

## EMOTIONAL AND EXPRESSIVE VOCABULARY IN S.YESENIN'S DEPICTION OF NATURE AND HIS NATIVE LAND

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### Annotation

In this article, the author examines the features of emotional and expressive vocabulary in the works of S. Yesenin. Expressiveness is one of the most actively researched linguistic categories. Expression is fully and vividly presented in the lyrics, since its language is designed, as is known, to reflect the author's subjective attitude to the depicted, to influence the masses of readers, contributing to the appearance of an emotional reaction in the form of an experienced feeling-attitude. The primary role in this process belongs to the poet as a creative linguistic personality.

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Yesenin's lyrics merge feelings and words, images and thoughts. The poet's talent lies in the fact that he could capture and convey the most delicate shades of emotions and moods that arose in his soul. This harmony permeates all of Yesenin's work: poems about the motherland, about love, about nature.

The theme of the motherland is one of the main themes in the work of S. Yesenin. Yesenin said: "I have everything about the motherland." His poetry is an aesthetically perfect form of feeling, in which attachment to the native land enters into the mental life of a teenager, a young man, a mature and an aging person in different ways, but is constantly present in it. Yesenin's thoughts are born together with an explosion of emotion - they, like dazzling flashes, are most often the deepest spiritual insights." We single out the emotional mood of Yesenin's poetry as the most important psychological component of his work. Rogover in one of his articles claimed that every poet has his own kind of "calling card": either this is a feature of poetic technique, or it is the richness and beauty of lyrics, or the originality of vocabulary. All of the above, of course, applies to Yesenin, but I would like to note the peculiarities of the poet's vocabulary. The concreteness and distinctness of the poetic vision is expressed by the most everyday household vocabulary, the dictionary is simple, and there are no bookish and even more abstract words and expressions in it. This language was used by fellow villagers and fellow countrymen, and in it, without any religious coloring; there are religious words that the poet uses to express his purely secular ideas. It is known that the poetry of Sergei Alexandrovich Yesenin is filled with deep filial love for the Motherland. And not only to big Russia, Russia, "Rasea", but also to his "country of birch calico", to the fields "where the peasants mowed, where they sowed their bread", to the "house with blue shutters" in which he was born and grew up. In Yesenin's poetry, we are conquered and captured in the "song captivity" by the amazing harmony of feeling and word, thought and image, the unity of the external drawing of the verse with inner emotionality, soulfulness. Yesenin's evening with a golden broom "clears the way", "the blue twilight wanders" like a flock of sheep.

Epithets, comparisons, metaphors in Yesenin's lyrics do not exist by themselves, not for the sake of a beautiful form, but in order to express themselves more fully and deeply. Sergei Yesenin can be called an artist of metaphors, because he sees the world metaphorically transformed. The heightened metaphor, which has always distinguished Yesenin's poetry, sometimes reaches the point of "super-concreteness". Early works often resemble a mosaic of multicolored pieces. Every line is a new tone. Figurative, non-standard, individual author's metaphors are able to carry out both a syncretic, complex, versatile description of the object of speech, and aspect-characterizing. This allows you to use different ways of using and techniques for creating metaphors, and therefore to vary its expressive capabilities. In "The Heavenly Drummer" there are almost no images inspired by the old Christian poetics ("The heart is a candle at mass" – this, and two or three more similar images are only, perhaps, found in the whole poem. With all the planetary, cosmic aspiration of the images of the "Heavenly Drummer", their basis is vitally real. This also applies to the expanded image – the metaphor of the "sun – drum", which plays an important ideological and compositional role in the poem, and the image of the "white herd of gorillas", and others.

Where the landscape seemed to be ordinary, where light and shadows do not suddenly capture the imagination, where at first glance there are no catchy, memorable pictures in nature and many things have long been familiar, the poet suddenly and boldly discovers new colors:

Winter sings – aukayet,

The shaggy forest is lulling...

And there is a snowstorm in the yard

It is covered with a silk carpet.

The sleepy birches smiled,

The silk braids were disheveled.

The forest is dozing under the fairy tale of a dream...

Yesenin's metaphor can be both nominal and verbal, each of which, in turn, is divided into non-personifying and personifying. Nominal neolithifying: "snow of cherry trees" – 'flowers' and personifying: "yellow face" – 'disk of the month', verbal neolithifying: "I will hide with a grave" – 'I will die' and personifying: "the bells began to cry" – 'they rang'. Thus, the noun is the basis of the Yesenin metaphor, and personifications and comparisons "hold" on the verb.

Yesenin's metaphor becomes more "hidden". The most seemingly simple words (snow, bloom, blue, etc.) are metaphorized, carrying an additional artistic meaning obtained in the context of Yesenin's creativity. He often resorts to the technique of impersonation.

The psychological parallelism characteristic of folk art in the depiction of nature received in Yesenin's lyrics a peculiar development, creative independence and completeness. In the oral poetry of our people, there has long been one of the methods of enhancing emotionality-repetition. This trait is highly inherent in Yesenin's creativity. "Oh, you, joy, my joy, Where have you gone, joy?" – the people sang in their songs. And, as a response to this, Yesenin's words sound: "Where are you, where is my quiet joy?", "Where are you, my joy? Where are you, my fate?". "My winds, winds, you violent winds!" – the voice of a folk singer is heard. And the poet seems to echo him: "Winds, winds, oh, snowy winds!", "Oh, you, youth, exuberant youth...", "You are my autumn maple, frozen maple...", "My Rus, wooden Rus...", "Mysterious world, my ancient world...".

Due to its strictly ordered structure, repetitions act as one of the rhythm-forming factors of poetic speech, thereby distinguishing it from other types of artistic speech. At the same time, the repetition of the same elements in poetry is rarely associated with redundancy; on the contrary, it always contributes to an increase in information, which provides it with a high degree of expressiveness. This technique of

repeating homogeneous words and expressions makes the poems emotionally saturated, melodious, helps to strengthen the lyrical mood. Using the technique of repetition, Yesenin took him beyond the scope of man's appeal to nature. Verbal repetitions help the poet to lead a tense lyrical monologue, give excitement to his speech. And Yesenin is always excited, whether in sadness or joy. He is never indifferent and dispassionate. Yesenin's language is entirely rooted in the Russian national soil, but this does not lead him to a passion for archaic, although he saturated the language of poems with archaisms ("vezdy", "heavenly daughters", "father", etc.). Rather, it was a stylization of archaic, dictated by the conditionally symbolic design of these poems. Later, Yesenin resolutely refuses the Church Slavonic archaic. At the same time, Yesenin does not abandon the native Russian words that have come down to us from ancient times:

"blessed suffering",

"a host of feelings",

"golden spring",

"cold planet",

"peaceful verbs",

"with my disgraced soul," etc.

The use of such vocabulary was subordinated to the same task of enhancing the emotional impact of the verse.

In early Yesenin, this is the only feeling, a harmonious combination of man and nature. How bright are the lines in which the poet compares the birch with his beloved girl:

Green hairstyle,

Girlish breasts,

Oh thin birch,

What are you looking at in the pond?

The appeal to comparative poetics reveals the deep, perhaps, genetic connection of images, symbols, poetic realities surrounding the Yesenin hero. This is also the image of the suffering of the heart, transformed by Yesenin into an extensive metaphor that involved images of eyes, face, hair, etc. In 1916, the young poet wrote a small poem "Dream" and gave it a meaningful subtitle "Poems about Love". In the poem, he depicted an ideal image that attracts him to himself not by bodily beauty, not by sensuality, but by spiritual beauty and some kind of otherworldly spirituality...

A quiet boy who feels meekly,

Kissing pigeons on the mouth, -

A thin figure with a slow gait

I loved in you, my dream.

He is in love with this image, like a Pushkin knight with the Holy Virgin; he is something more significant for him than a Beautiful lady for Alexander Blok.

You whispered, shielding yourself with your hand:

"Look how young I am.

It was life that scared you of me,

I'm all like air and water."

The emotional mood of Yesenin's lyrics has its own pattern: it is controlled by the author's impulse to overcome his own negative mental states. But the idyll of feelings beckons the lyricist, as if against the background of the expectation of upcoming spiritual conflicts, because he only has a constant need for acute experiences. In the last period of Yesenin's creative work (1924-1925), the content and structure of his images change in many ways: "everyday life" almost disappears, and "golden rain" is replaced by "a word soaked in tenderness". Metaphors of action and state are becoming more and more widespread: "a hookah is ringing in my soul," "my heart began to dream that I was burning with pink fire," "the pain of the soul came out again." The image becomes less picturesque and unexpected, but more "personified", emotional. In artistic lyrics we meet with more diverse forms of construction of parallelism, and in classical poetry of the XIX century. logical transitions are usually not implied, but given. Take, for example, Pushkin's Echo. In a few short and rich verses, a description of the phenomenon of nature is given, and then a logical ending follows: "So are you, poet." The very description of the echo, despite its brevity and energetic rhythm, is characterized by completeness and, we would say, "narrative". One of the characteristic features of the lyrics of S. Yesenina – her monologue. This feature is also found in other poets, but in the work of each of them it acquires its own special coloring. Poetic monologue With. Yesenina is a confidential conversation with the listener. The poet shares his innermost thoughts and feelings, obviously assuming a friend in the interlocutor, on whose understanding he can fully count.

S. Yesenin's ability to conduct an intimate conversation with the reader, to influence him greatly contributes to the aphorism of the poet's language. Like other features of Yesenin's poetry, it is internally connected with the artistic principles of folk art.

As we can see, many words and phrases acquire an emotional and expressive evaluation, being used by the poet in a figurative sense, as metaphors, as well as as part of comparisons and pseudo-folklore constructions.

So, based on the above, the following general conclusions can be drawn. Expressiveness is currently one of the most actively researched linguistic categories. Expression is fully and vividly presented in the lyrics, since its language is designed, as is known, to reflect the author's subjective attitude to the depicted, to influence the masses of readers, contributing to the appearance of an emotional reaction in the form of an experienced feeling-attitude. The primary role in this process belongs to the poet as a creative linguistic personality.

Many words acquire an emotional and expressive evaluation if they are used in a figurative sense. The peculiarity of expression as a means of influence is its determination, premeditation, while emotion, being a manifestation of feeling, is characterized by involuntary, unintentional. Emotionality of speech is translated by a special expressive expressive vocabulary. Expressiveness (expression) means expressiveness, the power of manifestation of feelings and experiences. There are many words in the Russian language that have an element of expression added to their nominative meaning. The expression of a word is often layered on its emotional and evaluative meaning, with some words dominated by expression, others by emotionality. Therefore, it is often not possible to distinguish between emotional and expressive coloring, and then they talk about emotional-expressive vocabulary (expressive-evaluative).

Love lyrics with. Yesenina is expressive, melodic, and emotional. In the center of it are the complex vicissitudes of love relationships and an unforgettable image of a woman. The poet tries to extend this unique and perishable beauty, at least metaphorically, into the existence of nature (the poem "Green Hairstyle").

In the works of S. Yesenin's folk vocabulary is abundantly represented. And the point here is not the ancestral roots and Ryazan dialectisms, which were well known to the poet and are often found in his

early work (zhamkat (chew), buldyzhnik (brawler), korogod (round dance), plakida (mourner), sutemen (twilight), etc.).

S. Yesenin's poems are also rich in such words that the poet himself forms according to models typical of the Russian language, using them along with existing lexemes: dark, frost and slime, blue and dormouse, smooth, water, etc. In all this, the poet's desire for word-making and the desire to convey to the reader the most subtle nuances of the meaning inherent in the work and to give the text a special emotional coloring were manifested.

In general, the uniqueness of the realization of the emotional-expressive component in the poet's work is found primarily in the variety and richness of linguistic means of their expression, which include the appropriate vocabulary (the poet uses both means of literary language and colloquial elements, from vernacular to dialectisms; special emotionally marked word-forming elements, phraseologized syntactic constructions that he borrows from folklore or creates on the model of folklore works.

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