

THE WAY PUSHKIN'S INNOVATIVE POETIC STRUCTURES AND THEMES RESONATE IN LERMONTOV'S NARRATIVE STYLE

Ruzibayeva Aziza Kahramanovna

Karshi Economy and Pedagogy University

Abstract:

The paper covers the new forms of poetry and thematic issues in Alexander Pushkin's poetry and their echoes in Mikhail Lermontov's narrative technique. Lermontov, being a follower of Pushkin, takes up various poetic devices and thematic problems such as nature, romance, and existential crisis and creates an original narrative reflecting Pushkin's influence. By analyzing specific instances in the two authors, this study shows the dynamic interplay of structure and content, describing how Pushkin's legacy still affects the Russian literary sphere through Lermontov's prose.

Keywords: Pushkin, Lermontov, poetic structures, narrative style, Russian literature, romanticism, themes, literary influence.

INTRODUCTION

Alexander Pushkin is widely regarded as the father of Russian literature, renowned for his innovative use of poetic forms and his ability to address profound themes in his work. His influence extends well beyond his own lifetime, profoundly impacting contemporaries and successors. Mikhail Lermontov, perhaps one of the most significant of Pushkin's successors, drew heavily upon Pushkin's thematic depth and stylistic experimentation.¹ This article would like to examine how the structure and themes of Pushkin's poetry are reflected in the narrative style of Lermontov. Through their shared interests in nature, love, and the human condition, we can observe the fraught relationship between these two literary giants and how Pushkin's legacy can be seen in Lermontov's prose.²

MAIN PART

Alexander Pushkin and Mikhail Lermontov are two towering figures in Russian literature, each unique yet intricately linked through their literary contributions. Pushkin, often considered the father of modern Russian literature, introduced an innovative approach to poetry that shaped not only his contemporaries but also future generations of writers. His mastery of language, rhythm, and thematic depth established a new aesthetic in Russian art. Lermontov, deeply

¹ Zuseva-Özkan, V. Poetical Narration in Russian Literature from the Eighteenth Century to the Present. *Handbook of Diachronic Narratology*, 666.

² Striedter, J. (1977). Poetic Genre and the Sense of History in Pushkin. *New literary history*, 8(2), 295-309.

influenced by Pushkin's work, adopted and adapted these elements into his own narrative style, creating a literary bridge that connects their works. This article explores the ways in which Pushkin's innovative poetic structures and themes resonate within Lermontov's narrative style, revealing a rich tapestry of intertextuality and thematic continuity.

Pushkin's poetry is characterized by its remarkable versatility and innovative forms, which allowed for a heightened expressiveness. His use of the sonnet, lyric poetry, and narrative verse permitted a unique exploration of complex themes such as love, nature, and the search for identity. Pushkin's ability to combine traditional Russian folk elements with European literary conventions developed a style that was unique and could convey profound emotional experiences. In particular, his masterpiece "Eugene Onegin" is the archetype of the novel in verse, blending narrative and lyricism in an examination of the intricacies of human relationships and the romantic ideal. Lermontov, the dominant voice following Pushkin's death, owed a great deal to his predecessor's experimentation with poetry. His such a famous novel "A Hero of Our Time" has a narration structure where, like Pushkin's, blends poetic and prose elements. Lermontov often blends such a style in such a poetic rhythm, rich imagery, and evocative language to give life to his characters, borrowing from Pushkin's stylistic toolbox in constant continuity. Such borrowing helped Lermontov gain the same emotional intensity such as Pushkin in his works to enrich a reader's experience and deepen his engagement with the text.

One of the most compelling thematic similarities between Lermontov and Pushkin is the portrayal of nature as a living entity that reflects the inner turmoil of their protagonists. Pushkin was inclined to paint nature as a reflection of human feeling, and this can be seen in his poem "The Princess of Bolgar," in which natural landscape is shown to reflect the emotions of the characters. Similarly, Lermontov's prose is full of descriptive passages of nature that reflect the psychological and emotional landscapes of his heroes. Setting in "A Hero of Our Time" is almost a character itself, influencing the hero's psyche and behavior. This shared concern with theme stamps the Romantic tradition in which both authors are writing, forming a bond that resonates throughout their novels. Moreover, both authors deal with the problem of the alienated individual grappling with existential fear. Pushkin's heroes are often in conflict with society or with their own passions. In "Eugene Onegin," the hero is the figure of the disillusioned romantic, divided between society and personal desire. Lermontov develops this theme further, and his characters navigate a minefield of emotional and moral dilemmas. Pechorin, the hero of "A Hero of Our Time" is a classic anti-hero illustrating the contrast of yearning with moral ambiguity, and directly following Pushkin's contribution to the structure and the depth of character.

The author Lermontov also follows investigation on love, as initiated by Pushkin, but exploring its complexities and fragility with a dark, tragic impression. Pushkin's romantic

portrayals tend to emphasize the beauty and transcendence of love, while those of Lermontov tend toward disillusionment and suffering, which often accompany desire. While in poems such as "The Dream," Pushkin idealizes the beauty of love, Lermontov, in his poem "The Princess Mary," is cynical, revealing the inevitability of heartbreak and betrayal. This thematic divergence highlights Lermontov's unique voice while still acknowledging the inspirational point of departure of Pushkin's romanticism. The innovative forms Pushkin employed in his writing also leave a palpable impact on the narrative technique of Lermontov. Lermontov's employment of unreliable narration in "A Hero of Our Time" resonates with the experimentation with multiple narrative points of view in Pushkin's "Eugene Onegin." Both authors employ different narrative devices to complicate the reader's grasp of events and characters. This innovative structure engenders a more profound level of engagement with the text, as the reader is compelled to question the motives and veracity of the stories, building a layered complexity that Pushkin and Lermontov both handle with mastery.

Aside from thematic similarities, the emotional resonance that is created by Pushkin's use of lyricism permeates Lermontov's prose. Although Lermontov writes primarily in prose, the lyricism of his language echoes the musicality of Pushkin's verse. The intense imagery, coupled with prose that is rhythmic, results in a deep emotional resonance, with readers feeling the burden of Lermontov's characters' woes. In doing this, Lermontov takes Pushkin's poetry techniques and develops them into a narrative mode that still has the intensity of emotion and feeling for which Pushkin is renowned.

In spite of their mutual influences, Lermontov's own unique voice develops from Pushkin's starting point. Lermontov's writing tends to be more introspective and critical in its approach to society, a step away from the at times celebratory nature of Pushkin. In taking up the thematic depth of Pushkin and adding to his storytelling a critical eye, Lermontov carves out his own position in the cultural landscape of Russian literature. This intricate dynamic serves to underscore not just continuity with the two writers but is also a testament to the natural development of literary traditions.

Finally, the resonance between Pushkin's new poetic forms and themes and Lermontov's use of narrative style points to a deep literary heritage that informs and enhances the reading and appreciation of both writers. The intertextuality of their writing serves to underscore the shared concerns of identity, love, and despondency, illustrating the ways in which literature is both a mirror and a reaction to the human experience.³ In accessing the innovations of Pushkin, Lermontov not only honors his predecessor but also develops from those beginnings, creating a legacy that honors and transcends what has come before. The lasting impact of Pushkin on Lermontov is a testament to the active connection between literary voices, showing how future

³ Sherzod, I. (2024). Rituals related to child birth and upbringing of central asian arabs. *Journal of Social Sciences and Humanities Research Fundamentals*, 4(04), 75-80.

generations of writers are able to discover inspiration and innovation in the pages of their predecessors.⁴

CONCLUSION

The analysis of the connections between Pushkin's innovative poetic structures and Lermontov's narrative method demonstrates the enduring impact of Pushkin's heritage on Russian literature. That Lermontov was able to incorporate the multi-faceted themes of love, nature, and existential reflection—hallmark features of Pushkin's poetry—into his narrative framework testifies not simply to a profound respect for his predecessor but to a creative rethinking of those ideas. This synergy enriches Lermontov's work, allowing readers to feel complex emotions and philosophical inquiries. Lastly, the study emphasizes the tremendous legacy of Pushkin as a shaping force on Lermontov's literature, emphasizing the value of this influence in coming to terms with the evolution of Russian literary tradition.

REFERENCES

1. Zuseva-Özkan, V. Poetical Narration in Russian Literature from the Eighteenth Century to the Present. *Handbook of Diachronic Narratology*, 666.
2. Sherzod, I. (2024). Rituals related to child birth and upbringing of central asian arabs. *Journal of Social Sciences and Humanities Research Fundamentals*, 4(04), 75-80.
3. Striedter, J. (1977). Poetic Genre and the Sense of History in Pushkin. *New literary history*, 8(2), 295-309.
4. Bapst, K. A. (2000). Archetypal patterns in Pushkin's narrative and dramatic works. University of Kansas.

⁴ Bapst, K. A. (2000). Archetypal patterns in Pushkin's narrative and dramatic works. University of Kansas.