
THE MOTIVES OF EASTERN MYSTICISM IN THE WORKS OF RUSSIAN WRITERS OF THE XIX CENTURY

E. Gizdulin

Ferghana State University, Master's student

ABSTRACT

This article examines the representation of the motives of Eastern mysticism in the works of Russian writers. The first appearance of oriental themes in the works of writers and poets from M. Lomonosov to I. Turgenev is noted, the peculiarity of the East–West dichotomy in Russian literature is investigated.

Keywords: *Russian literature, the East, the Caucasus, Russian romanticism, Eastern mysticism, Eastern poetics, romantic orientalism*

XIX ASRNING RUS YOZUVCHILARI IJODIDA SHARQIY TASAVVUFNING MOTIVLARI

E. Gizdulin

FarDU magistranti

ANNOTATSIYA

Ushbu maqola rus yozuvchilari ishida Sharqiy tasavvufning motivlarini ifodalaydi. M. Lomonosovdan I. Turgenevgacha yozuvchi va shoirlar ijodida Sharq mavzularining birinchi ko'rinishi qayd etilgan, rus adabiyotida "Sharq – G'arb" dichotomiyasining o'ziga xos xususiyati o'rganilmoqda.

Kalit so'zlar: *rus adabiyoti, Sharq, Kavkaz, rus romantizmi, Sharqiy tasavvuf, Sharqiy she'riyat, romantik orientalism.*

МОТИВЫ ВОСТОЧНОЙ МИСТИКИ В ТВОРЧЕСТВЕ РУССКИХ ПИСАТЕЛЕЙ XIX ВЕКА

Гиздулин Э.Ф.

магистрант, Ферганский государственный университет

АННОТАЦИЯ

В данной статье рассматривается репрезентация мотивов восточной мистики в творчестве русских писателей. Отмечается первое появление восточной тематики в творчестве писателей и поэтов от М. Ломоносова до И. Тургенева, исследуется особенность дихотомии «Восток – Запад» в русской литературе.

Ключевые слова: русская литература, Восток, Кавказ, русский романтизм, восточная мистика, восточная поэтика, романтический ориентализм.

INTRODUCTION

The concepts of "Eastern mysticism" is not identical, although they have the same root. The content of the concept of "mysticism" in scientific circulation seems to be narrower than the content of the concept of "mysticism". The origins of the terms "mysticism" and "mysticism" go back to the basic concept of the Greek mysteries - "μυσσειν" ("keep your mouth shut"), keep a secret (Greek. "τα μυστικά" - the secret, the highest truth), which was transmitted directly to the initiates from the "hierophant" - the discoverer of the holy mysteries [4,382]. Mysticism (from the Greek mystika – mysterious rites, sacrament) can be interpreted in two ways:

- 1) in a broad, generalized sense – mysterious and incomprehensible, "beyond the scope of individual ability and understanding" (Schelling F. V. Y.)
- 2) direct contemplation of the mysterious, "a living touch to the mystery" (Berdyayev N. A.) [8].

Mysticism in the general philosophical sense is the comprehension and interpretation of mysticism and mystical experience; in Russian philosophy, mysticism can be considered in the following forms:

- 1) reflection of historical forms of mysticism (western and eastern) in the Russian philosophical tradition;
- 2) one of the directions developing the known forms of world mysticism in Russian philosophy;
- 3) a peculiar current of world mysticism (Russian mysticism) [6, 383].

The concept of mysticism in Russia is associated with the era of the reign of Alexander I, which is called "Alexander mysticism" in the history of culture and philosophy [1, 67]. During this period, mystical literature is widely distributed, primarily translated works by German and French authors: Eckartshausen, Jung-Stilling, Boehme, Ms. Guyon, Dutoit, etc. [5, 78]

DISCUSSION AND RESULTS

However, the origins of the interest of Russian writers in the topic of the North Caucasus manifested themselves quite widely at the end of the XVIII century in the work of M.V. Lomonosov. In it, he rises to the heights of grandiose admiration for the eastern edge. At the time of his creative maturity, Lomonosov, referring to the political and strategic position of Russia, exclaimed: "Lay your elbow on the

Caucasus." And this is not just a poetic metaphor: Lomonosov and Derzhavin imagined the Caucasus as a mighty mountain range, the southern pillar of the Russian Empire. However, their work does not have a mystical flavor; Their emotional assessment of the Caucasus is periodically dominated by such epithets as "wild", "gloomy", "mighty"; it is from this period that the tradition of calling all Muslims of the Caucasus "Tatars" originates. The true flowering of romantic orientalism in Russian literature comes only in the first third of the XIX century. Chronologically, the appearance of the poem "The Caucasian Prisoner" by A. S. Pushkin was a turning point in the theme of the development of Eastern realities in line with the further development of the idealized hero. A characteristic sign of the exclusivity of the hero of romantic orientalism was his commitment to Eastern mysticism: belief in the fatality of the highest predestination, in otherworldly forces; possession of supernatural abilities or involvement in the world of otherworldly beings (demons, ghosts); existence in a dual world – a combination of reality and unreality [5,79].

The emergence and development of the image of the East in Russian literature has a complex history, starting with the domestic concepts of the East of the late XVIII century. During this period, there was no widespread penetration of elements of Eastern poetics into the structure of literary texts, there was practically no interest in Eastern philosophy and mentality. Russian Romanticism borrowed Voltaire and Montesquieu's interest in the East within the framework of the artistic thinking of Romanticism.

During the formation of the "oriental style" in Russian romanticism, according to N. Chalisova, the plots of well-known biblical tales are placed in a single compositional field of the literary East, "along with the genies of Scheherazade, the wise dervishes of Saadi and the love-wine songs of Hafiz, the proud Bedouins and the confessional-inspiring false prophet Mohammed" [9, 260]. These elements intertwine and form the basis of the so-called "oriental style" of Russian romantics; at the same time, there is a progressive movement towards the design of the eastern stylistics of the artistic plot and text, depending on the genre: the oriental stories of the XVIII century contained oriental elements as exotic decorations; in the poetry of Russian Romanticism, the stylistic use of oriental motifs in the domestic literary tradition begins, which received the name "oriental style" [2, 9].

According to the point of view of S.L. Kaganovich, "the appeal of Romantics to the East is due to the typological proximity of European romantic literature and Eastern poetics" [11, 59]. The peculiarity of this proximity is that in Europe, the romantic type of thinking, like a flash, dominates only in certain historical moments

(in the Middle Ages, during the heyday of Romanticism as a literary trend), in Eastern literatures, which include Russian literature in this context, Romanticism "constitutes a national style tradition", which does not arise at certain periods, but "invariably accompanies literary development."

The roots of Romanticism can be found in the idea of the East, which, in the view of Romantics, is a kind of "ancestral home" of their aesthetic system; for example, A.A. Bestuzhev-Marlinsky gave the following arguments in favor of this thesis: "Delve into the essence of the Gospel, read it even just as a book – and you will see that it is a high romantic the poem, and the sacred books of the East, in this case (the Bible, the Koran, the Avesta), are an undoubted role model."

The main features reflecting the ideas of Eastern Romanticism in the Russian literature of the XIX century, S.L. Kaganovich calls the following parameters: subjectivism, psychologism, the predominance of figurativeness over expressiveness, the canonization of poetic means, non-national comparisons, emotional and evaluative metaphorization, a high degree of associativity, contrast and musicality [11, 194].

The Eastern type of worldview attracted Russian romantics with its harmony and orderliness. The surge of interest in the East at the beginning of the XIX century was supported by the intensification of the activities of Oriental scholars and translators from Oriental languages. Thus, the fascination of many intellectuals, including A.S. Pushkin and Y.M. Lermontov, with the Turkic world became possible thanks to O.I. Senkovsky (wrote under the pseudonym Baron Brambeus), a famous writer and orientalist who visited the Arab East and was fluent in spoken Arabic dialects, whose name is associated with a whole trend in Russian literature – "oriental stories" [3, 76]. One of the directions of studying Oriental texts in Russian literature are samples of Persian poetry, which are represented by the works of Saadi, Hafiz, Khayyam, and other poets of the medieval East. Russian literature's other line of formation is the factor of the Caucasus as "its own East", where, according to G. Gachev, the Russian man experienced "a particularly acute excess of his own", but it was in this "contact with the Turkic-nomadic East, and then Islamic, that the self-determination of the Russian spirit was accomplished: Logos and Psyche" [3, 76].

Actually, Eastern mysticism was expressed in the texts of the Russian romantics of the XIX century episodically: thus, such motifs are most clearly expressed in poetic language. Since ancient times, poetry has been associated with sacred rites and magic, trying to use words with creative power that can creatively change the world [10, 56]. Oriental motifs are expressed in 19th century Russian

Romanticism as an aesthetic category, the elements of which are stylization, exoticism and other artistic elements. However, in the works of I. S. Turgenev's East was perceived as a philosophical system, a cultural phenomenon inextricably linked with antiquity and European culture. The comprehension of the concept of Western-eastern synthesis from this point of view found an echo in Turgenev's work; in this connection, the Song of Triumphant Love, begun in 1879 and completed a year and a half later, is of particular interest [7, 111].

The literary process of the emergence and development of oriental motifs in the works of Russian poets of the XIX century can be represented in the form of a step pyramid: it is based on such factors as interest in the East as such, caused by its exoticism, contrasts that distinguish its culture from the Western one; the first stage is represented by the introduction of elements of Oriental languages into artistic texts, which carry a bright emotional coloring, are perceived by the reader as markers of Oriental style, recognizable in the context; the second stage includes the artistic interpretation of images based on elements of Eastern mysticism; at the same time, it is necessary to take into account mainly the intuitive choice of such elements, when the author did not consciously associate linguistic means of expressing emotional states with specific concepts that existed in Eastern mystical teachings (this is replenished by us in line with modern systematized knowledge about Eastern mysticism); the third stage is a conscious appeal of the authors to the mystical motives of the East within the storylines, the characteristics of the characters, the stylistics of the poetic language; the writers had an initial level of concepts about Eastern mysticism at the level of folklore, including in the retellings of Western authors, in translations.

CONCLUSION

In the East-West dichotomy, Russia occupied an intermediate position; in this connection, such a concept as the "inner East" was formed: it meant the presence of the Asian regions of the empire, in particular, the Caucasus, which for centuries had stirred minds with the lack of stability, local wars and the identity of culture, which was consonant with the special nature of the landscape.

In this regard, the Caucasus was perceived by Russian romantics as the personification of the East: a special language, a special culture, attractive to the creativity of writers as exotic and mysterious.

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