

Stylistic Categorization of Phraseological Units in the Poetical Works of V.S. Vysotsky

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Abstract. *This article focuses on the examination of phraseological units (PUs) within the poetry of Vladimir Semenovich Vysotsky, a key figure in 20th-century Russian culture. The research investigates Vysotsky's employment of phraseological units to craft poetry that is rich in emotional resonance and complexity, highlighting the distinct characteristics of his language and philosophical ideas. In Vysotsky's poetry, phraseological units serve multiple purposes, including establishing atmosphere, defining characters, and amplifying irony or sarcasm. The study pays particular attention to the stylistic nuances of PUs and their contribution to the formation of the poet's linguistic perspective. It further analyzes how Vysotsky adeptly manipulates phraseology to conjure vivid imagery, develop characters, and underscore the philosophical richness of his literary works.*

Key words: *Vladimir Vysotsky's work encompasses phraseological units, poetic expression, stylistic elements, linguistic nuances, emotional depth, irony, sarcasm, philosophical insights, a poetic perspective, and the characteristics of his linguistic identity as reflected in colloquial speech.*

Introduction

Vladimir Semenovich Vysotsky (January 25, 1938 – July 25, 1980) was a prominent Russian poet, bard, and actor known for his tragic and confessional poetry, songs, and ballads. In his performances, Vysotsky often employed vivid metaphors such as 'scratch the soul,' 'graze the nerves,' and 'tear the soul' to convey the emotional depth of his work. This choice of language is crucial; for poetry to resonate with both the ears and the soul, it must possess a certain roughness and uniqueness rather than a smoothness. Vysotsky's poetry is a vital component of 20th-century Russian culture, characterized by its profound emotional depth, conciseness, and polysemy, achieved through various linguistic techniques, including the use of phraseological units (PUs). These fixed expressions not only enhance the richness of his poetry but also infuse it with vibrancy, liveliness, and at times, ironic sharpness. The evolution of poetic language typically involves a departure from conventional norms, and for Vysotsky, who adhered to classical poetic forms with remarkable richness in meter, rhyme, and stanza structure, the use of diverse phraseology was intentional. Analyzing Vysotsky's poetic legacy reveals that he actively utilized the extensive phraseological resources of the Russian language, and by deviating from standard forms, he consistently highlighted specific features of each poem, whether addressing philosophical themes or evoking a comedic tone.

Methods

In spite of the variety of images and themes, V.S. Vysotsky's oeuvre embodies a cohesive and harmonious poetic universe. The poet successfully encapsulates the fundamental tenets of human existence through his unique artistic framework. While his expression is richly multifaceted, the

philosophical underpinnings of his work remain unified and intentional, both collectively and within individual pieces, forming the ideological foundation of his artistry. In this context, V.S. Vysotsky continues the spiritual lineage of Russian literature. His linguistic persona serves as the vital link that integrates the diverse genres and complexities of his poetry into a singular and cohesive poetic system. Phraseological units, defined as stable expressions with specific meanings, transcend mere communication in his poetry, emerging as crucial components of the text's stylistic composition. In Vysotsky's verses, these units fulfill various roles: they establish ambiance, mirror the distinctive speech patterns of characters, and frequently function as vehicles for irony or sarcasm. As a wordsmith, Vysotsky employs phraseological units not merely as elements of the lexical landscape but actively reinterprets them, thereby generating new nuances of meaning. This characteristic of phraseology renders it a significant instrument of poetic impact.

The poetry of V.S. Vysotsky is rich with various phraseological units. For instance, in the poem "I did not think about what I was saying, // And with ease I threw words to the wind ..." from "My Hamlet," the phraseological unit highlights both the protagonist's frivolity and his capacity for self-reflection and critique, particularly in the context of Hamlet. Similarly, in the lines "Well, and the rest - in what their mother gave birth - // Not for rest, but again - to work ..." from "Your Island," the phraseological unit succinctly expresses the characters' willingness to engage in action without delay. The phrase "But the shore holds tenaciously – // More reliable than a death grip..." from "In the beginning was the Word of sorrow and melancholy..." illustrates the sailors' connection to nautical language, despite their presence on land. In the lines "You are outwardly calm in the midst of a noisy ball..." from "White Waltz," V.S. Vysotsky employs a well-known phrase from A.K. Tolstoy to effectively immerse the reader in the ball's atmosphere, capturing the protagonist's internal state. The phraseological unit in "The waves will work – and in the sweat of their brow // Our ship sides will be cut to pieces..." from "On the day, a series when we, having secured the support of the land..." contributes to the depiction of the ocean as an eternal and tireless entity, while also portraying the sailor's harmonious relationship with nature and his ability to articulate it succinctly. Lastly, the line "And the tavern is full of drunks – // There are as many of them as there are dogs that have not been cut..." from "Well, Kuzma..." characterizes the protagonist as a straightforward individual who employs colloquial and stylistically informal expressions in his dialogue.

Results

The stylistic characteristics of phraseological units in Vysotsky's poetry exhibit a wide range of diversity. The poet incorporates various types of phraseological units, which can be categorized as follows: Vysotsky frequently integrates folk expressions into his verses, imparting a traditional essence and reinforcing their relevance to real-life experiences. For instance, the phrase 'like water off a duck's back' in the song 'I Don't Love' serves to highlight a disregard for the opinions of others. Additionally, Vysotsky employs numerous phraseological units in a metaphorical context. The expression 'plow to the point of exhaustion' not only signifies arduous labor but also conveys themes of despair and fatigue. Such expressions heighten emotional intensity and facilitate a deeper understanding of the characters' lifestyles and inner thoughts. Furthermore, Vysotsky skillfully incorporates phraseological units imbued with irony or sarcasm, which aids in the creation of stylistically unique images and characters. For example, the phrase 'to pull the wool over someone's eyes' illustrates manipulation or deceit. To assess the expressiveness and stylistic significance of the phraseological units utilized by V.S. Vysotsky, we refer to the card index materials. The semantic framework of these phraseological units is fundamentally distinct from that of individual words, comprising phraseological meaning, grammatical meaning, and stylistic meaning. The phraseological meaning itself encompasses both denotative and connotative interpretations. The elements that constitute connotative meaning include emotionality, evaluativeness, and expressiveness. According to L.I. Kruglikova, 'Expressive linguistic units are those that, beyond their nominative (designation) and significative (generalization) roles, also serve a pragmatic (influence) function. These units aim not merely to identify a specific aspect of reality but to do so in a manner that impacts the interlocutor. This influence takes precedence, as language typically possesses alternative means for straightforward identification' [8, 80]. The foundational factors shaping connotative meaning encompass the internal structure of phraseological units and imagery, or semantic duality, which

emerges during the transfer of names, particularly in metaphorical contexts. This aspect is crucial as it defines the extensive emotional and expressive potential of phraseology. Furthermore, the stylistic, or more accurately, the functional-stylistic meaning pertains to the functional-stylistic establishment of phraseological units within the language.

Discussion

It is important to recognize that V.S. Vysotsky skillfully employs phraseology from various styles to craft vivid imagery and construct a linguistic representation of the world within his works. The use of both widely recognized and specialized phraseological expressions serves to embody artistic imagery, shape the speech characteristics of his characters, invigorate the author's narrative, and much more. This ultimately enhances the appreciation of the distinctiveness of his lyrical language and underscores the poet's exceptional proficiency in wordcraft. To ascertain the stylistic categorization of phraseological units in V.S. Vysotsky's poetry, it is essential to first characterize and classify these units within the language. The variations in phraseological units based on stylistic categorization and expressive nuance can be attributed to the unique features and techniques inherent to each language style, which are selected from the broader vocabulary to convey specific meanings. The stability or more frequent application of certain fixed word combinations within a particular style, along with their associated diverse expressive qualities, underpins these distinctions. A significant portion of the phraseological units found in Vysotsky's poetry, similar to the language at large, exhibit stylistic coloration. When considering phraseological units narrowly, they invariably possess emotional and expressive qualities; however, a broader perspective reveals units that lack overt emotionality and evaluative connotations. This study identified a limited number of entirely neutral phraseological units. Within V.S. Vysotsky's poetry, numerous such units can be observed: *Ставь фортуны колесо поперёк, // Мы про штормы знаем всё наперёд... («Свой остров») Только чашу испить – не успеть на бегу... («Мне судьба...») Да, в этот раз я потерпел фиаско... («Романс» из к/ф «Один из нас») Нить Ариадны оказалась схемой... («Мой Гамлет») ...Пусть лягут рядом наши кирпичи // Краеугольным камнем в новом здании. («Театрально-тюремный этюд») Всё вернулось на круг, и распятый над кругом висел... («Райские яблоки») Погулять нельзя пойти, на каток – тем паче... («Прочитайте снова про Витьку Кораблёва и друга закадычного Ваню Дыховичного») Bookish set expressions are used by the poet not only to give the speech solemnity and pathos, but also to create the linguistic coloring of the time or a comic effect.: *скучных шабашей...») Having analyzed the data from the author's card index, we note that V.S. Vysotsky has an extremely productive phraseological series with the component «душа» (soul), used to positively evaluate the psychological state of a particular character. In the poet's poems we encounter a significant number of such expressions: Весна ещё в начале, ещё не загуляли, // Но уж душа рвалась из груди... («Весна ещё в начале») Пар валит изо рта – эх душа моя рвётся наружу... («Я дышал синевой...») Правда, по душам не получилось разговора: // Нам мешал отбойный молоток. («Рядовой Борисов...»); ...Зачем мне быть душою общества, // Когда души в нём вовсе нет? («Я был душой дурного общества») Полгода не балует солнцем погода, // И души застыли под коркою льда... («Так дымно...») А у юнги от счастья качалась душа... («Был развесёлый розовый восход...») Поёт душа в моей груди, // Хоть в горле горечи ком... («Черны все кошки Студентом Федя очень был настроен // Поднять археологию на щит... («Песня студентов- археологов») ...Но однажды – всыпались, и сколько мы не рыпались – // Всё прошло, исчезло, словно с яблонь белый дым. («Красное, зелёное...») ...Бросить пить?.. Видно, мне не судьба. («У меня было сорок фамилий...») ...В лагерях свободных мест // Поискать – отыщутся. («О процессе над А. Синявским и Ю. Даниэлем») Знаешь ты, что я души в тебе не чаю, // Для тебя готов я днём и ночью воровать... («Что же ты, зараза...») Бандит же ближних возлюбил – души не чаёт... («До нашей эры соблюдалось чувство меры...») Спросил у них леший: // «Вы камо грядеши?»... («От, если ночь...») Слабо стреляться?! В пятки, мол, давно ушла душа!.. («О фатальных датах и цифрах»).**

Colloquial phraseological units are fixed expressions predominantly utilized in spoken language, and in written form, they enhance the vividness of artistic imagery, personalize characters, and establish their speech traits. These units are characterized by a 'reduced' expressive-stylistic nuance, encompassing affectionate, abusive, ironic, contemptuous, humorous, and familiar tones, among

others. V.S. Vysotsky, who recognized the figurative essence of colloquial phraseological units, frequently incorporated them into his literary works, as they infuse a sense of ease, simplicity, and a degree of 'liberty' into dialogue. The distinctive attributes of colloquial phraseology account for its extensive application in Vysotsky's poetry, facilitating the attainment of 'brightness and richness of language.' In his public addresses, the poet consistently emphasized that his primary objective in crafting poetry was to cultivate a seemingly conversational tone. Phraseologisms in Vysotsky's oeuvre are pivotal in constructing vivid imagery and characterizations. For instance, by employing phraseological expressions that convey comical fatigue or despair, Vysotsky profoundly unveils the inner lives of his protagonists. In songs such as 'Burlak' or 'Wolf Hunt,' these phraseological units effectively communicate the psychological states of the characters, their internal conflicts, or their resolve. The application of phraseological expressions in unconventional contexts introduces polysemy and engenders a sense of ambiguity, a hallmark of Vysotsky's poetry. This approach invites readers or listeners to explore multiple interpretations and potentially discern various layers of meaning within a single poem or song.

Conclusion

In his literary compositions, Vysotsky frequently subverts the conventional structure of phraseological units, rendering them more vivid and dynamic. He adeptly alters their grammatical forms, substitutes specific elements, or amalgamates multiple phraseological units within a single context. This approach not only infuses his poetry with distinctive nuances but also broadens the interpretative scope of these expressions. For instance, in Vysotsky's songs, one can encounter unconventional forms such as 'ne spitsya' in place of the standard 'ne sleep', or 'podu po sledu' instead of 'podu po cheloveku'. Such modifications amplify the expressiveness of his work and highlight the author's unique voice. Vysotsky's poetry, rich in phraseological units, represents a remarkable phenomenon within Russian language and culture. His skill in reimagining traditional expressions, imbuing them with new meanings and connotations, elevates these phraseological units beyond mere linguistic elements to vital instruments for crafting a poetic ambiance, psychological complexity, and social critique. The stylistic importance of phraseological units in Vysotsky's oeuvre is underscored by their dual role as both reflections of folk wisdom and as potent vehicles for personal artistic expression, addressing the urgent concerns of his era.

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