

**THE ROLE OF EASTERN THEMES IN RUSSIAN SOVIET POETRY IN
THE NEAR ABROAD WORLDVIEW OF STUDENTS IN RUSSIAN
LANGUAGE LESSONS**

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Abstract: This article discusses the perception of S. Yesenin's lyrics and the international education of students in Russian language classes through Yesenin's works. About his famous cycle

"Eastern Motifs". About how a poet bows before the beauty of the world, strives for harmony of feelings, in search of happiness and goodness. About the aesthetic equality of two worlds.

Key words: Peoples of the West and the East, Eastern cycle, parallelism, Persian motifs

Аннотация: В данной статье говорится о восприятии лирики С. Есенина и интернациональном воспитании учащихся на занятиях русского языка через произведения Есенина. О его знаменитом цикле

«Восточные мотивы». О том, как поэт преклоняется перед красотой мира, стремится к гармонии чувств, в поисках счастья и добра. Об эстетическом равенстве двух миров.

Ключевые слова: Народы Запада и Востока, восточный цикл, параллелизм, Персидские мотивы

I. The famous "oriental cycle" of S. Yesenin "Persian Motifs" is a poetic example that opens up great opportunities for the general ideological education of students of non-philological universities when teaching Russian language and speech culture.

The poetry of the ancient Central Asian sages in "Persian Motifs" (using the example of Saadi, Khayyam, Firdausi, Hafiz) inspired S.A. Yesenin to a new height of not only lyrical self-knowledge and philosophical understanding of the world. When introducing students to the texts of the cycle, one should clearly show the poet's contribution to the historical rapprochement of the peoples of the West and the East.

II. Students are offered to read (with parallel commentary from the teacher) texts from "Persian Motifs" - at the request of the teacher or students.

When analyzing the texts line by line, one should trace how the lyrical hero (and then the poet himself) comes to affirm such precepts of Eastern poetry as admiration for the beauty of the world, the desire for harmony of feelings, the search for happiness and goodness.

In parallel, the analysis should show how the humanistic philosophy of Eastern lyric poetry takes root with Yesenin in modern times, giving birth to an effective echo of the humanity and freethinking of the ancients with the renewing ideals and social prospects of the new East.

II. In this regard, students may be offered the following tasks:

1. Highlight in the texts the word images of S. Yesenin, speaking about his greedy knowledge and acceptance of the new, "eastern" world, in particular, using the examples of: a) new names and proper names; b)

"local" words and concepts ("peri", "chador", "teahouse"); c)

signs of southern nature, everyday life, feminine beauty.

2. Highlight examples of parallelisms that are common to Yesenin's cycle "Rus-Persia", paying particular attention to cases where they serve as a means of affirming the aesthetic equality of two worlds – "one's own", "Russian" and "foreign", "Eastern" (as, for example, in the poems "Shagane, you are mine, Shagane...": "...No matter how beautiful Shiraz is, / It is no better than the Ryazan expanses...").

3. To highlight, on the other hand, cases of sharp, often controversial dialogue between S. Yesenin and another way of life, including the traditional moral and aesthetic canon of the East, revealing:

A. Comparison by similarity. For example; in verse. "Shagan...":

"There's a girl in the north too, / She's terribly similar to you...", or in verse. "Why does the moon shine dimly...": "Why does the moon shine so dimly / On the gardens and walls of Khorasan? As if I were walking on the Russian plain / Under the rustling canopy of fog? ..." etc.

B. Indicate cases of rapprochement, emerging connections between two different national elements, as for example, in verses. "I have never been to the Bosphorus...": "I came here not out of boredom - / You, invisible, called me / And your swan arms / Wrapped around me, like two wings..." There are also traces of similar sounding images in the poems "The Blue Homeland of Firdousi...", "There are such doors in Kharossan..." where they are introduced on the basis of farewell motifs and memories of the beloved land and people.

C. Point out, when reading, the motives of universal human community (with a philosophical coloring), which unite people of all times and nations, in the poems of the cycle, as, for example, in the poem "The hands of a dear one are a pair of swans..."

in the lines: “All people in this world / Sing and repeat about love...”, or in the poem “Foolish heart, don’t beat...” - in the opening and closing stanzas, etc.

D. Highlight comparisons by contrast – starting with the range of external signs of nature, everyday life, the physical appearance of the heroes (as in the most famous lines of “Shagane...”: “...I am from the north...”, “...The moon there is a hundred times bigger...”, “...I took this hair from the rye...”, including the type of spiritual attachments (as in the poem “I have never been to the Bosphorus...”: “..The accordion rings in my soul...” etc.), a structure of moral ideas (like the poem “You said that Saadi...”: “You said that in the Koran / It says – revenge on the enemy, / Well, but I’m from Ryazan, / I can’t know those lines...”).

Here, students can also highlight a contrasting Russian vocabulary that is characteristic of the “eastern” (like the same “talyanka”, etc.).

4. Students should examine the contrast at the level of lyrical heroes, the opposition in ethics, in the structure of spirituality and, ultimately, in the life ideal of the “old East”, on the one hand, and the Russian Soviet poet, on the other.

A. Students are asked to highlight in the texts the thoughts and teachings of Yesenin that oppose the conservatism of Eastern customs that come from the past (as, for example, in the poem “Evening light of the saffron land...”: “Darling, don’t be friends with the chador...” and other similar cases).

B. Students' linguistic observations can contribute to the perception of Yesenin's contrasts. It is suggested to trace how the poet uses low everyday vocabulary to strengthen the antithesis (For example, in the poem “My former wound has healed...”: “In Russia, we don’t keep spring girls / On a chain, like dogs, / We learn to kiss without money, / Without dagger tricks and fights...”).

C. At the same time, students can be shown the dialectical nature of this technique by S. Yesenin: it is accompanied by “high” artistic content as an element of the same lyrical texts. (This is the epithet of the “spring girls”: after all, spring comes and girls blossom both in Russia and in Persia, and the spring of the revolution brought the Russian poet together with the ancient and rapidly renewing East...).

IV. Thus, as decisive in the spiritual and aesthetic content of the lyrical cycle of S. Yesenin "Persian Motifs" we highlight the internationalistic world consciousness, the bright artistic convergence of rational, universal human experience in poetry. The lessons of such perception of S. Yesenin's lyrics should be learned from work on his texts by students of non-philological universities studying the Russian language.

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