

## PECULIARITIES OF LYRICAL POETRY OF YEVGENY YEVTUSHENKO

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**Annotation:** *This article is devoted to the study of the problem of Yevtushenko's personality and his poetry, which causes conflicting feelings. In the lyrical poetry of E. Yevtushenko, we see the contrast of differences in species diversity. In the most important features of Yevtushenko's lyrics, one can note the appeal to a large number of poetic and non-poetic forms, the desire to discover new forms for poetry and to adapt traditional ones. In the formation of these different genres, the possibilities of the poet's communication with artistic reality and the peculiarities in the development of the poetic system are especially clearly visible.*

**Key words and expressions:** *lyrical hero, poet, civil lyrics, love lyrics, work, Russian poetry.*

The most prominent representatives of Russian poetry of the 1950s-1960s were such talented poets as E.A. Evtushenko, B.A. Akhmadulina, A.A. Voznesensky, B.Sh. Okudzhava, R.I. Christmas. In their work, independence, inspiration, freshness, informality, accessibility and humanity were felt. With their passion and enthusiasm back in the 1950s and 1960s, they captivated everyone with their poems accessible to the soul, the manner of performance. Full stadiums of people gathered to hear them. Soon their poetry began to be called "pop" or "loud".

The poet Yevgeny Yevtushenko is one of the most "loud" lyricists of those times. Yevtushenko's poems are tuned to discuss the pressing problems of people, the country, society, the preservation of peace and their solution. He urges us not to humble ourselves before evil, lies, betrayal, to fight them, to be ourselves. His lyrics carry a charge of high moral human principles. He convinced by word and deed that he lived in harmony with them.

E. Yevtushenko is referred to the poets - "sixties". The word "sixties" usually means not only poets, but in general representatives of the intelligentsia and creative professions, whose political and aesthetic views were formed largely under the influence of the processes of de-Stalinization and partial democratization during the "thaw" of the mid-1950s - mid-1960s years."

At this time, representatives of the creative intelligentsia begin to openly argue with the authorities, advocate for freedom, and call for change. Disillusioned with Soviet reality, they acted as an opponent of socialist realism, striving for universal ideals.

Thus, we can conclude that the sixties are people with a peculiar worldview and views that were vividly expressed in their work. This statement fully applies to E. Yevtushenko. His

views, formed in the 1950s - 1960s, determined the specific and thematic diversity of all the poet's lyrics.

This is clearly demonstrated by Yevtushenko's civic lyrics, which have socio-political and historical motives. A special place of civil lyrics in the work of E. Yevtushenko is emphasized by the literary critic V.P. Prishchepa. "The poet addresses the urgent, in his opinion, paramount problems of the time: the problems of civil liberties, the struggle for social justice, the cruelty and ruthlessness of the modern world" [1 P. 62-70].

It is worth noting that E. Yevtushenko traveled a lot, both in the USSR and abroad. Therefore, his works reflect the life and historical events not only of the USSR, but also of other countries. He reacts sharply to the social and political injustice that occurs in any corner of the Earth, actively opposes violence, cruelty and war. "The civic sound of Yevtushenko's poetry resonates in the hearts of many readers. At various times he writes about the anti-fascists of Chile, about the fighting patriots of Vietnam, about racism in South Africa. The fact that today in Kyiv there is a monument to the victims of fascism above Babi Yar is part of the civic merit of the poet Yevgeny Yevtushenko" [2 P. 195-200].

The most striking works of a pacifist nature in the work of E. Yevtushenko are the poems "Do the Russians want wars? contrasts life and death. For example, in the poem "Flowers are better than bullets," he writes:

He who loves flowers, He, of course, does not like bullets. Bullets are jealous ladies. Is kindness worth it? Nineteen-year-old Allison Krause, You were killed because you loved flowers [3 P. 195-200].

Describing the struggle of eternal opposites, he simultaneously calls to join this struggle on the side of life, to help it, to become a part of it:

Gather, flowers, to war! Protect beauty! Flood the highways and country roads, Like a formidable stream of an army, And in the columns of people and flowers Arise, killed by Allison Krause, Like an immortelle of the era - A thorny flower of protest! [4].

Patriotic lyrics are closely connected with civil lyrics. There is some ambiguity in this work. On the one hand, the poet often criticizes Russia and the Russian people. This is especially pronounced in the works of periods of historical upheaval or vice versa stagnation. In the 70s, Yevtushenko in his works accusatorily shows the "Russian structure of the soul" (A.A. Blok) of his heroes, not accepting the conformity of the "morning people" (driving and going to work) and its ability to exist without an ideal. This was a feature of psychology, formed during the Brezhnev period. "Goes" from the poet and the Motherland, Russia, which the poet cannot love for who she really is.

And, in fact, who are you, with what such a fate that you fall, drinking vodka, and yet you are proud of yourself? And, in fact, who are you when, like the last scum, sparkling with plastic clips, you started playing nugget. ("One Friend", 1974)" [5 P. 238-243].

At the same time, in his other works, E.A. Yevtushenko writes about love for the motherland and Russian people, with all his heart worrying about their fate. For example, Yevtushenko expressed his unity with the fate of Russia in the poem "What will I tell you, Russia?":

Russia is a female image of God. Your bread is my bread. Your sadness is my anxiety. Your destiny is my destiny. [6 P. 138-141]

Such dualism can be explained by the sincerity of the poet's feelings for the country and people and the unwillingness to hush up problems, even if this causes rejection, both from readers and from the authorities.

Yevtushenko's reflections on the connection and interaction between the people and the authorities include another component - the personality of the poet and the purpose of his work. Continuing the traditions laid down by Pushkin, Lermontov, Nekrasov and other poets, developing the idea of the poet's destiny, Yevtushenko forms the cult of the poet's personality, emphasizing his special role. He believed that the poet is a link between the authorities and the people. "The cult of the leader - the cult of the poet - the cult of the people - an inseparable community, a trinity, in which the last components are the most important, significant for Yevtushenko." [7 P. 581-583]. Yevtushenko considered the honorable and unenviable mission of the poet - to be an intermediary between the authorities and the people, as necessary to the state and people as they are necessary to him.

Among the poems about the place of the poet, one can name the works "The Poet", "In Memory of Yesenin", "The Poet in Russia is more than a poet", "I put the poem on a branch", etc.

All the above-mentioned themes of E. Yevtushenko's creativity can also be attributed to philosophical lyrics. They are filled with thoughts about the meaning of life, about eternal human values, about what place a person occupies in the world, about God. In addition, such poems as "There are no uninteresting people in the world", "White snows are falling", "God forbid", "This is what happens to me", "Prayer", "When a man is forty years old", etc., have a purely philosophical pathos.

A special place in the works of E. Yevtushenko is occupied by love lyrics, which often have a frank, erotic character. "The theme of love is a cross-cutting theme in the poet's work and occupies an important place in it in all periods. Already the early love lyrics of E. Yevtushenko are distinguished by bold innovation, associated with the embodiment in poetry of open eroticism, a frank conversation about the most intimate aspects of human relations. Examples of this kind are the poems "You asked in a whisper ..." (1957), "A woman came out of the water." (1958), "There's always a woman's hand." (1961), "Gratitude" (1968) and others. Intimate lyrics in this sense were not in any Soviet poet of that time, and the work of E. Yevtushenko, so openly focused on the sphere of private, in many ways became his contribution to the fight against officialdom » [8 P. 101-107].

The theme of love accompanies all the work of the poet. "In the mature work of Yevtushenko, even among the works written in the 2000s, there are many love poems, many of which are autobiographical in nature and are dedicated to women who once loved the poet and were loved by him. Thus, the collection "Poems of the 21st century" opens with the cycle "Women's People" that includes 13 poems.

The poet's love lyrics emphasize his reverent attitude towards a woman, his desire to protect her from male rudeness and cruelty. "Love becomes the ideological platform of the lyrical hero E. Yevtushenko, who sees in it the life foundation, life-affirming and life-giving force and requires men to respect the Woman. The desire to penetrate deeply into female psychology, to understand it literally "in a feminine way" gives rise to an innovative text atypical for Russian poetic culture ("Men do not give themselves to women"), the lyrical hero



of which, remaining a man, is ready, opposing himself to the rude male majority, to be women sister and girlfriend without claiming gender superiority in love."

And in conclusion, I would like to emphasize that the poetry of E. Yevtushenko is very diverse in terms of species diversity. It includes civil, patriotic, philosophical, love lyrics. As a poet from the sixties, E. Yevtushenko often fills his works with radical judgments and frankness of personal attitude, especially in the themes of pacifism, relations between the people and power, the purpose of the poet and his work. He is equally frank both in the description of death and cruelty, and in the description of life and love.

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