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**INTRODUCTION TO ECOGRAPHY:
THE PHENOMENON OF THE VITAL FEELING
IN THE 19TH CENTURY RUSSIAN LYRICS**

SUMMARY. The paper proposes the draft of a new scientific discipline (ecograph) and describes for the first time the tools of vital feeling creation in the three genre types of the 19th century Russian lyric poetry.

KEY WORDS. Ecology, philology, ecograph, a vital feeling, Russian lyrics.

The art of writing and its written version (literature) are ecographic by its nature and substance. The main issue is that nobody could think about it purposefully till nowadays. It was not reflected systemically. The conceptual — terminological device of Arts hadn't such vector of development. Moreover the subject of the research wasn't observed in a specified direction. There wasn't a perspective of the creation of scientific school with the ecographic section. Let us point out the working draft of the ecography like the sphere of the special reflection, and then we will give you some detailed commentaries. So, ecography is [from Greek oikos — home, motherland + Gr graphō — to write] a new branch of ecology, which is studying the exposition system of the creative subject and its community, which is shown in the texts about the home-motherland. This representation is understood like a self space in its essence, history and perspective. This is the branch which correlates with two sciences — ecology and philology. That's why O.M. Freidenberg who is studying the genetics of the plot and genre, defines the "plot about the nature" as the "first plot" in the literature, and the nature as the "character": "Taking away the mask from the narrative character we hold a visionary world in our hands", "all things which are spoken by the character are the "autobiography of the nature", which is born in a fight, which is suffering and bearing the death just to relive again..." [1; 299].

The objective sphere of the ecography is determined by the factors of several levels. First of all this is the astrobiophysical level. Secondary this is the psychoanthropological level. Thirdly this is the cultural-semiotic level. The astrobiophysical level is supposed to be the original, primary, which is admit the objective outanthropological macrosystem space developing through outanthropological regulations of the self-contained and the self essential. A man must be adapted to these features, and organize gradually his imagination about the correlation of his "inner" and "outer" spaces. The man must realize this outer space like his own space, but at the same time he must save and protect the outanthropological nature.

The Psychoantropological level is supposed to be the development of the adaptive devices of a person, the ameliorating its biophysical nature, the perfection of the inner and outer spaces by the principle of outer visualization. It is the common truth that the outer space is intended to be the "order", "regulating", "construction", "organization", "political system", "legal organization", "appropriate measures", "global order", "creation of the world", "the world", "dress", "attire", "beauty" [2; 9], that's why the principle of outer visualization demands the manufacture of cultural semiotic mechanisms of a person. In this way the informational recourses of the humanity about the inside and outer home can be fixed, also it can be transmitted and multiplied creatively with the help of these mechanisms. The main characteristic features of a person are the abilities to write, read, transcribe, and produce not only the artistic texts. All these features can refresh the function of the ecography (I.D. Prohorova). However M.M. Bahtin saw a positive suitable feature of an utterance as a distinctive feature of the aesthetical [3; 286], it allows to design the aesthetical as the most adaptive outer visualization unit of the ecographical research.

Since the texts of mythological and cultural stages (as the syncretical kind of the culture) are always structured in the way to overcome the chaos, and to restore the original outer, the space in these texts is shown like something spiritual [4-6]. These types of text can be observed like the ecographic texts. That's why the approaches, methods and the conceptual-terminological device which were forming during the most effective study can be transported into the ecographic research sphere and it can be absorbed adaptively in the terms of this sphere.

There are some functional concepts according to the ecography subject: outer / chaos, space, chronotope, topos, inner space / outer space, alive / dead, here / there, now / then, symbol, border, overpassing, collective unconscious, intuition, thingish world, ontologicistic forms, ethnophilology, horizon, axiology, landscape, outlook, etc.

The sphere of the ecographic research description will include not only the natural objects and its elements (celestial bodies, flora, fauna, insects, environment, landscapes, etc.), but also textual phenomena which fix the outer visualization horizon of the subject-object organization of the text. Also it will include the exploratory strategies and the home and antihome language modeling tendencies.

Let's take, as the example, the instrumental representation of the phenomenon of the vital feeling in Russian lyrics from the beginning of the 19th century till the end. Let's observe the symbolic texts of such well known authors as A. Pushkin, M. Lermontov, A. Block. Their works are included in the school curricula; moreover they are united according to the model of the lyric.

The lack of the stanza gaps of the text by Pushkin I Loved You..., and the strophoid structure of this text show the rueful feelings of the lyric character. The opposition of the elementary and final positions (I — another) express the complication of the rueful feelings and the utterance of the character.

The presence of the rhyming lexical elements in the odd lines with the sound **zh** (*mozhet, trevozhit, beznadezhno, nezhenno*), and in the even lines with the sound **m** (*sovsem-nichem-tomim-drugim*), the regulating perplexity of these sounds in the text confirms and underlines the algorithm of the intimate lyric (*m-zh; male-female*). Furthermore these features accent the integrity and complexity (D.D. Blagoy).

The presence of a dot and comma between the second and the third lines and the absence of it in the fifth and the eighth lines signals to the reader about the presence of the phases which are linked together in the development of the rueful feelings. The dot in the fourth line denotes the conventional end of this rueful feelings. The poet lines up the new final phase of the utterance from the fifth till the eighth lines (the correlation of the dots in the fourth and the eighth lines is very important, and the presence of the anaphor "I loved you" in the first and the fifth lines and the repeat of it in the seventh line, all these features are the new way of the emotional exertion of the subject).

A. Pushkin creates the image of the straight, sincere and the natural utterance of the lyric character. Censorship, the steep of the line, the setting of the lexeme yearning in the rhyme position, all these features are observed in the first line of the poem. According to these characteristics the words "and still, perhaps, love's yearning" get a relatively independent intonational and logic meaning which shows the reader that the lyric character is going to continue his affairs with his love mate. This fact flies in the face with over censorship of the part of the line (past, the end of the relationship) and at the same time it creates the impulse for the further love's plot.

The poet writes about the ability of the love to live without the will of the main character-bearer, but for the sake of his own will (has not quite burned away / but may it nevermore you be concerning). That's why we can observe the presence of the mystery of strength here which is invisible in the love phenomenon. The lyric character can be exposed to it. The first four lines of the poem contain the variety of the inversions which show the reader the incomprehensible suspense of the lyric character. Judging by his confession his affection died out (the first line). The lyric character uses the command words because he wants to get rid of this suspense (I would not wish you sad in any way). The author set these words in the overcensorship parts of the lines which underline the consistency and consciousness of the efforts of the lyric character to get through with himself and hide all incomprehensible ruefulness. On the other hand, the way of his efforts shows the growth of love in his heart. The frequency of the pronoun you (by you) (you — 5 times, by you — 1 time), the distribution of this pronoun by the author during the whole text till the end, and the inversion in the threefold anaphor "I loved you" create the effect of the horizon concentration of the lyric character at his love mate. It shows his efforts to be closer to her and wait for mutual love from her side. The concentration of the homogeneous parts in the fifth and the seventh lines of the poem which are accompanied by the penetrating tone-painting (the fifth line — -ly, -ly, -ly (in Russian: -no, -no); the sixth — -to, -to, -to; -ostyu, -ostyu; /r/-/r/, /m/-/m/ (in Russian); the seventh — -tak, -tak; -no, -no) creates the effect of the suspense of the lyric character. It shows the disability to manage with his vital and natural feeling, furthermore it can characterize his feelings like supreme sincere, harmonious, extensional, multifeature (silence, despair, shyness, jealousy, yearning, tenderness, sincerity).

The last line underlines the sanctification of the lyric character's feelings (As God grant). It accents the highest level of its survival in the main character, and it shows that nobody can feel in this way. The lady hasn't an alternative choice in this context. She was given the supreme spiritual ruefulness in its universal beauty and fullness. It is associated with the exceptional position of this text in Russian poetic culture.

There are two parts in *The Cliff* by M.Yu. Lermontov, and their borders coincide with the borders of the strophes, and the dividing of these parts is marked by the author with the help of strophes gap. These two parts contain four lines which were written with the help of the five metrics trochaic with the circular rhyme. Moreover they are united because of the system of the characters (the Cliff, and the Cloud). The author with the help of the poetic graphic (the dot and the comma) and the poetic syntax (an alternative conjunction BUT), the elements of which are on the border of the first and the second parts of the texts, denotes the extremely complicated character of the correlation of these two parts (interrelation- opposition). Lermontov denotes and doubles the logic of the events (the plot) of this work with the help of the poetic phonetics in the elementary lexical units of the two parts, in the main parts of the text.

The topical opposition of the parts (I–II) becomes stable with the poetic morphology of the rhyme of the lexical units (in the first part — the maximum of the morphological diversity, in the second part — repeatability of the characteristic). Lermontov transfers the norms of the amorous poetry into the landscape poetry.

The phonetic opposition of the phoneme is stretched during the whole text. Lermontov uses the same phonetic principle like in the designation of the main characters of the poem, but in the reversed way. On the one hand, it shows the reader that these characters are seemed fated for each other, but on the other hand it shows the difference between them. It means that the regularity of the drama is in the process of there relationship.

The high frequency of the lexeme with the rare sound [u] (12 units from the 34, containing vowels, including the title) allows to tie the topical opposition of the strophes, underline expressively the unity of the events, and characterize the unity of the lyric character's ruefulness like the harmonious, complete, and deep.

The text consists of two sentences: the first includes 5.5 lines, the second- 2.5, notably, this syntactic decomposition doesn't coincide with the borders of the strophes. The congestion of the poem lines is growing from the beginning till the end. It strengthens the dramatic nature of the events for the objective and the subjective levels of the text.

The formula of the "old" and "lonely" finds the accented and complicated semantic, with the help of the syntactic explosion inside the sixth line on background of the rhythmic inertness of the other lines. On the one hand, the lexical unit "lonely" expresses the graphical location of the cliff, but on the other hand, it expresses the emotions of the lyric character which can be acquired by the overcontextual characteristics. The formula of the "old cliff" is branching out because of the tropes group in the second strophe (In the giant's wrinkle, Sheds its quiet tears) and it is contrasting at the same time with the representation of the character in the first strophe (On a cliff's wide chest). The example of the last contrast with the combination of the time length brevity (night-morning), creates a special conception of the phase change of the all flesh existing, as follows the catastrophic development of the life as the universal norm of the existance, where every moment is charged with the emotional elements and involved with the eternity .

According to Lermontov, life is a part of the game of the acts of God. On the one hand, life concerning its nature is a catastrophe, but on the other hand, it is the beauty. And you should be grateful to every moment in your life which is

presented to you. The lyric character realizes that he has an opportunity to give a touch to the elements of the existence. He empathizes deeply and harmonically. It is the happiness and the weeping at the same time. But there is the highest beauty in this weeping.

The elementary plain rhymes (golden cloud, wide chest) find out the ability of the lyric character to interflow with the estimates and feelings of the two characters (the Cloud and the Cliff), and not to lose his own position at the same time. This is a kind of a special type of the analytical meditateness, which allows seeing the objective parts of the life, to define some meanings and structures of these objects. Also it allows to penetrate into the mystery of the universals of being (loneliness, love, passion, game, etc).

We can define two parts in the text by A. Bloch: the first part is the 1st and the 2nd strophes, and the second part is from the 3^d till the 6th strophes. These parts are divided on the following principles: a) the through rhyme from the 3^d till the 6th lines (you — features — dreams — you); b) the italic element on the border of the 1st and the 2nd parts; c) the 3^d and the 6th strophes are the compositional ring toward the “core”. The 4th and the 5th strophes are the core of the text. So the author creates a substructure of the second part which distinguishes the first part from the second; d) the unity of the first part is fixed by the rhyme.

As the line is a relatively independent part, and it includes the recurrent element “I anticipate you” which is at the beginning and in the end of the poem, that’s why here there is the analogue to the formula of Soloviev “and a heavy dream of everyday reflection”, that is “the years pass by / And as the image, one”. As the result Blok expresses the ability of the lyric character to accept the accomplishment of the spiritual transformation program, which has set in the epigraph from V. Soloviev. It fixes the inconsistency of the subject (“the horizon is in flame and beyond all beating”)

The polysemy of the lexeme unit “clear” a) clean b) understandable, fixes the complication and blur of the subject-object relationship in the text.

The author uses 18 lexemes which are linked morphologically with the action (verbs — 8, participles — 4, adverbs — 6). This frequency helps to create the effect of the permanent efficiency for the reader. But the course of events doesn’t allow the reader to add up this process. This correlation must be conceived by Blok.

The ring function of the 3^d and the 6th strophes is created with the help of the repeat of the line: “But I’m afraid that you will change your image yet”, and the lexemes “distance”, “fine”. In addition the course of events in the second part is created with the help of the majority of the different symbols.

a) The changing of the punctuation: the commas are changed by the exclamation marks and the dots.

b) The lexeme “fine” transfers into the rhyme position.

c) The unreal “you are coming” changes its position into the real “azure”.

d) The pattern of visual scene “The horizon is in flame” becomes the polycemy formula of the “The horizon is such bright”.

This system of the symbols expresses the changing of the destination between the object and the lyric character, in particular, the reduction of the destination.

In the first line of the fourth strophe, the apparition of the lyric character in the “core” of the spiritual process is fixed by the author with the help of the threefold alliteration: /rz/-/zb/-/zr/.

The author uses the principal of gradation in the fourth and the fifth strophes — the group of the close lexemes: “in the end” — “I will fall” — “sorrowful” — “low” — “deathful”. This gradation shows a special telicity of the lyric character’s soul. Like it is the rebirth on the bound of the death. So, that’s why the second part of the text creates the final image of the ruefulness of the lyric character which is realized with the help of V. Soloviev’s program.

The analysis of these texts shows that the tendency of the outer representation of the vital feeling in the 19th century Russian culture is that: from the meditation intimate lyric (A.S. Pushkin) to the combination with the landscape lyric (M.Yu. Lermontov), and then to the most difficult fusion of the landscape and philosophical lyric which are based on the intimate lyric.

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