

RELIGIOUS AND PHILOSOPHICAL FACTORS IN CONTEMPORARY RUSSIAN ECOLOGICAL LITERATURE—— TAKING THE WORKS OF RASPUTIN, ASTAFIEV AND AITMATOV AS EXAMPLES

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Abstract: As a global cultural theme, the theme of "man and nature" has been running through the entire history of Russian literature. But in the second half of the 20th century, the focus of contemporary Russian literature on the relationship between man and nature was no longer limited to the previous static "pastoral" writing, but clearly expressed the writer's profound ecological philosophy in response to the problem of modern industrial civilization of human-centrism. Looking at these works, we find that the influence of religious philosophy on the generation or influence of writers' ecological thoughts cannot be ignored. This article attempts to use the most representative works of Rasputin, Astafiev and Aitmatov as examples to explain that an overall artistic characteristic of contemporary Russian ecological literature is that it is inextricably linked to religious philosophy. Religion may have disciplinary or redemptive significance for "human-centrism" in the era of ecological crisis.

Keywords: Man and nature; Anthropocentrism; Ecological awareness

1 INTRODUCTION

As a global cultural theme, the theme of "man and nature" has been running through the entire history of Russian literature. Whether it is Aksakov, Tolstoy, Chekhov, Turgenev, peasant poets of the new era, or many classic writers in the 20th century, they have implicitly or purely expressed the kinship between peasants and land, and between man and nature in rural culture. However, in the second half of the 20th century, the contemporary Russian literature's focus on the relationship between land, man and nature no longer remained in the previous static "pastoral" writing, but with the changes of history, it has more new historical characteristics and significance. The increasingly serious ecological problems have made people aware of the crisis of their homes. Since Rachel Carson won the title of "the most famous ecological writer of the 20th century" for "Silent Spring", the world literary world has entered a prosperous era of large-scale ecological literary works. And contemporary Russian literature cannot be outside of this global trend of thought. Following Leonov's "Russian Forest", Soviet ecological literature entered a climax in the 1960s-1980s. During this period, Rasputin's Farewell to Majora, Fire, Lake Baikal, and The Last Deadline, Aitmatov's The White Steamer, The Guillotine, and Astafiev's The King of Fish all clearly expressed the writers' profound ecological philosophy around the relationship between "man and nature". Looking at the above ecological literary works that appeared after the 1990s, we find that religious philosophical thoughts have always been important in the development or influence of writers' ecological concepts. This is completely in line with the inherent laws and traditions of the development of Russian literature. As one scholar said, "all great Russian writers are also religious thinkers or theists". Today, when we observe and explore the ecological consciousness in contemporary Russian literature from the perspective of religious philosophy, we can find that it is not only related to Christianity, Orthodoxy, and ancient polytheism, but also has a great connection with Berdyaev, Solovyov, Laozi and Zhuangzi's philosophy, and even folk religious beliefs. This article attempts to use the most representative works of Rasputin, Astafiev and Aitmatov as examples to explain that an overall artistic characteristic of Russian ecological literature is that it is inextricably linked to religious philosophy. Religion may have disciplinary or redemptive significance for "anthropocentrism" in the era of ecological crisis.

2 WRITING ABOUT MYTHOLOGY

As a symbol of a nation's self-identity, mythology has always been closely related to the nation's ancient religious beliefs. Therefore, the writing of mythology by Russian writers is mostly derived from an ancient way of thinking of the Eastern Slavs, when "people did not distinguish themselves from their surroundings", but "transferred their own characteristics to natural objects, endowing them with life and human emotions". As scholar Mereginzky said, because the primitive Eastern Slavs lacked rational understanding of nature and human beings themselves, they could only use their imagination to explain everything. Over time, people formed such a concept: between heaven and earth, in addition to humans, there are many gods who dominate everything, such as the god of thunder, the god of heaven, the god of fire, the god of the sun, the god of the household, etc. In the long process of understanding the world, they gradually formed a polytheistic religion with unique national characteristics. In 988, Russia accepted Christianity, but the influence of polytheism has never disappeared. Together with the Orthodox Church, it has gone through a history of

more than a thousand years in the process of national belief. As an important part of Russian national culture, it reflects the accumulation of national traditional culture, the pure nature of ancient humans and the harmonious relationship between man and nature. On the other hand, when the illusion of industrial civilization tries to cover up various ecological crises, thus making "anthropocentrism" prevail and destroying the harmony between man and nature, the gods of nature will use their divine power to warn and punish the destroyers. It is based on the belief in this ancient religious concept that writers write all things in nature into various "myths" in order to realize the scrutiny and backlash against modern civilization. Therefore, comprehending and understanding nature through the expression of "myths" has become a universal feature of their thinking process on the relationship between man and nature and ecological issues.

Rasputin once said in an article: "We are polytheists to nature and the natural world around us. They exist in our blood: we bow to tree stumps because we pity the cut tree trunks as if we pity the dead life; we cry for the death of livestock as if we were crying for our loved ones. Irrational treatment of our nature will bring us more serious consequences. When thinking about the damaged natural environment, we should first think about the damaged soul." Obviously, as a representative of Russian "rural prose" writers, Rasputin expressed not only a strong sense of rural consciousness in his works, but also a deep sense of history and culture and resistance to modern industrial civilization. Therefore, it is not difficult to understand that in the writer's writing, whether it is flowers, trees, birds, beasts, insects or fish, they are all spiritual. They seem to be connected with gods and have some kind of inexplicable mysterious power, so they must be cherished and respected by humans.

The novel *Farewell to Maggiora* embodies the "majesty" and "divinity" of nature everywhere. In order to build a hydroelectric power station, the island of Maggiora needed to be cleared, and all the trees on the island were burned. Only a thousand-year-old "king tree" could not be cut down or burned. It "stood eternally, majestically and majestically on a high hill half a mile outside the village." Legend has it that it was this "king tree" that fixed Maggiora Island to the bottom of the river, and thus it was worshipped as a god by the villagers long ago. It obviously symbolizes the power of nature, the irrationality, and the deep-rootedness of the natural roots in life. It also warns humans how ridiculous it is to cling to the idea of "man conquers nature" in the face of the gods of nature. This seems to be in line with what Jonathan Bate, a researcher of ecological literature, emphasized: "Ecological literature and its research should explore the social causes of ecological disasters and find out where human civilization 'started to go wrong'" [1]. In addition, the worship of ancestors and the worship of household gods have a relatively important significance and status in Russian polytheistic mythology. This kind of mythology is closely related to the ancient Russians' understanding of the afterlife and death. On the one hand, in polytheistic beliefs, after the deceased ancestors arrived in the afterlife, they "entered the palace of the almighty gods who ruled over natural forces and human destiny". Therefore, if the descendants violated the teachings of their ancestors, they would be punished by the gods. On the other hand, the souls of the deceased ancestors would become household gods to protect their relatives. Therefore, when people moved, they would invite the household gods to move with the owner, and at the same time say goodbye to the wooden house and household items. In the novel *Farewell to Maggiora*, the old lady Daria went to her ancestors' graves three times to ask for forgiveness before Maggiora Island was flooded. Before the people moved, they cleaned their houses as if they were celebrating a grand festival. Daria held a memorial ceremony for her family property, which she could not part with, as if she were treating her dearest deceased. She cried for it and said goodbye to it in a prayerful way all night long, because in her worldview, "truth lives in memory. Whoever loses his memory loses his life." As Daria said about her grandson Andrei's arrogance in conquering nature: "People have become proud, ah, proud. Are you proud? You will be in trouble. Those who ride on tree branches and chop branches without caring about anything, don't think you are great." From this, we can not only see the family and kinship consciousness in the novel, but also deeply appreciate the author's ecological concern hidden behind the national myth, that is, the value orientation of "man's responsibility to nature". In his book *The Environmental Imagination: Thoreau, Nature Writing, and the Construction of American Culture*, which is considered a "milestone in ecocriticism", Lawrence Buell pointed out that one of the characteristics of "environmentally oriented works" is that "human responsibility for this environment is one of the main ethical orientations of the text". Obviously, Rasputin's *Farewell to Majora* embodies such an aesthetic choice of examining industrial civilization and protecting ecological nature.

Astafiev, also a Russian "rural prose" writer, also writes about "man and nature" with the background of national mythology, but his "mythology" is more philosophical. The novel *The King of Fishes* creates an image of a wanderer with noble character and awe of nature, and describes the two mythological images of "River of Life" and "Tree of Life" through his thoughts and feelings when he revisited his hometown as "they are the intuitive embodiment of all existence mechanisms, all beginnings and endings, everything on the ground, in the sky and underground, that is, the entire 'cosmology'". Obviously, Astafiev's understanding of the myth of nature is closely related to the core of Soloviev's religious philosophical thought - "the unity of all things". All things form a harmonious and organic whole in unity, and the relationship between man and nature should of course be harmonious and unified. However, anthropocentrism leads to excessive possession and domination of nature by man, thus making the relationship between man and nature gradually antagonistic. The protagonist Ignatiich was attacked by a fish king during an illegal fishing trip and was nearly killed. It can be seen that "The Fish King" expresses the tragic contradiction and paradox between "the unity of all things" and "industrial civilization".

As the accumulation of national history and culture, the significance and value of myths have been repeatedly mentioned in scholars' writings. Berdyaev once pointed out that myths are the mystery of history itself. The spirit, traditions and memory of a nation's own history are contained in myths. Myths are the inner truth of history.[2] Moiseyev, an important contemporary Russian ecological thinker, also said: "History needs myths because they are the

epitome of the illusion of reality and the interpretation of the essence of human thinking. The nature of myths reflects the nature of a person's spiritual world, his nation and the era in which he grows up." Although the two scholars' interpretations of the function of myths are surprisingly similar, the latter is facing an era of great human ecological crisis and therefore has a greater sense of crisis and responsibility for the times. In this regard, the common characteristics of the times and sense of crisis make Aitmatov's understanding of myths closer to Moiseyev's view of myths. Therefore, we can see that Aitmatov's novels are themselves beautiful and sad modern myths. The ecological consciousness in them is the most mysterious and philosophical because it combines the characteristics of the two national mythological traditions of Kyrgyzstan and Russia. The novel "The Guillotine" creates the image of a god on the moon - the wolf god Beulie. The novel describes the mother wolf Akbara who lost three litters of cubs due to human atrocities and cried to the wolf god, thus showing the philosophical perception that the end of human destruction of nature will inevitably lead to the "guillotine"; "The White Ship" is based on the story of the long-horned deer mother in the Kyrgyz national mythology and unfolds a series of ecological ethical and moral contests about the relationship between man and nature. Although the seven-year-old boy finally jumped into the cold river and swam towards the "mythical" white ship in his mind, the child's death was precisely a return to nature. The author tried to use the power of tragedy and philosophy to raise a higher resistance to the secular world.

3 THE IDEA OF INTEGRATING MAN AND NATURE

As mentioned above, after the 1960s, with the increasing global ecological crisis, contemporary Russian literature's thinking about nature is not simply to express people's spiritual and emotional appeals, but also to regard nature as an object that should be understood, respected and lived in harmony with. Therefore, many ecological literary works first began to reflect and awaken from the harm done by humans to nature. They are truly thinking and caring about the earth's human beings from a global perspective. Therefore, if "ecological literature" is simply regarded as biological protection and environmental governance, it is difficult to reach the highest level of "ecological literature". What writers call for and pursue is a philosophy of harmonious development of the earth's human beings. The core concept of this philosophy is that people and nature grow together. In ancient China, there was already a philosophical viewpoint such as Laozi's "Tao follows nature". In Taoist philosophy, "Tao" as the principle of the existence of all things in the world is actually the law of nature. No matter how the two ancient philosophers Laozi and Zhuangzi pursued freedom and freedom, they both emphasized that people must obey the laws of nature. The so-called "only when people 'let' the world' and 'nature' have their own 'freedom' " In fact, since the 1980s, the ecological thought of Taoism has attracted widespread attention from Western scholars. British scholar Toynbee once praised the Taoist's understanding that "people will fail if they try to conquer the universe" as a valuable intuition. American scientist F. Capra believes that "in the traditional culture of the East, Taoism provides the most profound and complete ecological wisdom"[3]. Marshall wrote in his book: "In the 6th century BC, Chinese Taoism had expressed the earliest and clearest ecological thought. Taoism provided the most profound and eloquent natural philosophy, and inspired people's ecological awareness for the first time." Obviously, the Taoist ecological philosophy has long been widely recognized by the academic community. Now we have linked it with the aesthetic experience in contemporary Russian ecological literature and have gained a lot.

Taoism has always emphasized that people should be grateful to the land, nature and society that nurture them. They often compare the relationship between people and nature to the relationship between children and parents, and thus require people to respect heaven and earth. For example, Zhuangzi said: "Heaven and earth are the parents of all things." The core of this "Heaven Father and Earth Mother" environmental ethics is to explore the mysteries of life in harmony between man and nature, in order to achieve the highest level of integration with nature, that is, "harmony between man and nature." This idea has also gained positive aesthetic recognition among contemporary Russian ecological writers.

First, the writers' aesthetic concern for the relationship between man and nature is fundamentally about shaping the human soul. The writers believe that the process of emotional exchange between the soul and nature is a process in which man uses his inner artistic temperament to emotionalize the natural world and the external beauty of nature cleanses the human soul. Only when man feels the magic and beauty of nature can his entire living state enter a state of true freedom and become one with nature. This ideal spirit is bound to affect their shaping of characters. In their works, the characters they like are always very close to nature, and their attitude towards nature is, to a large extent, the standard for measuring their personality. In these idealized protagonists, the writers' ideals are embodied, because: "Ecological writers clearly know that it is impossible for human beings to return to the same living conditions as in the Middle Ages or even primitive times, but they still persist in writing about their ideals, because only in this way can they inspire people to tirelessly explore how to achieve harmony with nature to the greatest extent possible at the current stage of development." [4]

Therefore, we can see that the charm of the golden spiritual world of the old lady Anna in "The Deadline" is manifested in the emotional communication with the land and nature. She has lived in the countryside all her life, working non-stop and raising children. She regards nature as the support of her life and always has gratitude for nature; facing death, the old lady is fearless because she understands that as the son of nature, whether alive or dead, people will merge with nature. In "The Wooden House of the Farmer", the heroine Agaphia has a deep affection for the wooden house in her hometown, so she moved the wooden house to a new residence with great difficulty when moving. The work presents a picture of the harmonious integration of man and nature, with endless symbolic connotations. It symbolizes the high

integration of man and nature, man and land. This integration has a shocking power for all people with a rich spiritual world, even with the changes of the times.

In fact, many protagonists, such as Akim in "The King of Fishes", the seven-year-old boy in "The White Steamship", Avdi in "The Guillotine", Kirisk in "The Flower Dog Cliff", and Yejigai in "A Day Is Longer Than a Hundred Years", have a pure heart without any vulgarity, sophistication, or utilitarianism, but a heart rich enough to feel every breath of nature. The writer tries to tell us that the kindness and innocence of human nature can only be preserved in the heart-to-heart communication with nature, and nature has the function of cleansing human souls.

Secondly, this idea of the integration of man and nature is not only reflected in the spiritual integration of man and nature, but also in the real contact between man and land, and in the cultivation and labor of the land. In the 1960s and 1970s, in the vast land of Siberia, the traditional lifestyle of the ancient patriarchal society continued. People worked from sunrise to sunset, sowed in spring and harvested in autumn, were self-sufficient, and communicated with nature all the time. Soviet writer Yevgeny Isaev said: "Only in the fields, perhaps nowhere else, can people feel and realize that they are not only creatures of nature, but also the embodiment and creator of nature. He gives his vitality to the land, and then takes back three times as much vitality from the land." It is through their works that writers make us understand how happy it is for people to integrate with nature in their labor.

In Rasputin's "The Deadline", for the old lady Anna, the best way to regain light in her inner world is to work, that is, to understand that her life should be integrated into the common order of nature and live in harmony with everything; Nastjanas in "Live, Remember" is still full of infinite nostalgia for work before her fate is about to be judged. How she wishes she could find herself again in work and experience the feeling of being a decent human being; in "Farewell to Majora", the writer describes the scene of people gathering together to cut grass for the last time. The villagers bid farewell to the land and their homes in the midst of enthusiastic and joyful labor: "Coming back from the hayfields, people sang 'funeral songs of farewell', like 'desperate pleas in unison', which made one feel that even the heart was bleeding." Astafiev's "Ode to a Russian Pastoral" not only depicts the gorgeous scenery of the ordinary vegetable garden that every family has with a lively and humorous brushstroke, but also truly presents the epitome of the nation - the working figures of Russian farmers shuttling between cucumbers, sunflowers and potatoes. It is not difficult to understand that what the author truly praises and misses is the harmonious picture of man and nature in rural labor: "Love is needed at all times and in all places. Farm work especially requires careful care. The beauty, comfort and wisdom of the countryside will be transformed into the prosperity and well-being of the entire family. How do people get their clothes, shoes and hats? With enthusiastic care! With honest labor! Well-organized farm work makes people live with confidence and style!"

Obviously, in the writers' writings, this idea of the integration of man and nature, whether based on spiritual aspects or specific labor, is similar to the ancient Chinese philosophy of life - the idea of "harmony between man and nature". "Harmony between man and nature" is a basic philosophical proposition of ancient Chinese thinkers and is also the ecological wisdom that Chinese culture has contributed to all mankind. Its core lies in "harmonious coexistence between man and nature". In the traditional Chinese concept, "heaven" refers to the harmonious order of yin and yang, the flow of the five elements, the alternation of day and night, and the cycle of the four seasons in the universe. As an individual life, "man" should devote himself to this subtle life order and seek spiritual freedom and eternal life in the common development with nature. Taoism "also advocates the theory of 'harmony between man and nature' on the issue of the relationship between man and nature" [5]. Mary Evelyn Taccor, a professor at Yale University, a doctor of philosophy, and a representative of the Earth Energy Association, once pointed out that "Chinese Taoism has made special contributions to natural ecology and social ecology, that is, it attaches importance to the harmonious coexistence of man and nature". Today, we also see the same ideological light in the works of contemporary Russian ecological writers.

4 DOOMSDAY THEORY AND MESSIANIC CONSCIOUSNESS

Since the "baptism of Rus", the spirit of Christian doctrine has been rooted in all aspects of Russian religious thought and social life, and has lasted for a long time. The Bible, as the inspiration and source of world literature, is also of great significance to the vigorous development of Russian literature. A typical example is that the "apocalyptic" thought and "messianic consciousness" (a spirit of salvation or a sense of sacred mission) derived from the Book of Revelation in the Bible have been spreading throughout the entire development trajectory from Russian classical literature to contemporary literature. From "Taras Bulba", "War and Peace", "Crime and Punishment", "Demons", to "Quiet Flows the Don". life and death, destruction and rebirth, judgment and salvation and other similar themes can be seen everywhere. Therefore, it can be seen that apocalyptic thought and messianic consciousness as religious and cultural factors have become a narrative mode of Russian literary tradition. Looking at the entire history of Russian literature, most Russian intellectuals have been thinking about the way out of saving the nation and even all mankind with apocalyptic emotions and a sense of sacred mission.

When history entered the middle of the 20th century, faced with the dual crises of natural ecology and spiritual ecology such as land barrenness, moral degeneration, environmental pollution, and resource depletion, Academician Moiseev, an expert on contemporary ecological issues, once said: "The 21st century may not be a complete century, but a century of destruction. Among them, the worldview that many people firmly believe in may collapse, because the civilization background in which they are educated is based on the unlimited power of man over nature." Contemporary Russian ecological writers have also inevitably revealed this doomsday tendency. Therefore, the catastrophic scene of the

coming of the end of the world in the Book of Revelation of the Bible has repeatedly reproduced in the writers' texts in the form of tragic plots such as the destruction of homes and the death of mankind. For example, the record of the doomsday flood in the Old Testament, Genesis, can be found in Rasputin's Farewell to Majora; and Rasputin's Fire is a reproduction of the doomsday fire scene in the New Testament, Revelation: "It was as if a foreign invading army passed by, and everything was ravaged and destroyed wherever it went. The past stable life was left with only a choking smoke, a few pieces of broken bricks and tiles, and strange debris." In *The Fish King*, Astafiev transformed the doomsday scene into the cruel killing of animals by humans: the river was full of hooks for stealing fish; there were dried wild birds everywhere; tourists burned trees and blew up river fish, and everywhere they went was a mess. In *Black Feathers Flying*, the author likened the feathers of thunderbirds killed by humans to "funeral wreaths", and the scene was extremely tragic and sad. Aitmatov's *The White Steamship* and *The Guillotine* used the death of children as symbols to interpret the ultimate tragic fate of mankind. The seven-year-old boy in "The White Steamship" swam towards the myth in his heart - the white steamship because of his hatred for the real world; the three-year-old son of the herdsman Boston in "The Guillotine" awakened the maternal instinct of the she-wolf Akbara, but was eventually killed by his father who was eager to save his son.

Although these works reflect a deep sense of disaster, the strong messianic consciousness inherent in Russian writers makes them express their desire and confidence to save the world when they express the crisis of ecological apocalypse. In other words, Rasputin, Astafiev and Aitmatov, three representative ecological writers, all proposed personalized salvation plans in their works because of the inspiration of Christian messianic consciousness.

As a devout Orthodox Christian, Rasputin tried his best to point the way to salvation to the return of Orthodoxy. As one scholar said, "Rasputin's thoughts quickly moved closer to religion. Religious thoughts and emotions became the ideological opportunity of Rasputin's works and the spiritual destination of the protagonists on many occasions." [6] In the novel "Burial", many elderly people born in the Soviet era gradually walked into the church. Their conversion to religion enabled them to find spiritual sustenance in the era of moral degeneration and spiritual ecological crisis. In the novel "In the Hospital", Nosov, who was struggling to find a way out for Russia's future, found spiritual comfort in religious songs. In "The Wooden House of the Peasant", the heroine Agafya was buried according to Orthodox customs. Half a year later, people carried her to the village cemetery and erected a heavy larch cross for her. Here, the author deliberately emphasized the close connection between people and faith, a connection that cannot be broken even after life ends. Rasputin himself admitted, "Apart from the Orthodox Church, I have not found any other force that can unite the Russian people and help them endure suffering. Most importantly, religion saves people spiritually, gives them meaning in life, and makes them citizens of historical Russia, not of the 'market'."

This classic interpretation of the significance of Orthodox salvation is inherently consistent with the writer Astafiev's religious views. After the collapse of the Soviet Union, the writer finally expressed the Christian philosophy that he had previously been reluctant to express: "We repeatedly angered God, but he always showed us his merciful face, forgave our sins, saved us and healed us." Therefore, we can see that Akim in "The Fish King" is a typical incarnation of "Christ Jesus". He is sincere, kind and persevering, and feels the joy of life in giving selfless help to others. In the writer's writing, even people without faith will call on God in times of crisis. In "Dream of the White Mountains", the girl Alia first thought of the prayer in the church when she escaped from death: "God, have mercy on me, a sinner, our Father in heaven forgive us!" Akim's mother in "Fish Soup in Boganida Village" was not a religious person, but she prayed to God devoutly when she was dying. When Ignatius in *The Fish King* was about to die with the fish king, he began to pray to God and felt remorse for nature. Obviously, when the harmonious relationship between man and nature was in crisis, the writer saw the depravity of human nature and the power of faith, and pointed out that only by repenting to God and improving one's own morality can one atone for sin and be saved.

Aitmatov called himself an atheist, but he did not deny the significance of religion. He just believed that the world was a harmonious unity, and that all religions should be unified after eliminating differences, establishing a new and consistent belief and making it universal. The writer once said: "I do not believe in a specific Allah or Jesus, I believe in reason and its connection with the universe. Every living thing, whether it is a cactus or a human, is connected to the universe." Therefore, whether it is the image of the new Christ Avdi in "The Guillotine" or the cosmic religion advocated in "The Mark of Cassandra", they are permeated with the writer's unique understanding of the universe and his enthusiasm for salvation. Berdyaev believed that "Russia's saviorism depends first on the wandering, drifting and searching activities of the Russians, and on the Russians' spirit of endurance and perseverance." [7] Avdi in "The Guillotine" is a wanderer who follows the footsteps of his predecessors in search of truth. Faced with the evil act of humans hunting antelopes, he insisted on dissuading them from doing so regardless of the risk to his own life, and ended up dying at the hands of poachers. However, the forbearance and fearlessness he displayed embodied the writer's ideal of redemption in the era of ecological crisis, and it is like a bright light that persistently guides humans in their search for a way out.

5 CONCLUSION

From the above analysis, we can see that the thinking of contemporary Russian literature represented by the three writers on the relationship between "man and nature" clearly reflects profound ecological thoughts. However, unlike Western scholars, their ecological philosophy has distinct local consciousness and religious philosophical factors that are unique to the nation, which is full of tragic consciousness, ideal spirit and enthusiasm for salvation. The writers value the natural state of human existence too much, and any behavior that touches nature makes them sad. They seem

incompatible with this rapidly developing era, but they are also the most worthy of our cherishment and remembrance.

CONFLICT OF INTEREST

The authors have no relevant financial or non-financial interests to disclose.

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