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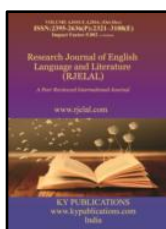
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## THE CONCEPT OF PATRIOTISM IN TOLSTOY'S NOVEL "WAR AND PEACE"

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### ABSTRACT

Tolstoy states, "The French army had borne within itself, as it was, the chemical conditions of its decomposition" Napoleon and his commanders appear to have great aims they arrange their men not to plunder and treat the Russians they meet deferentially. In any case, the privation and absence of discipline in the French army implies that the foot soldiers enthusiastically and viciously plunder Moscow at their first opportunity.

All through his war parts, Tolstoy ensnares fear and hardship as wellsprings of human cruelty. The French soldiers are at their most merciless when they are walking the detainees out of Moscow. This conduct is effectively clarified by the way that the soldiers have been living in progressively hopeless conditions and now should withdraw as quick as they can or be killed.

The idea of patriotism has gained different implications in the Russian setting. The general states of mind of Russian people demonstrate that two inverse perspectives of patriotism have been developed: patriotism as a belief system and patriotism as a characteristic and personal feeling. The majority of Russian people trust it is not the express that needs to choose what is enthusiastic and what is most certainly not. Patriotism is a profound and personal feeling that can't be instructed or coordinated from the best. Furthermore, in spite of the official inclination for the "uncritical congruity" to the goals of the state patriotism, a noteworthy number of Russians don't expel feedback as unpatriotic.

Finally, Russian patriotism has obtained and adopted a protective position toward the "others," including delegates of different nationalities. This argument again brings into the concentration the very idea of "genuine patriotism," which rejects national threatening vibe or bigotry.

### 1. Introduction: Tolstoy's Life and Works.

Tolstoy, Lev Nikolaevich, Russian writer, was born 9 September 1828 at Yasnaya Polyana, his family's domain, He was the fourth of five youngsters destined to Count Nikolai Ilyich Tolstoy and Mariya Nikolaevna, In 1847 Tolstoy got Yasnaya Polyana in the conveyance of his parents property. From there on, albeit every so often missing

(particularly in the 1850s) for broadened periods, he maintained the estate as his home. In 1862 he wedded Sofiya Andreevna Bers, Tolstoy left Yasnaya Polyana for the last time in November 1910. He contracted pneumonia on his journey and died of heart failure, matured 82, in the stationmaster's home at Astapovo.

Terras (1985) states that Tolstoy was accomplished and tended to by tutors, Tolstoy's initial adolescence was run of the mill for his social class. He demonstrated a gift for literature and an affection for writing, including tales, the poems of Pushkin, and the Bible, particularly the Old Testament story of Joseph. After their dad's demise the children went through the hands of various female relatives, finally (1841) being sent to five with an auntie in the provincial city of Kazan. In 1844, Tolstoy enrolled in the local university and started an outstandingly unsuccessful career as a student. He did, however, develop a listed Dickens, Schiller, Pushkin, Lermontov, D. V. Grigorovich, Turgenev's *A Sportsman's Sketches*, and Laurence Sterne, particularly *A Sentimental Journey through France and Italy*, as likewise having made a "great impression" on him as a young.

He cleared out the University in 1847, without a degree and settled at Yasnaya Polyana. In 1851 he went to the Caucasus to join his brother Nikolai who was serving there in the army. He turned into an appointed officer himself in 1854, serving first on the Danube and later in the Crimea. While in the army he started his literary career. His initially published work, *Childhood*, showed up pseudonymously in *The Contemporary* in 1852 and was welcomed by general approval. It was trailed by a sequel, *Boyhood*, and a number of tales of military life. (Ibid:1985:477) affirms that in 1856, Tolstoy retired from the army and went to live in St. Petersburg, his notoriety for being a writer was at that point exceptionally impressive. He took a dynamic part in literary circles and made the associate of the main writers and critics of the day. He was much popular in the trendy salons of the city. Stories of different sorts spilled out of his pen. He soon found, in any case, that he got on badly with his fellow writers and detested his life as a literary celebrity. In 1857 he made his initially trip abroad, and by 1859 he had chosen to abandon literature for more "useful" interests. He came back to Yasnaya Polyana to dedicate himself to the management of his domain and to the instruction of the children of his serfs. Consequently started Tolstoy's first educational institute. He built up a school at Yasnaya Polyana, and, in 1860 and 1861,

he travelled out widely keeping in mind the end goal to familiarize himself with European, particularly German, instructive hypothesis and practice. He continued teaching on his return, yet in 1862 he gave the greater part of the classroom duties over to others. He took upon himself the writing and publication of a periodical depicting his theory of education and the academic routine with regards to his school. Twelve issues of *Yasnaya Polyana* showed up in 1862 and 1863. Tolstoy defined his thoughts most strikingly in "Who Should Learn to compose from whom, the Peasant Children from Us or We from the Peasant Children". After his marriage Tolstoy turned out to be progressively distracted with home management, set on accomplishing the perfect of the very much directed existence of a prosperous country squire. He published "The Cossacks", a novel on which he had been working at intervals for ten years, in order to pay his outstanding gambling debts and enable him to enter into married life with balanced account books. Presently he started his initially long novel, "War and Peace", a work of enormous extents which possessed him until 1869.

In 1870, Tolstoy by and by failed literature and started a second period of distraction with pedagogical work. Throughout the following five years he wrote and compiled materials for a total course of elementary education. He tried them in his school and updated them. The last forms were published in 1875, as *The New Primer* and *The Russian Readers*. Tolstoy's materials inevitably met with genuinely broad acknowledgment and were generally utilized as a part of the country's schools. The establishment of Tolstoy's reputation is the work by his middle period i.e. 1863 to 1877. It was then that he wrote *War and Peace* and *Anna Karenina*, both of which are, by basic assent; spring up on the rundown of the greatest novels ever written.

*War and Peace* opposes simple categorization. It is a reasonable bland blend of the psychological novel, the family novel, and the verifiable novel, with a liberal admixture of the extension and tone of the epic. Set in the midst of the historical clash between the France of Napoleon and the Russia of Alexander I, it deals basically with

the events of the years 1805 to 1812 and ends with an epilogue set in around 1820. Against a background of alternating periods of peace and war Tolstoy unfurls the stories of the Bolkonsky and Rostov families, and of Pierre Bezukhov.

The novel's epic qualities are most noticeable in the account of Napoleon's intrusion of Russia in 1812. Every one of the classes of Russian culture (except for a few segments of the St. Petersburg elite) joins in the guard of the homeland and in a spirit of national solidarity. On the family level the Rostov's are the essential bearers of the epic spirit: the instinctive nature and spontaneity of Natasha; the strength and commitment of Nikolai; the scenes, the vast majority of which are related with the Rostov's, of feasting and hunting, singing and dancing.

The novel is distracted with the good and psychological development of Andrei Bolkonsky and Pierre Bezukhov. Andrei goes from dreams of military greatness to disillusionment, from dreams of honor in the career of statesman to disillusionment, from dreams of love to a last disillusionment which closes in a demise which is, in any event to a limited extent, a willful withdrawal from "vital life." Pierre's street is also uneven. He goes, with middle of the road times of depression, from exotic nature to Freemasonry and philanthropy to mysticism. Finally he appears to discover truth which he has sought in the example of the peasant soldier Platon Karataev. In the "First Epilogue," be that as it may, it is proposed that Pierre has started to disappear from that reality, as well, as from its ancestors. Not at all like Andrei, yet like the novel itself, has he proceeded with the undulating bend of life, from uncertain beginnings to an inconclusive and unspecifiable end.

The different parts of War and Peace are joined in an assortment of ways. Tolstoy intertwines the destinies of fictional characters and associates them to those of the historical personages. The novel all in all is set apart by the striking quality, completion, and versatility of portrayal which is perceived as the sign of the Tolstoian way. Life itself is, as it were, the bringing together legend of this multi-dimensional book and Tolstoy is wherever captivated with its different perspectives (youth and

age, peace and war, mind and spirit, reason and intuition, the individual and the swarm) and its key moments: birth, love, and demise. He brings up many issues and investigates many answers.

In one of its dimensions War and Peace is a historical novel. In general, be that as it may, it would be better portrayed as a novel about history. Particularly in the later parts of the novel legitimate and in the "Second Epilogue" Tolstoy is engrossed with the examination of the powers that move history. His essential target is the "considerable man" hypothesis of verifiable causation, both in coordinate argument and in his depiction of Napoleon (the epitome of the great man) as restricted incapable, and basically frail to control the movement of history. The Russian commander Kutuzov, the helpful difference to the gaudy Napoleon, succeeds absolutely on the grounds that he looks to adapt to the stream and motion of history instead of attempting to manipulate it.

The "Second Epilogue" of War and Peace expands the discussion of authentic historical into the domain of the more broad rational inquiry of opportunity and need, a subject which was to hold an imperative enthusiasm for Tolstoy all through the remainder of his career. In perusing Tolstoy, "freedom" and "necessity" can be comprehended as rubrics which condense about the majority of his focal topical concerns. Under "freedom" come cognizance, life, the person; under "need" fall reason (i.e., logic without intuition), death, the group. War and Peace investigates the part of the person inside the group thought about as the verifiable mass. Here is another bringing together factor in the novel, for Tolstoy presents not just the involvement of the recorded characters in the colossal occasions of history however that of the anecdotal characters also. They all face circumstances which embody the pressure between the quickness of the person's feeling of flexibility as individual and the sentiments of feebleness and limitation inside the group. (Ibid: 1985, 479) The instinctive opportunity saw by cognizance battles with the indubitable need demonstrated by reason, and from this war not one of the main characters is permitted, in life, an unbroken peace. Similar inquiries shrouded in an alternate setting and investigated with regards to

another dimension of the "group," develop again in Tolstoy's second great novel.

## **2. Tolstoy's Character**

Tolstoy was a multi-dimensional man. In his long profession he had been an teacher and educational theorist, a philosopher and social critic, an effective farmer and paterfamilias, a fighter, and a prophet. Most importantly, in any case, he was an extraordinary artist, and it is on his fiction that his acclaim at display rests. The literary profession of this "great writer of the Russian land" (as his contemporary Turgenev called him) might be partitioned into three sections: the early time of literary apprenticeship (1851 to 1863), the time of the colossal novels (1863 to 1877), and the later time of distraction with the message of his religious teaching (1878 to 1910). The works of the early period might be viewed as the "school" in which Tolstoy showed himself to write. He segregated the subjects and develops the literary strategies which describe his more mature writings. (1)

## **3 Background and historical context**

War and Peace is a novel by the Russian writer Leo Tolstoy, which is viewed as a focal work of world writing and one of Tolstoy's finest literary achievements.(2,3,4) The novel narrates the historical backdrop of the French attack of Russia and the effect of the Napoleonic period on Tsarist society through the stories of five Russian aristocratic families. Segments of a prior variant, titled *The Year 1805*, (5) were serialized in *The Russian Messenger* from 1865 to 1867. The novel was first published completely in 1869. (6) Tolstoy said War and Peace is "not a novel, even less is it a poem, and still less a historical chronicle". Extensive chapters, particularly the later chapters, are a philosophical discussion rather than narrative. (7) Tolstoy likewise said that the best Russian writing does not conform to standards and subsequently wavered to call War and Peace a novel. Rather, he viewed *Anna Karenina* as his initially genuine novel. The Encyclopedia states: It can be argued that no single English novel attains the universality of the Russian writer Leo Tolstoy's War and Peace". (8)

The novel traverses the period 1805 to 1820. The time of Catherine the Great was still new in the minds of older people. Catherine had made

French the dialect of her illustrious court. (9) For the following one hundred years, it turned into a social requirement for members of the Russian honorability to communicate in French and comprehend French culture. This historical and cultural context in the aristocracy is reflected in *War and Peace*. Catherine's grandson, Alexander-I, went to the position of royalty in 1801 at 24 years old. In the novel, his mother, Marya Feodorovna, is the most capable lady in the Russian court.

### **3.1 Analysis of War and Peace**

Tolstoy incidentally leaves a large portion of his main characters in this area to depict the endgame of the (1812) war. His account concentrates intensely on the two sides' strategic victories and disappointments – from moves in battle to how they handled occupied territory. Prior to the French execution, Pierre's brush with execution turns into a cutting satire of French administration, which works so gravely that Pierre is almost executed essentially in light of the fact that a general was hindered while he was choosing Pierre's sentence. However, the Russians also become objects of Tolstoy's critique. He portrays disorder and an absence of polished skill on the two sides. The French failures are not restricted to their inadequate administration. "Since the battle of Borodino and the looting of Moscow," Tolstoy expresses, "the French army had borne within itself, as it were, the chemical conditions of its decomposition" Napoleon and his commanders appear to have great expectations they order their men not to plunder and treat the Russians they meet deferentially. In any case, the privation and absence of discipline in the French army implies that the foot soldiers energetically and violently loot Moscow at their first opportunity.

All through his war sections, Tolstoy ensnares fear and hardship as wellsprings of human cruelty. The French soldiers are at their most relentless when they are walking the detainees out of Moscow. This behavior is effectively clarified by the way that the soldiers have been living in progressively hopeless conditions and now should withdraw as quick as they can or be killed. Likewise, Pierre tries to execute Dolokhov earlier in the novel as a result of the primal fear the duel motivates in

him. Regardless of his generally blistering investigation of how the war's endgame was handled, Tolstoy also includes incorporates vignettes of fundamental human generosity, proceeding with a theme that has sprung up all through the novel. The French general Davout is scandalous for his cruelty, however Pierre just needs to look at him without flinching to interface with him on an essential human level and stir the man's compassion. In like manner, the detainees create brotherhood in spite of their filthy living conditions, and Pierre improves as a man through his association with the working-class soldier Platon Karataev.

The one main plot that is encouraged here is that of Pierre, who now keenly participates in the life around him. Where he once maintained a strategic distance from society, drowning himself in drink and women when he needed to live inside it, he now savors the general public he has. The way that conditions are hopeless is not lost on him, but rather, appears to induce a more profound thankfulness forever itself. Effortlessness is a goodness Pierre has looked for all through the novel however once in a while finds - he normally winds up coming back to his indecent ways. Here, he has discovered serenity in simplicity.

### **3.2. The Patriotic War**

The period shrouded in War and Peace has a vital influence in Russia's perspective of itself, especially the novel's climax, the Battle of Borodino (1812), which ended up being the defining moment for Napoleon's possible thrashing. Russians call the (1812) intrusion the "Patriotic War", and there are various works of art, literature and music commending the costly defense of the Motherland, which included terrible loss of life and the temporary sacrifice of Moscow. In spite of the French control of Moscow, the Russian soldiers stayed in great spirits. Amusingly, Napoleon's troops endured low resolve. The Russians had consumed everything making a course for Moscow, ensuring that the French would discover nothing along their course of withdraw. Subsequent to plundering and consuming a significant part of the city, the soldiers, efficiently provided, started their discouraging walk home. The struggle to survive, the successive Cossack skirmishers, the intensely unforgiving

winter and the absence of food all but destroyed Napoleon's Grand Army.

However, War and Peace is a long way from a triumphalist tub-thumper. Tolstoy concentrates on the horrors and also the excitement of battle. He demonstrates the physical and mental injuries endured by both military and common people. The historical essays demonstrate a definitive pointlessness of supposed "great men" attempting to change the course of history by power of will. Tolstoy went ahead to be an outspoken advocate of pacifism and a critic of power progressions and national patriotism, rousing figures, for example, Gandhi and Martin Luther King. So it's obvious that experts some of the time approach War and Peace as an all around applicable comment on contemporary clashes. (10)

### **4. Tolstoy's War and Peace Realism**

The novel is set 60 years before Tolstoy's day, yet he had talked with people who survived the (1812) French intrusion of Russia. He read all the standard histories accessible in Russian and French about the Napoleonic Wars and had perused letters, journals, autobiographies and biographies of Napoleon and other key players of that time. (11) He worked from essential source materials (interviews and different documents), and additionally from history books, philosophy writings and other historical books. (12) Tolstoy likewise utilized his very own lot involvement in the Crimean War to bring striking point of interest and direct records of how the Russian army was organized. (13)

Tolstoy was critical of standard history, particularly military history, in War and Peace. He clarifies toward the begin of the novel's third volume his own particular perspectives on how history should be composed. His point was to obscure the line between fiction and history, to get nearer to reality.

### **5 The Effect of War & Peace in Russia and the West.**

War and Peace, viewed by some as the best novel at any point composed, recounts the narrative of a group of highborn Russian families amid the Napoleonic Wars. It charts their lives, loves, and experiences of contention. In any case, integral to the novel is likewise Tolstoy's feedback of the

students of history of his chance for displaying a mutilated perspective of life by concentrating on people with significant influence – the monarchs, lawmakers and generals. He contended that their activities and choices were not the prime reason for historical occasions and developments.

Rather, he saw human history as progressing because of an unbounded chain of little, insignificant moments in which all people, relentless or humble, were included. The novel demonstrates this view through the characters and their collaborations, yet in addition through expositions embedded at different focuses in the content. From its first publication in Russia in 1868, this part of the novel has demonstrated disputable. This was less a direct result of the topic (though this provoked plenty of debate) yet more since readers struggled with a style of composing that they felt did not have a place in a novel. The difficulty over how to approach the chronicled articles has plague new releases, interpretations and adjustments both in Russia and abroad to this day (10)

### Conclusion

Tolstoy's motivation in composing War and Peace was to exhibit a verifiable account of the French attack of Russia and furthermore to give himself a discussion to his own intellectual, spiritual insights and hypotheses. He finishes this through the characters' looks for way of life and in addition in the volume's two broad epilogues. Tolstoy fought in the Crimean War, adding to the realism of his accounts of the Napoleonic battle. Soon after, he encountered a religious change, surrendered all his material wealth, and lived out his residual days in the simple life of a peasant.

This work, written in 1869, has been named an epic since it depicts history as recurrent. To Tolstoy, each human being holds incredible impact over others. What's more, even as the novel attracts to a nearby, the births and lives of the second generation begin their perpetually persuasive, historical journeys along the endless river of life.

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