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GENERAL THEORETICAL AND METHODOLOGICAL TECHNIQUES FOR THE COMPARATIVE DESCRIPTION OF THE DESCRIPTION OF AUTUMN IN THE POEMS OF A.A.FET AND F.I.TYUTCHEV FROM THE CYCLE "THE GILDED WEALTH OF THE SILVER PERIOD" (ON THE BASIS OF "GROWTH POINTS" ASKINO SECONDARY SCHOOL №1 REPUBLIC OF BASHKORTOSTAN)

Abstract: The article discusses methodological techniques for compiling a comparative description of the description of autumn in the poems of famous Russian poets Fet Afanasy Afanasyevich and Tyutchev Fedor Ivanovich as part of the study of the cycle "The Gilded Wealth of the Silver Period". For students of rural general education schools, the most significant qualities of human morality in our time are revealed as the inner beauty of an individual personality. The connection between the concept of human beauty and autumn as a season is given. Particular attention in the lessons of the Russian language and literature is given to the Silver Age as one of the most important periods for Russian writers and their works. Throughout the entire course of study of the subject "Literature" from grades 5-11, the image of any season is based on the perception of each individual student of the environment. This

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allows you to clearly and specifically formulate the thesis as the basic basis for writing the final essay of the Unified State Exam in accordance with the Federal State Educational Standards of the new generation. A comparative analysis of poems about the autumn of these poets is carried out in detail, which allows students to trace the subtle connection between similarities and differences in works. The history of the birth, life and work of Russian poets is briefly introduced, which allows students to trace the rich heritage of Russian culture. The similarities in the description of autumn are widely disclosed in terms of the construction of the poem, the observance of rhyme, metaphors, and epithets of each stanza. The work was written along the lines of "Points of Growth", a structural unit of a rural secondary school within the framework of the "Modern School" for digital, natural science and humanitarian profiles.

Key words: education, upbringing, rural educational institution, autumn, poem, Fet Afanasy Afanasyevich, Tyutchev Fedor Ivanovich, silver period, concept beauty, growth point, modern school, rhyme, metaphor, epithet, stanza, synecdoche, Beethoven, alliteration, metonymy, tonality, trails, iambic, comparison, antithesis, anapest, personification, final essay, Unified State Exam, Russian language, literature, Federal State Educational Standards.

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Introduction.

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Our world is diverse, filled with different shades of events that have absorbed all the beauty of the palette of happy moments. But, unfortunately, the moral qualities of a person have ceased to be significant in modern society [1]. The flame of the soul with which our grandfathers and great-grandfathers lived ceased to burn with the strength of conscientiousness, the thirst to help and support others.

Trying to catch up with the latest fashion trends, we paint our faces, destroying ourselves, completely forgetting about our inner beauty. We are like crazy, running after the standards of society, trying to be in trend and look rich.

However, even in those distant times, life was much easier. It was at the time when every person appreciated the moment of his life, when everyone dreamed of doing good in the name of the people and accomplishing a noble feat, going down in history, became the dawn of the Silver Age [2]. We live once in a lifetime, and why not it live in pleasure for ourselves and everyone around us, without causing pain, suffering, but on the contrary, illuminating everyone with our smile.

On this occasion, the great Omar Khayyam writes the following in his "Rubaiyat" [3], which we will give in the form of a line-by-line translation:

We will never be in this world again,

Never meet with friends at the table.

Catch every flying moment –

Never wait for him later.

Time rushes with great speed and changes people, subordinating to its own rules. It turns out that having a busy work schedule; we turn into slaves of

time, paying for its flight with precious dreams that live in our hearts.

According to the authors [4], the Silver Age is not just a period that revealed talented writers and poets, but it is an invaluable wealth, a heritage of our culture. The works created by the light hand of our brothers are endowed with magical powers. Miracles, mystery are saturated in every line of their creation, piercing all the strings of our soul, softening the matter of any heart.

Almost every poet in his poems touches on important problems of our society, but despite this, each verse is sweet, charming and beautiful in its own way. When the poet undertook to write a poem, he thought. But, he thought in his own way, he represented a certain image, a picture.

Therefore, in the lessons of the Russian language and literature, we ask students reasonable questions why different writers, such as A.A. Fet [5] and F.I. Tyutchev [6], gave different qualities to the same object?

To answer all these and other questions, we decided to conduct our own theoretical study and comparative analysis of the poems of these poets in the subjects "Russian language", "Literature" on the basis of "Points of Growth" Askino Secondary School №1 Republic of Bashkortostan [7].

2. Purpose of the study.

In this regard, the *purpose* of this work is a brief description of poems about autumn by famous Russian poets A.A. Fet and F.I. Tyutchev, establishing a connection between poems, to prove and show students that they have similarities and differences, to make sure that the beauty of originality is present in both poets.

The *research problem* is to indicate the similarities and differences in the description of

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autumn by different poets, in its presentation and presentation of material to students.

We also identified the *object* and *subject* of the study, these are poems by A.A. Fet "Autumn", "The sheets trembled, flying around", "What a cold autumn!"; poems by F.I. Tyutchev "Autumn evening", "There is in the autumn of the original", "Wrapped in a thing with drowsiness".

We were faced with the *task of research*, to conduct a comparative analysis of the poems of these poets.

For students, a research *hypothesis* was proposed and the assumption was made that the image of autumn is based on the perception of the environment by each individual.

For subject teachers, such *research methods* as comparison and analysis are proposed.

Finally, this work has its own *scientific* and *practical significance*, as it is an original comparison and analysis of poems about autumn by these poets.

3. Analysis of poems by Fet A.A.

According to [8, pp.319-336], Afanasy Afanasyevich Fet – the Great Russian poet, was born in 1820 in the estate of Novoselki, Mtsensk district, Oryol region, Russian Empire. The real surname is Shenshin. His father was Afanasy Shenshin, a wealthy nobleman. With their mother, Charlotte Fet, they got married abroad, since it was impossible to do this in Russia.

At the age of 14, the documents were declared invalid, and the boy had to take his mother's surname. After changing his surname, all the privilege of a rich life was a memory for Fet. Therefore, all his life he hated his last name.

He later wrote to his wife: "You can't even imagine how much I hate the name Fet. I beg you never to write it to me if you don't want to disgust me. If you ask what all the sufferings, all the sorrows of my life are called, I will answer: their name is Fet".

He studied at a German school, and then entered the boarding school of Professor Pogodin in order to prepare for entering the university at the Faculty of Philology. Already in his student years, Fet shows his poetic talent, and becomes famous thanks to his poems. And the romance to the verses of the 23-year-old Fet "At dawn you don't wake her ..." (1842) was known even in Germany and became, according to Apollon Grigoriev [9], "a song that has become almost a folk song".

The appearance of the poet was defiantly anti-poetic: overweight, thick-set, heavy, with a rude and frowning, often peevish face. It seems to us that his character and mental state were reflected in the appearance of the poet. The fact is that a misfortune happened to him: his wife and the only love of his life died. He was very worried about the loss of his beloved, thereby becoming a callous person who had difficulty finding a common language with people. He

had a gloomy idea of life, which was reflected in the poems. Therefore, his poetic masterpieces became sad and heavy.

However, nature has always been of interest to the poet. Perhaps it was in her that he found strength and helps to live on, after bereavement. Looking at the noisy rivers, endless fields and forests, he was not so lonely. Therefore, it is important for students to show that if he loved nature and observe it, then he loved to convey its beauty in his poems. These works include all three poems that we have taken as a basis for analysis.

At the time of writing the poem "Autumn" (October 8, 1883) [10, p.128], the poet was sixty-three years old. In his unhappy and sad life, he achieved a lot. In his life, the time has come when you can rethink your life path and start enjoying life.

It must be emphasized for students that this poem echoes and shows us about his condition and mood during this period. Although the author enjoyed autumn and admired it, the poem "Autumn" turned out to be rather sad. At the same time, it is impossible to say unequivocally here. The poem consists of three stanzas, and each has its own mood, its own tone. Either it causes melancholy, despondency and sadness – all the gloomiest feelings, then, on the contrary, everything inside ignites at the sight of autumn golden foliage, the sparkling sun.

The theme of this work is autumn. The author wanted to show that autumn, as a person, is able to live and experience sad and happy moments. In the first stanza, we observe all the sadness, loneliness, loss of the author. Here is a literal translation of a fragment of the work.

*How sad are the dark days
Silent autumn and cold,
What languor desolate
They are asking for our souls!*

But, in the second stanza, the thought changes sharply, and autumn appears in a different image, filled with color, warmth, happiness. Students should understand that the contrast of the first and second pictures, playing with the feelings of a person, make them see its originality, diversity. Let's show it taking into account the literal line-by-line translation.

*But there are days when in the blood,
Golden-leaved headwear,
Burning autumn is looking for eyes,
And the sultry whims of love.*

In the third stanza of the poem there is neither color nor sadness. The author tells neutrally, moderately, without unnecessary coloring. The peculiarity of the poem is that the author does not change the actions or characters, but changes emotions, and the poem turns out to be unusual and beautiful in its own way.

When preparing for the Unified State Exam in the Russian language, literature, final essay, it is important to be able to find tropes and epithets. Here

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it is "gloomy days", autumn "silent, cold", "gold-leafed" attire. Also epithets are the days of "sad", languor "dreary", "gloomy" days. We should not forget about metaphors, here they are "in the blood of golden-leaved headdresses"; there is a gradation here of "gold-leafed attire", "burning eyes", "and sultry whims of love". Let's show the translation of each line separately.

*The bashful sadness is silent,
Only the defiant is heard,
And, fading so magnificently,
She no longer regrets anything.*

In the classroom, students may be a little surprised and puzzled by the appearance of the image of love in this poem. It may even seem to them that autumn is an image of despondency, peace, the so-called hibernation of the soul. But A.A. Fet writes "burning autumn is looking for the eyes and sultry whims of love".

The poem is written in iambic tetrameter with an unstressed third foot. Such a rhythmic pattern is very suitable for conveying reflections and a distant, sad state of mind. And the drama is given to the work by an inclusive rhyme that highlights the final word of each stanza, which carries the main semantic load.

Another wonderful creation is the poem "The sheets trembled, flying around" (July 13, 1887) from the same source [10, p.153]. The image of autumn is for A.A. Fet is the time of departure and farewell, the very time when you can calmly indulge in reflection. Reading this poem, thoughts about emptiness and eternity, fear and excitement, hiding in the autumn landscape, involuntarily come.

It is important for students to show that already the first lines are devoted to the image of a storm with the metaphors "evil storm", where the verbs "tear" and "toss", which indicates unfavorable weather. A.A. Fet compares the image of a storm with a furious predator, eager to catch the victim at any moment. Thus, the epithet "evil" emphasizes the predatory nature of the storm, filling it with negativity and disgust.

And the green leaves act as a victim. They are young, full of energy and do not feel the cold of the impending danger, but having recognized its fiery impulses, they try to cling to every branch in order to survive.

The author compares young, naive autumn leaves with a rebellious, power-hungry storm, creating a contrast between the two images. This process tells the reader that late autumn reigns outside the window, preparing the throne for the reign of winter.

The verb "tremble" very accurately conveys the state of the leaves, and, reading such lines, you seem to be immersed in an atmosphere of cold, fear and anxiety. All this is conveyed with the help of personifications, the sheets "trembled", the clouds "closed", the storm "tear and mosque and howl". The epithet here is the storm "evil". Here is a line-by-line

translation of the quatrain for a more accurate transfer of meaning.

*The sheets trembled, flying around,
The clouds of the sky covered the beauty,
From the field a storm, bursting, angry
Vomits and mosques and howls in the forest.*

In the second stanza, A.A. Fet tells about a small, warm nest, talking about a tiny bird that embodies the image of courage, stamina and courage. The students are very interested in what is obtained in the context, the bird is not afraid of the storm, is not afraid of its ferocity. There is a feeling that fear is equated with death, and life with courage.

If we compare the first and second stanzas, then we will see and show the students changes in mood, in the presentation of information. The first stanza is strict, ominous; it exudes cold, darkness, gloominess. The second, on the contrary, is light, like the flight of a bird, warm and soft, like its nest.

Thus, the nest becomes a symbol of protection and salvation from adversity. If you delve deeply, then students will understand that a larger meaning is encrypted under the word nest, the meaning of home, fortress, protection is hidden.

In the description of the storm, the author uses verbs ("swiftness", "carrying a predatory destructive beginning"), which accurately convey the feelings and emotions of the poet, while in the description of the bird, short adjectives ("bright chest", "light", "small"), which contributes to the creation of a bright, radiant image. Here is a literal translation of each line with the possibility of preserving the true meaning.

*Only you, my dear bird,
Barely visible in a warm nest,
Bright chest, light, small,
Not afraid of the storm alone.*

The third stanza is characterized by melancholy and loneliness, well, not many are able to survive a strong storm! Students may notice that despite the black colors of the autumn landscape, there is a small spark of color that illuminates the verse with light, beauty, lightness.

We are a little sorry for her; nevertheless, she alone resists the storm, one drop of color in the gloom of darkness, with the help of the metaphor "roaring" the roll of thunder. The epithets here are the darkness "black", the nest "warm", the bird "bright chest, light, small". We give a literal translation of each line individually for a more accurate transfer of the true essence of the stanza.

*And the roll call thunders,
And the noisy haze is so black...
Only you, my dear bird,
Barely visible in a warm nest.*

The idea of this poem is conveyed easily, simply and gracefully, the author tries to convince us that all the difficulties that we experience are the little things of our life, like fog over the river in the morning. If early in the morning a thick fog prevents us from

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getting out of its veil, then after a while, under the fiery rays of a heavenly torch, it will dissipate, and everything will be even better than it used to be!

But even earlier, almost 40 years ago, A.A. Fet writes a poem *"What a cold autumn!"* (1847) [10, p.71]. In the first stanza from the very first line, the author exclaims about the cold, heartless, insensitive pore.

When describing the picture of a harsh and frozen autumn, in the head of each student, in the blink of an eye, the image of clouds ignites, as if with a sparkle of sparks, the color of a noble black opal, she frowns, showing her despondency from the sky.

The picture sets us on fire, with a wind piercing to the bones, blowing the leaves into a waltz, involuntarily forcing the leaves to dance to its tune, with the help of the epithet *"cold autumn"*. Here is a fragment from the first stanza with a literal translation.

What a cold autumn!

Put on your shawl and hood.

In the second part of the first stanza, the author presents a contrasting landscape, where autumn, blazing with fire, acquires warm, bright colors, using the epithet *"dormant pines"* and the comparison *"as if a fire rises"*. We will also make a literal translation of each line of the second part of the first stanza.

Look: because of the dormant pines,

As if a fire is rising.

One gets the feeling that the poet, talking about nature, tells about the inner world of an individual. A burning fire is not extinguished by the passion of the soul; the cold of autumn is the pain of a person who was not listened to, pushed away.

Of course, a person will feel awkward, languish, oppress himself, but he will not be able to give up his skills, his passion. Just as a pianist cannot part with a piano; an artist with an easel or a gardener with a vegetable garden.

And a close person who saw such pain of his friend, and trying to kindle a fire in his soul, seeks to show the beauty of the autumn world, so that he, looking at the wealth surrounding him, believe in himself and understand how wonderful his talent and skill are!

From the second stanza, the poet paints a picture with vivid words, using the epithet *"phosphorus nights"*, metaphors *"radiance of the northern night"*. The personifications *"eyes shine"*, *"eyes do not warm"*, thanks to such a selection of expressive means, the verse turned out to be airy, saturated, although it curls with the smell of frost and people. We will give a detailed translation of each line separately, trying to preserve the meaning.

Radiance of the northern night,

I remember always near you.

And phosphorescent eyes shine,

They just don't warm me up.

Thus, the poems of A.A. Fet reproduces a great impression on students, his work embellishes,

enriches the poetic collection in our, Russian history and literature, his poems reflect the essence of nature, the inner world of Russian people. He is able to make a person think deeply about many things that surround us every day, and even with such force that after reading at least one of his works, the view of any phenomenon or process will change almost instantly.

On the other hand, A.A. Fet became one of the favorite poets for students, his biography showed us all what it is, true love, probably not everyone will be able to remain faithful to their beloved. He also fell in love with us, and students, and teachers, and a simple reader with his ability to give everyone unusual images and pictures of the golden age!

4. Analysis of the poems of Tyutchev F.I.

According to the school textbook [8, pp.226-242], Fyodor Ivanovich Tyutchev was born on December 5 (November 23), 1803, in the family estate of Ovstug, Bryansk district, Oryol province. He was educated at home under the guidance of S.E. Raich [11].

Young Fedor was interested in versification and classical languages, where he was supported by a teacher. He studied ancient Roman poetry, and by the age of twelve he was translating Horace's odes [12].

The appearance of Fyodor Tyutchev was discreet: a man of asthenic physique and short stature, clean-shaven with disheveled hair, casually dressed, often absent-minded talented poet, but the diplomat was transformed during salon communication. It was necessary for Tyutchev to speak, as those around him fell silent, there was so much reasonable, figurative and original meaning in his words.

His spiritual high forehead, brown eyes, thin lips, folding into a mocking smile, made a tremendous impression on those around him. However, Fyodor Tyutchev, in addition to great virtues, was characterized by narcissism and adultery.

Studying the life history of the poet, we focus the attention of students on the fact that Tyutchev was close to nature, and nature plays an important role in his work. Describing landscapes of different seasons, he enlivens the phenomena, objects of nature, simply and clearly describing the qualities inherent in objects.

There is philosophy in his work. Day, night, winter, summer, in an endless cycle replace each other, presenting themselves in new images to readers, revealing other sides of their character.

Especially subtly, the poet in his poems about autumn beautifully describes the actions that take place in nature, the breath of the wind, the crunch of leaves, the palette of autumn colors. But the most important thing is the description of feelings. Reviving objects, he characterizes it from all sides, conveys emotions and feelings. Gentle emptiness with the cold caress of autumn, flows in gusts of air, and, being picked up by gusts of breeze, intoxicate the human mind.

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It is important to convey to students that it is precisely such feelings, when a person's soul begins to comprehend life again, when the heart, calming down from the bright fires of the passion of summer, begins to cool down and look at life more thoughtfully, ceasing to surrender to ambition, are born in the lines of this masterpiece.

One such example is the poem by F.I. Tyutchev "Autumn Evening" (1830) [13, p.20], which plunges us into the world of amazing lightness, unobtrusive anxiety, transparent sadness and warm hope. The poem makes us think about life. If students think well, they will understand that the author compares the various manifestations of the weather. At first, he describes calm, calm weather, and then anxiety, fear, and ends with harmony.

Students should think about the thoughts that Tyutchev tried to convey to us, namely, the ability to believe and hope in any unclear weather, because someday it will definitely clear up.

Captivating are the first two lines, in which peace and silence of the autumn sunset reign, illuminating with the light of charm. He seems to smirk at the withering of nature, knowing that after warm, dry days, the severity and audacity of bad weather will surely come. Here is a detailed translation of each line mentioned.

*Is in the lordship of autumn evenings,
Sweet, mysterious beauty...*

And in fact, already in the third line, the mood of the poet changes. He feels a hidden threat from the movement of the air of falling leaves, and to convey such a subtle foreboding of fear, he uses sound-painting, using the hiss of hissing and aching consonants, as well as adding contrasting, saturated colors, adding drops of anxiety, using the antithesis. We also give a detailed translation of the third and fourth lines.

*The ominous brilliance, variegation of trees,
Crimson leaves languid, light rustle...*

A picture is created, saturated with anxiety, fear of what can be expected in the next minutes. But instead of the expected wind, storm and rain, calmness, silence and stillness come to replace it. Everything calmed down.

Fear and anxiety dissipated along with the rays of the ardent sun, and azure came to the place of crimson and orange, the brilliance of the rays is replaced by a light haze of fog. Here is a line-by-line translation of the next part of the poem.

*Foggy and quiet azure
Over the sad orphan land,
And, like a premonition of descending storms,
A gusty, cold wind at times...*

Here, students already understand that the poet personifies life itself, showing how easily it can change at any second. From a sleepy and immobile state, gusts of cold wind become a harbinger of a

future harsh winter, although the author is filled with positive and writes with a feeling of warmth.

Finally, the last lines no longer cause sadness, suffering, although they have words with the same meaning. But the author's heart is calm, does not worry and does not worry, but only lives in the faith that everything will end, everything will pass. Because no matter how dark the night is and how many fears it does not hide in itself, time will pass, and the rays of the sun will dissolve the horror of darkness, endowing everyone with a smile of their light! Let's translate the last quatrain word for word, preserving the true meaning of each line.

*Damage, exhaustion – and on everything
That gentle smile of fading,
What in a rational being do we call?
Divine bashfulness of suffering.*

When analyzing the entire poem, it is important to convey to students that the poetic size of the text is iambic pentameter with a two-syllable foot and stress on the second syllable, with cross-rhyming. Syntactically, this astrophic poem is one complex sentence. The epithets here are "ominous brilliance" and "variegation of trees", "crimson" leaves, "sadly orphaned" earth.

Also epithets are "touching, mysterious" charm, "foggy and quiet" azure, "gusty, cold" wind. There is also alliteration in this poem, with the help of which the effect of falling leaves is created – "crimson leaves languid whisper", fresh breath of the wind – "and, as a premonition of descending storms", "gusty, cold wind". The personification here is the "rustle" of crimson leaves.

Another poem by F.I. Tyutchev "There is in the original autumn" (August 22, 1857, on the way from Ovstug to Moscow) [13, p.79], which, when read, evokes a pleasant feeling, enjoyment of emotions. He loves nature and understands it. The lyrics are light and pleasant. Here, the students focus on the fact that the author talks about the relationship of nature with man, about beauty, about the extraordinary nature of this season, but most importantly, he touches on the problem of eternity.

Comparing the days when people worked hard on the field and the autumn season, when there was not a single living soul on the field, shows how fleeting time is, how changeable our life is, that in a year, two or three everything will repeat itself, and so it will be forever. From the main line we are convinced by his admiration for the first season of autumn. Consider the literal translation of the first quatrain.

*Is in the autumn of the original
A short but wonderful time –
The whole day stands as if crystal,
And radiant evenings...*

Pointing to the beauty of autumn at this moment, when it is still dry, and autumn has just come into its own, the author clearly endows the evening with warmth, and with trepidation uses the comparison

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"crystal day", showing the purity and freshness of these moments.

The field attracts a lot of attention. The author shows a close relationship between nature and man, while talking about eternity, about eternal processes that are performed over and over again in our lives. Here is a literal translation of each line of the second quatrain.

*Where a peppy sickle walked and an ear fell,
Everything is empty, space is everywhere?
Only cobwebs of thin hair
Shines on an idle furrow.*

Emptiness. Cold. The first line of the third quatrain contains sadness, as if it is devastated, dehydrated, but fortunately, the final three lines fill us with joy, we understand that winter is far away, and we rejoice in warm, summer days. Here is a line-by-line translation with the maximum possible preservation of the true meaning.

*The air is empty; the birds are not heard,
But far from the first winter storms –
And pure and warm azure pours
On the resting field...*

For students, we present a joint detailed analysis of the poem. The theme of this poem is early autumn. The idea is to show the special charm of early autumn, the verse is written using the means of artistic representation. For example, the epithets "cheerful" sickle, "wonderful" time, "idle" furrow, "crystal" day, and "radiant" evenings. The metaphor here is "and pure and warm azure is pouring" on a resting field. The metonymy here is "vigorous sickle". The personification here is the sickle "walked". The synecdoche here is "hair shines", "ear fell". The rhyme here is cross. Sound writing and alliteration in two lines: (1) The whole day stands as if crystal, and (2) Evenings are radiant...

Finally, as a last example, let's look at the poem "Wrapped in a prophetic drowsiness" (September 15, 1850, St. Petersburg) [13, p.61], which was authored by F.I. Tyutchev is no less saturated with feelings of autumn colors. The non-standard description makes you delve deeply into the meaning of his poem; he considers beauty through ugliness, and rebirth through chaos, although the first verse is calm and humble, does not foreshadow violent changes and passions. We give her a detailed translation of each line of the first verse.

*Enveloped in a thing of drowsiness,
The half-naked forest is sad...
Of the summer leaves perhaps the hundredth,
Shining with autumn gilding,
There is still rustling on the branches.*

As if grinning at the phenomena of nature, he laughs without seeing a reason; he is sad and upset, despite the fact that he wants the first lightning clouds. Here is a literal translation of the second verse with the possibility of preserving the true meaning.

I look with tender sympathy,

*Breaking through the clouds,
Suddenly through the dotted trees,
With their old and weary leaves,
A lightning beam will burst forth!*

The third verse is very unusual, unlike the rest. It is very important to show students that if we read these lines superficially, we will not comprehend it; we will not understand the depth of this stanza.

Therefore, the author, personifying objects, turns them into images of people. While philosophizing about life, he compares completely different concepts of beauty and ugliness.

One gets the feeling that we are talking about a period of feelings of one person who loved, was attached, and trusted a person close to them, but after a while, he was disappointed in him.

Remembering the happy moments spent with this person close to him, he realized his importance in his life. But I realized how in an instant he became a stranger, how disgusting and disgusting communication with him now became, that the response of his feelings became something like this.

Let us complete the analysis of the entire poem with a complete translation of each line of the third verse.

*How fading cute!
What a delight it is for us,
When, what bloomed and lived like this,
Now, so weak and frail,
Smile for the last time!*

The verse is unique, which makes it very interesting due to the means of artistic expression. Let's look at them in detail. The metaphors here are "enveloped in a thing's drowsiness", "I look with tender pity", "glittering with autumn gilding". The epithets here are "prophetic" drowsiness, "half-naked" forest, "speckled" trees, and "exhausted" leaves. The personification here is the forest "sad", from the summer leaves perhaps the hundredth "rustles", "splashes" the ray that "bloomed and lived", "smiles" once.

The meter here is the first two feet are iambic, and the third foot is an anapest. Such dimensions give the poem a quick change of events.

F.I. Tyutchev has a very unique style, combining different types of sizes, threading some artistic means into others. When reading his poems superficially, it is not always possible to understand the author's intention or feel the atmosphere of the poem, but this only improves his originality and the desire to read his poems.

We, together with the students, were glad to work with the creativity of F.I. Tyutchev, it was through his poems that we discovered autumn in a different light, in different colors. Autumn time and the image of autumn time in the poems of F.I. Tyutchev, like a bright imprint will shine in our hearts at the sight of autumn, golden leaf fall in golden

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groves and with the azure sky between the light touches of the wind.

5. Similarities in the description of autumn.

The decoration of Russian literature of the second half of the 19th century was the work of F.I. Tyutchev and A.A. Fet. These poets, representatives of "pure art", were able to express a touching romantic attitude towards nature. In their understanding, it is, as it were, multidimensional, that is, it is described as a landscape.

It is important to convey to every student that it is through pictures of nature that these authors convey the states of the human soul. In particular, nature in Tyutchev's works has many faces, like "chaos" and "abyss". If we compare three poems by each of the two poets, we will see both common features of writing and special features. In particular, autumn for both writers is inclined to an early period, when the still gilded leaves smoothly wave to us as a sign of greeting, and the sky, in the radiance of its beauty, intoxicates people's heads.

By character, A.A. Fet autumn weighs down with the weight of threat, cold and ice. Despite the fact that his poems are like frosty weather, penetrating everything, transforming it into white frost, and pinching the heart to the depths of the soul, he dissolves in the lines of his poem a drop of love, but not for people, but for nature, for its changes, and its objects.

We just want to compare the work of A.A. Fet in literature with the work of Beethoven [14] in music. But this is not because of the external sad, gloomy appearance, but because they both have the same style, both in music and in literature. With their massive works they pull a person deep into the space of human consciousness, without giving any reason for fun and joy. With precise chords, playing on the strings of the soul, they deafen extraneous thoughts and sounds passing around; they convey to us, through direct transmission, the simple sound of the soul, their feelings that they want to convey to us.

But F.I. Tyutchev's character is softer in relation to nature; for him she is in the image of light beauty, from which she carries charm. His poems are more confusing, scattered and juxtaposed. But his poems are wonderful, weightless. He, unlike A.A. Fet, sees beauty in ugliness, and, admiring the ugliness, sees a reflection of the beautiful.

Thus, A.A. Fet and F.I. Tyutchev philosophize very deeply in their poems, while having both general

and special features in their stunning, charming, incredibly deep, stunning poems.

6. Conclusion.

A.A. Fet and F.I. Tyutchev gave us unforgettable, priceless treasures. We must love and appreciate each of their works. It is in the poems of such poets that we draw invaluable knowledge and skills.

In this extensive article, we found out that according to Tyutchev, love destroys a person; it is devoid of harmony. This element that suddenly comes destroys an established life, bringing only suffering. He remembers and does not forget his youthful love for a minute, but does not turn away from its tragedy and believes that for true love there is a special judgment – he cannot be separated from his beloved.

Both poets are trying to know the Creator through nature, because the world is the creation of the Creator for both the first and the second poet. But if Fet looks at the world with a tragic and philosophical gaze, then Tyutchev, like a nightingale, sings a song to its eternal beauty.

We believe that there is a special connection between the poems considered; they have both differences and similarities, and each poem has its own style, its own beauty and zest.

Therefore, despite the fact that each poet is rich in his own way with a special literary mastery of the word, each of them will remain on the pages of history and literature due to the fact that the role of each poet is great and enormous. The content of their poems has a large, precious role not only for our development and education, but also for our students, pupils and graduates of an ordinary rural school.

However, today there are a lot of people who do not know Russian classics. By doing such research and research, we learn not only to analyze and compare, for example, poetry. We will learn more interesting things about the life and work of Russian poets.

Why? Because the poems of Russian classics have hidden riches that gift readers, allowing them to feel the mood of nature, see the beauty in everything around them.

We are proud that our country is rich in such great, wise poets and philosophers who left behind many beautiful poems.

Therefore, modern youth need to study and read more classics, because in it the gates of honesty, kindness, and the ability to see the small and beautiful in everyday things open.

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