

THE ROLE OF THE EAST IN THE LIFE AND CREATIVE ACTIVITY OF LEO TOLSTOY

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ABSTRACT

The article analyzes the influence of the philosophy of the East on the work of L. The study of the works of famous philosophers, as well as familiarity with the customs, life and religion of the peoples of the Caucasus were of great importance in the formation of Tolstoy-philosopher. Philosophical treatises, numerous religious and ethical essays, articles, extensive philosophical correspondence all this allows us to consider the personality of Leo Tolstoy himself as an outstanding sage of Russia, recognized throughout the world.

Keywords: *Philosophy of the East by L.Tolstoy, religious and ethical system, philosophical heritage.*

LEV TOLSTOYNING HAYOTI VA IJODIY FAOLIYATIDA SHARQNING O'RNI

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ANNOTATSIYA

Maqolada L. Tolstoyning ishiga Sharq falsafasining ta'siri tahlil qilinadi. Mashhur faylasuflarning asarlarini o'rganish, shuningdek, Kavkaz xalqlarining urf-odatlarini, hayoti va dinlari bilan tanishish Tolstoyning faylasufi bo'lishida katta ahamiyatga ega edi. Falsafiy risolalar, ko'plab diniy va axloqiy esselar, maqolalar, keng falsafiy yozishmalar bularning barchasi Lev Tolstoyning butun dunyo bo'ylab e'tirof etilgan Rossiyaning taniqli mutafakkiri sifatida shaxsiyatini ko'rib chiqishga imkon beradi.

Kalit so'zlar: *Sharq falsafasi, L. Tolstoy, diniy-axloqiy tizim, falsafiy meros.*

РОЛЬ ВОСТОКА В ЖИЗНИ И ТВОРЧЕСКОЙ ДЕЯТЕЛЬНОСТИ Л.Н.ТОЛСТОГО

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АННОТАЦИЯ

В статье анализируется влияние философии Востока на творчество Л.

Толстого. Изучение трудов знаменитых философов, а также знакомство с нравами, бытом и религией народов Кавказа имели огромное значение в становлении Толстого-философа. Философские трактаты, многочисленные религиозно-этические эссе, статьи, обширная философская переписка все это позволяет рассматривать личность самого Льва Толстого как выдающегося мыслителя России, признанного во всем мире.

***Ключевые слова.** Философия Востока, Л.Толстой, религиозно-этическая система, философское наследие.*

INTRODUCTION

Leo Tolstoy, in his touch with the East, continued, formed and enriched the advanced, progressive tradition of Russian collective thought. In Tolstoy's wonderful life, the investigation of oriental cultures, communication with residents of oriental peoples began to occupy a much larger place than in the wonderful life of other major Russian writers. He was the first of the Russian writers to identify his own connections with the thinkers of Asian and African powers, and thereby allegedly threw an intensive converter between Russian culture and the culture of Oriental peoples.

Tolstoy showed a spiritual and poetic interest in the East, he was well aware of the Koran, the life of the Arabs and other Muslim peoples. He found a lot more than any of his contemporary writers for the sake of familiarizing the Russian public with the abundance of oriental cultures: he translated the works of folklore of the peoples of Asia, scribbled notes on the teachings of classical thinkers, contributed to the publication in Russia of books about the famous sages of the East. In the age-old wisdom that reflected the thoughts and aspirations of the hundred-ruble generations, in the wisdom that embodied the millennial images of humanity about goodness and justice, he hoped to find a protest for the difficulties of modernity. And that is why he thought so deeply about these classical teachings and the later writings of Eastern philosophers.

Tolstoy found in the cultures of the Sunrise eternal inner values that enriched humanity, was ranked with gigantic reverence for the ancient thinkers of China, India, Japan, Iran and other powers of the East. However, he was not interested in the chronicle of philosophy and the struggle of currents in it, not the question that they interpreted the location of consciousness and being, (and) not how the great thinkers of antiquity thought about the logos of life, the significance and purpose of man, what their moral principles were. In their writings, Tolstoy first sought out only the

tendency of universal sympathy, as if the longest moral law by which humanity is obliged to be guided.

DISCUSSION AND RESULTS

Tolstoy turns to oriental literature during the service of compiling at the turn of the 60-70s "ABC" and "Russian reading books" for school-age children, the causality of the level of training manuals was low, and the table of contents of books scribbled for children was so bad that "it gave teenagers seeming information and seemed to be harmful faster than useful." Testing the Russian state system of education, L. Tolstoy dreams of such creations for the sake of common peasant children, which would differ in clarity and elementary plot, clarity and simplicity of presentation, lack of schematic details.

Plowing over the "Alphabet" required from him a perfect study of diverse literature, Greek, Indian, Persian, Arabian, etc. The source of most of the national creations of the East, annexed to the "Abc", was the original in the French syllable "Literary Pantheon", which happened in Paris in 1839 and covers the arrangement of fairy tales from "1001 nights", fairy tales and legends from the collection "Kalila and Dimna". Further, he often recited this remarkable original of Oriental folklore and retold it to peasant children. Well, in the 60s, writing books for children, he published something like an addition to his magazine "Yasnaya Polyana" two Arabic fairy tales: "Ali the Woman and the forty robbers" (under the heading "Dunyasha and the forty robbers") and "The Tale of the Baghdad merchant Ali Koji" (under the heading "The Unrighteous the court").

In the 70s, in Tolstoy's "ABC" and in his "Reading Books" there were printed the parable "Jackdaw", remade from the famous popular Arabian fable "Dervish and the Little Crow", the fables "Vizier Abdul", "Strict Punishment", "Two Brothers", "The King and the Shirt" and others.

The consideration of fairy tales that have fallen into the "Alphabet", such as "The Righteous Judge", "The Tsar and the Falcon", "The Royal Heir and his comrades", etc., with a spring allows us to deduce that during the alteration Tolstoy gives the fables an exclusively great-Russian character, using classical properties and techniques for the sake of Russian national creativity. Protecting their plot and morality, he digested and returned to the Russian village, delivered Russian names to the characters, forced the heroes to assert in a simple and clear Russian language. So, in the fable "Two Brothers", reasoning about whether to go for happiness along the way, written for an obscure stone, an adult brother, who did not trust in the possibility

of easy happiness, tells in the words of Russian proverbs: "To seek great happiness is to lose something insignificant", "Do not promise a crane in the sky, but give a tit in your hand". The more frivolous "lesser" brother responds to this: "And I heard - to be afraid of wolves, not to show your face in the forest, and even: no solvent will flow under the recumbent granite. Think to go." Finally, fairy tales, sometimes a bro, who chased after easy happiness, survived with nothing, an adult brother tells him: "That's the end of my truth; I have existed chaste and well all the time, and you want to be a king, but apparently, invisibly, I saw a flame."

When analyzing fairy tales dating back to Persian and Arabic sources, it should be borne in mind that Tolstoy did not set before himself the tasks of a translator, or popularizer of Oriental fairy tales. He sought to strike the main idea of the work in an accessible figure for the Russian reader, attracting the fascination of the compiler of the "ABC" with moral content proclaiming thoughts of goodness and justice. One of the tales of the "Thousand and One Nights" — "The Story of King Shakhriyar and his brothers" — is mentioned by the hero Pozdnyshev to drag the "Kreutzer Sonata", chatting about the tortures of jealousy he has experienced. Another case from these tales - a story from the fifth voyage of Sinbad the sailor - was included in an early edition of the treatise "Slavery of Our Time".

A lot of oriental proverbs, sentences and sayings are connected by the fiction writer in his belated collections of national wisdom. Here are some sayings selected and included by him in the collections "Thoughts of reasonable people for every day" and "Reading Circle": "When you speak, your words are appropriate to exist rather than silence", "Smart people are trained to know; despicable - to be known", "The lack of many people is such an arrangement is to establish oneself as a teacher over others, while they should still exist as students for a long time."

But perhaps the most intimate speech about the East, about Islam, about universal values was delivered by the brilliant Leo Tolstoy in his own masterful "Hadji Murad". The mountaineer-robber, Muslim, the opposite enemy of the Russian regiments became his own hobby, the opposite of the reflecting intellectual, a hero, praised and illuminated by the world of the genius of Russian literature. At the intersection of mountain folklore, the ideology of Islam, and universal images about the meaning of life, an excellent grandiose image is organized.

It is known that the basis of the Bassist's worldview and creativity is attachment to life and to persons, the union of people between themselves. Actually, that is why, during the service, over collections of aphoristic expressions, the writer turns again and again to the Koran, borrowing in it the idea of the need for the sameness of

peoples. In L. Tolstoy we read: "If it pleased the Almighty, he would make us all one people, but he is testing us. Instead of whatever you are, you always rush from all the deaths to the benefits: the day will come, sometimes the creator combines all of you."

In the collections of aphoristic expressions "Reading Circle", "Thoughts of reasonable people for every day", "The Way of Life" Tolstoy adds the sayings of Muhammad, his religious and moral images of life "in a divine way". He dwells on such revelations of Muhammad as: first, about the need to endure hardships and poverty without fail. Inventive about the prophet's prescription "Poverty is my pride", Tolstoy in the collection "For every Day" with a hyperlink for Mahomet notes the saying: "O Lord! Restrain me in poverty during my life and allow me to end up as a blotter (vol. 44, p.

Tolstoy believes that "in people's own concerns, punishment is obliged to throw off the space of friendly sympathy and non-resistance to evil with violence", "according to Muhammad, the creator mostly respects the one who forgives the oppressor of offense, only sometimes the persecutor is in his power" (vol. 45, p.

Trying to discover in every church a solid moral seed of truth, Tolstoy also turns to Sufism (a mystical trend in Islam that originated at the end of the XIX- IX centuries). The writer borrows Sufi intelligence from an English collection connecting a collection of moral norms of various church teachings produced by M. Conway in London in 1874. From this book Tolstoy moved and connected the fable of Farid al-Din Attar "The Archangel Gabriel" to the "Reading Circle" in the weekly reading section.

According to the teachings of the Sufis, it is always more essential to consume God, he is dissolved in every particle of existence, including in man. That is why the highest setting and purpose of human life is to make friends happily, to give up through only the earthly. The most significant thing in a person is a piece of the "divine spirit" contained in him.

Sufis declared attachment as a state of knowledge of the truth - God. This position of Sufism falls to the Bassists in the collection "Reading Circle": "I went around the whole earth, finding the responsible light. I searched for him day and night without a break, and finally I heard a preacher who revealed the truth to me. This Ecclesiastes was in my soul, each of the two lights that I was looking for all over the world was in me."

In turn, Sufis, Tolstoy convinces: "Don't look for the creator in temples. He is close to you, he is inside you. He lives in you. Exclusively give yourself to him, and you will rise more happiness and misery" (vol. 45, p. The writer's denial of the

elevation of temples as a place of the presence of the deity, the rites of the ruling church directly unites with the teachings of the Sufis and, in particular, Hafiz, who preaches that causality is all ladies are looking for love, "and the whole world is a haven of love", that is mosques and churches are rendered unusable. Tolstoy, as if the Sufi Rumi, for example, believes that the most significant thing in a person is a piece of "divine power", as a result of which a person who distinguishes a ray of "divine power" "respects himself and others and does not neglect despicable deeds, but looks at them as an image of divine power."

CONCLUSION

Having thoroughly studied the ethics and morality of the East, Leo Tolstoy noted that billions of people, hundreds of flights sifted the best "through a sieve and a sieve of time. The mediocre has always been discarded, the original, deep, necessary has remained: the Vedas, Zoroaster, Buddha, Laodze, Confucius, Mentue, Christ, Mohammed, Socrates have been preserved.

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