

New Technological Approaches to the Analysis of Art Work in Literature Lessons

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Abstract

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This study raises the problems of teaching literature in modern school and reveals the content of teaching one of the core competencies which testifies to the development of literature as a school subject - the analysis of art work which should be understood as a creative interpretation, aimed at understanding the author's worldview, expressed in a particular text. Such goal-setting leads to an increase in the quality of work, which is transformed into a creative learning process, identity of the author's outlook, and with it, the process of student's personality development as well as increased motivation to study literature in general. The article suggests guidelines for dealing with the art work during literature lessons and the excerpt from the lexical-semantic analysis which is a key component in the process of opening the research content of the art work is given as an example. Consistent work with words in the process of creative discovery of the art work should be a conceptual approach to the development of literature as a discipline.

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Keywords: : analysis of the art work; work with the word; lexical and semantic comment; text components; form; author's philosophy.

1. Introduction

Literature is one of few basic disciplines in the modern school. It is focused primarily on the spiritual and moral development of individual as designed not only to teach the student to see in detail the manifestation of the entire, but also to understand a person as a self-valuable world, and have skills to express the thoughts, feelings, emotions in writing and oral speech. Undoubtedly, literature is the art of the word, contributing primarily to the spiritual development of the individual.

One of the main tasks in literature lessons should be the exact analysis of an art work - an essential component of teaching since it is able to give the student not only driving skills in the understanding of the literary process, but also to develop observation, ability to pay attention to details, to adequately interpret them in accordance with one or the other tradition, epoch, and to compare literature work with the other art forms (painting, music, theater, cinema).

2. Statement of work

Working with an art work in literature lessons requires the teacher to be guided by both tactical and strategic objectives. Tactical tasks are associated with the preparation for intermediate and final examinations to carry out Olympiad tasks of different levels. These are so-called results to be subjected to external control and expressed in scores. Unfortunately, in the modern society and modern school, the solution of these problems is considered as the standard (and it is not always attainable) which explains the sad state of literary education in Russia which has always been distinguished for its high reading culture.

Of course, solving tactical tasks should be primarily related to the core strategy - spiritual growth of the student's personality in the process of emotional catharsis of the relationship with the art work, life philosophy of its author and aesthetics of cultural epoch. And this is only possible provided the appropriate training of the teacher-philologist is available and his intention to adhere to the strategic direction in solving everyday tasks.

3. Problems of study

Taking into account the importance of the literature subject in the process of spiritual and moral education of an individual, it should be understood that at this stage it is particularly important to raise the status of the discipline at the state level and arouse students' interest in philological knowledge, contributing to the achievement of personal maturity, development of students' speech confidence, required for life adaptation of human as a whole.

In this regard, the analysis of art work realized as a creative discovery will help to solve such difficult problem. Therefore, identification of the most effective ways for mastering of leading competence in the development of literature is the priority in this research.

From our point of view, dealing with art work consists of two parts: rigorous, consistent work with the word based on the interpretation of the mechanisms development, knowledge of literary terminology; and creative reading of the art work based on the knowledge of the culture period, history and circumstances of the author's life.

4. Study objectives

Currently, there is a problem in developing skills of analyzing of art work. Unfortunately, this kind of work is understood as too formalized, bringing together the most important moments of the

disclosure of the artistic content, the author's understanding of the philosophy expressed in the art work, statistical report on the number of metaphors, comparisons, epithets or definition of a measure. The interpretation of the artwork is often related to either story retelling and free assessment of the heroes or mechanical search of one or the other trope in the text.

There is a need to identify the main problems of analytical work of art work as well as identify the most effective way to develop one of the leading educational competencies that determine not only the level of development of literature as a discipline, but interdisciplinary, life-building skills required for personal growth of the student.

5. Methods of study

Dealing with art work during lessons should be based on the principle formulated by the prominent scientist-philologist of the beginning of the XX century, A.A. Potebnya: "The word is the art, namely the poetry" (Potebnya, 2003), as the exact recognition of the value and diversity of the artistic expression will lead the student to the appropriate interpretation of the art work. However, the initial stage of work with any artistic text should be started with an expressive reading, as the impression of the art work is dependent on the emotional involvement in its study and it already includes (or does not include) the understanding of the art work content. Therefore, expressive student's or teacher's reading should be the first step in discovering the art work. This should be followed by the lexical work.

However, the difficulty is teaching students "to read" the entire depth of the art work. This work is delicate and painstaking, it requires a virtuoso combination of clear, rigorous, sequential study of words and terminology, on one hand, and the sacred act of emotional and aesthetic discovery of the art work and philosophy of the author, - on the other hand.

For example, let's see a fragment of the work with the lexical and semantic comment to the poem of I.A. Bunin "In the forest and mountain, a vibrant and resonant spring appears" (1905), which, however, makes it possible to define the basic principles of the proposed methodology.

In forest and mountain, a vibrant and resonant spring appears,
With ancient wooden monument above,
With woodcut blackened icon,
And bucket birch in it.
I do not like, oh ancient Russ, your timid
Millennial, vassal poverty.
But this cross and pitcher white...
Are features humble and native! (Bunin, 2004)

This small-volume poem is very significant from different views: it is a striking example both for the lexical-semantic art work which allows for analysis of the art work and understanding of patriotic themes in its entire depth, as well as to consider the peculiarities of the author's (I.A. Bunin) style, which absorbed the folklore tradition, orthodoxy philosophy, delicate interplay of prose and poetry beginnings and a special reverence for the homeland.

Proceeding with the analysis of the poem, the students were asked to indicate key words that were most important from their point of view for understanding of the art work. Work with words should be started with the designation of their internal form and etymology and should also correlate with the context value. Then, operation of any reality will not be abstract but will directly help to understand the author's position.

The basic list of key words to this poem may be, for example, as follows:

- “spring”,
- “wooden monument”,
- “woodcut icon”,
- “pitcher”,
- “Russ”,
- “native”.

Explaining the choice of selection of these key words: "Spring" - the central image of the poem that defines the lyrical theme; "Wooden monument", "Pitcher", "Woodcut icon" - rare words that require semantic comment; "Russ" - proper noun that should have a special meaning; "Native" - colloquial word used in folk poetic speech. Let's give comments to these words.

In working with figurative art work system, one of the main frequently asked questions in the lesson should be a **question of choice**: "*What do you think, why exactly was this character chosen by the author as a major one?*"; "*Does its metaphorical content reflects the essence of the poet's philosophy?*". Look in the text.

The central character of this art work is a description of **spring**. "*Why exactly was this character chosen by the author as a key character? What is the "spring"?*". Look in the dictionary and select synonyms. The dictionary of S.I. Ozhegov contains an interpretation: "The water source flowing from the depths of the earth, the key" (Ozhegov, 1970). Look in the etymological dictionary N.M. Shanskiy "derivative from the "native", "bearing "(the river, etc.)" (Shanskiy, 1994). "Which of the chosen words, from your point of view reflects the purpose of the image in the poem the most accurately?". "Key", "source", "outflow", "beginning of the river", "cleanliness", "primordial" - such associative raw words arise in the course of the concept disclosure. And it is important that this lexical work contributes to deep understanding of the image and disclosure of central themes and at the same time helps to expand the vocabulary of students. This is especially important if this work is carried out consistently and systematically.

During the conversation, we found out that the "spring" token is repeated in the poem three times, i.e. the author intentionally uses the three-time repetition of the word with the aim to emphasize the importance of this way of understanding of deep content of the work. The spring as an amazing source becomes a symbolic image of the motherland which is understood by I.A. Bunin as the source giving life, clean key born by nature and the earth feeding a person. All these associations are involuntarily born with students in the process of disclosure of only one interpretation.

Moreover, it turns out that etymologically, the words "kind", "native", "spring", "dear" relate to that which the author used in the poem. He used this relation to specify the image of the motherland and to

emphasize his deep kinship with it. We found out that the "dear" is a "term of endearment within the meaning of dear, darling, sweetheart" (Ozhegov, 1970), i.e. it turns out that the colloquial word that is often found in people's poetic speech is used by the author to express his feelings; Russ for him is a feeding source and everything related to - "nice, sweet, amiable".

It is important to bring students to an independent conclusion on the disclosure of the central image and significance of the epithet as well as show that in the process of working only with one concept it is possible to reveal a basic understanding of the author's position. However, it should be emphasized that every word in the art work is *significant and requires attention*. For example, definitions " wooden monument", "woodcut icon" and "bucket" clearly requires explanation. Turn to the dictionary again. Note that work with dictionaries (explanatory, etymological, mythological, character dictionaries, personal names) will become an integral part of the art work analysis.

Thus, we found that;

“**wooden monument** – <...> wooden cross with duo-pitch roof <...>” (Ephremova);

“**bucket** – Common Slavonic word <...> the radical is the same as the word “*bark*” has” (Shanskiy, 1994); in definition dictionary: “bucket – ladle” (Ushakov).

Please note that I.A. Bunin used the words of particular lexical group along with commonly used "wooden monument" and "bucket" on one hand, "ladle" and "cross" - on the other hand. The question arises: "Why did the author use this technique?"; "Why were the same realities mentioned differently?" It turns out that I.A. Bunin referred to the origins, roots, age-old traditions filling the homeland character. Obviously, the special usage of words in the creation of these images allows the author to appeal to tradition which traces its roots in the depths of time. However, it is important that the words "wooden monument" and "bucket" are the focus of the author. Let us also remember that the "wooden monument" is the "the wooden cross with duo-pitch roof" which was anciently placed on the graves or over the saint sources - with the "woodcut blackened icon". For the purposes of this poem, it turns out that for I.A. Bunin it is one of the sacred elements creating the image of the homeland: it is the image of home, protection, Russ orthodox traditions, holy memory of ancestral graves and blessed source that feeds the soul of the Russian people.

It is significant that the "icon" is wooden. Of course, it is required to make a cultural view of the inquiry and to this token. It is obvious that an adjective was formed from the noun "woodcut". We appeal to the dictionary: "folk picture <...> distinguished for being easily understood and is intended for mass distribution. Woodcut <...> is a kind of folk art" (Art encyclopedia).

Clearly, I.A. Bunin was not just an orthodox man, but Bible stories, images, motifs have become a part of his work and these have identified with his style. But the question is: "Why exactly did the image of woodcut blackened icon appear in the poem?" We came to the conclusion that as the poet turns to his roots, he sees the primordial in the folk life culture, woodcut is naive but very sincere, real and so touching.

Thus, we gradually came to the explanation and special importance of a proper name used in the poem - "Russ". Let's remember the statement of A.F. Losev: "The name is the life" (Losev, 1999). For I.A. Bunin, the spring with the cross and ladle is identified not with a small motherland - this image

becomes the personification of the spirit of the whole nation drawing its strength and salvation from the holy spring born by the earth itself.

We considered only a small portion of work with a poem. Much remains outside of this study but the analysis presented shows that this approach to the analysis is quite productive.

6. Results

We have seen that the work with words should not be formal, analysis of each element should be accompanied by a key question: for what purpose does the author use one approach or the other, as it reveals the author's relation to the world.

Obviously, that art of declamation is multifaceted and disclosure of his deep content consists of several levels:

1. Preparation of lexical-semantic commentary on the art work which is based on a selection of words requiring additional interpretation (unknown words, words of special lexical groups (e.g. ancient, neologisms)) and the words for commenting can be selected by the teacher or students, depending on the lesson objectives. In the process of drawing of such a vocabulary for the art work, it is required to be guided by the following:

- *lexical interpretation of the word* (i.e., work with dictionaries (defining, mythological dictionary, a dictionary of personal names, etc.) should become a compulsory component of training in art work analysis;
- *answer to the question* "to which group of words relates this word and why the author used it in its art work";
- *contextual interpretation*, i.e. interpretation of the word in a particular context.

2. Such a lexical comment unwittingly leads to the systematization of main components of the text, highlighting and commenting of key words:

- characters;
- epithets;
- motives;
- meaningful verbal forms.

3. Special approach to the analysis of art work is based on dealing with the author's accents (so-called "crib") - the need to find the components in the art work which were underlined by the author, for example:

- reduplications (words, lines, strophes, anaphora);
- proper nouns (mythological images, geographical names, personal names);
- direct speech;
- epigraph;
- name of the poem;
- authors punctuation marks;
- color;
- negations.

7. Conclusions

Undoubted success of any method is consistency. Consistent work with words in the process of creative discovery of the art work should be a conceptual approach to the development of literature as a discipline. Ideally, it is recommended for the student to strive to answer three basic questions in the process of analyzing the art work:

1. How an artistic technique reveals the content of the art work?
2. How the art work reveals the author's philosophy?
3. How does the art work reflect the modern era of the author?

Thus, the analysis of the art work should be understood as a commitment to the author's development through his work. Such goal-setting leads to an increase in the quality of work, which is transformed into a creative learning process, identity of the author's outlook, and with it, the process of student's personality development as well as increased motivation to study literature in general.

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