

## THE THEME OF FRIENDSHIP (LOVE, NATURE, HOMELAND) IN THE WORKS OF ILYIN

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### ANNOTATION

The views of the Russian scientist Ilyin on moral inconsistency, as well as the possibility of spiritual comprehension are considered. In this article highlights of the theme of friendship (love, nature, homeland) in the works of Ilyin.

**Keywords:** Ilyin, literature, friendship, love, nature, homeland, spiritual heritage, culture and art.

Today, the philosophical heritage of the thinker of the Russian abroad Ilyin is generally sufficiently studied. Although, of course, there are still topics and problems that require closer attention and research. It is such a topic for the author to consider the creativity of the above-mentioned philosophers through the prism of the phenomenon of love, which, in his opinion, underlies their attitude to the Motherland, people, the world of culture and art and acts as the main methodological principle of attitude to the world. Also, the purpose of this article is to study the views of philosophers regarding the essence of the phenomenon of love.

The theme of love, according to the author, runs through the leitmotif of all the works of philosophers of the Russian diaspora Ilyin. People of great creative talent, difficult fate, rejected by their historical homeland, who lived a significant part of their lives in a foreign land, did not become embittered, did not become a spiritual part of the Western world, but represented a small island of Russia, which forever remained their only love. Her, her past, present and future, are mainly devoted to their labors and painful thoughts about the fate of the motherland. Russia remained the central theme of their work.

Swearing spiritual allegiance to Russia, Ilyin noted: "No matter what happens to us, no matter what other trials and sufferings await us ahead, our thoughts, our dreams, our efforts and labors belong to her and her future unprecedented flourishing." Ilyin also emphasized that if his books are not needed by Russia, then they are not needed by him either, because he lives only for Russia.

Nostalgia for the motherland is reflected in the glorification of Russian nature by philosophers. With his characteristic poetics, Ilyin in many of his works with love and soul-crushing tenderness sings of Russian nature, noting that from its beauty "our prophetic artists have seen the light."

In search of a way out of the spiritual crisis that arose in the first half of the XX century, the outstanding thinker of the Russian diaspora Ilyin in his work "The Singing Heart. The Book of Quiet Contemplations" addresses not only the motives of love, friendship, conscience, justice and others traditional for archaic and classical folklore, which represent moral concepts, but also cosmological themes, which are considered fundamental for myths. According to Ilyin, it is the understanding of these problems that should lead humanity to purification and spiritual perfection.

The world of nature, its phenomena and elements with their pristine beauty, deified in primitive society with its inherent mythological representations, are reflected in Ilyin's book. Like the ancients, the famous thinker of the last century considers two elements as the most important: fire and water. Fire, in his opinion, "brings us purification and calls us to new forms of being"

Love, which is necessary for a person in its various manifestations, according to Ilyin, lies at the heart of such a moral concept as justice. And although, as the philosopher notes, "the question of justice has not yet been resolved, people have been talking and writing about it for a long time."

But to understand the specifics of Russia, you also need to feel the beauty and originality of the Russian language, because language, according to the figurative definition of I.A. Ilyin, is the phonetic, rhythmic and morphological expression of his soul. The philosopher notes that the Russian soul makes a melodious and harmonious impression, which is facilitated by the structure of the language. So, according to Ilyin, the Russian language, like Italian, avoids everything that sounds harsh, rough, and squeaky. The Russian language is melodious, natural and expressive: "it makes noise with the forest and whispers with the reeds, sparkles with lightning and rumbles with thunder, chirps with birds and splashes with the wave; it is very deep in feelings and penetrating in thoughts. And, at the same time, he remains flexible in form, diverse in rhythm and obedient in style."

Exploring different facets of love, Ilyin emphasizes that love promotes insight, helps to reveal the human essence, to see the main thing. There is no persuasiveness in reproaches, and there is no truth where there is no love, the philosopher notes.

Following the Russian tradition of attitude to love, Ilyin composes a solemn hymn in her honor. Defining the place and meaning of love in a person's life, Ilyin emphasizes that if a person has everything, but he is deprived of love, then he has nothing. And he adds, "if you were ever happy, it was because of love. If you are unhappy now, know: it's from a lack of love."

The philosopher emphasizes that love is being chosen. True love is all-consuming, "totalitarian", it is the spark of God in man. Love is a gift from God and nature. She herself wakes up in a person and takes possession of him. The task, according to the philosopher, is to turn this "awakening of nature" into a "visitation of God." Love is the main choosing force in life, the main creative force of a person. It must necessarily be spiritualized, because without spirituality, love is blind, self-serving and subject to vulgarization.

In this regard, the philosopher criticizes the artistic act of the Nobel laureate I.A. Bunin, which, from the philosopher's point of view, is determined by an increased and heightened experience of the sensory world. Ilyin notes that Bunin approaches Maupassant and Zola in physiological realism. In the depiction of sensual passion, I.A. Bunin stands at the forefront of world literature.

Defining the specifics of Russian culture, Ilyin repeatedly stressed that this is the culture of the heart. Russian soul and culture "When I pronounce the simple and lively word "heart", I am thereby reminded of the best and most accurate measure of the Russian soul and Russian culture."

The domestic thinker, from the point of view of Ilyin, rises to true heights precisely as a thinker who contemplates with his heart. Where this is not required, he bores or still brings love, poetry,

contemplation, beauty and religious feeling to the subject of study. To endure and create something, you need to feel, love and contemplate. Ilyin notes that contemplation with the heart as a primary component extends to all areas of culture: religion, fine arts, literature, science. Russian culture is built on feeling and heart, on contemplation, freedom of conscience and prayer. They are the primary forces and attitudes of the soul. Russian identity is revealed through freely and objectively contemplating love and life and culture determined by it. Culture without love is a dead, doomed and hopeless cause. Everything great that was created by man was the brainchild of a contemplative, loving and singing heart. Everything insensitive and heartless is rejected as something dead and false.

Kindness, spirituality, cordiality, contemplation, depth of feelings are qualities that define Russian identity, the philosopher also associates with a female theme. Ilyin shows that beautiful female images were sung in their creations by A.S. Pushkin, F.M. Dostoevsky, I.S. Turgenev, L.N. Tolstoy, N.A. Nekrasov. These images are admirable. In them, temperament manifests itself in the intensity of will and spirit. "Their love is the same - true, fateful, because it is open, with full dedication. Instinct is subtle and unmistakable, discriminating and far-sighted, the will is enterprising, the imagination is artistic, with great taste." Ilyin adds that such women become guardians of faith, a model of devotion to the nation and culture, a reservoir of national power. Special attention, according to Ilyin, deserves a beautiful female image of a teacher of children - a nanny. A simple soul lovingly opens the storerooms of its hidden spirituality to children: fairy tales, legends, songs, proverbs, prayers, icons - all the wealth of folk faith, coinciding with the wisdom of centuries.

External beauty is largely determined by spirituality. And a woman who considers herself ugly can and should become a beauty. Spiritual beauty softens and transforms mathematically incorrect features. Cordiality, kindness, cheerful disposition of a woman can change her appearance for the better beyond recognition. And Ilyin emphasizes that external transformation is not accomplished at the expense of external "corrections", but only through internal improvement. Ilyin, along with other thinkers of the Russian diaspora, emphasizes the feminine principle of Russia and gives a definition of the eternally feminine. The eternally feminine is love associated with hope; contemplation and religious faith. The task of the eternally feminine is to build a society based on the principles of compassion, mercy, charity. But the eternally feminine principle needs the eternally masculine as its antipode. "The task of the eternally courageous is to build social relations based on law, claim, legal conflict, court and the state." Both light beams need each other, complement each other.

Russian culture lectures delivered in Switzerland, Ilyin with love and pride for the national culture refers to folk folklore - fairy tales and legends, great Russian literature, picturesque masterpieces, ancient Russian art, striving to convey to the audience the beauty, unique identity and spiritual richness of the national culture.

The philosopher notes that a fairy tale is an objectified contemplation of the people's heart, a symbol of their suffering and dreams, hieroglyphs of their soul. Pre-Christian visions, which the people preserved in their experience and art, became the motive of their fairy tales, and the Christian dreams of their believing soul were embodied in legends. The author of the work "On Resisting Evil by Force", Ilyin believes that hatred is healed by love and only by love. Two are always connected to each other by two threads. And if hatred breaks the first thread, then it is



necessary to fasten the second and restore the first through it. The radiation of love has a calming and disarming effect. Love pacifies the spiritual ether of the universe, the philosopher is convinced.

Speaking about the primordial beauty of nature, which helps a person to find peace and leads him to spiritual perfection, Ilyin sings not only the divine elements - fire and water: he also describes the appearance of mountains, while borrowing both the theme and the form from cosmological myths. "In the immeasurable distance of centuries, soon after the creation of the world, when the earth felt for the first time...her limits, she was saddened. and she rose up and rebelled in rebellion," we read Ilyin's mythological text, which prepares us for serious reflections on the purpose of mountains and the meaning of human existence.

Mountains bring a person closer to God, and this, according to the philosopher, "requires other abilities from a sinful creature." They call for calmness, as if reminding a person that his life - the path to God - should be a "silent prayer".

Of great importance in understanding the spiritual and moral states of a person in the book "The Singing Heart." is also the motif of the change of day and night, which is traditional for works of oral folk art, in particular for fairy tales. An example of this is the Russian folk tale "Vasilisa the Beautiful". In it, day and night are represented as white and black riders. Moreover, reflecting in the chapter "Early in the morning" on the role that a particular time of day plays in a person's life, Ilyin borrows from the works of oral folk art not only a motive, but also a form: in the context of his philosophical reasoning, he cites a story about the change of day and night, told, according to him, by an old woman: "The day of God," she said, "is very bright and gentle. Illuminates everything. He sees everything, hears everything and knows everything. And this is much harder. There is so much evil on earth, so much malice and sin. That's why it can't last long. He has to hide and leave; he stops. And the darkness of the night comes in its place, disperses everyone, extinguishes all the lights, stops all daytime sins so that nothing can be seen and everything ends."

The features of the construction of this story go back to the epic genres of folklore. But Ilyin's further reasoning is more reminiscent of lyrical texts of oral folk art, the basic law of which is repetition, and the "verbal image" is usually based on contrasting opposition." "Day is care and need, night is carelessness and wealth. Day is tension and tension, night is liberation and spaciousness. Day is languor and fatigue, night is oblivion and self-forgetfulness.", - this is how Ilyin characterizes day and night, which replace each other and give a person different states: day is fatigue, anxiety, night is rest, calm, which is necessary "for people to calm down and be pacified, because noise and anger are not from God." On the other hand, this text also looks like a sample built on metaphors of philosophical aphorism, in some ways in contact with parables, in some ways with riddles and sayings. But not only the night, which gives a person a unique opportunity to admire the numerous stars pouring their wise light on the earth, brings purification and renewal; clouds are also called upon to play the same role - "fairy tales about how impossible desires come true." Clouds, stars, mountains, the ancient elements fire and water - all nature, with its extraordinary colors and forms, should, according to Ilyin, pave the way to spiritual perfection for man, bring him closer to God. Along with the natural world, the comprehension of which (deification, humanization, endowment with functions not peculiar to it) is inherent in the works of both archaic and classical folklore, the philosopher's appeal to

moral themes, which has long worried mankind and was reflected both in mythological stories and in the works of classical folklore, also acquires an important significance in Ilyin's book.

Love, friendship, conscience, justice and other moral concepts are designed, according to Ilyin, to bring humanity out of the spiritual crisis.

Love, according to the thinker, is given "to us from God and from nature," and this divine-natural essence of it, revealed by the philosopher, originates in the myth that represents love as a "cosmic force" that creates nature and the beings inhabiting it, which itself is generated by the cosmos. An example of this is the ancient Greek myths of creation (Pelagic and Olympic). The manifestation of love in marriage, friendship, parenting, attitude to the motherland - all these hypostases of one phenomenon, given by the philosopher, also very often act as motives for mythological stories. For example, among the ancient Greek myths there is a story about the goddess of fertility Demeter and her daughter Cora (Persephone), where parental love is sung, the myth of Orpheus and Eurydice, the main theme of which is marital love, the myth of Orestes, where his friendship with Pylades is reflected. Unfortunately, the pantheon of the gods of the ancient Slavs did not receive such an artistic design as in Ancient Greece. References to Slavic gods and their deeds are few. But the various hypostases of love, highlighted in the work And. Ilyina's "Singing Heart", act as traditional motifs of works of Russian classical folklore.

Marital love is reflected in the fairy tale "Go there - I don't know where, bring that - I don't know what", the epic "Dobrynya is away. The love of parents for children becomes one of the motives of the fairy tale "The White Duck", and the love for the native land and the Russian people is glorified in heroic epics that tell "about the fight against monsters, alien hordes."

Love, which is necessary for a person in its various manifestations, according to Ilyin, lies at the heart of such a moral concept as justice. And although, as the philosopher notes, "the question of justice has not yet been resolved, people have been talking and writing about it for a long time."

This motif is also reflected in oral folk art, from which Ilyin draws his understanding of justice as the art of inequality. "The child must be protected and protected, this gives him a number of just privileges," says the thinker. A special attitude towards children can also be traced in Russian folk tales: if a child, according to a fairy-tale plot, is offended by a stepmother, then he is necessarily rewarded at the end, the privileges are returned to him.

The attitude to the child should be one thing, to the hero another: "The hero deserves honors that no hero should claim," we read in Ilyin.

Referring to the motives of love, friendship, justice, which were also traced in the works of oral folk art, Ilyin in the work "The Singing Heart. The Book of Quiet Contemplations" gives its characteristics to these moral concepts, showing their relationship with each other. Thus, according to Ilyin, justice is based on love and conscience. And if love is regarded as a divine-natural essence in all its manifestations, then conscience is characterized as an act in which "a person perceives revelation, love and the light of a new life from God." But not only the comprehension of moral themes, rooted in the works of oral folk art, testifies to the interests, preferences of the philosopher and the folklore origins of his work "The Singing Heart. The Book of Quiet Contemplations". Characterizing the concept of conscience, the thinker also refers to such a genre of folklore non-narrative prose as legends. "There was a kind king in a certain state. One cold winter evening, when a blizzard was blowing his eyes and the wind was picking

up snowdrifts, he saw a freezing beggar on the road. His heart sank, and without thinking, he took off his warm robe and wrapped the unfortunate man in it,"- this is how Ilyin begins his arguments about conscience. The very same story about the king and the beggar is written in a traditional way and resembles the legends about just rulers.

The appeal to cosmological and moral themes that have long worried people, the borrowing of forms from mythological stories and epic works of classical folklore (narratives are constructed as mythological stories and legends), the use of the basic laws of the construction of folklore lyrical texts - all this indicates that the creativity of Ilyin has folklore origins, although, of course, the outstanding Russian thinker of the last century, referring to the richest material of archaic and classical folklore, in his work tries to present to the readers his model of the spiritual perfection of mankind.

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