

TEXT ANALYSIS

1. Gulliver's Travels – Jonathan Swift

The plot is as follows: Young Lemuel Gulliver is a ship's doctor and surgeon who sets off on a journey, but after a shipwreck manages to reach an unknown island. When he wakes up, he discovers that he is a prisoner of the miniature inhabitants of the kingdom of Lilliput. The average height of the inhabitants is 15 centimeters. The animals, plants and buildings are so small that our hero turns out to be a real giant. And then the little men call him the Man-Mountain. Later, Gulliver becomes a friend and loyal subject of the emperor of Lilliput. In fact, he wins the general trust of the little men. Thus, Gulliver is freed from the shackles after signing a contract. He is provided with food, housing and he begins to help the emperor. He prevents the invasion of the neighboring emperor of the kingdom of Blefuscu. It gets to the point that the emperor sends ambassadors for peace. But Gulliver helps a famous prince from Lilliput to meet his beloved from the neighboring kingdom and is immediately declared a spy and traitor. Gulliver realizes that he will be killed or blinded and therefore flees to Blefuscu. The people of Blefuscu help him and thus manages to return to his homeland.

It is immediately clear that the fictional country of Lilliput is actually, figuratively, the country of the author. In the capital of Lilliput, we see the political life of London. The image of the country's inhabitants is collective. They are presented as so small and petty, not only in height, but also in soul. Little people, real scoundrels and cowards, they can only shoot their arrows meanly and thus show their malice. They are so insignificant and petty that they can only annoy and climb the man-mountain and make intrigues. The monarchy is shown in the person of the Lilliputian king, who, from his point of view, is the omnipotent ruler of the universe. He is the king of kings with large possessions, but he is no bigger than a man's middle finger. In fact, he is insignificant. The imperial person is actually taller than everyone in the kingdom, but only by one nail. To his courtiers he is manly and strong, his posture is upright, but he is a colossus only to his courtiers. In the eyes of Gulliver he is nothing. The warring parties of Tramexan and Slamexan are in fact the warring parties in England. Both groups are equally alien to the people.

The two great empires of Lilliput and Blefuscu are England and France. Here the author says how senseless the wars that are waged between them are, because the reasons are untenable. Swift ridicules the Catholics, who always argue about how eggs break - with their blunt or sharp end. Gulliver also ridicules the ministers who receive high positions based on whether they can jump rope in the presence of the king. They are hungry for orders and titles and jump like racehorses. Here Swift rejects the humiliating senselessness of

parliamentary and court partisanship. The senseless wars between the supporters of low heels and high heels are also a real absurdity. The parades of the royal guard are also funny.

The main character of the book is Gulliver. He is a traveler and sailor who accidentally found himself on this island, whose inhabitants are little people. He is a good giant and immediately wins the trust of the miniature creatures. He is careful not to step on any of them so as not to hurt them unintentionally. Gulliver does good deeds and helps the people of Lilliput to defend themselves from the raids of the neighboring kingdom of Blefuscu. The entertaining story of Gulliver's adventures in the country of Lilliput has another meaning. In the image of Gulliver, the author refers to himself. The character's behavior is Swift's participation in the political life of Britain. The hero-giant is good and righteous, who can single-handedly crush a large number of little people, but he keeps the contract he signed. He is not a traitor, he is not a swindler, but he keeps his word. At the end he flees to the other kingdom because his life is in danger, but despite this he does not hurt or kill anyone. Why did the author call him "Gulliver" because the word means traveler in Irish. Gulliver is a traveler-discoverer of the good life.

2. Don Juan – George Byron

The work originally titled "Don Juan" is an unfinished novel in verse. In terms of genre, it is considered more of an essay novel, since it is not known which predominates - the plot or Byron's reflections. The novel was not completed due to the author's death. During his lifetime, he was criticized by critics, his sister and his mistress tried to dissuade him from the novel, and he also had other personal problems.

Don Juan is 16 years old when he first encounters love. His parents are Don José (who had two mistresses) and Inés. His mother devoted time and effort to teaching him modesty and religiosity, but her friend Julia (23 years old) does not remain indifferent to her son. She is married to Alfonso (50 years old). She is unhappy in her marriage, due to the too large age difference.

When Julia meets Don Juan, he is 12, and when she turns 16, she seduces him. Her husband finds out that his wife has a lover. Before that, only the maid knew about their relationship. She helps her mistress lie to her husband, but in the end Don Juan is exposed.

His mother sends him far away. He boards a ship with his servant Pedrillo. The ship gets into a storm and loses its sails. For days, the crew drifts without water and food. It comes to cannibalism. In the end, everyone dies (the servant eats him after his name falls on the lot, but the young Don Juan refuses to eat human food).

The hero remains the only survivor. The ship crashes and he ends up on an unknown exotic shore. There, Heidi - the daughter of the local pirate Lambro - finds him. Heidi and Zoe, her maid, take care of Don Juan. The two fall in love. Heidi takes him to her home when her

father is away. The two party, spending the money the old pirate has stolen. However, when he returns, he finds them together and separates them. He imprisons Don Juan and sells him into slavery, despite his desire to kill him. When Heidi reveals her father's plans, she faints, then loses her mind and dies on the tenth day. Soon after, her father dies of grief.

At the slave market, Don Juan meets Baba, a black servant, who takes him to the court of the Turkish Sultan. There, he is disguised as a woman to enter the Sultan's harem. The reason for this secrecy is that Gulbeyaz, the Sultan's 24-year-old and fourth wife, likes him and wants to seduce him. Don Juan, however, is still heartbroken by the loss of Heidi and cannot accept the heart of the Sultana. She almost goes crazy - for the first time someone refuses her wish. Their intrigue is interrupted by the Russian-Turkish war - the siege and capture of Izmail by the Russian troops led by Suvorov. There, Don Juan fights on an equal footing with everyone. He also meets John Johnson, with whom they become close. The two even save a little Turkish girl, who Don Juan takes with him.

After the end of the battle, the hero goes to Russia, where he meets Catherine the Great. She has a weakness for him and gives him many gifts. A journey with the Turkish girl to England follows. Society in England is cold, lacking warmth and love (Byron constantly makes fun of this trait of theirs). Don Juan is already 21. This society is completely alien to him, but he tries to be hypocritical just like him. He meets Adelina Amundevil - she is his age and, although she is married and peculiar, she begins to be interested in the young man. In order to get to him, she offers him to move in and points out the 16-year-old Aurora. Don Juan has "rotten" feelings for Aurora, but still deep ones. He visits the Amundevil family, including many other aristocrats. There he meets the ghost of the Black Monk and at their second meeting, the novel ends.

There are assumptions about the love triangle that develops between Don Juan, Adelina and Aurora, about the scandal and punishment of the young lover. In other versions, Don Juan is presented at a more mature age. He is interested in women until he captivates them, and then moves on to the next relationship - in general, a character who has deserved the death penalty.

3. Eugene Onegin – Alexander Pushkin

Onegin is 26 years old, a fustogonets (seducer) – he is bored with the Russian aristocracy and himself. At the beginning of the novel, his father dies and he pays off all his creditors, sparing no money. Soon after, he receives news that his uncle is also on his deathbed and, hoping that untold wealth awaits him, he takes the train and goes to the village, but when he arrives, his uncle is already dead. Onegin's new neighbors try to establish contact with him and make friends, but he stubbornly avoids them and they brand him as an eccentric. His only companion and regular guest is Vladimir Lensky – he is a young, energetic poet, only

18 years old. He arrives in the village after Onegin as a new landowner, having previously studied in Germany. He has black hair. He regularly reads his poetry to Onegin.

Onegin's neighbors are the Larins - they have two daughters - the older one is Olga, with whom Onegin was in love as a child, and the younger one - Tatyana. Today, Onegin is convinced that he is incapable of love. Tatyana and Olga's father, Dmitry Larin, is dead, and they both live with their mother - Alina, who was forcibly married in her youth, but over time has learned how to come to terms with her fate. Tatyana is "sad, wild, silent", dreamy, a loner, "early in love with novels". And she, like her mother, recognizes herself in the heroines of books, avoids people and stands thoughtfully at the window for hours.

Lensky and Onegin go to visit the Larins. Onegin is bored, but Tatyana falls in love with him - "so the dreamer tenderly merged everything into her dreams and embodied it in Onegin." People start saying that Tatyana will soon get married, but she dreams only of Onegin. Unable to bear her passion any longer, she writes a letter and sends it to her wet nurse's nephew. Two days later, Onegin gives Tatyana an answer - he is flattered, but does not see himself as a father and husband. Tatyana silently accepts his refusal and lives in great sadness, while Onegin lives well, enjoys the food and enjoys the rural idyll.

At the first snow, Tatyana has a strange dream - how a large bear chases her through the snow, how it catches her and takes her to a hut full of beasts. Their host turns out to be Onegin himself. The beasts want to take Tatyana, but Onegin shouts that she is his, grabs her and at that moment Lensky and Olga enter. Onegin takes out a knife and kills Lensky. Tatyana wakes up, tries to interpret the dream, but fails.

The Larins organize a ball to which Onegin is invited. He goes with Lensky, but when he meets the same boring aristocracy and Tatyana herself, Onegin decides to take revenge on Lensky and invites Olga to a dance. He whispers to her, Lensky watches them, gets jealous, and then leaves the ball, thinking about a duel.

Lensky chooses Zaretsky as his second - a drunkard but a good shot. Zaretsky goes to Onegin to tell him about the duel. No one else suspects, and even when Lensky realizes that Olga still loves him, he decides to fight. Onegin is late for the duel, has no second, and takes his servant Guillon. Lensky and Onegin follow the rules of the duel and shoot from thirty paces. Onegin kills Lensky with the first shot. Zaretsky puts the young poet's body in his sleigh and leaves.

Spring comes. Olga marries another man and leaves, leaving Tatyana alone. She convinces herself that she must hate Onegin, but she visits his house often and reads his books while he is away.

A year later, it is winter again. Alina Larina's mother and Tatyana get into a sleigh and go to Moscow, where they stay with their relative, Princess Elena. A new life begins for Tatyana

and she begins to go to balls with many suitors. After some time, Onegin appears at a ball. He does not know how to behave after Lensky's death. At this same ball, he sees Tatyana. She is completely changed - more beautiful than ever - cold, proud, inaccessible. And... she is married to Prince N. Bewitched by Tatyana, Onegin falls in love with her, writes her a letter and anxiously awaits her answer. He sees her several times, but she seems angry. He continues to visit her until he finally forces her to give him her answer. In an instant, the village girl awakens inside her and tells him that it is too late. At that moment, her husband enters.

4. Père Goriot – Honore de Balzac

Honoré de Balzac's novel "Grandfather Goriot" is a realistic picture of the life of French bourgeois society. Revealing its morals, the author suggests the idea that no person can develop and form if he lives in contradiction to the laws of the environment in which he exists. And according to the most important law of this society, money, gold, wealth are valued much more than human life. This same society humiliates a person, breaks up families, defiles friendships, a person loses his conscience and morality.

The inhabitants of the "Vauquet" house are a miniature model of the society of that time. Balzac describes each of them with their external characteristics and spiritual qualities. Madame Vauquet, the mistress of the boarding house, judges people by their wealth, by the money that she can get from each of them. She is greedy for money, and stinginess is the main feature of her character. The author shows the idea of the power and authority of money by describing the main character in the novel - grandfather Goriot. The millions he possesses are the source of his misfortunes later. Like all rich bourgeois, he believes that money is the meaning of life, that with it one can buy everything. This is the opinion of his daughters, whom he loves madly - Anastasia and Delphine. Grandfather Goriot gives everything for them. But his love goes beyond reasonable paternal love. He satisfies their every whim, fulfills their every desire without thinking about the bad consequences for their upbringing. Thus, from an early age they become narcissistic egoists. For Goriot, his daughters are the joy of life, but also the most terrible source of disappointment. With their selfishness, ingratitude and callousness, they kill their loving father. His death is heartbreaking. He dies as a beggar without clothes, in winter without heating in Madame Vauquet's boarding house.

The tragedy of Grandfather Goriot is not personal, it is public. Balzac reveals phenomena typical of bourgeois society. In the last minutes of his life, the old man understands his delusions and the accusations he makes against his daughters and their husbands are actually accusations against society: "Ah, if I were rich, if I had kept my wealth, if I had not given it to them, they would have shed tears. But nothing! Money gives everything, even daughters!". Suffering is conveyed in the words of Grandfather Goriot, uttered in his dying

hour: "At that moment I see my whole life. They deceived me! They do not love me, they never have loved me! ... They have never been able to understand anything about my torments, my sufferings, my needs, and they would not have understood about my death. They don't even manage to penetrate the secret of my love... Here is my reward, they abandoned me!"

The student Eugene de Rastignac becomes a witness to his suffering and his immense love. Having recently arrived from the countryside, he has the ambition to achieve everything in his life through work and abilities. But soon after his arrival at the boarding house, his plans change. The goal - high society, can be conquered by easier means - money. Rastignac becomes convinced that in life, those who rely on their strength and abilities, not those who have pure ideals, but those who are ruthless in their means, succeed. And his idealism gradually begins to evaporate. He says: "I must, at all costs, get rich." Here the hero's greed and avarice are already visible. They are growing stronger and stronger. While young Rastignac is still a beginner in this first novel of the series "The Human Comedy", another character, who has accumulated a wealth of life experience, makes a profound, albeit cynical-sounding, analysis of his society, of his time. Thanks to his sharp mind and his coolness, he has long seen what Grandfather Goriot only reaches on his deathbed and what Eugene is about to touch in the future - the corruption of the world and the means by which it can be brought to its knees.

5. Madame Bovary – Gustave Flaubert

The action takes place in the city of Rouen, northern France. Charles Bovary's ambitious mother sends him to study medicine and, against his will, marries him to an older woman. Charles is a man without ambitions, but with a kind heart and does not have the courage to oppose his mother. An absurd incident sends him to examine a patient in a small village near Rouen, where he first meets Emma. The young girl, raised in a convent, is a desperate romantic who sincerely believes that the happy love described in the novels she reads definitely exists. Emma marries Charles, who adores and idolizes her. She hopes that through this marriage she will begin to lead a more social and exciting life, but very soon she is overwhelmed by the immense disappointment of the ordinary provincial everyday life. Emma begins to understand that Charles's speech is as flat as a street sidewalk, that he does not like theater and poetry, cannot swim or shoot a revolver, does not study anything, knows nothing, desires nothing. Over time, she begins to move further and further away from her husband and asks herself the question: "Why, my God, did I get married?". She cannot be satisfied with a life "as cold as an attic with a north window, and with boredom." Madame Bovary's deteriorating health and her constant depressions make Charles, concerned about her health, decide to move to a bigger city. He believes that the change of climate will be good for his wife. The two move to Yonville, where they quickly become friends with the pharmacist Homme and his family. In the Homme family's house, Leon also

lives - the assistant to the local notary, who, like Emma, is interested in music and literature. Emma falls in love with the young man, but soon he leaves for Paris and she is left alone again.

Emma becomes increasingly desperate and dissatisfied with her existence. Even the birth of little Bertha does not fill the gaps in her life. She continues to fall into depressions and often changes her moods. To fill the gap after Leon's departure, she begins to seek solace in shopping. The cunning merchant Lerio takes advantage of this and she begins to get more and more in debt.

Later, Emma meets Rodolphe Boulanger - a wealthy landowner and bachelor. He comes to visit Charles, along with his retinue, who wants to have his blood drawn. Rodolphe, who is an experienced womanizer, immediately notices the beauty of Madame Bovary. Before long, he manages to seduce her and they begin a secret relationship, which for Emma turns into insane love and intoxication. She continues to buy expensive and luxurious clothes and furniture, as well as gifts for her lover, which puts her even deeper in debt. The thought of losing her husband does not scare her. She plans an escape with Rodolphe, but shortly before they leave, he sends her a letter saying goodbye to her. Devastated by the news, she falls ill again. To cheer up his wife, Charles decides to go to the theater in Rouen, where they accidentally meet Leon. After this meeting, Emma begins an affair with Leon. Lying to Charles that she is taking piano lessons, she spends unforgettable moments with him.

Meanwhile, the loans from the cunning merchant Lériot increase, when he demands what is owed, Emma finds herself in a dead end. She seeks help from Leon, who, however, is afraid and cannot help her. Then, full of hope that he will save her, she goes to her first lover Rodolphe, who also does not want or cannot help her. This leads her to great disappointment and despair. She decides to end her life by taking arsenic from the pharmacy of Homme. After severe pain and torture, Emma dies.

Charles is unable to overcome the death of his beloved. Devastated by the adultery, Charles finds Emma's letters with Rodolphe and Leon, but despite the shame and pain, he finds the strength to forgive his unfaithful wife. His life without Emma is a series of falls and endless loneliness. Soon after, Charles dies, completely broken and helpless. Little Bertha goes to her grandmother, who soon dies too, and is therefore sent to her aunt, who, however, is poor and sends the girl to work in a cotton yarn factory.

6. Spleen – Charles Baudelair

Charles Baudelaire's poem Spleen, from his renowned collection *Les Fleurs du mal* (The Flowers of Evil), delves into themes of melancholy, ennui, and existential despair. The term "spleen" in this context represents a state of deep and oppressive gloom, a concept that Baudelaire explores throughout his work. The poem captures the overwhelming burden of

sadness and emotional stagnation. Baudelaire paints a picture of a suffocating existence where time seems to stand still, and the poet is trapped in a cycle of despair. Spleen is an embodiment of the poet's personal suffering, symbolizing a psychological and almost physical weight that drags him into desolation. The poem is not just about sadness but about a profound, inescapable sense of dissatisfaction with life. The tone of Spleen is dark, oppressive, and claustrophobic. Baudelaire creates an atmosphere of suffocation, reinforcing the idea that the poet is trapped in his own mind, unable to escape his torment. The poem exudes a sense of powerlessness, as though the weight of existence itself is unbearable. Baudelaire employs rich, unsettling imagery to convey his emotions: he often describes a sky that is "low and heavy," reflecting the psychological weight of depression. The clouds and darkness mirror his internal despair. The presence of rotting objects, stagnant air, and confinement adds to the poem's bleakness, creating a feeling of lifelessness that permeates the environment. Baudelaire treats spleen as a living entity, a force that dominates and suppresses him, further emphasizing the inescapability of his sorrow. His use of structure and rhythm enhances the poem's oppressive mood, with precise word choices, repetition, and slow pacing contributing to a feeling of inescapable sadness. The imagery and symbolism work together to immerse the reader in the poet's despair. Baudelaire was influenced by Romanticism, Symbolism, and the modernist exploration of urban alienation. His portrayal of depression and existential suffering makes him a precursor to modernist literature. Spleen represents the conflict between beauty and decay, pleasure and pain—an essential theme in *Les Fleurs du mal*. Baudelaire's Spleen is a powerful meditation on inner suffering and existential dread. The poem's dark imagery and oppressive tone masterfully capture the weight of melancholy. It remains a timeless exploration of human despair, resonating with readers who have experienced deep emotional turmoil. Baudelaire's ability to transform personal agony into artistic expression is what makes Spleen a masterpiece of French poetry. His depiction of the burden of existence continues to be relevant in literature and philosophical discussions on mental and emotional struggles.

7. Autumn song – Paul Verlaine

Paul Verlaine's poem Autumn Song (*Chanson d'automne*), from his collection *Poèmes saturniens* (1866), is a deeply melancholic reflection on sorrow, nostalgia, and the passage of time. The poem captures a profound sense of longing and despair, using autumn as a metaphor for fading happiness and the inevitable decline of life. The tone is soft yet deeply mournful, evoking the sadness of memories slipping away with the falling leaves and cold winds. Verlaine's simple yet musical language enhances the poem's emotional depth, with its delicate rhythm mirroring the slow, aching passage of time. The poet employs powerful imagery, including sighing violins and the gentle yet relentless autumnal decay, to convey a sense of isolation and emotional vulnerability. The poem's famous opening lines—"Les

sanglots longs / Des violons / De l'automne"—establish a tone of quiet despair, where nature's elements mirror the poet's inner turmoil. Influenced by Symbolism and Impressionism, Verlaine masterfully intertwines external landscapes with personal emotions, making Autumn Song a perfect example of musicality in poetry. Its brevity and simplicity do not lessen its impact; instead, they heighten its ability to evoke universal feelings of sadness and resignation. The poem remains one of Verlaine's most famous works, cherished for its lyrical beauty and its ability to express the ephemeral nature of joy and the weight of melancholy in just a few haunting lines.

8. History of Slavic-Bulgarian – Paisii Hilendarski

The main sources that Paisius of Hilendar used to compose the work were "The Kingdom of the Ancient Slavs" by Mavro Orbini (1601) and "Annals of the Church and Civility" by Caesar Baronius (1607). To these he added many other works. "I saw – the author notes in the "Afterword" – in many books and histories much information written about the Bulgarians."

The selection of the depicted events and the mentioned historical figures is impressive. With particular passion and inspiration, Paisius comments on those of them that glorify the Bulgarian race. The author's task is not simply to arrange a list of notable dates and names, but for each name or event to provoke the awareness of the Bulgarians as a people with its own heroic history, its own language and its own writing.

For Paisius' contemporaries, "Slavic-Bulgarian History" is a source of knowledge about Bulgarian history, about Bulgarian kings and patriarchs, about the guardians of Bulgarianness throughout the ages. It is also an occasion for national self-confidence, because it tells about the longevity and glorious past of the Bulgarian state.

Several main thematic lines are outlined in Paisius' work. These are the themes of the origin of the Bulgarian race and language, the political strengthening of the Bulgarian state, and the cultural and spiritual achievements of the Bulgarians.

The author emphasizes the glorious past of the Bulgarian people in order to awaken in his readers a sense of national belonging.

The motifs of the native, "one's own", Bulgarian are present in all parts of "History". They are directly related to the motif of shame. Already in the Preface to the work, the problems of xenophobia and apostasy are raised. The awareness of the benefits of history and knowledge of one's native language, according to Paisius, are the main means of protecting the Bulgarian from foreign encroachments and preserving national values. Important themes in "Slavonic-Bulgarian History" are the awakening of the Bulgarian race, the "us and the others" attitude, examined through the comparison of the Bulgarians with other nationalities (Greeks, Serbs).

9. The Spring of the White-Legged Woman – Petko R. Slaveykov

The beautiful, gentle Gergana and the private bachelor Nikola seem to be made for each other. Their love is shared. One evening, on his way back from a party, while sending the girl off, Nikola desires her wrist. Gergana replies that a sign of love is not given at night, because then the forces of evil rule; she will give him a wrist in the morning, when she goes to the spring for water. However, a black witch overhears the conversation between the lovers and decides to destroy them. Early the next day, Gergana goes to the spring, but instead of Nikola, she sees a vizier, who has pitched tents with his army at night. Impressed by her beauty, he begins to persuade her to go with him to Istanbul, to become his hanum. The girl refuses. She rejects not only the tempting offers of untold riches and a luxurious life, but also the threats that the will of a master is not ignored. Calmly but unyieldingly, the young girl defends the advantages of her native land over the capital, the comfort of her father's home and the colorful garden over the golden palaces. She admits that even if she is forcibly taken away, her heart will remain forever connected to her beloved parents and beloved Nikola. Amazed by her insatiability and determination, the vizier respects her will and, as a sign of respect, orders the spring to become a fountain.

The builders begin construction, but a rumor spreads around the village that they have built in Gergana's shadow. The girl withers and dies. After the funeral, Nikola goes to pour water on the grave, but does not return and no one sees him again. Only at night, somewhere deep inside, can the melody of his tsafara be heard, when Gergana's spirit is announced by the fountain.

The leading theme in Slaveykov's poem is the advantages of the native over the foreign. It is unfolded in the dialogue between the two central characters, which has the character of an intellectual duel. The girl is the acknowledged winner of it, as evidenced by the respect she evokes in the foreigner.

Another theme also runs through the second compositional part: the differences between the city and the village. It should be understood in a broader, allegorical sense. Behind the literal opposition between the village of Bisercha and the city of Istanbul, there is actually another opposition: of two mentalities, of two worldviews, between which there is an insurmountable chasm. One worldview is based on the spiritual values that have regulated the life of patriarchal man for centuries; the other is based on the value preferences of an emerging, new bourgeois era, in which the material is leading and human self-confidence is built on it.

At the very end of the poem, the motif of the inseparable lovers is included, before whose sincere love even death has no power. Having not achieved happiness together during their

lifetime, Gergana and Nikola nevertheless come together in some mysterious, incomprehensible way, when her spirit is "announced" at night at the fountain to spin, and from under the ground the melody of her beloved's tzafera is "heard". (This motif would later also pass into the work of Slaveykov - son: in his ballad "Inseparable").

10. Mayce si- Hristo Botev

Botev's poetry is a call for the affirmation of a new social morality, of new values, among which freedom occupies the most essential place. First of all, this idea is embodied in individual life. From the personal freedom of a person depends his entire attitude towards the social types of his time, towards slavery and the drama of existence. Cut off from the family, guided by secret desires, the lyrical self in "Your Mother" understands that he is doomed to loneliness and hermitism. Before the closest person - the mother, the lyrical hero confesses his most sincere feelings in order to be rehabilitated again in the lost native world. The clash between desires and reality forms his personality. In the name of individual freedom, he is ready to accept death as the highest meaning and sacred goal of his existence.

- a. The lyrical self - a lonely and misunderstood young man, who left his homeland and loved ones, settling in a foreign and hostile society. Disappointed, having seen the painful truth about the clash between reality and high dreams and ideals, the lyrical self understands that his youth is unlived, and happiness is a chimera. The fighter's self-consciousness has not yet been formed.
- b. Mother - the only person before whom the lyrical self can pour out his grief and find moral support. The mother is the best confessor, the only moral support.
- c. Death - the thought of death is the result of the deep spiritual drama that the hero experiences. Death is desired at a moment of unbearable desire.