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Common Aspects of Sergey Yesenins Lyrics and Usman Azims Poetry

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Abstract: A comparative analysis of the poems of Sergey Yesenin and Usman Azim shows that the main theme of the poets' work is the dream of seeing the world and man perfectly. In the works of both poets, the longings of the awake soul, the dreams of the deceased person are embodied in their full scope, contradictions, tragedies and joys, sorrows and hopes.
Key words: poetry, literary world, subject content, reception, landscape lyrics, image tone.

I. INTRODUCTION

The poetry of the 20th century is distinguished by the uniqueness of the style of expression, the principles of conveying the poetic thought in various forms. Especially, as a result of the influence of the socio-psychological process that took place in our country at the end of the century, Uzbek poetry also experienced many changes. The flow of modernism paved the way for the creation of its highest examples. In the works created by Uzbek poets, human will and rebellion in the corners of the soul were transformed into emotional experiences. All this began to be expressed in symbols, through meaning. Along with updating the form and content, a wide way was opened for the emergence of new genres and stylistic features.

At this point, it seems appropriate to dwell on the issue of literary influence. The ability to express the syncretic (mixed) expression of various literary streams in a unique way has led to the appearance of themes and motifs typical of world poetry in the works of our poets today. As Professor Q.Yoldoshev noted: "Independence brought the entire Uzbek nation closer to the world, and the world to the Uzbek, but the poetry of the independence brought each Uzbek closer to his own heart, reflected its endless labyrinths, primeval peaks, and bottomless depths, in short, how infinite and exhilarating the individual soul is". In fact, such stylistic and formal researches are manifested in a unique way in the work of poets such as U.Azim, Sh.Rahman, R.Parfi, Fakhriyor, U.Hamdam. It is true that today's poetry, as noted by the critic, describes the soul of a single person, the existence of a priest - it translates his heart more than the social one.

Sergey Yesenin is a great poet who did not fit into his time due to the breadth of his poetic imagination. Not only in Russia, but in the whole world, there is probably no one who has not heard his name. It sometimes seems imaginary that a poet from a simple peasant family became famous all over the world. Yesenin's poetry is not simple enough to imagine many motifs. The poet is sometimes very philosophical, although this philosophy is often hidden behind simple words, simple phrases. But no matter what subject he touched, he strove to create a complete, complete work of art.

The universe created in Yesenin's works consists of many motifs: love, nature, happiness, pain and, of course, the Motherland. The poet's lyrics are based on high moral feelings and sincere feelings.

Every poet's work is a unique artistic philosophy. Reflecting life in his poems, Yesenin creates pure reality not with dry feelings, but with the help of artistic and philosophical paints. Sergey Yesenin's work has inspired and continues to inspire poets all over the world for many years. Yesenin's poetry is especially evident in the works of modern poets. We can see this in the example of the work of Osman Azim, the leader of modern Uzbek poets.

The following poem from U.Azim's collection "Yurak" confirms the above opinion:

Умрида
Бир марта ҳам
Ўлмаган одам,
Сен билан
Нима ҳақида
Суҳбатлашай?

A poet is alone in his world. He does not encourage the reader to think only by talking about the problems that torment him, on the contrary, the implacable struggle between the world and man, the main thing is the lack of an understanding heart, the lyrical hero of the poet suffers. How to reconcile with "a man who never died once in his life" does not give him a moment's peace of mind.

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In this place, the poet is not afraid of "death". On the contrary, death is for him a means of deep philosophical observation, a path opened to self-realization, a destination for climbing the stairs of immortality. Such confessions can be made boldly by a heart that believes that its search for the realization of the joy of being alive and living will bring it infinite happiness and pleasure.

The lyrical view of the world is based on "experiences and passions of the heart and soul" (Hegel), "outpouring of an enthusiastic heart" (Derjavin), "flow of an agitated, sad heart" (Karamzin). Lyric poetry is a phenomenon that manifests itself as "mainly subjective, internal poetry, the poet's own expression" (Belinsky). A lyrical poet looks at the world with the eyes of the soul and processes the scene of the objective world by means of images, in which a real poet can keep both sides of the scale at the same time, praise goodness and rebel against injustice. After all, Erkin Vahidov writes about the poet's heart like this:

Яралишдан,
Истеъдоднинг –
Табиати –
исёндир.
Шоир юрак –
Пок тилаги,
Имонидир башарнинг.

We can draw the same conclusion about the Russian poet Sergey Yesenin and his work. Analyzing the changes of the time and the experiences of the soul, the poet does not separate himself from real life, he brings any word that comes to his mind to the poem through lyrical pathos. Yesenin, a delicate lyrist, a master of deep psychological landscape, an expert on the folk language and the folk heart, did not puzzle over complex sentences, but made dead words alive and enlivened them through bright poetic images. It is impossible to imagine the work of the poet without Russian nature, nature became the measure of everything for the poet: love, life, trust, will, any experience passed through the prism of nature, and it served as a means of understanding the existing laws of existence, reflecting on it:

Бахтлиманки, севдим, интилдим,
Қулоч ёздим чечаклар аро.
Жонворларни укам деб билдим,
Бошларига урмадим асло.

Every page of the poet's work is connected with the people's life, and since the spirit of a small village where he was born and grew up, and the spirit of the people living there is imbibed in the poet's personality, he was able to express the spirit of an entire era. After all, the heart of a real poet always works in harmony with nature. The poet, who is in tune with the spirit of the rural life and the violent era, sings "tearing his shirt off his chest like a Russian" and cannot separate himself from the social environment. This characteristic is characteristic of the work of not only the fiery Russian poet Yesenin, but also Uzbek poets who drank from the sources of Russian and world literature. Because the struggle and rebellion of the poet with himself and against the evils of the social environment is his driving dynamics. In this case, the poet can create a great philosophy even from a trivial phenomenon of nature:

Мен кўнглимни гул каби уздим!
Тангрим, юбор гулга зор касни…
Тангрим, қандай ўйинни буздим –
Ҳеч кимга гул керак эмасми?

The poet who is full of pain and suffering wants to open his heart's pains and release his heart. The only confidant is Allah, and the mortal world is transitory. The poet, looking at the event of the flower breaking, draws the image of the violent era like a skilled artist, the indifferent of the era becomes sad, and enters into an argument with himself. The harmony with nature that we mentioned above is one of the tributaries of Osman Azim's poetry. Usman Azim is a great poet who is considered the owner of a unique direction in Uzbek poetry. Poems and epics in dozens of collections created by him are rich in bright feelings, unique expressions, lively and attractive, intense and inviting, sometimes sad, sometimes innocent caressing tones, which have taken a deep place in the reader's heart. At the same time, the sharp drama, rebellious spirit, and tragic experiences in his poems deeply excite the reader and stir his sleepy feelings.

In fact, in the work of the poet, the philosophical lyrics of the East and the rebellious lyrics of the West are expressed in a mixed form. We will be able to see unity with the poetry of the Russian poet Yesenin, which we have started to study, from the point of view of the rebellious lyrics embedded in the image of folk motifs and natural phenomena. For both poets, the past, present and future are closely connected with nature and the land where they were born and raised:

Эслайман, бу жойда бор эди ҳовуз.
Атрофи айлана – толлар. Қайрағоч.
Шамолларнинг эса сози – чанқовуз;
Яланг, тўзғинсоч…
Юрак сахросидан келардим беҳол –
Сағир қисматимни сололмай шеърга.

For the poet, the pool is a symbol of youth and childhood. It was his shade-cool willows and pines that inspired him and pushed him to enter the world of poetry. But today the era is different, the pond has dried up, the willows have been cut, but they still live in the poet's heart. As Sergey Yesenin writes in the poem "Letter to my sister", we encounter the same images; that dear village, the trees familiar to the poet, the scene described by Yesenin as "a flower garden, fresh and close to the heart" appear:

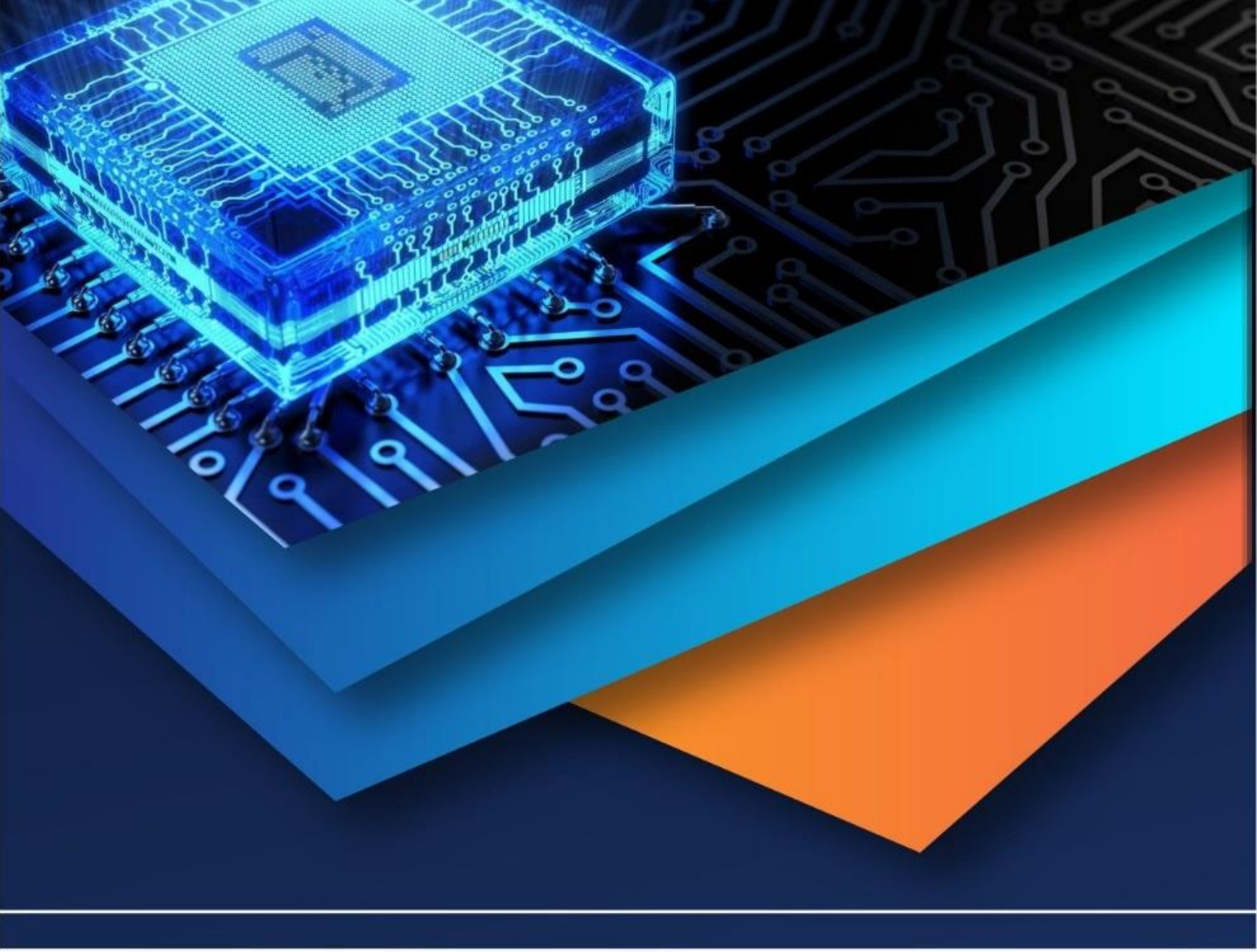
Салом сенга, синглим,
Салом, ассалом.
Қадрдон далалар саломат борми?
Айт, қалай парвариш қилмоқда бобом
Рязандаги бизнинг олучазорни?

Yesenin also remembers his youth and the garden he grew up with. It's not for nothing, the garden, white birch is a poetic symbol, childhood, dear corners and, most importantly, the symbol of the Motherland. Bahadir Rahman, a scientist who studied Yesenin's work, also comes to the following conclusion: - White birch is the closest symbol to the poet's heart. An icon to lean on in times of joy and sorrow. He was even able to transform it into a whole image of the Motherland. Both poets, while referring to their childhood memories, also try to clarify their attitude to the era, that is, the cherished concepts that remained in that distant era are gone today, and the poet's heart revolves around this. As we mentioned above, the poet interprets every event in his mind through the prism of existence and nature, addresses each of its constituents, the spring serves to illuminate the revolution in the human heart, the ice-like fate of the cold period.

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