



OPEN ACCESS

SUBMITTED 14 March 2025

ACCEPTED 10 April 2025

PUBLISHED 12 May 2025

VOLUME Vol.05 Issue05 2025

COPYRIGHT

© 2025 Original content from this work may be used under the terms of the creative commons attributes 4.0 License.

The Formal Alteration of Phraseological Units in The Literary Works of V. Vysotsky

Shukurova Olmakhon Odiljon kizi

Department of Uzbek Language and Literature, Russian and English
Languages, Bukhara State Medical Institute named after Abu Ali Ibn
Sino, Uzbekistan

Abstract: The presented article is aimed to explore the linguistic representation of the author within the poetry of V. Vysotsky. To accomplish this objective, several tasks were undertaken: an extensive examination of V. Vysotsky's poetic legacy, a thorough analysis of the stylistic application of phraseological units in his poetry to effectively showcase the evolving character of phraseology, its receptiveness to diverse structural and semantic transformations, and to distinctly highlight the uniqueness of the poet's artistic style and his skillful manipulation of language.

Keywords: Metaphorically reinterpreted phraseological constructs, textual stylistics, stylistic devices, linguistic imagery, altered phraseology, interpretations of phraseological constructs, and metaphorical characteristics.

Introduction: An extensive exploration of the poetic legacy of V. Vysotsky, particularly focusing on the stylistic application of phraseological units within his poetry, effectively highlights the evolving character of phraseology, its receptiveness to diverse structural and semantic modifications, and distinctly showcases the poet's unique creative style and linguistic proficiency. Furthermore, it is noteworthy that a dedicated analysis of the stylistic employment of phraseological units in the adaptation of V.S. Vysotsky by the author has yet to be undertaken, underscoring the significance of the selected topic. Investigating V. Vysotsky's poetry enables the identification of key techniques in the individual adaptation and utilization of phraseological

units: 1. Infusing a phraseological unit with new nuances of meaning while preserving its lexical and grammatical structure:

Но только я уже бывал на Темзе, Собакою на Сене восседал...

(«Я к вам пишу»)

In this instance, the idiomatic expression «собака на сене» (Eng: dog in the manger) is not employed in its literal sense (referring to an individual who neither utilizes a resource nor allows others to benefit from it). V. Vysotsky utilizes merely the superficial structure of the idiomatic expression as a tool for linguistic play.

Был в балете, - мужики девок лапают.

Девки - все как на подбор - в белых тапочках...

(«Два письма. Письмо с выставки»)

The phraseological expression «в гробу видеть (в белых тапочках)» (Eng: to see in a coffin (in white slippers)) is basically applied in an abbreviated manner, as it does not convey its literal interpretation (to regard someone or something with utter contempt). The employed form of this phraseological unit enhances the artistic imagery, contributing to the development of the protagonist's speech traits, specifically that of a rural peasant, thereby enriching the expressiveness of his dialogue:

...Бросил якорь в историю стройный корвет,

Многотрубные увальни вышли в почёт.

(«Этот день будет первым...»)

The specific meaning of the idiomatic expression «бросать якорь» (Eng: 'to drop anchor' (to settle or remain in a place)) is broadened, as the author introduces a new nuance: 'to remain forever in the past,' thereby enhancing the depth of the statement. The lexical and grammatical aspects of the idiomatic expression are updated while preserving its meaning and fundamental structure (by substituting one of the components with a synonym or expanding the composition of the idiom) to achieve greater semantic richness and to intensify its expressive quality:

Я лошадам забитым, что не подвели,

Поклонился в копыта, до самой земли...

(«Очи чёрные. Погоня»)

In common linguistic usage, the author substituted a component that is atypical for the object of the statement (feet) with one that is characteristic of it (hooves), thereby enabling an accurate depiction of the relevant situation. – «поклониться в копыта» (Eng: bow down to the hooves).

И ушли корабли - мои братья, мой флот, -

Кто чувствительней - брызги сглотнули.

Без меня продолжался великий поход,

На меня ж парусами махнули.

(«Баллада о брошенном корабле»).

1. In his writings, V. Vysotsky frequently draws parallels between cherished inanimate objects and human beings, thereby crafting metaphorically reinterpreted phraseological expressions.: глотать слёзы - глотать брызги, махнуть рукой - махнуть парусами. (Eng: to swallow tears - to swallow splashes, to wave one's hand - to wave one's sails.).

Что за дом притих, погружён во мрак,

На семи лихих продувных ветрах?..

(«Очи чёрные. Старый дом»)

2. The well-known expression «на семи ветрах» (Eng: 'on seven winds') is enhanced by the poet with clarifying definitions, which increases the expressiveness of the image: «на семи лихих продувных ветрах.» (Eng: 'on seven fierce, gusty winds.'

3. This formation is analogous to commonly used phrases, creating new, author-specific expressions. These neologisms are constructed using both the structure and individual elements of the conventional phraseological unit, as well as solely its structure.

...Мне будто дверь в целый мир прорубили.

(«Жертва телевиденья»)

The renowned expression by Pushkin A.S., which refers to creating a window into Europe, is reinterpreted through a logical substitution of its constituent elements. - в целый мир прорубить дверь.

Я за пазухой не жил, не пил с Господом чая...

(«Песня о погибшем лётчике»)

The ubiquitous Russian phraseological expression «Жить как у Христа за пазухой» (Eng: 'to live like Christ in his bosom') undergoes a dual transformation: first, through a process of re-evaluation that leads to a total negation of the original meaning, and second, by substituting each element of the phrase with alternative components that also convey negation (for instance, 'I didn't drink tea with the Lord'). The transformation of phraseological units in the expressions 'Kose - button accordion', 'popu - accordion', and 'Icon - papuasu' is particularly noteworthy. In the narrative 'Incident at Customs', the author replaces the comparative phrases 'need like a kose button accordion' and 'need like a popu button accordion' with more dynamic constructions that are semantically opposed: 'Kose - button accordion' and 'popu - accordion'. This leads to the creation of a third expression that mirrors the structure of the previous

two: 'need like an icon papuas'. Furthermore, the simultaneous use of a phraseological unit as both a fixed expression and a flexible word combination serves as a mechanism for linguistic play:

И я прошу вас: строго не судите, - Лишь дайте срок, но не давайте срок... («И вкусы, и запросы мои - странны»)

The literal interpretation of the expression «дать срок» (Eng: 'to give a term' - to wait, to allow time)) merges with the idiomatic phrase «дать срок» ('to sentence someone - imprisonment), resulting in a humorous effect.

Игрок хитёр - пусть берёт на корпус, бьёт в зуб ногой и - ни в зуб ногой... («Профессионалы»)

The idiomatic expression «ни в зуб ногой» (Eng: 'without a clue' - indicating a lack of knowledge or understanding) is employed alongside its literal interpretation to generate a pun.

Я хорошо усвоил чувство локтя, Который мне совали под ребро.

(«Летела жизнь»)

In this instance, the expression «чувство локтя» (Eng: 'feeling of camaraderie' - denoting a sense of mutual support and fellowship) loses its metaphorical significance due to the subsequent phrase: 'which was shoved under my ribs.' This suggests that rather than employing the phraseological unit in its entirety, one can utilize its broader imagery or essence to achieve a distinct artistic effect. Here, the phraseological unit does not function as a complete linguistic entity; however, to accurately grasp the context and appreciate its aesthetic attributes, familiarity with the original phraseological unit is essential:

Расковывались кони - и горячие подковы

Летели в пыль - на счастье тем, кто их потом найдёт.

(«Пожары») (подкова на счастье);

Комом все блины мои, А не только первый.

(«Сколько лет») – (первый блин комом);

И злодея следам не давали остыть.

(«Баллада о борьбе») – (по горячим следам)

6. Contamination refers to the blending of two phraseological units or their components to achieve heightened expressiveness and artistic effect. This technique, despite its intricacy, is emblematic of V. Vysotsky's distinctive style, showcasing his unique creative approach:

Нет надёжнее приюта: скройся в лес - не пропадёшь, Если продан ты кому-то с потрохами ни за грош... («Баллада о вольных стрелках» - 'Ballad of the Free shooters') – (sell out completely + disappear for

nothing);

...В колесо фортуны палки - Ставим с горем пополам.

(«Мистерия хиппи» - Mystery of the hippies) – (wheel of fortune + put a spoke in the wheel + with grief in half);

...Жил безбедно и при деле,

Плыл, куда глаза глядели, - по течению.

(«Две судьбы» - Couple of fates) – (go with the flow + wherever your eyes look)

7. The employment of a phraseological unit adjacent to one of its constituent words (naturally, functioning as a freely used term) serves to highlight this specific phrase:

В душе моей - пустынная пустыня, Ну что стоите над пустой моей душой!..

(«Мне каждый вечер зажигают свечи...»);

...Я полжизни отдал за тебя, подлеца, А ты жизнь прожигаешь, иуда!

(«Случай в ресторане»);

...Нам, вернувшимся, не привыкать привыкать

После громких штормов к долгожданной тиши!

(«В день, когда мы, поддержкой земли заручась...»).

8. The employment of a phraseological unit in a condensed, unique authorial format enhances the semantic richness of the expression, contributes to the distinctive speech pattern of the character, and aids in maintaining the rhyme and meter of the poetry:

Повремени, повремени - утро мудренее!..

(«Моя цыганская») (утро вечера мудренее - утро мудренее);

Срок закончится - я уж вытерплю, И на волю выйду, как пить...

(«Бодайбо») – (как пить дать – пить);

...И очнулся добрый малый простофиля. У себя на сеновале в чём родили.

(«Жил-был добрый дурачина-простофиля»)

(в чём мать родила – в чём родили).

9. The integration of phraseological synonyms within a single context, linked by a shared theme, serves both as a tool for linguistic creativity and enhances artistic expressiveness.:

...Я не люблю, когда мне лезут в душу, Тем более - когда в неё плюют.

(«Я не люблю») «Лезть в душу» – To intrude upon an individual's private and intimate life through probing inquiries; 'to tarnish one's soul' signifies an affront to what is most cherished by an individual, ridiculing their emotions. These phraseological constructs are

synonymous not only because they both incorporate the term 'soul', but also because they share a common thematic connection. Furthermore, the author employs a technique of gradation to intensify the predicative nature of the action.

...И где-то в дебрях ресторана гражданина Епифана
Сбил с пути и с панталыку несоветский человек.

(«Пародия на плохой детектив»)

«Сбить с пути» (Eng: 'Lead astray') - To divert oneself from accurate thoughts and beliefs; 'to knock off one's feet' signifies straying from the proper path or appropriate conduct. One phraseological unit elucidates another, thereby affirming their synonymous relationship:

Не сожгу кораблей, не гореть и мостам -
Мне бы только набраться терпенья!..

(«Неужели мы заперты в замкнутый круг?..»)

«Сжечь (свои) корабли» (Eng: Burn (one's own) ships) - to break decisively with the past; to completely destroy all ties with something. «Сжечь мосты», (Eng: 'To burn (one's) bridges' - to make it impossible to return to the past, to completely break with the past.

Thus, the phraseological units have the same structure and synonymous meanings, which doubles their artistic expressiveness.

CONCLUSION

To sum up, the examination of V. Vysotsky's poetic legacy reveals a notable prevalence of stable phraseological units within his language, alongside their dynamic application. His poetry prominently features not only widely recognized phraseological units but also a significant number of expressions uniquely adapted by the author. Vysotsky employs

various techniques to transform these phraseological units, enhancing the artistic expressiveness of his poetry. This individual processing of phraseological units enriches the semantic depth of his statements, facilitates a more vivid representation of artistic imagery, individualizes the protagonist, and shapes distinctive speech characteristics. Ultimately, this revitalization of the author's voice underscores V.S. Vysotsky's exceptional skill and professionalism in crafting poetic works, highlighting the originality inherent in the language of his lyrics. Such mastery is characteristic of a true literary artist.

REFERENCES

Gridina T. A. Language play in fiction. – Yekaterinburg, 2008. – P. 19

Language game [electronic resource]: electronic dictionary "Wikipedia". - <http://ru.wikipedia.org/wiki>

Panina M. A. Comic and linguistic means of its expression. Abstract of diss. ... Cand. of Philological Sciences. Moscow: 1996

Risina O. V. Pun in Vysotsky's poetry // The World of Vysotsky. Research and Materials, issue 3, volume 2. – Moscow: 2000. – pp. 226-232.

Shcherbina A.A. The essence and art of verbal wit (on the issue of the specificity of linguistic mastery in Russian Soviet poetry). - Kyiv, 1958.

Skovorodnikov A.P. On the concept and term "language game" // Philological sciences, 2004, No. 2.

Vysotsky V. S. Selected Works. – Moscow: 1988

Vysotsky V. S. Works: In 2 volumes. Volume 1. – Yekaterinburg, 1998

Zemskaya E. A., Kitaygorodskaya M. A., Rozanova N. N. Language play // Russian colloquial speech. – Moscow: 1983.