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THE DUALITY OF THE POET'S NATURE: THE DESIRE FOR SPIRITUAL PEACE AND REBELLION IN YESENIN'S POEMS

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Abstract. *Yesenin's talent, his ideological quest, the themes of his work, his aesthetic preferences, his ethics - all this was rooted in his childhood. To understand the phenomenon of Yesenin, one should keep in mind that he was born and grew up in a religious family. Monks and artists settled in the house of his paternal grandmother, located opposite the church that was being restored. His maternal grandmother took her grandson to a monastery forty miles away! Blind people and wanderers gathered in her house, they sang spiritual poems - about paradise, about Mikola, about Lazer, about an unknown city. This article will learn about the desire for spiritual peace and rebellion in Yesenin's poems.*

Keywords: *poet's fate adolescence, youth, truth, confessional soul, rebelliousness, meekness and passion..*

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Introduction. Already at that time, Yesenin learned about the promised land, about the inevitable coming paradise, about another world - and these themes would later resonate in his work. On Saturdays and Sundays, his grandfather Fyodor Andreevich Titov, an expert in spiritual poetry and the Bible, expounded sacred history to him [1]. Yesenin was not a church person; he was introduced to Orthodoxy in his family, and according to the law, he passed the exams at the Konstantinovsky Zemstvo School. He got an A in the Divine Liturgy and reading in Church Slavonic, but by nature he was a "bully and a tomboy". This duality of the poet's nature - the desire for spiritual peace and rebelliousness, meekness and passion - was expressed in his lyrics.

Family traditions were supplemented by Yesenin's education. He had a passion for reading. After graduating from the Konstantinovsky Zemstvo School, he continued his education at the Spas-Klepikovskaya Church Teachers' School. Yesenin discovered his poetic gift early: he began writing poetry while still at the Zemstvo School [2].

Methods. The motives of S. Yesenin's lyrics of the early 1910s are the sacrificial mission of the poet, spiritualized nature, the chosenness of the peasant, for whom St. Nicholas the Wonderworker cares. The features of Yesenin's style manifested themselves in this period of his poetry. He built metaphorical rows: "The flood smoke / Licked the silt. / The yellow reins / The moon dropped", combining them with images in which he expressed direct, precise meanings. He turned to romance verse with its characteristic syntactic simplicity, the completeness of the phrase within the boundaries of the line [3]: "The scarlet light of dawn was woven on the lake. / Wood grouse are crying with ringing in the pine forest. / An oriole is

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crying somewhere, hiding in a hollow. / Only I do not cry, my soul is light." A passion for dialecticisms, which he soon abandoned, did not detract from the accuracy and rigor of the style. Yesenin was included in Russian poetry as one of the most prominent poets of the peasant trend, whose consciousness and aesthetic tastes were characterized by religious culture, the influence of folklore, philosophy and poetics of literary monuments of Orthodox thought, including the literature of the Old Believers, and a focus on the fate of the peasantry! In 1919, Yesenin met with the Imagist poets, and his work underwent some aesthetic reorientation. His lyrics showed tendencies of late avant-garde [4].

Yesenin's poems were actively published in magazines and collective collections, and he became one of the most popular poets in Russia. Collections of his poetry were published: Transfiguration (1918), Rural Book of Hours (1918), Dove (1918), Confession of a Hooligan (1921), etc. From May 1922 to August 1923.Yesenin lived abroad: in Germany, Belgium, France, Italy, the USA.

In the autumn of 1924, Yesenin took a trip to the Caucasus. He did not yet know that this time he would spend almost the whole year there, that this trip to the south would become his "Boldino autumn". Here he wrote many of his "little poems", here "Persian Motifs" and his "summit" poem "Anna Snegina" were created. Yesenin published twenty-seven new works in the Caucasus, and all of them - in six months!

In December 1925, Yesenin left Moscow for Leningrad. There he dreamed, as his friends said, "to start a new life", to work, to edit a magazine [5].

These intentions were not destined to come true. On the night of December 27-28, 1925, in the Angleterre Hotel, the poet's life was cut short...

Results. Today, we rightly speak of Sergei Yesenin as a brilliant poet of the 20th century. The greatest number of blank spots for a long time were associated with Yesenin's "village childhood" and youth in his native Ryazan region. Of the thirty years of the poet's life, the first seventeen were spent here. However, it so happened that until the mid-fifties, we, unfortunately, knew very little of the truth about Yesenin's development as a person, especially in his youth, about the early awakening of his "creative thoughts" [6], about the popular deep sources of his poetry. Many questions concerning the poet's fate in his adolescence and youth, in essence, remained unanswered.But when you read and reread Yesenin, including his early poems, where everything is truth, illuminated and sad, everything is life, joyful and tragic, poems and verses in which the artist's confessional soul is completely exposed, their screaming incompatibility with various kinds of "novels without marriages" becomes increasingly obvious.

It is difficult, or rather, almost impossible to fully understand the poet, the movements of his soul, the birth of his poems, and finally, his fate, without having visited at least once the sacred land from which his life began, his arrival in the world, the land that from the first conscious years of his steps and until death will fill his heart with love for the Fatherland [7] .

Konstantinovo, the poet's native village, is freely spread out on the right high hilly bank of the Oka - the full-flowing sister of the great Volga. The view opens up to the vast expanse of flood meadows, copses stretching into the distance, and on the very horizon - the haze of the Meshchera forests.

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For more than half a century, in any weather, in summer and winter, people come and go to Konstantinovo from all over the world to bow low to the ancient Ryazan land - the cradle of the great poet of Russia [8].

Discussion. The ability for creative imagination, interest in folk songs, legends, fairy tales, love for nature manifested itself in Yesenin in childhood. Sergei Alexandrovich was "all his life tenderly sick with the memory of childhood." "As a child, I grew up in an atmosphere of folk poetry," he wrote. From an early age, the future poet listened to the singing of his grandmother and the spiritual poems of wanderers. His father himself composed songs, his mother was a remarkable singer. Alexandra, Yesenin's younger sister, recalled: "It seems to me that there is no Russian folk song that our mother did not know ... Whether she was heating the stove, sewing, spinning, you could hear her singing at any work. And each of us, her children, listened to her tunes from the cradle, and growing up, involuntarily remembered them and sang along with her...".

And in his mature years, when he came home, Sergei Alexandrovich always asked his mother to sing this or that song. The poet retained the charm of his mother's singing in his memory for the rest of his life [9]: "I was born with songs in a grass blanket. The spring dawns wove me into a rainbow".

But the poet's heart was even more touched by the mournful songs that his grandfather sang to him. "The intellectual peasant", as Yesenin called him, awakened in him a love for the beautiful. Sergei Alexandrovich admitted: "Looking back on the entire path I have traveled, I still have to say that no one has had such significance for me as my grandfather. I owe him the most. "Yesenin eagerly listened to the singing of peasants during their work or short moments of rest, in the evenings at gatherings, at holidays. He wrote down some of these songs, others were preserved in his memory by themselves. He sang many songs to his own accompaniment on the guitar or accordion [10].

Yesenin began to compose poetry early, at the age of nine. In them, he captured bright, light images, the first heartfelt experiences, pictures of that native and close that surrounded him.

Yesenin is the only poet among the great Russian lyricists, in whose work it is impossible to single out poems about the Motherland in a separate section. Everything he wrote is imbued with a "feeling of the Motherland". As the poet himself wrote [11]: "The feeling of the Motherland is the main thing in my work." Note not the "theme", but the "feeling". For example, in the poem "Goy you, my native Rus'" the image of the Motherland - paradise is drawn. Yesenin is a national poet not only because he was born in the most Russian village, because he wrote about his native nature, because the language of his poems is simple and understandable, but also because every person in Russia at least once experienced the same feelings as Yesenin, because Yesenin expressed the national character, national sentiments, dreams, doubts, hopes.

Conclusion. The image of the Motherland in the poet's lyrics is inseparable from the image of nature. The very first poem, as the poet himself remembered:

Where the cabbage beds
The sunrise pours red water,

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A little maple sucks a green udder for a little mother.

An amazing miniature, the beginning of all of Yesenin's future poetry.

Yesenin left his "native home" in the summer of 1912, leaving for Moscow to find a way into great literature. But life was difficult and not quite the way the young man wanted. The city did not leave any vivid images in the poet's mind. Pictures of rural life, sounds and colors of nature always lived in his soul. And in his poems he created an image of a living Russia, capable of yearning and experiencing pain. His native and beloved land sometimes seemed to Yesenin "forgotten and abandoned", surrounded by "swamps and marshes". Yesenin's Rus' is also a "cinder strip", "unmown hayfield", "worried huts", "people tormented by grief". The poet sees not only "stacks of the sun in the bosom waters", his gaze notices other things: "the fir-girls have become sad", "a shadow hangs like a kerchief behind a pine tree", "a grove covers the poor with blue darkness", "beggars tie strings over their bags", "an old church is withering", "Oh, you are not cheerful, my native land...". But even in sorrow the poet loves what is close and dear:

Black, permeated with sweat howl!

How can I not caress you, not love you!

The world of poetry moves and lives by its own laws - the Universe of the soul of humanity. New poetic stars and little stars are constantly being born and flare up in this wonderful world. They burn out and fade away forever, even during the life of their "master", the light of others reaches us over the course of decades, and only a few, very few warm the people's "living soul" over the centuries, flaring up brighter and brighter with time. The name of one of these most beautiful radiant stars in the immortal poetic constellation of Russia is Sergei Yesenin.

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