Abstract: The study was conducted on the ground work of Russian literature of 20th century, however, rheoanalytical methods suggested a universal landcan be applied to works representing other literatures as well. Therationale of this article lies in the need to systematize analytical procedures with regard to structures and elements of a literary text referring to natural phenomena, and to portray the wide range of their expressive and descriptive capacity.

Objective: The article studies functions and forms of representation of "nature" as a linguistic constructive literary text, revealing its capacities in introducing an idea of an epoch, in performing functional yield within the landscape of a literary text and in text modelling.

Methods: Typological, structural, historical and literature methods were used for the research as they enable comprehensive analysis of a wide range of factual material. We are introducing the "nature" construct into the research to reveal polyfunctionality and multitude of connections between text fragments about nature and whole literary texts, and extrapolation of their functional and notional models to other texts. The construct is a system of literary text fragments associated with the notion of "nature", which may be either extended or not extended depending on the individual imaginative vision of an author.

Findings: In the course of the study, works by Russian and international scientists on nature aesthetics, artistic physiophilosophy, literature poetics, ideological and artistic forms of the natural component, as well as the corpus of fictional narratives of both recognized and young writers of the stated period — the latter was mentioned in the monograph “Sense of Nature in the Russian Prose of 1920-1930s” — were examined [5]. This article specifies and updates the period based on the studies dating back to the turn of the 20th-21st centuries [17, 18, 19]. The additional research undertaken made it possible to create a detailed classification reflecting the functional and notional potential of the “nature” construct in the landscape of an artistic text.

Conclusions: The "nature" construct in literary works of various periods of the 20th century features generality and completeness of a philosophic, social, and political ideal, as well as of writers' artistic platforms, of modelling principles for a particular text, i.e. serves as a guide to the artistic individuality of an author. It is shaped under the impact of common directives, assumptions, and components, such as method, genre, function, structure, mechanism for interaction with the whole, and others, thus providing it with the ability to be extrapolated to a vast range of other fictional texts.

Keywords: construct, function, structure, image, fragment, independent nature, sense of nature, artistic landscape, artistic time continuum.

I. INTRODUCTION

The nature theme was the subject for intense conceptual and artistic exploitation in Russian literature of the 20th century. Literature of the Russian society was variously physiophilosophical, social, environmental and aesthetic concept of nature’s role within the system of the global civilization, of actual and idealistic relations between man and nature. Groups of writers working on the theme of nature (V. Arsenyev, L. Leonov, M. Prishvin, K. Paustovsky, I. Sokolov-Mikitov, V. Peskov, etc.) or vesting it with one of the main roles in their artistic world (A. Seraphimovich, M. Sholokhov, S. Klychkov, A. Grin, V. Astafyev, V. Soloukhin, “villagers”, A. Bitov, and others) were established. Irrespective of individual visions, all these writers shared “asense of nature”, from the perspective of which the enlightenment and education objectives were set in order to make a reader understand that nature is the basis for the human civilization and the source of people’s moral and esthetic vision.

In Russia, “asense of nature” as an intuition was shaped in the last third of 19th — beginning of 20th century, with the participation of philosophers V. Solovyov (his article “Krasota v prirode” (Beauty in Nature)) [15], P.A. Florensky (“Stolpiutverzhdenie istiny” (The Pillar and Foundation of Truth)), who listed studies into the sense of nature in culture, science and religion [16], theorists of literature K.K. Arsenyev (“Kriticheskiyutudy opusyvskoye literature” (Critical etudes under the Russian literature); 1888) and V.F. Savodniki (“Chuvstvovpripolnoy poezii Pushkina, Lermontova i Tvtcheva” (The sense of the poetry of Pushkin, Lermontov, and Tvtchev); 1911), who systematized observations of the evolution of the sense of nature in the Russian literature and of this notion being a formal content system [1, 12].

It integrates apprehension of nature, which is an ideological aspect, and sensorial perception of the environment, which defines the quality of its artistic representation. Following the terminology of the previous century, nature apprehension was perceived as nature interpretation or “world view” [3, p. 167, etc.]; the most widely used term was “philosophy of nature”; later other terms emerged such as “artistic physiophilosophy” and “nature aesthetics”. Sensorial, emotional and esthetical perception of nature is associated with a person’s mental life (including the level of subconscience).
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Researchers identify "experience of nature" or "psychology of a sense of nature" (P. Florensky, A. Biese). The worldview ("philosophy of nature") and sensiorlanademotional ("psychology of nature perception") aspects of the sense of nature are thought of as interconnected: "...a very complex ... set with its separate parts internally interacting" [12, p. 1]. Their analysis makes it possible to design the concept of the sense of nature in the artistic culture of the 20th century, of understanding literature objectives and capacities in dealing with one of the most relevant issues of the Earth's civilization. The "nature" construct with regard to the notion "sense of nature" serves as a principle for shaping elements of an artistic text involved in interpretation and representation of "nature". Consequently, it enables conducting an analysis of the "nature" form and content relevant for a particular artistic text. The analysis can be comprehensive (multiple-aspect) or targeted at specific components.

II. METHODS

The research resortsto a combination of methods applicable to its subject: analysis of fiction and publicistic work of respected writers of the time, theoretical analysis of works on theory and history of 20th century literature, physiophilosophy, typological, structural, historico-literary methods. This spectrum of material allowed detailed systematization of the aspects of analysis of the "nature" formal content field.

III. RESULTS

The analysis of the material collected made it possible to conclude the following on representation of the "nature" construct in the Russian literature of the 20th century. Terms and concepts defining the status of nature as an object of multi-vector interpretation and representation in the literature entrenched in scientific research. First of all, these are "the first" (original) and "the second" (manmade) nature reflecting extensive split-up of writers' apprehension of the essence of the Earth's civilization. The first concept was used by environmentalists and writers and suggests a recognition of man as a fundamental quality of environment, while the second one reflected nature fighting ideas, civilizational and technocratic, quite often radically technocratic, appeals (the idea to replace original nature by manmade nature completely [6]).

The concept of "independent" nature resulting from widespread and fundamental qualities of environment, while the second one reflected nature fighting ideas, civilizational and technocratic, quite often radically technocratic, appeals (the idea to replace original nature by manmade nature completely [6]).

IV. DISCUSSION

Aspects of the analysis of the natural component in the landscape of a literary text, due to the multiplicity of elements and their levels, are presented in this article fragmentarily. The following will be given closer attention. The analysis of basic functions of nature representation in a literary text has a research potential, they create a vector for analytical procedures in the "nature" construct.

1. The function of creating an epic background (natural context for events) is a detailed, sufficiently complete explanation of the time and place of events, including with the use of the epic parallelism, which allows you to compare the patterns in the course of natural and human life; it is typical for philosophical and historical works, for example, for the novel "And Quiet Flows the Don" by M. Sholokhov.

2. Characterization of the state and mood of a character (psychological function). It is often implemented through psychological parallel or contrast and is important for works of the psychological genre. The psychological parallel is the correspondence of the state of man and nature. For example, calm state of minds displayed by description of a sunny day, a need in something new — by an image of a morning, while psychological crisis — by thunderstorm. A calm, even landscape points at width of interests and possibilities, a taste for contemplation; mountain landscapes, especially in memories or dreams, is indicative of impetuosity, unpredictability of behavior, disposition towards extreme decisions. These are not only portraits of nature that may serve as a psychological parallel to personality description, but also individual natural images; for example, a birch image as a component of the psychological parallel indicates softness, openness of the character. The hidden psychological meaning of a natural image is often associated with its mythological or historical significance. The lyrical landscape, which has a pronounced sensual and emotional principle, is capable of fulfilling a psychological function. It is a direct expression of the inner world of a character inclined to see harmony in nature, peace. A landscape, as a rule, is created by combining the contemplation of a natural view (immediately at the moment or in memories) and latent or expressed meditation.
Armony, mystery and the
motion and analysis of natural
figures of objects located there; it is visible from above, from some
dimension, while, space, figurative motive system, details that are key to deep
descriptions are typical both for large epic works, in which
they emphasize the involvement of the lives of specific
characters in the flow of history, and for short works (short
story, sketch), where socio-philosophical problems are of
high significance. There is also a concept of “moving
panorama”, denoting a wide-angle image as if of a moving
camera. A planetary landscape is close to the panoramic
one, it seeks to represent the planet as a whole; the point of
observation is off from the top of a high mountain or
from space. The presence of panoramic descriptions in
numerous Russian literary works is explained by the
features of the national landscape – smooth, open, without
any mountains and high elevations – and, of course, the
properties of the “national soul” loving spaciousness.

Analysis of types of speech included in an artistic text –
reasoning (as a rule, presentation of ideas), narration (about
a natural phenomenon), description (dominating type of
speech in terms of landscapes) – would be useful. The first type is specified below.

Reasoning about nature can be of the following types: 1) philosophical (reflections on the role of nature in planetar
and cosmic life, laws of natural matter existence, on a
person’s place in the natural environment, on life and death,
on good and evil, on the origin of nature, on the dialectics of
a moment and eternity, random and regular, private and
universal, etc.); 2) social (a set of problems related to land
ownership and land use, more broadly – nature
management: relations between human and the social
system, people and the state); 3) environmental (nature
protection issues: discussions about the rules of sustainable
nature management, people’s liabilities towards to “living”
and unspiritual nature, the boundaries of human intervention
in the natural environment); 4) ethical, social-ethical, and
philosophical-ethical (reflections on the laws of relationships
in the natural and human environment, about the
humanistic parameters of organization of a common
“home” for all forms of matter of life); 5) esthetical
(reflections on the beauty of certain natural phenomena and
environment in general, on the influence of natural harmony
on people’s spiritual world and art development).

Promising aspects of the study include the analysis of
landscape composition, motives and images, references to
literary and art works and authors (intertextual plan),
reflection of pathos (heroic, dramatic, tragic, lyrical),
connection with the method, style, manner, the degree to
which phenomena and details are described (detailed, full
image, laconic image, circumstance, touch).

The objectives of analyzing the elements that make
up the natural construct can be demanded by specific
research strategies focused on both classical philology and
the post-modern synthesis of humanities and its technology.

V. CONCLUSION

During 20th century, the Russian literature maintained
understanding of the importance of the natural theme, and in
the 1920s-30s and 1960s-80s this topic became the subject
of heated debate and, consequently, was more widely
reflected in the literary process. The first of these periods is
characterized by a greater socio-philosophical trend of
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the apprehension and representation of nature in literature, the second – a socio-environmental one. For almost the entire century, the aesthetics of nature was collectively developed; with the continued demand for landscape culture, forms of depicting nature in the works of classics of the 19th century, primarily I. Turgenev, L. Tolstoy, new approaches and techniques for the artistic representation of nature in literature were produced. The national tradition of recognizing special importance of the natural theme contributed to its preservation in the course of postmodernism. The extensive involvement of the natural theme into the Russian literature supported scientific interest in it [8].

The methodological analysis of the natural component in the first half of the 20th century produced by such scientists as Alfred Biese, K.K. Arsenyev, V.F. Savodnik, later by A.I. Beletsky, B. Galanov [2, 4], Soviet researchers of the creative work of I. Turgenev, M. Sholokhov, M. Prishvin, V. Arsenyev, and other writers developing the theme of nature. On the basis of their work, a classical philological methodology for the study of the natural theme in literature has developed and is still applicable; however, it has transformed, firstly, due to significant changes in the art format and natural theme in literature (for example, in the works of A. Bitov), and secondly, under the influence of research strategies initiated in the last third of the 20th century by structuralism and conceptualism [9, 10, 17, 18]. These strategies are synthesized through the research perspective in this article.

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