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Nataliia Kishchenko

PhD in Philology,
Associate Professor at the Department of
International Relations and Humanitarian Disciplines
Ukrainian State Drahomanov University,
Kyiv, Ukraine
ORCID: 0000-0002-7685-4518
e-mail: Natochka230@gmail.com

Olha Dunaievska

PhD in Philology,
Associate Professor at the Foreign Languages Department,
Law School of Taras Shevchenko National University of Kyiv,
Kyiv, Ukraine
ORCID: 0000-0002-0915-428X
e-mail: o.dunayevska@gmail.com

METHODOLOGY OF TEACHING EMOTIONALLY COLORED METAPHORS IN SONG DISCOURSE

Abstract. In cultural and linguistic analysis, a modern song text is considered as an integral verbal and musical set, which is an element of modern (verbal and musical) culture and includes a verbal (linguistic) component. As linguoculturologists note, “culture generally exists in the form of texts - iconic works of human spiritual activity.” A person joins a culture in the process of appropriating “foreign” texts that make up this culture. However, it is necessary to note the fact that a text is a cultural object only to the extent that “our relationship with it reproduces or for the first time gives rise to human possibilities in us ... seeing and understanding something in the world and in ourselves. “It is culture that is the “second nature” of a person and therefore acts as a kind of global socio-regulatory mechanism for adapting a person and society to the conditions of the natural and social environment. A person thinks and is aware of the society at the moment when he thinks and realizes the world around him with cultural texts (in particular, modern song lyrics), thereby turning to other representatives of culture, satisfying the requirements of cultural communication. According to culturologists, there are two social forms of culture: mass culture and elite. The song text is a cultural product and is part of mass culture. It is assumed that mass culture is consumed by all people, regardless of place and country of residence. It is the culture of everyday life, presented to the widest audience through various channels, including the media and communications. The song text is a complex cultural text, embodied at the verbal-melodic, behavioral and mental level. These levels are interconnected, they are mutually determined and complement each other, which is very important for linguoecology. In the study of the linguistic component of the song text, we turn to

the environment that forms, explains and complements the content of the verbal component (musical component, extralinguistic factors of mass culture).

Keywords: modern song text, linguistics, cultural text, communication.

The role of the song text as an environment in which the addressee is immersed is revealed when studying the impact of this text on listeners.

Unlike literary and poetic texts, in the song text, during the interaction of music and words, a field of mutual attraction is formed. That is why, as the researchers note, “musical speech” expresses thinking in a certain sense more perfect; than thinking in words, more perfect precisely because of its freedom from words. In this regard, symbolist poets and musicologists consider music to be vaster than words in its content.

Researchers believe that the musical language is a special sign system that carries emotional and semantic types of information, which is inherent in ambiguity, since the perceived music is passed through the life experience of the listener, and it is transformed in his inner world.

Thus, in the song text there is such an element that is easily able to transform in the inner world of its addressees, to influence their worldview, and at the same time it is often associated with their life experience, that is, it quickly finds points of contact with the real life events of its addressees.

In the modern song text, semantic elements are found similar to those in folklore, lyrical songs, so some researchers consider the modern song to be a form of realization of the folklore genre.

Today you can find works on the study of author's songs, rock songs, which historically have a rich resource. But little is known about the connection between the folklore tradition and the popular song text of the modern stage, which is the object of our consideration. This is explained by the fact that the traditional linguistic approach does not allow to detect this connection in the verbal component of such a text, while the linguo-ecological approach makes it possible to detect it. Here the verbal component of the song is seen as immersed in a certain cultural environment, it is directly connected with the musical component, which reflects cultural changes as quickly as possible.

Such a connection can and should be identified as one of the reasons for the inclusion of modern song text in their environment by its addressees - adolescent youth. From our point of view, the key element connecting, first of all, the folk lyric song and the modern popular song text, is love emotion.

There are certain situational models, traditional forms of expression, including love experiences - invariants “from all the” situational ”variants actually presented in the texts. To a certain extent, a stereotypical model can be identified with a stereotypical situation, but it should be borne in mind that the former belongs to the level of the text, and the latter, being a stereotype of cultural tradition, to the level of culture.

However, often a modern song text is presented as a phenomenon that exhausts itself in synchrony and does not have the possibility of moving on to the next historical stage of its existence, that is, a fleeting phenomenon, and therefore its study does not seem promising. It is recognized by researchers as such a part of mass culture, from which only with the passage of time elements are distinguished that can

enter the cultural fund and be passed on from generation to generation, acquiring cultural value only then.

According to our assumption, the modern song text has certain characteristics in terms of impact on its addressees, as well as cultural and linguistic features. These cultural and linguistic features contribute to its penetration into the environment of existence of native speakers, into their inner world, start the process of satisfying their aesthetic needs, the mechanism of emotional self-regulation, as well as the mechanism of influencing their consciousness, speech practice, thinking and behavior.

The linguo-ecological approach to the analysis of the verbal component of a modern song text will make it possible to identify elements in the text that affect the self-determination of a linguistic personality, the maintenance of its sociocultural identity, and the formation of a worldview.

The image of the world created on the basis of a modern song text is manifested, in particular, in “speech behavior, as well as any other behavior fixed in nominative units, in grammatical and stylistic units”, which, according to the researcher V. A. Maslova, is a private subject of linguoculturology.

The English-language song discourse is dominant on a global scale. To a greater extent, it is those performers who speak English and perform songs in English that are most popular and known throughout the world, and those artists who perform songs in their native language more often remain known only within their state.

According to the British philologist D. Crystal, more than 90% of groups and solo performers of modern music sing in English, and English may not be their native language. D. Krystal highlights a positive aspect in such a dominance of the English-language song discourse, and notes that for world culture in general, and in particular for the younger generation, many compositions by English-speaking performers such as Bob Marley, John Lennon are “become a symbol of freedom, disobedience and progress.” We may not recognize the monopoly on talent for English-speaking artists, but it is also undeniable that songs in English are a guarantee of attention from the public on a global scale and an important factor in commercial success (Kishchenko, 2017).

However, such a global spread of the texts of the English-language song discourse entailed certain consequences and left a certain imprint on the texts. A number of requirements have been formed for the songs, namely their simplification, the avoidance of complex grammatical phenomena, realities and idioms that may be incomprehensible to an audience for which English is not their native language.

Popular music is one of the main channels for spreading the English language around the world. It is noteworthy that the youth of many countries are more often familiar with English-speaking (mainly English and American) performers than with domestic ones. Undoubtedly, the English-language song discourse is a powerful means of promoting the English language, English and American culture with their inherent values and ideals.

The English-language song discourse exists in the space of culture, therefore, it has culturological stability. The relevance within a certain socio-political situation and the wide public resonance of a particular song are the main and important reasons for this stability.

At the morphological level of the language, such a stylistic device as transposition, or grammatical metaphor, is distinguished, which is understood as the use of words of different parts of speech in unusual lexico-grammatical and grammatical meanings and with an unusual referential relation. For the expressiveness and emotionality of speech, for its aesthetic impact on the listener, texts use various stylistic devices at the phonetic level. Phonetic stylistic devices include alliteration, assonance, onomatopoeia, consonance, rhyme, rhythm, etc.

These techniques are connected with the sound matter of speech through the choice of words and their arrangement and repetitions.

The phonetic features of song lyrics cannot be similar to those of true lyrics in terms of melody (alliteration, assonance, etc.) for the simple reason that melody in this case is the prerogative of the melodic component, in other words, the music of the song.

Musical and poetic texts are characterized by a fairly free metric, they contain varying numbers of stressed and unstressed syllables, which determines their rhythmic features.

The melodic component dominates, which subjugates the rhythm of the verbal component. This is due to the fact that during the performance of the composition, the “melodic line” is longer than the poetic, that is, it becomes possible to either “stretch” a short line, or “compress” a long one, singing it faster. The rhythm of the verbal component is subject to the rhythmic structure, since it is dominant in the musical and poetic texts of English songs.

The use of various specific stylistic devices is also characteristic of the syntactic level. Specific syntactic techniques include various types of inversion (changing the order of sentence elements), transposition of syntactic constructions, various types of repetitions. Syntactic techniques also include techniques based on the omission of logically necessary elements (asyndeton, ellipsis, default, aposiopesis, etc.), and on violation of the closedness of a sentence (anacoluf, plug-in constructions).

It should be noted that the lyrics are syntactically heterogeneous, since they demonstrate both the features of a high and colloquial, “lowered” style, and it is possible that both coexist in one song text.

The most noticeable features of the texts of the English song discourse should be considered parallel constructions in combination with various types of repetition, as well as the high occurrence of interrogative and imperative sentences, which are considered features of dialogism, or dialogicity (Kishchenko, 2019).

As the researchers note, a song always has a certain address to an external recipient or to itself, while it can be oriented individually, massively or indefinitely. Addressing, which is extremely characteristic of lyrics, is expressed in speech forms of dialogue - in the second person, appeals, motives, questions.

Stylistics studies expressive means in terms of their use in different styles of speech, potential uses as a stylistic device, and multifunctionality (Nuyts, 1992).

In the process of stylistic analysis, separate stylistic devices are distinguished, used by the author to achieve a particular communicative goal.

The most interesting and diverse category of stylistic devices are those used at the lexical level. It is advisable to stop and reveal in more detail such an understanding as “tropes”.

A trope is a lexical figurative and expressive means in which a word or phrase is used in a figurative sense. The essence of the tropes is to compare the concept presented in the traditional use of a lexical unit and the concept conveyed by the same unit in artistic speech when performing a special stylistic function.

The main stylistic tropes include metaphor (hidden comparison based on the application of the name of one object to another and thus highlighting some important feature of the second), antonomasia (metaphorical use of a proper name), metonymy (tropes based on association by contiguity), synecdoche (replacing one name with another on the basis of a quantitative relationship), epithet (a definition added to an object for greater depiction of its description), irony, personification (transferring human properties to abstract concepts and inanimate objects), allegory (expression of an abstract idea in a detailed artistic image with the development of the situation and plot), paraphrase (replacing the name of the subject with a descriptive phrase), hyperbole (deliberate exaggeration that increases the expressiveness of the statement), litote (deliberate understatement), etc.

The most widely used trope is metaphor, followed by epithet, simile, hyperbole, and litote. Less popular and rare tropes are antonomasia and oxymoron.

These stylistic devices are very often used in song discourse. Stylistic techniques are varied and serve to fully convey the emotions, feelings and experiences of the authors. With the help of stylistic devices, the reader can reveal the hidden information between the lines.

The texts of the English-language song discourse are a poetic linguistic phenomenon that is strongly influenced by colloquial speech.

It is also customary to single out graphic stylistic devices, despite the fact that text graphics cannot be considered as one of the language levels. This is due to the fact that the sentence is not segmented into punctuation marks, but only marked by them, phonemes are not formed by letters. Graphic techniques include various means of punctuation, the use of capital letters, font features, the arrangement of text on a page, dividing text into paragraphs or stanzas.

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МЕТОДИКА НАВЧАННЯ ЕМОЦІЙНО ЗАБАРВЛЕНИХ МЕТАФОР У ПІСЕННОМУ МОВЛЕННІ

Кіщенко Наталія

кандидат філологічних наук, доцент кафедри
міжнародних відносин та гуманітарних дисциплін

Українського державного університету

імені М. П. Драгоманова,

м. Київ, Україна

ORCID: 0000-0002-7685-4518

e-mail: Natochka230@gmail.com

Дунаєвська Ольга

кандидат філологічних наук, доцент,

доцент кафедри іноземних мов Інституту права

Київського національного університету імені Тараса Шевченка,

м. Київ, Україна,

ORCID: 0000-0002-0915-428X

e-mail: o.dunayevska@gmail.com

Анотація. У культурологічному та лінгвістичному аналізі сучасний пісенний текст розглядається як цілісний словесно-музичний комплекс, який є елементом сучасної (мовної та музичної) культури та включає вербальний (лінгвістичний) компонент. Як зазначають лінгвокультурологи, «культура взагалі існує у формі текстів – знакових творів духовної діяльності людини». Людина долучається до культури в процесі привласнення «чужих» текстів, які складають цю культуру. Однак необхідно відзначити той факт, що текст є об'єктом культури лише тою мірою, в якій «наші стосунки з ним відтворюють або вперше породжують у нас людські можливості. бачити і розуміти щось у світі і в нас самих». Саме культура є «другою натурою» людини і тому виступає своєрідним глобальним соціорегулятивним механізмом адаптації людини і суспільства до умов природного та соціального середовища. Людина мислить і усвідомлює суспільство в той момент, коли мислить і усвідомлює навколишній світ культурними текстами (зокрема, сучасними пісennими текстами), тим самим звертаючись до інших представників культури, задовольняючи вимоги культурної комунікації. На думку культурологів, існує дві суспільні форми культури: культура масова та елітарна. Текст пісні є культурним продуктом і є частиною масової культури. Передбачається, що масову культуру споживають усі люди, незалежно від місця та країни проживання. Це культура повсякденного життя, представлена найширшій аудиторії через різні канали, включаючи засоби масової інформації та комунікації. Пісенний текст – складний культурний текст, втілений на словесно-мелодичному, поведінковому та ментальному рівнях. Ці рівні взаємопов'язані, взаємозумовлені та доповнюють один одного, що дуже важливо для лінгвоекології. У дослідженні лінгвістичного компонента пісенного тексту ми звертаємося до середовища, яке формує, пояснює і доповнює зміст вербального компонента (музичний компонент, екстралінгвістичні чинники масової культури).

Ключові слова: сучасний пісенний текст, лінгвістика, культурний текст, комунікація.

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