

THE INFLUENCE OF FOLK POETIC TRADITIONS ON S. YESENIN'S IDIOLECT

Makhmudova Lazokat Toirjon kizi

Teacher of the Department of Russian Language and Literature, Kokand State Pedagogical Institute, Uzbekistan-Kokand

ARTICLE INFO.

Keywords: Yesenin's idiolect, interjection, lexical unit, suffix, primitive forms, diminutive models, expressivity, understatement, suffixal models.

Abstract

This work is devoted to the study of the influence of folk poetic traditions on the formation and development of the idiolect of Sergei Yesenin, an outstanding Russian poet of the 20th century. The work analyzes the main features of the folk poetic tradition, including specific metrics, rhythm, the use of images and motifs, as well as the originality of language and style.

<http://www.gospodarkainnowacje.pl/> © 2023 LWAB.

The folklore roots of S. Yesenin's poetry are clearly visible in his early poems. Some of them are based entirely on traditional lyrical material. Of course, the motives and images of folk poetry were somewhat changed by the pen of S. Yesenin. For example, new meaningful details appeared in the text, the poems acquired a strict rhythmic contour.

Characteristic features of the poet's poems are also: inviting the bride on a date, the infidelity of the beloved and the feelings of the young man shocked by her, the girl's thoughts about her unhappy fate predicted by the signs of nature, etc. S. Yesenin sought an element of entertainment in his poems and set himself two tasks. Firstly, to preserve the traditional spirit of folk poetry, and secondly, I tried to make my work as individual as possible.

The transformations he introduced into the text took various forms. Let's look at the most typical of them. The earliest technique in Yesenin's work was the introduction of his own lyrical heroes into the traditional plot. What this artistic transformation consisted of can be seen in the example of the poem "Under the wreath of forest daisies..." (1911). The material for this poem was a folk song about a girl who loses her ring, and therefore her hope for happiness. The key verses of this lyrical song are as follows: "I lost my ring, / I lost my love. / And for this ring / I will cry day and night".

Yesenin covered this poetic event as follows. The hero is not a girl dreaming of marriage, but a village carpenter, and the same thing happens to the carpenter as to the heroine of a folk tale. While repairing a boat on the river bank, he accidentally drops his lover's ring into a foaming tidal stream. The ring is carried away by a pike, and later it turns out that the girl he loves has a new friend. However, when retelling a familiar situation, the poet tried to be more specific and as a result included a poem that is not in the song: "My ring was not found, / I went out of sadness to the meadow, / The river laughed after me: / The cutie has a new friend."

The Laughing River is an image invented by the author. Of course, such details cannot change the storyline. However, they enliven the lyrical action and give it a sense of reality. Actually, this was

equivalent to the task of the poet in the first stages of his conversion to oral folk poetry. Later, Yesenin began to adhere to a different set of rules in the process of creating works based on oral creativity. It consisted of remaining in constant contact with the traditional text at key points and deviating from it in the choice of poetic images and details. This often resulted in new poetic variations that only vaguely resembled the original song. Contact with the imagery of the song is expressed only in one or two general plot twists, and the system of vocabulary, syntactic expressions and the imagery itself as a whole do not have a clear goal. An example of such a technique is the poem "The reeds rustled over the backwater..." (1914). The poem is intertwined with the famous folk song "I was still a young girl...". In addition, there is a connection between this poem by S. Yesenin and the folk song "Pear, my pear ...":

"I'll go for a walk in the green garden, / I'll pick a flower from a pear tree, / I'll put a wreath on my head... / I'll throw my wreath into the river, / I'll look in that direction: / Is the wreath sinking, is it sinking? / Is it bothering you, is it bothering you, my friend?"

Yesenin reduced this text to one hymn. The wreath in the poem is just one of the signs that "predicts" the girl's fate: *"The beautiful maiden told fortunes in seventh week./The wave unraveled a wreath of dodder"*.

The poet added other signs to it. They are absent in the poem "Pear, my pear ...", but are skillfully conveyed in a folklore style that reflects the essence of folk beliefs and thereby reproduces the real procedure of fortune-telling.

Initially, Yesenin tried not to go beyond the genre of oral lyrical poetry that he was working on. His poems, in fact, retained the same formal semantic contours as the folklore texts on the basis of which they arose. Later, the author moved away from this approach and began to create works in a genre different from the source material. He developed his own interpretations of folk song themes.

Based on these poems, Yesenin depicted large-scale lyrical descriptions and filled them with various figurative details extracted from a number of folk poetic texts: *"And at our gates / Korogod girls are dancing. / Oh, kupalo, oh, kupalo. / The korogod girls are dancing. / To whom grief, to whom sin, / But to us joy, and to us laughter. / Oh, bathed, oh, bathed, And we have joy, and we have laughter"*.

If the written poem does not satisfy the poet, he changes the entire text, changing the contours of the motive until the theme is realized most ideally. This figurative and psychological cycle of poems written on the same topic can be considered similar to the genre formation of oral poetry.

Despite internal contradictions, the poet did not completely lose his integrity. Yesenin argued that in the word "Russia" there is "dew", and "strength", and "something blue".

In Yesenin's early revolutionary poetry, imagism sometimes makes imagery an end in itself, and the ostentatious poetic structure outweighs the exaggerations of folk sources. For example, the metaphorical comparison of dawn to a cow was truly amazing. Comparisons devoid of such metaphorical effects stand out more clearly, for example, "The dawn over the field is like a red tyn."

However, neither direct borrowing from Russian folk songs, nor the complex development of folk figurative systems in the spirit of Imagism show the true nature of the connection between Yesenin's early poetry and folk art. These are only the first attempts to assimilate the richness of folklore: in the works of the 20s, Yesenin's poetic imagination is especially rich and strong, with deeper connections with the tradition of folk poetry. In them, Yesenin refuses superficial stylization, creatively comprehending the artistic wealth of folklore and giving it his own poetic character.

As a lyric poet, Yesenin is especially close in his poetic system to the elements of oral poetry associated with lyrics.

Seven years later, Yesenin returns to the image of the maple tree. But instead of joy, the poet feels the bitterness of lost, fading youth. The bright summer landscape gives way to a frozen winter picture ("You are my fallen maple, frozen maple..."). Thus, here, too, "landscape" is not a given in itself, but a

complete response to the poet's inner mood. Yesenin's feelings are attributed to Maple.

Yesenin's landscapes are not just an image of the feelings that control him. For a poet, nature is a friend who matches his mood. For example, sad thoughts about the past, present and future merge in one autumn picture ("The golden grove dissuaded ...").

The expression of deep human emotions through pictures of nature is the most characteristic side of Yesenin's lyrics. Although he lives in a stone city and does not have the opportunity to directly observe nature or see the pristine landscape, the poet's inner life is fully expressed through pictures of nature ("Low House with Blue Shutters").

Yesenin lived abroad for a long time, in places that had no resemblance to the surrounding original Russian landscapes, but throughout his life he continued to love Russian nature. Take, for example, his writings when he lived in Paris: "*I sought neither glory nor peace, / I am familiar with the vanity of this glory. / And now, when I close my eyes, / I see only my parents' house*".

In particular, Yesenin often turns to the birch tree as an anthropomorphic image of Russian nature. In folklore tradition, symbolic images of trees are often presented. Oak - longevity, pine - height, aspen - trouble, birch - purity of a virgin, etc.

Yesenin applies this principle even more deeply. Birch is the embodiment of the "girl", "bride", everything young and beautiful. The poet endows her with anthropomorphic features and even a biography: "*Green hairstyle / Girlish breasts, / Oh, thin birch tree, / Why did you look into the pond?*".

This way of artistic thinking makes nature extremely close to man. This is the strongest aspect of Yesenin's work: he likens nature to man, and man to nature.

In folk art we also find such natural phenomena and other phenomena transferred to humans in the opposite way. And in Yesenin's poetry this feature is special and at the same time acquires a unique expression.

"We are all the apple trees and cherries of the blue garden," Yesenin says about the person. That is why the remark that his beloved "has autumn fatigue in her eyes" sounds so natural in his poem. But this poetic device sounds especially strong where the poet speaks about himself. "Ah, the bush of my head has withered," he writes about his lost youth and immediately returns to a similar comparison.

Thus, the psychological parallelism characteristic of folk art in the description of nature and man received a unique manifestation, artistic originality and completeness in Yesenin's poems.

In the folk poetic tradition of the Russian ethnic group, one of the ancient methods of enhancing poetic feeling is repetition. This feature is clearly manifested in Yesenin's work. "You, my joy, my joy, where have you gone, my joy?" - found in folk poetry. Compare S. Yesenin: "Where are you, where is my quiet joy?", "Where are you, my joy? Where are you, my destiny?"

Yesenin's use of repetition goes beyond human appeals to nature. The repetition of words helps the poet conduct intense lyrical monologues and adds excitement to his stories. And Yesenin, sad or happy, is always excited. He is never indifferent or dispassionate. This is facilitated by his intonation of questions and exclamations.

In most of Yesenin's lyric poems, the basis of the structure is the principle of repetition of words. This composition is often called a ring composition. Here the opening line, expressing the main theme, is repeated at the end, as a final chord, as a conclusion. Returning the reader to the original thought, the poet does not simply repeat it, but defends it, creating a clear and complete mood - cf. poem "Darling, let's sit next to each other."

A similar composition is found in most of Yesenin's lyrical poetic works. One of the most characteristic features of Yesenin's lyrics is the monologue. This trait is also found in other poets, but in the work of

each of them it takes on its own coloring. Yesenin's monologues are secret conversations with listeners. The poet shares his innermost feelings and thoughts, considers his interlocutor a friend and can completely trust his understanding.

Yesenin's ability to communicate with his readers and influence them is greatly facilitated by the aphorism of the poet's language. Like other features of Yesenin's poetry, this one is inextricably linked with the artistic principles of folk art. Each writer finds his own approach to the creative use of this rich heritage of folk culture. For each author, the use of aphorism acquires its own special character, due to the general nature of his work.

Yesenin sometimes openly shows his interest in the aphorisms of Russian folklore: *“ It's not without reason that for a long time / There is a saying among the people: / Even a dog always comes to the owner's yard / to die”*.

The lyricism and sensuality of Yesenin's poetry, the mood and rich emotions of his works are reflected in the poet's use of the characteristic structure of Russian aphorisms. Esinin calls the aphorisms characteristic of his lyrics an emotional formula. These aphorisms, abundantly used by the poet, tie the entire poem together, make it memorable and give it great power. Most of Yesenin's aphorisms are laconic, weighty and easy to understand.

It is not necessary to look for direct parallels with Russian proverbs in Yesenin's aphorisms. Basically, it is a matter of their proximity, composition and intonation. However, in Yesenin's poetry one can find another relationship with folk proverbs, a semantic relationship. Yesenin says that he always avoids short lines and spaces in his poems, he loves the natural flow of poetry, the unity of sentence and line. This harmony is certainly characteristic of Yesenin's poetry and makes a significant contribution to his aphorisms.

Yesenin retained the ability to formulate poetic formulas to the end. In the poem “Death” he says: “Dying in this world is nothing new, but living is definitely nothing new...” . . In its exquisite poetic brevity, this poem became a tragic and especially dangerous formula.

Yesenin, recognizing and creatively using the historically established features of the Russian language, also widely uses modern vernaculars. This is because spoken language is more effective for the internal contact with the reader that the poet seeks to achieve.

List of literature:

1. Актуальные проблемы есениноведения // Сб. ст. Рязанского городского педагогического университета. – Рязань, 1980.
2. Арутюнова Н. Д. Язык и мир человека. – М., 1998
3. Бабенко Л.Г. Русская эмотивная лексика как функциональная система: Автореферат дисс. докт. филол. наук. – Свердловск, 1990 - 32 с.
4. Бельская Л. Л. Песенное слово. Поэтическое мастерство С. Есенина. Книга для учителя. – М., 1990.
5. В мире Есенина. Сборник статей. – М.: Издательство «Советский писатель», 1986.
6. Вольф Е.М. Функциональная семантика оценки. – М., 1985. - 225 с.
7. Makhmudova, L. T. (2023). COMPOSITION AND SEMANTIC PROPERTIES OF EMOTIVE VOCABULARY IN THE MODERN RUSSIAN LITERARY LANGUAGE. FINLAND" MODERN SCIENTIFIC RESEARCH: TOPICAL ISSUES, ACHIEVEMENTS AND INNOVATIONS", 14(1).

8. Mahmudova, L. (2023). THE USE OF INTERACTIVE FORMS OF LEARNING TO ENRICH THE VOCABULARY OF YOUNGER SCHOOLCHILDREN IN EXTRACURRICULAR ACTIVITIES IN THE RUSSIAN LANGUAGE. *International Journal of Economy and Innovation*.
9. Sheraliyeva, M. (2022). SYNONYMIC PARADIGM OF ADJECTIVE PHRASEOLOGICAL UNITS OF THE RUSSIAN LANGUAGE.
10. Sheraliyeva, M. (2021). LEXICO-GRAMMATIC CHARACTERISTICS OF ADJECTIVE PHRASEOLOGISTS.
11. Makhmidova, D. S. (2023, June). ACTIVATION OF PRIMARY SCHOOL STUDENTS IN RUSSIAN LANGUAGE LESSONS. In *Academic International Conference on Multi-Disciplinary Studies and Education* (Vol. 1, No. 10, pp. 126-129).
12. Махмудова, Д. С. О СИНОНИМИИ В ЛЕКСИЧЕСКОЙ СИСТЕМЕ РУССКОГО ЯЗЫКА. ЎЗБЕКИСТОНДА ИЛМИЙ ТАДҚИҚОТЛАР: ДАВРИЙ АНЖУМАНЛАР: 7-ҚИСМ, 54.
13. Mirzayunusova, Z. I. (2023). FORMATION OF STUDENTS' COMMUNICATIVE COMPETENCE THROUGH WORKING WITH TEXT IN RUSSIAN LANGUAGE AND LITERATURE LESSONS. *Gospodarka i Innowacje.*, 33, 93-96.
14. Mirzayunusova, Z. I. (2022). Methods of Teaching Dialogic Speech to Students in Uzbek Schools. *Central asian journal of social sciences and history*, 3(11), 112-115.
15. Aripova, D. V. (2022, March). SEMANTIC FIELD “FAMILY” IN RUSSIAN AND UZBEK IDIOMS. In *International Scientific and Current Research Conferences* (pp. 21-23).
16. Арипов, М. М., Арипова, Д. В., & Ёқубова, У. М. (2022). ГУГЛ-ФОРМАЛАР АСОСИДА ОНЛАЙН-ТЕСТЛАРНИ ТАШКИЛ ЭТИШ. ТА'ЛИМ VA RIVOJLANISH TAHLILI ONLAYN ILMIY JURNALI, 2(1), 245-248.
- 17.