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ABSTRACT

Based on the material of two lyrical works by Mikhail Matusovsky, the article identifies and analyzes the characteristic features of the author's poetic handwriting, taking into account his creative manner, the researchers refer to the literary movement known as the “poetics of artlessness”. This poetic trend, which has become widespread in Soviet poetry, is distinguished by the underlined democratic nature of the verbal space, the simplicity of compositional design and similar features, works “poetics of artlessness” are addressed to the reader “from the very bottom”.

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Based on the material of two lyrical works by Mikhail Matusovsky, the article identifies and analyzes the characteristic features of the author's poetic handwriting, taking into account his creative manner, the researchers refer to the literary movement known as the “poetics of artlessness”. This poetic trend, which has become widespread in Soviet poetry, is distinguished by the underlined democratic nature of the verbal space, the simplicity of compositional design and similar features, works “poetics of artlessness” are addressed to the reader “from the very bottom”.

On the example of “programmatic” works of the poet, it is demonstrated that lyric works made in the traditions of this poetic movement seem absolutely clear and easy to understand only at the first reading. A more thorough philological analysis makes it possible to reveal the qualities of lyrical structures that testify to the depth and versatility of the content contained in them.

The article also describes the ways and techniques of creating imagery, which play a leading role in complicating the semantic plan of poems (interacting individual tropes (comparison and metaphor) and the system of tropes functioning in the lyrical structure). The essential role in giving versatility to the meaning of the poems of the stylistic figures used in lyric texts is demonstrated, as well as the design of poems as detailed appeals to the addressee, the grammatical signals of the presence of which take place in both poems and correlate with the signals of the lyrical subject.

Keywords: lyric poem; literary movement; “poetics of artlessness”; figurative means; tropes; stylistic figures; semantic layer; addressee; lyrical subject.

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I. INTRODUCTION

Mikhail Matusovsky is known primarily as a songwriter, whose lyrics are (“Moscow Nights”, “School Waltz”, “What's So Troubled in the Heart”, “At a Nameless Height”, “Boat”, “Where Does the Motherland Begin?”, “My Black Sea” and many others) for more than half a century have often been perceived as folk – so great is their popularity and inexhaustible demand. One no less attention deserves other facets of this personality's work: prose works, his essays by a war correspondent and, of course, lyric creativity. The originality of M. Matusovsky's lyrics, expressed, among other things, in the originality of the verbal fabric of lyric works, from our point of view, has not been fully investigated and deserves a very close and diverse attention not only to philologists, but also representatives of interdisciplinary trends focused on the study of various cultural phenomena (first of all, in this case, we mean linguoculturology, psychopoetics, philological hermeneutics and some other branches of humanitarian knowledge).

Literary scholars sometimes call the stylistic tonality inherent in most of M. Matusovsky's lyric works “poetics of artlessness” (N.L. Leiderman and M.N. Lipovetsky). In a similar way, the style of works is usually defined, where the author “opens a poetic text towards the reader, who

came, as they say, from the very bottom, speaks to him in his language, emphatically democratic, seemingly the most ordinary" (emphasis added. – I. Z.) [Leiderman, Lipovetsky 2003: 226].

However, the "ordinariness" of the stylistic tonality of many lyric works attributed to those created in line with the "poetics of artlessness" is only *apparent*, and it is formed as a result of the very painstaking and skillful work of the artist of the word with linguistic material, which is based on a deep knowledge of the native language in all its manifestations (that is, not only the literary language as the most extensive part of the national language and its core, but also all other communicative-speech spheres), but also on a refined sense of language, on an impeccable linguistic taste.

According to the majority of researchers, genetically genetically "poetics of artlessness" goes back to tradition of Russian choral lyrics, formed over many centuries. It was on the basis of Russian choral lyrics in the nineteenth century that the lyrical work of such famous Russian poets as Ivan Nikitin and Alexei Koltsov, as well as poets who united in the 70s of the nineteenth century in the "Surikov literary-musical circle", was formed and gained wide popularity: C.D. Drozhzhin, F.S. Shkulev, E.E. Nechaev, P.V. Oreshin, A.P. Chapygin, as well as young S.A. Yesenin (representatives of this association are often called surikov's poets). At the same time, "the very phenomenon of choral lyrics as the genetic soil of the author's poetry is still awaiting its study, but it is obvious that the origin and functional role of choral lyrics in the life of the Russian people determined, on one side, its connection with the deep archetypes of popular consciousness, with the sacred-mythological anthology. and, on the other side, with the life of the people, with a lively aesthetic consciousness, its role as one of the foundations of mass culture" [Leiderman, Lipovetskiy 2003: 226].

However, in the 19th century, the tradition of "poetics of artlessness" was rather local in nature, being embodied in only a few poetic works, which are still perceived as brilliant examples of this stylistic trend in literature. These are, in

particular, lyric poems by A. Koltsov: "Good people, tell me", "Don't sing, nightingale", "Don't make noise, rye" and others, which later became popular romances.

The tradition of "poetics of artlessness" acquired a much greater spread in Soviet times, becoming "one of the most powerful artistic trends – it feeds the work of such great poets as S. Yesenin, P. Vasiliev, M. Isakovsky, V. Bokov, M. Matusovsky, S. Alymov, N. Tryapkin, on this basis such artistic streams as the work of the New Peasant poets (in the 1910s–1920s) and "quiet lyrics" (in the 1960s–1970s)" (emphasis added. – I. Z.) [Leiderman, Lipovetsky 2003: 226].

It should be noted that the "poetics of artlessness", developed by representatives of the lyric genre of the Soviet period, is on a rather unsteady line between genuine art and "mass culture", to which literary theorists have repeatedly drawn attention. The poems created in this manner sometimes seem "quite simple" (exactly this way the poets I. Selvinsky and S. Kirsanov spoke about the poetry of A.T. Tvardovsky), but the paradox is that, according to their stylistic assignment, they should seem as such – "quite simple".

It seems that the lyrics of Mikhail Matusovsky are an example of a large-scale embodiment of this tradition in the poetic work, relying, on the one hand, on the most ancient type of collective poetic creativity – choral lyrics, and on the other, on the achievements of a number of representatives of the lyric genre "golden" for Russian literature of the 19th century.

II. MATERIALS AND METHODS

We have already had to analyze in some of the publications the originality of a number of lyric works by M. Matusovsky in the aspect of its conditioning precisely by the chosen poetical and stylistic manner, that is, following the principles of "poetics of artlessness" (see, for example: Zaitseva 2016-b). The material for these publications was mainly lyric works dedicated to the poet's small homeland – Donbass and the city Lugansk in particular: "I returned to my homeland. The oncoming birches are rustling..."

(1946), "Crickets in the shade of a thistle..." (1974), etc.

This publication analyzes two lyric poems by M.L. Matusovsky, which can be attributed, from our point of view, to the author's "programmatic" works, since they figuratively set forth the ethical concept of the artist of the word, aesthetically embodied his life principles: "The foul weather were dictating me the lines..." (1946) and "In the damp earth-huts, in twilight of the trenches..." (1975). Both works are "touched upon" by the military theme, although there is no reason, as it seems to us, to directly assert that these are military lyrics: the mention of the war, the introduction into the lyrical structure of clearly referring to war details is endowed in this case with a number of functions, which will be discussed further. The analyzed poems are separated from each other for almost three decades, which, from our point of view, also needs to be paid attention to: at least this allows us to compare the poet's views on the moral code of personality, which is described in both works, and also to compare the features of the individual author's manner.

When analyzing the poetic works of M.L. Matusovsky used both general scientific and general philological methods (observations, generalizations, descriptions) and special linguistic methods, focused primarily on the analysis of artistic speech: semantic-stylistic, contextological analysis, proposed by M.N. Kozhina method "word – image" [Kozhina et al. 2020: 33–34], as well as the method of complex analysis of a poetic work.

III. RESULTS AND ITS DISCUSSION

Typical of M.L. Matusovsky's "simplicity", which is expressed primarily in the semantic and stylistic compositional features of the verbal space of his poems, is noted by almost all interpreters of the poet's work [see, for example: Leiderman, Lipovetsky 2003; Matusovsky Mikhail Lvovich 2005 and other sources]. Meanwhile, the poet's works look simple and unpretentious in their verbal design only at the initial level of their comprehension; upon closer examination, with an

approach at least with elements of analyticism – both for readers and, of course, for specialists-researchers – this property of lyric poems is seen in a completely different way.

Let us turn to the analysis of a specific poem written immediately after the end of the Great Patriotic War, in 1946.

The bad weather dictated the lines to me.
In a damp dugout, at night or during the day,
I've been rhyming for over four years
Concrete with iron and lead with fire.
And if these records of the past
When I meet you, I will reread it for you
Let him come to you again today
At least the taste of gunpowder in the mouth.
And you, embraced by the same feeling
Long gone and forgotten days
Maybe you will stop with excitement

Before my infantry muse [Matusovsky 1982: 23; hereinafter, the texts of poems by M.L. Matusovsky are cited from this source, indicating the page number in brackets; translation of poems into English by Lyudmila 31: Lyudmila 31].

The verbal fabric of the given poem is clearly focused on colloquial speech (of course, on the colloquial literary, and not the colloquial vernacular variety of the latter, as evidenced by the obvious predominance of common lexis with some "inclusions": *colloquial* in their stylistic coloring are such lexical units, like *for over four years* (with 'the thing that exceeds the required or set amount of something is redundant'); *reread* ('read again, again'); *let (come to you)* (= 'let') [The Big Explanatory Dictionary of the Russian Language 2000: 502, 822, 1046].

However, along with the predominance of colloquial features in the poem, there is also a "light" shade of bookishness, which in itself contradicts the literally understood "simplicity" of the lyrical structure, since it creates the interaction of at least two stylistic layers that "oppose" each other (and this is only the first of features, which in connection with the achieved research goal should be paid attention). The

presence of bookishness is ensured by the introduction of abstract nouns (*feeling, excitement*) into the lyric text, which are also used in grammatical forms, which at the present stage of the functioning of the Russian language (starting from the middle of the 20th century) are perceived as somewhat archaic, since among the forms of the creative case with variant suffixes of abstract nouns the first of these is dominant; the second is perceived as somewhat archaic.

In addition to those indicated in the poem under consideration, you can find several more linguistic elements that form a rather weakly expressed, but still present book stylistic layer, among which: the participle embraced, formed from an obviously bookish verb ("EMBRACE ... *Book. = Hug*" [Big Explanatory Dictionary of Russian language 2000: 694]; the use of the noun – poetic word *Muse* in grammatical form with a two-syllable ending. The two-syllable endings of the instrumental case in the feminine noun of the first declension, as noted by the authors of the reference book "The grammatical correctness of Russian speech. The experience of the frequency-stylistic vocabulary of variants" [Graudina et al. 1976], firstly, by the middle of the twentieth century, they were practically displaced from use; the remaining in use word forms with two-syllable endings (secondly) function mainly in poetry, "where they serve the requirements of rhythm and rhyme" [Graudina et al. 1976: 133].

The system of figurative means, functioning in the lyrical structure, also, of course, contributes to the enrichment of the meaning embedded in it with new facets (respectively, its expansion and deepening), since due to the formed figurative semantics, various kinds of connections between its individual components are actualized, including associative and subtext. A rather voluminous system of figurative means functions in the poem, mainly consisting of verb metaphors: *the foul weather were dictating (me the lines); (I) was rhyming the concrete with iron, and the lead with fire; (let you feel) the taste of gunpowder on lips*. This system also includes two epithets, one of them is a detailed metaphorical epithet: *(you) all caught with those feelings of the past days – and before (my) Muse, called infantry*. This system of

tropes, in addition to fulfilling the function typical for figurative and pictorial means – figurative concretization of the content contained in a work of art – significantly enriches the lyrical structure with additional semantic shades, deepening and expanding and, accordingly, complicating its semantic-aesthetic plan.

It is as a result of such a linguistic embodiment in the lyric structure that the author's conceptual meaning is formed, created on a constant kind of "transversion" of two elements: war, which forever left a mark on the soul and consciousness of the lyric hero, and creativity, without which he cannot imagine life in any conditions, including in a war situation. It is the disclosure of the author's conception in a figurative form that is primarily promoted by all the tropes functioning in the poem, which are distinguished by a pronounced author's individuality, such as, for example, *my Muse, called infantry*.

No less important for the aesthetic embodiment of the author's conception is the stylistic figure consistently used by the author – *inversion*, referring to which the poet places important semantic accents in the text and achieves the necessary intonation pattern: while the colloquial intonation predominates in the text, there are still elements of solemn intonation, emphasizing the importance for the lyric subject of the words from his lips.

The compositional design of the lyric text as a message to the addressee, clear grammatical signals of the figurative concretization of which are present in the poem, contributes to the creation of a philosophical-relaxed and at the same time trusting tone of the poem. These are, first of all, the pronouns of the second person singular - three uses in different case forms: (*I read) to you; let you (feel); you ... (forgotten time*). The system of grammatical forms, with the help of which the image of the addressee is embodied in the poem, clearly correlates with the system of grammatical "signals" of the presence of the lyric hero in the poem. This is, firstly, the personal pronoun of the first person singular, used four times: *three* times – in the form of the nominative case (I): *I (was rhyming); I (read); I*

(describe); and one time – in the form of the dative case (me): (*weather were dictating*) me. The possessive pronoun mine, which refers to the lyrical subject, whose significance is enhanced by the inclusion in the figurative turnover, functions in the same system: *before my Muse, called infantry*.

The poem “In the damp earth-huts, in twilight of the trenches...”, created by M.L. Matusovsky in 1975, upon first reading it, seems to have been written in an even more understandable (simple) language than the poem analyzed earlier:

In the damp earth-huts, in twilight of the trenches–
I've never met the bad people there.
The soldier, whom I've never known,
Gave me the caporal without any word.
Your letter with the risk and extraordinary
The signalman as usual to me was carrying.
By turning the wheel of car with all his might,
The driver's got me to the headquarters staff.
As angel, though hardly any wing could point,
The doctor bent to me in military hospital.
It seems to me that here Russia had collected
The best of all, that could be gathered ever
(p. 117).

Almost all the vocabulary involved in the creation of the given poem belongs to the common vocabulary. In the lyrical structure, two tropes also function: an expanded artistic *comparison* (*As angel, though hardly any wing could point, / The doctor bent to me in military hospital*) and an expanded *metaphor* (*here Russia has collected / All the best that it could only*), the significance of which is in The formation of the figurative frame of the work is, of course, very weighty, but their number is very small (for comparison, in the previously analyzed poem, equal to the one considered in volume, the system of tropes is formed by at least five components).

In connection with the noted features of the analyzed lyric poem, a special role in the formation of the aesthetic, conceptually meaningful for the lyrical subject of meaning is acquired in it by the *methods of organizing* the

linguistic material selected by the author – first of all, the compositional design of the work by the author and the stylistic figures used by him. However, the actual stylistic figures in this text, as well as tropes, are few, which confirms the attitude of the representatives of the “poetics of artlessness” noted by the researchers to the unpretentiousness of the lyrical text. This is, firstly, the *inversion* characteristic of the poetic work of Mikhail Matusovsky, observed in several sections of the lyric text (for example: *By turning the wheel of car with all his might, / The driver's got me to the headquarters staff*), and the *enjambement* technique implemented at the junction of the last two lines, who, according to our observations, can also be attributed to a particularly preferred poet [for more details, see our work: Zaitseva 2017]: *It seems to me that here Russia had collected / The best of all, that could be gathered ever*.

As already noted, with the “simplicity”, albeit seeming, of the verbal appearance of a lyric work, a special load falls on its compositional design, which can be observed in this case as well. The division of the entire 12-line text into six equal parts, complete in the semantic and intonation terms, contributes to the creation of the *effect of kaleidoscopicity*. In front of the addressee-reader, replacing each other, concrete-shaped pictures pass, in which the moments of manifestation of the best qualities of a person are captured – actions that often require extraordinary efforts from the individual, sometimes on the verge of death (parts two – fifth). Compositionally, the semantic layer of concrete-shaped pictures is framed by two two-line fragments of a more abstract nature, also autonomous in intonation and semantic respect, but at the same time clearly semantically correlating with each other: *In the damp earth-huts, in twilight of the trenches – / I've never met the bad people there and It seems to me that here Russia had collected / The best of all, that could be gathered ever*.

Placed in “strong” positions for the perception of an artistic text – the *beginning* and *end of the poem* – these fragments cover the “kaleidoscope” of concrete- figurative pictures, enclosing it in a kind of ring. This, in our opinion, gives grounds to

qualify this phenomenon as a method of a circular composition of a special – *conceptual-semantic* – character. In the issue of the author's appeal to it, the content contained in the central (most voluminous) part of the lyrical structure is aesthetically generalized on a different – more abstract and, as a consequence, more significant in the moral and philosophical plane – level, acquiring, respectively, and greater conceptual significance.

In this case, the lyrical subject of M.L. Matusovsky first “leads” the reader from the general message in the first of the six couplets to more specific figurative sketches in the next eight lines, and then back to the aesthetic generalization in the final two lines, which gradually enhances the initial message to the addressee. As a result, we observe an obvious deepening of the meaning perceived during the initial, relatively superficial, acquaintance with the lyric work.

This happens, firstly, due to the actualization of connections that have already developed at the verbal level of the lyrical structure (*the content-factual* layer of a literary text, in the terminology of I.R. Galperin) – in particular, contextual (as, for example, in the phrase *twilight of the trenches*); secondly, due to the connections formed at the associative and subtext levels. So, for example, the nomination “angel” clearly functions in the poem not in one, but in several meanings – at least in two, stylistically different: ‘a supernatural disembodied creature, a messenger of God, patronizing man (usually depicted as a winged youth)’ and ‘ideal, embodiment, personification of something positive (*bookish*)’ [Big Explanatory Dictionary of the Russian Language 2000: 39].

IV. CONCLUSION

Lyric works by M.L. Matusovsky, as has been demonstrated, serve as a very convincing illustration of the definition of “poetics of artlessness” proposed by N.L. Leiderman and M.N. Lipovetsky. According to these researchers, when creating works in the stated manner, the poet, speaking to the reader “in an emphatically democratic, seemingly ordinary language,” at the

same time organizes lyrical discourse in this way, which “draws the reader into the space of poetry, leads him into the depths of meanings hidden in familiar words and phenomena signified by them” (emphasis added. – I. Z) [Leiderman, Lipovetsky 2003: 226].

At the first acquaintance with the lyrical works of Mikhail Matusovsky, as a rule, one gets the impression that we are dealing with only a figurative sketch based on the author's memories, which is made by fairly simple language means, with a completely “transparent” content.

However, with a more attentive perception, in particular – in the process of the ongoing complex philological analysis, the researcher is convinced that the poet's lyric poems in the overwhelming majority turn out to be much more complex semantic and aesthetic phenomena, the semantic versatility and depth of which is due to various kinds of connections that are formed in the lyrical structure (associative, intra-, extratextual, subtextual).

In the course of a long and painstaking work with linguistic material, the talented poet manages to give the verbal fabric of his work that very lightness and simplicity of syllable, which allows an inexperienced reader to consider a work of art as written “usual” language for him (that is, using those speech means that are commonly used by native speakers in everyday communication).

Thus, the “poetics of artlessness” should, from our point of view, be qualified as a special style system that uses forms that have developed in the depths of mass culture to solve artistic problems, but in a transformed form: modernizing, updating and deepening their semantic and aesthetic plan with using various means and ways of creating imagery.

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