

**MIRGOROD 2.4 (2014)**

**Dina Magomedova (Moscow, Russia)  
The Russian Symbolists' Symbol Theories**

**Abstract**

The comparative analysis of concepts of a symbol by the Russian symbolists shows that the majority of them has dialogical character, and the symbolical nature of the text is defined as communication of two or several subjects. But the understanding of a symbol by Andrey Bely and Akim Volynsky is characterized as monological. Its central category being "experience of the creating subject.

**Keywords:** theories of symbol, Russian symbolism, dialogical, monological, author, reader

**Ivo Pospíšil (Brno, the Czech Republic)  
Notes on some of the Czech Symbol Theories, Particularly in Literary Studies**

**Abstract**

The author of the present concise study reflects upon the the Prague Research Team's complicated works on the Study of the Systems of Expression and Communication of Art, especially of S. Šabouk and Z. Mathauser. At the background of the problems of the symbol linked with the hostile ideological atmosphere of the 1970s in former Czechoslovakia in the context of Russian formalism and Czech structuralism along with the new receptionist trends and attempts at revitalizing of various types of psychologism. In the present study the author looks at the works of the team members or their close colleagues and the wider context of their conceptions and various strange permeations of thought which promise new results.

**Keywords:** The Prague Research Team conceptions of the Symbol in the Study of the Systems of Expression and Communication of Art, S. Šabouk, Z. Mathauser, between symbol, allegory and metaphor, anthropological/psychological contra phenomenological undercurrents, strange links and contexts on the juncture of structuralism and psychopoetics, O. Sus.

**Leonid Heller (Paris, France)  
Symbol and Sign. A Few Notes on the Use of the Pierce Triad**

**Abstract**

The paper approaches a series of problems linked to the use of the terms «symbol», «symbolism», «symbolization». A proposition is made to apply the typology of signs elaborated by C.S. Peirce (icon/symbol/index) for constructing a model of what can be called the stylistic paradigm of modernism. In such a model the mimetism of the icon would match the realistic component of the paradigm, the arbitrary nature of the symbol would correspond to the symbolist proposition and the index would stand for the avant-garde artistic gesture.

**Keywords:** modernism, Russian art, Russian literature, modelling, semiotics, Peirce

**Irina Tarasova (Saratov, Russia)**  
**The Cognitive Mechanisms of Symbolization**

**Abstract**

The article describes a model of symbolization created on a conceptual basis through appellation to cognitive science terminology. The focus is on related concepts such as “concept” and “image”, “concept” and “symbol”; a number of models of symbolization including “concept” and “cognitive structure” in their interpretational space are analyzed. The construction of the given model of symbolization is based on the earlier proposed layer-specific model of concept built on the basis of field procedure. The author believes that the symbolic layer of the concept is a zone of intersection of several conceptual structures – the results of initial categorization of concrete and abstract entities. A secondary cognitive structure appearing as a result of their overlapping is a sought cognitive basis of symbolization. A mechanism of symbol creation is illustrated by examples of the functioning of the symbol “rose” in the poetic texts of Georgii Ivanov.

**Keywords:** symbolization, symbol, cognitivism

**Tatyana Tvertinova (Kyiv, Ukraine)**  
**A Poetics of Myth and Symbol in Alexander Pushkin’s Novella *The Queen of Spades***

**Abstract**

The article deals with the poetics of myth and symbol in A.S. Pushkin’s story „The Queen of Spades”. The genre identification of the story about three cards and the main distinctive features of the fairytale and myth are illustrated. The myth about the secret of the three cards of the old countess, introduced by the author at the beginning of the story’s narrative system, assumed the formation of a parabolic construction, containing the symbolic elements, in which the mythical world explained and placed the amendments into the contemporary world. The hopelessness of the character is proved by the introducing of mythological hints and associations (biblical and evangelical motives, the numerical symbolics, mythologization of natural sphere, mythic symbolism of dreaming, semantic ambivalence of cards’ cultural archetype).

**Keywords:** myth, symbol, anecdote, fantastical colour, symbolical structure of the narrative, the Petersburg text.

**Ludmila Mnich (Siedlce, Poland)**

**The Symbolism of Numbers in Victor Pelevin’s Writing**

**Abstract**

The article deals with the interpretation of number symbolism in the literary works of Victor Pelevin. The image of number has been analyzed in the novel “Numbers”, and number images have been studied in the story “Shed Number XII”.

**Keywords:** Victor Pelevin, number symbolism

**Galina Shovkopliias (Kyiv, Ukraine)**

**The Myth of the Big Blue Bull in the Semantic Structure of Vladimir Orlov's Novel *Violinist Danilov***

**Abstract**

The article deals with the interpretation of the novel *Violinist Danilov* (1981) by the Russian writer Vladimir Orlov, which is the first part of the so-called Ostankino cycle.

The author takes into consideration the influence of Bulgakov's *The Master and Margarita* on Orlov's novels. Particular attention has been paid to the myth of Big Blue Bull, which unites two parts of the novel's structure and two spatial dimensions of the literary text. In the "earthly" part the myth defines the chain of events materializing in the "running of the bulls" with the bull Miguel. The image connects an entire complex of themes, episodes and visualizations. Orlov uses the traditional images of the bull, creating an entirely new image in the novel, where it becomes a creature, a symbol and a character simultaneously, as well as having an additional political and historical subtext.

**Key words:** novel, influence of Bulgakov's novel *The Master and Margarita*, Myth of Big Blue Bull, two parts of the structure of the novel, symbol, political and historical subtext.

**Anna Popova (Donetsk, Ukraine)**

**The Idea of Cyclicity in the Poetics of Guillaume Apollinaire's Collection *L'Hérèsiarque et Cie***

**Abstract**

A circle is regarded in the given article as a composition pattern of Apollinaire's contes collection, whereas the collection itself is interpreted as a cycle with a distinctive inner structure. A three-part composition of the collection is considered to correspond with the classic rondo-form in poetry, which originated from the traditional round singing. The circular character of the narration in *The Heresiarch and Co* is ensured by the stories-refrains, rhyming plots, motifs and images, as well as circular composition of certain stories.

The stories *L'Otmika* and *Les pelerinespiémontais* provide a good illustration for the ambivalent character of the circulation idea, which is interpreted by the author himself both as the continuity of existence and as a vicious circle.

The idea of circulation can also be found in motifs, images and lexis; it is fulfilled on all of the levels of the collection, thus forming a stylistic dominant of the work and defining its artistic peculiarity.

**Keywords:** cycle, circulation, rondo, composition, Apollinaire

**Stefan Simonek (Vienna, Austria)**

**Nikolaus Lenau, an Austrian Poet and a Russian Symbolist**

**Abstract**

The article presents the two main Russian Symbolist writers Valery Bryusov and Konstantin Balmont as translators of Austrian Literature of the first half of the 19th century. Around 1900, both Bryusov and Balmont translated several poems from Nikolaus Lenau's famous lyrical cycle *Schilflieder* into Russian (Balmont translated only nr. IV and V of the cycle, and Bryusov all five pieces of the *Schilflieder*).

Bryusov and Balmont translated Lenau's poems not only into Russian, but also in their own specific Symbolist system of poetical motifs. In their translations, Bryusov as well as Balmont made ample use of such essential Symbolist motifs, as for example, the surface of the water as a mirror ("otrazhen'e"), the silence ("tish'"), or the dream ("mechtan'e"), turning Lenau's *Schilflieder* by these means into mere Symbolist poems. As a result of these transformations, the works of the Austrian 19th century-poet (who always has been regarded by Bryusov and Balmont as a German writer) lived on in modernist Russian literature.

At the very end of the paper, the way Bryusov and Balmont translated Lenau's poems is compared with the various translations of the *Schilflied* nr. V published by the Polish critic Zenon Przesmycki (Miriam) in 1885 and by the Bulgarian Symbolist poet Nikolay Liliev in 1911. It becomes clear that around 1900 there evidentially existed an overall Symbolist mode of literary translation based on more or less the same system of poetical motifs.

**Keywords:** Nikolaus Lenau, Valery Bryusov, Konstantin Balmont

**Irina Popova-Bondarenko (Donetsk, Ukraine)**

**The Myth of Beauty in the Fictional World of Patrick Süskind's *The Perfume***

**Abstract**

In P. Süskind's *The Perfume* there is a criticism of the stable culturological myth about the transformative power of beauty and also of the myth that the beautiful creates the beautiful. Süskind regrets having to state that Immanuel Kant's point about aesthetic modality and the sense of the ethical for a human being has lost its meaning in the cruel cruel modern world.

**Keywords:** Patrick Süskind, myth, beauty, Kant Immanuel