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Forming All-Russian National Identity in the Process of Artistic Image Development.

Analysis of the Artistic Painting

by Vasily Ivanovich Surikov

“Boyarynya Morozova”

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As a complicated and a multilevel phenomenon, national identity can be regarded both in the aspect of an individual's labelling him or herself as a part of some certain community or in the aspect of a formed concept of this community. An artistic painting taken as an artistic image, which is the process and the result of an interaction between the viewer and the material object, can act as a means of making the conditions for a person to regard him or herself as an individual, or a means of forming the concept of the national unity, or an essential part of this unity.

The present article deals with the analysis of the possibility of an artistic painting to form the national identity, as exemplified by the analysis of the possibility of the artistic painting “Boyarynya Morozova” by Vasily Ivanovich Surikov to form Russian national identity.

Keywords: All-Russian national identity, forming national identity, artistic image, forming the artistic image, artistic painting by V.I. Surikov “Boyarynya Morozova”.

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Point

*1. A possibility of forming
Russian national identity by means
of an artistic painting*

The problem of forming the national identity is of current interest for modern Russia due to the necessity of searching the balance between accepting the national uniqueness of the diversity of the nations populating the country, and uniting them into one multinational whole

of Russia. This problem is especially topical for such multinational regions of the country like Krasnoyarsk region, that does not only face a very intensive immigrant influx (Chinese, Armenians, Kirghiz, Azerbaijanians, Uzbeks), but also enjoys a great diversity of ethnic groups that populate it (Russians, Poles, Ukrainians, Chuvashes, Evenkis, Khakass, Chulyms, Selkups, Ketts, Yakuts etc.)

In the modern culturology there is a concept of an opportunity of efficient forming the national

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identity by means of works of art (Koptzeva, 2009, 2010; Libakova, 2009; Luzan, 2009; Nevolko, 2011; Semyonova, 2009, 2011) that can be the bearers of some cultural values of the nation, of the country or the whole humankind, so that different ethnical interests can be harmonized and represented as a whole that includes the unique features of all its elements. Such a point of view is based on the concept of art as a special cultural sphere that works out the ideals that can become mediators between a person and the world in its various manifestations, from strictly individual, social and up to general cosmic or absolutely universal (Bezgodova, 2008; Zhukovskiy, 2008, 2011; Klykova, 2009; Koptzeva, 2008; Panteleeva, 2008; Smolina, 2009; Tarasova, 2009).

National identity is understood by the modern researchers as a complex and multilevel phenomenon that can be studied from several points of view. First, it can be understood as a personal or group self-identification. Secondly, as a common and official identification. Thirdly, as horizontal bonds: subethnical, ethnical, superethnical or local identifications, or as vertical bonds: republican and civil solidarity, that are based on state-legal mechanisms (Zvereva, 2009; Kukva, 2006; Shikova, 2009).

Within the framework of this article, the national identity, and Russian identity in particular, is regarded with the reference to the personal aspect, to its equation with a concept of some all-national whole that is based on subjectively realized and experienced human values, state and cultural symbols, social relations and norms.

According to the modern theory of visual art by V.I. Zhukovskiy and N.P. Koptzeva (Zhukovskiy, 2011; Koptzeva, 2008), the gist of any work of the visual art is understood as an artistic image. Such a point of view enables us to see the stages of the viewer's communication with the piece of art as the stages of forming the

national identity. So, it is necessary to list the main features of the piece of art as an artistic image and in accordance with this, to line out the possibilities it has to form the national identity.

2. The statuses of an artistic image as the stages of forming the national identity

As an artistic image, a piece of visual art is the process and the result of the interaction between the viewer and the material piece that can be regarded as a series of the following stages: material, index, iconic and symbolic statuses (Zhukovskiy, 2011). These stages represent different qualities and ways of the interaction between the viewer and the material piece, from the subject-object to subject-subject relationship between the person and the different edges of the Universe (strictly individual, social, general cosmic or absolutely universal) by means of the piece of art. In the process of creating the artistic image, the specificity of the relations between the viewer and the material piece of art can affect the specificity of forming the national identity of the viewer.

The material status of an artistic image is the primary indivisible material whole that is perceived by the viewer as an object on the edge between the material and the sign qualities of the piece of art, when the most important role is played by the thorough study of the material parameters of the piece of art and the peculiarities of the paint layer (if we speak of a painting).

The material status of an artistic image is the primary stage of the relations between the viewer and the material piece of art, so it is the base for the whole subsequent communication process, as it gives the first impulse for this interaction to follow a certain way; so, we can claim that it is the material status that plays the role of forming the viewer's concept of the general features of

the multinational whole and about the viewer's opportunity of being a part of it.

The index status of an artistic image is a series of some individual sign elements of the artistic whole that tend to separate themselves as unique elements. The viewer turns from an observer into an interlocutor, and forms his or her dialogue with the piece of art as a series of interactions with a diverse set of individual signs.

It is the level of the index status of an artistic image where the concept of the value and uniqueness of each element in the framework of the artistic whole is formed. This fact illustrates it best that one of the aspects of forming the national identity admits the uniqueness of each nation inside a multinational state. Without this stage, the further movement towards uniting and forming the concept of numerous and diverse elements is impossible.

The iconic status of an artistic image acts as the space for subject-subject interaction of the viewer with the piece of art as a generalization of the individual qualities of the elements that have been pointed out on the previous stage. This process flows step by step. On the summated stage of the iconic status of an artistic image, the separate elements of the artistic whole form some groups that reveal to the viewer the new qualities that originated from the merge and synthesis of the separate parts. On the integral stage of the iconic status, the sums unite into the one artistic whole that includes the qualities of all its separate parts and their sums, and also possesses a new synthesized feature born from their merge.

The iconic status of an artistic image is the process and the result of a gradient integration of some independent elements and their meanings into a whole that possesses a new synthetic quality. This is the second significant aspect of the forming process of national identity that can be

described as a process of different nationalities' uniting into a whole, constituting its essential elements. Due to its peculiarities, the iconic status of an artistic image is strongly bound to the plot of the piece of art, so the result that is being formed on this stage can be filled with qualities adopted from some certain characters or historical events. This stage forms the concept of the multinational community's social, state and cultural symbols, norms and values to which the viewer might have a personal and emotional attitude.

The symbolic status of an artistic image is the ultimate stage of the mediatory potential of the work of art that acts as a bridge between the viewer and the Universe in its absolute, general way. On this stage, the plot of the painting matters less than the generalized symbolic meanings of the composition formulae that are hidden in the material aspect of the work of art.

The symbolic status is the finishing stage of forming the national identity, as its congregative base is the universal human values that can be perceived by the viewer as deeply bound to the national whole.

Example

Analysis of the artistic painting by Vasily Ivanovich Surikov "Boyarynya Morozova"

Material status

The painting "Boyarynya Morozova" by Vasily Ivanovich Surikov was made in the year 1887; the dimensions of the material work of art are 304x587,5; materials used: canvas, oil colours (Fig. 1).

The dimensions of the painting and the techniques used by the artist impress the viewer with its immensity, variety of colours and the texture that enables the viewer feel as an element of this great whole.

The material work of art has its name given to it by the author. This name on the material



Fig. 1. V.I. Surikov «Boyarynya Morozova», year 1887

stage of forming the artistic image reminds the viewer of Schism period in Russian history. On this level, the viewer selection takes place. It means that only those who have the appropriate knowledge of Russian history are able to continue their interaction with the work of art.

For artistic paintings, the most significant role in the material status is played by the paint layer: the paint layer of the painting “Boyarynya Morozova” abounds with various colours and tones; as the main ones we can list white, gold, red, blue and black. White colour and its tones are mostly present in the upper and the lower parts of the canvas, but there are some touches of it in the middle part, that is darker in colouring. Gold, red, blue and black colours are concentrated in the middle part of the canvas. In the centre of the painting there is a dark spot. But in general, the colouring of the work is very diverse. V.S. Kemenov wrote, that this painting reminds of a beautiful colourful carpet (Kemenov, 1987, P.302). The viewer perceives the wholeness of the work of art as many various colours integrated by means of white tones. The diverse colouring and the big

size of the painting creates an association with big, colourful, multinational Russia, which is a multifaced country, similar to a bright complicated pattern.

On the stage of the material status the composition principle that influences the further development of the artistic image is created. This is the principle of three layers' hierarchy. The painting surface is visually divided into three parts: the lighter upper and lower parts are separated with the darker middle part. The lower and the upper parts are connected by the colour similarity. The upper part looks smoother; the contours and lines of the middle part are generally blurred, the texture looks more dimensional; finally, the lower part is very incoherent, dimensional and rich in its texture. There is an evident tendency of condensation and materialization from the upper part of the painting to the lower one. The lower layer of the painting is the most material, it is located on the same level with the viewer, due to its realism it is the most catchy for the viewer; also, it brings the viewer to their place in the painting hierarchy, which is closer to the



Fig. 2. "Triangle" compositional scheme



Fig. 3. "Net" compositional scheme

base, the most dense and material part of the canvas.

All three parts of the painting are united into one system.

Firstly, the great variety of white colour tones bind the composition into one whole;

Secondly, there is a compositional centre of the painting (the black spot in the middle of the canvas) that is common for all the layers, that unites all of them. It is evident due to the visual lines and spots, which are all pointed

upwards and to the centre. The compositional tendency to generalizing the material surface of the painting can be also confirmed by the article by V.I. Zhukovskiy "Boyarynya Morozova" and "Stepan Razin" by Vasily Surikov", where on the basis of the study of the material colouring surface of the paintings V.I. Zhukovskiy managed to point out two compositional schemes (Zhukovskiy, 1999).

The triangle (Fig. 2) is a logogram formed by strictly linear configurations and the contrast

between the lighter and darker spots. Such scheme reveals the compositional centre that unites all the other parts of the painting.

The net (Fig. 3) works on the similarity principle; there is an evident network in the upper right corner of the painting and some visual, perpendicularly crossed lines that occur on the contrast borders between the lighter and the darker patterns. Such scheme unites all the parts of the painting into one general network, into the integrity of various colours and textures.

Both compositional schemes of the painting contain one integral quality that binds the composition into a whole. These structures affect the viewer's concept of Russia as of a colourful pattern integrated by a network, with a triangular centric structure.

The big size of the painting can hold lots of textures, colours and tones, but all the diversity has a tendency to unite into groups. The material layer shows who the hierarchic parts can unite into a whole. It occurs both on the colouring level due to the presence of different tones of white in some parts of the painting, and on the compositional level where different layers are all bound by the compositional centre and captured by the net logogram. On the textural level, we can observe the concentration from a smoother texture to a more incoherent and material one in the downward direction. There is an opposite tendency of exarnation, or the tendency of movement from realism to blurredness. The viewer, standing at the base of the painting, can be included into it as the ultimate concentration element, or as the beginning of the exarnation of the material entity.

So, the material status builds up the image of a multifaced, diverse, huge and at the same time united country, where the diversity is bound into an inseparable whole by one network, and where the attention is drawn by the main central element. Due to the big size of the painting, the

viewer feels being a part of this huge whole, gets included into it in the lower part of the painting. There are two ways of including the viewer into the painting: as the beginning point of exarnation, dissolution, or the ultimate point of concentration and objectification. Forming the image of Russia and the image of his or herself as a its part in the process of communication between the viewer and the painting is possible only if the viewer possesses some certain level of education, some knowledge of Russian history of the Schism period in particular.

Index status

The index status of the painting "Boyarynya Morozova" is formed on the base of the material status: the characters are represented in the same way as the three parts of the canvas:

Upper part:

- Misty, snowy, obscure, grey and cloudy sky;
- The tops of bare trees, lightly powdered with snow, pointed into the sky;
- Wooden roofs of houses, covered with snow;
- Church domes covered with snow, blurred with the frost, with their broaches pointed up into the sky;
- Grilled church window;
- Mater Amabilis icon.

All indexes in the upper part of the painting have one feature in common: they are all dissolved in the snow, their contours are blurred and vague, and everything fuses into one "sky space". All the indexes in the upper part of the painting are in this or that way related to heavenly, divine spheres, representing the divine world. The lower the characters of the painting are placed, the stronger is their incarnation entity is, the more real and sensuous they are. The church and the icon are the ultimate sensuous embodiments of the divine in the real world that are given from above.

Middle part:

- In the middle of the composition there is boyarynya Morozova dressed up in rich apparel, clapped in irons, sitting on the sleigh, pointing into the sky with a sign on cross made with two fingers, furiously looking in the direction of the icon.
- The sign of cross made with two fingers;
- Church broaches;
- A boy running after the sleigh, the trajectory of his run finishes at the point where a motionless thoughtful boy looking at the boyarynya is standing;
- Barefoot fool making a sign of cross with two fingers, with a cross on his chest, in ragged clothes, with a cup for alms;
- A beggar woman with a bag, leaning on a stick, standing on her knees, reaching her hand to the boyarynya;
- A guardian walking beside the sleigh;
- Three sympathetic women, wearing luxurious clothes, grief on their faces;
- A man in a red hat, fixing his heavy searching look on the viewer;
- An introspected mendicant friar;
- A curious scared young girl wearing a black nun frock;
- Some curious people;
- Some sympathetic people;
- Some vicious laughing people.

The characters of the middle part are people of different social position, and their reactions towards boyarynya Morozova are different. The index status turns the colourful pattern of the material pattern into the multifaced image of the Russian people. This multifaced image is represented in several aspects:

- The national quality is represented by the presence of a Tatar character among the Russians that points at the domination of the Russian nationality in the country, but also to the fact that diversity and richness

of Russia is represented not only through the ethnical variety.

- The social position: churchmen, boyars, common people, wanderers, fools, monks. The majority of the characters represented in the painting are connected to the church and religion in this or that way, and it emphasizes the significance of faith for Russia.
- The wealth of the characters: from rich merchants and boyars to poor fools and wanderers. The diversity in their wealth is one more parameter of the “colourfulness”, controversial nature of the country. It is interesting that it is the fool beggar who is placed in the base of the Russian nation as the key figure, the fundamental element of the Russian society.
- The religious diversity within one church, division of the society due to the contradictions into the representatives of the old belief (Morozova, the praying women, the fool etc.) and the new belief (the characters in the left part of the painting, the richly dressed priest and the boyars). The representatives of the old belief are real believers, they are sincere people, and they are placed against the background of the church. The representatives of the new belief are the people who formally follow the rituals but their faith is not something they feel inside, but something they just show outside.
- From the point of view of emotions the characters can be divided into sympathizing, laughing, scared, thoughtful and vicious. The women on the right are the “elite” of their time, educated, cultural women who are able to understand the protest of Morozova and show their sympathy (Tsagarayev). On the left there are mostly vicious people

who are laughing at Morozova and her behaviour.

- In the painting there are people of various ages, from children to old people. It is important to point out the domination of teenage characters in the painting. V. Tsagaraev explains it the following way: "...a teenager is the personification, the symbol of a crowd. On one hand, a teenager is still a child, noisy, spontaneous, able to make an inconsiderate act; but on the other hand, a teenager is not a child anymore but a conscious personality. The image of a teenager has often been the centre of attention for the contemporaries of Surikov – Tolstoy, Dostoevsky, Turgenev, Leskov and others. They regarded teenagers as an interesting psychological transformation stage between children and adults, or a personification of the people that can be smart and considerate, or childishly sensitive, vulnerable to the influence of someone else's "adult" ideology (Tsagaraev). It emphasizes the polar, controversial and "teenage" character of the Russian nation.

So, the image of the Russian nation represented in the middle part of the part of the painting is characterized with richness and diversity (national, social, material, age, emotional etc.). This polarity reveals itself even in the key aspect of the society which is the faith, that is like glue that fixes all the elements into one whole. This contradiction is the main peculiarity of the Russian national character.

Lower part:

- Mellow, airy snow, material and real, with colourful shades and lots of colour tones on it;
- Sleigh prints on the snow;
- The footprints of the people walking after the boyarynya's sleigh.

The characters of the lower part of the painting are united by the footprints that they leave. The whole painting is covered with the frost mist, and due to this the atmosphere of the painting feels integrated.

In the index status we can see the tendency of uniting some sole characters into groups on the basis of their material status. So, in the upper part of the painting there are some characters that refer to the higher, divine sphere (the church, the icon, the skies, the snow) in this or that way. The characters of the middle part are the people of different social layers, looking at boyarynya Morozova. The lower part is the mellow snow cratered with sleigh and foot prints of the people walking after the boyarynya's sleigh.

The wide variety of the characters in the middle layer of the painting (people of different social groups, of different wealth, feeling different emotions), the presence of the characters that have some holy, cult features (the churches, the cathedrals, the domes, the monks, the fools, the cross signs, the crosses) refer to the multifaced Russia which gives much importance to the faith. It is essential to emphasize the atemporal character of the painting, because the peculiarities of the Russian society pointed out by Surikov in his work "Boyarynya Morozova" are still relevant nowadays. With the example of this historical event the painter managed to reveal the permanent essence of the Russian people, which is the diversity and contradictoriness (national, material, social, emotional), but, at the same time, religious unity, because their belief is something that erases the borders between the people and unites them into a whole.

Iconic status

Summated features

The trajectory of the sleigh divides the people into two unequal groups: on the right, there is the majority of people against the background of

the church; these are the people who sympathize with Morozova, they are the representatives of the old belief who are not going to abjure their religion. The young boyarynyas bowed their heads as though echoing the position of the Holy Virgin in the icon, the fool is repeating the two-finger cross sign made by Morozova. These are the people who support and understand the acts of Morozova, the young boyarynyas and the poor wanderers are united by the general spirit of faith, by admitting the heavenly powers, there are no more social or material differences between them. In the left part of the painting, on the contrary, there are vicious people who don't accept the behaviour of Morozova, who mock at it. V.S. Kemenov wrote: "Between the white snow covering the country and the cloudless winter sky with the buildings powdered with snow, there is a crowd decorated with the patterns of old-Russian embroidery, looking like colourful frieze ... but this first visual impression is broken with sudden feeling of dismay that is caused by the abrupt tragic spot, that looks like a black triangle that cuts in the colourful frieze of the crowd, breaking it into two parts" (Kemenov, 1987, P.337).

So, on the stage of character analysis together with the "triangle" compositional scheme, such peculiarity of the schism period is evidently revealed to the viewer. The Boyarynya is literally breaking the Russian people into two parties: real believers and those who have abjured their old religion. The religion as the basic part of the Russian society's life is also the reason of polarizing the society into two opposite parties. The viewer is offered to take one of the parties respective to the boyarynya's position (the big size of the painting allows the viewer to do it literally), it is a kind of invitation to follow the boyarynya as the leader who can show you the real way to the God.

If we have a look at the schism from a more general, than historical position, we will see it as

a symbol of the contrast, polar Russian society, its national spirit and character (the contradictory teenager spirit of the Russian nation that has been mentioned before). This contradiction pushes the viewers to make a choice, offers them to find their own place in this polarity.

Integral feature

On the basis of the previous stages, the integral feature of the three layers is formed.

1. The upper part, the sky and the Russian town's roofs covered with snow represent the divine world. The snow is falling down on the earth symbolizing the auspice of the heavenly powers.

2. The middle part is the crowd, the Russian nation which is multifaced, consisting of lots of hierarchically organized classes and layers.

3. The lower part is the cratered mellow snow, material and real. It is worth mentioning that this snow that has the most realistic look due to its texture, impresses the viewer most of all during their interaction, because the snow is placed on the same level with the viewer. The lower part of the painting points out the viewers' place in its hierarchy. Though it is not the only place the viewer may take in the artistic space, because the size of the painting enables the viewer to stand on one or another side of the conflict in the literal meaning of the word: to stand on the side of the supporters or the opponents of boyarynya Morozova. Now, whether the viewer is among those who can build the dialogue with the God and with those who are ready to accept his power, depends on the choice.

The three layers of the painting in their integrity reveal the model of the world, where the celestial spheres patronize the mortal life, penetrate into it through some chosen people who have known the way to the God through the faith and martyrdom. Boyarynya Morozova who

unites all the layers of the painting represents the enthusiastic longing for the God.

So, the iconic status of the integral feature reveals the dialogue relationships between the Russian and the Orthodox God, when the believer enthusiastically addresses to the God, and the God answers with His patronage. It is essential to emphasize the permanent search and the presence of various ways towards the God that are offered to the viewer. It can be humble acceptance of the heavenly power, or enthusiastic gust after the leader, or denying this leader and the faith in general, but it does not deprive the person from the heavenly power. The Russian national identity represented by the iconic status of the painting is the search for a way to the God while lots of various ways exist. In this search, all the social and material differences between the people are erased; all of them become one under the heavenly power that is the same for all the Russian people, without any exceptions.

So, on the iconic stage the painting shows the image of Russia as a country patronized by the heavenly powers, a country where religion (orthodox Christianity) is the linchpin of the Russian society, it is something that is able to connect all the diversity and the contradictoriness of the Russian people into one whole. While interacting with the work of art, the viewer is automatically included into its set of characters that symbolize the Russian people of the Schism period. It makes the viewer regard him or herself as a part of a certain social environment with quite ambiguous history, as a representative of some certain belief that is of huge importance for the society, that unites the society.

Symbolic status

In the symbolic status of the painting “Boyarynya Morozova” the compositional structures revealed on the material stage are united into the compositional “net and triangle”

formula: the triangle is striving to tear the net and make its way upward and straight, but gets stuck in the net (Fig. 4).

This net can be understood as manacles, chains of the mortal life that prevent a human from reaching the God. The main character of the painting, boyarynya Morozova, that forms the triangle, or the wedge, together with her sleigh, is a desperate attempt to tear the chains, escape the mortal life and reach the heaven. But the significance of this attempt is not in its aim, because the painting does not depict it as a possible act, but in its effect that it produces on the whole structure of the painting.

This “spider web” net, that prevents the movement of the wedge-character, has a potential of turning into a structure the elements of which are intentionally or unintentionally pointed upward, so that the wedge becomes an arrow that points up, in the direction the structure is moving. The structure itself acts as the manifestation of the divine will, the heavenly power that unites all the diversity of the mortal world and organizes it. This is why the net is visualized in the material status of the painting as a graphic intercrossing of some straight lines on the border between the upper and the middle parts of the canvas on its right side (Fig. 5). In the index status the net is the grilled church window, in the iconic status it is the transition element between the heavenly and earthly spaces. It can be understood as though the mortal world lives according to the order predetermined by God who divides the world into separate elements, or cells, organizes them into a hierarchy and foresees the existence of a wedge-character as an essential element of this structure, that would be trying to tear the chains that prevent his or her movement towards God, and this way to make all the other structure elements turn to God too.

Orthodox Christianity that is represented in the iconic status as the uniting element for



Fig. 4. Compositional formula of the symbolic status of the painting “Boyarynya Morozova”



Fig. 5. Grilled church window. A piece of the painting “Boyarynya Morozova”

the Russian people, manifests itself on the symbolic stage as a hard way of making the way of the multifaced people to the God by means of sacrificing a character who is desperately longing for the Divine, who is in the constant search of a way to connect to the Divine.

So, the symbolic status of the painting by V.I. Surikov “Boyarynya Morozova” is able to complete the concept of Russia and Russian people, formed in the iconic status, by including the viewer into the plot as its essential element. The symbolic status goes beyond the Orthodox belief and the Russian history of the Schism period, enables any person who

feels the urge for this hard way towards the Divine that organizes and systematizes the mortal world filled with contradictions and paradoxes, but it is the world that has some heroes that are able to excite the minds and souls of the people.

Resume

So, in the process of the interaction between the viewer and the painting by V.I. Surikov “Boyarynya Morozova” and in the process of developing the artistic image stage- and status-wise, the Russian national identity is being formed.

In the material status, the image of a huge and multifaced country opens itself to the viewer; due to the big size of the painting the viewer feels being a part of the whole, feels being included into the painting.

In the index status, when the character identification takes place, the viewer witnesses the image of the Russian people in all its diversity (social, economical, religious, emotional, age etc.). The viewer becomes a part of this multifaced crowd of the Russian state, chooses his or her role and place in this system.

On the iconic stage the people gains the contradictory and polar character, it breaks into two opposite parties (religiously, materially, socially, emotionally etc.), and this feature of contradictoriness is the key feature for defining the Russian national character. Nevertheless, despite of their diversity the characters are not isolated from each other. The painting points at the way the belief can unite people into a whole. The Divine covers the multifaced nation with its patronage and unites it into one community. In the painting, there is no unity of the belief as a certain confession, but there is a common search of the people for the ways towards God.

On the symbolic stage the painting gives the viewer, who is an essential element of this whole, an opportunity to choose a way of building the relationships with the divine that is able to unite the opposites. The painting forms a deeply felt connection between the viewer and the Russian whole that manifests itself in the aspect of atemporal universal human values.

The conducted research has drawn us to the conclusion that the artistic painting is really

able to form the image of the national whole in the following aspects: 1) the visual artistic unity; 2) a set of unique and valuable elements of the whole; 3) national character; 4) national values; 5) national historical and state symbols and events; 6) atemporal universal human values that include the people and the personality into the Universe.

Along with forming the concept of the national whole and with building the artistic image, the process of referring the viewer with this concept is taking place: 1) on the level of the sensorial perception of the viewer as a part of this colourful whole; 2) in the process of referring the viewer with the diversity of unique and independent elements of the whole; 3) on the emotional level while perceiving the connection and relations between the characters, between the characters and the plot of the painting; 4) on the knowledge level, while recognizing the historical events, characters, symbols that are significant for the national whole; 5) in the process of realizing and personal feeling the main national and universal human values that form the base of the represented whole; 6) as a result of realizing of the place and the role of the national whole, and the place of the viewer in the Universe in general.

Besides, the process of forming the national identity in the process of developing the artistic image is accompanied by checking the viewer for the ability to be a decent element of the whole due to their ability to recognize some typical daily objects, social hierarchy etc. So, the painting is able to develop and motivate the viewer to “grow” up to the level of an essential element of the national whole.

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**Формирование общероссийской
национальной идентичности в процессе развития
художественного образа.
Анализ живописного произведения
Василия Ивановича Сурикова
«Боярыня Морозова»**

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Общациональная идентичность как явление сложное и многоуровневое может быть рассмотрена в аспекте индивидуального отнесения себя отдельным человеком к определенной общности людей или к сложившемуся представлению об этой общности. В качестве одного из средств формирования представления об общациональном единстве и создания условий для личностного ощущения себя отдельным человеком необходимой частью этого единства может выступать произведение живописи, понимаемое как художественный образ – процесс и результат взаимодействия зрителя и произведения-вещи.

В статье предлагается рассмотрение возможностей произведения изобразительного искусства (живописи) по формированию общациональной идентичности на материале анализа возможностей картины Василия Ивановича Сурикова «Боярыня Морозова» по формированию общероссийской национальной идентичности.

Ключевые слова: общероссийская национальная идентичность; формирование общациональной идентичности; художественный образ; формирование художественного образа; живописное произведение В.И. Сурикова «Боярыня Морозова».

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