

Landscape expression in the Lyrics of A.S. Pushkin and F.I. Tyutchev

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ABSTRACT

The article reveals the aesthetic classification of the expression of nature in the lyrics of A.S. Pushkin and F.I. Tyutchev, the features of artistic individuality and identifies the functions performed by the landscape in the poetry of poets.

Key words: *Landscape, typology, aesthetic classification, ideal landscape, stormy landscape, boring landscape, poetry.*

I. Introduction

With the advent of writing began a new historical period of human ecologically conscious activity, the transformation of the aesthetic attitude to nature. In particular, "Avesto", "Kayumars", "Race Bitigi", seasonal songs and landscape lyrics in M. Kashgari's "Devonu lug'otit turk", "Bahor madhi" lyrics in Yusuf Khos Hajib's "Qutadgu bilig", N.B. Rabguzi's "Qissai Rabguzi", the epic of the "Golden Light, as well as the ancient Egyptian legend of the Resurrected God, the hymn to the Holy Nile, and the ancient Mesopotamian epic Gilgamesh. The legend of "Tammuz and Ishtar, ancient Indian proverbs and Vedas, ancient Chinese myths and legends, Hesiod's poem "Labor Days", "Aesop's Fables" and a number of other works show the artistic expression of nature. In the literature of the East, in the works of Firdavsi, Navoi, Nizami and in the works of the great representatives of Russian literature A.S. Pushkin, F.I. Tyutchev, L.N. Tolstoy, M.E. Saltykov-Shchedrin, there are images of nature, seasonal changes, the natural conditions around them. expressed their inspiration in their works.

The depiction of nature in lyrical works serves a specific function. Literary landscape as a state of the art is deep and multifaceted, so several studies have been conducted in the scientific literature to create classifications of literary landscapes on various grounds.

In lyric, the scene is expressive: it is always given in the perception of the lyrical protagonist, so that his emotional state, his experience, is expressed. Metaphors, epithets, images, psychological parallelism, and other descriptive means are often used here. Not only natural landscapes but also the experiences that take place in the heart of their lyrical hero play an important role in the depiction of landscapes. Everyone is a part of nature, even in their own world. Many poets praise images of nature in their poems. They describe the world around them in a certain way.

II. Methodology

Landscape lyricism plays an important role in Pushkin's work. The landscape in Pushkin's poetry has changed with the poet himself. He reflected nature in different ways in different periods of

his work. Pushkin draws a landscape of Asia based on the traditions of depicting nature in ballads in the Middle Ages. In the first part of the poem "The Village", the young poet creates an ideal landscape, imitating the authors of ancient literature. Pushkin dedicated many poems to depicting nature, the Crimean sea landscape. Pushkin, who later visited the Caucasus, wrote a series of poems reflecting the mountainous nature of the Caucasus. All of these works were written by a romantic poet. Pushkin has always admired the sea, the infinite space, the free element that does not depend on anyone. Most importantly, he loved the sea storm, in which he saw a romantic rebellion:

Sarkash winds, stirring the waters,
 Destroy the destroyed fortress.
 Where are you, thunder - a symbol of freedom?
 Win over involuntary waters.

However, the lyrical protagonist of Pushkin's romantic poems could not unite with the image of the sea, he could not be free:

You waited, you called ...
 I was tied up,
 My soul was torn in vain,
 The strong passion amazed me,
 I stayed on the beach.

Pushkin says goodbye to the romantic scene in the message "To the Sea". After the southern exile in Pushkin's work, there was a shift towards realism. The Crimean landscape is replaced by a true description of Russian nature. The Russian landscape in Pushkin's poems can be conditionally divided into autumn and winter; winter, in turn, for night and morning, and autumn - for romantic uplift and clear realism (for example, in the poem "My pink critic, my fat belly clown ...").

Landscape lyricism plays an important role in Pushkin's work. In Pushkin's poetry, the landscape changed with the poet himself. In different periods of his work, Pushkin described nature in different ways. Throughout his career, the landscape activity in the poet's lyrical works has been complex.

Pushkin tries himself in different genres and directions. Pushkin's lyrics in this regard are still advanced in many ways. In "Autumn", on the contrary, we see a solemn romantic, unique image of this season. In Pushkin's poem "Autumn" he is portrayed as a talented artist who skillfully paints autumn landscapes. Pushkin, who usually prefers autumn, describes his "strange" love for him as follows: "... I love her, / How, maybe you're an unexpected girl / Sometimes you like her. Condemned

to death, / The poor man bends down without getting angry, without getting angry ... / Red still plays on his face. "He is alive today, he will be alive tomorrow". Pushkin, who formed the general view, on the contrary, moves on to the peculiar description of the beautiful autumn season. The poet admits that he loves autumn with a strange love, just like the feeling of a "guessed girl". For her melancholy appearance, her fading beauty, the autumn landscape is infinitely precious to the poet. The opposite phrase is "Boring time! The charm of the eyes!" was winged according to the characteristics of autumn. The definition of autumn in poetry is an artistic model for the entire Russian poetic community. At the peak of his talent, Pushkin manages to use expressive means. These are different epithets ("goodbye", "wonderful", "wavy"); metaphor ("at the entrance", "dangerous winter"); imitation ("dressed forests").

In the final part of the poem, Pushkin begins to describe the state of the lyrical hero. According

to him, the real inspiration comes to him only in the fall. Traditionally, for poets, spring is a period of new hopes, the awakening of creative forces. But Pushkin removes this restriction. He makes another small playful contraction - "this is my body." Pushkin considers autumn to be death, but the poet says that death can also be beautiful. With the death of nature, the poet thinks when he falls, his body returns to normal, and through inspiration, along with the health of the organism, the poet comes to life, awakens his heart, and begins to create.

In Pushkin's poems, such as "Anchar" and "The Prophet", the scene is also symbolic. "Anchar" is a symbol of evil in the world, and the desert in the Prophet is a spiritual desert, a spiritual crossroads of man.

In the last years of his life, Pushkin wrote more and more poems on philosophical topics. The landscape is also becoming more philosophical, now it is directly related to the philosophical reflection of the lyrical protagonist.

In Pushkin's love poems, the lyrical protagonist's experiences often follow the southern landscape. The image of the "night darkness" that begins in life in the "Georgian regions" is contrasted with the light associated with the lyrical protagonist's speech. The romantic love, the mysterious passion in Pushkin's poems can only be described in conjunction with the southern exotic nature. In the poem "An Unusual Day" ... the northern nature is clearly contrasted with the southern landscape. Poems with a rural landscape always depict life events. The lyrical protagonist of these poems enjoys the beauty of nature and enjoys life.

In the poem "I am drying up" ... we see the philosophical conflict between the immortality of nature and the nature of death. The lyrical protagonist thinks that the purity of human life, the speed of life, is in death. Nature appears here as a symbol of beauty, harmony. It is eternal in its beauty because it always has a natural rotation process.

Generations of people also replace each other, but man is not eternal because man and humanity are not the same. Nature is indifferent, there is no soul, it is impersonal, and each person is a unique individual.

Pushkin sees these philosophical conflicts between nature and man in his poem "I visited again" ... that man avoids forgetting death throughout his life. The landscape helps the poet express this idea. In the poem "I made a statue for myself ..." Pushkin talks about another way of eternal life. In Mikhailov's time, Pushkin realistically described Russian nature and affirmed realism in his work. Pushkin's landscape performs symbolic and philosophical functions, helping the poet to express a particular philosophical position.

The image of nature occupies a very large place in the creative heritage of F.I. Tyutchev. Even his contemporaries called him a "singer of nature." It is known that the poet lived abroad for more than twenty years, but at the same time he did not lose his spiritual connection with his homeland and always glorified the beauty of Russian nature.

Tyutchev called himself the "faithful son" of "Mother Earth" and in many of his poems spoke of his love for her. In the poet's view, "Mother Earth" was not an abstract concept. Tyutchev reflected the inner nature he dreamed of. He points out that the German landscape can inspire him if he remembers his homeland.

Tyutchev dedicated many of his works to the spring - the period of awakening and the victory of nature. These include the happiest lines from the poet's pen. His most famous poems are "Spring

Thunder" and "Spring Waters". They are full of feelings of joy and happiness that affirm life. Tyutchev sought to portray spring in all its aspects: the simultaneous awakening of nature and the human soul ("Seeing the Earth is still sad ..."); the victory of the new over the old, the victory of life over death ("Winter does not become angry in vain"). Spring, as an immortal almighty god, appears in the solemn memory of "No matter how cruel the hand of fate ...".

Tyutchev called nature the "Great Mother," in contrast to which man was merely a "grain of the earth," a "weak child," a "dream of nature." He deeply believes that there is an ancient chaos in the center of the universe, on which the "golden cloths" of the outside world have been thrown. Comparison of natural phenomena with the mental state of man is one of the central features of Tyutchev's landscape lyricism.

Often, using the lyrics of nature, Tyutchev explained the inner world of man directly or allegorically ("Fountain", "Sleepy wrapped in matter ..."). Tyutchev literally defended nature and even its independence from human life, and went into a fierce ideological debate ("it has a spirit, it has freedom").

Nature works as a whole, always animated in his works. The poet often used mythological images and characters that emphasize the mysterious life of nature (lunch "breathes lazily", the dim sky "laughs", the evening is illuminated with a "gentle smile"). Tyutchev managed to notice the most peculiar details of the landscape, according to which the reader recreated the full picture of his imagination: the "first yellow leaf" of the coming autumn, the "smell of honey" in August, the "thin hair" of a spider's web in a compressed thread.

Sensitivity to certain details indicated the poet's transition from romanticism to realism. In addition to the visual appearance, the poet has always tried to find the most accurate descriptions of natural phenomena. One of the most famous works of the poet - "Spring Thunder" is filled with various sounds, such as "humming", "the noise of birds", "laughter".

III. Conclusion

In short, the landscape in the lyrics of Pushkin and Tyutchev underwent a complex evolution, the functions of which are directly related to the periods of the poet's work. The landscape in Pushkin's poetry goes through a complex stage, the functions of which in the poems are directly related to different periods of the poet's work.

Tyutchev rightly deserves the title of "singer of nature." Nekrasov wrote about the poem "Spring waters": "When you read them, you feel the spring ...". Tyutchev's masterpieces on nature are classics of Russian landscape poetry. His landscape lyricism is distinguished not only by its ability to give an accurate picture, but also to evoke the emotional feelings that arise as a result of the direct perception of natural phenomena.

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