

## The Theme of Nature in the Lyrics of Pushkin A.S.

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**Annotation:** This article reveals expression of nature in the poetry by A.S. Pushkin, the features of artistic individuality and identifies the functions of landscape to express philosophical conflict in his lyrics.

**Keywords:** landscape, inspiration, imitation, romanticism, realism, symbolism, experience, philosophical conflict.

Pushkin's lyrics are unusually rich and varied both in content and in form. But he has relatively few landscape poems. Nature does not occupy such a place in his work as, for example, in F. Tyutchev, A. Fet. But the images of the Russian landscape are constantly included in the poems devoted to the most diverse topics. We encounter pictures of nature in the poet's political declaration, in the poem "The Village", where he speaks of the inhumanity of the serfdom, in the poem "Autumn", where Pushkin reflects on poetic inspiration, in the poem "Do I wander along the noisy streets ...", where he thinks about the transience of human life in the poem "To the Sea", where the poet tells about his fate, about his thoughts. The love theme in the poem "Winter Morning" is closely intertwined with pictures of Russian nature. Landscape in Pushkin is always realistic, concrete.

A large place in Pushkin's work is occupied by the Russian landscape as we mentioned above. In different periods of his work, Pushkin depicted nature in different ways. Throughout his career, the function of the landscape in his lyrical works became more complicated.

In the lyceum years, Pushkin tries himself in different poetic genres and directions. At this time, his lyrics are still largely imitative. The landscape in the poems of this period is also imitative. For example, in "Memoirs in Tsarskoe Selo" Pushkin draws an Ossian landscape, based on the traditions of the medieval ballad depiction of nature. In the first part of the poem "The Village", Pushkin, imitating ancient authors, creates an idyllic landscape.

While in southern exile, Pushkin devoted many lines of poetry to the description of southern nature. So far, this is only the Crimean seascape. Later, having visited the Caucasus, Pushkin creates a series of poems depicting the Caucasian mountain nature. Poems with a southern landscape are associated in Pushkin's work with romanticism. Pushkin, a romantic, admired the sea, the boundless space, the free, independent element.

Most of all he loved the sea storm, in which he saw a romantic rebellion:

Leap, winds, blow up the waters,

Destroy the doom stronghold.

Where are you, a thunderstorm - a symbol of freedom?

Ride across the unwitting waters.

The poem "To the Sea" is both the poet's monologue and his conversation with the sea. The thought of the sea, the impression of its boundless expanses, of its power and freedom make Pushkin turn to thoughts about his fate. In the poem, as it were, the results of the past are summed

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up, and at the same time, Pushkin thinks anxiously about the future. The image of the sea, the "free element", is a symbol of absolute freedom, which is inherent in nature and its phenomena, which do not depend on the will of man. And the more acute is the feeling of one's own lack of freedom, the impossibility of one's own destiny. Pushkin gives an accurate and heartfelt description of the sea:

How I loved your reviews  
Deaf sounds, abyss voice,  
And silence in the evening  
And wayward impulses!

Reading this poem, you not only see the "blue waves", the brilliance of the southern sea, but also seem to hear bursts of waves, the sound of the oncoming surf. Descriptions of the sea and associated associations contribute to the disclosure of the inner world of the poet.

There is also a romantic landscape in the poem "The Prisoner":

We are free birds; it's time, brother, it's time!  
There, where the mountain turns white behind the clouds.  
There, where the sea edges turn blue,  
There, where only the wind walks ... yes, I!

This poem is symbolic, it contains all the romantic symbols of freedom: mountain, sea, eagle, wind. The dungeon symbolizes the earthly existence of a person yearning for a romantic ideal. The lyrical hero of Pushkin's romantic poems could not merge with the sea element, the ocean, could not become as free:

You were waiting, you were calling... I was chained.  
My soul was torn,  
Enchanted by mighty passion,  
I stayed on the coast.

Pushkin says goodbye to the romantic landscape and romanticism in the message "To the Sea".

In Pushkin's love poems, the experiences of the lyrical hero are often associated with the southern landscape. In the love poetry "On the Hills of Georgia...", the description of the "gloom of the night", from which the poem begins, is contrasted with the light, love-filled speech of the lyrical hero. Romantic love, mysterious passion in Pushkin's poems is depicted against the backdrop of southern exotic nature. In the poem "A rainy day has gone out ...", the dull northern nature is opposed to the bright southern landscape, in the image of which the lyrical hero immediately recalls his passionate love.

After the southern exile in the work of Pushkin, there is a tendency towards realism. The exotic Crimean landscape is replaced by a realistic description of Russian nature. The Russian landscape in Pushkin's poems can be divided into autumn and winter; winter - for night and morning; autumn - romantically elevated and emphasized spontaneous, realistic.

In the poem "My Ruddy Critic...", a nondescript, unsightly landscape illustrates Pushkin's poetic position in his work, his rejection of romanticism and the assertion of realism. In "Autumn", on the contrary, we see a solemnly romantic, special image of autumn. This allows Pushkin to show his

deeply personal perception of nature, especially autumn nature. Pushkin describes his “strange” love for autumn in this way:

I like her,  
Like a consumptive maiden to you  
Sometimes I like it. Condemned to death  
The poor thing bows without grumbling, without anger  
Plays on the face is still crimson,  
She is still alive today, not tomorrow.

Pushkin perceives autumn as death, but the poet says that death can also be beautiful. With the withering of nature in autumn, the poet awakens, his body returns to normal, and together with the health of the body, inspiration returns, the poet feels a surge of strength, his soul wakes up, and he begins to create:

And I forget the world - and in sweet silence  
I am sweetly lulled by my imagination,  
And poetry awakens in me...

Poems with a winter morning landscape are always optimistic, life-affirming; the lyrical heroes of these poems admire the beauty of nature and enjoy life:

Under blue skies  
Gorgeous carpets...

The night winter landscape in Pushkin's poems is always scary, gloomy, foggy:

The clouds roll, the clouds roll  
Invisible moon  
Illuminates the flying snow.

In the poem “Demons”, the landscape is symbolic: the road is the life path of a person, the storm is life upheavals, demons are human passions that lead people astray. We also meet the symbolic landscape in such poems by Pushkin as “Anchar” and “The Prophet”. Anchar is a symbol of evil in the world, and the desert in the “Prophet” symbolizes the spiritual emptiness, the spiritual crossroads of man.

In the last years of his life, Pushkin wrote more and more poems on philosophical topics. The landscape in these poems also becomes philosophical, now it is directly connected with the philosophical reflections of the lyrical hero. Let's analyze two poems with a philosophical landscape: “Do I wander ...” and “Again I visited ...”.

In the poem “Do I wander...” we see a philosophical conflict between eternal nature and mortal man. The lyrical hero reflects on the frailty of man's earthly existence, the transience of life, and death. Nature acts here as a symbol of beauty and harmony. She is eternal in her beauty, in the change of seasons. Generations of people also succeed each other, but a person is not eternal. Nature is indifferent, it has no soul, and each person is a unique individuality: The lyrical hero of the poem has nothing left to do but come to terms with the nature of nature:

14 let at the tomb entrance

Young will play life

And indifferent nature

Shine with eternal beauty.

Pushkin solves this philosophical conflict between nature and man in the poem "I visited again ...". Pushkin sees the salvation of man from oblivion of death in procreation. In the poem "I erected a monument to myself ..." Pushkin speaks of another way to live forever:

No. I will not die all - the soul is in the cherished lyre,;

My ashes will survive and decay will run away -

And I will be glorious as long as in the sublunar world

At least one poet will live.

Thus, the landscape in Pushkin's lyrics undergoes a complex evolution, it is directly connected with various periods of the poet's work. In the poems of the lyceum period, imitating famous authors, the young Pushkin tries his hand at creating idyllic and Ossian landscapes. During the period of the poet's passion for romantic ideals, the landscape in the poems also turns into a romantic one, it often merges with descriptions of the love experiences of the lyrical hero. In the Mikhailovsky period, Pushkin realistically depicts Russian nature, asserting realism in his work. In Pushkin's late lyrics, the landscape performs a symbolic and philosophical function, helping the poet to express his special philosophical position.

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