

THE MAIN MOTIFS OF S. YESENIN'S LYRICS

Introduction. The beginning of XX century in Russian literature was marked by the emergence of a whole galaxy of diverse currents, trends, poetic schools. Symbolism (V. Bryusov, K. Balmont, A. Bely), acmeism (A. Akhmatova, N. Gumilev, O. Mandelstam), futurism (I. Severyanin, V. Mayakovsky) became the most outstanding trends that have left a significant mark in the history of literature. Creativity of these poets is rightly called the lyrics of the Silver Age, that is, the second most important period of the heyday of Russian poetry. However, along with the above-mentioned authors, other artifacts that did not belong to any particular school, original and bright poets, and in the first place — Sergei Yesenin, whose work stands apart in the colorful and diverse world of poetry of the beginning of the century, entered the history of art of that time.

Main part. The difficult and interesting fate of the poet, the multitude of travel, the change of places and way of life combined with the creative approach to the comprehension of reality determined the richness and variety of themes and motifs of Yesenin's lyrics. Childhood and his youth passed in the village of Konstantinovo, on the banks of the Oka River, in a peasant family; the main theme of Yesenin's early lyrics is the natural description of nature, native paintings, landscapes imbued with warmth, familiar from childhood, loved ones, and many of the phenomena of nature, the poet personifies, sees in them a living, intelligent essence, attributes to plants the qualities of animals.

Such imagery, the brightness of metaphors and comparisons will be characteristic of Yesenin's subsequent work, but in the early lyrics it is fresh, joyful, innovative, which gives verses a special touching and expressive. The native nature for the poet is an eternal source of admiration and inspiration, the description of the simplest and everyday scenes in his perception becomes magical, fabulous, enticing ("Birch", "Porosha"). As touching as the landscapes in general, Yesenin refers to each specific element of his native life, whether it's a tree branch, looking through the window, household utensils or even an animal. A lot of Yesenin's poems are dedicated to animals ("Korovka", "Fox", "Son of a Bitch"). The youthful perception of life in the poet is bright, joyful; in the early verses there appears the theme of love ("The scarlet color of the dawn was wreathed on the lake ..."), perceived with the same cheerfulness and freshness. Love for Yesenin in this period is a romantic, fragile state of the soul, his lover is not a girl, but a vision, a symbol: the lyrical hero describes basically not her feelings but her feelings and experiences, and in a youthful way, romantic and touching.

It is characteristic that love and nature in Yesenin's early lyrics are interrelated, inseparable. All the variety of motifs for describing nature (landscape sketches, poems about animals, everyday scenes) grow into one global topic, important for the understanding of Yesenin's entire lyrics — the theme of the Motherland; one of the first in her comprehension of the poet was the poem "Go, you, Russia, my Dear". The poet confesses his love for the Motherland and actually puts it above paradise, above heavenly life.

In the poem there are religious, Christian motifs, mostly associated with church attributes ("Hats — in the images of the image", "Smells like an apple and honey in the churches of your meek Savior"). The poet imagines Russia only Christian, this motif also develops in the poem "Sang the Hedgehogs" (1916).

Describing his native village, Esenin usually uses blue, blue, green colors (the poet himself said: "...Russia, dew and strength and blue something...").

Moving to Moscow, a scandalous life, a somewhat deceitful behavior, shocking caused the discrepancy, the ambiguity of the themes of Yesenin: on the one hand, it was the shocking lyrics ("I purposely go unkempt ..."), on the other — memories of my native village, life in it as the brightest period. The theme of the Motherland is being developed in the poems "Letter of the Mother", "Soviet Russia", "Russia Leaving", "Return to Motherland". The revolutionary changes that took place in the countryside are perceived by the poet with a share of tragedy; because the past times are irrevocable, and the light, carefree life is irrevocable; Yesenin feels a loss of connection with his native land, where "Poor Demyan's agitation is now sung".

The people do not perceive Yesenin as a poet, but Yesenin calls himself "the last poet of the village". The author enhances the sense of tragedy by direct comparisons that emphasize the change of ideals.

The theme of the poet and poetry is closely connected with the theme of the Motherland. Yesenin perceives his creativity as a possible means of spiritual connection with the people. Changes in the village were transformed both by her and the people, made her unlike her native land, a land close to the poet, but the memory of youth and of Russia of those years remains in Yesenin's memory bright and clean. In "Persian Motifs", in the poem "Shagane, you are mine, Shagane!..". Yesenin writes:

Because I'm from the north, or something,
That the moon there is a hundred times larger,
No matter how beautiful Shiraz is,
He is no better than Ryazan's ravings.

The theme of the Motherland is again connected with the theme of love, it develops practically in parallel. The lyrics of the Moscow period and the last years of the poet's life describe mostly unhappy love, doomed to parting. ("I Remember, my Beloved, I Remember...", "Letter to a Woman"). Scandalous life can not be combined with sincere love; in a number of poems Esenin writes about the renunciation of the crazy lifestyle in the name of love.

But still hooligan bravado is stronger than feelings, there is a motif of separation ("Son of a Bitch", "Letter to a Woman"). Both the lyrical hero and his lover suffer from separation, but their lives turn out to be a severe life storm, the "fate of events". And yet in some poems there is a touching tenderness (poem "Dog Kachalov").

The last poems of the poet are again tragic, the motif of unrequited, unhappy, unrequited love dominates in them.

Love is one of the necessary conditions for human happiness, and a person's understanding of the essence of happiness usually changes with age, as does the understanding of love. In early verses Yesenin describes happiness as a state of the soul of a person who sees his home, his beloved and his mother:

Here it is, stupid happiness
With white windows in the garden!
On the pond the swan is red
A quiet sunset floats.

However, over time the poet comes to a deeper, philosophical understanding of the essence of happiness and the meaning of human life. In his late lyrics philosophical motifs prevail. The poems of recent years reflect Yesenin's thoughts about the life he lived (probably the poet anticipated his end): he does not express regret at the past times, accepts with philosophical calmness and wisdom the fact that "All of us, we are all perishable in this world". Genuine masterpieces by Yesenin are the poems "The golden grove has discouraged..." and "I do not regret, I do not call, I do not cry..."

The poet feels that the youth has irrevocably gone, there is no way to the past, and each person will someday leave this world, as he once came to him. This harmonious, calm perception of life Yesenin transmits again through images of nature, and symbolism: "grove" — this is the whole life of the hero, his fate; youth is always associated with blue or purple flowers ("lilac souls blossom"), old age — a brush of mountain ash, and all life is transmitted through a figurative comparison.

Yesenin's poem about death is also referred to the philosophical lyrics.

In this life, it's not new to die,
But to live, of course, is not new.
("Good-bye, my Friend, Good-bye")

Conclusion. Yesenin lived a short, but very bright and in many respects tragic life. He created after the revolution, and experienced severe trials. Among them is the oppressive problem of choice. Yet Yesenin, who called himself "the last poet of the village", continued to create pressed by censorship and mistrust. But the poet managed to understand much and express everything in a poetic form.

UDK 372.881.1

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FLÜCHTLINGEN BEIM DEUTSCH-LERNEN HELFEN: LINGUISTIK HILFT!

Einleitung. Philosophie und Wissenschaft setzen sich seit 3.000 Jahren mit dem Verhältnis von Denken und Sprache auseinander und versuchen zum Beispiel zu erforschen, ob das Sprechen sich aus dem Denken entwickelt hat oder umgekehrt. Einig sind sich die verschiedenen Theorien darüber, dass unsere Sprache, unsere Kultur und unsere Identität untrennbar miteinander verknüpft sind. Erst, wenn man sich mit Menschen unterhält, die eine andere Sprache sprechen, wird spürbar: Was und wie wir sind, als Individuen, als Generation, als Gruppe oder als Nation, wird in entscheidendem Maße von der Art und Weise mitbestimmt, wie wir uns mit Worten ausdrücken. Häufig entdeckt man nämlich Unterschiede im Sprachgebrauch, über die man noch nie nachgedacht hatte. Hier wird zugleich spürbar, dass sich über die Sprache hinaus oft auch die Denkweise und Identität des anderen von unserer eigenen unterscheiden.

Hauptteil. Sprache als ein kulturelles Merkmal wird unter anderen umgangssprachlich als eine soziale Ressource für die Lösung von Alltagsproblemen behandelt und nicht als ein Kennzeichen ethnischer Identität. Wie jedes andere Werkzeug von begrenztem Gebrauchswert wird eine Sprache durch Sprachwechsel aufgegeben, wenn gesellschaftlicher Druck eine andere Sprache nützlicher macht; Bi- und Multilingualismus entstehen spontan, wo mehr als eine Sprache eine nützliche gesellschaftliche Ausstattung ist.

Kultur und Sprache hängen sehr eng zusammen. Die sozialen und kulturellen Regeln der Gesellschaften lernen wir vor allem durch Kommunikation. Das Wort Kommunikation leitet sich vom dem lateinischen Wort „communicatio“ ab und bedeutet Verbindung, Mitteilung. Kommunikation ist demnach der gemeinsame Austausch