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## The Elegy Genre in Yesenin's Late Lyrics

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**Abstract:** The article examines Sergei Yesenin as a very difficult poet, requiring not only scientific knowledge, not only the knowledge of scientific methodological and biographical base, which is important in any direction of the study of the work of an artist, but also a poet who appeals to the emotional and sensual component of the human essence. To identify the artistic uniqueness of Yesenin's poetry, it is necessary to especially look into the shades and nuances of the emotional state of his lyrical hero.

**Keywords:** genre elegy, lyrics, elegy tradition.

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M.A. Petrova in her work says "that the genre nature of Yesenin's lyrics is originally syncretic". This statement seems fair to us, because in poems from different years we can find reflections of different genre formations (song, romance, prayer, ballad, stanzas, etc.), and at the same time, the poet often consciously attributes them to one genre or another. In particular, the poet himself spoke of his poetry as "steppe singing" ("I have composed many songs about you", "I have composed that song for you, dear one", "Sing a song poet, sing..."). But unlike the song genre, the elegy genre in Yesenin's late lyrics remains understudied, which limits our understanding of important and key features of Yesenin's poetic world.

As S. I. Ermolenko rightly notes: "When an artist turns to a traditional genre as 'a representative of creative memory in the process of literary development' (M. M. Bakhtin), he willingly or unwillingly acquires the type of worldview that is specific to each genre formation that has developed before him. In classical times, when genre thinking was well-developed, the inimitable individual and personal experience of poetry was part of the genre canon which had a high aesthetic sense. It was as if the poet was "trying on" those relations with the world which had already been artistically discovered and mastered, relating his personal experience to spiritual experience accumulated before him, and determining the place of his experience in the general system of spiritual and aesthetic values endured by mankind. In the epoch of new times, in the epoch of breaking, reconstruction, erosion of foundations, traditions, canons, language reconstruction, and most importantly, the internal erosion of values and worldview of each individual, and the erosion of the worldview of the common people, the common nation, it was not easy to remember in his creative work those traditions that raised this or that genre, which willingly or unwillingly the artist turned to. In this transitional era, being in search of more and more new expression of his creative and creative beginning, who and how did not speak. Undoubtedly, this time has opened up a lot of talent, looking at the art, literature, language in a completely new way. Speaking of language and moving on to poetry proper, we believe that it is one thing to hack and reconstruct language, and another thing to preserve it, preserving the previous centuries-old tradition, letting it through yourself, your soul organization, to say something new and truly sincere and real. The creativity of Sergei Yesenin, who, just as other artists, was affected by the spirit of change, who in the same way tried to "shout" through the experience of Imagism,

still has not an artificial but an organic nature. Yesenin's creativity, especially in his later period, is harmony itself, the desire for natural language, sincere verses. Poems like a song, like a breath, like life itself. This naturalness is a direct consequence of the poet's peasant origins, his "withering" with the very source of life - nature. Speaking about the object of our study, it is worth recalling that the elegy genre, as researchers note, is one of the earliest and most common genres of poetry not only among Russian classics, but also among poets of modern times. The influence of elegiac tradition of Russian classics of 19th century: Pushkin, Gogol, Lermontov, Nekrasov, etc. - did not bypass Sergei Yesenin. Especially researchers highlight the influence of the works of Alexander Pushkin, and it was in the period when the creative path of S.. Yesenin approaches the stage of his maturity and further, has a logical conclusion. Yesenin himself, in his answer to the questionnaire about A.S. Pushkin for his 125th birthday sincerely said: "Pushkin - my most favorite poet. Every year I perceive him more and more as a genius of the country where I live. To comprehend Pushkin - it is already necessary to have talent. I think that only now we are beginning to recognize the style of his verbal gait." Also, in his article, Wu Dandan writes: "Yesenin has repeatedly expressed interest in the work of Pushkin, the lyrical hero of whose elegies speaks of love, friendship, fate, loneliness, fading, youth, creativity, happiness. He spiritualizes nature, compares it with paradise or the free elements, in general with the divine world; he believes and does not believe in the attainability of dreams or a magical land" . S. Yesenin was not an unambiguous and transparent poet, his work can be imagined as a mosaic, a kaleidoscope, from which different stones are gradually removed and the picture becomes different. These are all kinds of masks, faces of Yesenin's heroes, images of revolution and their removal due to deep disappointment, despair and powerlessness before the iron machine, which spared no one. Elegy was invisibly always with the poet, from the very beginning of his poetic creativity, from the "test pen", passing this hard, thorny way, feeling everything as if being without skin, and passing it through the prism of natural sensations, to the most sensual and final moment of Sergei Yesenin's creativity.

In the last years of the poet's work, this pattern looks clearer and simpler, and thus more sincere, natural and honest. As N. L. Leiderman rightly notes: "An essential factor that strengthened the effect of unsophisticated and simple poetry in 1924-1925 was Yesenin's very active use of genre forms associated with the tradition of Russian mass melos: penitential song, farewell word, graveyard elegy, urban romance, letter to the homeland. Working with such genres, the poet always balances on the edge between the banality of kitsch and genuine art, which preserves the memory of eternal human feelings, which are petrified in the standards and clichés of canonical folklore forms. In Yesenin's poems of 1924-25, there are almost no stylizations anymore; he renewed, refreshed, and "culturalized" almost all the traditional genres of mass melody. Indeed, it is during the period of his late work that the elegy genre begins to work to its full potential, revealing its potentialities, while undoubtedly preserving the already established and shaped before S. Esenin, the tradition of the elegy genre. Elegy as one of the most important genres in Yesenin's late work allows us to get closer to the understanding of the leading artistic laws of Yesenin. The poet's late lyrics can be characterized as "elegiac", since signs of elegy, though not in pure form, are present in many poems.

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