
L. Tolstoy and Eastern Literature

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Abstract: The article deals with the attitude and connection of Lev Tolstoy with the East, as well as analyzes the influence of the philosophy of the East on the works of L. Tolstoy. In the history of Russian literary, spiritual and aesthetic relations with the countries of the East, Tolstoy found a new bright spot as the first Russian writer who had direct contact and correspondence with representatives of Asian culture.

Keywords: Philosophy of the East, book, Russian writer, people of the East, translation.

Lev Tolstoy's attitude to the culture and philosophy of Persia, to the life and philosophical ideas of other peoples of the East, such as Japan, Turkey, India, China, and at the same time the cultural and religious figures and the Asian nations themselves, for over 100 years attracted to the artistic heritage and philosophical views of this Russian writer and thinker. Their history and rich traditions. There are reasons for this. In the history of Russian literary, spiritual, and aesthetic ties with the countries of the East, Tolstoy found a new bright spot as the first Russian writer who had direct contact and correspondence with representatives of Asian culture. Among his voluminous correspondence are the names of Chinese public figures such as Zhang Chintong and Ku Hongming; Indian public figures such as Mahatma Gandhi, Babu Bharati and Taraknatha Dasu; Japanese writers such as Seno'o, Konishi and Tokutomi Roka; the Iranian prince and poet Mirza Rizakhan; Turkish and Arab writers, philosophers and public figures.

A champion of human happiness, Tolstoy found in the philosophical and aesthetic experience of Eastern peoples a luminous worldview, the eternal dream of freedom and equality of peoples. He preached the ideas of industriousness, equality, honesty, goodwill and concern for knowledge in his literary, artistic and religious works, which he deeply revered.

Tolstoy showed great interest in Islamic sacred things and Persian culture after the 1848-1852 revolt in Iran; he created the ABC book, a book for daily reading, the educational magazine *Yasnaya Polyana*, a reading circle for schoolchildren he organized in *Yasnaya Polyana*. and recycled them for "reading circles," referring to ancient Persian monuments. The systematic study of literary monuments and epics of the Persian-speaking world led Tolstoy to admire the timeless works of Firdausi, Saadi and Hafiz, he was moved by their poetry, the true wisdom of the people and their humanity. Thus, perhaps, in choosing motifs and subjects from Saadi's *Gulistan*, Tolstoy was primarily interested in their didactic significance.

The inquisitive writer was helped not only by translations into Arabic and Turkish of Saadi, whom he had known since childhood, and by other sources preserved from his university days. He also studied Eastern literature from Saadi's folk tales and stories borrowed from France and Germany, as well as from Russian and European translations of *The Thousand and One Nights* and other tales. Many sayings and samples of German or English translations with stylistic edits. Episodes and motifs from *The Thousand and One Nights*, which he read as a child, are reconstructed in *The ABCs* and *The Reading Circle*. These books contain

many Persian sayings, proverbs, and proverbs. Especially Sa'adi's quotations, included not only in these, but also in other books he compiled, such as Every Day, How to Live, and Russian Reading.

For example, in his textbooks and teaching aids Tolstoy placed interesting stories, riddles, proverbs and aphorisms with the expectation of being instructive: he wanted everything in the "ABC" and "Bukvar" to be beautiful, short, simple and, most importantly, understandable. Saadi's stories, moral parables and quatrains of oral poetry of our people in "Gulistan" served this purpose and he was glad to use this treasure creatively and get acquainted with this literature directly and in translation.

Sa'adi's works, including Gulistan, especially caught Leo Tolstoy's attention for their didactic, understated iconicity. Saadi's words, full of parables, exuding bitterness of the poor because of the strict admonitions of elders and sages, sounded like a call to rulers to ease the lives of people; in his 1958 article "Garden of Poetry" M. Tur-Sunzade wrote: "The ideas and themes of Saadi are immense". He argued that "Moral education, pedagogy, human wisdom, patriotism, this complex of human ideas - everything was covered" (133, 33).

Peerless in depth of thought, beauty of expression and clarity, Saadi's lines, full of aphorisms and parables, would have been out of place when Tolstoy was working on the Russian Books for Reading and the ABC. He studied the remnants of ancient Persian literature and epic poetry and not only admired them, but found in them subtle poetry, aphorisms, and true folk wisdom.

He also borrowed samples of Iranian folklore from European translations, especially French and English, and prepared readings and manuals on them. He did not imitate, but stylistically interpreted and processed them, freeing them from the eastern extravagances unaccustomed to the Russian ear and giving them the form of refined aphorisms and elegant idioms.

Another source of study of Persian poetry and prose was Arabic and Turkish books, in which he was well versed when he entered the department of Arabic and Turkish languages at Kazan University. Turkish translations, for example, brought to his worldview the moralizing tales of Unsurul maol Kaikows in "Qabusnameh."

Goethe's West-Eastern Divan left a special mark on Tolstoy's fate. If you read the book "Tolstoy Reads Goethe," you will find many examples of the attention of the Russian literary genius to the "West-Eastern Divan of Goethe" by the German poet Goethe, poetry influenced by the ghazals of Saadi and Hafiz. Goethe's entire "West-Eastern Divan" ("The Book of Singers: "Moganniname"; "The Book of Hafiz:" "Hafizname"; "The Book of Love: "Hafiz")." "Ushakname"; "Reflections. Tefkirname"; "The Book of Discontent". "Rendiename"; "The Book of Timur": "Timurname"; "The Book of Zuleika". Leo Tolstoy reread them again and again, and, as he himself wrote, new thoughts soon emerged: "When I read Goethe, my thoughts tremble."

As Tolstoy's researchers have noted, Tolstoy spent more than 60 years reading and rereading Goethe, reflecting on him and having spiritual discussions with him. And their various reflections and intense debates show how deeply Goethe entered Tolstoy's spiritual world. It is noteworthy that along with the German Goethe in the book there are interpretations and imitations of the Persian poets Firdausi, Saadi, Hafiz, the holy book of Mohammed - the Koran, as well as the German Orientalist Goethe, who communicated at a distance from his predecessors.

Lev Tolstoy was not particularly interested in the achievements of the peoples of the East in the field of natural science⁴. His attention was more and more focused on achievements of humanity, which included language and literature, logic and philosophy and other branches of humanities. Instructive literature, addressed to children and youth audience, poetry, designed

to educate a person in culture and ethics, high moral principles, more came to Tolstoy in his aspirations for human human humanism and educating these high human feelings from childhood.

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