

Poetry of Marina Tsvetaevoi

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Annotation: This article is dedicated to Marina Tsvetaeva and her inexhaustible poetry in Russian and world literature, she is like a Russian poetess, prose and translator, of which she is one of the largest representatives and poets of the Silver Age of Russian literature. The poem "Homesickness" is analyzed!

Key words: Silver Age, brilliance, talent, constellation, path, literature, world, prose writer, translator, French, German, avant-garde, lyricism, symbolism, longing...

Marina Tsvetaeva is a Russian poetess, prose writer and translator. Marina Tsvetaeva is one of the greatest poets of the Silver Age. She was born on October 8, 1892 in Moscow, in the family of a professor-philologist and pianist. The poetess spent her childhood years in Moscow and in a small town in the Kaluga region - Tarusa. She studied at a private Moscow gymnasium, and then in boarding houses in Europe. The poetess began to write quite early at the age of six. She was able to write poems not only in Russian language, but also in French and German. At the age of 16, the young poetess went to the Sorbonne to listen to lectures on old French literature.

The first collection of her poems "Evening Album" was published in 1910. This book immediately attracted the attention of many famous writers of that time. Among them were Gumilev, Voloshin, Bryusov. A couple of years later, the collection "Magic Lantern" appeared. At the same time, Tsvetaeva joins the circle of Moscow symbolists and regularly attends meetings organized by them. In 1911, she met Sergei Efron, whom she soon married. The third collection of the poetess "From Two Books" appears in 1913.

The October Revolution and the Civil War greatly influenced the work of the poetess. She had a negative attitude towards what was happening. Her husband served as an officer in the White Army. Tsvetaeva at this time worked on the cycle of poems "Swan Camp", in which she supported the white movement. In 1922, she decided to go with her daughter Ariadne to Europe to her husband, who had been in Prague for some time. In 1925, they moved as a family to Paris. Soon Tsvetaeva stopped printing, as the attitude towards emigrants worsened. Her last collection, published during her lifetime, was called "After Russia".

In 1939, after returning to the USSR, Tsvetaeva's husband and daughter were arrested. She earned a living by translating poetry. When World War II broke out, she and her son were sent to Yelabuga. On August 31, 1941, unable to stand loneliness, unemployment, and persecution, she committed suicide.

In exile, Marina was very lonely. But it was there that she created her wonderful poem "Homesickness!", so we can absolutely say that the theme of this work is the Motherland, and the idea is Tsvetaeva's love for her Fatherland.

Homesickness!

I don't care where I'm completely alone.

Be, on what stones to go home,

Brest with a purse bazaar.

Into a house, and not knowing what is mine, Like a hospital or barracks.

I don't care what

kind of persons bristle with prisoners.

Leo, from what human environment,

To be repressed – certainly –

In myself, in one face of feelings. Kamchatka bear without ice floe, Where not to get along (and do not try!), Where to humiliate - I am one.

*I will not be fooled by the language
 , Native, his callis milky.
I don't care what kind of person I
 don't understand to be on!*

The composition of the poem is quite unusual. Contrast plays a special role in it. The inner world of the heroine is contrasted with the indifferent and cynical world around her. However, the heroine says about herself as follows: "And I - to every century!". In this poem by M. Tsvetaeva there are many pictorial and expressive means. For example: contextual antonyms: homeland - "hospital or barracks", native language - "it does not matter - in what, not understood, to be counter!", "native former - everything" - "everything is more equal".

Also, the poem is full of comparisons: "the house ... like a hospital or barracks", "a Kamchatka bear without an ice floe", "stunned like a log left over from an alley". In addition, in our opinion, in this production of Tsvetaeva, an important role is played by the words "all the same", "everything is more equal", "to be completely lonely", "from what human environment to be displaced - by all means", "where not to get along", "where to humiliate".

It is with the help of these words and other means of expression that the loneliness of the heroine, her dislike of a foreign country, as well as sadness and suffering from a break with her native land are most clearly emphasized. And in the words "a soul born somewhere" in general, there is a complete detachment from a specific time and space. From the connection with the homeland there was not a trace at all. The intonation of this piece is also interesting. From melody and devotion, it turns into oratory, even breaking down into ascream:

*I don't care what,
I don't understand to be on the counter! (Reader, Gas
 One tons
swallower, milking and gossip...) Twentieth century - he, And I - to every century!*

In the history of Russian literature, this poetess of tragic fate left a considerable mark. There are house-museums dedicated to Marina Tsvetaeva and her work in Moscow, Alexandrov, Ivanovo, Yelabuga, Feodosia and some other cities.

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