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LAS TRADICIONES DE REALISMO EN EL CONCEPTO LITERARIO Y FILOSÓFICO DE M.M. FILIPPOVA

Anna S. Ivanova¹, Tatyana Yu. Bodrova², Larisa V. Adonina³

¹ Peoples' Friendship University of Russia (RUDN University), Moscow, Russian Federation

² Peoples' Friendship University of Russia (RUDN University), Moscow, Russian Federation

³ Sevastopol National University, Sevastopol, Russian Federation

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abstract

Mikhail Mikhailovich Filippov - the Great Russian writer, literary historian, representative of the "natural school". In his works, Filippov talks about the role of art in human life. Filippov calls deduction as the main method of knowing reality. The basis of the works of art M.M. Filippova has an illusion that elevates reality.

Keywords: Mikhail Filippov, "Prometheus", deduction, artistic truth.

Mikhail Mikhailovich Filippov - el gran escritor ruso, historiador literario, representante de la "escuela natural". En sus obras, Filippov habla sobre el papel del arte en la vida humana. Filippov llama a la deducción como el método principal para conocer la realidad. La base de las obras de arte M.M. Filippova tiene una ilusión que eleva la realidad.

Palabras clave: Mikhail Filippov, "Prometeo", deducción, verdad artística.



Introduction

Mikhail Mikhailovich Filippov (1858 – 1903), an outstanding Russian scientist and encyclopedist, went down in history not only as a famous scientist, but as a philosopher and historian of philosophy, a writer, an expert in the history of literature, who gave a deep analysis of the work of Russian and foreign classics. "Until recently, this name was unfortunately forgotten; the scientific heritage of the scientist is almost not studied and is not judged by merit. Meanwhile, this extraordinary man left a significant mark in the domestic science. He owns more than three hundred works in various fields of knowledge, works deep and serious, in which the original and original thinker, who possesses broad knowledge, a progressive scientist, responsive to everything new in science and life, appears before us" (Lutonina, 2000).

Results and Discussion

In literary criticism, Filippov takes a keen interest in national cultural heritage. Paying attention to literature, Filippov acts primarily as a publicist and sociologist, who saw in it a reflection of the processes taking place in society. M.M. Filippov attributed himself to the representatives of the "natural school"; for him, an art is associated with higher moral principles, with ideas of goodness and justice. A supporter of the image of the truth of life, he was the successor of the best traditions of critical realism in literature. Following the aesthetic principles of V.G. Belinsky and N.G. Chernyshevsky, M.M. Filippov carried out a broad analysis of works of art both Russian and foreign literature of different eras based on deep generalizing conclusions about the processes and phenomena of social life. His articles were devoted to of Russian and foreign writers and they were already published in the twentieth century in the collections "Thoughts on Russian Literature" (1965), "Etudes of the Past" (1963) and "Essays on Western Literature of the XVIII – XIX Centuries (Filippov, 1985).

In his writings about Western literature, M.M. Filippov demonstrates wide erudition. Focusing on the literary processes of different countries and times, the scientist freely analyzes not yet translated into Russian works of art. Delivering to the Russian reader, which was little known in Russia, the scientist not only defended his artistic principles and techniques, but also sought to preserve the peculiarities of the language and style of Western writers. In these works, great attention was paid to M.M. Filippov devoted the work of Emil Zola as a writer. He had interests of literature. At the conclusion of the scientist, E.

Zola begins his creative journey by studying general pathology, and ends with a solemn the apotheosis of life. The writer assesses the creative work of Zola from the standpoint of naturalism, noting that in these philosophical and aesthetic coordinates the look of the French classic is not always attractive, but always sincere (Herder, 1977).

When the naturalism ceased to dominate over minds of people, E. Zola did not begin to fawn upon youth, and safely proclaimed an open gap. "In the person of Zola the naturalism destroyed itself. Having aimed to represent the nature, from the very beginning, naturalism distorted this nature, threw out a half of human psychology, simplified it almost to some animal passions and instincts" (Lutonina, 2000).

M.M. Filippov did not remain away from polemic disputes, however in the esthetic views developed traditions of literary criticism of the 40-60th years of the 19th century. Through its entire critical heritage there passes the thought of need of the realistic image of reality. According to M.M. Filippov, art should not embellish reality or distort it. Addressing the analysis of works of art, the Russian writer adhered to the principles of the realistic esthetics developed by it based on realism philosophy.

In article "Beauty and the Truth in Art" M.M. Filippov speaks about an art role in life of society: "Art is the public work of the artist reproducing in images of feeling, a thought, acts and in general more and more or less considerable in life of people, and these images have to meet requirements of the art truth" (Filippov, 2017). The given reasoning's about art are based on the position that it should excite cheerful feelings and moral reflections. Art objectively reflects the world; therefore, the major artists were those who managed to rise above their likes. Proving the connection of art with the history and morality of society, he notes that visual images and musical sounds can more be combined with moral feelings and ideas than sensations of the senses. The critic considers that the author who creates works that contradict moral requirements cannot be an artist, since art is a meaning of elevating a person. If L.N. Tolstoy argued that in art, the artist conveys the feeling once caused by means of images, and then M.M. Filippov notes that the artist often does not feel, and guesses the object of creativity with his instincts, and sometimes he does not feel the same feelings as his characters.

One of the most important principles of this aesthetics was the requirement to create works of art based on a scrupulous study of reality, the integration of a complex circle of facts and phenomena of life. The Russian scientist called this method of comprehension and representation of reality by induction. However, according to



Filippov, induction is not a simple logical operation involving the movement of thought from the individual to the general, but it is a complex combination of various factors, because of which the need for an accidental becomes clear. Thus, any event or phenomenon of reality, what exists in the present, must be understood as a natural phenomenon, due to a specific combination of individual facts, of what happened in the past.

In the literature, M.M. Filippov sees a reflection of social processes. His aesthetic views are closely related to philosophical theories. Therefore, analyzing the literary-critical legacy of predecessors, he compares the theory of unconscious creativity with the theory of the latest evolutionists (for example, G. Spencer), who believed that creativity was “aimlessly for a purpose, unconsciously with consciousness, free with dependence”.

In a discussion about the literary critic M.M. Filippov resolutely rejects unconsciousness of literary reviewers and observers, however does not object that, really, the critic, as well as the poet, it is necessary to be born. The critic has to "have the known keenness, impressionability and at the same time force of judgment to be able to be fond of beauty of the work, but not to be enslaved by them, i.e. to keep ability of the analysis. The critical talent can be improved from exercise, for the developed it demands knowledge, extensive erudition, but there was still no example that this talent was gained by training" (Filippov, 2015).

From this point of view, the "good" work of art has to show from what "trifles" are real type of the hero, his fate, character as this or that type is connected with reality. Feelings, experiences, the hero's thoughts are important in connection with his social environment, a natural landscape, living conditions, etc. At the same time, it is necessary, Filippov believes to try to obtain the greatest possible accuracy of the description of reactions and the origins of feelings for what writers have to study psychology and physiology. Truly, the work of art allows understanding how certain circumstances with inevitability generate a certain type of the personality (Rumyantseva et al, 2018).

The nature of creativity is caused not by flavoring preferences of this or that author, and the reality and the requirement of adequate reflection of historical, social and vital processes for the purpose of forecasting of the near-term outlook of social and cultural development. Still N.A. Dobrolyubov, developing a method of "real criticism", insisted on need to find out how truthful the work by the writer in terms of compliance of the pictures represented in it to the real facts of reality. What view of the world follows from this? The author offers the concept whether he answers "essential" or progressive, to

trends of social development. Only the harmonious unity of talent of the writer with progressive outlook, connection of knowledge with art, sciences with poetry gives to literature, Dobrolyubov, educational and informative value, and its direction is "humanistic" character believed (Zamaleev & Zots, 1983). In addition, Filippov, arguing on process of scientific creativity and wrote, “Only the history of science specifies to us true value of the got results...” However, the matter is that between assimilation of others thought and scientific creativity the enormous abyss lies; and having only tracked that way which led to the solution of the equations of the highest degrees, we will understand why the whole centuries for this purpose were required (Filippov, 2017).

Truly, the works of art Filippov considered the most suitable genre for creation the novel and the story as they allow showing dynamics of type, its history, to track possible options of development of this or that event. About it the scientist wrote in work "Beauty and the Truth in Art". Along with inductive, it defines a historical method as main in knowledge of reality.

The author emphasizes that no idea, event or phenomenon arises from scratch, but goes a long way of evolution. Only having penetrated the essence of this evolution, having ascertained the laws, we can purposefully carry out our own free creativity. The way that humankind passed in comprehending reality in various forms, an individual passes in abbreviated format through the assimilation of history - just as in organic evolution, ontogenesis is an abbreviated form of phylogenesis. Attention to history, historical facts is a distinctive feature of Filippov's works of art. History is as a story, a story is not a fiction, but a reality dressed in an artistic form. It is no coincidence that the titles of the works of Filippov include such explanations, “The profit of the last century” (the subtitle of the novel “Noble honor”). This story is based on historical fact "(explanation of the story" Prometheus ")". The historical basis of this event can be found in many Polish and Little Russian chroniclers of the time and later chroniclers "(explanation in the story" Ostap)". The meaning of these explanations is to indicate the connection of the conceivable with the real, product of conscious activity with real facts. “No image can matter if it is not in any particular correspondence with the depicted object” (Filippov, 2017).

The literary works of the Russian scientist and philosopher make up a small body of essays. All of them are an artistic demonstration of the "work of the mind", performing the function of "intellectual vaccination", i.e. they convey to readers the philosophical dominates of the writer, in order to promote their intellectual development.



On Filippov's belief, intellectual development is a separate form of evolution of humanity, and only the progressive movement in this direction offers prospects for development of society, the state, the personality and culture. Not accidentally, works of art by Filippov carry not only social, but also methodical character. There is no lofty style, abstract moralizing. Requirements of social and moral life speak concrete examples. "Novels and stories by Filippov are artless in terms of artistic touches, and are plain stylistically, but differ in pithiness, the sequence and clarity of reading" (Korobkova, 2014). According to Filippov, the truthful image of life and character of heroes has to cause in the reader the corresponding emotional reaction, on an example, empathy, and then to initiate their intellectual activity. In addition, improvement intelligence is and there is a progress mechanism.

Filippov's methodical approach is already noticeable in his early story Prometheus (1883), especially when compared with the article Beauty and Truth in Art (1898), written to criticize the aestheticism of L.N. Tolstoy. Based on a realistic attitude that art should reflect reality, Filippov wonders how this happens, what is the correlation of the artistic image and reality.

It is known that Tolstoy considered that at creation of an image it is necessary to lean on sense of beauty and to select such means of expressiveness that there was an effect of sensual infection with fine. Filippov's thought is a bit different: "Art should not decorate the nature... Idealization of reality consists of not that, an art has to represent some angels and heroes. Thereby, in the most every day and trite life to find the moments capable to excite serious feelings and thoughts" (Korobkova, 2014). Beauty, embodied in an ideal form, is not limited by "rough sensuality", and includes "moral and intellectual elements" [In the same place].

Artistic truth, according to Filippov, is achieved through a combination of mind, feeling, and morality: "the truthfulness of art is not an exact reproduction of relationships that occur in the external world.

The art truth always demands some illusion, and this illusion has to improve and ennoble reality... The requirement of the art truth inevitably includes beauty elements in art. Though not all, represented by the artist, is fine in the valid life, but already the need of idealization of reality demands the known beauty of a form..." (Korobkova, 2014).

The story by Filippov "Prometheus" is an example of realization of the principles of "the art truth". In the center of a plot is a dispute competition of the artist and poet on the one who is best capable to reflect reality. The dramatic nature is in what the artist decided to write long

ago the picture "Prometheus" conceived by it from nature. In addition, as nature chose the slave teacher to whom directed a furious kite. Thus, the myth about Prometheus materialized in fact, and from this reality, the artist painted a picture. This reality was tragic and terrible: rage of a kite, suffering of the old man, pain, blood (Selomo & Govender, 2016).

The audience observed all this personally. However, the artist by means of a brush managed to represent something "above the reality" and won a competition: "All the unpleasant, revolting soul lines of reality were improved; disgusting became touching. The features of the slave bent, distorted by suffering turned into inspired suffering of line of the mighty titanium, which entered fight with Zeus.

Convulsive compression of muscles, which at the old man had an appearance of weakness and decrepitude in a picture, became expression of powerful, indestructible energy. Groans and sufferings of the unfortunate slave turned into expression of defiant threat" (Korobkova, 2014).

However, the celebration of the young artist was bought by the price of painful death of his teacher. Thereby at the reader, moral senses are woken up: the fine picture discords with moral insolvency of the artist who did not see behind the face of the slave to a human face owing to what the high aim was achieved by low means.

In fact, Prometheus's death – the old man becomes that decisive moment which has to help the reader to pass from "work of feelings" to "work of mind", i.e. from empirical comprehension to rational judgment of reality.

Analyzing works of art by the Russian writers and subjecting to the philosophical analysis their art creativity, Filippov recreates that image of reality which corresponded to that or to other stage of development of society and by that proves the theory of the multiple-factor evolution. He assumed firstly it is 1) "the general living conditions", separate signs of empirical reality form certain types of the personality and type of the social relations. The second 2) the actions made by this type are caused by a number of factors, and the analysis of these factors allows to define motives of these or those action and to reveal type "height" in historical prospect. Filippov is sure that ways of comprehension of reality are reflected also in works of art. Filippov wrote in one of articles: "In to literature, as well as in biology, there are "prophetic" types preceding the distant future" (Filippov, 1965). The reality is a complete system and therefore methods the natural sciences integrated into the general evolutionary process find the reflection and in irregular shapes of human activity, one of which is creativity.



Conclusions

Having considered literary and philosophical views of M.M. Filippova, we came to conclusion that works of this gifted researcher -the scientist, the philosopher, the writer, the theorist and the critic reflects the philosophical concept of naturalism. Being the representative of philosophy of realism, M.M. Filippov adhered to the principles of realistic esthetics which basic principle was the requirement to create works of art based on scrupulous studying of reality. In opinion the scientist-encyclopaedist, any idea, an event or the phenomenon does not arise from scratch, and pass long evolutionary way of development.

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