



CLASSIFICATION OF NATIONAL CHARACTER IN THE WORK OF S.A. YESENIN

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Annotation: *The article examines the work of S.A. Yesenin, and the types of national character in the writer's short poems - “Martha the Posadnitsa”, “Us”, “Song of Eypatyy Kolovrat”. This article relates to the problem of the national essence of the Russian people, the historical formation of Russia and the reflection of this formation in the poet's work. The work of S.A. Yesenin is a unique spiritual and aesthetic phenomenon of domestic and world poetry.*

Key words and expressions: *national identity, dual-centeredness of the Russian character, artistic types: “intercessor”, “defender of the native land”, “type of God-bearing hero”, revolutionary spirit. S.A. Yesenin, being an expert on the Russian soul, reflected with great skill various types of national character in his works.*

The types he created reveal the national essence of the Russian people, which manifests itself both in everyday life and in historical trials. When creating the gallery of types, Yesenin sought to convey the idea of the interrelation and interdependence of the historical development of Russia and the formation of various types of national character. The created concept of Russian national character differs from others in the author's vision of its originality. The traditions of literary characterology, the idea of national types, and its new qualities were developed in Yesenin's work. The poet has made a great contribution to the artistic knowledge of the Russian people, their essence and character. The study of types of national character is a constructive direction in the study of the national make-up of the Russian soul, requiring an understanding that typical images do not determine the essence of the nation as a whole. And yet, according to G.P. Fedotov, typification “to a certain extent... is necessary for national self-awareness” and when studying it requires reliance “on polar expressions of national character...”. The dual-centeredness of the Russian character as a “conciliar organism” is a criterion that helps to identify the content of national types in all their diversity.

In his short historical poems “Marfa the Posadnitsa” (1914), “Us” (1914), “Song of Eypatyy Kolovrat” (1912), the poems “Anna Snegina” and “Pugachev”, one can constructively consider the problem of national character in the work of S. A. Yesenina.

The artistic study of the people allowed Yesenin to create in his small historical poems images with a pronounced national character, which can be combined into a generalized type of “intercessor”, “defender of the native land”, “type of the God-Bearing hero”, characterized by an obvious archetypal beginning. The heroes of his early poems represent the traditional Orthodox ideal of intercessors - defenders of the faith and the Russian land. The character of the hero, the people's intercessor, the “type of God-bearing hero” is close and understandable to the Russian people. (Voronova O.E. Sergei Yesenin and Russian spiritual culture. Ryazan. P. 72). It expresses the inextricable connection of the main



characters with their homeland, the land, protecting which they sacrifice their lives. National character reveals itself in any situation, and in the attitude of the people towards death it manifests itself most clearly. Humility before fate, fidelity to duty and faith are rewarded by the glorification and memory of the people, as well as God's mercy.

"Revolutionism," according to critics, is one of the advantages of Yesenin's poems. During the period of historical revolutionary events in Russia and the First World War, the poet wrote poems about the Novgorod mayor (Marfa Posadnitsa) and the Don Cossack (Us), which became very relevant among the people.

Emphasizing the inner strength of the people, Yesenin managed to combine revolutionary spirit with ancient Russian motives, with a religious principle: the Novgorod "riot", in its desire to disobey Muscovy, responded to the mood that reigned in society at that time "to drown out the Moscow noise with daring." In the image of Martha one can see the love of freedom of the Novgorodians characteristic of their ancestors, which has degenerated into revolutionary and rebellious qualities. And at the same time, Martha's character contains humility, meekness, "reconciliation" with life, "non-resistance." The heroine obeys the call of "Mikola's great-grandsons", who refuse to bow their heads to the Moscow Tsar and part with their inherited freedom, and, heeding God's word, accepts the temporary victory of the "forces of evil" as a necessary respite for gathering new forces.

The feat of non-resistance described by Yesenin is very significant for the ethics of the Russian people as a national feat, a religious discovery: it reveals the humility and sacrifice inherent in the Russian people for the glory of their native land. These qualities are based on the image of the meek and suffering Savior (Christ) as a shrine of the Russian people.

The idea of serving one's homeland is driven by the need to protect one's values, formed over centuries, from enemies and oppression of neighbors.

Through the images of Kolovrat and Usa, Yesenin reveals the mental foundations of the "intercessor" archetype. His heroes are the ideal of sacrifice. Their inherent traits - love for the fatherland, free spirit and fearlessness, the ability to self-sacrifice, are understood by the poet as characteristic traits of a Russian person, which reveal the Orthodox principles of his soul. In these character traits one can see the connection between the passive-contemplative tradition of Orthodoxy and the pagan layers of national consciousness.

A psychological complex of defense has arisen in the Russian character, conditioned by the constant thought of the need to survive, to protect the homeland and neighbors from danger. This contributed to the development of readiness for attack and oppression, wise humility and, at the same time, the special resilience of Russians in the trials of life. Thus, in the historical poems "Martha Posadnitsa", "Us", "Song of Evpatiy Kolovrat" Yesenin develops the idea of the Holy Fatherland, which was an important component of the ideal of the Russian people - "Holy Rus". Yesenin's appeal to historical figures who have absorbed a certain socio-historical way of thinking and acting allows us to consider their images as expressing the essence of national consciousness, character and existence.

So, our study is devoted to one of the pressing problems of modern phraseological stylistics. Its goal is to analyze the specifics of the functioning of phraseological units, taking into account the peculiarities of the construction of a literary text. This problem is



solved using specific material - phraseological phrases extracted from the text of one of the latest works by V.S. Grossman (story "Good for you!"). The very appeal to the writer's prose language is also relevant, since it has still been little studied. To date, there are mainly literary works [7; 8; 9]. As for linguistic and linguapoetic research, here for now we can only get acquainted with the analysis of fragments of the linguistic originality of the writer's work in the form of scientific articles [10], as well as some comparative studies. Thus, in our Ph.D. thesis, we analyzed an array of phraseology extracted from the works of stylistically and substantively completely different authors, in order to clarify the general picture of the use of phraseology in literary prose of the mid-20th century by observing the functioning of phraseological units from the point of view of their semantic-grammatical and stylistic characteristics and the use of structurally and semantically transformed phraseological units [11]. The special linguistic originality of the story by V.S. Grossman "Good for you!" and the use of phraseological units in it has not yet been studied. In addition, the proposed path of analysis can serve as one of the possible samples for further study of the writer's individual style in the sense of his use of phraseological material.

"Good for you! (from travel notes" (1962 - 1963) - one of the last works of V.S. Grossman, which researchers consider the best in his work [8, p. 146]. This story was published in full, without cuts, only in 1988 in no. 11 of the magazine "Znamya". The subtitle "from travel notes" refers us to the form of the essay. The artistic essay is one of the complex prose genres and is characterized by "universalism of interests, all reality in relation to a person is subject to it" [12, p. 139].

Essay by V.S. Grossman is truly deep and comprehensive in its content. The subject of the writer's thoughts, feelings, and emotions is not only Armenia, its past, and the fate of the Armenians. The author reflects philosophically on national character and raises the issue of friendship between peoples of different nationalities and cultures. The writer is interested in man in general, his spiritual world. Hence the high humanistic sound of the work. The analyzed text also contains historical excursions, thoughts about art and literature.

Since content and form in a work of art are in inextricable unity with the leading role of content, the ideological and thematic orientation of the story determines the specific structure of the text, the relationship of its parts and the connection between them. In the work under study, from our point of view, we can conditionally distinguish three compositional levels that are closely interrelated:

- 1) the level of what is directly observed by the author in a given specific time period (the Armenian people, the diversity of characters, the nature of Armenia, its rich culture);
- 2) the level of historical and philosophical generalizations, which reflected the writer's thoughts about man, his capabilities, his place in a complex and changeable world, etc.;
- 3) the level of the author's "I".

The work is constructed in an associative way, that is, in it "the connection between the parts of the whole is determined by the author's thoughts, his conceptual and figurative associations" [13, p. 77]. The peculiarity of this text is that, on the one hand, the author's "I"



permeates the entire essay, all the supporting compositional moments are united by the image of the author-narrator, on whose behalf the story is told, and on the other hand, it exists as if independently. Here we mean what concerns the author personally: his mood, well-being, etc. It is no coincidence that one of the editions of the essay was called "Notes of an Elderly Man." Work by V.S. Grossman can be called a confessional essay, since it has a very strong authorial and personal component: "... the specificity of the story lies... in the fact that here for the first time a fairly developed image of the author himself appears before us. So Grossman's journey to Armenia was, to some extent, the author's journey to himself" [9, p. 5 - 6].

As is known, the specificity of the genre and composition of a work is reflected in the choice of linguistic means, and their use in a literary text is always individual and "depends on the nature of the author's attitude towards them."

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