

The problem of traditions in the works of sergey esenin

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Abstract: *The article presents a model of perception of the artistic tradition of Pushkin in the works of the national poet Sergei Yesenin. The features of the Russian approach to the selection of cultural values that formed the basis of the artistic tradition are considered. On the example of Yesenin's poetry, a timely interpretation of the works of traditional national literature, the originality of the approach to the Russian artistic tradition is shown.*

Key words: *Tradition, value, nationality, culture, predecessor, humanism, enthusiasm, creativity, artistry, poetics, innovative birth, nationality, lyricism, satire.*

"Sergei Yesenin cannot be hidden, you cannot draw a line from our reality ..."

M. GORKY

Introduction

Yesenin's lyric poetry is one of the deepest and most perfect creations of Russian poetry of the Silver Age. It seems to us that reading Yesenin's poems is the best school for educating humanity and enthusiasm. And we think that the analysis of these works will lead the reader to comprehend things that are extremely serious and complex. Despite the above phenomena, "creativity" itself will give us a sense of the spiritual tension that the folk poet puts into the idea of creativity and that Yesenin's lyrics repeatedly link poetry and the life of the common people.

Main part

Yesenin in his poems remained a real patriot and citizen of the Motherland. Years go by, time goes by, the fuller and brighter Yesenin's talent, unique and full of delight, appears before us. And the time passed completes a vivid image of a wonderful and unique poet, throws a new look at the content of his poetic heritage. Based on this, we can say that one of the essential problems of modern literary criticism and, in particular, modern Yesenin studies is the problem of traditions in the work of writers and poets of their time, including in the work of S. Yesenin.

A.S. Pushkin played an important role in the formation of Yesenin as an artist of the word. Pushkin and Yesenin ... The correlation of these two creative destinies, two majestic and unsurpassed peaks of Russian poetry helps to understand the direction and development of Russian literature, the movement of aesthetic and ethical thought in the 19th and 20th centuries. "Everything that is associated with the name of Sergei Alexandrovich Yesenin, for us, is our national shrine. Thinking about the sunny gift of Pushkin, I involuntarily come in my thoughts to Yesenin", as S.T.Konenkov wisely and weighty said.

"Dreaming of the mighty gift" of his great predecessor, Yesenin said: "Pushkin is my favorite poet. Every year I perceive him more and more as a genius of the country in which I live". (I, 210). Pushkin's "presence" is tangible in the artistic development of the Russian state at all stages of its historical path.

Russian literature also entered the 20th

century with the name of Pushkin, such a dear name of the past century. Pushkin's creativity powerfully manifested itself in the works of L. Tolstoy, Chekhov, Korolenko, Kuprin, Serafimovich, Gorky, Sholokhov, Leonov.

"Bunin's creativity undoubtedly follows from Pushkin's purest spring", which Solokov-Mikitov testifies on the example of Bunin. Great perceptions of those pages of the Bunin "tradition" helped Bunin and his contemporaries to serve Russian native literature with dignity: "In his writings, Bunin did not lie, just as Tolstoy, Pushkin, Gogol did not lie".

The name of Pushkin Sokolov-Mikitov connects with the names of the greatest sons of Russia. The writer tells about his reader's perception of those pages of Bunin's "Life of Arseniev" where the autobiographical hero "opens" the environment through the prism of Pushkin's poetry ("Pushkin was for me at that time a true part of my soul ...").

In the fictional and documentary essay "A Book in My Life", the admission of Sokolov-Mikitov himself draws attention: "With Pushkin my attachment to the book began, an unremitting passion for reading awakened".

Describing his path to literature, his democratic sympathies and antipathies, the world of folk poetry that surrounded him, the uncomplicated beauty of Russian nature, so admired by his industriousness of a working man "peasant well-done work, a sacred attitude to real bread, to his native land". Sokolov-Mikitov writes: "This was the world in which I lived and was born, this was Russia, which Pushkin knew, Tolstoy knew". It was also Yesenin of Russia:

*Я тоже рос.
Несчастный и худой,
Средь жидких,
Тягостных рассветов.*

*Но если б встали все
Мальчишки чередой,
То были б тысячи
Прекраснейших поэтов.
В них Пушкин,
Лермонтов,
Кольцов,
И наш Некрасов в них,
В них и я...*

(II, 87)

The greatness of Pushkin's genius lies in the fact that he irresistibly excited the process of creating beauty, the innovative birth of all new qualities. Yesenin put forward a high criterion for comprehending Pushkin. For this you need to have talent. Yesenin and other writers began to realize the style of the verbal gait of Pushkin's genius. The Pushkin tradition was picked up, developed and passed on to other generations by Lermontov, Gogol, Tolstoy and other predecessors.

Letters, notes, memoirs of contemporaries testify that Yesenin constantly turned to the facts of Lermontov's life and work. In his autobiography one can find the following notes: "Of the poets, I liked Lermontov and Koltsov most of all. Later I went over to Pushkin". Yesenin inherits from Lermontov and his predecessors their civic spirit, patriotism, their quivering, effective, sincere and ardent love for the Fatherland and native land:

*Если крикнет рать святая:
«Кинь ты Русь, живи в раю!»
Я скажу: «Не надо рая,
Дайте родину мою». (I. 92)*

Yesenin's letters and notes contain many

lines dedicated to Gogol. Yesenin was perfectly familiar with the works of Gogol, a wonderful satirical prose writer. "My beloved writer Gogol" - said Yesenin (V.221). The artistic world of Gogol gradually attracts Sergei Yesenin and his literary peer Grigory Panfilov.

Yesenin is attracted by the Gogolian style of organic combination of lyrical pathos with satirical denunciation, the artistic unity of lyricism and satire. The author of "Railway Mirgorod" discovers Gogol types not somewhere in the conditions of Russia, but in the United States of America.

Yesenin's connections with predecessors are found in the depiction of images and characters, in a complex combination of individual manifestations in them with universal content, in the concept of life and the human personality. "First of all, I love the identification of the organic," said Yesenin. "Art for me is not the intricacy of patterns, but the most necessary word of the language with which I want to express myself". (V, 228). The irresistible poet seeks and finds, as it were, related, close, uniquely amazing in the tradition of his predecessors. Genuine continuity is always deep, intimate.

In conclusion, we can say that Yesenin's artistic thinking developed independently, being inspired by the traditions of national folklore. Yesenin's artistic world absorbs the power of native soil, akin to traditions, in order to manifest itself with new power and beauty. How can one not remember the poet Yesenin:

Край любимый! Сердцу снятся

Скирды солнца в водах лонных...

Or:

Я снова здесь, в семье родной,

Мой край задумчивый и нежный

From these and other Yesenin lines

dedicated to the native side, places familiar from childhood become dearer and more expensive. We are captivated by Yesenin's poems with their sincerity and extraordinary poetry.

Conclusion

... Both in the past and in our restless, anxious days, numerous admirers of poetry, again and again convinced and persuaded about the uniqueness and originality of the artistry of Yesenin's literary heritage.

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