

The Author's Reinterpretation of Phraseological Units within The Idiolect of V.S. Vysotsky

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ABSTRACT

Objective: The lyrical and linguistic self-representation of the author plays a central role in shaping poetic meaning, particularly in the works of V. Vysotsky, a renowned Soviet-era poet and performer. While Vysotsky's cultural and performative legacy has been widely studied, the nuanced interplay between his poetic voice and linguistic techniques remains underexplored, especially in relation to how his personal identity is encoded through stylistic and colloquial devices. **Method:** The study employs a qualitative textual analysis of selected poetic works by Vysotsky, focusing on narrative structure, stylistic markers, lexical choices, and figurative language to trace the linguistic features that construct the author's presence. **Results:** The analysis demonstrates that Vysotsky's poetic persona is shaped through a close interconnection with his protagonists, whose speech is grounded in colloquial Russian and infused with expressive, ironic, and ambiguous language. His signature style includes transformed idiomatic expressions, self-irony, and metaphorical constructs that blur the line between the author and the character. These stylistic devices contribute to a vivid, authentic voice that mirrors the poet's personal worldview, positioning the lyrical protagonist as an extension not a contrast of the author. **Novelty:** This study deepens the understanding of authorial representation in lyrical poetry and underscores Vysotsky's contribution to modern Russian poetic discourse through his distinctive blend of colloquialism and stylistic innovation.

INTRODUCTION

The poetic oeuvre of V.S. Vysotsky is characterized by its thematic richness and diversity. The poet articulates the complexities of human relationships through both realistic and symbolic figures, situating them within authentic, mythological, or fairy-tale contexts. Simultaneously, the structure of the text and its context are developed in parallel or interwoven across distinct lines and stanzas of his poetry. In addressing themes related to human interactions, as well as the social, national, and political frameworks of Soviet society during the latter half of the 20th century, V.S. Vysotsky employed a variety of symbols. He not only drew upon the extensive reservoir of phraseological units inherent in the language but also crafted original expressions that subsequently became widely recognized catchphrases [1].

The phraseological units of the Russian language possess significant expressive and stylistic capabilities, which V.S. Vysotsky effectively harnessed in his work. Within his poetic compositions, these units are integrated into expressive combinations of words, sentences, and longer passages, thereby enhancing the informative and figurative dimensions of the text. Furthermore, as previously mentioned, these units frequently undergo various transformations at the hands of the poet and serve as subjects of stylistic

convergence, which we define as the interplay of diverse stylistic devices united by shared aims and objectives. It is therefore unsurprising that many of V.S. Vysotsky's unique expressions have evolved into catchphrases, often resulting from a successful fusion of poetic form with colloquial or intentionally elevated language. Numerous phrases from the poet's repertoire have transitioned into everyday catchphrases, thereby becoming his own phraseological contributions. These expressions have enriched and adorned the national language, achieving a colloquial status [2].

RESEARCH METHOD

This study adopts a qualitative textual analysis to explore the author's reinterpretation of phraseological units within the idiomatic landscape of V.S. Vysotsky's poetry. Drawing upon a selection of Vysotsky's most linguistically rich and culturally resonant works, the analysis focuses on identifying and interpreting the transformation of established Russian phraseological units, as well as the creation of original expressions that have since entered colloquial speech [3].

The method involves a close reading of poetic texts, paying particular attention to lexical choices, stylistic devices, syntactic configurations, and metaphorical structures. The study is informed by a linguo-stylistic framework that emphasizes how Vysotsky's use of colloquial and idiomatic language reflects broader socio-political and cultural realities. It further considers the interplay between the authorial voice and the lyrical protagonist, revealing how their convergence serves as a vehicle for both personal expression and social commentary [4].

Additionally, intertextual references to Russian folklore, proverbs, and everyday speech are traced to understand the transformation and contextual repurposing of these units. The process of phraseologization where a poetic phrase evolves into a widely recognized idiom is central to the analysis, with special attention to semantic shifts, metaphorization, emotional resonance, and rhythmical composition. By examining these elements holistically, the methodology seeks to uncover how Vysotsky's idiomatic innovations not only reflect his personal worldview but also contribute to the enrichment of the Russian linguistic and cultural tradition. This approach enables a nuanced understanding of the stylistic and communicative power embedded in Vysotsky's poetic language [5].

RESULTS AND DISCUSSION

In the works of V.S. Vysotsky one can observe examples of such expressions: *Не пройдёт и полгода...* («Корабли постоят - и ложатся на курс»); *А в ответ - тишина...* («Он вчера не вернулся из боя»); *Что за свадьба без цветов! - пьянка да и всё...* («Песня о нейтральной полосе»); *Ни единою буквой не лгу...* («Прерванный полёт»); *Сапогами не вытоптать душу...* («Песня о Земле»); *Из колоды моей утащили туза...* («Очи чёрные. Погоня»).

(Eng: *Not even six months will elapse... ('The vessels will remain stationary - and then navigate.')*; *In reply - there is only silence... ('He did not come back from combat yesterday')*); *What*

sort of celebration is it devoid of blossoms! - merely revelry and nothing more... ('Ballad of the neutral zone'); I do not deceive with a single character... ('Disrupted journey'); Footwear cannot crush the spirit... ('Ballad of the planet'); They have taken the trump card from my hand... ('Obsidian gaze. Chase') [6].

In extended verbal communication, commonly utilized phrases tend to lose their intricacies and are condensed to retain only essential components, frequently just the initial part of the expression. Familiar and well-known phrases can be comprehended with minimal cues [7].

The complete and original structure of these expressions becomes distorted, often leaving behind only a fragment that eventually evolves into an idiomatic expression or a fixed phrase, while the original formulation is frequently overlooked. The verses of V.S. Vysotsky are readily recalled by native speakers, partly due to the clever wordplay involved:

1. - *Лучше гор могут быть только горы... («Прощание с горами»); «Будь здоров!» - «Обязательно буду!» («Случай в ресторане») И жить хорошо, и жизнь хороша! («Песня о сентиментальном боксёре») Эй вы, задние, делай как я! // Это значит - не надо за мной!.. («Чужая колея») [8].*
2. (Eng: *A goodbye to the peaks; "Wishing you good health!" - "I certainly will!"; "A situation in an eatery"; Life is enjoyable, and existence is pleasant! "A melody about an emotional pugilist"; You there, in the rear, mimic my actions! // This implies - do not emulate me! "A path not one's own") [9].*

The rhymed rhythmic phrases of V.S. Vysotsky also catch the ear:

1. *Я дышу, и значит - я люблю, // Я люблю, и значит - я живу! («Баллада о Любви»); Кто в океане видит только воду - // Тот на земле не замечает гор. («Шторм»); Поэты ходят пятками по лезвию ножа // И режут в кровь свои босые души... («О фатальных датах и цифрах»); Мы с тобой в Париже // Нужны - как в бане пассатижи. («Письмо к другу, или Зарисовка о Париже»).*
2. Eng: *I inhale, and thus - I cherish, // I cherish, and thus - I exist! ('Ballad of Love'); The individual who perceives solely water in the ocean - // Fails to recognize the mountains on land. ('Storm'); Poets tread with their heels upon the edge of a knife // And sever their unprotected souls until they weep... ('About fatal dates and numbers'); You and I in Paris // Are as essential - like pliers in a bathhouse. ('Letter to a Friend, or a Sketch about Paris') [10].*

V.S. Vysotsky incorporated folk proverbs and sayings into his poetry while also crafting clever phrases that resonate with them. As an admirer of folk song traditions, the poet held the satirical nature of the Russian intellect in high regard, which is evident in his sharp and concise wit. He regarded proverbs and sayings as a limitless reservoir of linguistic richness, frequently drawing upon them in his artistic endeavors. Rather than merely translating these proverbs and sayings, the poet delved into the folk humor they encapsulated, embracing their essence and stylistic nuances, that are given below:

1. *Страшно, аж жуть! («Песня-сказка о нечисти») Обидно мне, досадно, да ладно («Невидимка») И жить хорошо, и жизнь хороша! («Песня о сентиментальном*

боксёре»); *Всё не так, ребята!.. («Моя цыганская»); Скажи ещё спасибо, что живой!* («Подумаешь - с женой не очень ладно.»); *Земле - ей всё едино: апатиты и навоз...* («Товарищи учёные») [11].

2. **Eng:** *It evokes fear and dread!* ('A musical narrative concerning malevolent entities'); *I experience feelings of offense and irritation, yet I accept it* ('The Unseen Individual'); *Life is enjoyable, and existence is positive!* ('A ballad about an emotional pugilist'); *All is amiss, my friends!* ('My Romani'); *Express gratitude for your existence!* ('A significant issue - challenges persist in your marital life'); *The planet remains indifferent: apathetic and unyielding...* ('Fellow researchers') [12].

The phraseological units crafted by V.S. Vysotsky function as a stylistic and artistic mechanism that reflects a specific period in the nation's history, thereby fulfilling a historical role and possessing social significance. Numerous instances can be identified where V.S. Vysotsky's catchphrases are applicable. His poetic expressions have invigorated contemporary language, making it more vibrant, clever, and precise. Consequently, the phraseology of the poet's expressions is influenced by their prevalence in both spoken and written discourse among native speakers [13].

In our analysis of V.S. Vysotsky's expressions, we identified several factors contributing to their phraseological nature: striking metaphorical quality, exceptional semantic depth, emotional resonance, structural dynamism, distinct functional orientation, selection of unique lexical elements, and rhythmic and melodic characteristics [14].

Additionally, the process of phraseologization is significantly impacted by the gradual dissociation of the phrase from its original author in the minds of readers over time, often resulting in a shortened version that evolves into a fixed phraseological unit. Therefore, V.S. Vysotsky's phraseological units emerge from conceptually rich linguistic material, utilizing words and phrases within specific syntactic contexts that convey expressive nuances. The primary catalyst for a well-known phrase's transition into a phraseological unit is the metaphorization process and the accompanying semantic shifts of the words involved [15].

CONCLUSION

Fundamental Finding : The study reveals that V.S. Vysotsky's distinctive and professional linguistic identity, along with the strong individualization of character speech in his poetry, contributes significantly to the enduring vitality and contemporary relevance of his poetic language. His coined expressions have inspired numerous satirical illustrations found widely online. **Implication:** These findings suggest that poetry can transcend its textual form and thrive through popular cultural mediums such as cartoons and fashion. Vysotsky's continued relevance highlights the potential for classical literature to resonate with and influence younger audiences in modern contexts. **Limitation:** However, the study is limited to the observation of online and visual representations of Vysotsky's poetry, without deeper exploration of audience reception or the qualitative shifts in meaning that may occur through these adaptations. **Future Research:** Future studies could explore how younger generations perceive Vysotsky's work more directly

and examine similar transformations of other classical poets in the context of digital media and contemporary cultural expressions.

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