

ARTISTIC AND CRITICAL HERITAGE OF F.M. DOSTOEVSKY: BASED ON THE ARTICLES OF 60S-70S XIX CENTURY

PATRIMÔNIO ARTÍSTICO E CRÍTICO DE F.M. DOSTOEVSKY: BASEADO NOS ARTIGOS DOS ANOS 60-70 DO SÉCULO XIX

Elena Meshcherina 

Russian State University named after A.N. Kosygin
(Technology. Design. Art)
Moscow, Russia
egm18@bk.ru

Andrei Fedorov 

National Research University
“Moscow Institute of Electronic Technology”
Moscow, Russia
fedorovmgup@gmail.com

Nina Volkova 

National Research University
“Moscow Aviation Institute”
Moscow, Russia
petronavolkova@mail.ru

Julia Lobanova 

Moscow Polytechnic University
Moscow, Russia
julia-lobanova@mail.ru

Elena Panova 

Moscow Polytechnic University
Moscow, Russia
panova_ep@mail.ru

Elena Khripunova 

Volgograd State Technical University
Volgograd, Russian Federation
elena.el@yahoo.com

Zulxumar Jumanova 

Tashkent State University of Uzbek Language and
Literature named after Alisher Navoi
Tashkent, Uzbekistan
zulxumor.1969@mail.ru

Resumo. A herança artístico-crítica de Dostoiévski contém uma análise dos conceitos de realismo e verdade artística, e do método psicológico na arte, que com ele a arte cumpre sua função humanística. Neste sentido, o Realismo inclui a necessidade de compreender os problemas profundos da vida humana e o estudo do seu lado fenomenal. Este estudo tem como objetivo analisar o patrimônio artístico e crítico de Dostoiévski, a partir dos artigos dos anos 60-70. O método descritivo é utilizado para atingir esse objetivo e diversas fontes relacionadas são consideradas. As declarações do escritor sobre a essência e as tarefas da arte em conexão com eventos específicos da vida artística em termos da escala e profundidade da consideração dos problemas levantados, não apenas constituem o "fundo de ouro" da crítica de arte russa do século XIX, mas também muito útil do ponto de vista dos problemas modernos de percepção estética e desenvolvimento profissional do artista. A resenha da exposição acadêmica feita pelo escritor inclui uma indicação das razões da compreensão formalista do realismo na pintura. Isto deve-se principalmente às deficiências da formação acadêmica, que demonstra claras tendências para o utilitarismo, o que contradiz uma abordagem verdadeiramente criativa..

Palavras-chave: Dostoiévski, pintura, crítica de arte, realismo, verdade artística

Abstract. Dostoevsky's artistic-critical heritage contains an analysis of the concepts of realism and artistic truth, and the psychological method in art, which with it, art fulfill its humanistic function. In this regard, Realism includes the need to understand the deep problems of human life, and the study of their phenomenal side. This study aims to analyze the artistic and critical heritage of Dostoevsky, based on the articles of '60s-70s century. The descriptive method is used to meet that aim and several related sources are considered. The writer's statements about the essence and tasks of art in connection with specific events in artistic life in terms of the scale and depth of consideration of the problems raised, not only constitute the "golden fund" of Russian art criticism of the 19th century but also very useful from the point of view of modern problems of aesthetic perception and professional development of the artist. The review of the academic exhibition given by the writer includes an indication of the reasons for the formalistic understanding of realism in painting. That is mainly due to the shortcomings of academic education, which demonstrates clear tendencies towards utilitarianism, which contradicts a truly creative approach.

Keywords: Dostoevsky, painting, art criticism, realism, artistic truth

INTRODUCTION

Russian classical literature, which predetermined the development of music and realistic painting, created that high level of literary critical concept and its polemical justification, which is characteristic of the culture of Russia in the first half and the middle of the 19th century (Kyrchanoff, 2021). At the same time, the state

of art criticism, in contrast to literary criticism, was not so favorable and sometimes reached the point of offensive comedy, which is recorded in the satirical typology of critics given by V.G. Perov, and in indignant reviews about the exhibitions of Russian painting, owned by I.N. Kramskoy and V.M. Garshin (Meshcherina, 2020). In comparison with Western European reviewers – authors of art surveys in authoritative publications (T. Taylor, E. Duranty), professional artists and art historians (F. Pecht), literary critics and poets (P.F. Turner), authors of historical works and well-known journalists (J. Claresy) – Russian art criticism lost a lot and, in fact, did not reflect the state of painting of that time (retaining only the “flavor of the era”, which is interesting for the historian) (Pogosyan, 2017; 2021; Ferrer, 2022). Besides, it was represented by very few professionals, by defending Russian national art V.V. Stasov and by critical of him (especially of genre painters) (Goryushkina, 2021; Isaikina et al., 2021; Palmer & Witanapatirana, 2020). From time to time, well-known writers who visited art exhibitions in Russia and Europe spoke about Russian painting (Meshcherina, 2020; Kyrchanoff, 2021).

Immediate successors of the Slavophile "philosophy of totality" in the 60-70s. The soil workers spoke. Arguing with the "theoreticism" of the Slavophiles and the nihilism of the revolutionary democrats, they turned to the field of intuitive-artistic and even irrational-unconscious, which is especially prominent in their works. F.M. Dostoevsky (1821-1881) - the great Russian writer. He was not a professional philosopher, but he explored areas of human existence that are directly related to philosophy. The writer thinks first of all as an artist. The dialectic of ideas is embodied in him in the encounters, controversies and actions of different literary characters. The creativity of F.M. Dostoyevsky focuses on issues of the philosophy of the soul: anthropology, philosophy of history, ethics, philosophy of religion. Philosophical and artistic reflections of the author are characterized by deep anti-Numism and the existential tension of spiritual and moral searches, in which he anticipated many of the key philosophical ideas of the 20th century.

This great writer was the founder of the dystopia genre, which was continued and developed by philosophers and writers of the 20th century (Petruşina, 2023; Michio, 2021). The genre is characterized by the language of allegory, confession, preaching, rejection of academic forms of theorizing, a purely rational way of proving and proving truths that have been heartily felt, experienced and suffered. The complex plot of his novels reveals a person in different aspects, from different angles (Nasibova, 2022). In the depths of human nature, He reveals God and Satan and the infinite worlds, but He always reveals through man and out of love for man. The most important conflict in humans is the conflict between good and evil. The moment of moral choice is the motivation of the inner world of man and his soul. The essence of man and his value is in his freedom (Abramkin, 2023; Jamalpour & Derabi, 2023 et al., 2022). The true way of human freedom is to follow God, which is the basis, essence and guarantor of morality. Freedom is the essence of man and the necessary condition of human existence. Freedom is the highest responsibility of man for his actions and at the same time suffering. Freedom is for people who have a strong spirit and can suffer and walk on the path of God-man. Dostoevsky's social ideal is Russian socialism. He considered the goal of Russia to be the Christian reconciliation of peoples.

Logarithm Tolstoy (1828-1910) - a writer and philosopher who had a significant impact on world culture, considering the problems of the psychology of the soul, religious ethics and self-development. The outstanding thinker made a logical critique of orthodoxy and showed that religious dogma contradicts the laws of science, logic and reason. Tolstoy believed that a person's duty is to love his neighbor. In the implementation of this arrangement, the most important role belongs to religion, but not the official Christian role, but the role that affirms the happiness of man on earth. Setting himself the task of creating a new practical religion, L.N. Tolstoy devoted his whole life to this work (Jamalpour & Derabi, 2023; Jamalpour & Verma, 2022). He put his views, doubts, searches in the images of the heroes of the works. The new religion was based on Christian ideas: equality of people before God, love of neighbor, non-resistance to evil with violence, i.e. The main moral precepts of true religion by Tolstoy as agreement with the mind and knowledge of a person, the relationship he establishes with the infinite life around him, which connects his life with this infinity and guides his actions. He considers the nature of God in the moral context. God is love, perfect goodness, which is the core of the human self. This God is the highest moral law and knowing him is the main task of humanity. Understanding the meaning of life and its structure depends on this. logarithm Tolstoy believes that life is the pursuit of good, which is accompanied by feelings of pleasure and pain. The purpose of life is moral self-improvement. This is achieved not by asceticism, but by lovingly treating people, by establishing the Kingdom of God inside and outside of us. A practical means for this is the principle of non-violent resistance to evil. Tolstoy developed a complete program of non-participation in state and other violence. The main contents of the social concept of religious anarcho-

socialism are: rejection of any violence by state structures, orientation towards peasant society as the basis of a society based on the principles of kindness and love.

In the context of dramatic discussions in the field of literary criticism and, in many respects, art criticism that has not yet reached professionalism, Dostoevsky was the one who developed theoretical justification of the realistic method, which determined the success of Russian painting of that time.

What role did Dostoevsky's ideas about "innate" humanism, the "great power" of art and the need for freedom of creativity play in reconciling two polemic parties – "utilitarians" and theorists of "pure art"?

How does the writer show the ascent to artistic truth on the material of specific works of art, while revealing the features of the realistic method, which is based on the need for a thorough study of the area of reality chosen by the artist?

Dostoevsky's substantiation of realism as a means of achieving perfection in art, which, in its turn, in its humanistic essence, is connected both with the falls, mistakes of mankind, and with its high states, goes far beyond the scope of disputes around the art of that time. The loss of the idea, the ideal of beauty in art, according to the writer, is just a reflection of the painful state of the person himself, the various paradoxes of his existence.

METHODS

Our study is based on the works by Dostoevsky, which largely summed up the results of the confrontation between two aesthetic positions suffering from one-sidedness and inconsistency – utilitarian (revolutionary democratic criticism) and formalist (which supporters of "pure art", not subordinated to any ideology, belong to) (Tarasova, 2020). The problem area of the Russian philosophy of the 19th century is divided into three relatively independent, but completely mutual areas: consciousness (faith-knowledge), values (altruism-egoism), action (non-altruism-revolutionism). Russian philosophy is presented as a variety of doctrines, systems, schools and philosophical traditions organized around two poles: the philosophy of totality (integration, collectivity) and the philosophy of individuality. This is a special feature of Russian philosophy of the 19th century. However, as an organic part of world philosophy, it includes its issues that were developed in the framework of the main currents of new European philosophical thought.

The beginning of independent philosophical thinking in Russia in the 19th century is associated with the name of the Slavophiles. I.V. Kirevsky (1856-1800) and A.S. Khomiakov (1860-1804). Their philosophy was an attempt to reject the style of German philosophy based on a new interpretation of Christianity, based on the writings of the Eastern Church Fathers and arising from the national identity of Russian spiritual life. All the main areas of the philosophical structures of Slavophiles are drawn towards the "totality" pole. Orthodoxy is interpreted by them as the foundation of worldview and knowledge, which makes it possible to harmonize all human abilities in a "unified knowledge". Monarchy - as an ideal form of society, protects society and people from political and official legal relations (and even more so from revolutionary violence). Peasant society functioned in its design as an ideal "moral world" in which only one truly moral subject is possible, harmoniously combining personal and collective principles. They proved the originality of the historical development of Russia.

In the debate and struggle with Slavophilism, the philosophy of individuality was formed, which tended towards Westernism. The most prominent representatives of Westernism are: P.Ya. Chaadaev, N.V. Stankovic, V.J. Belinsky, A.I. Herzen. They were guided by the ideals of Western European civilization and criticized orthodoxy. P. Annenkov noted in his "Literary Memoirs" that the difference between Slavophiles and Westernists is a conflict between two different types of the same Russian patriotism. The Westerners never denied the historical conditions which gave the civilization of each people a special character, and the Slavophiles suffered in vain when they were reproached for their tendency to create immovable forms for the mind, science, and art. Many Westerners developed the philosophy of the Russian revolutionary democrats. The most prominent representatives of this trend are V.G. Belinsky (1848-1811), A.I. Herzen (1870-1812), N.G. Chernyshevsky (1889-1823), N.A. Dobrolybov (1861-1836). With the efforts of these revolutionary democrats, a number of significant shortcomings of classical German philosophy were eliminated, philosophical ideas were combined with the practice of struggle to implement the anti-serf popular revolution that had matured in Russia. The main features of this philosophy are materialism and atheism, a dialectical approach to reality and the process of cognition. Herzen and Chernyshevsky approached the materialistic understanding of history. This direction of philosophy was not academic in nature, but as an integral part of literary-critical and journalistic activities, it reflected the real problems of our time in relation to philosophical, aesthetic, moral and political issues.

A detailed analysis of the painting by V.I. Jacobi "Halt of prisoners" in connection with the consideration of the foundations of realism in art is given by the writer in the article "Exhibition at the Academy of Arts for 1860-1861" (Tarasova, 2020). This work is logically connected with such a well-known work as "Notes from the House of the Dead" (Dostoevsky, 1956). Anthropological dimension of art (which takes an ontological humanistic status in the works by Dostoevsky) is considered in a vein close to our research in the work by N. Krysteva "Dostoevsky: Anthropology as MUSICA HUMANA" (Krysteva, 2019).

RESULTS AND DISCUSSION

F.M. Dostoevsky holds a special place among the writers who touch upon the problems of realistic painting in connection with the historical interpretation of the gospel events and the peculiarities of the genre (domestic genre) with its social themes. In this regard, his articles devoted to two events attract special attention - an exhibition at the Academy of Arts for the 1860-1861 academic year and the Vienna World Exhibition of 1873, which presented works by Russian artists of various genres.

The writer's reasoning about the merits of the exhibited paintings, the peculiarities of their perception by the Western audience are conducted in connection with the questions that are important for the aesthetics of that time about the functions of art, its usefulness and uselessness, the features of the realistic method as loyalty to reality, "fear of idealization" and the value of beauty "in itself".

In the well-known dispute about the goals of the art between "utilitarians" and supporters of the theory of "pure art", Dostoevsky places important accents. First of all, the representatives of both parties, in his opinion, are far from consistent implementation of their main ideas, which entails paradoxical judgments and conclusions. Therefore, in relation to both real life and art itself, both points of view, in their extreme manifestation, reveal their inconsistency (Anand & Hsu, 2020). Thus, the requirement of "utilitarians", who, as a rule, understand utility too narrowly, as a direct social and ethical output from a work of art, has a very limited application and can only have the right to exist during periods of social cataclysms. "Some society", notes the writer, "let's say, is on the verge of death; everything that has some sort of mind, soul, heart, will, everything that recognizes in itself a person and a citizen, is occupied with one question, one common deed. Surely then, only between poets and writers, there should be no mind, no soul, no heart, no love for the motherland and sympathy for the common good? The service of the muses, they say, does not tolerate fuss" (Gibson, 2016). Agreeing that art can help in any case, since it contains "tremendous means and great powers", Dostoevsky sympathizes with the idea of the supporters of "art for art's sake" about the great benefits of beauty. Indeed, "it is difficult to measure the whole mass of benefits that has already been brought and still being brought to all mankind, for example, by the Iliad or the Apollo Belvedere, things that, apparently, are completely unnecessary in our time" (Scanlan, 2002). This recognition of the power and benefits of art is far from the narrowly utilitarian position of the critics, who speak precisely of the need for the usefulness of art.

At the same time, it does not justify the ideology of resolute aestheticism either: poets should not go too far "on the air" and look down on other mortals from there. Therefore, "although the Greek anthology is an excellent thing, sometimes it is simply out of place" (Gibson, 2016). An example of inconsistency on the part of the "aesthetes" is the fact that despite the numerous talented works of social topics, the very existence of accusatory literature causes their rejection: "Mr. Shchedrin himself, the founder of accusatory literature, is accused, despite the fact that Mr. Shchedrin is a real artist in many of his accusatory works" (Scanlan, 2002). Thus, the paradox lies in the fact that supporters of utilitarianism do not see the great benefits of art throughout the history of human development, and critics who profess the theory of "pure art" and freedom of creativity deny writers and artists their right to be sincerely inspired by sharply social themes and plots taken from the surrounding reality. Rejecting the extremes of the utilitarian and aesthetic points of view, Dostoevsky puts forward the idea of the anthropological essence of the nature of art, which was born with Man and never left him, meeting his needs and helping in the search for an ideal (Evans-Amalu et al., 2021). Creativity, according to the writer, as the basis of any art lives in a person "as a manifestation of a part of his body", it is inseparable from a person and therefore cannot have any other goals than those that a person aspires to. Betraying a person, art betrays its very nature (Shmalko & Rudakova, 2021). The writer admits that a person can deviate from normal reality, from the laws of nature, and this will lead to the fact that art will deviate along with him, which only proves its "close, inextricable connection with a person, faithfulness to a person and his interests" (Gibson, 2016). Freedom of creativity and loyalty to reality in its inseparability from man is the main law of art, the fulfillment of which gives it

the opportunity to perform an important function of benefit, which manifests itself in the form of participation in the deep processes of the development of human consciousness.

The key concept in the “old dispute” between utilitarians and aesthetes-theorists is the concept of artistry, which at that time acquired a certain symbolic status, allowing for a wide variety of interpretations, depending on the taste of the author. The utilitarians, in their affirmation of the priority of the idea (concept), although they refrain from accusations of belittling the aesthetic principle, provoke Dostoevsky’s indignation with their attacks on Pushkin and Turgenev, “the most artistic of all contemporary Russian writers”. For Dostoevsky himself, in the articles of this period, artistry is the agreement of an idea (if possible, complete) with the form in which it is embodied, it is the ability to clearly express one’s thought in faces and images, that is, “the ability to write well”. Noting the “fear of idealization” stemming from an unambiguous understanding of the principle of loyalty to reality (I write as I see it), Dostoevsky asserts the right of existence of historical, psychological reality that finds itself in the mind of an artist. “The task of art”, the writer emphasizes, “is not the accidents of everyday life, but their general idea, vigilantly guessed and correctly taken from all the diversity of homogeneous life phenomena” (Scanlan, 2002).

At the same time, artistry as “the ability to express one’s knowledge and observations” at that time was firmly associated with the concepts of realism as loyalty to reality and the artistic truth growing on this basis. From the standpoint of achieving artistic truth as the main goal of art, Dostoevsky gives his assessment of the works presented at the exhibition at the Academy of Arts for the 1860-1861 academic year.

In addition to a detailed analysis of the painting by V.I. Jacobi’s “Halt of the Prisoners” (1861. Tretyakov Gallery), which attracted the attention of the public more than others, the writer touches upon many issues of not only painting and its genres, but also of art in general (Borovkova, 2021). The analysis of the picture is carried out by Dostoevsky at different levels. First, from the point of view of the general scene (plot) captured by the artist and the more particular situations that make it up; secondly, when “deciphering” the facial expressions of the “arrestees” (here the anthropological approach of the writer is presented in a humanistic perspective) and finally, from the position of reflection in the picture of the artist himself, which inevitably manifests itself even against his will. In connection with the characterization of the method of painting a picture and its shortcomings, Dostoevsky refers to the routine and utilitarian style of teaching at the Academy of Arts.

First of all, the writer is not satisfied with the psychologically incorrect “portraiting” of types of prisoners, which was the result of a superficial, photographic, “external” view of the artist and therefore inevitably leads to a “lack of art”. As a result, the painter did not paint a picture, but made an “investigative error” (Tolstoy, 2017). Here it must be emphasized that it was at this time that Dostoevsky began to publish the first chapters of his famous *Notes from the House of the Dead*, on which he began working as early as 1855. In one of his letters to his brother, he characterizes his approach to depicting the life of convicts, in each of whom he saw a unique individuality: “There will be both serious and gloomy, and humorous, and folk character with a special shade of hard labor (...), and the image of personalities never heard in literature, and touching ...” (Fanger, 1998). The writer sees in the features of the convicts depicted by Jacobi, perhaps, something that neither the audience captured by the spectacular plot, nor the artist himself with his method of photographic realism could see. “The callous face of this man,” Dostoevsky describes a convict with a wounded by shackles leg, “probably spent many years in different prisons, several times sent from one prison to another for thousands of miles, took on an imprint quite common to people of this kind, an imprint of complete indifference to everything in the world: to the weather, and to the season, and to the torture of a friend, and to his own suffering” (Scanlan, 2002). But even in this state, it cannot be denied that a person is a person, that all the convicts, with all their ugliness and indifference to the environment, are people. Therefore, the task of the artist, the writer insists, is to “find the person in the person”, and let phrenologists and forensic investigators deal with photographs.

On the contrary, all the heroes of Jacobi’s painting are equally scoundrels, equally ugly, starting from the crooked officer to the nag that the peasant unharnesses. In the mentioned above article “Mr. -bov and the question of art” (addressed mainly to N. Dobrolyubov), Dostoevsky emphasizes the role of knowledge of reality, the absence of which leads to “office” judgments, which means that the author sometimes treats reality too unceremoniously, “bends it in one direction or another, as he wants, only to put it in such a way that it proves his idea” (Fanger, 1998). The same licentious treatment of reality is represented by Jacobi’s painting, which demonstrates a formal understanding of the realistic method.

The plot of the whole picture, according to Dostoevsky, revealing, first of all, the artist’s pursuit of effect, is far-fetched, and therefore it is melodrama, but not reality. From a psychological point of view, such scenes as the theft of a ring (meaningless in itself during a prisoner transport) from the finger of the

deceased, the game of cards and the fight of the prisoners in the presence of an officer do not stand up to criticism. The fact that the author of the plot completely “failed to cope with reality” is also evidenced by such “photographic infidelity” as the absence of shackles lining on the prisoner bandaging his leg, who was placed by the artist in the right corner of the picture. At the same time, according to Dostoevsky, “not only several thousand, but even one verst cannot be walked without leather shackles lining, so as not to erase one’s leg” (Tolstoy, 2017). Although the accuracy and loyalty to reality is only the first, preparatory, stage of work, only the material on which the master works, they are at the same time a “tool of creativity”, his “alphabet and orthography”, without which one cannot reach the height of artistic truth.

It is from this point of view that the writer considers such “little things” as the type of the characters’ clothing and its condition to be important. In this regard, Jacobi’s painting provides examples of absurdity (ridiculously, “along the back” torn sheepskin coat), which exist in other well-known paintings. For example, in the painting “Barge Haulers” by Repin, which appealed to Dostoevsky’s. Noting the talent of the artist (“Gogol’s figures”), he draws attention to a mistake in the clothes of two barge haulers: “Such rags cannot even exist. This shirt, for example, accidentally fell into a trough in which cutlets were chopped into pieces. Without a doubt, barge haulers cannot boast with shiny suits. Everyone knows where these people come from, but it is impossible to put on such a shirt but just take it off: it won’t fit” (Tolstoy, 2017).

According to Dostoevsky the reason for the superficial approach to the chosen plot, for the negligence in the study of reality, is the depravity of academic education due to its narrow utilitarianism. In this state of affairs, the “theory of art” is taught without a general “philosophical preparation”, anatomy “from the point of view of bones, muscles and integument” but without the natural history of man. Brought up in the spirit of academism (false classicism), the artist, in his perception of reality, is directed to the external, therefore, he perceives history as he read at the Academy, that is, “from the point of view of costumes”, which, in turn, gives rise to theatricality in the staging of historical plots and “harmonious corps de ballet” in the domestic genre.

The humanistic orientation of creativity, realism, understood as the comprehension of the depths of human suffering and the tragic foundations of life compared Dostoevsky with V.G. Perov, by that time the recognized leader of the psychological genre. Their communication during Perov’s work on the portrait of the writer, their discussion on “beauty-truth”, typification and understanding of the ideal as a kind of lie, about the skill of the portrait painter could not but be reflected in their work. Thus, in the article about the Vienna Exhibition of 1873, written shortly after the completion of his portrait (1872), Dostoevsky, along with acknowledging the undoubted success of genre painting, which “have almost exclusively reigned for so many years”, indicates that the Russian genre is still far from Dickens, his “Pickwick” and “Oliver Twist”. Our genre, according to him, “is developing, and there are talents, but something is missing for the talent to move apart or expand”, it still relies on “Hunters” and “Nightingales” (meaning Perov’s paintings “Hunters at rest” and V. Makovsky “Lovers of nightingales”), which are numerous among Dickens’ works and which take “secondary places” (Scanlan, 2002).

Referring to conversations with “some of our major artists,” Dostoevsky points the reason for this state of affairs, which he sees in the mentioned above “fear of idealization”: “they are afraid of the ideal, like evil spirits.” In this rejection of idealization, according to the writer, “noble”, but “prejudiced and unfair”, lies the reason for the backwardness of the historical genre, which necessarily requires idealization, since it is based on the “idea” with which the painter approaches the plot taken from of the past (Bozhkova et al., 2021). Dostoevsky affirms the right to the existence of historical reality: “The ideal is also reality, just as legitimate as the current reality” (Tolstoy, 2017).

Perhaps under the influence of the same conversations with Dostoevsky, the master of genre and portrait Perov in the late 70s and early 80s turned to gospel subjects (“Christ in the Garden of Gethsemane (Prayer for the Chalice)”, “Descent from the Cross” – both 1878. Tretyakov Gallery) and historical plots (“Nikita Pustosvyat. The dispute about faith”. 1881-1882. Tretyakov Gallery). At the same time, the artist does not allow the biblical event to be reduced to the level of commonness and even historical reality, which was close to Dostoevsky himself, who considered the everyday, common interpretation of gospel stories unacceptable, since such an interpretation does not reflect the historical and spiritual role of Christianity. Speaking of N. Ge’s “The Last Supper”, which once made quite a splash, the writer claims that by mixing both realities – historical and current - the artist has made a serious mistake, as a result of which the gospel “Last Supper” is just “a perfect genre”, in which there is no historical truth and everything is – disproportionate and inadequate to the future”. “The question is,” the writer concludes, “where and what does the subsequent eighteen centuries of Christianity have to do with it? How can something so colossal happen from this ordinary quarrel of such ordinary people, who gathered to have dinner represented by

Ge? (Fanger, 1998). Therefore, he is looking for a suitable position for him, foreshortening, “finds the main idea of his physiognomy, the moment when the subject is most similar to himself” (Gibson, 2016). The ability to find and “capture” this moment is the gift of a portrait painter.

Perov's portrait of Dostoevsky became not only an event in Russian portrait art, but, according to later critics, it was endowed with “the coercive power of the image” (Fedorov-Davydov). That was achieved by mutual appreciation of the writer and artist's works. Dostoevsky's sympathetic attitude was evoked by Perov's works “Troika”, “Arrival of a governess in a merchant's house”, “Religious procession”, “Tea drinking in Mytishchi”, “Sermon in the countryside” (Fanger, 1998). Perov, according to biographers, highly valued Dostoevsky's “Crime and Punishment”. The relationship between the writer and the artist continued after the completion of the portrait. While in Moscow in October 1872 on the business of publishing “Demons”, Dostoevsky visited Perov several times in his apartment at the School of Painting, Sculpture and Architecture on Myasnitskaya and went with him to the Tretyakov Gallery, on whose order the portrait was painted.

The philosophy of unity

The roots of the philosophical idea of unity go back centuries - to antiquity and the Renaissance. In Russian spirituality, the idea of this direction was developed by V.S. Solovyov (1853 - 1900). In return, Solovyov is the greatest Russian philosopher, religious, Christian, who laid the foundations of Russian religious philosophy, the founder of the unity and integrity of knowledge. The philosophy of V.S. Solovyov largely determines the whole spirit and appearance of the religious philosophical tradition. Soloviev V.S. Trying to create an integrated worldview system that connects the desires of a person's religious and social life. The basis of such a worldview, according to Solovyov's plans, should be Christianity. Religious thinkers before and after Solovyov expressed this idea more than once, but when they spoke of Christianity as the basis of worldview, they referred to any privilege of Christianity: Orthodox, Catholic or Protestant. The peculiarity of Soloviev's approach lies in the fact that he defended the unity of all Christian privileges. Therefore, his teaching is not narrowly focused, but has an interdisciplinary nature. Another important feature of Solovyov is that he tried to incorporate the Christian worldview with the latest achievements of natural science, history and philosophy and create a combination of religion and science. The main idea of Solovyov's philosophy is the idea of unity. In developing this idea, he started from the Catholic Slavophile idea, but gives it an inclusive meaning. The antithesis of faith and knowledge, which is also known to Western philosophy, in the Russian version seeks to resolve the philosophy of unity, which was developed by V.S. Solovyov's epistemological aspect of the idea of unity was Solovyov's theory of unified knowledge, which the philosopher opposed to both Western rationalism and Slavophile rationalism. This was the idea of hyper-rationalism. The “integrity of knowledge” in the philosophy of V. Solovyov is not a “theoretical” and not a “practical” reason for the German classics. And not even their union. This is different. For the Russian philosopher, “honesty” is the characteristic of the human soul that most fundamentally distinguishes man - the highest and most perfect creature of nature - from other animals, even intelligent ones in their own way. Integration is not the result of adding, integrating heterogeneous forms and formations of the spirit (science, philosophy, art, etc.) that are separated from each other in a wide field of culture, although it presupposes the latter. Wholeness can be given to consciousness only in its own state and vector, which does not correspond to any of Kant's famous “faculties of the soul” (knowledge, desire, feeling pleasure). Solovyov was a supporter of the dialectical approach to reality. In his opinion, the real cannot be considered in frozen forms. The most common feature of all living organisms is the sequence of changes. To prove the continuous dynamism of existence, together with the active ideas, he introduces the active principle as the Universal Spirit, which acts as the subject of all changes in the universe. But it does not act independently, its activity needs divine motivation. This motive is revealed in the fact that God gives the universal spirit the idea of unity as the defining form of all its activities. This eternal idea in the Soloviev system was called Sophia - Wisdom. Sophia is the key concept of the Soloviev system. Therefore, his teaching is also called Sefaliya. The concept of Sophia is introduced by Solovyov to declare that the world is not the only creation of God. The basis and essence of the world is the “soul of the world” - Sophia, which should be considered as the interface between the Creator and the creation and is common to God, the world and humanity. The mechanism of the convergence of God, the world and humanity in Soloviev's philosophical teaching is revealed through the concept of God-man. The true and perfect embodiment of the God-man, according to Solovyov, is Jesus Christ, who, according to Christian doctrine, is both fully God and fully human. His image serves not only as an ideal that every person should aspire to, but also as the highest goal of the entire historical development of the historical process. The history of Sophia

Solovyov is based on this goal. The purpose and meaning of the entire historical process is the spiritualization of mankind, the union of man with God, the embodiment of God-man. Moral philosophy in Solovyov becomes the philosophy of love. Compared to the highest love, everything is secondary, so only love needs immortality. Through divine love there is an affirmation of a separate individuality. Solovyov made a significant contribution to the development of such a phenomenon of national consciousness as the "Russian idea". About the "Russian idea", as about the idea in which the originality of Russian philosophical thought is expressed, and the originality is seen by him in Christianity. Solovyov comes to the conclusion that the Russian idea and task of Russia is to implement the social trinity - the organic unity of church, state and society - (by analogy with the divine). Christian Russia, imitating Christ himself, must subordinate the "universal church". In this image of the "Russian idea" "Soloviev well connected the content that has been developed within the framework of this concept throughout the history of Russia, namely: the idea of "Holy Russia" (Moscow-Third concept). Rome ""), the idea of "Great Russia" associated with the reforms of Peter the Great) and the idea of "Free Russia.

Dostoyevsky underwent a transformation in hard work: he understood the absurdity of the ideas of socialism and their harmfulness to the Russian people. Now he sought to establish an authentic and thoroughly Russian religious doctrine, for religion was the basis of all Dostoyevsky's quests. Dostoyevsky's philosophical thinking is rooted in religion, so all his consciousness was permeated with a deep faith in the divine destiny of the Russian people. This was a very strong aspect of Dostoyevsky's work, filling the existential problem of man, history and morality with religious content. These problems led Dostoyevsky to create characters such as Mikulka in *Crime and Punishment*, Prince Myshkin in *Idle*, Father Zosima in *The Brothers Karamazov*. Issues of culture were always deep in Dostoyevsky's heart and mind, he believed that a harmonious combination of Christian ideas and the achievements of world civilization was possible. He never experienced enmity and enmity with P.N. Tuniman's culture. Dostoyevsky and Russian writers of the 20th century.

CONCLUSION

The anthropological dimension in Dostoyevsky's discourses on art, presented in humanistic, socio-psychological and aesthetic aspects, is the basis for asserting the value of the realistic method that created the European and Russian classics, for understanding the very nature of art in its inseparability from the ontological status of human life and its creative freedom. On the whole, one can agree with N. Krysteva, who, referring to D. Chizhevsky, M. Heidegger, S. Frank, argues that the concept of anthropology "as applied to the work of Dostoyevsky requires an expansion of discourse: anthropology and theology, anthropology and asceticism, anthropology and philosophy, etc." (Krysteva, 2019). To this incomplete list we can add the topic of "anthropology and art" (in this case, painting). Dostoyevsky's historical thought refers to the religious worldview and religious understanding of the historical process. The main ideology of Dostoyevsky's theory was the belief in the Orthodox Christianity of the Russian people and Russian culture. Human freedom seems sacred to Dostoyevsky, no one dares to violate it. Dostoyevsky is distinguished by a dialectical approach to the interpretation of the idea of freedom and coercion. A clear example of that is the pictures of Stavrogin and Krylov, which is an ominous enlightenment of this dialectic. Dostoyevsky's utopian ideas contain a rational philosophical interpretation of rational ideas. Dostoyevsky on the importance of the idea of atonement for his sins against the world and humanity Kirpotin V. Ya. Dostoyevsky emphasizes in the 60s.

REFERENCES

- Abramkin, I. A. (2023). Comparing Literary Criticism and Art History: The Problem of Sentimentalism in Russian Historiography. *Bulletin of St. Petersburg University. Art Criticism*, 13(1), 188-206.
- Anand, D., & Hsu, L. (2020). Think outside the book: Transformative justice using children's literature in educational settings. *Journal of Curriculum Studies Research*, 2(2), 122-143. <https://doi.org/10.46303/jcsr.2020.13>
- Borovkova, E. (2021). Structural-Semantic and Linguistic-Stylistic Features of O. Wilde's Maxims. *Modern Studies of Social Issues*, 13(2), 55-70. <https://doi.org/10.12731/2077-1770-2021-13-2-55-70>
- Bozhkova, G., Shabalina, N., & Ibragimova, E. (2021). Images of fathers by younger generation in modern fiction: Socio-psychological analysis. *Journal of Social Studies Education Research*, 12(2), 210-232.

- Evans-Amalu, K., Lucey, T., & Lin, M. (2021). Spirituality and Mindfulness Practices of Early Childhood and Elementary Preservice Teachers: A Snapshot. *Journal of Curriculum Studies Research*, 3(2), 207-221. <https://doi.org/10.46303/jcsr.2021.12>
- Fanger, D. (1998). *Dostoevsky and romantic realism: a study of Dostoevsky in relation to Balzac, Dickens, and Gogol*. Northwestern University Press.
- Ferrer, N. R., Romero, M. B., Ochendusko, S., Perpiñá, L. G., Malagón, S. P., Arbat, J. R., & Nodar, S. R. (2022). Solitary fibrous tumor of the thyroid. Report of a case with unusual clinical and morphological findings *Archivos de Patología*, 3(3), 104-109.
- Goryushkina, N. Y. (2021). Start all business from the beginning?: NS mordvinov—theorist of the excise system for tax collection from alcohol. *Bylye Gody*, 16(2), 527-534.
- Gibson, A. B. (2016). *The religion of Dostoevsky*. Wipf and Stock Publishers.
- Isaikina, M., Nedogreeva, N., & Pokotilo, A. (2021). Role of Metasubject Educational Results in Learners' Professional Self-Consciousness Formation. *Russian Journal of Education and Psychology*, 12(3), 7-18. <https://doi.org/10.12731/2658-4034-2021-12-3-7-18>
- Jamalpour, H., & Derabi, J. Y. (2023). Aesthetic Experience, Neurology and Cultural Memory. *Passagens: Revista Internacional de História Política e Cultura Jurídica*, vol. 5, no. 2, pp. 340-348, <https://doi.org/10.15175/1984-2503-202315208>
- Jamalpour, H., & Verma, A. (2022). *Introduction to Psychoanalysis: A New Perspective on Linguistics and Psychoanalysis*, Vol. 1, Rose Publication PTY LTD, Melbourne, Australia.
- Kyrchanoff, M. (2021). Orientalist Narratives in American Sci-Fi Prose in the Dune Novels. *Modern Studies of Social Issues*, 13(1), 52-92. <https://doi.org/10.12731/2077-1770-2021-13-1-52-92>
- Meshcherina E.G. *Russian culture of the 19th century: personality and era*. M.: Canon + ROOI "Rehabilitation", 2020. 496 p.
- Michio, M. (2021). Russian Wanderer In The Spiritual Worlds», Or Fm Dostoevsky's Creative Activity In The Context Of Russian Religious Philosophy. *Bulletin of Moscow State Regional University. Series: Philosophical Sciences*, (1), 16-22.
- Nasibova, S. (2022). Fm Dostoyevsky In English Criticism Of The Xx Century (J. Murry, L. George, Y. Lavrin). *Scientific Collection «InterConf»*, (118), 165-169.
- Palmer, D., & Witanapatirana, K. (2020). Exposing Bias through a Deficit Thinking Lens Using Content-Analysis of Macro Level Policies. *Research in Educational Policy and Management*, 2(1), 23-39. <https://doi.org/10.46303/repam.01.02.2>
- Petruxina, N. M. (2023). The Realistic Tradition of FM Dostoevsky in Russian and Uzbek Literature. *Central Asian Journal of Literature, Philosophy and Culture*, 4(5), 117-120.
- Pogosyan, V. (2021). Systemic approach in phenomenon research (A historiographic etude). *Voprosy Istorii*, (4 (2)), 253.
- Pogosyan, V. (2017). INSTITUTIONAL RECONSTRUCTION: COMPLETE ALTERATION?. *Economic and Social Development: Book of Proceedings*, 931-936.
- Rey, S., Huerta Brunel, J. E., Pérez Caballero, I. C., & Cárdenas, C. (2022). Características radiológicas de las lesiones del tórax: Aspectos esenciales que todo patólogo torácico debe conocer. *Archivos De Patología*, 3(1), 31-43. <https://doi.org/10.47579/AP.v3.i1.0087>.
- Scanlan, J. P. (2002). *Dostoevsky the thinker*. Cornell University Press.
- Shmalko, Y., & Rudakova, O. (2021). Language Barrier as a Result of Rumination in the Context of Distance Learning. *Russian Journal of Education and Psychology*, 12(3), 74-85. <https://doi.org/10.12731/2658-4034-2021-12-3-74-85>
- Tarasova, N. A. (2020). Textual Analysis and New Facts for a History of the Text (on the Material of FM Dostoevsky's Manuscripts). *Dostoevskiy i mirovaya kul'tura. Filologicheskii zhurnal [Dostoevsky and World Culture. Philological Journal]*, (2), 10.
- Tolstoy, H. (2017). *Dostoevsky*. In Akim Volynsky (pp. 81-98). Brill.