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The Archetype of Spirit in the Magician's Image and its Multiple Facets in the World Literary Traditions

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Abstract

Objectives: The article aims to elucidate the diversity of characters found in the archetype of spirit in fictional narratives, revealing their similarities and differences and introducing the diverse character-shaping means employed by various authors. The objective of the research is to investigate the origin of the magician's character, the semiotic structure and the mythological characterization in modern Armenian and world fiction. The research also endeavors to substantiate the functional significance of the magician and his counterparts in narratives with surreal plots.

Methods:. The topicality of the research is conditioned by its interdisciplinary perspectives, which enable us to study the subject in the light of psychoanalytical, semiotic and mythological interconnections. C. Jung's hermeneutic method, along with the myth-critical approach and method of contrast of literary studies, have been employed to investigate the topic.

Results: The magician or priest are people, shaping reality or making predictions, whose mental vitality is a precondition for the unfolding of the plot and unraveling of events, being a key for their denouement.

Conclusions: Taking into account Jung's theory of archetypes, it is concluded that the archetype of spirit in fictional narratives is characterized by diverse means, characters, and denominations, sharing similar functions.

Keywords: Magician, priest, archetype, king, hermeneutics.

النموذج الأصلي للروح في شخصيَّة الساحر وتعدُّد استخداماته في التراث الأدبي العالمي

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ملخّص

الأهداف: تهدف هذه الدراسةُ إلى توضيح تنوُّع الشخصيات الموجودة في النموذج الأصلي للروح في السرديات الأدبيَّة الخياليَّة؛ حيث تكشف أوجه التشابه والاختلاف بينها، وتقدِّم الوسائل المتنوِّعة لتشكيل الشخصيات التي يستخدمها مؤلِّفون مختلفون، كما تهدفُ إلى بحث أصل شخصيَّة الساحر، والبنية السيميائيَّة، والتوصيف الأسطوري في الأدب الأرمني والعالمي الحديث، وتسعى أيضًا إلى إثبات الأهميَّة الوظيفية للساحر ونظرائه في السرديات ذات الحبكات السرياليَّة.

المنهجيَّة: إن موضوع هذا البحث مشروط بمنظوره المتعدد التخصصات، مما يُمَكِّن من دراسة الموضوع في ضوء الترابطات التحليلية النفسية والسيميائية والأسطورية. وقد تم اعتماد المنهج التأويلي لتشارلز يونج، إلى جانب المنهج النقدي للأسطورة وطريقة المقارنة في الدراسات الأدبية.

النتائج: يُعتبر الساحر أو الكاهن شخصيات تقوم بتشكيل الواقع أو التنبؤ به، وتُعَدُّ حيويتهم الذهنية شرطًا أساسيًا لانكشاف الأحداث وتطور الحبكة، كونهم مفتاحًا للحل السردي.

الخلاصة: انطلاقًا من نظرية يونج حول النماذج الأصلية، يُستنتج أن النموذج الأصلي للروح في السرديات الأدبية يتميز بتنوع الوسائل والشخصيات والمسميات، لكنه يؤدي وظائف متشابهة.

الكلمات الدالة: ساحر، كاهن، نموذج أصلي، ملك، علم التأويل.

Introduction

One of the archetypes found in the collective unconscious put forward by C. Jung was the archetype of spirit or mind. Jung theoretically substantiated it as "the dominant force of the collective unconscious, i.e. the well-known archetype of the powerful man, leader, hero, magician, healer and saint, the ruler of men and spirits and the friend of God" (Jung, 2013: 138). This means that the magician is a rational creature, having an energy-informative connection with God, whose origin and function are directly related to the cosmic sphere and universal knowledge. Jung's interpretation of the archetype of spirit includes all the people accomplishing the mission of spirit on earth, with the magician being one of them. Magician possesses counterparts of his entity called 'priest', 'prophet', 'fortuneteller', 'astrologer', 'wizard', 'shaman', who share common features.

In the 20th century, especially in Latin American literature, the magician's character became a pivotal force for shaping literary text, becoming the creator of real, fantastic and irrational layers, their interpreter and decoder. Without this character, the fantastic or magical reality would have no right to exist, "which is a breach of order, an intrusion of the impermissible into the constant regularity of ordinary life" (Caillois, 1965: 161), whereas "the breach of established order" is very often achieved by the magician or is interpreted and resolved with his help.

The term "magical realism," derived from the word "magician," was used by German critic F. Roh to characterize the irrational manifestations of Expressionist art (Roh, 1995: 15-33). Initially, the term lacked the connotations of fantastic and mystical interpretation. These were later expressed in a literary stream that French critic E. Jaloux would later call "magical realism" (Charchoun, 1932: 229-231). Theorists point out that magical realism is based on the oral tales and myths of pre-Columbian indigenous peoples, which, interwoven with the texts of authors as components that reflect reality, pave the way for the creation of this new movement in world literature. This new movement depicts the irrational layers of reality, employing new means of cognition.

The frontrunners of Latin American magical realism drew new lines of world cognition and aesthetic perception, interweaving magic and reality, fairy tale and everyday life. The rise of magical realism began in the 1960s, which continued in European countries and then in Russia. Before the advent of this world cognition movement, manifestations of fantastic and magical have been observed in N. Gogol's, F. Dostoyevsky's, F. Kafka's and E. Poe's fiction, while in M. Bulgakov's "The Master and Margarita," the intersection between historical and real time via Voland's magic paved the way for a new perception of the world.

V. Mughnetsyan, S. Harutyunyan and N. Kroyan portrayed the fictional layers of reality in modern Armenian literature. However, the characters of magician, prophet, priest and shaman represent a complete artistic concept in the works of S. Khanzadyan (1915-1998), L. Khechoyan (1955-2014) and G. Khanjyan (1950). In order to introduce the origin of the magician and his counterparts, highlight their semiotic and mythological characteristics, and dwell on the phenomenon of the king-magician, the proposed topic is divided into three parts.

Methods and Objectives of the Research

In the research, methods of Jung's hermeneutics, critical studies of myths and semiotics are employed to investigate the character of the magician and its various manifestations in fictional narratives. The phenomenon of the magician was first investigated scientifically by psychoanalyst Gustav Jung (2019). Jung comprehensively examined the general functions of the magician, the semiotic significance of the black and white magicians in dreams, interpreted the role of magician, identifying him with the wise man of fairy tales and dreams. The wise man plays the role of a mentor, instructor and adviser. Jung's methodological principles facilitated the disclosure of the origin and archetypal model of the magician character, as well as the drawing of characteristic parallels across diverse cultural systems.

The theory of semiosphere proposed by Yuri Lotman (2000) and the theory of myth criticism have facilitated the revelation of the origin of protomyth. The present study is an endeavor to reveal the character of the magician or his counterparts in the earliest mythological narratives created by humankind, basing the research on the hereditary relation between the myth and literary works and conducting a comparative analysis between contemporary Armenian fiction and

world literature. Yuri Lotman's theory of the semiosphere has provided a framework for viewing the role of the magician as a symbol, thereby enabling the definition of his semiotic functions and environment —namely, his place and role in the system of Tarot cards. This aesthetic concept is employed in Milorad Pavic's *Last Love in Constantinople*.

The objective of the present study is to undertake a comprehensive analysis of the characters of the magician and his analogues. This analysis is based on a study of the most renowned works of contemporary Armenian and world literature. Within the framework of this research, we also aim to divulge the origin of the magician's character, its semiotic structure, and mythological depiction. Furthermore, we seek to substantiate the functional significance of the magician and his analogues in works with surreal plots.

Research questions

To present the origin of the magician and his analogues, his semiotic and mythological depiction, and the phenomenon of the king-magician as a complete concept, the following questions have been posed:

1. What are the magician's functions, his esoteric and cosmological characteristics in the context of works characterized by irrational layers? In which semiotic system is the magician introduced, and what are the semantic features of the magician-symbol?
2. What are the earthly embodiments of the magician's archetype in fictional texts? What are the similarities and differences between the modes of embodiment?
3. What are the characteristics of the king-magician or king-priest phenomenon?

Literature Review

The topic is pertinent to a variety of academic disciplines; therefore, within the scope of this research, the works of literary critics, philosophers, and scholars of culturology have been examined. Among them, the foundational works on the phenomenon of the magician or fantasy literature have been singled out as instrumental in facilitating an exploration of the character from a relevant perspective.

In this regard, the works of Carl Gustav Jung (2013, 2019, 2023) have been of primary significance, offering valuable definitions and characterization of the phenomenon of magician. The study of the world fairy tales has enabled to explore the within a broader context of culturology, with particular reference to the connection between the archetype of the spirit and the wise man. For the exploration of the magician-king phenomenon, works by Thorkild Jakobsen (1995), James Frazer (2001), Aleksandr Dugin (2004) have been selected. These works examine the manifestations of the magician-king phenomenon in the realms of mythological, ritual and political culture.

Two seminal works, *The New Latin-American Novel (50s-70s)* by Kuyteshikova V. and Ospovat L. (1983) and the joint monograph *History of Latin American Literatures: 20s-90s of the 20th century* (2004), have been instrumenatal in facilitating the examination of the 20th-century Latin American literature.

A thorough investigation of the literature of Latin American countries has been conducted in these works. In particular, they interpret the culturological and political premises behind the origin of magical realism and the literature of distinct authors. A broad study on the authors' worldview and poetics has also been carried out. Maggie Ann Bowers (2004) examines magical realism within a wide culturological context. Maggie Ann Bowers posits that the novel's narrative unfolds both within the vertical timeline and according to the phasic time delineated in Melquíades' parchments, characterizing magical realism as a direction that opposes antiquated perceptions of history.

Kim Sang Hun and Korneliji Kvas (2011) conduct a comparative study between Milorad Pavic's *Dictionary of the Khazars* and Gabriel Garcia Marquez's *One Hundred Years of Solitude*, highlighting the peculiarities of the non-linear narrative. Ksenija Vulovic (2011) discusses the opposition between the concepts of female time and male time in the aforementioned novels, substantiating the thesis that the time of the text is dependent on the characters' gender. Bam Dev Sharma (2024) interprets Paulo Coelho's *The Alchemist* from the viewpoint of deconstruction. The analysis of the text focuses on revealing the differences in the main meanings of concepts such as Santiago's journey, his dream, his encounter

with the magician, treasure, and the desert, as well as their acquired meanings in the novel. A brief reference is made to Melchizedek and the names of the magical stones he provides, but the magician-king is not the subject of a thorough study.

The studies of S. Avetisian (2018), S. Abrahamian (2010), S. Margarian (2000) analyze the fanatsy layers and the mystic characters of the priest and the king in the fiction of contemporary Armenian writer Levon Khechoyan. In his monograph dedicated to Khechoyan's works, V. Grigorian (2019) examines the images related to the priestly class, pursuing a general line of investigation. However, he does not expand upon the functions of the magician and priest, their roles in the court environment, or their distinctive characteristics. A. Arakelian (2016) considers Hesse's Knecht to be an entity that creates a spirit, a person of spirit; however, the character of the magician-magister and magician-wizard remains unexplored. An examination of the available scientific literature reveals that the questions posed in this article have not been the subject of systematic research. This article represents the first attempt to comprehensively present the characters of the magician and his analogues within the context of world literature.

Semiotic and Mythological Representation of the Magician's Character

Data on the functions of the magician or priest can be found in the first written records of mankind and are related to the governing characteristics of the first state formations, with the magician playing a central role in the tribal, ethnic and religious systems. Magicians carried out dynamic activities in Media and during the rule of the Achaemenids. The word "magician" is mentioned in the Achaemenid King Darius I's Behistun inscription (sixth century BC), where the latter were represented as an ethnic group, while at the early stages of Persian statehood magicians were servants of Zoroastrianism, who played an important role in the royal state system, acting as astrologers and philosophers (Dyakonov, 1956: 375).

In later periods, the need for magicians diminished and their role became less important with the fall of most royal states and with the advent of scientific advances. With the disappearance of ethnic religions, the magicians were renamed as prophets, but they didn't lose their importance, as they were still considered to have the power of prediction. In the earliest written records, in Sumerian and Akkadian mythology and epic songs, divine origin is attributed to the magician, i.e., a magician or priest represents God on earth, he is the one who understands and communicates the will of the Almighty to ordinary mortals. The magician is the channel through which divine knowledge flows into the earth:

Magician is synonymous to an old wise man directly originating from shaman's character in the primitive society. Like Anima the old wise man is an immortal demon, illuminating the chaotic darkness of life with rays of meaning. He is an insightful teacher, master psychopomp (the guide of souls) (Jung, 2023: 138).

Jung identifies the magician with the old wise man, who in dreams and fairy tales embodies the archetype of spirit, its materialized patterns, bearing various names, and whose main function is to create a spiritual bond between man and God (Jung, 2019: 253-262).

In the *Rigveda*, they are called divine priests. Moreover, in the hymns dedicated to Agni, we find the identification of Agni with the priest, testifying to the divine origin of the magician-priest phenomenon:

May Agni, sapient-minded Priest,

Truthful, most gloriously great,

The God, come hither with the Gods (Rigveda, 1989: 5).

In ancient Greek novels and works of drama and theatre, the prophet is the instigator of an action. The prophet foretells the impending catastrophe; if he is not there, then the gods, or at least one of them, are certainly there. Both gods and prophets are actants, as in the tragedy of *King Oedipus*. Studying the typical scheme of the plot in the Greek novel, M. Bakhtin states: "The encounters with unexpected friends or unexpected enemies, fortunetelling, predictions, prophetic dreams, premonitions, sleep beverages play a central role" (Bakhtin, 2017: 11). Since the beginning of mankind, man has attributed the possibility of a miracle, the realization of the impossible, to God—the invisible, immaterial power whose existence is either unprovable or explained by all the facts that cannot be interpreted according to earthly laws. According to the famous emerald tablet of Hermes the Thrice-Greatest:

That which is below is like that which is above <…> and that which is above is like that which is below to do the miracle

of one only thing. <…> And as all things have been and arisen from one by the mediation of one: so all things have their birth from this one thing by adaptation (Seligmann, 1948: 128-129).

Any earthly phenomenon is the projection of identical heavenly phenomenon; thus, the magician is of cosmic origin and plays the role of God in the tridimensional existential world. It is necessary to find out whether, over the millennia of human history, a reality has been modeled in which the functions of the magician are based on the laws of the universe. We can gain systematic insight into the functions of magician, his origin, mythological and cosmological characteristics while studying the esoteric system of one of the greatest representatives of the second half of the 20th century, Serbian writer M. Pavic's fiction. To elucidate the subject under discussion, we would like to analyze the structure of the writer's novel *Last Love in Constantinople* and the portrayal of the magician's character and the symbolism in the novel. The composition and poetics of Pavic's novels reflect obvious deviations from the traditions of the classical novel, teeming with occult knowledge, semiotic layers and mystic manifestations of structures. We mean, in particular, his novel *Dictionary of Khazars*, defined as a hypertext by researchers, in which the universe is encoded. In his novel Last Love in Constantinople, Pavic employs a sequence of Tarot card symbols. In order to understand the ideology and semiotic significance of the novel, we need to know the specifics of the semiotic structure of Tarot cards and why the author has created his novel according to their analogy. Jung referred to the symbolism of Tarot cards as archetypal, stating that these symbols, in particular, form the content of the collective unconscious. With the help of Tarot cards, we can immerse into the inmost recesses of one's subconscious, where memory of the most important figures and plots of mankind's history is stored (Jung, 2023: 311). The first 22 cards of the Tarot are called the Major Arcana and may begin or end with the character or symbol of the Fool, being considered a pivotal card. The first part of Pavic's novel is named after this symbol "Special Key: the Fool" and the title of the chapter is "The Keys of Great Secret for Ladies of Both Sexes". This implies that what we are dealing with is semiotic structure, representing society's unversal system of pivotal characters and phenomena. Semiotician J. Lotman termed this semiotic structure as semiosphere, defining it as follows:

In terms of shaping the world view of this or that culture, the semiotics of space is of exceptionally great, if not dominant importance. The essence of this phenomenon is related to the specifics of the space itself. The inevitable basis for the culture's assimilation of life is the creation of world image, the shaping of spatial model of the universe. In this case the spatial modelling reconstructs the spatial image of the real world (Lotman, 2000: 275).

The first 22 cards of the Tarot represent Lotman's "model of the universe" i.e. the encoded universe. With the help of these signs, we can recognize the supreme reality of the universe, in which the magician is the main protagonist. In the book that describes the functional and semiotic system of the Tarot cards, he is portrayed as a miracle worker and magician whose main characteristic is to take the initiative. The magician has no age in the card image, there's a sign of infinity above his head, and he holds a sceptre around which is coiled the serpent of wisdom, biting its own tail. The sceptre has a shiny pyramid-shaped head with the Eye of Ra on it, which is considered the main sacred symbol of hermeneutics (Bushuev, 2010: 12-17). In the Egyptian Tarot, the magician has a golden halo over his head, whereas the Serpent of Eternity is coiled around his back, biting its tail. In the next part of Pavic's novel "The First Key: The Magician". this is the description of the magician whom the protagonist of the novel, Safronij Opujic, turned to in order to find his father: "Standing on the table inside was a magician belted with a serpent devouring his own tail, and he was singing. He had red roses in his hair" (Pavic, 2016: 5). The magician guided Safronij's actions, while the performance staged under the patronage of his father was about his three deaths, i.e. predicting the upcoming events. The magician's main function is to advise and guide those who come to him for help, as well as predicting the future and facilitating the positive outcome of issues. On a metaphorical level, the significance of the magician is interpreted as follows: like the objects on the magician's table, everything is at God's disposal. Just as God plays with the elements of existence, so the magician controls the objects at his disposal, i.e. he can change the reality, giving it a new sense and direction. It follows that the magician is God's representative on Earth and an agent of his will.

In the novel *King Arshak, Drastamat Eunuch* by modern Armenian novelist Khechoyan, the central characters are eunuch Drastamat and magician Farukh. They are the organizers of the inexplicable plot developments of the text. Literary

critic S. Abrahamyan characterizes the "irrational layers" of Khechoyan's novel as a "system of an invisible presence," identifying the character, interpreting the invisible, with the Almighty: "Such a perception of the character is an existential actuality on the one hand, which splits itself in the disparity, discovering the irrational God that the self, the person carries within his potential on the other (Abrahamyan, 2010: 169). The supercharged images on the first pages of the novel, saturated with surprising data on magic charms, talismans, ancient chronology calendars, the nature of color, witches and paranormal phenomena, shape a magical as well as imperceptible image of the world, where Farukh, Drastamat's accomplice, armed with surreal knowledge, tries to mislead the governor of the Anhush fortress in order to free king Arshak (Avetisyan, 2018: 21). The magician interprets the inscription on the serdolik stone as follows:

The inscription, written in letters, is the numerical expression of seven celestial peaks. The nameless darkness lives above these seven spheres, above the rule of gods, archangels and angels. The darkness is more beautiful than any light, more magnificent than the dark of night, it has no beginning or birth. I will bring it down to the horror of the world you just command, governor (Khechoyan, 2013: 9).

The magician Farukh could interpret the movements of the celestial bodies. He used his knowledge to achieve his goal, presenting the expected eclipse as a manifestation of his magical power. "There must be a place for me to pray. The shadow of the sundial must reach the hour of sunset that announces the end of the day, only then will I have the right to call upon the powers that live on the other side of the celestial bodies" (Khechoyan, 2013: 9). It should be noted that both the magician Farukh and the eunuch Drastamat have the same knowledge and perform the same function. Thus, people of different denominations can perform the functions of magicians, with the nature of their actions being the same or almost the same as the responsibilities of the magician.

The Multiple Facets and Functions of the Magician

What is the role of a magician in an epic structure, and could the novel be created and considered magical without this character? In the texts portraying magical realism, the wizard's name derived from the word 'melek' is quite prevalent, such as Melquiades, Melchizedek. His name is often used to refer to a figure who is a king, prophet or magician, or all three functions in one person. The word essentially represents the phonetic variations of the name Melik or Melikset.

G. G. Marquez's *One Hundred Years of Solitude* (1967) is regarded as the pinnacle of the genre, one of the most exceptional novels of the 20th century, in which fantastical, fairy-tale, and mythological elements are seamlessly integrated into the same reality. In Marquez's *One Hundred Years of Solitude,* the person who performs the functions of the magician is called 'gypsy'. He appears at the very beginning of the novel, in the gypsy camp, and his name is Melquiades. The researchers of the history of the Latin American novel state:

In the semi-fantastic world of the novel, he is the most fantastic and probably the most 'literary' character, embodying the characteristics of Merlin's Faust's and Ahasuerus'. A miracle-worker, naturalist, astrologer and philosopher who brought the belated rewards of the Renaissance <...> (Kuteyshikova and Ospovat, 1983: 366).

At first he brings the scientific achievements of the outer world to Macondo, stimulating Jose Arcadio Buendia's imagination and leading him into the field of unreal quests and dangerous experiments. The emergence of the magical layer of Jose Arcadio Buendia's existence is contingent upon the receipt of Melquiades's advice, equipment and alien substances. Absent this guidance, Buendia would remain an expert and a wise person, but would lack the means to realize his unreal aspirations. The identity and homeland of the magician are unknown, the term 'gypsy' is associated with the connotation of a wanderer. This is evidenced by the presence of an Armenian gypsy in the camp, which suggests that the term 'gypsy' is an existential cue rather than a genetic one. Melquiades wrote the parchments in Sanskrit, which, according to the author, was his mother tongue. Sanskrit is one of the Indo-Aryan languages, thus, the magician was of Aryan origin. The magician is endowed with the divine gift of existing outside of time, as evidenced by the fact that following the announcement of his death, he reappears in Macondo and is given shelter in the house of the Buendias, where he proceeds to write the unfinished story of the dynasty. He not only describes past events but also makes predictions about future occurrences. In other words, he foretells the future, or more accurately stated, he creates it by applying the logic of the past. If only God is destined to

plan and know human affairs, then Melquiades is endowed with this divine ability; he sees the unknowable process of human fate and predestines their end. The last member of the Buendias dynasty discovers his lineage through his personal notes, and essentially, the birth with a pig tail was predestined by the dynasty's first sin of childbirth, i.e. marriage between blood kins Ursula and Jose Arcadio. This union was deemed unacceptable by divine rules. The last member of the family, Aureliano, will be astonished to discover the precision with which Melquiades is able to define the punishment for past and present sins: "The first of the line is tied to a tree and the last is being eaten by ants" (Marquez 2014, 434), and comes to understand that his destiny is also written in Melquiades's parchments:

Only then did he discover that Amaranta Úrsula was not his sister but his aunt. <…> when Aureliano skipped eleven pages so as not to lose time with facts he knew only too well, and he began to decipher the instant that he was living, deciphering it as he lived it, prophesying himself in the act of deciphering the last page of the parchments, as if he were looking into a speaking mirror (Marquez, 2014: 436).

He was reading about his demise, which was occurring at that precise moment, and was not allowing himself to entertain any doubts about the magician's perspicacity or his ability to mentally transcend the boundaries of time and space. Maggie Ann Bowers posits that the narrative of the Buendia dynasty unfolds in two directions. In one case the narrative has linear time, the other "time" is the time of Melquiades parchment. These two temporal concepts do not contradict one another:

However, as the reader is only made aware of Melquíades's manuscripts by the chronological narrative of the family, the linear narrative is not greatly disrupted by Melquíades. This double narrative structure introduces a self-reflexive element to the narration which makes the reader aware that the narrator is conscious of the way in which the narrative is constructed (Bowers, 2004: 75).

In other words, the magician's text represents the initial text of Marquez's novel, in which the predestined has already been written. In general, the concept of 'predestined' serves as the fundamental element of the magical reality. Along with the act of prediction, the concept of 'predestined' serves to shape the reality of the novel. In the novel *The Autumn of the Patriarch* the fortunetellers describe the general's death, making the upcoming events visible in the bowl of spellbound water. It should be noted that the magician and fortuneteller are sometimes two different people. The former is often perceived as a paragon of perceptive and intellectual prowess, while the latter is often regarded as having more limited faculties of perception and may be wrong in his predictions. The priest and magician are more precise in their predictions as they are supported by cosmic knowledge. In Khechoyan's novel, priests instruct eunuch Drastamat to serve the Armenian king. More precisely, it is the priest Monument who instructs him in the interpretation of the cosmic order, the understanding of divine reality and the utilization of the biological flows of information correctly:

The instructor-priest showed him the number and said, the number contains the secret of objects, whereas the so called global harmony is the manifestation God. See the sacred tonality of the seven-string musical instrument correspond with the seven colors of light, the seven planets and the seven entities, which are repeated in all the spheres of material and spiritual life. This is the first tenet of wisdom, be insightful and remember (Khechoyan, 2013: 15).

Thus, the priest and magician perform identical functions in the novel, although in terms of semiotics, they are represented as people with different functions. While the concubine assumes the role of a fortuneteller in the text, performing palm-reading and making predictions about future events: "I've seen that you will die a premature death via rope" (Khechoyan, 2013: 121). Studying the chronology of the events in Khechoyan's novel, literary critic V. Grigoryan writes: "The heathen priests still enjoyed certain prestige, as Persian Zoroastrianism sought to exert its influence over Armenia. In the human perception, the realms of the real and magic are delineated" (Grigoryan, 2019: 208-209). The role of the priestly class as the organizer of the court's and society's spiritual life has an interesting literary expression in Khanzadyan's novel *The Queen of Armenia*. The priests are entrusted with a range of functions, including the roles of astrologers and fortune-tellers under the guidance of the supreme priest. They are also versed in the tenets of the universe and its governing principles. The crown prince of Hayasa Karani opts to seek the counsel of the priests in an effort to foster cordial relations with the rival ruler: "He thought to ask for the counsel of priests about what the universe predicts" (Khanzadyan, 1983: 28). The author frequently juxtaposes the words "priest" and "fortuneteller", equating them: "He summoned the priestess, who was trailing behind the military unit. She was

also a fortune-teller" (Khanzadyan, 1983: 35). For the prince she predicts the future of the queen and whether there is a threat to her. The novel depicts a climate of distrust between the priestly class and the court, growing into opposition, in regard to their attitude towards this or that heathen goddess.

In H. Hesse's novels, the man who is able to read the universe is of special importance in terms of world perspective. He controls the man's existence who is not privy to the systematic movement of the sky, trying to guide his spiritual and everyday life correctly. Hesse created several life stories about the person who carries the perfect spirit, i.e., about Joseph Knecht. It should be noted that Knecht was a magister in the bead game. The word 'magician' has its root in the word magister. The earthly mission of one of the magicians', i.e. the Rainmaker's, consists in forging a connection between the community and the celestial realm, using the earthly energy to the benefit of the people who aren't privy to the celestial rules. A rainmaker or wizard is an individual who possesses comprehensive knowledge of the laws governing the natural world, including an understanding of the organic and inorganic realms, as well as the characteristics of the Moon. This expertise was transferred to the young man who was to replace him:

The foundation and focal point of this science are the data on the Moon, including its phases and influences. How the moon was constantly swelling and growing then disappearing being inhabited by the spirits of the dead, sending them to be born again, in order to free up space for the newly deceased (Hesse, 2016: 485).

The rainmaker teaches the youngster to perceive the universe as a whole entity characterized by an indivisible exchange of energy between all its constituent elements and a shared life force:

"Remember about that" they said, "all this exists, there are currents and rays passing through Ada and Turo, there is death and a land of spirits, and a return from here, in your heart there are answers to all the images and phenomena of the world, you are supposed to know everything to the best of human ability" (Hesse, 2016: 485).

In Khanjyan's *Give Me Your Hand, Kiddo* novel, shaman is the communicator in the land of spirits. He is the spiritual leader of the tribe that inhabits the tundra. His distinctive way of life and perception of the world set him apart from the conventional perception of a man from the south. For him the whole nature is animate, each and every creature has its spirit and is in an energy-informative relationship with another element: "<…>The tree is here, its spirit is here. The spirit of the tree unifies the spirit of all the birds having lived in its foliage. This power can take you to the heavens" (Khanjyan, 2017: 36). He has made a sacred beverage (the composition of which was only entrusted to his successor), which facilitated the production of melodies and engendered more genuine sensations when consumed. The shaman created a united energy system, and the society living in it felt secure and complete.

It should be noted that the magician is also an alchemist, as is the case with Melquiades. It is one of the confirmations of the magician's wondrous power, as he is able to not only transform the energy but also to convert any substance to gold and predict people's fates with the help of the moving celestial bodies. The protagonist of Persian novelist S. Hedayat's story *The Gojaste Fortress* also engages in magical practices and is preparing for a ritual that is known only to occultist magicians:

Tomorrow night I will add three drops of blood to the elixir that I have made, and the embryo of the gold will receive a spirit. A virgin girl's three drops of blood, tomorrow night <...> My masters have suffered but didn't reach their goal. I killed the last of them with my own hands. The secrets of Egyptian, Assyrian and Babelonian wizards are mine <...>" (Hedayat, 2015: 70).

The bearers of the secret are from Mesopotamia, i.e. Sumerians, Babelonians, Akkadians, and Egyptians. The author charcterizes them as wizards. In J. Cortazar's novel *Hopscotch* (Rayuela), the female magician is part of the creation and interpretation of fantastic layers of reality. In her analysis of the intricate layers of Cortazar's narrative, literary critic A. Ter-Ghevondyan posits: "For the writer, the demarcations between the real and the unreal are not distinctly defined, but are rather intertwined. This is the reason why the researchers have found it challenging to identify a clear demarcation line" (Ter-Ghevondyan, 2015: 55). Cortazar's protagonists are mythological characters, wizards and magicians. The inexplicable-unreal layer dissolved in the reality emerges from their actions.

In Pavic's novel the magician, the priestess and the fortune-teller act side by side, in fact complementing one another. A similar phenomenon is observed in the novel *One Hundred Years of Solitude*, where the female fortune-teller doesn't

pose an obstacle to Meliquiades, while in P. Coelho's novel *The Alchemist*, the elderly female fortuneteller differentiates herself from the magician in the following manner: "I have warned you that your dream is hard to interpret <…> and only wisemen are privy to it. I am only able to foretell dreams and not make them reality (Coelho, 2004: 25). Therefore, those who make the dreams a reality are to be endowed with a more powerful mind and surreal power similar to that of Melchizedek, the magician-king of Salem.

The Magician or Priest as a King or Ruler

The regal function of the magician is related to cosmogony and mystic and occultist perceptions. Not only is he privy to the universe and human fate, but he is also the leader and governor of the first formation on Earth.

In the ancient written records in the Sumerian and Akkadian cuneiforms of mythology and epic text, the king and the magician or priest are identical figures; the leaders of city-states are both priests and rulers. The epic narrative of *Enmerkar and the Supreme Lord of Aratta* ascribes both functions to the leader of Aratta. In some cases, the title of the epic poetry is translated as 'priest', while in other cases, it is translated as 'lord' (Kramer, 1965: 36-40, Kaneva, 1964: 205). The Sumerian version of the epic dedicated to Gilgamesh is also entitled "The Priest towards the Mountain of the Immortal" (Korostovtcev et al.,1973: 130-135). In this version, Gilgamesh is depicted not only as the ruler of Kulab but also as its supreme priest. Here, the priests, like kings, were of divine origin. G. Frazer, the myth critic, was the first to examine the phenomenon of the king-priest scientifically, juxtaposing the activities of rulers of state formations and concluding: "In the primitive society the king frequently fulfilled the roles of both magician and priest (Frazer, 2001: 19). Frazer offers an interpretation of this phenomenon based on the idea that the king was not only regarded as a mediator between human beings and God but also as a figure who could provide his subjects with earthly benefits and goods, as well as manifest supernatural capacity and influence natural phenomena (Frazer, 2001: 81). According to A. Dugin's approach:

the singular phenomenon the king-priest, the king magician (sacred ruler or the Emperor) is the head of the hierarchic, political system. The king combines two distinct functions: the priestly, which pertains to knowledge, and the regal, which encompasses the role of the ruler. This ruler is not considered an ordinary person in the conventional society and is endowed with divine characteristics. This phenomenon ultimately gave rise to the worship of pharaohs and emperors in ancient civilizations. Elements of such deification are preserved in later centuries as well (Dugin, 2004: 95).

The epic *Enuma Elish* represents the systematic picture of cosmogony in which God Ea's son Marduk is the first divine king. After separating the sun and the sky and organizing the stars, the moon and the time, Marduk is bestowed with the title of divine king.

When the gods his fathers saw how effective his utterance was,

They rejoiced, they proclaimed. "Marduk is King!"

They invested him with sceptre, throne, and staff-of-office.

They gave him an unfaceable to crush the foe. (Dalley, 2000: 250).

Jacobsen, studying comprehensively the role of Marduk in the epic, writes:

Marduk is invested with the capacity to elevate or overthrow, without seeking the counsel of other deities, and is held accountable for the appropriate preservation of temples. He is also given the military, royal power, requiring unconditional obedience and a weapon smashing without missing, a right to pardon or kill the enemy hostages (Jacobsen, 1995: 103).

In Coelho's novel *The Alchemist,* the magician's name is Melchizedek and he introduces himself to young Santiago as the King of Salem. He appears there at a time when the boy was lost and didn't see any prospects for further actions. Jung interprets this phenomenon in the following way:

The archetype of spirit, as embodied in a human being, an elf or an animal, is expressed in a situation when the following characteristics are present: perspicacity, understanding, good advice, resoluteness, and the ability to plan ahead. However, the individual in question lacks the resources for this purpose. The archetype serves to compensate for the state of spiritual deficiency by invoking a substance to fill the void (Jung, 2023: 259-260).

Coelho creates the earthly counterpart of the divine king. Otherwise stated, a human being incarnates God. He has the

characteristics of a wise man of fairy tales who disappears as quickly as he appears. In this narrative, the king is both a magician and God, who knows the location of the treasure and guides the boy to His Own myth, handing him magical stones to cope with challenging situations. In the novel *King Arshak, Eunuch Drastamat,* divine-heavenly origin is ascribed to all the kings. The Persian shah is addressed to as "The Brother of the Sun and the Moon, the friend of the stars King Shapuh". While the author introduces the following metaphorical characterization of the victory over the bull as follows: "Today the he-goat defeated the bull, if we are to interpret this omen, then this will signify that the king is a man-god <…>" (Khechoyan, 2013: 105). In the novel, the author, drawing on a range of substantiations, posits the divine origin of the king, ascribing him the magical capability to change the reality. The priests, in the meantime, shaped the magical constituent of the king's essence with the help of eunuch Drastamat. Having castrated the boy, the priests deprived him of his potential to shape his own 'self' and instructed him to gain the capacity of penetrating the King's self. Analyzing the given phenomenon, literary critic S. Margaryan concludes:

In essence, Drastamat and King Arshak are identical, representing a transformed version of the same entity. They can be considered two opposing poles of existence, representing a contra-union of daily empirical movement and philosophical, supernatural analysis of the mind (Margaryan: 2000: 184).

If the phenomenon of the magician-king is defined as the combination of two entities in the same embodied structure, then in the case of Eunuch Drastamat and King Arshak, the same entity is part of different bodies. This allows the second entity to sense the threat to the king's physical existence and find ways of salvation. It is not coincidental that with the king's death, the magician ceases to exist as well. The same knife serves to stop the beating of two distinct hearts, yet the vital activity of the same entity.

The Sumerian "Me" stem, included in numerous Armenian words, signifies both God and priest (Davtyan, 2014: 324-330). The researchers of Sumerian studies translate "Me" found in Sumerian Akkadian epics as "divine order" or "divine essence" (Kramer, 1965: 36-40, Jacobsen, 1995: 103). If the first stem of the name Melik or Melikset is interpreted as divine order, and "li" stem in Armenian means "full of", then this word will signify a man bearing the divine order, to whom God has given a right to govern earthly reality. Hence, Melik-Melikutyun means king-kingdom. In the mythological perceptions of humans, the king is a priest or magician endowed with divine gifts. He is imbued with the knowledge of the laws of the universe, is regarded as "God's friend" (Jung) and has been bestowed upon the supreme right and responsibility to rule the Earth.

Conclusion

The following conclusions have been drawn from the analysis of fictional texts and scientific data. In narratives with irrational layers the magician is a pivotal character who shapes, governs, and presages the reality. The magician performs a cosmic function and is regarded as God's representative on Earth. The preliminary characterization of the character is associated with the archetype of the spirit and acts as an aide in the journey to master the supreme knowledge. The magician operates within the semiotic space represented by the Tarot cards. The symbolic and esoteric meanings of the card image align with the character's description.

In works with magical or fantastic plots, the magician has his counterparts. The priest, wizard, prophet, shaman, and king also perform the functions of predicting the future, controlling the forces of nature, and recognizing and subduing the movements and energies of celestial bodies. If the priest, wizard, and shaman, in terms of their characterization, correspond to the phenomenon of the magician in various culturological systems, the prophet and king lack the immense sensory and rational potential that shapes reality.

In the most ancient mythological narratives and epic songs, the character of the king-priest or king-magician exists, originating from a cosmic-heavenly realm and governing earthly reality. In twentieth-century literature, the king is often of divine origin, endowed with the characteristics of a magician or priest. The magician-king's name, Melchizedek-Melquíades, as depicted in the texts of magical realism, derives from the 'Me' stem, which signifies 'divine order or law.' Thus, the character bearing this name is the guardian and enforcer of cosmic order and laws.

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