

АЛЕКСАНДР СМИРНОВ

(Гродненский государственный университет им. Янки Купалы,
Республика Беларусь)

**Prognostic potential of the literary classics
(Pushkin's *Eugeny Onegin* and Dostoyevsky's *Poor folk*
in the context of the humanitarian problems of the xx-xxi centuries)**

Abstract

The article analyzes the prognostic possibilities of classical literary works, their ability to represent an authoritative responsible position on topical issues of our time. Pushkin's *Eugene Onegin* and Dostoyevsky's *Poor Folk* considered in the context of philological and philosophical problems of the twentieth and twenty-first centuries. The objects of comparison are the theory of discourse formations of V. Тура and the concept of "One-Dimensional Man" of G. Marcuse. The subjects of analysis are love situations as coding mechanisms for the behavior of heroes.

Key words: artistic epistemology, prognostic potential, completion of personality, transformation of man into a thing, love situation, coding mechanism of behavior, social being of a person.

ВАЛЕРИЙ ТЮПА

(Российский государственный гуманитарный университет,
Москва, Россия)

A Comparative Poetics of Alexander Veselovsky

Abstract

The article deals with the issues of comparative methodology. It notes the lack of attention to the Russian school of historical poetics in Western comparative and narratological researches. The paper emphasizes the fundamental importance of the principle of "parallel historical series" by Veselovsky for historical poetics and comparative studies.

Key words: comparativism, historicism, poetics.

ВАЛЕРИЙ ТЮПА

*(Российский государственный гуманитарный университет,
Москва, Россия)*

Literature as Activity: Epistemological Dynamics

Abstract

The article is devoted to the discussions about the role of Literary Theory in the contemporary academic discourse. The author reflects upon the main stages of development of the Literary Theory in Europe and history of key notions (the writer, master, genius, genre, and style). Communicative nature of literary creativity is declared as unity of creative and receptive consciousness, while the literary work is considered as a discourse, which reflects a tripartite communicative event: author – hero – reader.

Key words: Literary Theory, writer, genre and style, contemporary academic discourse

ЛЕОНИД ФУКСОН

(Кемеровский государственный университет, Россия)

The typology of aesthetic values and the tragic in the light of axiology

Abstract

The article offers the description of three basic types of an aesthetic valuation. This description is based on traditional categories of classical aesthetics: the sublime, the tragic and the comic. The author pays special attention to the tragic type of valuation, founded on an oxymoron. “*The Little Tragedies*” by Pushkin provides material for this article.

Key words: value, tragic, oxymoron

ДАНУТА ШИМОНИК

*(Uniwersytet Przyroczno-Humanistyczny w Siedlcach,
Wydział Humanistyczny, Siedlce, Polska)*

ВАЛЕРИЙ ЧЕРКАСОВ

*(Белгородский государственный национальный исследовательский университет,
Россия)*

Forty Years without V.V. Nabokov: Survey of the Subject Issue of the Journal «Inostrannaja Literatura»

Abstract

The article discusses a number of materials concerning V.V. Nabokov which were for the first time presented in Russian in a special subject issue of the Moscow Journal «Inostrannaja Literatura» (№ 6, 2017). The study of Nabokov’s business correspondence as well as his interviews helped to

substantially clarify the creative history of such of his novels as 'Dar' and 'Lolita'. The author also analyzes Nabokov's polemic with such prominent critics of his works as V.F. Khodasevich and Lionel Trilling who tried to interpret his artistic approach as purely aesthetic, in the tradition of "l'art pour l'art" (art for the art's sake). On the contrary, Nabokov highly appreciated John Updike's paper *Grandmaster Nabokov* (1964) in which the theme of pity is declared as central to his work as a whole.

Key words: V.V. Nabokov, novel 'Dar', novel 'Lolita', V.F. Khodasevich, Lionel Trilling, John Updike.

ВАСИЛИЙ ЩУКИН

(Ягеллонский университет, Краков, Польша)

**On the semantics of numbers
in the works of F.M. Dostoevsky 1860-ies
(Notes from underground, Crime and punishment)**

Abstract

The article presents some results of a semantic analysis of the names of numerals in the two works of Fyodor Dostoevsky's novel *Notes from underground* (1864) and the novel *Crime and punishment* (1866). Key numeric code for the first product is the formula of Hegel's „two and two make four, not five”, which the hero of the novel denies and transforms into its opposite, proclaiming voluntarism and irrationalism of acts of consciousness. In *Crime and punishment*, this formula is complicated and modified. In addition, some numbers (3, 7, 8) are semantically associated with the characters and their actions, and chronology *nine o'clock in the evening* reflects the personal experience and subjective feelings of the author.

Key words: Dostoevsky, mythic poetics, semantics, numbers, *Notes from underground, Crime and punishment*.

МАРИЯ ПОЛЯКОВА

(Московский государственный технический университет им. Н.Э. Баумана
(Калужский филиал), Россия)

**The cognitive potential of the metaphor
in the language of the pedagogical nomenclature**

Abstract

In the article, a metaphor is considered as a way of giving specific words a special scientific and pedagogical meaning. The author analyzes three nomenclature series: *paideia – humanitas – Bildung*, connecting the Russian-speaking term «education»; «*Kindergarten*» – *school*; *enchiridion – instruction*, as the names of catechisms. Such examples allow us to assess the cognitive potential of metaphor within the pedagogical field.

Keywords: metaphor, *paideia*, *humanitas*, *Bildung*, *Kindergarten*, *school*, catechism

НАТАЛЬЯ КОВТУН

(Красноярский государственный педагогический университет, Россия)

V. Nabokov's "Internal Philosophy" in the mirror of Ulitskaya's early prose

Abstract

This article deals with the analysis of Ulitskaya's early prose as a single metatext in which the influence of Nabokov's texts is evident at all levels: from author's philosophy, the method of "new hermeneutics" (proclaimed by the writer) to elements of poetics. Nabokov is the reference writer for Ulitskaya, the images of his heroes and himself are guessed for the chosen characters, whose fate is the search for the truth, on which the world is based. The moment of revelation isn't correlated with the concept of happiness, it is given from the outside, by the power of chance, threatens a person with death, like a meeting with Gorgon Medusa.

Keywords: Ulitskaya, Nabokov, philosophy, "Sonechka", "The funeral party", "Medea and her children", Medusa Gorgona