

THE SYSTEM OF WORK ON THE STUDY OF CREATIVITY S. A. YESENIN IN CURRICULA AND TEXTBOOKS ON LITERATURE

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Abstract

There are many methodological concepts and developments of lessons on the work of S.A. Yesenin, proposed by modern methodologists and teachers. A large volume of literary and methodological literature on the writer's work requires reflection and systematization, which indicates the relevance of the work. The purpose of the study is to show what place modern school programs in literature, textbooks and teaching aids assign to Yesenin's works in the historical and literary process, how much they bring his work closer to the present and contribute to strengthening the moral and aesthetic impact of works on students.

Keywords and phrases: dramatic events, fate, predictions, literary movement, Imagists, social, contradictions, Yesenin's ability, charm, "beauty lover".

Critics treated Russian peasant poetry in Russia in the last century in different ways: either favorably, condescendingly, or sharply hostile. Researcher of Yesenin's creativity V.G. Bazanov noted that the literary fate of the "new peasant poets", among whom was Yesenin, from the very beginning (10s of the 20th century) was not easy. It would seem that Yesenin was accompanied by all the signs of poetic popularity. A.A. Blok and Z.N. Gippius, his speeches at literary evenings had a resounding success. But all this did not bring much joy to the young poet [1].

Yesenin was aware that his success was due rather to an ethnographic interest in the "peasant" poet. Yesenin knew that even after rave reviews, his poetry was considered peripheral. This was explained by the fact that in the post-revolutionary period, critics simply stopped paying attention to poets who remained faithful to the peasant theme. It was necessary to glorify everything steel and iron, which strengthened the power of the new government. And peasant poetry, which originally glorified the inseparable connection of man with the world of wildlife, opposed the cult of steel and iron. She saw a threat not only to nature, but also to the moral and ethical values of peasant life.

Yesenin's talent was so powerful that he did not allow the poet to stay within the same direction. This is a national poet, who reflected in his work the thoughts, anxieties, hopes of Russia. The poet passed away when the most dramatic events in the fate of the Russian village were just beginning, but many of the predictions came true. That is why Yesenin's poems sound so modern today. As you know, Yesenin belonged to the literary movement of the Imagists. Yesenin's poetry is extremely dramatic and truthful, it is full of acute social conflicts

and deep, sometimes seemingly insurmountable contradictions. Often we are struck by Yesenin's ability to experience the charm of the beautiful, to prove himself, in the words of Leskovsky Flyagin, as a "beauty lover" [5].

“Sorokoust” and “Anna Snegina”, “Pugachev” and “Song of the Great March”, “Departing Russia” and “Captain of the Earth”, “Confession of a Hooligan” and “Stans”, “Moscow Tavern” and “Persian Motives” - at first it is even hard to imagine that all these poems and poems were created by one person, and besides, in such a short time.

It is known that in the past, Yesenin's works were considered by many who wrote about the poet extremely one-sidedly. Contradictions in the views and work of the poet were explained by individual character traits, some subjective moments. It was overlooked that the drama of Yesenin's poetry was generated by those historical conditions in which the poet lived and created his creations. Contradictions in views and creativity were a reflection in his soul of really contradictory events of life [2].

Relatively recently, after a long break, a systematic study of the work and life of S.A. Yesenin began. It has developed especially rapidly in the last thirty years. It was at this time that many books, collections of articles were published in our country and abroad, archival and other materials were published.

The published Complete Works of Yesenin, the work of famous researchers Yu.L. Prokusheva, O.E. Voronova, A.N. Zakharova, E.A. Samodelova, M.V. Skorokhodova, N.G. Yusova, Yu.B. Yushkin seriously expanded and deepened the idea of the life and work of the great Russian national poet and his place in the history of Russian literature of the 20th century. Moreover, the study of Yesenin's work at the academic level has significantly changed the overall picture of the history of literature of the 20th century and our understanding of its heights and literary process. Therefore, the content and methodology of teaching the literature of the 19th century and the life and work of Yesenin in a general education school need to be seriously updated.

A lot has been written about Yesenin, everyone knows him, he is a legendary poet. There is no person who would not know the poems "Birch", "Shagane you are mine, Shagane!", The poem "Anna Snegina". Children get acquainted with the work of Sergei Yesenin in the elementary grades, the study of his work continues in the middle and senior classes. A few hours are allotted to study the poet's work, but the material for study is very extensive.

Today, thanks to new studies of his work, the image of Yesenin, a poet and a person, a bright, unique personality, is becoming more and more complete. Yesenin's poetic talent, the ideological and aesthetic significance of his works, the realistic spirit of Yesenin's verse, the living connection of his work with the folk poetic tradition and Russian classical literature are emerging more and more fully [3].

As already mentioned in the article by Shubnikova-Guseva, at present there are many very diverse, including variable and experimental, programs in literature. It is very difficult for a

teacher to navigate them and choose the most suitable one for work. But the life and work of Yesenin, even in the most authoritative programs approved by the Ministry of Education of the Russian Federation, is presented rather sparingly. Under these conditions, the success of teaching largely depends on the personality of the teacher, his literary taste, his ability to analyze a work of art and prepare the student for independent aesthetic perception. The main normative document for the teacher is the school curriculum, which is built taking into account the "mandatory minimum content of education" and changes in the curriculum.

"Great things are seen at a distance," the poet once rightly remarked, and probably this truth concerns the poet himself more. The more years pass, the more clearly the reader sees: which of the poets was called to come into this world for a time beyond which he did not go, and who - in order to pass through time, becoming a part not only of our life, but also of our soul. And what Russian person does not respond to the pure and bright words of Sergei Yesenin.

Work on the study of the work of S.A. Yesenin begins in the middle link, and ends in the senior. In the 10th grade, the poet's work is not studied, but it can be included in the extracurricular reading lesson [4].

I believe that it is advisable to use the program edited by A.G. Kutuzov. The purpose of this program is to study the material in the historical-cultural and historical-functional aspects. Yesenin's work is studied in the section "The literary process of the early twentieth century." Successfully presented such sections as: the image of the motherland in Yesenin's poetry; the motive of the transformation of Rus'; humanization of nature, biographical motifs of "Anna Snegina"; mystical and philosophical quest ("Black man").

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