



## WAYS OF EXPRESSING APPEALS IN YESENIN'S POETRY

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<https://doi.org/10.5281/zenodo.8133396>

### ARTICLE INFO

Qabul qilindi: 30-June 2023 yil

Ma'qullandi: 05-July 2023 yil

Nashr qilindi: 11-July 2023 yil

### KEY WORDS

*poetics, creativity, structure, means, role, man*

### ABSTRACT

*Russian poetry of the twentieth century gave the world many brilliant names, among which the name of S.A. Yesenin occupies one of the first places. The poet lived a very short but amazingly bright life. The time in which he lived and created was an era of revolution and wars, and this could not but affect both society and the art of the time. This article examines the references and the ways in which they are expressed in the poet's work.*

The term "address" was first introduced by M.V. Lomonosov in his "Brief Instruction to Eloquence", "Addressing is when a word is addressed to another person, real or imaginary, from the one whom the present word itself requires". Lomonosov understood address in a broad sense, that is, the addressability of speech in general. He regarded addressing as figures decorating speech. F.I. Buslaev in "Historical grammar of the Russian language" wrote that "the address of the person speaking to the listener is expressed by the name of the latter, put in the vocative case". D. I. Ovsyaniko-Kulikovskiy held the same view, treating the vocative case as a "word-translation". This point of view is presented in the studies of Academician A.A. Shakhmatov. He defined "address" as a word or phrase corresponding to the name of the second person to whom the speaker's speech is addressed. Address is outside the sentence and therefore is not a member of the sentence.

An address is a grammatically independent word or combination of words that names the person to whom the speech is addressed and is characterized by a vocative intonation. The role of an address is usually an animate noun or a substantive name in the nominative case. An address may be singular or extended, and it may be expressed by a conjunctive series. An address may be at the beginning, in the middle or at the end. The absence of constructive links with members of a sentence, intonational isolation and direct expression of contact with the addressee of speech - all this creates exceptional conditions for the use of address in poetic and, in particular, in verse speech.

S. Yesenin's poetry can be studied not only from the point of view of literary studies, but also from the linguistic point of view. His work is imbued with love for his homeland and nature. The role of his addressees (addresses) in his lyrics can be any objects of the surrounding world.

Addresses take their definite syntactic position in a sentence and have different ways of expression. The analysis of our material revealed that a noun in the form of nominative case, a substantive adjective and a noun in the form of vocative case function as an address. A

noun in the form of the nominative case functions as an address. Oblocations expressed by nominative animate nouns are frequent in the lyrics of Sergey Esenin. Yesenin's lyrics. The most common is a reference to a person: girlfriends, Russians, fisherman, neighbor, old man, comrades, master, gypsy, people, beauty, merchant, people, queen, maidens, child, friend, friends, poet, followed by references to relatives: sister, mother, grandfather, dove.

Appeals expressed by nominal inanimate nouns are used most frequently. All these appeals can be divided into 2 lexico-grammatical classes: concrete and abstract nouns, acting as addressees. Concrete nouns in the role of address are used quite often: talyanka, hata, chaschi, cherry tree, month, scissor, ocean, lime, dawn, stars, maple, bell, house, road, harmonium, guitar, city, birch.

The poet uses references expressed by his own personal nouns, which are represented by several models: name, name + surname, name + patronymic. More often the poet uses just the first name. The use of the form of a personal name carries a characteristic of the addressee, gives an understanding of the individual style of the poet. The texts revealed the proper names: Alexander, Valery Yakovlevich, Jim, Maria, Magdalene, Sergei, Sergei Yesenin.

Appeals in Yesenin's poetic texts have different intonation depending on the position of the address in the sentence. The poet uses extended appeals. The prepositional agreed definition is more often used as a propagating member. Appeals have different ways of expression: nouns, substantive adjectives, proper names or the vocative case.

As you know, appeals are not connected to other words and are not members of a sentence. Appellations can be extended by definitions and included in the composed series. In Yesenin's poetry it is common to use extended appeals - agreed definitions, expressed by an adjective: thin birch tree, mad wind, beloved brothers, sweet guitar, bell-ringer, tender face, silvery road, exuberant youth, sweet birds, golden spring, home village, silly heart, sweet old woman, poor man

It should be noted that in Yesenin's poetry the use of prepositional definition expressed by an adjective is frequent: a thin birch tree, irrepressible wind, white smooth, silvery road, old friend, my patient mother, lush youth, native shelter, blue coolness, native forest, golden spring, field Russia, wooden Russia, golden Russia.

In Yesenin's poetry, rather often the address is accompanied by an individuated appendix with a qualitative-evaluative meaning: the foul heart, my dog's heart; Russians, catchers of the universe; O muse, my supple friend, my jealous girl; O land of rain and bad weather, wandering silence; talyanochka, crimson fur; O Russia, a peaceful place.

In Yesenin's poetry the address has different intonation, depending on the position of the address in the sentence. Appeals in his poems are spread by consonant definitions, expressed by the adjective: thin birch tree, silly heart. Oblocations have different ways of expression: noun, substantive adjective, proper name, vocative case form.

Studying addresses in the poetic speech of the poet, we go deeper into the poet's lyrics, we understand his worldview at different stages of life. The most frequent stylistic function of the address is an embodiment. The tradition of its use dates back to oral folk speech. It is here characterized by the animation of natural phenomena in order to most fully and vividly express the connection of the poet with them. The poet grew up in the traditions of folk songs, ditties, bylinas, echoes of which we see in his early poetry. It is characterized by the use of

folklore appeals: talyanochka, baby-children, heart and repetitions : oy, kupalo, oy, kupalo; about stars, stars; about arable land, arable land, arable land.

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