

THE IDEA OF SOBORTIVITY IN THE CONTEXT OF RUSSIAN PHILOSOPHICAL THOUGHT ON THE MATERIAL OF THE NOVEL-EPOIC L.N. TOLSTOY "WAR AND PEACE"

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Summary: This article discusses issues related to the emergence of the concept of "catholicity", its interpretation in the works of Russian philosophers. A description is given of the specifics of Russian "catholicity" as a unique phenomenon in the socio-political life of Russia and its embodiment in the epic novel by L.N. Tolstoy "War and Peace".

Key words: catholicity, Orthodoxy, polyunity, Slavophilism, pochvenism

Introduction

In Russian literature, the idea of catholicity was voiced in many works and literary monuments. The events associated with the Baptism of Rus' in the 10th century, the invasion of the Mongol-Tatar hordes, the Battle of Kulikovo, standing on the Ugra, the Great Troubles and the reflection of the Polish intervention, the wars of Peter I and Catherine II, provided rich material for highlighting the theme of the unity of the Russian people and its spontaneous unification in the masses who were destined to participate in key moments in world history.

Purpose of the study

The purpose of the study is to consider issues related to the emergence of the concept of "catholicity", its interpretation in the works of Russian philosophers and its embodiment in the epic novel by L.N. Tolstoy "War and Peace".

Materials and methods of research

The material for the study was literary articles on the work of L.N. Tolstoy, studies of the novel "War and Peace", the views of Russian cultural philosophy on the idea of catholicity. The study used the methods of comparative studies, literary analysis and the method of quantitative processing of the data obtained.

Results and its discussion

However, it can be considered that the theme of the idea of "national unity" begins to take on classical forms with the advent of a new literary method in literature, which is known as critical realism. The theme of the unity of the people in the face of external or internal aggression begins to be comprehensively considered already in the first work of the realistic period in the work of A.S. Pushkin. In the tragedy "Boris Godunov" the author draws attention to the role of the masses in the social and political life of Russia at the turning points of its historical path.

M.Yu. Lermontov did not leave this idea without coverage in his work. We are talking about the poem "Borodino", where, in fact, the signs of a realistic method prevail, which was used in the work of the greatest romantic poet of the XIX century.

The idea of “cathedralism” and the accompanying idea of “nationality” found the most complete character in the work of L.N. Tolstoy.

Attention should be paid to the fact that in this area he closely collaborated with the famous Russian critic N.N. Strakhov, who had a tangible influence on Tolstoy's views on many topical issues of that time.

Long years of friendship between L.N. Tolstoy and N.N. Strakhov and close cooperation with him created a creative tandem, which considered many issues of philosophy, religion and art. N.N.Strakhov publishes a number of scientific works related to the most pressing issues of philosophy (Edition of the book "The World as a Whole. Features from the Science of Nature", the article "Three Letters on Spiritualism", the edition of A. Schopenhauer's Fetov's translation and others), and also questions related, in particular, to the events of 1812.

N.N. Strakhov devoted a collection of scientific articles to the epic novel "War and Peace", which was called by the author himself a critical poem in four songs. In this scientific work, Strakhov examines the issues and their solution in the context of the need to update modern Russia. The critic in his articles leads the reader to the question: *“how and to what extent the ideal aspirations of a person are realized in real life”* [6: 272]. Among the Russian intelligentsia, this issue was urgent and various ways of solving it were proposed. To this question, L.N. Tolstoy replied that there is only one way to implement these *“ideal aspirations”*: *the movement of mankind, the people, the individual towards the acquisition of “simplicity, goodness and truth”*. These three postulates, according to Strakhov, reflect the greatness of both the whole nation and a single person. *“Under Borodin,” the critic notes, “two peoples stood against each other - one attacking, the other defending”* [6: 235]. The author, in the words of Pierre Bezukhov, describes one of the most basic principles of "catholicity" - the unity of a whole people through the unification of individuals. Pierre, watching the movement of the army on the Mozhaisk tract and preparing for the decisive battle, draws attention to the words of a simple soldier: *They want to pile on all the people, one word - Moscow* [7: 198].

Observation of the course of the Battle of Borodino from the Rayevsky battery leads Bezukhov to an understanding of the essence of Russian patriotism. The Russian person has patriotism with "hidden warmth" and this, according to the author, is the source of the moral victory over the insidious Napoleonic invaders.

Depicting the common people as defenders of their homeland, bringing them to the fore in solving global historical upheavals, in fact, making them the main character of his work, L.N. Tolstoy follows the traditions of A.S. Pushkin in a peculiar approach to revealing the problem of the relationship between private life and state.

N.N. Strakhov, thus, leads his reader to the statement: *“It is from A. S. Pushkin and L. N. Tolstoy that one should learn true patriotism”* [6: 165].

Further, Strakhov claims that a true patriot not only defends his homeland and people, but is also obliged to take care of their further development. In Tolstoy, this thesis was developed on the example of the further fate of his beloved hero Pierre Bezukhov, who, after all the events described

in the novel, according to the author's idea, should continue to fulfill his civic duty already in another historical, turning point for Russia event, which is known as the movement Decembrists. The ideological and artistic level of the creation of the epic novel "War and Peace" was so high that the events of 1812 are assessed by the modern reader, namely, from the position of A.S. Pushkin and L.N. Tolstoy, despite the creation by other authors of works on the same topic. We are talking about the historical novels by D. Mordovtsev "The Twelfth Year" and G. Danilevsky "Burned Moscow", where, in my opinion, the emphasis on the heroic theme of the Patriotic War of 1812 was significantly reduced.

Speaking about the creative tandem, it should be noted that the "fighter with the West" N.N. Strakhov for a long time tried to persuade the "Slavophile" L.N. Tolstoy. The fact is that the novel "War and Peace" was interpreted by Strakhov as a struggle between Russia and the West, when Tolstoy himself claimed that his work depicts the struggle of the Russian people with Napoleon, who symbolizes Biblical Evil.

Having included the motive of Evil in the ideological content, Tolstoy turns to the Christian origins of the confrontation between Good and Evil, thus shifting the biblical motives to many key moments of the plot of the novel.

In the years of great upheavals, Rus', and then Russia, always stood up under the Christian banner, spontaneously uniting into the masses, led by their leaders. It is worth remembering the Battle of Kulikovo and Dmitry Donskoy, who received the blessing of Sergius of Radonezh for the feat of arms of the entire Russian army and sent two of his warrior monks with the prince, who, having started the battle, in fact, anticipate the expulsion of the Mongol-Tatars from Russian land.

Conciliarity, as a public and social phenomenon, has a large number of definitions in philosophical and sociological interpretations. In the philosophical dictionary edited by A.A. Gritsanov gives the following definition: *"Catholicity" is "the concept of Russian philosophy developed by Khomyakov within the framework of his teaching about the Church as an organic whole, as a body, the head of which is Jesus Christ. Catholicity is the free unity of the members of the Church in the matter of their joint understanding of the truth and the free search for the path to salvation, a unity based on unanimous love for Christ and divine righteousness. The idea of catholicity became the main idea of all Slavophilism, although it was interpreted in different ways" [3; 1279].* Catholicity is one of the main concepts of Orthodox Rus', based on the Christian teaching about the Church, reflected at the First Ecumenical Council in Nicaea in 325: *"I believe in the holy, catholic and apostolic church" [4;1-11].* Catholicity in the tradition of Orthodox Christianity is interpreted as church unity of Christians in love, faith and life.

In Russian philosophy, the idea of catholicity for the first time acquired the status of a concept in the teachings of the Slavophiles. Subsequently, this term was actively used by thinkers in works on ontology, epistemology, philosophy and ethics. Moreover, the term "catholicity" is very closely connected with the formation of Russian religious philosophy, having formed the most important theoretical foundations for its understanding, which subsequently transforms into one of the fundamental bases of the very essence of the Russian way of philosophizing.

Understanding, from the point of view of philosophy, the idea of catholicity and its complete formulation into a concept is first considered in detail in the works of A. Khomyakov.

Aleksey Khomyakov, one of the founders of Slavophilism, who introduced the term "catholicity" into philosophical circulation, trying to find the basis of Russian (Slavic) identity, pointed to Orthodoxy. It is the preservation of the Orthodox faith, which, in his opinion, remained the only true interpretation of Christian teaching, determines the main mission of the Slavs. By the term "catholicity" [8;3] Aleksey Khomyakov means a specific state of the integrity of Orthodoxy, which opposes both the individualism of Protestantism and the centrism of Catholicism.

Rus' and Orthodoxy in their historical development shaped the idea of catholicity, giving it special significance and universality. This concept is most fully disclosed in the works of Alexei and Dmitry Khomyakov. *"In matters of faith," writes A.S. Khomyakov, there is no difference between a scholar and an ignoramus, a churchman and a layman, a man and a woman, a sovereign and a subject, a slave owner and a slave, where, when necessary, at the discretion of God, the child receives the gift of vision, the infant is given the word of wisdom, the heresy of the learned bishop is refuted an illiterate shepherd, so that all may be one in the free unity of living faith, which is the manifestation of the Spirit of God. Such is the dogma that lies in the depths of the idea of a council"... [8;10]*

The Russian religious thinker, poet and publicist V. Solovyov and the Russian linguist, philosopher, publicist Prince N. Trubetskoy made a significant contribution to enriching the content of the concept of "catholicity". Over time, "catholicity" already acquires a status not only in the church, but is also used in the philosophical sphere, which considers the fundamental questions of being, thereby acquiring an ontological character and is one of the main elements of epistemological research. At the turn of the 19th and 20th centuries, the philosophical understanding of the idea of catholicity becomes one of the priority themes of Russian philosophy. Further, S. N. Bulgakov in his writings gives his interpretation of the concept of "catholicity": *"Truth is given only in unity and liberation from the limitations of one's "I" and proceeding from it," wrote S. N. Bulgakov. - But this liberation from one's "I" is accomplished not into a metaphysical emptiness, but into fullness. The Church, as the body of Christ, given life by the Holy Spirit, is the highest true reality in ourselves, which we acquire for ourselves in our church being" [1;151].*

Given the existence of various forms of public associations, such as: ambivalent individualism, true and imaginary collectivism, S. Bulgakov criticizes the forms of association that have received a distorted and sometimes perverted interpretation: *"The opposite pole of catholicity as a spiritual unity is the herd as a spiritual and bodily unity. The opposite pole of ecclesiastical polyunity, in which the individual is elevated to the highest reality, is the collective, in which the individual, remaining in himself, enters into an agreement with others, which has a compulsory character for him, while free unity in love is the very ecclesiastical. [1;156].*

An important role in the formation of the concept of "catholicity" was played by the active social and philosophical activity of Russian soil science, as a movement akin to "Slavophilism". Undoubtedly, it played a huge role in shaping the aesthetic and religious views of L.N. Tolstoy,

F.M. Dostoevsky and other Russian writers and thinkers. One of the ideologists of the “soil science” movement, E.S. Troitsky, sees catholicity not only as the source of the Russian national spirit, but also as the most effective way to solve economic, political, and moral problems. Moreover, *“Valuable intellectual and moral prerequisites for a holistic, catholicity approach, which provides real opportunities for the treatment of many of the current ailments of mankind, it would really be useful to borrow from Orthodoxy and Russian philosophy, which seriously enrich ideas about the essence of modern life”* [7; 65].

If we turn to this issue from the point of view of the European, more specifically, the Protestant perspective, then we will clearly see not only the actual absence of catholicity in the socio-political and social spheres of life of European peoples in our understanding, but the presence in its place of individualistic life strategies or other forms of collectivism. Of course, the history of the religious movement of the Reformation in the countries of Europe left its mark on the understanding of social unity, however, one should pay special attention to the cardinal differences in the understanding of “Russian catholicity” and “European individualism”.

In the countries of Asia and the Middle East, professing the Islamic religion, over the centuries, their own kind of catholicity was also formed, which is still observed today in various forms of social consciousness and existence.

In particular, in the countries of Central Asia and Azerbaijan, there is the concept of “mahalla”, which in practice acts as a social institution. Mahalla exists within the boundaries of several streets or blocks, and the population living in this place lives in the awareness of common interests, problems to be solved and personal factors. It is noteworthy that each mahalla has its own mosque on its territory, which, in turn, dramatically influences the formation of a community of people united by common tasks, goals and ways to solve them.

Catholicity, in its essence, arises as a spontaneous social phenomenon not controlled from above, but at the same time it manifests itself as a monolithic unity of people of different social levels who feel themselves to be a free individual. V. N. Sagatovsky says the following about this: *“in Russian traditions, freedom does not oppose a person (or society, culture) to the world. It is associated with catholicity. Cathedral is a temple. And the world appears not as a “conveyor belt” for the processing of materials to meet growing needs, and not as a stage where the Ones perform, but precisely as a temple. And in the temple everything is related and holy. And a person is rooted in it as an organic part of the whole, and not “thrown into an alien chaos”* [5;169].

As mentioned above, the greatest writers-philosophers of their time L.N. Tolstoy and F.M. Dostoevsky, according to their religious and ethical views, conveyed to their readers their vision of the specifics of a unique phenomenon born by the Orthodox world, which is called “catholicity”. If we turn to Tolstoy's epic novel “War and Peace” on this issue, then it should be noted that, despite the ideological differences between the author and the Orthodox Church, which ended with Leo Tolstoy's excommunication from the church, they did not affect what exactly Orthodox spirituality played a big role in shaping the poetics and aesthetics of the novel.

The problem of popular unity is first raised at the very beginning of the novel, when the topic of the modern Antichrist (Bonaparte) and possible ways of dealing with him are actively discussed in Madame Scherer's salon.

In the image of Pierre Bezukhov, a person is shown who gradually comes to understand the role and place of the people in the life of his country. His Masonic studies, further, the decision to free Russia from a terrible disaster by killing a tyrant (the ideology of populism is traced), do not give an answer to the only question that torments him: "What is the meaning of existence?"

Tolstoy deliberately leads his hero to an understanding of Orthodox ideas gradually, leading him through various forms of other life priorities. Passion for Bonapartism, high-society sprees, imprudent marriage with Helen - one of the main characters of the novel must go through all this. After a duel with Dolokhov, Bezukhov experiences a spiritual turning point. In search of truth, he joins the ranks of the Masons, where he unsuccessfully tries to find himself.

The four-month captivity of the French and the meeting of Pierre with Platon Karataev are the event after which Bezukhov will finally come to realize his role as part of the Russian people and the place of the people themselves in an era of global upheaval.

"Platon Karataev remained forever in Pierre's soul the strongest and dearest memory of everything Russian, kind and round," writes Tolstoy, emphasizing Pierre's attitude to the Russian people, his knowledge of patriotic feelings. From Platon Karataev, he learns humility, meekness, the age-old wisdom of the people.

It should also be noted here that Helen Kuragina, in the light of this problem, is shown as the absolute antipode of Bezukhov. Her rejection of the Orthodox faith, in which she was born and lived all her life, and the conversion to Catholicism, which she feels like "grace" (*in French "la grâce"*), became a symbol of spiritual betrayal, which, in turn, Tolstoy will project this "beautiful animal" into a state of degradation and spiritual devastation.

Tolstoy describes this act of transition, or rather the departure from his faith, with the same sense of detachment with which the theatrical spectacle is depicted through the eyes of Natasha Rostova. The unnaturalness of Helen's act is disguised by the author behind external scenery and costumes and shows, in this case, Tolstoy's attitude to such acts from the point of view of Orthodox ethics. Returning to Bezukhov, we note that the Orthodox tradition and catholicity in its manifestations are seen in Pierre's thoughts when he decided to "put a limit on the power of the beast". Tolstoy here clearly refers to the ideas of Christocentrism, in which only Christ can defeat the Antichrist, and in Pierre this idea is persistently present in his dreams: "*Yes, one for all, I must commit or die ...*".

It is noteworthy that Moscow in the novel performs the functions of one of the main characters. Tolstoy skillfully used his vision of the emotional state of an Orthodox person against the backdrop of global historical events. Moscow in the novel is described not only as the old capital, left to Napoleon and later left by him. Describing the state of Moscow after the departure of the Napoleonic troops, Tolstoy defines its substantial existence: "*Moscow, in the month of October, despite the fact that there were no authorities, no churches, no shrines, no wealth, no houses, there*

was the same Moscow... Everything was destroyed, except for something immaterial, but powerful and indestructible » [7;301].

Conclusions

The recognition by the author of the novel of “immaterial, but powerful” as “the main (not visible to a superficial glance)” is one of the main manifestations of catholicity, which makes Tolstoy not just the author of a whole work, but a writer in the best traditions of Russian spirituality.

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