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It is known, that at the end of XIX century and at the beginning of XX century Tiran Chrakyan (Intra), one of the most distinctive features of Armenian literature, was also a well known pedagogue, who had officiated about two decades /1895-1915/ in different colleges of Constantinople and provinces. From his many confessions we can see, that his attitude concerning the pedagogical activity, the problems of education and upbringing was exceptionally responsible. He researched not only the international innovations, but also tested new methods and ways during his lessons. Responding to the exchange of ideas about educational improvements started in Constantinople press at the beginning of the century, in his theoretical articles Intra touched upon questions which are actual even today.

T. Chrakyan's/Intra's/ literary-critical and aesthetic views are highlighted by internal logic and systematic character. Questions of content, forms of creative thinking, means of language expression and styles of artwork in Intra's literary heritage appears in a kind of self-critical article "Nerashharh" considered by the author of "polemical articles, various studies and reviews, and written for his close friend Mikael Kyurjyan letters.

T. Chrakyan was sure that the answers to conceptual questions relating to the definition of "originality" of the writer, or to the genuine poetry lies precisely on the basis of self-knowledge of the artist. Naturally, that is why, such a writer's presentation on art and literature also in a certain way differed from the common conventional criteria. It is not surprising that even today according to T. Chrakyan the real literature is that one which is very little similar to a literature'.

According to Chrakyan's presentation Art is a reflection of reality and not the imitation of life. And because of this, a writer must be very sincere, to depict the past life, all the things that he thought and felt in reality. Such beliefs and opinions of the writer, as well as the thorough study of his work provide a basis for concluding that the romantic and symbolic lines in the work of T. Chrakyan / Intra / are manifested in the internal relationship with the realism - representing almost all the features of a dialectical relationship with the reality of the ideal.

In the works of different genres Intra expounds his views on the problems of form and content, language and style, the relationship of beauty and morality, the usefulness of literature and so on., which, differing by deep interpretations, are still valid today.

The fourth chapter is devoted to the collection of sonnets "Nodzhashtan" / 1908 / after the publication of "Nerashharh" / 1906 /, some researchers believed to be a belated phenomenon, peculiar "return" or "repetition" which was already created. We are convinced, however, that from the point of view of logic the development of T. Chrakyan's artistic thought these assessments are not justified. The inner core of "Nodzhashtan" created around the idea of durability and the role of human values, his rich inner world in the entire universe. And here "Nodzhashtan" has a very close resemblance to the artistic traditions of his closest predecessors: P. Duryan, T.Terzian, Ye.Temirchipashyan.

In the last three chapters T. Chrakyan's/ Intra's/ life and work is analyzed, in the ten years of the 20th century, the evolution of sociological, aesthetic views, the mapping of national life in such significant works as the poem "Prayer" / 1909 /, essayistic travel notes "Passing through Tavros" /1909/, "Walk" / 1913 /, "The Hulk" / 1914 /, voluminous analyzing article about the teacher - writer and philosopher R. Perperyan, performance at meeting dedicated to the 1500th anniversary of the creation of the Armenian alphabet, and so on.

In the study an important place is given to the problem of the relation of national and universal literary heritage of T. Chrakyan. The study of the origins of the creative writer reveals his close connections with both guiding phenomena / especially romanticism and symbolism / worldwide / mostly European / literature, and national traditions of literature and culture. In the case of the national those connections are deepened to the early medieval Armenian poetry in prose Gohtan erger /Gohtan songs/ and in the later period - up to poetic traditions of Gr.. Narekatsi Frick, N. Kuchak.. As for the 19th century, there is, together with other adjacent lines, is clearly denoted, in particular, a curve development of G.Alishan-T.Tersyan-P.Duryan-Ye. Temirchipashyan-Intra/ in further continuation of K. Zaryan- N. Sarafyan- A. Kostandyan-A. Karapents/ which is a bridge between the work of the previous generation and the development of West-Armenian poetry at the beginning of the 20th century.

Even before conscription to the Ottoman army at the end of 1914 T. Chrakyan joined adventists religion, which to some extent contributed not a complete but even a distorted interpretation of the life and work of the writer.

The last pages of the study is devoted to the hard life of T. Chrakyan in years of service in the Ottoman army during the First World War, and at the end of it all - the story of the conclusion and the departure into exile, during which he died tragically.

