



**REPRESENTATION OF THE MOTIF COMPLEX “SMALL
HOMELAND” IN THE POETRY OF S. YESENIN, N. RUBTSOV, AND V.
NEKRASOV**

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Abstract. *The article examines the poetic representation of the motif of the “small homeland” in the poetry of Sergei Yesenin, Nikolai Rubtsov, and Vsevolod Nekrasov. It analyzes the artistic means, imagery, and value orientations through which the poets convey their attachment to their native places. It concludes with a discussion of the continuity of the tradition of “village” poetry, the peculiarities of intonation, and the transformation of the image of the small homeland in different historical and cultural periods.*

Keywords: *small homeland, lyrics, poetry, village theme, Yesenin, Rubtsov, V. Nekrasov, motif, tradition*

Introduction. The motif of the small homeland occupies a special place in 20th-century Russian poetry. It is associated not only with a specific space—the village, the countryside, the outskirts—but also with a system of spiritual coordinates through which poets express an existential sense of rootedness, longing, love, and pain. This motif is particularly vivid in the works of Sergei Yesenin, Nikolai Rubtsov, and Vasily Nekrasov—poets belonging to different eras but linked by a common tradition.

Sergei Yesenin: the small homeland as the source of being. Sergei Yesenin's poetry is deeply rooted in Russian soil. His image of his native village, Konstantinovo, appears not simply as a landscape sketch, but as a living organism, part of the poet:



Beloved land! My heart dreams of

Haystacks of sun in the waters of the fields...

Yesenin's small homeland is a sacred space, a place of spiritual birth. Through his celebration of rural nature, customs, and the rhythms of village life, the poet expresses both the national archetype and his personal identity. Even during periods of spiritual crisis or wandering abroad, he feels himself to be a son of the Russian land, to which his soul is drawn:

"I left my native home,

I left blue Russia..."

Thus, Yesenin's image of his small homeland is an integral part of his poetic "I," a reference point in his worldview and creativity.

Nikolai Rubtsov: Small Homeland as a Spiritual Refuge. Nikolai Rubtsov continues the tradition of Yesenin, but his image of the village is less idealized and more focused on the inner world. For Rubtsov, his native land is both a refuge and a form of self-discovery:

"I am rooted in my native soil,

In the snow and wind, in the quiet village life..."

Rubtsov emphasizes the contemplative nature of rural life, its connection with spiritual tranquility, contrasting it with the noise and falseness of urban culture. His "small homeland" is not just a geographical location, but a state of mind, a space where authenticity is preserved:

"Russia, Rus! Preserve yourself, preserve yourself!

Look how quietly the clear moon shines..."

If for Yesenin, the small homeland often becomes an arena of struggle between the earthly and the heavenly, between passion and meekness, then for Rubtsov it is a quiet harbor where the poet finds peace.

Vsevolod Nekrasov: deconstructing the myth of the village. Vsevolod Nekrasov is a representative of another era, an avant-gardist in form, but his minimalist poetry also contains the motif of the small homeland. However, it is



represented not as an ideal or utopia, but as everyday life, down-to-earth and devoid of romantic aura:

"the village
mud
spring
firewood..."

Nekrasov breaks down the traditional image of the village, exposing the structure of language and everyday life, revealing the true texture of provincial existence. Nevertheless, even through deliberate simplicity and fragmentation, pain and attachment shine through — a form of love purified of rhetoric.

In V. Nekrasov's poetry, his small homeland is not glorified, but “fixed” — as a given, as part of the experience of being. It is a kind of protest against cultural falsehood and an attempt to speak honestly and matter-of-factly about “home.”

Conclusion. The motif of the small homeland in the poetry of S. Yesenin, N. Rubtsov, and V. Nekrasov undergoes transformations, reflecting both the individual styles of the poets and changes in the cultural consciousness of society. For Yesenin, it is a mythologized space of roots; for Rubtsov, it is spiritual silence and refuge; for Nekrasov, it is a deconstructed reality devoid of idealization.

Nevertheless, the feeling of a person's connection to their native land, its language, rhythm, and way of life remains a common thread—as a condition for preserving identity in a rapidly changing world. Thus, the small homeland in 20th-century Russian poetry is not only a geographical or sociocultural motif, but also has a deep existential meaning.

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