

Roman Mnich
Darkness and Light of the European Enlightenment

Abstract

The article deals with the European and Russian concepts of Enlightenment as presented in the writings of Dmitrij Tschizewskij and Ernst Cassirer. The differences in their interpretations reflect the contradictory evaluation of the Enlightenment epoch by Kant and Hegel. In the context of these contradictions the author analyses different Enlightenment discourses and the ideas of such philosophers as Johann Caspar Lavater, Jean Jacques Rousseau, and Voltaire.

Keywords: Enlightenment, Dmitrij Tschizewskij, Ernst Cassirer, Immanuel Kant, Georg W. F. Hegel

Tatsiana Autukhovich
The Concept “Enlightenment” in the Perception of Ordinary Contemporaries (in Eighteenth-Century Memoirs)

Abstract

The article investigates the perception of the word “enlightenment” in Russia in the second half of the eighteenth century on the basis of memoirs. Memoirs conceived of enlightenment as mainly erudition deprived of a moral content and therefore faulty. For ordinary contemporaries, bearers of an everyday consciousness, enlightenment was mostly a buzzword, a stereotypical statement. A straightforward understanding of the enlightenment as a dissemination of knowledge was combined with the reduction of the social, political and humanistic content of the enlightenment programme.

Keywords: Enlightenment, education, upbringing, memoirs, everyday consciousness, daily routine

Olga Dovgy
The Light/Darkness Opposition in the Representation of the Monarch in Theophanes Prokopovich’s Works

Abstract

In Theophanes Prokopovich’s works we find a well-disposed monarchical canon, rich “stock of ready-made words” created on the basis of ancient and Western European models, that had served Russian poetry for more than three centuries. One of the most characteristic features of “Peter the Great’s canon” is the variety of metaphorical codes. Family, corporal, astronomical, nautical, bestiarian and other metaphors are widely used in the description of Peter the Great. The antithesis of “light/darkness” appears to be the most important element in Theophanes’s canon. The article analyses the representational methods of this opposition, such as solar metaphor, use of synonyms and antonyms with the semantics of light and darkness, use of amphiboly and diaphora, metonymic transfer, and others.

Keywords: Theophanes Prokopovich, monarchical Canon, the *light/darkness* opposition, ready-made word stock.

Liudmila Zayonts

Taurida, a Living Universe (On Semyon Bobrov's poetic innovations)

Abstract

This article explores the innovative poetic manner of Semyon Bobrov (1765-1810) and the highly original anthropomorphic style he used to depict convulsions of nature such as storms, earthquakes, volcanic eruptions, etc., when powerful natural forces come to life, bringing forth overwhelming transformations. In Bobrov's portrayal, landscapes emerge as enormous agonizing human bodies, reflecting the newly evolved tradition of anthropomorphic poetics and natural philosophical ideas of the late eighteenth – early nineteenth centuries, which largely shaped Semyon Bobrov's poetic method.

Keywords: poetic manner, idiom, nature, landscape, anthropomorphism, natural philosophy, Renaissance, Baroque

Marina Ponomareva

From Canon to Author: Compositional Principles of *The Collected Works* by Gavrila Derzhavin (1808-1816)

Abstract

The article explores the compositional principles of Gavrila Derzhavin's *The Collected Works* (1808-1816). The characteristic features of the compositional structure of *The Collected Works* break the general principles of text ordering, common to collections of the eighteenth century: absence of explicit designations of genre and thematic sections; modified order of spiritual verses; annular composition of the parts; thematic grouping.

Keywords: composition of a collection, Gavrila Derzhavin, Russian poetry of the eighteenth century

Anastasia Kistanova

“Glory, laurel and light”: the Image of Catherine II in the Odes by Russian Masons

Abstract

The article focuses on the specificity of the poetical image of Catherine II in the odes written by Russian masons (A. Sumarokov, V. Maykov, I. Bogdanovich, M. Kheraskov). The reception of the Empress's image is based on Ancient Greek and Biblical mythology which is combined with the ethical aspects of the Masonic doctrine. Catherine II is represented as a wise Minerva and a just Astraea who brings a golden age back to Russia. She acts as a demiurge creating a new world and it is often realized in the images of annual and diurnal cycles (Catherine II as the Sun, the Spring). The battle topos of Russian odes actualizes the features of a cultural hero in the image of the Empress: she fights with the Evil represented in the image of Turkey. Catherine's image is sacralized, she is portrayed as a goddess and an angel bringing light of Truth and God's glory.

Keywords: Catherine II, mason, myth, ode, topos.

Evgeny M. Matveev

A.A.Rzhevsky's Poetry: Between Baroque and Sentimentalism

Abstract

The article focuses on two contrary bases of A. A. Rzhevsky's lyric poetry. On the one hand, we can find a baroque word play, rhetorical figures, verse experiments. On the other hand, there is a tendency towards the simplicity and naturalness of poetic language and movement towards sentimentalism, which shows itself in the intensification of the author's personality, some typical sentimental motifs, and specific genre experiments.

Keywords: A. A. Rzhevsky, baroque, sentimentalism, lyric poetry, author's personality, word play, verse experiments, genre experiments.

Olga Lazarescu

M. N. Muraviov's "Vision" in the Context of the Russian Spiritual Culture of the Eighteenth Century

Abstract

Being a person's inherent ability, vision has been used as a resource of artistic perception in Russian literature over a long period of time. A firm relation has been established between eyesight as man's physical ability and vision as a spiritual and moral phenomenon. Quite often the loss of eyesight marks the beginning of a spiritual ascent, finding of wisdom, i.e. epiphany. In M. N. Muraviov's poem, this relation receives a new interpretation that takes into account technological achievements of the epoch, such as surgeries for the recovery of eyesight.

Keywords: poem, ontological oppositions, eyesight/insight, extrinsic/intrinsic, physical/spiritual, mind, soul.

Tatiana V. Fedoseeva, Maria V. Goremykina

The Artistic Anthropology of Russian Romanticism: A Masonic Influence on the Early Work of V. K. Kukhelbecker

Abstract

This article examines the foundations of V. K. Kukhelbecker's *Weltanschauung* in his early work. It further specifies the circumstances under which the Russian poet achieved a certain level of creative formation. We consider the biographical and literary context which caused his affinity with the Freemasons. This analysis opens up the motives and images of Kukhelbecker's early writing congenial to the Freemasons' Anthropology.

Keywords: V. K. Kukhelbecker, artistic anthropology, Russian poetry, Romanticism, the Freemasons' influence, creative perception.

Anton Eliáš

**Light and Darkness in F. I. Tyutchev's Lyrical Poetry / Свет и тъма в лирике
Ф. И. Тютчева**

Abstract

Tyutchev's lyrical subject tries to find a way of integrating the individual into Nature on different structural levels of the poet's cosmogonic model of the universe wherein the images of light (day, cosmos) and darkness (night, chaos) play an important role. The lyrical subject subordinates his personal time to natural time and accepts his existence only within the context of an everlasting, "eternal" Nature. The poet reflects the spatial relations as an axiologically relevant opposition between "down" and "up" with a special emphasis put on being "inside" the universe. The analysis of Tyutchev's lyrical subject suggests a conclusion that Tyutchev's poetry, arising from the Romantic tradition, overcomes its boundaries and, owing to its philosophical background and poetological qualities, opens the way to a new neo-Romantic and Symbolistic interpretation of man and the world.

Keywords: light, darkness, chaos, cosmos, personification, lyrical subject

Alexander Ivanitsjkiy

Leibnitz – Schlegel – Hoffmann: Towards the Sources of Novelistic Dialogism in Dostoevsky

Abstract

The monadological theory of G. W. Leibnitz (1714) constitutes a foundational ideological basis of dialogism in Dostoevsky's novels. Leibnitz considered being as a mutual semantic reflection of the world's elements. This idea found its way into the literary programme of F. W. Schlegel's romantic doctrine, which understood the novel as a Socratic dialog of the New Time. The result of this evolution was the programmatic novel of the Romantic period – *The Life and Opinions of the Tomcat Murr* by E. T. A. Hoffmann (1822). A constant inner dialogue between the novel's main characters (who are the "mirrors" of one another) prefigures the dialogism of Dostoevsky's novels.

Keywords: novelistic dialogism, mutually conscious reflection, carnivalesque behaviour, theatrical narrative poetics

Vitaly L. Makhlin

Some Notes on Ernst Cassirer's *The Philosophy of the Enlightenment*

Abstract

This essay deals with Ernst Cassirer's *Philosophy of the Enlightenment* in connection with some research problems in the history of philosophy. The essay also touches on the translation of Cassirer's book into Russian.