



CENTRAL ASIAN JOURNAL OF LITERATURE, PHILOSOPHY AND CULTURE

Volume: 02 Issue: 04 | April 2021

Specific Features of Evtushenko's Lyrics

Gizdulin Eldar Fatihovich¹

Master's student of Fergana State University

Amanova Zarina Samadovna²

Master's student of Fergana State University

Nuridinov Zuhridin ShukhratUgli³

Master's student of Fergana State University

Received 22nd February 2020, Accepted 12th March 2021, Online 16th April 2021

Abstract: The article examines the genre variety of the lyric poetry of E. Yevtushenko. The author of the article analyzes some of the poet's works and correlates them in accordance with the genres of poetry, thereby proving the variety of forms of Yevtushenko's work.

Keywords: genre, Evtushenko, elegy, epistle, ballad, ode.

Introduction

Analyzing the specific and genre features of E. Yevtushenko's lyrics, it is necessary to briefly characterize some genres of lyrics as a kind of literature. It should be noted that the question of understanding the term "genre" and its classifications, especially in lyrics, remains open to this day. Some researchers consider it impossible to clearly classify contemporary genres.

Perhaps the main point on which the opinions of different researchers agree is that for the literature of the USSR and the post-Soviet period, during which E. Yevtushenko lived and worked, a mixture of genres is characteristic, although the transition to non-normative aesthetics itself took place in the first half of the 19th in.

Nevertheless, modern researchers continue to consider classical lyric genres, pointing out that in their pure form they existed mainly in their own eras, but their characteristic features can be traced in the lyrics of poets of both the 20th and 21st centuries. Historically, ode, elegy and satire were quite tough genres that required compliance with formal conditions (meter, stanza, etc.), today these genres are rare in their pure form, but the traditions of genres have survived, and "it is completely correct to talk about elegiac, satirical or odic poems of some poet"[1].

It is also worth noting that there are many grounds for classification, which gives rise to a large number of varieties of lyric genres. The complexity of the classification of lyric genres is associated with the fact that in the lyrics very often the decisive ones are not general, but secondary signs: volume, addressee, event, form, etc., therefore, a strict classification is impossible.

Thus, in this work it will be more expedient to briefly describe the genres that E. Yevtushenko used in his work directly or used the traditions of these genres.

1. Elegy - a lyric genre, a poem of medium length, meditative or emotional content (usually sad), most often - in the first person, without a distinct

composition. The elegy initially had a predominantly moral and political content; then, in Hellenistic and Roman poetry (Tibullus, Propertius, Ovid), the theme of love becomes predominant. That is, we can conclude that love, philosophical, landscape, political, civic lyrics, if they are not strictly related to elegy, then contain its features.

Literary critic N.L. Leiderman, describing the genre of elegy, notes that "sadness, sadness, bitterness of loss, a feeling of pity that squeezes the heart" [2], filling elegiac works, show the relationship between man and death. Moreover, the image of death is not only in the nature of physical dying, but has a much deeper interpretation. "Death is conceived in an elegy ... as the crudest meaning of devaluation of all values, the transformation of what is vital and sacred for a person into nothing ..." [3].

Based on the above, it can be noted that in his work E. Yevtushenko very often uses the elegy genre. Among his works there are a lot of poems and poems containing love, philosophical, landscape, political and civic themes. The poet thinks a lot about life and death ("Do the Russian want wars? ..", "Flowers are better than bullets", "Babi Yar", "Torero"), about violence against individuals and society, injustice, lawlessness, the fight against them (" Tanks are marching in Prague ", " Bratsk Hydroelectric Power Station ", " Bullfighting ", " Under the Skin of the Statue of Liberty ", " Kazan University "), about the meaning of life, about eternal human values, about man's place in the world, about God (" People uninteresting in there is no world ", " White snows are falling ", " God forbid ", " This is what is happening to me ", " Prayer ", " When a man is forty years old "), about love (You asked in a whisper ...", "A woman came out of the water ...", " There is always a woman's hand ... ", " Gratitude ", " Men are not given to women ").

This is confirmed by the researcher of the poet V.P. Clothespins. "The poetry of E. A. Yevtushenko ... is marked on the whole by a more calm," even ", elegiac tone. She kind of plunges into the zone of thinking about life, about the writer's destiny, about the fate of Russia and mankind "[4].

2. A message (epistle) is a poem written in the form of a letter, but assuming an open reading. According to the Literary Encyclopedia of Terms and Concepts, edited by A.N. Nikolyukin, a formal sign of a message is an appeal to a specific addressee, as well as motives such as requests, wishes, exhortations, etc. The content of the genre is predominantly moral, philosophical and didactic. But there are narrative, panegyric, satirical, love and other messages.

The very form of address provides an opportunity for direct expression of the views expressed to close friends, like-minded people. For all its specific "attachment" even to certain historical figures, each poetic message has a generalizing character. Many of them are so saturated with theoretical positions, polemics on scientific problems that they approach treatises. This led to the attribution of the message by some literary scholars to didactic poetry or journalism.

The genre of the message, or containing its features, in the lyrics of E. Yevtushenko can be attributed to such works as "In Memory of Yesenin", "Women", "Ira", "Darling, sleep!", "One friend", "Letter to Paris "And others. They have an appeal to specific characters. The author enters into a kind of dialogue with them, giving advice, expressing wishes, etc. And he addresses Yesenin as a like-minded person:

Yesenin, dear,

Russia has changed!

but complaining, in my opinion, is in vain,

and say what's for the best -

I'm afraid

Well, to say that for the worst, -

dangerous.

3. Ballad - a genre of lyric poetry with a narrative plot on a legendary, historical, fairytale or everyday theme.

Around the second half of the 18th century, the ballad takes on the features that are still defining for the ballad genre. The ballad becomes a lyric-epic

work with a tense dramatic plot, usually on a historical theme, the solution of which also allows the presence of a fantastic element.

Among the ballads in the lyrics of E. Yevtushenko, the following poems can be distinguished: "Ballad about the chief of gendarmes and about Lermontov's poem" "To the death of a poet", "Ballad about Murom", "Ballad of salvation", "Ballad about sausage", "Ballad about mirages", "The Ballad of the Barrel", "The Ballad of the Big Seal", "The Ballad of the Penal Battalion", etc.

4. Oda - in the traditional sense, this is one of the genres of lyrics, which is a solemn poem dedicated to an event or hero. During the Renaissance and Baroque (16-17 centuries) the word was applied mainly to pathetic high lyrics. But gradually the ode begins to lose its characteristic features. In Russian literature, this was initiated by G.R. Derzhavin, but with some changes. For example, in Derzhavin's "Felitsa" one can observe vernaculars that are unacceptable according to the laws of the genre, the depiction of everyday details, irony and even a satirical element. It is rather difficult to single out odes in the poet's work. But some authors point out that its elements are still found. Thus, the literary critic N. Gladkikh in his article "Rhetoric of self-praise in E. Yevtushenko's poem Fuku!" Notes: "The collision of stylistic layers - the rhetorical device of Derzhavin's ode and Mayakovsky's verse - Evtushenko uses with a twofold direction: 1) to oppose himself (an idealized image) and the surrounding world (low style); 2) to create a shocking, stunning linguistic environment in which all the usual assessments are displaced" [5].

V.P. Prishchepa notes that the poet is characterized by a mixture of genres of poetry with genres and styles of other types of literature. For example, considering the poems "Bullfighting", "Under the Skin of the Statue of Liberty", "Kazan University", he says that the metamorphoses of Yevtushenko's creative development are clearly visible when referring to these three works of poem modifications and defines the main genre-genre essence of these texts as poetic-prose journalism. And Prishchepa calls the poem "The Dove in

Santiago" "a story in verse." "A Tale in Verse" "The Dove in Santiago", which appeared in the November issue of the "Novy Mir" magazine in 1978, is one of the most worthy creations of E. A. Yevtushenko, which may well be considered part of the "anthology of Russian poetry" of the second half of the ending centuries.

In support of this statement, one can cite the words of Yevtushenko himself, which he persistently repeated: "I do not think that poetry cannot be expressed in prose, and prose cannot be expressed in verse."

Summing up, we can say that the lyrics of E. Yevtushenko are very diverse in terms of their genre composition. The poet uses some genres directly (message, ballad, elegy), and some uses partially (ode). Moreover, different genres can be combined in one work. In his work, the poet is not limited only to lyric genres, using techniques characteristic of other genres and types of literature.

This is due to the peculiarities of the development of poetry, starting from the middle of the XIX century. From this period onwards, lyric poetry was characterized by blurring of the boundaries of genres and their penetration into each other. This process actively developed during the period of the USSR, which marked the main stage of E. Yevtushenko's work, and continues to this day.

List of used literature

1. Verina, U. Yu. Renewal of the genre system of Russian poetry at the turn of the XX – XXI centuries. / U. Yu. Verina. - Minsk: BSU, 2017. -- 307 p.
2. Gulyaev N.A. Literature theory in connection with the problems of aesthetics: a textbook for students of philological faculties / N. A. Gulyaev, A. N. Bogdanov, L. G. Yudkevich. - Moscow: Higher. shk., 1970. - 378, [1] p. ; 22 cm.
3. Leiderman N.L. Theory of the genre: Scientific publication / Institute of Philological Research and Educational Strategies "Slovesnik", Ural Branch of the Russian Academy of Education; Ural. state ped. un-t. - Yekaterinburg, 2010. -904 p.

4. Narovchatov S.S. Unusual literary criticism / Sergey Narovchatov. - Moscow: Young Guard, 1970 .-- 334 p. : ill .; 21 cm.

5. Nikolaev AI Fundamentals of literary criticism: a textbook for students of philological specialties. - Ivanovo: LISTOS, 2011 .-- 255 p.

6. Prischeva V. P. of the Russian Fatherland, poet (E. A. Evtushenko: 1965 - 1995). Abakan: Publishing House of the Khakass State University named after N.F.Katanova, 1996. - 344p.

7. Literary encyclopedia of terms and concepts / Ed. A.N. Nikolyukin. Institute of Scientific information on social sciences RAS. - M .: NPK "Intelvac", 2001. - 1600 p.

8. Fundamentals of literary criticism: a textbook for students of pedagogical universities / VP Meshcheryakov, AS Kozlov, etc .; Under total. ed. V.P. Meshcheryakova. - M .: Bustard, 2003 .-- 416 p.