow succeeds to win over the love of the inaccessible Elizabeth and against the wishes of the family gets married. Gerard, ignorant of the details of Joseph’s secretive and shady connections, somehow manages cruelly to expose them to his sister, who although debased prefers the family of Teliens, her infant and the fate of a disingenuous marriage, rather than return to her parental home, which was her brother’s wish. The remarkable, however, is that the husband achieves full economic freedom and stops his dependence on Fonsecas, thanks to the efforts of his wife. Elizabeth is fully justified in preferring the motherly selfishness to the existential paltry machinations of the “I”.

Obviously, the three sisters had different characters. However, the youngest Marie-Claude was more belligerent and was obsessed by Viniraln, who was similarly a slave of life’s sensual gratifications. Marie-Claude was attending a course of studies at Louvre, and she kept on evading her brother’s confrontations, hiding her exhilaration and living her life within a sensual atmosphere. The other two sisters were well disposed to family gatherings bar Marie-Claude, who was inclined to search her interests and values, her allurements and stimulus away from home. In her orientations, there was conspicuous diversion more commanding than her love for her brother or her love for Viniraln, with whom her marriage was postponed for a few months due to the death of her brother Gerard.

The amusements for the heroine were more important than the shallow philosophy of her brother. A salubrious life was the aim of being, which differentiated the brother and the sister. She was trying her best to expose her brother's morbidity, which, as mentioned previously, was a direct reference to the classical Russian episode of social semblance engendered by Ivan Goncharov. It appears Troyat was one of those few writers who had attempted to analyse and juxtapose the Nietzschean hypothesis of the impenetrable human characteristic of laziness under the light of the "will". That was the intellectual "false light", the "self beguiling" truth; a self-created "Morning Bugle" (Shahan Shahnur's tale), which becomes the subject of the author's mockery. The author's criticism is extensive, and he ignores the universal authorities, such as Friedrich Nietzsche, Arthur Schopenhauer (1788-1860), Henri Louis Bergson (1859-1941) and many creative figures, who are both dear but unimportant for him.

In the novel of "The Spider", there is an unexpected oblique endorsement, which connects it with the Armenian literary development of the Diaspora. At least five years earlier than the publication of "The Spider", Shahan Shahnur had already published his "The Vampires Conspiracy" collection of stories, which included a tale entitled "Morning Bugle", wherein he investigates the relationship of life and philosophy in Constantinople (Istanbul) three years after the Armenian massacres in Turkey. Against the background of historical givens and tense national expectations, Shahnur in his artistic panorama compares the insolvency of formal reasoning with that of the natural tendency of subsistence.

Troyat's Gerard keeps himself away from love, since he considers love to be a narcotic, whereas Shahnur's heroine Ałavni indulges every day since she cannot live without it. In both cases, the result is the same ineptitude. Gerard is reasoning that "a carefully planned insensibility blunts others' sorrow, and he is the only one awake, clear-headed, corporally and spiritually lively... something that he lacked in order to make life desirous the precious narcotic... the narcotic of love" (Troyat 148).

Whereas, for Shahnur's heroine love was life itself, even if she was at the threshold of death, "she looks out through the window away from the curtain with her neck bent, and talks to herself and says, we do not appreciate the fearfulness of love, we do not know and cannot comprehend what it is the whole day on end to think about the same subject, to remember the very same thing and then be prevented by the same hindrances" (Shahnur 195); none of us knows and can imagine what kind of days Ałavni was having. Ałavni is attracted to love instinctively since that is the basis of existence, whereas Gerard is trying to hide best in order to liberate his intimates from the clutches of the same love since he

considers love an “artificial slumber in the centre of the world” (Troyat 148); a veritable narcotic. The logical solutions of the entanglement, which derive from the personifications of characters must not be overlooked, whereby Gerard dies, but Ałavni maintains life. Gerard dies in Paris near Vojery Square, where vivacity rages, but Ałavni perseveres, sets up a family at Constantinople, where, it appears, the life of the Armenians are now antagonized, and springtime has lost its vehemence. It is the year 1918 but for Armenians the continuation of 1915.

On the threshold is spring, the brisk season of the year, which was a source of disenchantment for Zenob Glak (“Morning Bugle”), a philosopher of the fifth century, and appears to be the same for contemplative Gerard (“The Spider”), in whose case cogitation is far more important than the enigma of living, something which could only terminate in self vexation. The rhythm of life is being substituted with meaningless abstractions and redundant schemes, which is to say that to establish the will’s dominion is futile (Troyat 61). Because of which the tendency of the will to appear strong is no more than colourless and languid effect within such persons (Troyat 114).

Shahnur’s description of life in Constantinople of the 1918-s is rather slack, and it is difficult to see therein any signs of national recovery. So is the case with some of the apathetic Armenian characters, such as Artaki Effendi, Ellpis Hanəm, Dr Pashaian, Avedis and others, who in a troublesome and tormented lifestyle are having a similar time as those of Troyat’s characters in vivifying Paris.

In both fictions, the characters have amazing parallelism, which helps to solve the methodology, but in an antithetical manner. Shahnur’s heroine with a mendacious suicide tries to rouse her lover. She takes a small dose of arsenic to cause anxiety and raise concern, as a safeguard against possible abandonment. This was an effective step, and she was sure her action was a favourable means of endurance and procreation. Ałavni represents the common collective force of those who are running after the receding happiness. Let us reflect on the hapless, miserable and intimidated life of the Armenians of Constantinople of the last century’s first decade and onwards. From the dose of arsenic, Ałavni recovers, and she will continue her life after the flight of Avedis; she is a part of the people, she is the people, the animation of it. Her actions were the esoteric conflict of the “I”, the fight for existence, the success of which is on her side.

Here ends the similarity of the lives of Ałavni and Gerard; from here, onwards starts the diversion of their lifestyles. Troyat’s hero Gerard, like Ałavni, attempts at self-poisoning, takes eight tablets of colchicum thinking that the dosage is quite safe. His purpose is the same as that of Ałavni, to feign poisoning. The intention

is to terrify his sisters and bring them back to his sphere of influence rather in a penitent, awestruck and remorseful manner (Troyat 181). Gerard's idea of self-poisoning had derived from the pages of an incomplete translation of a meekly written book, which had a tiresome effect on him; the liquid prepared from the seeds of colchicum was not sufficient for the heroine's intention of bringing her husband to his senses. The attending doctor saves the patient and reprimands her. The poison, in the case of Gerard, had encouraged him, and in his opinion, it would have had a false effect, the achievement of his intention, which was to bring his sisters together. The threat of this mad diversion was the result of an unfertile imagination, the final flashes of an implorer mind.

Gerard, contaminated with idleness, had the eagerness to affect other people with the same baseless state of mind. His errant mind and the details of his fortuitous solutions had interested writers, such as Nar-Dos, Shahan Shahnur and Henri Troyat. Perhaps, it is possible to quote also the subjective diversions, as a novel tendency, of the French writers, according to which, the ideas of fine art and the experimental states, based on narcotics, might have been the influences derived from an English source, which is possible to confirm after research, provided, it is not another game, as a rule, seen in Troyat's writings.

Conclusion

I think the efficacy of the surrounding environment and its effect is rather deep in Troyat's writings since changing the characters or the environment the prevalent ideas and cases still remain the same, that is the "spider" is paramount and everywhere. That also tells us that the terrestrial, even in a gloomy or dismal morning, is brighter than the subjection to the mind. The recognition of the finer points of the framework of "The Spider" makes us realise that Troyat with some uncertainty is knocking at the door of the naturalists.

It is in the novel of "The Spider" that Troyat criticises the contemplative philosophy, which prior to him the authors, such as Eastern Armenian Nar-Dos and French-Armenian Shahan Shahnur, in their extensive artful works, had already dealt with; this also confirms that the latter authors had beforehand delved with the basic principles of universal literature, the polemics of the "futile", in other words, the tediousness of existence in an Armenian sub-physiographical panorama.

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