

Artistic Means of Expressing Social Problems in the Poetry of E. Yevtushenko

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Annotation. This article examines the artistic means used to express social problems in the work of E. Yevtushenko. The purpose of the article is to study and describe the features of the verbal and artistic embodiment of the concept of «citizenship» in the works of E.A. Yevtushenko, to study the structure and verbal realizations of the concept of «citizenship» on the material of the works of E.A. Yevtushenko.

Keywords: linguistic picture of the world, lyrical hero, linguistic culture, national historical background, «citizen of the world».

Yevgeny Yevtushenko is an outstanding poet and writer who worked in Russian literature in the second half of the twentieth century. His poetry is a sign of sincere feelings, pure love, confirmation of a person's spiritual morality, friendship, and the poet's civic position at home. As the critic Sidorov said: «Yevtushenko's poetry is a cardiogram of that time, sometimes distorted by the inaccuracy of the poetic instrument, but always sincere, honest.»

Interest in Yevtushenko's work has now grown very much, in connection with this, a large number of creative works have been written, taking into account the originality of the poet's poetic language. These studies widely reveal details focused on neoplasms and lexical activity.

The work of E. A. Yevtushenko fully reflects such national peculiarities as traditions, customs, phenomena, objects that are the basis of Soviet and Russian reality.

To recreate the special features of the Soviet period in the works of Yevtushenko, such concepts as «citizen», «comrade», «Layout», «Magnitogorsk», «Kamaz», «Samopal», «profinplan» are used.

- Those who shivered in our old days got wet, mounted the country in mud / broke away from the beams with a magnet. / And having tightened the belts, / without thanking the boss / they braided historical knots with Turksib rails. («There is no poet but the people») [19. S. 12].

In his work, Yevtushenko often refers to the smallest details, as they allow creating a national and historical background. In these works there are names of objects and phenomena of real life of the Soviet and Russian peoples. In addition, in their works they use historiography, words (pernicious, deceitful, leaks, fingers, robbers, captain, dragoon), non-Russian origin (cats, grader, talyanka). Words representing a new way of life are also widely used in the author's work, for example: Khrushchev, communal apartment, barrack, avoska, birch, illiquid, friendly, self-made, shelter.

The true national linguistics of the poet is largely represented by the fundamental valence vocabulary, which is difficult to perceive primarily for translators and foreigners. The basic equivalent vocabulary is lexical units in linguistics, the plan of expression of which cannot be compared with other lexical concepts.

Each language represents a special linguistic picture of the world, the facts of the phenomenon are perceived differently, as they are expressed and expressed in different ways.

Such words as labor, unity, Motherland, friendship, party, people, family, have a positive meaning, emphasize the patriotism of the Soviet people. On the contrary, the words bourgeoisie, kingdom, cowardice, laziness, boyars, ignorance were negative and negative in Soviet times.

It is not easy for the translator of Yevtushenko's literary text to convey realities (high-rise, dugout, envoys), emotional-expressive—evaluative connotation (zakazukha, prihvizatsiya, communal apartment, scam, kettle), to adapt a descriptive translation of realities that have no equivalent in another language (collective farmer, samovar, five-year plan), for example:

- On the wire Peter Doubtalych. / I would like to take him to the catering! / With a civil samovar / he is boiling with doubts («Kabychegonevyshlisty») [19. P. 72].

In Yevtushenko's poetry, the hero always carefully analyzes himself. The life of his soul is not easy because he cannot find himself.

The lyrical hero in Yevtushenko's poetry begins with a critical analysis of himself. The life of his soul is not easy because he is at odds with himself.

This theme of «dissatisfaction with oneself» is reflected in such poems as «It happened to me» (1957), «Emptiness» (1960) and «There is Always a woman's Hand» (1961). Such self-criticism is unconventional for the lyrical poetry of socialist realism. It is interesting to note that, revealing his own inferiority and confusion, the hero Yevtushenko still manages to find self-affirmation in society.

In Yevtushenko's works, the lyrical hero knows that from the troubles and misfortunes of people in Russia, you can protect yourself only by becoming closer to God.

A distinctive feature of expressiveness is that the poet does not initially put the final thoughts in the poem, but unfolds them for the reader in successive stanzas. The strength and intensity of the poem increases exponentially towards the end, giving great food for thought. In his work Yevtushenko says that we must not forget about all people, about their equality, and calls on us never to forget about the conscience inside each person, which denies indifference, spiritual weakness and meanness in any business that benefits society and the people.

Patriotism occupies a special place in the work of the poet E. Yevtushenko.

In the poem «Winter Station», the lyrical hero tries to find a moral norm that would become her starting point. The distant station marks the road to a bright future for Russia.

The Russian mentality is difficult to manage, and reasoning about it is a very difficult task. But the problems of mentality, which are understood as universal and reflected in cultural material, carry a very important semantic function and cognitive load. Russian Russian Russian Russian mentality is represented by national-colored lexical units that characterize the Russian language and thinking, or «Russian worldview», due to the peculiarities of the Russian mentality in the poems of the writer.

— I drank vodka with my loved ones for my loved ones. / For the last time I went through the Winter. / It was a day like a day... / In trembling mottled highlights («Winter Station») [6. P. 73].

Russian Russian vodka's meaning reflects its role in the life of the Russian people, its national knowledge of the world. This means that certain categories determine the meaning and their system.

The motif «citizen of the world» emerged from the humanistic views of Yevtushenko, who always sought mutual understanding between people of different races and nationalities. Yevtushenko's work demonstrates that he has always resolutely rejected blood and violence. He constantly identified himself with every person whose suffering awakens his conscience, constantly comparing the future fate of his people with the fate of the Planet, on all continents.

Yevgenia Yevtushenko has a special poetic speech. From a rhetorical story, he easily moves to dialogue, from irony to tenderness, from self-flagellation to confession.

Many of Yevtushenko's phrases have become catch words («A poet in Russia is more than a poet...»), «Misfortune cannot be foreign»).

An important text-forming role in the works of Yevtushenko is played by words expressing national and cultural identity, which testifies to his masterful mastery of the word.

In order to determine the correct image when using objects and phenomena in the poet's work, the reader should correlate the definition of a word with the entire system of visual means.

The developed linguistic analysis of the work showed that the poet's linguistic picture of the world consists of Soviet dialects and elements of vernacular. The poet's linguistic worldview consists of Sovietisms, dialectisms and elements of a new way of life.

In fact, they enrich the poet's artistic world, become fundamental to the lyrical fabric of his poem.

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