

ARTISTIC AND AESTHETIC FUNCTION OF THE LANDSCAPE IN SHUKSHIN'S PROSE

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Abstract

Everything that critics call not very artistically "artistic analysis" of works of art is still ahead for Shukshin's work. The time has not yet come for them; it may be only just coming. In the meantime, there is a need to somehow accompany his works with some word, to understand or only get closer to the original one, which led to the light of many stories, novels, and novels. "There is still no holistic description of Shukshin's poetics, but linguistic studies there are still many unresolved problems.

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Introduction

The last third of the 20th century in linguistics is marked by the emergence of an anthropocentric system of views, characterized by attention to the subjects and objects of the speech of a literary work: the author, the character and the reader. A polyparadigm situation arose, that is, a combination of the traditional structural-semantic paradigm with a new, anthropocentric one. The term "paradigm", introduced by T. Kuhn in the 1960s, meant «scientific achievements recognized by all, which for a certain time give the scientific community a model for posing problems and their statements» [1, p. 17].

If the structural-semantic principle of the analysis of text units answers the question of what a person says (content plan, semantics) and how he says (expression plan, structure), then the anthropocentric approach supplements such a description with an answer to the question: why the author and his characters do it? According to E.S. Kubryakova, anthropocentrism as a special principle of research lies in the fact that «scientific objects are studied primarily by their role for a person, by their purpose in his life, by their functions for the development of the human personality and its improvement. It is revealed in the fact that a person acts as a starting point in the analysis of certain phenomena, that he is involved in this analysis, determining its prospects and ultimate goals» [8, p. 49].

The anthropocentric paradigm as a methodological principle of the study of a literary text concerns not only personalized images - specific people, heroes of the story, but also non-personalized images, but associated with a person - nature and the material world. By virtue of its essence, the anthropocentric approach is closely associated with the functional-communicative direction, which studies the functions of text signs. This article is written from such positions. Its purpose is to reveal the artistic functions of

images of nature in the stories of V.M. Shukshin in their relationship with the personality of the author and the personalities of his characters. The image is understood as "a specific and at the same time a generalized picture of being, created with the help of verbal means and artistic compositional techniques and having an aesthetic value."

Research Methods

The theoretical basis of the analysis is the definition of the artistic and visual essence of nature paintings in Shukshin's stories as microstructures in the general semantic macrostructure of literary texts.

Discussion

The narrative style of V.M. Shukshin is characterized primarily by conciseness: "No matter what Shukshin worked on - a story, a script, a film - he was economical in terms of means of expression, avoided excesses and decorations, shied away from prettiness, mannerisms of presentation ... ". Brief, laconic and landscape sketches of the writer. G. Dimisianu writes about this: «Compared to Viktor Astafiev, in whose prose the Siberian nature is visibly and diversely present, in Vasily Shukshin the same nature is reduced to a minimum, to some extent impersonal and most often necessary for the author to start or end the story, as well as for linking individual episodes with each other» [9, p. 707]. We do not agree with this statement. The ability to create a picture full of content and emotions in a few phrases, without going into excessive descriptiveness, is the hallmark of an artist who is equally endowed with the talents of a writer, screenwriter, actor and director. "The economy of figurative and expressive means is neither a "minus" nor a "minus-device" of Shukshin's poetics, but one of the stylistic features of the new "film-literary" writing". "The lack of methods of lengthy descriptions and detailed reasoning is replaced by the accuracy and clarity of construction of each plan of the narrative, turning it into a complete frame", provides a special cinematic narration. Under such conditions, each language means acquires "weight" - significance for the interpretation of textual meanings.

Nature in Shukshin's stories, in our opinion, is deeply anthropocentric. Her states are a kind of markers of thoughts, ideas, feelings of the writer and his characters. In an effort to penetrate the intentions of the writer, the reader must decode them. Such awareness to a certain extent makes it possible to understand the personality of the writer and the peculiarities of his creative assimilation of fragments of real life.

Usually nature and man are consonant. So, in the story "The Sun, the Old Man and the Girl", the picture of the fading day seems to emphasize the naturalness of the end of the life of an aged man. "It only got cold in the evenings. And then an ancient old man came out on the banks of the swift river Katun, always sat down in one place - by the snag - and looked at the sun". «The sun touched the peaks of Altai, and slowly began to sink into the distant blue world. And the deeper it went, the more clearly the mountains were drawn. And in the valley - between the river and the mountains - the reddish dusk was quietly fading away. And a thoughtful soft shadow was approaching from the mountains. Then the sun completely disappeared behind the sharp ridge of Buburkhan, and immediately from there a swift fan of bright red rays flew out into the greenish sky. It did not last long - it also faded away quietly» [10, p. 48]. Slowly, unhurriedly, dusk is approaching, forces and years are also gradually leaving, human life is fading away. This gradualness is expressively conveyed by an abundance of past tense verbs of imperfect and perfect form (the old man went out, sat down, looked; the sun was leaving, disappeared; the mountains were drawn; dusk was fading; a soft shadow was approaching, etc.). The predicatives depict the sunset on the banks of the river, where the old man lived his life. Anaphoric unions, separately marking the artistic details, at the same time combine them into a holistic image.

In the story "Countrymen" the main person is also a simple person who is able to perceive and realize the beauty of his native places. Early in the morning he goes to mowing, and there is no better work for him than mowing: «.. silent mountains surrounded the valley from three sides. Free green edge. There they beat from the ground, from rusty, greasy, light, icy springs. And the water is delicious! Here you

yourself will not understand - why was this unbearable beauty given? The ground floated lightly. The sweat did not obscure the light; it seemed to take it away from the earth and also carried it up. The leaves on the birches in the fragments dried up, but they still cherished their young tenderness - they shone hotly. The vast stillness of the morning was whistled subtly by invisible birds» [7, p. 2175]. This is a vision not only of a fictional character, but also of the author himself. The words are unbanal, unhackneyed, and unconventional. What is worth one expressive phrase "overwhelming beauty" - an unexpected, deep, heartfelt metaphor? The epithets coming from the heart are original and heartfelt - "silent mountains", "free green land", "young tenderness", "tremendous silence". All realities are, as it were, personified by those who see them. It is difficult not to appreciate the unusualness of the verb in the details of the overall picture "the vast silence was subtly whistled by invisible birds."

Shukshin's description of the Katun River is similar in strength of poetic sensuality: "The Katun in this place broke free from the stone gorges of Altai, scattered into dozens of channels, jumps, rushes about, roars ... Then, lower, it calms down a little, turns sharply to the west and rushes on - in forty kilometers she will meet her majestic sister Biya and die, giving birth to the Ob ("Native Village"). The beloved river is perceived as a living being, and only a person with a big caring heart and creative imagination can feel it in this way. The heroes of many stories of the writer come to its shores. Katun personifies the fleeting movement of life and is part of the place where you feel at home. The river is especially important for the characters who have left their small homeland: it has become "a connecting link between the past life, which remained unforgotten in the hero's subconscious, and the new, urban one". There is an autobiographical motif: «I grew up on it [on the river. – auth., I'm used to hearing day and night its even, deaf, powerful noise ... Now I don't sit on its banks with a fishing rod, I don't go to the islands, where it's calm and cool, where the bushes are bursting with every berry ...» [11, p. 22] ("From the childhood years of Ivan Popov"). Some hyperbolization of the image is justified by the author's attitude to the place where he spent his childhood and youth.

Nature in stories can act as a silent "witness" of human life, the vicissitudes of which unfold against its background. The story "Unexpected Shot" is about a young country boy with "attentive intelligent eyes."

"And something happened," the author writes, "that happens to everyone: Kolka fell in love". «And above the village, the July sky burned with blue fire. A fairy tale and joy seemed to be in the hot jets of air. Dawns tipped over into the water of the rivers and quietly died out. And silence stood at night... And this silence squeezed the chest sweetly and painfully» [6, p. 74]. But Kolka was crippled from childhood, a cripple on crutches, and the girl he liked chose another. He "wept, buried in a pillow", and then "removed a gun from the wall" ... The ending is not tragic. Kolka recovered, resigned himself: «After a couple of weeks, he was already sitting in bed and picking his watch with tweezers - a roommate asked to look. The sun was shining brightly through the window of the ward. The August afternoon evoked the light, quiet music of life outside the windows» [5, p. 22]. Life goes on, as if nature asserts for the author.

In the denouement of the story "The Hunt to Live" the situation is opposite. «Suddenly snow fell in large thick flakes Quietly damp snow rustled in the air» [7]. This snow fell asleep ... the dead body of the old huntsman - the owner of the taiga expands, who was killed by a vile shot in the back. Nature is a "witness" here too, but now a completely different event: the crime of the saved, which raised his hand to his savior. And once again, nature under the writer's pen acquires the ability to "speak." Nikitich, saving a fugitive convict, advised him to go through the taiga so that the sun shone on the left. But the killer made his way through the taiga, turning his back to the sun. The subtext meaning is clear enough: it will not reach, it will perish. According to the laws of artistry, the author cannot say directly that the fate of the criminal will punish, this "finishes" the detail of the landscape.

The nature of the native land is able to save a person from grief and longing. Stepan Voevodin (the story "Stepka") committed an unreasonable act in the eyes of his fellow villagers: he escaped from

prison three months before his release. He ran away to see his native people and his native village at least for a day. And it is already easier to sit there even for an extended period. «On such a thoughtful good evening, bypassing the highway, I came to my native village and began to look at the village. I sat like that for a long time, watching. Then he got up and went to the village» [4, p. 77]. Without revealing to the end the meaning of the description of the spring landscape (what did he see, why did he look, what did he think about, what thoughts did his native places suggest?), V.M. Shukshin gives the reader the opportunity to feel the significance of their native places, without which it is impossible to experience freedom and happiness.

In the story "Suraz" (which means "illegitimate"), nature and man are opposed. Its title character, a young strong guy, accustomed to swagger and win in life, suddenly receives an insulting rebuff from his point of view from the husband of a young teacher he liked. Spirka-suraz could not survive this "humiliation" and decided to kill her husband, but then, on reflection, he decided to settle scores with his unlucky life in a forest clearing not far from the village. It was beautiful in the clearing: «The little masters of the forest whistled, squeaked, tweeted somewhere in the bushes. A pair of handsome woodpeckers, beetle-black, with white aprons on their chests, flew out of the thicket, took a fancy to a young pine tree, ran up and down it, flickered with red tufts, knocked, found nothing, took off and again disappeared into the bushes in low flight. There are flowers here too. Here they are: little blue ones, little white ones, little yellow ones ... There the locust is blooming, there is a lungwort ... And there she lifted a bunch of white hats up. Spirk loved the smell of the bundles. He got up and plucked a tight handful of small white flowers, collected in a dense, large circle, like a saucer. He sat down again on a stump, rubbed the flowers in his palms, buried his face in his palms and began to eagerly inhale the cool, dampish-tart, marsh smell of a poor, dim local flower. He covered his face with his hands. Spirk was found three days later in the forest, in a cheerful clearing. He lay with his face on the ground, hands clutching the grass. The gun lay nearby» [12, p. 432].

The detailed description of the beauty of nature, as it were, rebels against a crazy, wild, absurd act - the suicide of a person in the prime of life, the reason for which was just insulted pride.

In other situations, landscape sketches also contradict the emotional state of a person. In the story "Raskas", the atmosphere of spring, the joyful time of love, only aggravates the grief of the abandoned husband, from whom his wife unexpectedly and insultingly left: "It was spring, and this made my soul even worse: cold and bitter. he loved spring, when it was just approaching, but it was already felt with might and main even in the mornings, his heart sank sweetly - something was waiting. Spring was waiting. And then she came, the same one - naked, ragged and affectionate, promising the earth the soon warmth of the sun... She came... And here - her eyes would not look at anything". The combination "And now" promises something new, interesting, tempting, some kind of turn in the events of life. "And here" in the text of the story is a complete contradiction to this. I-details carried hope (spring was expected. And now it has come). The word "a" with its textual semantics of inconsistency with the expected one killed the hope for happiness. The bright strokes of the picture of awakening life are sharply discordant with the state of mind of the deceived hero, betrayed by the closest person, activating the emotional background of the story.

Landscape sketches help the author emphasize some important motive or even draw the reader's attention to the main topic. The story "Two in a Cart" begins with a description of an annoying cold rain: «Rain, rain and rain ... Small, annoying, with a slight noise sowed day and night. Huts, houses, trees – everything got wet» [3, p. 318]. The rain is endless, as indicated by the ellipsis. «Two were soaked to the ground and sat with their heads bowed» [2, p. 34]. In contrast to this gloomy picture, there is an outline of a cozy beekeeper's house: «A blue smoke flowed over the hut, stretching across the birch forest with a layered blue fog. A light shone in a small window. All this was very much like a fairy tale» [1, p. 7]. This hut becomes for the heroine (she is a paramedic and goes for medicines) nothing more than a temptation: instead of continuing to meet the sick people waiting for her, she is

first ready to stay overnight in this cozy little world ... Shukshin skillfully aggravates the conflict. On the one hand, duty, a promise, and on the other, fatigue, bad weather, discontent of the companion. At the climax of her doubts, Natasha runs out into the rain. The contrast of light and dark is intensified. Around - night, endless rain, and next to it is a saving yellow square of light from the window. But the heroine's choice is made - decisively and irrevocably. The temptation has been overcome. Debt wins. People continue on their way.

Research Results

Functions of descriptions of nature in V.M. Shukshin are diverse: informative, pictorial, characterizing, psychological, expressive and aesthetic. The latter is understood in two ways: as “the integrity of what is contemplated, its completeness and non-redundancy (“neither add nor subtract”), often called beauty” (the objective basis of the aesthetic), and “emotional reflection”, a person’s ability to “experience experiences” (subjective basis), or in other words - as the ability to influence the reader and create, shape beauty. Usually the functions of landscape sketches are combined, but one of them prevails.

Conclusion

No matter how priority the artistic role of nature is - the image of a person associated with it, a specific situation, an accentuation of a motive or just a background for the development of an action - nature is drawn brightly, impressively, expressively, masterfully. For the most part, this representation is associated with the content of the story on the principle of harmony, less often - contrast. The root cause of such attention is the love of V.M. Shukshin to the Motherland, the beloved Altai Territory since childhood with its unique, bewitching landscapes. This is not only a descriptive, but also an educational role of the image of nature in Shukshin, a devoted son of Russia.

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