

The Artistic World of Dostoevsky

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Abstract

This article deals with the name of man and space in architecture, the fact that man for himself lives in the realm of architecture, adapts everything used in life to the size and proportions of his body, and these things are only things that belong to man himself. Accordingly, the need to know the dimensions of the human body is justified not only in the design of objects, but also in the description.

Keywords: *Man and space, body, size, ratio, space, design, juxtaposition, artist, presentation, architect, proportion, flair, modulator, aesthetic appearance.*

Introduction

Fyodor Dostoevsky today reads the whole world, constantly studies, under the influence of his views reveals more and more facets of art. Although every educated person knows and loves him, nevertheless, the latter are disturbed by doubts: to accept him or not? The reason for this is his complex creative activity, the paroxysm of his artistic world, the extreme acuteness of the presented mental suffering of tortured oppressed people (in fact, superrealistic), first of all, the diverse creative method of the writer, the boundlessness of a wide range of worldview.

The influence of monotony and the West on Russian literature before Dostoevsky was significant. The tendentious influence demanded from literature the status of a certain direction, it should be noted that even at the beginning of the 19th century, all Russian enlighteners struggled to translate, assimilate the achievements, first of all, of French and German literature. In this aspect, the world of Russian literature revived¹.

Several traditions were introduced into Russian literature: Pushkin from Byron and Schiller, Lermontov from Byron, Turgenev from German and French literature. Getting acquainted with the works of these writers, one could understand the course of the thought process, techniques and methods characteristic of the French, then the Germans, then Byron².

The depiction of the life of the "little people" of the lower class in Russian literature before Dostoevsky was in an incomplete form. Both Pushkin and Gogol, to some extent, introduced people of the lower class into Russian literature, however, this life in the works of these writers was in the form of a sketch. In this regard, the naturalistic school of Gogol played a big role in "The Overcoat", he opened this estate wider, however, these were still the first attempts. Turgenev in "Notes of a Hunter" caused only an idea of this class, Dostoevsky in his expression "... we all left Gogol's" Overcoat "outlined his creative path. Only he finally abandoned the old tendencies - empty utopian views about "golden works" dedicated to the ascension to heaven of the upper class and embellishment of their lives. Dostoevsky's reform in literature begins here. During this period, a great river flowed from West to East. This river bathed Russian literature in its delightful and magical water. Indeed, it was that blessed river that nurtured Russian literature since infancy.

¹. Бекер И.П. В защиту поэзии. М.,1959,С.3.

²Бекер И.П. Там же. М.,1959,С.40.

With the entry into the literary arena of Dostoevsky and Tolstogov, it was as if a miracle happened to this river, suddenly it began to flow from East to West (meaning Europe). Indeed, magic has happened in Russian literature since the 1840s. One common quality is observed in the works of Mr. Dostoevsky: in all his works, to a greater or lesser extent, his sympathetic attitude towards man is expressed; this person considers himself not entitled to be a truly truly integral, independent person³.

All the writer's works are saturated with sympathy, compassion, love for a person, no matter what he is and whoever he is, he can find the tragedy of his century from the judges of the rejected people of the lower class. Works, images, episodes, psychological techniques, moods of characters, conversations, pain at first glance seem to be repetitive, improving. In fact, all this is not a repetition, on the contrary, it is a continuation of one another.

Imagine the following formula: Makar Devushkin was the first image created by the writer, in which he depicted only one side of the image. Myshkin is not any prototype of Raskolnikov, although in their hearts each of them have common features. Myshkin is the invisible, hidden from sight, side of Raskolnikov, manifested as a result of crime and mental punishment.

“Who can say that the prison life of the protagonist from “Notes from the House of the Dead” by Alexander Petrovich is not the same Raskolnikov. Except for certain beliefs, these are all 3-1 people. In general, Dostoevsky has many such techniques. The image of the empty dream from "Bright Nights" is very similar to the protagonist Ivan Petrovich from "The Humiliated and Insulted", and even similar events. However, Ivan Petrovich, in comparison with the image from "Bright Nights", is somewhat polished, strives for higher goals, the most important thing is fighting. However, the character and behavior of Dostoevsky's work should be assessed not separately, but integrity.

“As we noted above, not a single person acting in the works of Mr. Dostoevsky, not one of his stories, answers these questions, in order to solve the problems posed, we need to distribute these personalities into groups and explain them by comparing them with each other⁴”.

"Bright Nights" at one time was a good piece and experiment. In the work, the old tradition is deliberately abandoned, the old narrative is deliberately introduced. It does not have any exciting, biased literature-like narrative of lovers. In "Humiliated and Insulted", however, special attention is paid to the love of man. Now this work presents not two destinies, but the fate of an entire group. Love for a person is proved not in thoughts, but in practice. Most importantly, the experiment-work after the work is used, which has not yet been tested in Russian literature, that is, the prices of the works are created. According to Dostoevsky, all the vile questions, like a hidden wire in a treasure, were in the person himself. He was looking for answers to his questions not in the heavens, and not in another environment, but in the person himself, and believing that a person is a mystery, and the writer must solve this puzzle. On the way to solving this extremely, difficult and complex task, he has such magnificent ideas for ours, which heights he reached in the depiction of the inner world of man. Although everyday plots prevail in Dostoevsky's works, in fact, in each work the writer led a discussion about a person. He saw in man the most beautiful and majestic miracle of nature, to the mind not by the gradual creation-creation of God, surrounded by the wildest laws, but by these views he approached the Sufi teachings of the largest philosophical and religious trend in the East.

In the beginning, Dostoevsky scatters events into dialogues, the emotional experiences of the heroes: into small events, details, images, landscapes, then, these events are generalized. As a result of all this, it becomes clear to us that the seemingly scattered fragmentary events are closely related. This

³.Фридлиндер Г. Достоевский и мировая литература. Художественная литература, 1979 г.С.108.

⁴. Достоевская А.Г. Воспоминания. – М., 1971.–С.410.

chain itself is observed in the interconnection of emotional experiences. After the day of Myshkin's return, about 10 pages of a generalized explanation are presented: in this explanation, the interconnection of events with each other is most of all observed than mental analysis, here the author's attitude to the event is brought to the fore.

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