

Вадим Полонский

Typological Peculiarities of Russian Symbolism in the Culture of European Modernism

Abstract

Typologically, in the history of Russian national culture the period of Symbolism has played the same system-forming role as the Elizabethan epoch had played for England, the Renaissance for Italy, Classicism and the Enlightenment for France, and Romanticism for Germany. But in none of these countries of major European cultures did the *áκμῆ* period happen to coincide with a historical catastrophe, a collapse of the entire existential-axiological paradigm. In new conditions, Symbolist discourse demonstrated its potential to deeply influence the conceptual apparatus of humanities theory in the 19th century. This article dwells on discussions about Symbolism in French and Russian literatures that took place in the Studio Franco-Russe (Paris, 1929-1931). The author reconstructs the premises of fundamental divergences in the reception of Symbolism by Russian and French disputants caused by differences of cultural traditions in both countries. He also compares theses proposed by Studio participants with theories of Modernist critics of the Belle époque and today's scholarly conceptions of the typology of Symbolist literatures.

Keywords: Symbolism, Silver Age, Modernism, French-Russian Studio in Paris, cultural transfers, comparative studies on French and Russian literatures

Дина Магомедова

The myth of Sophia in the works Vyacheslav Ivanov on literary history

Abstract

The article analyzes the work of Viacheslav Ivanov on Dostoevsky, Lermontov, and Goethe. The specificity of the approach to Ivanov's literary work involves assigning a realistic story with a mythological narrative. Viacheslav Ivanov's technique has influenced the modern type mythopoetical commentary to symbolist texts.

Keywords: myth, symbol, Viacheslav. Ivanov, Sophia, literary history, mythopoetics

Всеволод Лазутин

**“Overthrower of Russian Gods”:
Akim Volynskiy's Aesthetic Theory Against the Background of Russian Symbolism**

Abstract

The article deals with the aesthetic theory of the Russian literary critic Akim Volynskiy, who had a prominent reputation as antagonist of any kind of positivism in literature. The article draws a conclusion that his aesthetic views were based on the conception of three stages of personality development – scientific, philosophical and religious. The author pays particular attention to Volynskiy's appreciation of Belinsky and other representatives of the 1840s generation.

Keywords: Akim Volynskiy, Belinsky, *Severny Vestnik*, idealism, philosophical consciousness, personality type.

Дина Магомедова

On the Problem of the Grotesque Carnival Model of Symbolist Text

(Transformation of the Autobiographical Myth in Alexander Blok's drama *The Rose and the Cross*)

Abstract

The article analyzes the transformation and desacralization of the autobiographical myth in Alexander Blok's dramas. Its specificity focuses on the drama *The Rose and the Cross* as a combination of two plots: the comic and the high; the grotesque carnival and the mystery.

Keywords: Alexander Blok, *The Rose and the Cross*, autobiographical myth, double story, grotesque, carnivalization, mystery

Людмила Лещёва

Resonance of ideas, which lasts 100 years: *sign* and *symbol* in the works of F. de Saussure, Ch. Peirce and modern linguists

Abstract

In this age of information technology, which provides us access to millions of terabytes of data, but does not provide, however, just as impressive a qualitative leap in its processing, one of the most pressing issues in cognitive science becomes the issue of knowledge and cognition and the ways of improving the efficiency of these processes. In this regard, there is a growing interest in the scholarly legacy of Ferdinand de Saussure and Charles Peirce, the founders of semiotics that studies the processes of correlation of sign and meaning. This paper analyzes and compares the terms *sign* and *symbol*, which are the key terms in the Saussurean semiology and Peircean semiotics. The importance of these two semiotic theories for linguistics and philology is also discussed.

Keywords: semiotics, semiology, sign, linguistic sign, symbol, index, motivation, arbitrariness, conventionality, the signifier, the signified, dyadic and triadic sign models, interpreter, semiosis, pragmatics, symbolism and reductionism

Ирина Тарасова

On the Representation of Symbols in the Author's Dictionary

Abstract

This article is devoted to the presentation of individual symbols in the author's dictionary. Previous studies have asserted that the definition of meanings is based on lexical compatibility and immediate context. In contrast, it is assumed that the author's dictionary focuses on the individual senses and literary concepts. The symbolic layer of these concepts includes constant associations represented in the explicative zone of the dictionary. The mechanism of symbol creation is demonstrated on the examples from the Dictionary of Keywords of Georgi Ivanov's Poetry.

Keywords: symbol, author's dictionary, individual concept

Roman Mnich

Эрнст Кассирер и русские теории символа

Abstract

The article presents the theories of the symbol and the problems of Russian symbolism in the context of reception of Ernst Cassirer's (1874-1945) philosophy of symbolic forms. The author pays special attention to the theories of symbolist art in Russia (Alekssei Losev, Boris Pasternak) as well as to the problem of symbolism as the world understanding. The ideas of Alexander Veselovsky about the nature of symbolism similar to Cassirer's theory are also considered in the article.

Keywords: symbol, symbolism, Ernst Cassirer, Russian Literary Studies, Russian philosophy

Danuta Szymonik

СИМВОЛ И СИМВОЛИЗМ В ПОЛЬСКОМ ЛИТЕРАТУРОВЕДЕНИИ

Abstract

The article provides a survey of studies on symbolism done in the Polish literary criticism in the 20th – beg. 21st century. The author focuses on the notion of symbol and symbolism as understood by the Polish literary critics of *Młoda Polska*, a modernist period in Polish arts, literature, and music in 1890 – 1918. Among others, the author analyzes the ideas on symbolism expressed by Zenon Przesmycki (Miriam), Antoni Lange, Stanisława Lacka, who made attempts to contextualize Polish theories of symbol with those circulating in France, Belgium, and Russia. The author dwells also on the peculiarities of the Polish literary criticism throughout the twentieth century: due to the political reasons the interest to symbolism and its theoretical interpretations appeared sporadically till the 1970s and developed onward steadily and systematically. Among the contemporary critics dealing with the theory of symbol the author mentions Kazimierz Wyka, Maria Podraza-Kwiatkowska, Artur Hutnikiewicz as well as several Polish scholars of French and Russian Literatures.

Keywords: Symbol, Symbolism, Modernism, Młoda Polska,

Ludmila Mnich, Roman Mnich

Логика троичности и сакральность троицы: размышления над концепцией Эрвина Шаделя

Abstract

The article devoted to the question of number symbolism and philosophy of number in the publications by Russian and German philosophers of the XXth century. Main attention the author paid to the conception of number symbolism connected with trinity and represented in the book by German philosopher Ervin Schadel *Trinität als Archetyp? Erläuterungen zu C.G.Jung, Hegel und Augustin* (Frankfurt am Main 2008). E. Schadel takes into consideration symbolism of trinity, from one hand, as archetype, and from the other hand, as Christian doctrine about Trinity. In the article also considered Russian context of philosophical reasoning about symbolism of Christian Trinity by Alekssey Losev, Pavel Florensky, Sergij Bulgakov, Boris Rauschenbach.

Keywords: Trinity, archetype, Ervin Schadel, Christianity, Russian philosophy.

Татьяна Автухович

Literary Anthropology vs. Anthropology of Literature

Abstract

The article examines literary anthropology and the anthropology of literature as major trends of the anthropological turn in modern literary criticism. It is posited that each of these trends has its own object, research problematic, and methodology.

Keywords: anthropological turn, literary criticism, literary anthropology, anthropology of literature

Оксана Кравченко

The Sublime as a Characteristic of an Aesthetic Object: A Poetical Potential

Abstract

The article contends that the sublime is an inner attribute of an aesthetic object. Based on this contention, the article further claims that the sublime can be analysed at a metapoetic level, in which case metapoetics is construed as an ontological dominant. Immateriality and lack of a stable structure of composition affirm the main characteristics of the metapoetic meaning of the sublime. Oriented towards a wholeness, the sublime functions as the supreme aesthetic principle of a work of art. Focus on the sublime from a metapoetic perspective reaffirms the methodological ideas of Mikhail Bakhtin in modern literary criticism.

Keywords: sublime, aesthetic object, whole, metapoetics.

Ольга Иоскевич

Repetition in Fyodor Dostoyevsky's *The Double* as a Figure of Mental Crisis

Abstract

The article deals with the meaning-generating and narrative function of the figure of repetition in Fyodor Dostoyevsky's *The Double*. The writer's specific episteme defines the interpretation of madness in the novel as a manifestation of mental crisis, giving rise to a split personality. The idea of the unknowability of man and of the world is realized in the figure of repetition and organizes all the levels of the novel's narrative structure, which leads to the creation of a fundamentally new narrative.

Keywords: repetition, madness, duplicity, mental crisis, episteme, narrative

Анастасия Калашникова

Variations on Li Qingzhao's Themes in the Triptych of Natalia Tchernykh as a Form of Reception of Foreign Literature

Abstract

The article deals with the forms and principles of artistic reception of the lyrics of the medieval Chinese poet Li Qingzhao in modern Russian poetry. The subject of analysis is the triptych of Natalia Tchernykh "The Disappearance of Li Qingzhao". It is shown that reminiscence is the main form of perception and reflection of the Chinese poet's text, its

images, motifs, and symbols in Tchernykh's poetic cycle. Being secondary to the translations and theoretical understanding of Li Qingzhao in Russia, Tchernykh's reception displays typological problems faced by receptive literature during both primary and secondary reception of a foreign artistic phenomenon.

Keywords: reception, foreign cultural phenomenon, motif, symbol, secondary reception

Наталья Корина

Cognitive Analysis of the Development of the New Russian's Concept as a Symbol of the Early Post-Soviet Time (based on Russian Mass Media)

Abstract

In this article, we analyse the development of the concept of New Russians in post-Soviet Russia from a cognitive point of view on the basis of mass-media texts as well as its linguistic aspects. We propose that the system of stable social and behavioural models could determine either national mentality or the mentality of any social group within a nation. This phenomenon is reflected in the language consciousness of society. The New Russian is one of the significant symbols of post-Soviet Russia, especially in the period of the 1990s.

Keywords: cognitive analysis, concept, the New Russian, post-Soviet period