



THE FEATURES OF I. BRODSKY'S LYRIC POETRY

Khashimova Shoira Kasymovna-Lecturer, Ferghana State University

ANNOTATION: *Today, Brodsky's personality, like his poetry, evokes conflicting feelings. Brodsky's lyric poetry is distinguished by its complex syntax and species diversity. Among the most important features of Brodsky's lyrics, it should be noted the appeal to a large number of poetic and non-poetic forms, the desire to discover more and more new forms for poetry and to adapt traditional ones. In the formation of these various genres, the possibilities of interaction between the poet and language, the poet and artistic reality, the specific features of the development of the poetic system as a whole are especially clearly visible.*

Keywords and expressions: lyrics, antiquity, inter text, eclogue, contrast, biblical plot, polylogue.

Joseph Brodsky can be considered an exiled poet, since he and his poetry were erased from the history of Russian literature for too long a period. To date, Brodsky's personality, as well as his poetry, cause contradictory feelings. This manifested in the fact that, on the one hand, his poems are admired, and on the other, many are still ashamed of the trial in 1964, when the poet was accused of parasitism and sent into exile.

Joseph Brodsky's poetry is complex and highly cultured. A. A. Akhmatova had a huge influence on his work. During their meeting, the poetess gave him great support, took care of him, saw in him an imitator and heir to the poetry of the Silver Age. However, Brodsky's position in this capacity was difficult.

The unfavorable situation in the country predetermined Brodsky's transition from "longing for world culture" to "free speech"[3].

Brodsky's work can be considered an extremely important stage in the development of Russian poetry. After the death of I. Brodsky, it became obvious that before it was only a feeling: Russian lyrics completed a stage of their development, when the very nature of the poem and its structure were largely determined by the idea that there is a poet.



With all the variety of talents, aesthetic and ideological preferences, there was one essential feature that unites all Russian poets: faith in the messianism of poetry and the special role of the poet- seer, citizen, prophet. This was generally indicated by the poetry itself, which was intended for a monologue statement of attitude to everything around.

In his lyrics, Brodsky often refers to antiquity, but the ancient heroes in his poems correspond to ordinary and to a certain extent everyday images. Brodsky's lyrical poetry is distinguished by a complex syntax and species diversity.

Among the most important features of Brodsky's lyrics should be noted 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 various genres, the possibilities of interaction between the poet and the language, the poet and the artistic reality, the specific features of the development of the poetic system as a whole are especially clearly visible[1].

When considering the poetry of I. Brodsky, it should be noted the original combination of innovative and successive features in the lyrical thinking of I. Brodsky, as well as ideas, ways of thinking, the potential of modern literary consciousness. The genre form embodies the artistic principles of its era and the authors who worked with it.

In the process of analyzing changes in genre forms in Brodsky's lyrical works, one can trace the formation of the author's value system, consider the image of the surrounding world formed by him, ways of modeling the world and types of its comprehension in the context of all previous literature, identify the principles of a unique poetic dialogue with culture [4, 5].

In his lyrical poetry, one can trace a large number of elegiac poems dedicated to the memory of various people, poets, public figures.

The inter textual nature of the poet's sonnet forms should also be noted. The dialogue with the preceding works of literature opens up the potential possibilities of form in the sonnets.

The poet in his works refers to such poetic genres as sonnet and eclogue. In 1958, Brodsky wrote the poem "Pilgrims", a distinctive feature of which is an artistic vision.

The image of the poet in this poem is interpreted traditionally. His role is to go through the world and improve something in it.



Eclogue is one of the traditional forms of bucolic poetry. In antiquity, this work addressed directly to the everyday life of people, their daily life. If we consider the features of this genre, we should note the idyllic chrono tope, the recreation of nature paintings, an obligatory element of didacticism, the high propensity of the genre to various changes.

In his lyrical works, Brodsky addresses eternal themes, among which the most common are love, biblical themes, as well as the theme of patriotism. There is also an avant-garde in his poetry. A characteristic feature of the poet's work is that the artistic language of his works forms a whole spectrum of shades. The technique of using contrasts is extremely important in Brodsky's lyrics. He resorts to comparing specifically taken phenomena with the most general ones.

The lyrical hero of Brodsky's poetry is a giant who observes from a bird's-eye view of what is happening below. In his poems, the poet focuses readers' attention on the fact that only eternity is important, since it has existed and will always exist.

Among the most important images in Brodsky's lyrics are the stars, the sky and others. Of particular importance are images that require philosophical understanding (desert, darkness, air, and others). This means that along with the eternally existing themes (for example, the theme of good and evil, love and hate, etc.), the theme of death appears in the poet's lyrics, which marks a tragic beginning.

In the 1960s, motives for the reconstruction of the world appeared in Brodsky's poems, because "the world remains false." During this period, Brodsky wrote the poem "I walked past a wild animal into a cage." The lyrical hero in this poem bears the imprint of time[2].

Before emigrating, Brodsky very often turned to the subject of Christianity in his works. His lyrics of the 1970s have their own biblical text, which has its own conflict, its own development of events. However, at the time of the poet's exile from the country, the biblical plot disappears from his poems. In a later period, Brodsky began to turn to this topic again, especially in his "Christmas" poems.

In the poem "The Autumn cry of the hawk", one of the most significant motifs should be noted the motif of flight. Here Brodsky uses a bird as a lyrical image. The hawk soars higher and higher, where there is no oxygen and nothing to breathe. The poet associates



the flow of air with freedom, which lifts him up. However, freedom closes the way to the homeland, because, rising higher and higher, the hawk loses sight of the horizon. Under the horizon, Brodsky just means his homeland. And then the anguished cry of a man who says goodbye to his homeland, who cannot return to it, is heard. Flight is freedom and it is impossible without gusts of wind, and there is no freedom at home. This is a forced farewell, a forced cry of loneliness coming from the depths of the soul.

When considering the most mature poems of I. Brodsky, it can be noted that there is always a thought about the multidimensionality of being, he does not leave the desire to comprehend his single secret of essence. He knows about the limitations of any point of view and at the same time wants to overcome it. Perhaps this is due to the fact that it is one thing to declare a person's limitations, and another to internally agree with it.

There are two paths in Brodsky's poetry. One is to abandon the usual view, step back from yourself and look at the usual "from the outside" or change the point of observation so as to see everything "from nowhere", "because of space".

The other way is to see life from a variety of perspectives. In this case, the change of these points of view contributes to the poem becoming polyphonic, losing its own "centripetal", embodying the very process of comprehending the world in which every empirical detail can be a carrier of a new point of view, to introduce a new perspective.

The expectation of a change of point of view becomes the basis of the polylogue, which cannot be completed due to the fact that it is not possible to exhaust all points of view.

It should be noted that the only indisputable universe for Brodsky is language. Thus, after analyzing the lyrical poetry of I. Brodsky and the species diversity of his works, we can say that he is a universal poet. His contribution to Russian literature and culture is huge and invaluable. He was able to change not only the flow, but also the tonality of the Russian verse, giving it a completely new sound.

In 1987 the poet was awarded the Nobel Prize for his contribution to literature.



REFERENCES:

1. Gizdulin, E. (2022). THE MOTIVES OF EASTERN MYSTICISM IN THE WORKS OF RUSSIAN WRITERS OF THE XIX CENTURY. *Oriental renaissance: Innovative, educational, natural and social sciences*, 2(5), 731-736.
2. Гиздулин, Э., & Акбаров, О. (2021). Видовые особенности лирики Е. Евтушенко. *Общество и инновации*, 2(10/S), 47-51.
Bakhtin M.M. Aesthetics of verbal creativity. - M., 1979.
3. Larin B.A. Aesthetics of the writer's word and language. - M., 1974..
4. Brodsky I.A. Afterword // Poems of Anatoly Naiman. - M., 1989.
5. Brodsky I.A. Afterword. P.90.
6. Polukhina V. Genre keyboard of Brodsky // Russian language: Literature, XXXVII (1995). p.148.