

Common Aspects of Anna Akhmatova's and Marina Tsvetayeva's Poetry

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Abstract. *This article provides information about the works of Russian poets. The lyrical heritage and poetic world of artists are analyzed. A reaction to the skillful depiction of female soul experiences in his poems.*

Key words: *women literature, analysis, interpretation, lyrical world, poetic observation, character.*

When it comes to women literature, it is necessary to pay special attention to the works of Russian poetess Anna Akhmatova and Marina Tsvetayeva. That is why her inspiring literary influence on the poets of other sister nations, including the work of Uzbek writers, is incomparable. In particular, it is not difficult to see the influence of the artistic skills of Anna Akhmatova and Marina Tsvetayeva in the works of Zulfiya and her students-followers.

Anna Akhmatova's father, who believes that writing poetry is not a women job, strongly disapproves of his daughter's writing poetry and orders her to do another feminine job. "At that time, I was like a sheep without a shepherd", says the poet Lydia Chukovskaya in an interview. - Only a stubborn seventeen-year-old girl can choose the nickname Akhmatova in Tatar for a Russian poetess. Because it was clear that my father would say, don't stain my name, and that's why I said that I don't need your name".¹ If we take into account that Anna Akhmatova's mother's family tree originates from the Tatar Khan Akhmat, it becomes clear that her nickname is not accidental.

In the poetry of Anna Akhmatova, the anguish of a women heart, caught in the maelstrom of 20 th century tragedies, shines. The reality of her husband's and son's imprisonment, and her own life at risk of reprisals, no doubt exacerbated the scale of this suffering:

You, walking past me

To not mine and dubious charms, -

If you knew how much fire

So much wasted life.

And what heroic fervor

To a random shadow and a rustle ...

And how my heart was incinerated

¹ Чуковская Л. Записки об Анне Ахматовой // Нева: 1989.-№6.- С.38.

This wasted gunpowder².

Analyzing this poem, Vasiliy Geprus notes that “in a short incident, with one gesture, with one look and word, a ten-year heart tragedy found its beautiful expression”³.

Anna Akhmatova traveled a difficult and arduous path in life and in her work. Anna Akhmatova, who started her work in a relatively narrow literary direction, became, so to speak, a singer of historical realism during her life full of suffering.

His greatest achievement and individual skill was expressed, first of all, in intimate lyrics, which Russian literary studies deservedly called him “Safa of the 20 th century”. The lyric of the poetess, with its reliance on deep psychological accuracy and concreteness, has become a rare example of women lyrics in world literature.

Marina Tsvetayeva is another Russian poetess who was able to teach poetic skills to Uzbek poets and poetesses who emerged after the 60 s of the 20 th century. Since he lived in exile in Paris for many years and returned to Russia only in 1941, his work was studied late. Literary critic Rojdestvensky, who wrote the foreword to Marina Tsvetayeva’s two-volume poems published in Moscow in 1984 by “Fiction” publishing house, analyzes the life and creative path of the poetess in detail.

Marina Tsvetayeva expresses her poetic ideas, religious, philosophical, real life views in a simple way:

“The devil is too much devil,

God is God in excess” or

“Living is a habit,

And skill is a crime” such uncomplicated verses are examples that can show the spiritual world of the poet whose life was spent between the tragedies of the times.

Although several of Marina Tsvetayeva’s poems have been translated into Uzbek, we will try to review her poem beginning with “I like...” in its original version:

I like that you are not sick of me,

I like that I’m not sick of you,

That never a heavy globe of the earth

Won’t float under our feet.

I like that you can be funny -

Dissolute - and do not play with words,

And do not blush with a suffocating wave,

Lightly touching sleeves.

In these verses, the delicate experiences of a women heart full of love are vividly depicted with great artistry and skill, in which a number of important aspects of the poet’s poetic style are revealed. Uzbek poets have had a positive effect on Uzbek poets, such as the relationship to a specific person, the detailed description of the spiritual experience in comparison with the surrounding objects, the clear and concrete expression of abstract and abstract concepts, the simplicity of the manner of expression, the construction of intimate lyrics on the basis of spiritual drama, Halima Khudoyberdieva, Farogat Kamalova, and Zebo Mirzo’s works can be seen as inspiring traces of this.

In optics, the ability to record the advanced image of the lens better or worse is expressed by the concept of “light power”. In our opinion, it gives the impression that women’s literature performs the

² Цветаева М. Сочинения. Том первый. М.: “Художественная литература”, 1984. – С.35.

³ Павловский А.И. Анна Ахматова. Жизнь и творчест. – М.: 1991. Изд.Просвещение.-С.34.

function of such a “power of light” in showing the temperature level of emotions, heartbreaks from pain, very delicate and very complex processes of women's relations with the world.

Men's literature and women literature seem to be mutually exclusive concepts, but they have a number of specific aspects. First of all, it is related to the subject, what aspects of it are paid attention to, in general, in the interpretation typical of men or women - because the issue of accepting the world, interfering with the objective reality, approaching it emotionally or intellectually is definitely not the same for both sexes.

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