



 Research Article

REFLECTION OF ELEMENTS OF YESENIN'S POETIC WORLD IN THE LYRICS OF UZBEK POETS

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ABSTRACT

The article deals with specific aspects of Uzbek-Russian literary relations, in particular the influence of Sergei Yesenin's poetry on Uzbek poetry of the 20th century. The revival of poetic traditions created by the poet in modern Uzbek lyrics, the scope and scale of his influence on the work of such great poets as Erkin Vakhidov, Rauf Parfi, Muhammad Yusuf are analyzed. It is determined in what form the poetic elements of Russian poetry were creatively mastered or rediscovered in the work of Uzbek poets.

KEYWORDS

Literary connections, oriental melodies, Yesenin's motives, reminiscence, artistic world, lyrical hero.

INTRODUCTION

The study of the history of Russian-Uzbek literary relations began in the late nineteenth century and continued in Russian oriental studies in the early twentieth century. The most important methodological aspects of the study of the poetry of the great poets of the East Firdavsi, Umar Khayyam,

Saadi Sherozi, Hafiz, Navoi and other poets were studied by Russian orientalists, it was developed in the scientific research of N. Konrad, V.Eberman, E.E. Bertels and other scientists. Later, along with Russian oriental studies, scholars of the former Soviet republics gained experience in studying the problems of Russian-



Uzbek literary relations. L. Grossman, P. I. Tartakovskiy, Ye. A. Ilyushin, Ye. Chelishhev, X. Shodiqulov, I. Sultan, S. Mirzayev, N. Karimov and others have published valuable research in the form of monographs, articles, PhDs and doctoral dissertations on the influence of oriental poetry on Russian literature and the work of its individual representatives.

It should be noted that most of the works of the above-named orientalists are devoted to the influence of Oriental literature on Russian literature. At present, the main part of this research is directly related to the work of word artists such as Alexander Sergeyevich Pushkin, M. Yu Lermontov, N. V. Gogol, N. Gumilev. However, the analysis of the available literature shows that despite the large number of scientific works, the influence of Russian-Uzbek literary relations, especially the work of S. Yesenin on the work of Uzbek literature and its individual representatives is still little studied and some of features remain untouched.

It is known that the works of well-known Russian poets and writers such as A. S. Pushkin, L. N. Tolstoy, F.M. Dostoevskiy, A. Blok, I. Bunin, S. Yesenin, V. Mayakovskiy, Ye. Yevtushenko and R. Rozhdestvensky had a great influence on Uzbek poetry and prose. However, there is a counter-effect, which is confirmed by the following views of Askad Mukhtor: «We think in a narrow, fragmentary way about the influence of Eastern literature on the West, especially classical poetry. Actually, we know many names, works, comparisons («Layli and Majnun» - «Romeo and Julietta»): Hugo's «Songs of the East», Hyote's «Poetic collection of East», Byron's Oriental Epics, Adam Mickiewicz's «Crimean sonnets», Pushkin's «Quotes from the Koran», «Garden Fountain», Sergei Yesenin's «Persian songs», Mikhail Lermontov's Caucasian epics; Many dedications and imitations to Hafiz, Saadi, Firdavsi, Jami, Navoi and other great people. But, why

is the impact so immense? To understand what the magic of Eastern genius is, it is necessary to study this phenomenon on a large scale, in the course of the movement of literary currents and methods.

Oriental poetry is a free, humane, deeply philosophical, traditional romantic poetry, full of love and affection, beautiful and sensitive, rich in high artistic symbols and metaphors. It has been like this since ancient times. He has repeatedly saved the romantic spirit of Western literature over the centuries. In the West, Hellenistic-influenced romance was revived. However, this high and energetic aesthetic current was initially suffocated by crusades, sword-shield knights, Inquisition bonfires, and bloody massacres. The most loyal romantics relied on the East. «The strong oriental current was alive», Gegel said. «This natural world saved the individual». Russo said. As romance rose to its feet again, it was hampered by concepts of ruthless classicism and rationalism, which were embedded in conditional stereotypes. According to our observations, the «natural world», the «oriental current», that is, the uniquely beautiful, free, romantic poetry of the East, saved the Western romance from these calamities». [3]

The poetry of Sergei Yesenin, inspired by Eastern literature, always turned to the East in his life and work, has influenced the work of many Uzbek poets. Uzbek poets such as Erkin Vahidov, Abdulla Aripov, Tilak Jura, Khurshid Davron, Usmon Azim, while translating Yesenin's poems, also expanded the boundaries of his themes and motives. Indeed, the poet's poems, which have tremendous emotional impact, have had an impact on the national literature of many other nations, agreeing with the sentiments that can stir any man. Due to the universality of his poems and the glorification of noble human qualities, Uzbek readers also love to read Yesenin's poems.



“Talent is a vast concept”, writes Erkin Vahidov, “poetic talent - at first glance it seems to be the art of staring at the world with astonishment and the art of astonishing others, at first glance it is familiar with the pain of the hand”. [1.p.15]

Indeed, the original poet looks at the world not with an ordinary eye, but with an artistic imagination. At the same time, “the poet's mind through a simple stone can discover countless meanings”. [5.p.12] In particular, Yesenin's artistic world, which we have studied, is not free from such artistic discoveries, and the main thing is that he was able to absorb it into the hearts of others.

Literature is an example of a huge wave of language, nation, religion, time and space. Its spiritual streams have the power to find a way into the hearts of every nation, every human being. Yesenin's poetry is one of such streams, which simply sings the pure love, the boundless love for the motherland, man, nature, freedom, and enlightens dry hearts. It is worth noting that Yesenin's rebellious work also knew no boundaries, no time. “Since the early 1920s, his poems have been published in a number of developed countries in America and Europe. It is also included in the “Anthology of Russian Poetry”, [4.p.10] published in the United States. In 1920-1923, several books of poetry by the poet were published in France and Germany. In the 1960s, efforts of the poet and translator Erkin Vahidov, Uzbek readers began to get acquainted with Yesenin's poetry. Yesenin's Uzbek translations suddenly entered the literary climate of that time with a spotless fresh air. The followers of poetry breathed in him.

The arrival of the poet's poems in our country has not been in vain, and Yesenin's artistic world has also influenced the work of Uzbek poets. The real poem and the poet meant a bit about how it should be. This is,

first of all, the most necessary and important influence in the literature, - writes Bahodir Rahmon. It is no secret that for many of our artists, Yesenin has served as a kind of school and mentor. Konstantinova, Yesenin's artistic world, began to resonate in Uzbek literature in the form of Uzbek villages, in the form of an Uzbek mother waiting for her child, and in the form of an expression of her love for the place where she grew up. The poet makes his pen as a weapon for the destiny of the country:

Dear mom,

Opportunity comes to us,

Comes with longing

The rest we have been waiting.

We are finally here

Ready for the battle,

Who is holding a cannon,

Who will hold the pen.

It is not surprising that this call of the poet provoked a fiery call in the work of Rauf Parfi:

Always awake like a river

My aspiration is as high as a mountain.

I rode a long way, however

With devotion to you,

O Motherland, which is in my heart. [7.p.10]

Although Rauf Parfi's poem «Happiness and Anxiety» is dedicated to his mother Sakina Isabek, it is also associated with Yesenin's poem «Letter to My Mother». The simple truth told in Yesenin's mother



tongue is, in fact, the undeniable truth of a complex life. Rauf Parfi's mother, Sakina Isabek, says: Anxiety is as heavy as lead, as heavy as homeland, as heavy as Turkestan, as heavy as happiness. You're not upset with me anyway, are you? You worry about me, you make me jealous of the world, you hold the world high above your head, you are jealous of your son. The life of destinies can be stopped by an ominous blow ... You don't want the Sun to be blocked by a wild volcano. That's why the sun is hot in your blood, that's why your eyes are always young. Yes, there is a stain of hearts, there is a stain of lifetimes. But you don't want me to die one day, in an instant, with the horror of Man, mother. When you say I'm happy, you're my happiness. But anxious anxiety is as serious a matter as happiness. I embarrassed you, I blamed you - I lost my head in the world. Well, everything is ahead, my hard work, my unfinished letter, my breath is ahead, I justify my worries, I cherish my happiness like a reborn son [7.p.10].

Indeed, Yesenin's «departure from the world» is no stranger to his personality. In both poems, the mother thinks about the future of her child, and the fiery child sees in his future the destiny of the country, a free person, strives for freedom, and is ready to fight for it.

The notions of homeland and freedom are a creative pillar for both poets. Both Yesenin and Rauf Parfi combine their destiny with the destiny of the Motherland. The mother's appeal to the son seems to lead the son to further action. This kind mother is also a symbol of hardworking people for the poet, because she still has high hopes for her son. In his reply, the son addresses his mother and people, describing his path in the turbulent times:

Within all the springs

My favorite spring -

In the human heart

The great revolution.

Having a pain,

I fall in love that,

I'm in a hurry.

But there is frozen

Planet Earth.

That's why I'm moaning

That's why I'm wandering

And I'm perplexed.

Rauf Parfi, on the other hand, describes his fate of poem as follows:

Calls mountains, rivers,

It calls me on the road again.

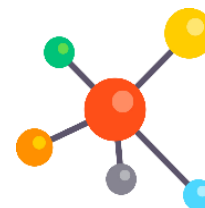
The sun is shining on me -

Learn the science of combustion.

Calls mountains, rivers. [7.p.10]

It is clear from the top that the force that motivated both poets to fight was the motherland, the simple people like the mothers of poets. Creativity in the form of this letter is nothing new for Oriental poetry. Although it has been formed as a genre of noma since ancient times, it is a tradition of Yesenin to introduce the image of the mother into poetry and to reveal the poetic «I» through it.

Muhammad Yusuf, one of our great poets, continued this tradition with his poem “Letter to My Mother”.



The theme, the idea is the same - a letter from a mother to her son through pure love:

I'm afraid you're rubbing, lamb,

You write poems about kings.

Tell me may tease with the kings?

What is the joy of poetry in your rural soul?

If you are bored, return to your vast pasture,

If you are bored, ride a horse in the steppes.

The pains in the hearts of mothers will be similar. Yesenin's mother also lives in fear of her son writing poetry. He tells his son not to break the sudden beatings on his head. In addition, he wants his son to return to him and start farming. M. Yusuf's mother is not happy that her son is «writing poems about kings». A simple mother is worried that her child will suffer if she builds it from her womb.

If the saint shouts:

«Leave the Russians, live in heaven»

I say, "Heaven is not needed,

But of course give my homeland.

Writes Yesenin in his poem. Muhammad Yusuf also does not want to exchange «the most beautiful restaurants in Paris» for a simple country tandoor, and Rome for nothing. It should be noted that the homeland, love, beauty is an inexhaustible source of inspiration for the world of poetry. From language to language, from generation to generation, in which Yesenin's place is also unique.

Muhammad Yusuf's poem «Letter to My Mother» seems to be a logical continuation of Sergei Yesenin's letter to his mother:

I think of you dusk till dawn

Mom, I can't go even if I miss,

In a city so bright at night,

I can't share my feelings anyone. [6.p.71]

The commonality of profession, nostalgia, thoughts and desires, the feeling of indebtedness of the longing son to the loving mother gives the impression that he is moving from poem to poem with all its elements:

Dear mother,

Be healthy.

I feel it

Your mercy

You just don't,

Imagine a bit

Why I live

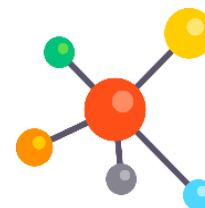
In this world. [2.p.12]

Sergei Yesenin is not a mere human being, nature is deliberately for poetry, to express the «sorrow of the fields», to love all living beings on earth, and for a sense of compassion more inherent in man than in other creatures. It was like a creature created by God, wrote M. Gorky. The poet himself says:

I am finally

I am a citizen of this village,

Yes, one day it will be amazing if he is famous



Some woman has a time in this

For giving birth to a quarrelsome poet,

The banks of the Oka River, the meadows, the forests ... brought a small sense of homeland into his hard heart. This feeling gradually formed a poet who had infinite love for the great Russian land, his homeland [4.p.10]. In his poems, the tall nettle, chuchmoma, nafaronu, from the white birch to the cherry orchard, all reflect the poetic heart of the great Russian land:

Oh, those white birches,

White birches ...

Beautiful, graceful, pleasant like girls

You may not love them only -

A fruit I have never seen in a cheerful seeding

Or:

Russia!

O white birches!

The poet has become a poetic symbol of the nature of the Motherland. If we pay attention to the above descriptions, we will see the images in the poems of the teacher Oybek «A bunch of sweetness shakes softly», Hamid Olimjon «A bunch of apricots blossomed white in front of the window», familiar verses come to mind. involuntarily pours. Apparently, Yesenin's artistic discovery of the tree to the level of an artistic image was also reflected in Uzbek poetry. Oybek, like Yesenin, gave Hamid Olimjon a poetic meaning to his blessing, which is a close connection with love for the motherland.

Many Uzbek literary critics liken the sincerity and eloquence of Tilak Jora's poems to Yesenin. Indeed,

Tilak Jora was a great poet with a unique style and a world of images. His works depict golden spikes of Uzbekistan, tulips on muddy roofs, in short, unique landscapes. Do you get the poem of the working people, which is depicted in a wonderful live film («Cooking»), Do you get the «Farmer's Song» accompanied by the rushing wheat field, do you get the moonlit night scene («Moon Song») in the bar you will feel a sincerity, a sadness and at the same time a heart-warming tone. Yesenin is also fascinated by the poet's love for nature and man as a whole, and his love of singing the light of a free spirit. Nostalgia for the country, nostalgia for friends, nostalgia and longing for a beautiful friend were his favorite subjects, the moon, the sun, wheat, quail, vine narti, bedazor - his favorite proverbs:

I have lived to miss you, I will die to miss you:

To capture my heart,

A thousand times brighter than moonlit nights

To build a light building.

Clinging to you like a vine,

I will miss the hug

Hastening like smoke in a pipe,

I'll miss to disperse

I have lived to miss you, I will die to miss you...

But - Death is far from me.

Like Yesenin, Tilak Jora always tried to walk above Time, ahead of Time. He spoke from the pulpit of the heart, not from the abdomen (reference to the poem «Speech from the pulpit of the heart»). Like Yesenin, the tyrant did not walk in the midst of ignorance,



always claiming eternity, and sometimes in the midst of political madness that changed as quickly as the spring air.

The protagonists of the poet are not seasonal 'gens', but ordinary people. As well as being a deeply national writer himself, he sang Adam in general. The party has nothing to do with the 'big brother'. The poem did not end with any «fat target» or flattery. Tilak Jora was not one of the pessimists and villains who disturbed the rhythm of his heart, but as if he was the master of himself:

Weeping bitterly like a lark

Black hair spread across my chest

What does he want from me tonight?

After all, what does the wind want from me

Scattering leaves on my paths?

Our path is different...

Sighing and trembling like the wind,

Heart, what do you want from me ?!

You know, it's hard for me too

Walking with you being dumb...

In conclusion, Yesenin's artistic world is extremely rich and weighty. Its literary influence can be seen in the works of many other poets, such as Erkin Vahidov, Muhammad Yusuf, Tilak Jora, Usmon Azim, Khurshid Davron. Importantly, for Uzbek readers and creators, Yesenin is the same - sincere and rebellious. This is a testament to the poet's artistic taste and the boundless horizons of his poetic world.

The problem of the interaction and interaction of cultures has become a priority in modern literary criticism. The inter-ethnic relations of great historical figures lead to the consolidation of the achievements of different national cultures. An analysis of the work of the Russian poet Sergei Yesenin allows us to describe the deep laws of this international process in the study of issues of interethnic relations. The work of the poet, in turn, allows us to emphasize that Russian literature has been enriched by the example of Saadi, Firdavsi, Firdavsi poetry in the process of active interaction with national literature, in particular, classical Eastern literature.

Yesenin's poems, translated by Erkin Vahidov and Khurshid Davron, not only influenced their work, but also became a school for enriching the poetic experience and skills of many Uzbek poets. In Yesenin's lyrics, the motives of ordinary people's lives, impeccable childhood, sensitivity to the world around them and boundless love for nature, love for an aging mother and a beautiful woman are reflected in the works of the above-mentioned Uzbek poets.

Today, Uzbek poetry is nourished by the great achievements of world poetry and is opening up to the world in a new light. In particular, we are witnessing that many motifs and oriental elements in Yesenin's poetry have been re-polished in the works of Uzbek poets and returned to their original form in a unique poetic form.

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