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INTRODUCTION

INTRODUCTION

Throughout the history people have been creating music and songs as one of the means of transmitting information, expressing one's thoughts, communication.

Song discourse is a mixture of instrumentally verbal genres consisting of lyrics and music and the verbal ones, i.e. lyrics without musical accompaniment (Голяшева, 2013). It occupies an important place in songs as its functions are poetic and entertaining, and it is a part of real-life communication (Голяшева, 2013).

The English-language song discourse is singled out as one of the genres of leisure communication of the youth subculture with its inherent extralinguistic (participants, chronotope, goals, values, functions) and linguistic (themes, structure of works, linguistic semiotic means) specifics (aRutyunova, 1990).

Participants of the song discourse are listener, performer and author of the song text participating indirectly / directly in the performance (Bulygina, 1998). The purpose of the English-language song discourse is to convey the author's intention to the listener, to exert emotional influence on him for the formation of the listener's social position and value orientation, which is reflected in the selection of linguistic semiotic units of discourse (Carston, 2002). The song discourse is deeply psychological and subjective, representing the values and anti-values of the English-speaking youth subculture through specific images, lifestyle, and a peculiar attitude (Harris, 1952).

The modern song text as a phenomenon of mass culture is widely spread, but first of all due to the fact that such a text has special characteristics in terms of influencing its addressees (Голяшева, 2013). Such characteristics include, among others, the cultural and linguistic features of the text (organic fit into the

cultural background, connection with the 4th cultural tradition in the sense that such a text is easily accepted by the carriers of this culture, having recognizable cultural elements, is close to the consciousness formed within this culture) (Голяшева, 2013).

The relevance of the work is due to the fact that the study of language anomalies as a functionally significant intentional violation of the norm of compatibility of linguistic units occupies an important place among the recently significantly intensified trends and approaches related to the problems of "language as creativity". Many linguists are studying the cultural and aesthetic significance of language play and language experiment, the poetics of language deformation as a search for new means of linguistic expression for the artistic development of a complex and changing world in modern culture.

The problem of the violation of the compatibility of linguistic units is of considerable theoretical and practical interest at the present stage, including because it is the study of various kinds of violations and deviations from the laws of language functioning known to us that allows us to better understand the nature of the object itself and the level of knowledge about it.

Interest in modern song is in a number of works: Yu. E. Plotnitsky, E. A. Karapetyan, E. V. Nagibina, T. A. Grigorieva, O. S. Kostryukova and many others. The lyrics of songs as a kind of artistic style are of considerable interest to modern linguists. Such scientists as N. D. Golyasheva, M. V. Divina, R. R. Yarmullina, Yu.E. Plotnitsky, O. S. Kostryukova, and many others studied the features of English songs, considered their linguistic and cultural characteristics, analyzed their nature, creation, and essence.

However, it should be borne in mind that the texts of modern English songs are not always an example of the correct use of the language (Голяшева, 2013).

Language anomalies are common in song discourse. Any violation of language norms occurs because of the author's intentions to influence the audience and make the text understandable to the listener (Дуняшева, 2012).

So, **the object** of the research is modern English song discourse.

The subject is various language anomalies representented in modern English song discourse, viewed from the standpoint of their semantics and pragmatics.

The aim of the work is to reveal sematic and pragmatic features of language anomalies in modern English song discourse.

To achieve this aim, it is needed to solve the following **tasks**:

- to determine language anomaly as a linguistic problem;
- to formulate principles for the classification of language anomalies;
- to formulate characteristic features of modern English song discourse;
- to analyze lexical-semantic and grammatical anomalies;
- to determine phraseological and derivational (or word-forming) anomalies;
- to analyze syntactical anomalies;
- to analyze stylistic anomalies;
- to analyze functioning of language anomalies in modern English song discourse;
- to determine pragmatic features of the English song discourse;
- to analyze anomalies, use in modern English song discourse.

The methods pf investigation are resorted to inductive and deductive analysis in order to collect, generalize, and systemize the material under consideration ae well as to outline theoretical background and make conclusions; pragmaliguistic analysis was applied for defining illocutionsry and perlocutionsry acts. Linguistic methods were used to analyze English song discourse and identify anomalies. Linguistic methods were used to study linguistic, textual and discursive phenomena. The subject of attention was the use of abnormal units

(vocabulary, phraseology, morphology, syntax). The most noticeable anomalies in vocabulary and phraseology. Text units were also investigated. Genre features of song discourse, textual means of accentuating meanings, etc. were studied.

Structurally, the work consists of introduction, three chapters with conclusions to each of them, general conclusions, resume and the lists of references and illustrated material.

Chapter One of the paper considers language anomaly as a linguistic problem, systematizes their classifications, discusses relevant characteristics of modern English song discourse.

Chapter Two presents the typology of language anomalies (lexical-semantic and grammatical, phraseological and derivational, syntactical, stylistic).

In Chapter Three on practical materials provided different types of language anomalies in song texts, its types and pragmatic features.

General conclusions summarize the results of the study, outline the prospects for further research.

CHAPTER ONE

THEORETICAL BASIS OF STUDYING LANGUAGE ANOMALIES IN MODERN ENGLISH SONG DISCOURSE

The purpose of this section is to study the study of the theoretical foundations of the study of language anomalies in the modern English song discourse. The section considers the language anomaly as a linguistic problem, the principles of classification of language anomalies, and also considers the features of song discourse.

1.1 Language anomaly as a linguistic problem

Natural language is considered not only from the point of view of its structure and development, but also in the process of functioning, i.e. as a means of expressing thoughts, transmitting information, a means of communication and influence. If we talk about the conditions of language functioning, it is necessary to consider one of the most important concepts of modern linguistics - the language norm. It is the norm that is the factor that sets the functional correctness of an utterance and determines its anomaly, since the anomaly of language is always associated with the presence of a certain standard — natural or more often — developed in the social or intellectual practice of people, i.e. with the concept of norm in the broad sense of the word (Апресян,1995, p. 600).

B. Gavranek understood the language norm as a set of stable means that objectively exist in the language itself and the laws of their use (Гавранек, 1967, p. 342). He also considered the norm-rule as the most suitable, correct and preferred means for serving society, which allowed him to define the norm "as a system of language taken in terms of its obligation in the field of language - with

the task of achieving what is intended in the field of language functioning" (Гавранек, 1967, p. 345). Representatives of the Prague Linguistic Circle distinguished the concept of norm and codification. In their interpretation, the norm of a living language allows for the possibility of the existence of language variants, it is dynamic and constantly changing. The regulation of the norm occurs through codification, which outlines an objective norm and determines the mandatory nature of a certain way of using the literary language (Гавранек, 1967, p. 345).

There are several points of view regarding the concept of a language norm in modern linguistics . The most important feature of the norm of language is the degree of use, namely the frequency of use of a particular construction (Гавранек, 1967, p. 345). However, the sign of prevalence itself cannot serve as an absolute indicator of the norm (Гавранек, 1967, p. 346). According to the definition of S. Ozhegov, "a language norm is not a statistical phenomenon, because an error can also be common and often repeated in a language. The language norm is primarily a typical phenomenon, that is, corresponding to the essence of this socio-historical phenomenon, and not just the most common, often repeated, ordinary" (Ожегов, 1999, p. 211).

Many linguists (L. V. Zubova, B. Gavranek, Yu. D. Apresyan) are studying the cultural and aesthetic significance of the "language game" and the language experiment, the "poetics of language deformation" (L. V. Zubova) as a search for new means of linguistic expression for the artistic development of a complex and changing world in modern culture (Зубова, 2000, p. 152).

The problem of violation of the compatibility of language units is of considerable theoretical and practical interest at the present stage, because it is the study of various kinds of violations and deviations from the laws of language functioning known to us that allows us to better understand the nature of the object itself and the level of knowledge about it.

The English language is characterized by the presence of a codified norm (Винокур, 1974, p. 271). Norm is a relative concept, it depends on the communication situation, the social status of the communicants, that is, on extralinguistic factors. But even in a relative form, it is impossible to deny the existence of a norm in the language. If there is a norm, there are also its violations (otherwise we would not feel its presence). Yu. D. Apresyan said that certain violations of the norm "do not lead to the destruction of the system, but, on the contrary, are an expression of its creative and adaptive potential", that is, they are "points of growth of new phenomena" (Апресян, 1990, p. 54). Detecting anomalies helps to understand the nature of an object and the extent of our knowledge about it. In this sense, we can talk about the increased informativeness of such phenomena in the field of language: "A person perceives the world selectively and first of all notices abnormal phenomena, since they are always separated from the environment.

Any developed national language has a significant potential not only for the implementation of its systemic laws, but also for generating various kinds of deviations from language norms and rules that do not lead to the destruction of the system, but, on the contrary, are an expression of its creative and adaptive potential (Арутюнова, 1990, p. 685).

On the one hand, an ontological interpretation of anomalies is possible, according to which anomalies are deviations from the natural order of things, violations of the laws of the physical world known to us. Such an interpretation, in fact, does not give anything for understanding language anomalies: from this point of view, the inarticulate delirium of a mental patient or, on the contrary, the fact of a meaningful, articulate speech of an animal will be abnormal (Арутюнова, 1990, p. 686).

The cognitive, epistemological interpretation of anomalies corresponds more to the essence of the phenomenon, according to which an anomaly is

considered as a fixation of a certain deviation from the laws known to us in the process of cognition of an object: "Anomalous are phenomena that violate any formulated rules or intuitively perceived laws. Thus, the phenomenon turns out to be anomalous not in itself, but relative to certain laws. In science, phenomena that contradict the description proposed by the researcher, i.e. the system of rules formulated by him, are often considered abnormal" (Радбиль, 2006, p. 115).

In a certain sense "being abnormal" is not a property of things and phenomena in themselves, but the result of the comprehension of things and phenomena by the subject who knows them. Nothing in the world happens outside of causal determinism or probabilistic-statistical regularity. In this regard, an anomaly is a measure of our ignorance of things and phenomena. This is true both for phenomena of the physical world, and, moreover, for phenomena of an immaterial nature (Ростова, 2000, p. 86).

The anomaly of language, as well as other social, cultural, semiotic systems, is always associated with the presence of a certain standard – natural or more often – developed in the social or intellectual practice of people, i.e. with the concept of norm in the broad sense of the word (Ростова, 2000, p. 91).

In the work "Anomalies and language", N. D. Arutyunova, relying on the opposition of the norm and the antinorm, establishes the sequence of deviations from the norm, which originates in the field of perception of the world that supplies data for communication, passes through the sphere of communication, is laid down in lexical, word-forming and syntactic semantics and ends in verbal creativity (Арутюнова, 1987, p. 12)

At the same time, the norm seems to be a universal category of the universe that regulates the measure of order in chaos. However, it is often possible to detect a norm only by fixing deviations from it: "In the natural world of nature and language, profanity helps to detect a norm and a rule" (Арутюнова, 1987, p.

14). In this regard, it is the anomaly that is informative, semantically loaded, as a marked correlate of the norm in the norm-anomaly opposition.

N. D. Arutyunova suggests six main features for a possible typology of norms:

1) the possibility / impossibility of deviations (absoluteness / relativity of norms),

2) sociality / naturalness ("man-made" / "non-man-made" norms),

3) positivity / negativity (recommendation / prohibition rules),

4) extensibility (variability) / standardness (average / exact norms),

5) diachrony / synchronicity (regularity of development / rules of functioning),

6) prestige / non-prestige (for social norms) (Арутюнова, 1990, p. 21).

One can think that the classification of norms implies a corresponding classification of anomalies.

It seems that the most important of these signs (and, ultimately, determining all the others) is naturalness / sociality (in the terminology of N. D. Arutyunova), or rather, the naturalness / semiotic nature of norms and anomalies. Moreover, it seems that there is no unambiguously proportional correspondence here: if norms can really be natural (laws of nature) and semiotic (moral norms), then any anomaly as a deviation relevant only in the sphere of the observer is semiotic. This is especially true for such a primary modeling system of signs, which is natural language.

With regard to the laws of a semiotic nature, another distinction will also be important – obligatoriness (rigidly determined necessity) and prescriptivity (conventional prescriptivity). In the terminology of N. D. Arutyunova, this is the distinction between absolute and relative norms. Like most norms of a semiotic nature (legal, moral, aesthetic), the laws of the language system are not obligatory, but prescriptive (the nature of a prescription – like, for example, traffic rules).

Therefore, a language anomaly as a deviation from the rules or norms does not negate the rule or norm itself at all, and most importantly, it can be rationally motivated, communicatively adequately, pragmatically successfully and semantically understood. According to T. V. Bulygina and A.D. Shmelev, in contrast to the laws of nature, language rules in some sense themselves provide for the possibility of their violation – by oversight or for some special purposes. The possibility of deviations from the language rules in speech practice is, as it were, provided for by the rules themselves; therefore, a statement found in the corpus of texts that violates the rules formulated by the linguist can be interpreted as such a deviation and does not lead to a revision of the rules (Булыгина, 1990, p. 101).

The relative and concrete historical nature of the concept of language anomaly is clearly visible in the history of linguistic knowledge. Already in the ancient world, in the environment of the normalizing activity of ancient grammarians and rhetoricians, there is an opposition of a language norm and a language anomaly. This refers primarily to the dispute between analogists and anomalists, which began in the middle of the II century BC, concerning the establishment of the norms of the literary language. It was about what is considered correct, normative in the language: forms that follow theoretically established uniform rules, or forms that are practically used in colloquial and literary language? The first view was held by analogists, the second by anomalists (Булыгина, 1990, p. 103).

1.2 Principles for the classification of language anomalies

Linguists classify anomalies, taking into account a number of principles: 1) level anomalies (phonetic, morphological, syntactic); 2) degree anomalies

(completely wrong, not quite right); 3) anomalies arising as a result of tautology, as a result of contradiction (Радбиль, 2006, p. 114).

For example, T. B. Radbil describes language anomalies according to the degree of occasionality. Based on this feature, language anomalies have significant differences: from words that are practically no longer perceived as occasional, to words that are sharply individual, tied to a certain author, work, and even a certain context (Радбиль, 2006, p. 123).

Next, we will focus on the classification of language anomalies described by T. V. Popova, L. V. Ratsiburskaya and D. V. Gugunava (Попова, 2005, p. 71). They distinguish the following language anomalies-occasional:

1. Phonetic occasionalisms are words that combine phonemes that are not registered in the language.

2. Lexical (word-forming) occasionalisms combine common bases and affixes that correspond to the derivational norm or deviate from it to an insignificant extent. Lexical language anomalies are also considered to be occasionalisms formed in a lexical-syntactic way and different types of affixation, for example, suffixation, etc.

3. Grammatical (morphological) occasionalisms are considered word formations or collocations in which the lexical meaning does not correspond to the grammatical form, i.e. due to the special author's intention, the unacceptable becomes possible.

4. Semantic occasionalisms are the result of semantic increments, i.e. contextual meanings, leading to the transformation of the original meaning of the lexeme in a literary text.

5. Occasional (unusual) combinations of words. Due to the combination of lexemes, usually incongruous, in the conditions of semantic shifts of the context, the dependent element of the collocation acquires common semes.

6. Graphic accidents consist in the author's intention to give the word a symbolic meaning by highlighting a certain part of the word in a larger font.

D. Apresyan considers the following criteria for the classification of anomalies: 1) the criterion of the level of the language system (phonetic, morphological, syntactic, semantic, pragmatic, etc.); 2) the criterion of the gradation of anomaly (completely wrong, wrong, not quite right, etc.); 3) the criterion of randomness/intention; 4) the contradictoriness or tautology of the abnormal formation.

Within the framework of interpretive semantics, T. V. Bulygina and A.D. Shmelev propose the following classification of anomalies:

1) abnormal statements that should receive a standard interpretation as a result of reinterpretation;

2) abnormal statements that cannot be reduced to standard semantics and attract attention to the most violated rule (Булыгина, 1997, p. 211).

The semantics of abnormal education is only one of the classification criteria, the other is pragmatic verification, i.e. the possibility and frequency of use in the linguistic and cultural community of this abnormal expression or model of its formation.

At this stage, the addressee/addressee factor comes into effect, for an accurate understanding of the meaning of the anomalous structure, it is necessary to determine its communicative and pragmatic potential and functional, i.e. the starting point of the generation intensity (Винокур, 1990, p. 86):

an intentionally given aesthetic or cognitive effect is the author's occasional anomalies in the form of language games;

an intention of a research nature to clarify the possibilities of language, the so-called experimental ones, which serve to reveal the peripheral phenomena of the language system.

To create a language game of the second type, the basis can be intentionally, conventionally created constructions, as L. Wittgenstein has repeatedly shown, or "negative language material" obtained from a certain corpus of texts, such anomalous structures are most often typed according to the criterion of gradation of anomaly in the language system.

Classifications of anomalies by degree and on the basis of absoluteness-relativity are applicable to the "standard" language, but they can hardly be recognized as unambiguous in relation to a literary text.

Absolute anomalies are associated with superficial compatibility rules, relative ones with more subtle, meaningful ones. So, a logically contradictory statement may be a language anomaly, a language error, or it may not be.

The anomalies that are used for stylistic purposes include metaphor, pun, oxymoron and many other tropes and figures.

The possibility of classification by absoluteness-relativity and by degree indicates that a language anomaly is an ambiguously defined phenomenon. Appearing in the text, it "touches" the perception, but at the same time it seeks to be interpreted and justified.

Thus, there are two possible opposite understandings of what are language anomalies in a literary text: 1) the concept of an anomaly does not make sense for a literary text, since any deviations from language norms are possible for the implementation of the author's idea; 2) any deviation from the norms of non-artistic speech (including tropes and stylistic figures) can be considered a language anomaly. It is difficult to draw a clear line between the concepts of "stylistic device" and "anomaly" (Винокур, 1974, p. 270).

In a literary text, it also turns out to be difficult to divide anomalies into intentional and unintentional ones.

On the one hand, when studying a literary text, we should not talk about the phenomenon of an " anomaly, but about the reception of an anomaly (Булыгина,

1988, p 48). In linguistics, poetic language is considered as a kind of language in general, poetics begins with the idea of poetic language as an activity aimed at a special goal-poetics is built on the basis of a teleological principle and therefore proceeds from the concept of reception; linguistics, like all natural science, deals with the category of causality and therefore proceeds from the concept of a phenomenon as such.

The difficulty in determining the degree of intentional / unintentional language expressions of a literary text is also due to the fact that an artistic text is a complex multi-level speech unit, has the most complex semantic structure.

Thus, the question of the intentional / unintentional nature of language anomalies in a literary text is at the same time a question of their qualification as phenomena of language that make up the object of linguistics study, or about the methods of style (the object of study in literary studies, poetics). This question cannot be solved unambiguously and depends (1) on the aesthetic principles of the epoch, the literary direction, on the aesthetic attitudes of a particular author, on the type of narrative and the place of abnormal expression in the system of a particular literary text; (2) on the goals of a particular study.

Based on the above, we can conclude that recently the concept of "language anomaly" has attracted a lot of attention of linguists who describe deviations from the language norm at different language levels.

1.3 Characteristic features of modern English song discourse

In the cultural and linguistic analysis, the modern song text is considered as an integral verbal and musical totality, which is an element of modern (verbal and musical) culture and includes a verbal (linguistic) component (Голяшева, 2013)

The song text is a complex cultural text that is embodied at the verbal-melodic, behavioral and mental level (Голяшева, 2013). These levels are interrelated, they are mutually determined and complement each other, which is very important for linguoecology. When studying the linguistic component of a 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). And 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.

Researcher T. V. Lazutina believes that the musical language is a special sign system that carries emotional and semantic types of information, which is characterized by ambiguity, since the perceived music is passed through the listener's life experience, it is transformed in his inner world (Лазутина, 2001, p. 74).

Thus, there is an element in the song text that is easily able to transform in the inner world of its addressees, influence their perception of the world, and at the same time it is often associated with their life experience, that is, it quickly finds points of contact with the real events of the life of its addressees (Лазутина, 2001, p. 74).

Song discourse is a kind of form of storing cultural knowledge, it is a reflection of the life of the people – their basic values, ethical views, social ideas, stereotypes, behaviors, cultural norms passed down from generation to generation (Лазутина, 2001, p. 74)..

The main goals of the song discourse are to convey to the listener the main thoughts, intentions, ideas of the author of the song, to have an emotional impact on the listener, to form his social position and value orientations (Карасик, 2000, p. 13).

In the modern song text, semantic elements are found that are similar to those in folklore, lyrical songs, so some researchers consider the modern song to be a form of realization of the folklore genre (Карасик, 2000, p. 13).

The English song discourse exists in the space of culture, therefore, it has cultural stability (Карасик, 2000, p. 15).. The relevance within a certain socio-political situation and the wide public response of a particular song are the main and important reasons for this stability.

Let us characterize the main functions of the song discourse (Карасик, 2000, p. 75).

1. Emotive function - it is manifested through the author's assessment of the subject of the message and the communicative situation.

2. The conative function (song discourse encourages action) - manifests itself through influencing the addressee, attracting his attention, encouraging him to do something.

3. The informative function (song discourse conveys the content of a particular situation of the imaginary or real world) – manifests itself through the transmission of content-factual information.

4. The poetic function (song discourse is characterized by imagery and uniqueness) is manifested through the use of visual and expressive means in songs.

5. The phatic (contact-establishing) function (the song discourse is aimed at maintaining communication) is manifested through the use of various language means.

6. Ethnoconsolidation function – song discourse unites a people or an ethnos.

7. Self-identification function-song discourse promotes the positioning of the performer as a member of a certain group.

The genre diversity of the song discourse is represented by four main directions-rock, pop, rap, jazz (Карасик, 2000, p. 20).. The difference between genres is determined by the theme and structure of the songs belonging to them.

With the linguoculturological approach (Карасик, 2000, p. 21, song discourse is traditionally considered as a powerful and influential resource for reproducing key values and concepts of culture. Its study allows us to reveal more deeply various aspects of the interaction of language and society, as well as the main mechanisms of identity construction (Карасик, 2000, p. 25)..

Discourse is a network of social topics, voices, presuppositions and actions. Discourse is by its nature historical, recognizable, since it is placed in a context, and, consequently, is influenced by culture and society. The vision of the world captured in the texts is constructed in discourse.

The linguistic component of the song includes the thematic specificity of song works of different genres and their structure. The extralinguistic component of the song discourse includes features of behavioral models and sociolinguistic characteristics of the participants of the discourse, differences in the melodic form of the work, etc (Макаров, 2003, p. 35).

For a long time, researchers have considered song discourse as a kind of discourse of lyrical poetry, since they have a number of common features (Макаров, 2003, p. 35). Their common features are the features of rhythmic and compositional construction, the presence of artistic means of creating images, ways of transmitting the thoughts and feelings of the author, the presence of subtext, "hidden plot", etc. The common elements of song and lyrical discourses can also include intertextuality as a genre connection of texts, similarity of themes (love, friendship, family relations, freedom, dignity), typical motives (nostalgia, loneliness, etc.) (24, p. 315).

Song discourse is defined in terms of the genre canon, expressed in the following of modern song texts to the traditional two-frequency structure, which,

in turn, significantly facilitates the perception of the text by ear. However, at the same time, there is a tendency for the authors of modern compositions to go beyond the canon through the complication of the form of compositions and the convergence of song discourse texts with philosophical lyrics. This, in turn, provokes a certain dissonance between the desire to preserve a mass audience accustomed to standard, canonized types of song lyrics, and the desire to go beyond the popular mass culture, turning the work into a complex poetic phenomenon (Карасик, 2000, p. 17).

A characteristic feature of lyrical discourse is the poetic form. In a song, the presence of a rhymed verse is not mandatory, although it occurs in most cases. Along with poems, songs also use a form without rhyming, especially in certain song genres (rap), which is why the poetic form does not stand out as a specific feature of song discourse (Карасик, 2000, p. 27).

Thus, there are a number of features that combine the text of a song and a lyrical poem and allows you to consider the song text as a work of artistic speech. These include rhythmic compositional construction, ways of expressing the author's position, the use of figurative and poetic means, the presence of a "hidden" plot, dialogicity, intertextuality, etc.

The text of the song in the song discourse acts as a verbal component. The melodic component is a non-verbal part of the song discourse. This component allows the addressee to emotionally understand and feel the content of the verbal message more deeply, gives the song a generalized character. At the same time, the main semantic emphasis is placed on the semiotics of the iconic sign and its influencing force, since the communicative and artistic effect caused by the listener's perception of the song depends on the nature of the melody, the musical mood, the manner of performance and a number of other extralinguistic factors (25, p. 18).

Thus, the emotional impact in the song is enhanced by a combination of verbal and non-verbal means of transmitting information. This connection ensures the coherence and integrity of the work, allows you to provide the most favorable conditions for communicating the author's idea.

One of the main roles of culture is to identify the national identity of society, and music, especially song, is a powerful mechanism for the reproduction of national identity, contributing to the unity of the ethnic group. The song plays a significant role in the formation of aesthetic and material values of the ethnic group. It is an expression of ethnic culture and a reflection of the linguistic picture of the world and mentality, and ensures the continuity of the national picture of the world by transmitting ethnically specific cultural concepts from generation to generation (Лопатин, 1989, p. 91)

Conclusions to chapter one

1. The English language is characterized by the presence of a codified norm. Norm is a relative concept, it depends on the communication situation, the social status of the communicants, that is, on extralinguistic factors.

Certain violations of the norm do not lead to the destruction of the system, but, on the contrary, are an expression of its creative and adaptive potential, that is, they are "points of growth of new phenomena

2. Detecting anomalies helps to understand the nature of an object and the extent of our knowledge about it. A language anomaly as a deviation from rules or norms does not negate the rule or norm itself at all, and most importantly, it can be rationally motivated, communicatively adequately, pragmatically

successfully and semantically understood. Anomalies can be semantic, pragmatic and logical (conceptual).

3. Song discourse is defined by such a category as the genre canon, expressed in the following of modern song texts to the traditional two-frequency structure, which, in turn, significantly facilitates the perception of the text by ear. However, at the same time, there is a tendency for the authors of modern compositions to go beyond the canon through the complication of the form of compositions and the convergence of song discourse texts with philosophical lyrics. The defining features of a song as a cultural phenomenon are most often considered structural and formal simplicity, which is achieved through various repetitions and new views on the realities of life while preserving the traditional range of problems that are in the field of attention of society.

CHAPTER TWO
TYPOLOGY OF LANGUAGE ANOMALIES IN MODERN ENGLISH SONG DISCOURCE

This chapter discusses typology of language anomalies in modern english song discource, а именно lexical-semantic and grammatical anomalies, phraseological and derivational (or word-forming) anomalies, syntactical anomalies, stylistic anomalies

2.1 Lexical-semantic and grammatical anomalies

Lexical and semantic anomalies are defined as a violation of compatibility caused by the fact that the components of a phrase do not correspond to each other in meaning (Andrews, 1996, p. 213). The existing semantic restrictions on the compatibility of words are reflected in the definition of the law of semantic compatibility of words, formulated by V. Gak: two words form the correct combination, provided that, in addition to specific features, they contain some common feature or do not have incompatible features. Violation of this law leads to the appearance of a lexical and semantic anomaly (Andrews, 1996, p. 214):

1. Semantically redundant combinations or theonastic violations of compatibility. They are characterized by the fact that the meaning of the defining word conceptually coincides with the meaning of the defined word (a boyish boy) or with the specific sign of the meaning of the defined word (a male boy) or with the generic sign of the defined word (a mammal boy)

The most typical models of this type of violations in a literary text are: excessive position of a circumstance, excessive verbalization of an adjectival definition, repetition of components of a phrase. The realization of the synergetic

potential of semantically redundant combinations in the above models occurs as follows (44, p. 109).

Cause you're scared, I ain't there (Eminem "Mockingbird")

In case of semantically redundant combinations, the semantic mechanism for the formation of additional implicit meanings consists in expanding the linguistic meaning of a word under the influence of context and connotative layers.

2. Semantically contradictory combinations are the most numerous group of lexical and semantic anomalies in a literary text (Andrews, 1996, p. 218). They are formed according to the following principle: if the meaning of the defining word does not coincide with any feature of the meaning of the defined word, then semantically contradictory combinations arise as a result. The relations between the elements of such combinations of words are built on the logical relations of disjunction between words containing incompatible semes on a generic and subspecific basis (Andrews, 1996, p. 218).

If I was your man (Justin Bieber "Boyfriend")

The establishment of the speech meaning in this case is carried out according to the following scheme: if the meaning of the word A does not coincide with any sign of the meaning of the defined word B, then the meaning of one of the words must function in a modified meaning, which is acquired by updating the general characteristic feature, based on the inclusion of incompatible components in some contextually conditioned unity (24, p. 231).

3. Deformation of phraseological units. Stability, indecomposability of phraseological units is a prerequisite that the possible deformation of the phrase leads to the actualization of the potential meaning of the word (Andrews, 1996, p. 218)

Take you to every party cause (Bruno Mars "When I was your man")

Do all the things I should have done (Bruno Mars "When I was your man")

4. Violations of stylistic compatibility. When determining the norms of lexical compatibility, it is necessary to take into account the stylistic relevance of the utterance.

The grammar of the language, no less than the vocabulary and word formation, is characterized by certain resources in terms of the abnormal actualization of the language system as a manifestation of its creative beginning (33, p. 49).

The identification of grammatical anomalies encounters a difficulty that is formulated by V. Lopatin in his work on grammatical "irregularities" in poetic idiosyncrasies. In particular, the author says that, for example, word-formation and grammatical violations, although they should be distinguished ,in fact "appear in a single complex of expressively significant means in poetic speech" (28, p. 109). The unified complex of lexical, stylistic, word-forming and grammatical phenomena in the field of "poetics of language deformation" in the poetry of the XX century is described in the works of L. V. Zubovoy (24, p. 314).

It seems theoretically justified and practically acceptable to raise the question of the natural syncretism of abnormal phenomena that combine mutually conditioned violations of system-language models and rules at several levels of the language at once (47, p. 108).

However, the separation of grammatical anomalies into a separate group, despite the fact that they are actually implemented in speech complexes of a synthetic nature, still seems necessary-due to the special functional significance of the grammatical level in the language system. In artistic speech, there is a kind of" release " of the grammatical form of the language, which depends on 1) the genre variety of the text; 2) the language competence of the speaker (33, p.50). But this "release" is important not in itself, but in terms of representing some deeper, conceptual and cognitive mechanisms.

Cause I'd have all the money in the world (Gwen Stefani "Rich girl")

My love don't cost a thing (Jennyfer Lopez "Love don't cost a thing")

And if that mockingbird don't sing and that ring don't shine (Eminem "Mockingbird")

Relatively speaking, the grammar of a language is responsible for the representation of the "operating shell" of thought, obligatory and therefore the most relevant generalized ways of language categorization of the world. It is natural to assume that anomalies in this area will be most significant for the interpretation of the mechanisms of language deviation and its artistic role.

E. N. Remchukova names the following as factors determining the creative potential of grammar:

1) the variety and syncretism of grammatical forms in Ukrainian language (creative use of them not only in the language game, but also in any actualization of meaning);

2) a developed paradigm that assumes gaps (in the usage) and allows them to be eliminated;

3) morphological and syntactic character of the main Ukrainian grammatical categories (gender, voice, number, type);

4) lexico-grammatical nature of grammatical categories (Ремчукова, 2005, p. 52-53).

It is not difficult to notice that these same factors determine the fundamentally complex character of grammatical anomalies, combined with lexical and word-formation anomalies, as well as their "difficult to separate" from the holistically abnormal language structure.

By analogy with lexical and stylistic anomalies, it is possible to distinguish grammatical anomalies that exploit (1) the operations of choice and substitution of units (paradigmatic) and (2) the operations of connecting units, the possibilities of their compatibility (syntagmatic) (Kenneth, 1993, p. 64).

The anomalies in the field of grammatical paradigmatics include the phenomena of (1) abnormal actualization of grammatical meanings of individual grammatical categories (at the level of morphology) and (2) abnormal actualization of syntactic positions (at the level of syntax) (Kenneth, 1993, p. 54).

Does his gifts come from the heart? (Backstreet boys "All I have to give")

Does his friends get all (Backstreet boys "All I have to give")

(1) A characteristic case of abnormal actualization of grammatical categories is an inadequate choice of a part of speech (i.e., an abnormal actualization of a categorical grammatical meaning). This may be an abnormal actualization of the adjective form in the participle function. This may be, on the contrary, an abnormal actualization of the participle function for a word that in this context should be used as a relative adjective (Kenneth, 1993, p. 54).

Such phenomena lead to the possibility of abnormal verbalization of the situation through an inadequate choice of parts of speech – for example, a nominal construction is chosen instead of a verbal one.

In addition to the abnormal actualization of the categorical meaning of a part of speech, we can also talk about the abnormal actualization of the semantics of the lexico-grammatical category within a single part of speech – a noun or an adjective.

Abnormal neutralization of lexical and grammatical categories of nouns is most often manifested in the non-differentiation of abstract and collective nouns.

2.2 Phraseological and derivational (or word-forming) anomalies

According to many researchers, at the level of language, the anomaly seems to be a natural phenomenon due to a number of reasons, both lingual and extralingual– system-linguistic, sociolinguistic and communicative-pragmatic.

Anomalies are often not innovations themselves, but the result of a kind of incorporation into the synchrony of reflexes of the historical development of the language or interference of the literary language and non-literary subsystems of speech, as well as borrowings" (Булыгина, 1997, p.34).

Unique morphemes – (unifixes) are also a kind of violations and deviations from the known laws of the functioning of the language (more precisely, the word-formation subsystem), so it is possible to correlate the concept of a derivative with an atypical and unique word-formation structure with the term "word-formation anomaly". Word-formation anomalies include derived lexical units that are the result of a structural, semantic and pragmatic transformation of a standard word-formation unit or model. As a rule, the structure of such units contains unique or unproductive morphemes (Harris, 1952, p. 114).

I'm restless can't you see I try my bestest (Gwen Stefani "Bubble pop electric")

You will get to know me a little more better (Backstreet boys "I'll never break your heart")

On the one hand, words with unique elements are derived, motivated units of the language, which, both in form and in meaning, are connected with their producers, are conditioned by them, are dependent on them. On the other hand, their derivation is designed non-standard, or rather, it is underformed. As noted by A. N. Tikhonov, words with unique elements stand out against the background of the entire system of motivated words precisely by the inferiority of the expression of their derivation (Тихонов, 1996, p. 653).

The most common point of view in linguistics is the point of view dating back to the work of E. A. Zemskaya, according to which the uniform has no morphemic status, since it does not have a meaning and the property of repeatability (Земская, 1969, p.3-13). This concept is confirmed in the works of N. D. Golev, who notes that unifixes are forms of motivants (motivants are

understood as "means that distinguish the initial unit, or motivator, and the secondary unit caused by the motivator" (Голев, 1985, p. 106)), occupying an intermediate position between the phonetic and word-formation level.

The opposite point of view is justified in the works of G. O. Vinokur, N. M. Shansky, A. I. Moiseev, A. N. Tikhonov, L. V. Ratsiburskaya, V. G. Golovin, etc. The point of view of A. N. Rostova (Ростова, 2000), based in her works on the data of the metalanguage consciousness (MYAS) of native speakers, is interesting. As noted by A. N. Despite the lack of seriality and repeatability of semantic and formal relations that determine the measure of automaticity of reproduction (or work) in the speech of language units, derived units with non-repeating, irregular types of relations are reproduced in speech. The meanings of such words related to a peripheral semantic topic can be realized both through a motivating word, and as integral, not correlated with the meaning of motivating components.

My mama used to say only Jesus can save us (Kanye West "Jesus walks")

But hey, what __ daddy always tell you? (Eminem "Mockingbird")

In general, the theoretical and practical significance of the problems related to language anomalies discussed in linguistics is dictated primarily by their correlation with the general context of research on trends in language development, discussion of issues of normative description of language and assessment of the language situation (Шанский, 2008, p.157). In particular, according to N. M. Shansky, "the importance of a comprehensive analysis of irregular affixes and models for the cognition of the word-formation system of the modern Ukrainian language is explained by the fact that without this it is impossible to accurately and correctly describe regular models" (Шанский, 2008, p.157). Therefore, word-formation anomalies should be considered not only as a violation of the system rules of the language, but also as a material reflecting the dynamic nature of the language norm.

Phraseological units are highly informative units of the language and often have a vividly national character, since they reflect the history of the people, the originality of their culture and way of life, the issue of their transfer from one language to another is of particular importance (Andrews, 1996, p. 115).

Due to the fact that phraseological units are units of language that reflect the uniqueness of the components of the culture of a certain people, their use in the lyrics of a particular language contributes to the realization of the communicative task of song discourse – the impact on the emotional sphere of a person.

2.3 Syntactical anomalies

Syntactic anomalies are considered as syntactic violations of compatibility. These violations can manifest themselves as violations of the syntactic model of a phrase (sentence) or as an abnormal verbalization of syntactic positions (Leech, 2009, p. 16).

To enhance the figurative and expressive function of speech, special syntactic constructions are used — the so-called stylistic (or rhetorical) figures (Leech, 2009, p. 16).

In English, there are three types of such a linguistic technique:

1. Grammatical method (for questions).

2. Inversion with amplification (does not change the grammatical meaning of the sentence).

3. Stylistic inversion (it has an emotional coloring or gives a logical emphasis on the statement) (Cook, 1995, p. 125).

Stylistic inversion also does not change the grammatical meaning of the sentence, but carries a certain emotional coloring and is most often pronounced in a certain intonation.

Repetition is a more common stylistic device in English than in Ukrainian. In some cases, repetition as a stylistic device must be preserved in translation, but due to the different compatibility and different semantic structure of a polysemous word or a word in a broad meaning in English and Ukrainian, it is necessary to resort to replacement and compensation (Булыгина, 1997, p. 44).

Elements of different levels can be repeated, and repetitions are classified depending on which elements are repeated. The variety of functions inherent in repetition is especially strongly expressed in poetry.

The use of repetitions in song discourse is due to the author's desire to draw the reader's/listener's attention to an object, add expressiveness, as well as melody and rhythmization. The technique of repetition often intersects with another characteristic feature of song discourse-parallel constructions, since they are often part of each other. This technique combines song lyrics with poetic ones (Радбиль, 2006, p. 57).

If I was a wealthy girl (Gwen Stefani "Rich girl")

If I was a Rich Girl (Gwen Stefani "Rich girl")

Also, one of the characteristic features of song discourse is ellipsis - the deliberate omission of words that are not essential to the meaning of the expression. This kind of phenomenon is possible only if the given word is obvious from the context, and is most often due to the fact that the authors of modern English songs avoid long sentences for a better perception of the text by ear (Ray, 1963, p. 129).

Such a technique as ellipsis is used in the texts of song discourse to liken the style of spoken speech, and the main goals are to save language resources, simplify sentences, rhythmization and rhyming of the text. Another grammatical

tool is asindeton. Asindeton is a stylistic figure: the construction of speech in which the conjunctions connecting the sentence are omitted. In song lyrics, asindeton is used very often (Carston, 2002, p. 82).

Aposiopesis is an expressive means of interrupting a sentence with a rhetorical pause. Some scientists in their works identify the concept of aposiopesis with silence and interpret it as a sudden break in a speech fragment associated with reflection, excitement, unwillingness to speak on the topic started and other reasons.

Others tend to distinguish between these concepts and define aposiopesis as a sudden stop in speech due to an influx of feelings or emotions that violates the syntactic construction of a sentence.

Since the verb is the center of predication in the sentence, when the normative relations of the predicate with actants and sirconstangs are violated, the semantic configuration of the sentence changes and, as a result, the meaning of the sentence changes and the system values of the elements that make up the sentence are modified. These transformations can occur by transcoding values within one semantic group - these are intraspecific modifications (narrowing, expansion and shift, for example, within different values that agents acquire) or between different groups - these are interspecific transcoding (for example, transferring the value of agents to locatives). The following types of sshtactic anomalies include:

1. Violation of subject-object relations.

According to the norm, if the structure of a sentence has the form subject-predicate-object, then in most cases such a sentence denotes a situation with two participants; at the same time, the predicate denotes the effect exerted by the subject on the object. Therefore, the position of the subject and the object is not occupied by words denoting the same figure.

The cold cold night (Stefánsdóttir Salóme Greta 'Hear them calling')

2. Violation of predicate-object relations. The anomaly in the following examples is the use of the intransitive verb to disappear in combination with the direct complement.

Our song __ on the radio, but it don't sound the same (Bruno Mars "When I was your man")

4. Violation of attribute relations. It is characterized by an abnormal addition of grading adjectives and adverbs to words whose semantics does not imply grading.

But now we're rockin' on the dance floor, actin' naughty (Rihanna "Don't Stop The Music")

5. Violation of subject-predicate relations. In an English literary text, first of all, there is a violation of the agreement on the number between the subject and the predicate.

"*She's got a ticket to ride and she don't (вместо doesn't) care.*" (The Beatles "Ticket to Ride")

6. Violation of the word order in the sentence (Ремчукова, 2005, p. 138).

For a thousand years, through a million tears ; With a hungry heart, every day apart; I've been waiting for this night (Thander Jonas 'I've been waiting for this night').

To live your passion, I lay my future in your hands (Tyrakis Nektarios 'I didn't know').

Changes in the semantic structure of abnormal utterances resulting from the modification of the system meaning of its elements, in turn, lead to the modification of the functional characteristics of the discourse and to the creation of a specific communicative effect, that is, to the self-organization of the artistic discourse under the influence of the changed characteristics of its constituent elements.

2.4 Stylistic anomalies

Despite all the debatable scope and content of the scientific concept of stylistics, as well as the scope of its applicability, it seems that it is still possible to raise the question of the possibility of abnormal verbalization of the stylistic resources of the language system. Stylistic anomalies are close to the lexico-semantic anomalies analyzed above, since they also exploit the semantic potential of the lexical system, only its special sphere – the sphere of functional and stylistic limitations in the use of the word and the sphere of its proper stylistic marking.

Bearing in mind that "stylistic openness" (Горшков, 2001, p. 112), the combination of different layers of styles and the entry of foreign elements into the narrative are considered as " artistic "(Винокур, 1974, p.272) or "narrative norm" (Левин, 1998, p. 401), we do not include in the composition of stylistically abnormal phenomena the presence of non – normative stylistic means justified by artistic goals in the speech of the character or in the speech of the author-when creating historical color, when transmitting the features of a certain area or people of a certain social stratum.

Actually, the anomalies in this regard will be not just a violation of the stylistic norms of the literary language or a deviation from the spontaneously formed principles of word use in the speech practice of an ethnic group (use), but such a violation that appears to be unmotivated linguistically or extralinguistically (pragmatically, communicatively). In this sense, there will not be too many stylistic anomalies in any literary text.

Of course, the absence of internal motivation does not negate the fact that this model of anomaly can be used (and is used) as an effective means of artistic expression, which, in relation to the present meaning and structure of the utterance, still acts as an external motivation (Carston, 2002, p. 295).

By analogy with lexical anomalies, we can talk about anomalies that exploit (1) the operations of choice and substitution of a unit (paradigmatic) and (2) the operations of connecting units, their combinable possibilities (syntagmatic).

I'll keep running; I won't stop; I won't stop; No no (Trent Nathan 'Running on air').

I feel alive; Now I'm trying ; I'm trying; I feel alive; so alive (Ram Dovel 'I feel alive').

Anomalies in the field of selection (substitution) of a stylistically marked unit are primarily associated with inadequate actualization of the means of stylistic marking (lexeme, separate meaning or connotation) of the same type (1) in an inappropriate context ("ostranizing context") or (2) in an inappropriate situation ("ostranization situation"), (1) We see an example of a "ostranizing context" when a word of the book sphere is unmotivated instead of a neutral word. This may be the use of an outdated nominative unit, which is not motivated by the context, i.e. it is functionally redundant.

Anomalies in the field of stylistic syntagmatics.

We are talking about anomalies in which stylistic inadequacy occurs during the operation of the connection operation, i.e. violations of prohibitions and restrictions on the compatibility of stylistically labeled units (Радбиль, 2006, p. 116).

For the expressiveness and emotionality of speech, for its aesthetic impact on the listener, various stylistic techniques are used in the texts at the phonetic level. Phonetic stylistic techniques 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 repetition.

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 (Beedham, 2005, p. 43).

"T, to the A, to the S-T-E-Y, girl you tasty" (Fergie "Fergalicious").

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 subordinates the rhythm of the verbal component. This is due to the fact that during the performance of the composition, the "melodic line" turns out to be longer than the poetic one, that is, it becomes possible to either "stretch" a short line, or "compress" a long one, singing it faster (Винокур, 1990, p. 28).

The rhythm of the verbal component obeys the rhythmic structure, since it is dominant in the musical and poetic texts of English songs.

The use of various specific stylistic techniques 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, and various types of repetitions. Also, syntactic techniques include techniques based on the omission of logically necessary elements (asindeton, ellipsis, default, aposiopesis, etc.), and on the violation of the closure of the sentence (anacoluf, insertion constructions) (Locher, 2008, p. 136).

It should be noted the heterogeneity of the lyrics in syntactic terms, since they demonstrate both features of a high and colloquial, "reduced" style, and it is possible for both to 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 a high occurrence of interrogative and imperative sentences, which are considered features of dialogism, or dialogicity (Leech, 2009, p. 127).

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 from the point of view of their use in different styles of speech, potential possibilities of use as a stylistic device, polyfunctionality.

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

The most interesting and diverse category of stylistic techniques are the techniques used at the lexical level. It is advisable to stop and reveal in more detail such an understanding as "trope".

A trope is a lexical visual and expressive means in which a word or phrase is used in a figurative meaning. The essence of the tropes consists in comparing the concept presented in the traditional use of a lexical unit and the concept transmitted by the same unit in artistic speech when performing a special stylistic function (Locher, 2008, p. 214).

I'm the "F," to the E-R-G, the "I," the "E," (Fergie "Fergalicious")

The main stylistic tropes include metaphor (a 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 (a trope based on association by contiguity), synecdoche (replacing one name with another based on a quantitative relationship), epithet (a definition added to the subject for greater pictoriality of its description), irony, personification (transferring human properties to abstract concepts and inanimate objects), allegory (the expression of an abstract idea in a detailed artistic image with the development of the situation and the plot), periphrasis (replacing the name of the subject with a descriptive turn), hyperbole (a deliberate exaggeration that increases the expressiveness of the statement), litota (deliberate understatement) , etc. (Ray, 1963, p. 143).

The most widely used trope is metaphor, followed by epithet, comparison, hyperbole and litota. Less popular and rare trails are antonomasia and oxymoron.

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

Punctuation occupies a particularly important place among graphic stylistic means. In addition to the function of dividing a sentence into its syntactic parts, dividing the text into sentences and indicating the general characteristics of the sentence (question, exclamation, statement), punctuation indicates various important points – emotional pauses, irony and other elements that are important in an emotionally expressive relationship (Шанский, 2010, p. 144).

So, the texts of the English song discourse are stylistically heterogeneous, colloquial and bookish (high) style coexist in them, metaphor occupies the dominant place among the tropes, and repetition and parallel constructions are among the stylistic techniques.

The most important feature of the texts of the English song discourse is dialogism, which is manifested in the presence of a large number of interrogative and narrative sentences and forms of 1 and 2 person pronouns. Phonetic techniques (alliteration and assonance) are not relevant for the texts of the English song discourse, and poetic features are characterized by a sufficient degree of freedom.

The functions of stylistic anomaly in artistic speech are characterized by the intersection of the following attitudes: 1) cognitive-the display of "new knowledge" about the world in the light of ideologized ideas; 2) value-the expression of a new attitude to the world, a new subtle view of the world in accordance with the ideologized hierarchy of values; 3) pragmatic – the

expression of belonging to a new "privileged" layer of society, following a new language fashion, "familiarization with culture" (Радбиль, 2006, p.119).

Conclusions to chapter two

Lexical and semantic anomalies are defined as a violation of compatibility caused by the fact that the components of a phrase do not correspond to each other in meaning. The existing semantic restrictions on the compatibility of words are reflected in the definition of the law of semantic compatibility of words: two words form the correct combination, provided that, in addition to specific features, they contain some common feature or do not have incompatible features. Violation of this law leads to the appearance of a lexical and semantic anomaly.

By analogy with lexical and stylistic anomalies, we consider it possible to distinguish grammatical anomalies that exploit (1) the operations of choice and substitution of units (paradigmatic) and (2) the operations of connecting units, the possibilities of their compatibility (syntagmatic).

In artistic speech, there is a kind of" release " of the grammatical form of the language, which depends on 1) the genre variety of the text; 2) the language competence of the speaker.

The anomalies in the field of grammatical paradigmatics include the phenomena of (1) abnormal actualization of grammatical meanings of individual grammatical categories (at the level of morphology) and (2) abnormal actualization of syntactic positions (at the level of syntax).

Unique morphemes – unifixes) are also a kind of violations and deviations from the known laws of the functioning of the language (more precisely, the word-formation subsystem), so it is possible to correlate the concept of a derivative with an atypical and unique word-formation structure with the term "word-formation

anomaly". Word-formation anomalies include derived lexical units that are the result of a structural, semantic and pragmatic transformation of a standard word-formation unit or model. As a rule, the structure of such units contains unique or unproductive morphemes.

Syntactic anomalies are considered as syntactic violations of compatibility. These violations can manifest themselves as violations of the syntactic model of a phrase (sentence) or as an abnormal verbalization of syntactic positions.

Stylistic anomalies are close to the lexical and semantic anomalies analyzed above, since they also exploit the semantic potential of the lexical system, only its special sphere – the sphere of functional and stylistic limitations in the use of the word and the sphere of its proper stylistic marking.

For the expressiveness and emotionality of speech, for its aesthetic impact on the listener, various stylistic techniques are used in the texts at the phonetic level. Phonetic stylistic techniques 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 repetition.

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 subordinates the rhythm of the verbal component. This is due to the fact that during the performance of the composition, the "melodic line" turns out to be longer than the poetic one, that is, it becomes possible to either "stretch" a short line, or "compress" a long one, singing it faster.

CHAPTER THREE
LANGUAGE ANOMALIES IN MODERN ENGLISH SONG DISCOURSE: SEMANTICS AND FUNCTIONING

3.1 Functioning of language anomalies in modern English song discourse

Morphological means in English songs are often associated with deviations from grammatical norms. The morphological means of the English language include the categories of verb tenses (the use of Past tense instead of Present, the use of stative verbs in Present Continuous), the use of relative adjectives, the use of nouns in discrepancy with the normative use, and much more.

Violations of grammatical norms are most often manifested in the following:

1. There is a noticeable tendency of double negation, which is a gross grammatical error. (Often used for reinforcement).*"I did not kill nobody"* (Scarface "I Didn't Kill Nobody")

2. Double indication of grammatical tense *"I didn't knew"* вместо "didn't know" (Serhat "I Didn't Know").

3. Omitting personal pronouns at the beginning of sentences.

4. Using a pronoun in the wrong form "*between you and I*" (Instead of "me") (Jessica Simpson "Between You And I").

There is something for we (Instead of "us") *Americans to do*." (Bryan Ferry "If There Is Something")

5. Strengthening the degrees of comparison of adjectives with the help of additional irregular forms.

6. Skipping both definite and indefinite articles. The definite article often falls out in traditional constructions ("in USA"; "to enter first grade"), but it

appears in phrases where it has not traditionally been: in the names of unique phenomena, with proper names, etc. ("On the Saturday"; "The Trafalgar Square").

7. Violation of the word order (especially in questions).

8. Omitting a predicate or part of it: *song (is) on the radio; (Are) you ready, B?; this necklace (is) the reason; how are the going?; places where we (were)*

Our song __ on the radio, but it don't sound the same (Bruno Mars "When I was your man")

__You ready B? Let's go get 'em (Jay-Z "Bonnie and Clyde")

Eyes behind shades, this necklace __ the reason (Jay-Z "Bonnie and Clyde")

Put us together, how__ they gon' stop both us? (Jay-Z "Bonnie and Clyde")

I don't be at, places where we __ comfy at (Jay-Z "Bonnie and Clyde")

9. Violation of the agreement of the subject and predicate. "*She's got a ticket to ride and she don't (вместо doesn't) care.*" (The Beatles "Ticket to Ride")

10. In search of expressive means of artistic speech, the authors sometimes resort to word-making, which shows insufficient possession of a variety of grammatical forms. "Fergalicious"

11. Incorrect use of time.

"*Now, when I was a little boy at the age of five I had smthin' in my pocket keep a lot of folks alive.*" (RocknRolla, Black Strobe "I'm A Man")

12. Changing the form of a word in order to maintain rhyme. "Song she sang to me, song she brang to me." (Marc Anthony "You Sang To Me")

13. Incorrect pronunciation of words, namely ' spelling' (pronunciation of the word by letters, which generally carries an error in spelling).

"*T, to the A, to the S-T-E-Y, girl you tasty*" (Fergie "Fergalicious").

I'm the "F," to the E-R-G, the "I," the "E," (Fergie "Fergalicious")

The following examples use double negation:

I wasn't looking for nobody; I ain't no hollaback girl: I wasn't looking for nobody when you looked my way (Rihanna "Don't Stop The Music")

Because I ain't no hollaback girl (Gwen Stefani "Hollaback girl")

The following examples also show double negation: you ain't never been; I don't never wanna fight, you don't mean nothing.

I can take you places you ain't never been before (Justin Bieber "Boyfriend")

I don't never wanna fight yeah, you already know (Justin Bieber "Boyfriend")

Oh you don't mean nothing at all to me (Nelly Furtado "Say it right")

The following double negatives were also identified: *I ain't got no money, I ain't got no car, I ain't got no Visa, I ain't got no American Express, we can't go nowhere, don't need no other; ain't getting' nothing but love*:

I ain't got no money (Timbaland "The way I are")

I ain't got no car to take you on a date (Timbaland "The way I are")

I ain't got no Red American Express (Timbaland "The way I are")

We can't go nowhere exotic (Timbaland "The way I are")

Now we ain't gettin' nothing but love (Gwen Stefani "Rich girl")

We ain't going nowhere but got suits and cases (Kanye West "Jesus walks")

Don't need no other baby (Gwen Stefani "Rich girl")

Now we ain't gettin' nothing but love (Gwen Stefani "Rich girl")

Laney, Uncle's crazy ain't he? (Eminem "Mockingbird")

Cause you're scared, I ain't there (Eminem "Mockingbird")

The following example uses the incorrect use of verb forms in the subjunctive mood in conditional sentences: *if I was*.

If I was your man (Justin Bieber "Boyfriend")

An irregular form of pronouns is also a frequent phenomenon: *me just thinking, me say, me went, you and I*.

Me just thinking on the time that I'm facing (Rihanna "Man down")

Me say wah man down (Rihanna "Man down")

When me went downtown (Rihanna "Man down")

Baby yoü and I (Lady Gaga "You and I")

My love, between you and I (Jessica Simpson "Between You And I")

Between you and I darling (Jessica Simpson "Between You And I")

The following example also uses the incorrect form of pronouns: *you and me could write a bad romance*.

You and me could write a bad romance (Lady Gaga "Bad romance")

Incorrect formation of the past tense (*strip; dates been blind*) is demonstrated in the following examples:

Let me see ya strip (Timbaland "The way I are")

All of my dates been blind dates (Jay-Z "Bonnie and Clyde")

The following examples use incorrect matching of sentence members: *it don't matter, love don't cost, we was; mockingbird don't sing; ring don't shine, it don't sound; (he) give you; (he) take you; (he) do all the things*, *he don't play, she do, does his gifts; does his friends; heart don't stop, heart be beating, loving never sto*.

It don't matter 'cause I'm the one (Timbaland "The way I are")

Cause I'd have all the money in the world (Gwen Stefani "Rich girl")

My love don't cost a thing (Jennyfer Lopez "Love don't cost a thing")

And if that mockingbird don't sing and that ring don't shine (Eminem "Mockingbird")

Like we used to be when we was teenagers (Eminem "Mockingbird")

Our song __ on the radio, but it don't sound the same (Bruno Mars "When I was your man")

Give you all his hours (Bruno Mars "When I was your man")

Take you to every party cause (Bruno Mars "When I was your man")

Do all the things I should have done (Bruno Mars "When I was your man")

He don't play for respect (Sting "Shape of my heart")

Everything she do just turns me on (Sting "Every little thing she does is magic")

Does his gifts come from the heart? (Backstreet boys "All I have to give")

Does his friends get all (Backstreet boys "All I have to give")

My heart don't stop, my heart be beating over (Rihanna "Photographs")

My loving never stop, even though that it's over (Rihanna "Photographs")

Incorrect formation of the past tense is demonstrated in the following examples: *why your love went away?; bleeded.*

My heart bleeded gir (Justin Timberlake "What goes around comes around")

So why your love went away (Justin Timberlake "What goes around comes around")

Incorrect formation of the degree of comparison of adjectives was also revealed in the analyzed material (*bestest, more better; throughets*):

I'm restless can't you see I try my bestest (Gwen Stefani "Bubble pop electric")

You will get to know me a little more better (Backstreet boys "I'll never break your heart")

But today, I got my thoroughest girl with me (Jay-Z "Bonnie and Clyde")

Also, an incorrect formation of the plural was revealed in the analyzed material: *childs.*

Wild childs, lookin' good (Kesha "Die young")

Replacing words that are similar to each other, leading to loss of meaning (*if I lay here*) it was also revealed during the analysis.

If I lay here; If I just lay here (Snow Patrol "Chasing cars")

During the analysis, the incorrect formation of indirect speech was revealed: *my mama used to say only Jesus can save us*

My mama used to say only Jesus can save us (Kanye West "Jesus walks")

The example below demonstrates a double indication of the grammatical tense: *the way I'm are.*

I'm about to strip and I'm well equipped Can you handle me the way I'm are? (Timbaland "The way I are")

The omission of the predicate part is also found in the English song discourse: *I don't got, what (does) daddy always tell you?; we (are) at war: the Devil (is) trying to; (do) you know what the Midwest is?; They (will) be asking.*

Baby girl, I don't __ got a huge ol' house I rent a room in a house (Timbaland "The way I are")

But hey, what __ daddy always tell you? (Eminem "Mockingbird")

We __ at war (Kanye West "Jesus walks")

We __ at war with terrorism, racism (Kanye West "Jesus walks")

But most of all we __ at war with ourselves (Kanye West "Jesus walks")

__You know what the Midwest is? Young and restless (Kanye West "Jesus walks")

They __ be askin' us questions, harass and arrest us (Kanye West "Jesus walks")

The following examples also use the omission of the predicate part: *I (have) got money; (I would) never let you go; why your love went away?*

I got money in my hands that I'd really like you to blow (Justin Bieber "Boyfriend")

I'd never let you go (Justin Bieber "Boyfriend")

Baby girl, I don't __ got a huge ol' house I rent a room in a house (Timbaland "The way I are")

So why your love went away (Justin Timberlake "What goes around comes around")

Omitting a personal pronoun at the beginning of a sentence: *(I) don't want to think; (I) don't want to talk; (I) can't believe; (I'm) just so confused;* (I) just can't stop

___*Don't want to think about it* (Justin Timberlake "What goes around comes around")

___*Don't want to talk about it* (Justin Timberlake "What goes around comes around")

___*Can't believe it's ending this way* (Justin Timberlake "What goes around comes around")

___*Just so confused about it* (Justin Timberlake "What goes around comes around")

Baby ___ just can't stop loving you (Jessica Simpson "Between You And I")

Incorrect agreement of the sentence members is observed in the following examples: *they be, I be, he be, he hear me, she do*.

I be up in the gym just (Fergie "Fergalicious")

And they be lining down the (Fergie "Fergalicious")

And he be lining down the (Fergie "Fergalicious")

I know he hear me when my feet get weary (Kanye West "Jesus walks")

She do anything necessary for him (Jay-Z "Bonnie and Clyde")

Incorrect use of verb forms in the subjunctive mood in conditional sentences *if I was*, *should have gave*, *if you was* it is demonstrated in the example below:

If I was a wealthy girl (Gwen Stefani "Rich girl")

If I was a Rich Girl (Gwen Stefani "Rich girl")

Should have gave you all my hours (Bruno Mars "When I was your man")

And all of my trust if you was my boyfriend (Jay-Z "Bonnie and Clyde")

Also, the creation of non-existent words is observed in the song discourse:

Fergalicious definition: make them boys go loco (Fergie "Fergalicious")

After investigating this problem, we came to the conclusion that most often these deviations in the song discourse are the influence of the conversational style.

In the songs, we did not detect the frequent use of morphological means. One of the examples we identified was the use of 'ain't'. The use of this verb can be found in many modern English texts, but this phenomenon is not often found in Eurovision songs. For example, 'Our love ain't got no pride' вместо 'Our love isn't got a pride'.

Another feature of English modern songs are abbreviations and omissions in words. Omissions in words are associated with phonetic features of the language, since most often the last sounds are softened or not pronounced at all. An apostrophe is often put in place of the missing letters (').

Great simplifications of the text of modern songs occur in terms of their spelling, which later led to their incorrect pronunciation (many such examples have become so much involved in public life that they do not belong to spelling inconsistencies, unlike the correct spelling of the word, as it is indicated in the dictionary, but currently belong to the youth slang of English-speaking residents). Non-standard spelling is used to reflect the sound of certain phrases in colloquial speech and in writing, especially in song lyrics.

In the lyrics of the songs we are studying, a frequent example is the omission in the words *'cause, chillin', bangin', 'em, tryin', lookin', nothin', Y'all, livin, dreamin, screamin, listenin', prayin', 'em, 'til, 'bout, don't cha.*

Cause all I ever wanted to do was just make you proud (Eminem "Mockingbird")

Cause daddy couldn't buy 'em (Eminem "Mockingbird")

Cause daddy felt like a bum, see daddy had a job (Eminem "Mockingbird")

Cause you're scared, I ain't there (Eminem "Mockingbird")

Huh? Y'all eat pieces of shit? What's the basis? (Kanye West "Jesus walks")

To the victims of welfare for we livin' in Hell here, hell yeah (Kanye West "Jesus walks")

And bring the day that I'm dreamin' about (Kanye West "Jesus walks")

Next time I'm in the club, everybody screamin' out (Kanye West "Jesus walks")

It's all about 'cause (Crutchfield Stephanie 'LoveWave').

Wild childs, lookin' good (Kesha "Die young")

Well, those who speak know nothin' (Sting "Shape of my heart")

Won't ever give up 'cause you're still somewhere out there (Ballard John, Charlie Ralph 'You're the only one').

Prayin' for the day (Backstreet boys "All I have to give")

Does it seem like he's not even listenin' to a word (Backstreet boys "All I have to give")

So give me a chance, 'cause you're all I need girl (Justin Bieber "Boyfriend")

Listen up ya'll, cause this is it (Fergie "Fergalicious")

'Cause you can't buy a house in Heaven (Lady Gaga "You and I")

Chillin' by the fire while we are eating fondue (Justin Bieber "Boyfriend")

I got reasons why I tease 'em (Fergie "Fergalicious")

The beat that I'm bangin' delicious (Fergie "Fergalicious")

But I'm tryin' to tell (Fergie "Fergalicious")

Down to ride 'til the very end, it's me and my boyfriend (Jay-Z "Bonnie and Clyde")

Cause mami's a rider, and I'm a roller (Jay-Z "Bonnie and Clyde")

__You ready B? Let's go get 'em (Jay-Z "Bonnie and Clyde")

That ain't 'bout nothing - if ever you mad about something (Jay-Z "Bonnie and Clyde")

Don't cha wish your girlfriend (The Pussycat dolls "Don't Cha")

These are short forms of ordinary words that appear in speech if you speak quickly. For example, "gonna" is a short form of "going to". If you quickly say "going to" without pronouncing every word, then you will get something like "gonna". Let's look at examples of some of the most common abbreviations in Table 3.1.

Table 3.1

Omission of English words and expressions

ain't = am not/are not/is not	I ain't sure. You ain't my boss.
ain't = has not/have not	I ain't done it. She ain't finished yet.
gimme = give me	Don't gimme that rubbish. Can you gimme a hand?
gonna = going to	Nothing's gonna change my love for you. What are you gonna do?
gotta = (have) got a	I've gotta gun. / I gotta gun. Have you gotta car?
gotta = (have) got to	I've gotta go now. / I gotta go now. We haven't gotta do that. Have they gotta work?
kinda = kind of	She's kinda cute.
lemme = let me	Lemme go!
wanna = want to	I wanna go home.
wanna = want a	I wanna coffee.
whatcha = what are you	Whatcha going to do?
whatcha = what have you	Whatcha got there?
ya = you	Who saw ya?

Let's look at some examples from popular English songs:

I gotta get my body moving (Rihanna "Don't Stop The Music")

Here's a little story I gotta tell (Rihanna "Photographs")

I wanna take you away (Rihanna "Don't Stop The Music")

Makes me wanna cry (Rihanna "Man down")

I don't wanna be stuck in the past (Rihanna "Photographs")

And I don't wanna lose what we built this far (Rihanna "Photographs")

I don't wanna be friends (Lady Gaga "Bad romance")

That you were gonna make me cry (Justin Timberlake "What goes around comes around")

Think I'm gonna spend your cash I won't (Jennyfer Lopez "Love don't cost a thing")

That tonight's gonna be a good night (The black eyed peas "I gotta feeling")

That tonight's gonna be a good night (The black eyed peas "I gotta feeling")

That tonight's gonna be a good good night (The black eyed peas "I gotta feeling")

And if you ask me to daddy's gonna buy you a mockingbird (Eminem "Mockingbird")

Everything's gonna be alright (Eminem "Mockingbird")

Tonight I'm gonna give you all my love in the back seat (Gwen Stefani "Bubble pop electric")

Gonna speed it down and slow it up in the back seat (Gwen Stefani "Bubble pop electric")

Let's make the most of the night like we're gonna die young (Kesha "Die young")

We're gonna die young (Kesha "Die young")

We're gonna die young (Kesha "Die young")

Let's make the most of the night like we're gonna die young (Kesha "Die young")

Omission: *coulda, imma, ain't, tryna, kinda*:

Coulda been somebodie's son (Rihanna "Man down")

So imma bout to leave town (Rihanna "Man down")

Somebody tell me what imma what imma do (Rihanna "Man down")

Cause now imma criminal criminal crimina (Rihanna "Man down")

Imma give you the world (Eminem "Mockingbird")

Imma buy a diamond ring for you, Imma sing for you (Eminem "Mockingbird")

Imma break that birdie's neck (Eminem "Mockingbird")

I imma make you shine bright like you're laying in the snow (Justin Bieber "Boyfriend")

I can take you places you ain't never been before (Justin Bieber "Boyfriend")

I ain't got no Visa (Timbaland "The way I are")

I ain't got no Red American Express (Timbaland "The way I are")

Oh, baby it's alright now you ain't gotta flaunt for me (Timbaland "The way I are")

The fact that you ain't around (Rihanna "Photographs")

You ain't blind (The Pussycat dolls "Don't Cha")

I ain't lying (The Pussycat dolls "Don't Cha")

It just aint enough to leave my happy home (The Pussycat dolls "Don't Cha")

Cause if it ain't love (The Pussycat dolls "Don't Cha")

We gotta rock (Rock, rock, rock, rock, rock, rock) (The black eyed peas "I gotta feeling")

I ain't got no money (Timbaland "The way I are")

I ain't got no car to take you on a date (Timbaland "The way I are")

But girl I ain't somebody with a lot of sympathy (Justin Timberlake "What goes around comes around")

I just wanna say it now I ain't tryin (Fergie "Fergalicious")

I just wanna say it now I ain't tryin (Fergie "Fergalicious")

I don't wanna take your man (Fergie "Fergalicious")

I keep on repeating how the boys wanna eat it (Fergie "Fergalicious")

They wanna slice of what I go (Fergie "Fergalicious")

Think I wanna drive your Benz (Jennyfer Lopez "Love don't cost a thing")

I don't If I wanna floss I got my own (Jennyfer Lopez "Love don't cost a thing")

I can't wait I wanna play now (Gwen Stefani "Bubble pop electric")

But I ain't promiscuous (Fergie "Fergalicious")

I ain't easy, I ain't sleazy (Fergie "Fergalicious")

I ain't here to argue about his facial features (Kanye West "Jesus walks")

I'm just tryna say the way school need teachers (Kanye West "Jesus walks")

I wanna talk to God but I'm afraid cause we ain't spoke in so long (Kanye West "Jesus walks")

Try to catch it *gasps* it's kinda hard (Kanye West "Jesus walks")

A common omission is also the words *gotta, ya, ya'll, gon, yo', cuz*:

I gotta feeling (The black eyed peas "I gotta feeling")

Oh, baby it's alright now you ain't gotta flaunt for me (Timbaland "The way I are")

Let me see ya strip (Timbaland "The way I are")

Listen baby girl, I ain't got a motorboat but I can float ya boat (Timbaland "The way I are")

So listen baby girl, once you get a dose of D.O.E. you gon' want somemo' (Timbaland "The way I are")

I thought I told ya, hey (Justin Timberlake "What goes around comes around")

I just can't do without ya (Justin Timberlake "What goes around comes around")

Listen up ya'll, cause this is it (Fergie "Fergalicious")

Chicks that blew ya mind, ding (Gwen Stefani "Rich girl")

I'd go back to the jeweler who sold it to ya (Eminem "Mockingbird")

Stiffen that upper lip up little lady, I told ya (Eminem "Mockingbird")

But I promise, momma's gon' be alright (Eminem "Mockingbird")

We gon' pull together through it, we gon' do it (Eminem "Mockingbird")

Put us together, how__ they gon' stop both us? (Jay-Z "Bonnie and Clyde")

Omission in words: *'til, 'cause, ol', somemo', 'bout* the following examples demonstrate:

'Cause I like you just the way you are (Timbaland "The way I are")

It don't matter 'cause I'm the one (Timbaland "The way I are")

Thug it out 'til we get it righ (Timbaland "The way I are")

Almost had a thousand dollars, 'til someone broke in and stole it (Eminem "Mockingbird")

So listen baby girl, once you get a dose of D.O.E. you gon' want somemo' (Timbaland "The way I are")

That's okay baby 'cause in time you will find (Justin Timberlake "What goes around comes around")

'Cause I know that you're living a lie (Justin Timberlake "What goes around comes around")

That's okay baby 'cause in time you will find... (Justin Timberlake "What goes around comes around")

Cuz' they say she (Fergie "Fergalicious")

I put yo' boy on rock rock (Fergie "Fergalicious")

Something 'bout lonely nights and my lipstick on your face (Lady Gaga "You and I")

The most frequent use of various abbreviations in songs is the use of various abbreviations. Various types of simplification of words in the texts of modern English texts are associated with their incorrect pronunciation. Many cases have strongly merged into everyday life and have become part of the slang of native English speakers.

Abbreviations are short forms of various words and verb constructions resulting from fluent speech. Here are some examples:

If it doesn't change gotta hit the road (Jennyfer Lopez "Love don't cost a thing")

Cuz you're the devil in disguise (Andersson Fredrik 'If I were sorry').

And no, I ain't perfect - nobody walking this earth's surface is (Jay-Z "Bonnie and Clyde")

You gotta do what you wanna do; you gotta be who you wanna be (Werther Yannick 'What's the pressure').

Think u gotta keep me iced u don't (Jennyfer Lopez "Love don't cost a thing")

You've gotta slow down brother (Overman Jeroen 'Slow down').

Deep inside you wanna cry (Eminem "Mockingbird")

Do whatchya, whatchya, whatchya want...;...Oh, but tonight we ain't gotta solve them...;...Oh! Some people might call ya crazy (Sebastian Guy 'Tonight Again').

All I wanna do is (Desmond Lisa 'Walk on water').

Coz every time you come around I feel alive (Ram Dovel 'I feel alive').

Gotta keep it together...;... Cause baby you make me better, hey...;... I just wanna take you home... (Kreuger David 'I can't go on').

Getting kinda heavy on my shoulders (McDonnell Jonas, 'Grab the moment').

Many examples have become commonplace for English-speaking people, but they are aimed at stylizing the song, as well as preserving the rhyme and rhythm.

To enhance the figurative and expressive function of speech, special syntactic constructions are used - the so-called stylistic (or rhetorical) figures.

Stylistic figure - a turn of speech, a syntactic construction used to enhance the expressiveness of an utterance (anaphora, antithesis, inversion, epiphora, ellipsis, rhetorical question, parallel constructions, etc.)

Inversion is a special syntactic technique in English stylistics, when the reverse order of words in speech is used. It is a well-known fact that in English the word order is very structured and clear: first, there is a subject, then a predicate, followed by an addition. Inversion in modern English songs is most often used for emphatic purposes, to give the language more expressiveness.

In English, there are three types of such a linguistic technique:

1. Grammatical method (for questions).

2. Inversion with amplification (does not change the grammatical meaning of the sentence).

3. Stylistic inversion (it has an emotional coloring or gives a logical emphasis on the statement).

In the examples we are considering, the last two types occur. In the examples, we observe an inversion with amplification:

For a thousand years, through a million tears ; With a hungry heart, every day apart; I've been waiting for this night (Thander Jonas 'I've been waiting for this night').

To live your passion, I lay my future in your hands (Tyrakis Nektarios 'I didn't know').

Every morning, there's another star (Overman Jeroen 'Slow down').

Every day we must fight with the wind (Varen Kamil 'Color of your life').

Now watch me craving for more (Crutchfield Stephanie 'LoveWave').

With just one look you make me shiver (Kreuger David 'I can't go on').

We see that in these examples, additions are brought to the fore to attract the listener's attention and to strengthen any emotion. For example, in the first example, the author wanted to emphasize how long the main character had been waiting for this moment, bringing to the fore the circumstances of the place and the image of time. In the example, the author highlights the phrase '*with one look*' in order to vividly show the feelings of the hero to the beloved, about whom it is sung in the song, that even with just one look, she causes a storm of emotions in him.

Stylistic inversion also does not change the grammatical meaning of the sentence, but, as mentioned above, carries a certain emotional coloring and is most often pronounced with a certain intonation.

Let's consider examples of stylistic inversion:

Out of sight saving shore; Ever gone evermore (Grass Andreas 'Lighthouse').

But comes a day when it's not enough (Toqi Olsa 'Fairytale').

Inside you take me little closer (Srđan Sekulović Skansi 'The real thing').

Repetition is a more common stylistic device in English than in Ukrainian. In some cases, repetition as a stylistic device must be preserved in translation, but due to the different compatibility and different semantic structure of a polysemous word or a word in a broad meaning in English and Ukrainian, it is necessary to resort to replacement and compensation. Elements of different levels can be repeated, and repetitions are classified depending on which elements are repeated. The variety of functions inherent in repetition is especially strongly expressed in

poetry. Let's consider some examples of repetitions in the English song texts analyzed by us:

Sing it away; All my troubles away; Sing it away; Never make me fade away (Matara Petri 'Sing it away').

The epiphoric repetition in this example is expressed by the word ' away' at the end of each line, used to enhance the impression and actualize the listener's attention.

Don't' you worry about it; Don't you worry about it; You just gotta sing it away (Matara Petri 'Sing it away').

The sky is tumbling; It's coming down, coming down (Alares Gabriel 'A million voices').

The examples are similar to the previous one, since the repetitions of '*about it*' and *'coming down'* serve to enhance the impression, as well as to rhythmize and rhyme the text.

Guess I'm running scared; Guess I'm running on empty (Overman Jeroen 'Slow down').

The word repeated at the beginning of each line in this example receives a significant emotional load, increases the parallelism of the structure of the passage and its expressiveness.

In the following cases, repetition also serves to attract attention.

I know that I'll find your; Your lighthouse (Grass Andreas 'Lighthouse').

Feel like I can walk on water; On water, on water (Desmond Lisa 'Walk on water').

Slow down brother, slow down brother; Slow down if you can't go on (Overman Jeroen 'Slow down').

The last example shows the amplification of the expression of feelings in the message.

Then we're running; we are running now (Stefánsdóttir Salóme Greta 'Hear them calling').

Repetition in this line gives dynamism, impetuosity to the meaning.

The cold cold night (Stefánsdóttir Salóme Greta 'Hear them calling')

In this example of using repetition, attention is drawn to a particular phenomenon or object.

In the following examples, you can also observe repetitions that perform all of the above functions.

I can't go on I can't go on; I can't go on I can't go on (Kreuger David 'I can't go on').

Come on sing along; Come on sing this song (Niculae Alexandra 'Yodel it!').

I'll keep running; I won't stop; I won't stop; No no (Trent Nathan 'Running on air').

I feel alive; Now I'm trying ; I'm trying; I feel alive; so alive (Ram Dovel 'I feel alive').

We can conclude that the use of repetitions in song discourse is due to the author's desire to draw the reader's/listener's attention to an object, to add expressiveness, as well as melody and rhythmization.

Also, one of the characteristic features of song discourse is ellipsis - the deliberate omission of words that are not essential to the meaning of the expression. This kind of phenomenon is possible only if the given word is obvious from the context, and is most often due to the fact that the authors of modern English songs avoid long sentences for a better perception of the text by ear.

The last sounds in some words are somehow swallowed, which is also characteristic of careless colloquial speech. Sometimes an apostrophe is placed on the letter instead of the missing letters ('). These and other similar distortions are considered unacceptable in standard written speech. In addition, there are

examples of the letter b, where the first or even the first two letters are omitted: wit'–with; talkin'–talking; 'em.

Let's look at the examples:

Cause daddy couldn't buy 'em (Eminem "Mockingbird")

And said some of 'em weren't from me (Eminem "Mockingbird")

And stuck 'em under the tree (Eminem "Mockingbird")

Growing tired and weary brown eyes; Caught up in this crazy fast life (James Mike, Dawson Jeff 'The last of our kind').

Unafraid; Never fade; When it's dark we illuminate (Arman Sebastian 'If love was a crime').

In these examples, we observe an ellipsis of first-person singular and plural pronouns.

I'd crawl thru the desert on my hands and knees; Climb the highest mountain; Shout it from the top; Swim under water until my lungs exploded (Andersson Fredrik 'If I were sorry').

Here we see the omission of *I'd* throughout the song, but this omission does not damage the meaning, since it was already mentioned in the first line of the text.

That can take my heart from you; Always yours (Thander Jonas 'I've been waiting for this night').

In this example, the omission of the subject and predicate in the second line also does not cause any damage to the meaning, but on the contrary even takes on the functions of a stylistic device, since there are two variants of events – '*My heart is always yours*' and '*I am always yours*'.

We can also observe the ellipsis technique in the examples:

Guess I'm running scared; Guess I'm running on empty (Overman Jeroen 'Slow down').

I got to say I'm addicted (Tyrakis Nektarios 'I didn't know').

Gonna fight for your love (Srđan Sekulović Skansi 'The real thing').

She ain't gonna wanna share (The Pussycat dolls "Don't Cha")

Trying to be someone; Trying to please someone (Desmond Lisa 'Walk on water').

Always hitting walls; Always trying to break the fall (Desmond Lisa 'Walk on water').

Been burned too many times to love easily (Angelo Michael, Musumeci David 'Don't come easy').

Wanna tell a story (Tserunyan David 'Fly with me').

Really need to get that good vibe going (McDonnell Jonas, 'Grab the moment').

We can conclude that such a technique as ellipsis is used in the texts of song discourse to liken the style of spoken speech, and the main goals are to save language resources, simplify sentences, rhythmization and rhyming of the text.

The following example uses a skip in words: *actin', rockin', gettin'*:

But now we're rockin' on the dance floor, actin' naughty (Rihanna "Don't Stop The Music")

Baby are you ready cause it's getting' close (Rihanna "Don't Stop The Music")

The following examples use skipping in words: *cause, bout*.

Cause I didn't mean to hurt him (Rihanna "Man down")

So imma bout to leave town (Rihanna "Man down")

'Cause I'm a freak bitch baby! (Lady Gaga "Bad romance")

'Cause you're a criminal (Lady Gaga "Bad romance")

Omitting a pronoun at the beginning of a sentence: *(I) run out of town*:

_Run out of town none of them can see me now (Rihanna "Man down")

Another grammatical tool is asindeton. Asindeton is a stylistic figure: the construction of speech in which the conjunctions connecting the sentence are

omitted. In song lyrics, asindeton is used very often. Here are just some examples of this phenomenon:

The deliberate omission of conjunctions gives the narrative a dynamic character, for example:

Please believe me when I say; There's nothing harder than the strife (Matara Petri 'Sing it away').

You need to know; There's no life without fear (Varen Kamil 'Color of your life').

The method of non-union enumeration is also used to describe the place of action. In this case, the enumeration, as in the previous case, is introduced by a certain generalizing word. For example:

You can be sure; When there is no love in your heart; The choice is yours; Who you really want to be (Varen Kamil 'Color of your life').

Stormy tides and I feel; My ship capsizing (Grass Andreas 'Lighthouse').

Below are some more examples of using asindeton:

When you feel like; Your world is falling down (Matara Petri 'Sing it away').

You need to know; There's no life without tears (Varen Kamil 'Color of your life').

Everything we had is staying unbroken (Ballard John, Charlie Ralph 'You're the only one').

I see, massive thoughts weighing down people all around (Werther Yannick 'What's the pressure').

Aposiopesis is an expressive means of interrupting a sentence with a rhetorical pause. Some scientists in their works identify the concept of aposiopesis with silence and interpret it as a sudden break in a speech fragment associated with reflection, excitement, unwillingness to speak on the topic started and other reasons.

Others tend to distinguish between these concepts and define aposiopesis as a sudden stop in speech due to an influx of feelings or emotions that violates the syntactic construction of a sentence. This phenomenon is extremely rare in the song texts analyzed by us. Here are examples of the use of aposiopesis in songs:

I know that I'll find your; Your lighthouse; Your lighthouse; Your lighthouse; Your lighthouse; Your lighthouse; Your lighthouse; I know that I'll find your (Grass Andreas 'Lighthouse').

Mister, can you help me?; 'Cause it seems I've been led astray; I keep searching for an answer; For a way; Won't you help me? (Overman Jeroen 'Slow down').

I thought I'd never find; I didn't know; I didn't know; I didn't know; I didn't know... (Tyrakis Nektarios 'I didn't know').

I can't get enough of your love; I can't get you out of my heart; I can't get enough of your love; 'Cause I-I-I-I (Desmond Lisa 'Walk on water').

Are we going to lose it all?; To lose it all; To lose it all... (Dumoulin Pierre, Blanche 'City Lights').

Do for those whoever cares and love; And love And love… (Navarro Manel 'Do it for your lover').

In this example, we see that the last line is unsaid, but the author deliberately omits the word ' lighthouse' in order to attract the attention of listeners, make them think, and mentally continue this statement themselves. We observe the same effect in another example, where the unfinished phrase 'cause i.. ' comes before the chorus, making an emphatic pause and forcing the listeners to concentrate on the text. Aposiopesis is also aimed at giving more emotionality and drama to the composition and utterance. In the last example, the break in the statement before the chorus also serves to emphatically highlight the word ' love', because the main idea of the song is contained in this word and that everything is done for love in the world. So, having analyzed the syntactic features of English

songs, we can conclude that such phenomena as parallel constructions, repetitions and ellipsis are most often used.

3.2 Pragmatic features (expressive, emotional, informative, and influential) of the English song discourse

Under the influence of colloquial speech, changes in grammatical spelling norms are observed in the song texts of modern performers in order to maintain rhyme and tone in musical design.

However, it is also necessary to take into account the pragmatic features of the English-language lyrics of the song discourse, since many anomalies are used to give an emotional coloring to the utterance.

The song "I will survive" by singer Gloria Gaynor immediately became popular. The composition is saturated with emotionally-colored vocabulary and modal verbs. Let's consider what effect they give.

The song contains the slang "Keep thinkin'". The heroine for a long time believed that she was not able to live without her soulmate. This meaning is introduced by using the modal verb: "..live...".

She spent long nights thinking about how cruelly she had been treated ("how you did me wrong"). As a result, I got stronger and learned to cope ("to get along") alone.

To give expression, the utterance begins with the conjunction: "And", which is unusual in English grammar. The meeting happened. And the ex-boyfriend reappeared in her life, but his face was filled with sadness.

The flurry of feelings is emphasized by emotional vocabulary: "stupid", "shoulda". An unusual form of "should" is used here, which is often found in American slang when expressing a strong desire to change something. The

heroine complains that she should have changed her stupid lock, it would be worth forcing her lover to return her the key to the house so that they would never meet again.

Next comes a rhythmic phrase consisting entirely of verbs in the imperative mood. An imperative tone appears: "Go on, now go, walk out...".

The situation is playing out ordinary. To emphasize its everyday character and recreate the "live" speech, the slang abbreviation is used in the text: "cause". It means the same as the normalized "because".

Emotionality and dynamics are also achieved through interrogative constructions without auxiliary verbs: "Were not you..? You think..?". The degree of indignation is off the scale, questions require quick answers, so they are pronounced in an abbreviated form. The performer wonders if he didn't try to break her when he left? Did he think that after parting, she would crumble, collapse and die?

Another way to maintain an expressive tone is the interjections "Oh". They make the phrase personal, fill it with personal experiences. Without waiting for answers from the interlocutor, she herself declares that she will survive, she will be alive as long as she knows how to love.

The same method will be applied further, but at the end: "...hey, hey...". Here exclamations are harmoniously interwoven into the musical background. The singer proudly declares that she has a life to exist and love to give it to a worthy one. And then she explains that she needed to gather all her strength not to break down.

When parsing the text, it is immediately felt that the song is American. It is full of classic American slang: "tryin'", "feelin'" (the equivalents of the British "trying" and "feeling"). They have the same meaning and are used to describe diligent attempts to glue together the pieces of a broken heart and a feeling of pity experienced.

Rhythmicity is provided by regular slang words "lovin'" instead of the normative "loving". The singer concludes that she will love someone who truly loves her ("I'm saving all my lovin' for someone who's lovin' me").

The composition is very emotional due to the specific vocabulary. There are a lot of colloquialisms and colloquialisms in it. It is replete with modal constructions, conditional sentences and verb forms in different tenses.

Next, let's analyze the song "Behind Blue Eyes" by Limp Bizkit.

The second sentence begins atypically: with the conjunction "And no one ...". This technique is necessary to continue the previous thought. The author reflects again on what it feels like to be hated, when you are doomed to lie.

He is not constrained by time, but his love is retribution, it is not unhindered. Verbs are Present Simple ("I have... my love is… that is never free»). All this happens constantly, not temporarily.

Colloquial form: "No one bites back as hard on their anger" means that no one is able to restrain anger so hard.

Another rule is implemented in the song: if there is a negative word, the negation is transferred to the verb. As a result, "None of my pain and woe can show through" turns into a construction with double negation.

The Gotye featuring Kimbra song titled "Somebody that I used to know" is written in the form of a dialogue between different native speakers. Everyone has their own methods of transmitting information.

The track from the first word sets you up for tragedy. It starts with a steady turnover of "Now and then". Occasionally, the musician thinks about the times when his beloved was with him. She said she was so happy that she was ready to die. This is expressed by verbs in Past Simple ("were... said...felt..."), and a possible situation is a modal construction ("could die").

In continuation of the topic, an atypical sentence for literary English without a subject is used ("Told myself ..."). It is emphasized here that he inspired himself that she was not a match for him, he felt lonely next to his ex.

The monologue from the female person begins with the colloquial expression "screwed over", the girl remembers: her lover left her, but convinced her that she did it herself.

The informal style emphasizes "wanna". The singer no longer wants to think through everything he said ("reading into every word you say").

Thus, after analyzing the pragmatic features of the English-language song discourse, it can be concluded that linguistic anomalies in the lyrics are used for two main purposes: to make the text simpler and to give more emotional coloring

Furthermore, language anomalies are used to give information, informative ones. For instance, in the song " Earth song" by Michael Jackson broached the topic of ecology, climatic and environmental problems, issues regarding our home, the Earth. In the first verse he begins with very natural images, such as sunrise and rain, but soon he introduces the contrasting notion of killing fields, the first hint at man's destructive power. He also references the economic or political benefits that were promised or sought, but that have come at the cost of environmental destruction: we pollute or damage because we don't think about the consequences of our actions, or because we believe it will save money ("What about sunrise? What about rain? What about all the things that you said? We were to gain? What about killing fields? Is there a time? What about all the things That you said were yours and mine?"). By using a special type of questions, he combines these opposing images, the beauty of nature and our deleterious actions. The singer implies that this beauty may soon disappear if we do not stop destroying everything around us. He is trying to pay our attention and inform us ofthe problems related to the Earth caused by humanity's actions.

With the following interjections "Aah, ooh Aah, ooh", with their simplicity, he makes it easy for listeners to pick up and remember. This should remind them of the meaning behind the song or be seen as Michael screaming out for help while trying to change the way people are living and treating the Earth.

"Give Peace a Chance" by John Lennon has an influential function. The song itself brings our attention to a war and its seriousness, impact on human population and our planet.. With the repetition of suffixes "ism", the singer is trying to say that the entire world is focused on things like racism and no one is caring about world peace ("Ev'rybody's talking 'bout Bagism, Shagism, Dragism, Madism, Ragism, Tagism This-ism, that-ism, is-m, is-m, is-m"). The same goes for the 4th verse, as John Lennon used a number of proper names ("Ev'rybody's talking 'bout John and Yoko, Timmy Leary, Rosemary, Tommy Smothers, Bobby Dylan, Tommy Cooper Derek Taylor, Norman Mailer, Alan Ginsberg, Hare Krishna, Hare, Hare Krishna") to demonstrate people's indifference to serious issues, like war. Eventually, it leads to conflicts, deaths, blood and killing all the living. The title of the song "Give Peace a Chance" does not realy have a meaning initially. But when the whole song is sung, the phrase is transforming into the plea for peace in oder to make all the human beings understand the importance of human life, to live in harmony.

This song protests against a cause which is really huge yet unknown to many. It is quite an effective protest song as it uses casual words and its meaning is precise and clear. That is why it received large audience and is considered one John Lennon's best works.

3.3 Analysis of anomalies use in modern English song discourse

In the process of analyzing the song discourse, 13 types of anomalies were found, the most common of them are omission in words, incorrect agreement of the members of the sentence in speech and in writing. In addition, during the analysis, three more types of anomalies were identified that are not represented in the list of the most frequent ones. These include: omission of the preposition, incorrect formation of the plural, incorrect formation of indirect speech.

Abbreviations in speech and in writing - 61

Omission in words - 42

Incorrect agreement of the sentence members - 24

Omission of the verb-predicate or its part - 16

Double negation - 14

Omitting the personal pronoun at the beginning of the sentence - 7

Irregular forms of pronouns - 6

Double indication of grammatical tense or incorrect formation of the past tense - 5

Incorrect use of verb forms in the subjunctive mood in conditional sentences - 5

Incorrect formation of the degree of comparison of adjectives, usually redundant forms are used for this purpose - 3

Replacing words that are similar to each other, leading to a loss of meaning. Often there is an incorrect use of "lay" and " lie " - 1

Creating grammatical constructions and words that do not exist in the language - 1

Incorrect spelling of words, which may affect the spelling - 1

The concept of a language standard is inextricably linked with the concept of its norm, it is the language norm that sets the standards that distinguish literate speech. Normative English speech involves the correct choice of words and their correct use in speech, the competent use of grammatical constructions, as well as

clarity of presentation of thoughts. The literary language, being a model of compliance with the norms, contains all the stylistic richness of the language, it preserves the general cultural heritage of all native speakers of this language. However, the penetration of elements of slang, social jargon, and dialects into the "live" everyday speech could not but affect the literary standard.

Violation of grammatical norms that determine how to form parts of speech and how to use them correctly is a violation and deviation from the language norm. Unfortunately, such violations are often found in the texts of musical works, and the role of music in the life of any person is difficult to overestimate.

The most common violations in modern songs are abbreviations, omission of part of a word and various grammatical violations. The reason for such changes is the author's desire to simplify his speech, to make it understandable to the target audience, namely teenagers and young people, among whom new, distorted versions of familiar words, incorrect constructions and even invented words quickly take root and take root.

In the texts of modern English songs, double negation is used very often, this gross grammatical error is used by songwriters primarily to convey the emotional mood of the composition. It is also important that double negation is extremely common in colloquial speech, which means that the songwriters deliberately try to bring the lyrics closer to" live " colloquial speech.

In song discourse, the creation of grammatical constructions and words that do not exist in the language is often found. Word-making is very often found in the texts of modern English songs, so the authors are trying to find means of expressing thoughts, which probably may indicate an insufficient lexical stock.

During the analysis, incorrect formation of the degree of comparison of adjectives was revealed, redundant forms are usually used. These types of anomalies are used to preserve the rhyme.

Pronouns are used in an incorrect form only to preserve the rhythm and rhyme of the song text.

Skipping in words is expressed in the omission of sounds in some cases, usually it concerns the endings of words, however, there are examples of skipping the first one or two letters of a word. This tendency is characteristic of careless, colloquial speech, however, it also received its reflection on the letter, in the form of an apostrophe at the place where the sound is omitted

There are noticeable changes in the spelling of the text, the trend shows a desire for simplification and brevity. The result was an incorrect pronunciation. Many simplifications are so firmly entrenched in speech that they have become part of the youth slang of the British and Americans, today they are no longer considered spelling deviations.

Thus, the preservation of the grammatical norm is an essential condition for the correspondence of speech to the norm of the language. The grammatical norm regulates speech activity, it determines how to form parts of speech and how to use them. Violation of grammatical norms can occur intentionally and thus introduce an additional stylistic effect into speech. This is often used by the authors of modern songs who neglect the rules of grammar to achieve greater expressiveness of the texts, as well as to preserve the rhyme and rhythm of the song.

Conclusions to chapter three

1. Morphological means in English songs are often associated with deviations from grammatical norms. The morphological means of the English language include the categories of verb tenses (the use of Past tense instead of Present, the use of stative verbs in Present Continuous), the use of relative

adjectives, the use of nouns in discrepancy with the normative use, and much more.

2. Violations of grammatical norms are most often manifested in the following: double negation, double indication of grammatical tense, omission of personal pronouns at the beginning of sentences, use of pronouns in the wrong form, strengthening the degrees of comparison of adjectives with the help of additional irregular forms, omission of articles both definite and indefinite, violation of the word order, omission of the predicate or part of it, violation of the agreement of the subject and predicate, incorrect use of time, changing the form of the word in order to maintain rhyme, incorrect pronunciation of words.

3. In the process of analyzing the song discourse, 13 types of anomalies were found, the most common of them are omission in words, incorrect agreement of the members of the sentence in speech and in writing. The most common violations in modern songs are abbreviations, omission of part of a word and various grammatical violations. The reason for such changes is the author's desire to simplify his speech, to make it understandable to the target audience, namely teenagers and young people, among whom new, distorted versions of familiar words, incorrect constructions and even invented words quickly take root and take root.

4. During the investigation 4 types of functions of language anomalies were discovered : expressive, emotional, influential and informative, but there many more.

CONCLUSIONS

The study of language anomalies as a violation of compatibility in a literary text and journalism occupies an important place among the directions and approaches that have become significantly more active recently

Many linguists are engaged in the study of the cultural and aesthetic significance of language play and language experiment, the poetics of language deformation as a search for new means of linguistic expression for the artistic development of a complex and changing world in modern culture.

The problem of violation of the compatibility of language units is of considerable theoretical and practical interest at the present stage, including because it is the study of various kinds of violations and deviations from the laws of language functioning known to us that allows us to better understand the nature of the object itself and the level of knowledge about it.

The English language is characterized by the presence of a codified norm. Norm is a relative concept, it depends on the communication situation, the social status of the communicants, that is, on extralinguistic factors.

Certain violations of the norm do not lead to the destruction of the system, but, on the contrary, are an expression of its creative and adaptive potential, that is, they are "points of growth of new phenomena

Detecting anomalies helps to understand the nature of an object and the extent of our knowledge about it.

A language anomaly as a deviation from rules or norms does not negate the rule or norm itself at all, and most importantly, it can be rationally motivated, communicatively adequately, pragmatically successfully and semantically understood.

Anomalies can be semantic, pragmatic and logical (conceptual).

Song discourse is defined by such a category as the genre canon, expressed in the following of modern song texts to the traditional two-frequency structure, which, in turn, significantly facilitates the perception of the text by ear. However, at the same time, there is a tendency for the authors of modern compositions to go beyond the canon through the complication of the form of compositions and the convergence of song discourse texts with philosophical lyrics

The defining features of a song as a cultural phenomenon are most often considered structural and formal simplicity, which is achieved through various repetitions and new views on the realities of life while preserving the traditional range of problems that are in the field of attention of society.

Lexical and semantic anomalies are defined as a violation of compatibility caused by the fact that the components of a phrase do not correspond to each other in meaning. The existing semantic restrictions on the compatibility of words are reflected in the definition of the law of semantic compatibility of words: two words form the correct combination, provided that, in addition to specific features, they contain some common feature or do not have incompatible features. Violation of this law leads to the appearance of a lexical and semantic anomaly.

By analogy with lexical and stylistic anomalies, we consider it possible to distinguish grammatical anomalies that exploit (1) the operations of choice and substitution of units (paradigmatic) and (2) the operations of connecting units, the possibilities of their compatibility (syntagmatic).

In artistic speech, there is a kind of" release " of the grammatical form of the language, which depends on 1) the genre variety of the text; 2) the language competence of the speaker.

The anomalies in the field of grammatical paradigmatics include the phenomena of (1) abnormal actualization of grammatical meanings of individual grammatical categories (at the level of morphology) and (2) abnormal actualization of syntactic positions (at the level of syntax).

Unique morphemes – unifixes) are also a kind of violations and deviations from the known laws of the functioning of the language (more precisely, the word-formation subsystem), so it is possible to correlate the concept of a derivative with an atypical and unique word-formation structure with the term "word-formation anomaly". Word-formation anomalies include derived lexical units that are the result of a structural, semantic and pragmatic transformation of a standard word-formation unit or model. As a rule, the structure of such units contains unique or unproductive morphemes.

Syntactic anomalies are considered as syntactic violations of compatibility. These violations can manifest themselves as violations of the syntactic model of a phrase (sentence) or as an abnormal verbalization of syntactic positions.

Stylistic anomalies are close to the lexical and semantic anomalies analyzed above, since they also exploit the semantic potential of the lexical system, only its special sphere – the sphere of functional and stylistic limitations in the use of the word and the sphere of its proper stylistic marking.

For the expressiveness and emotionality of speech, for its aesthetic impact on the listener, various stylistic techniques are used in the texts at the phonetic level. Phonetic stylistic techniques 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 repetition.

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 subordinates the rhythm of the verbal component. This is due to the fact that during the

performance of the composition, the "melodic line" turns out to be longer than the poetic one, that is, it becomes possible to either "stretch" a short line, or "compress" a long one, singing it faster.

Morphological means in English songs are often associated with deviations from grammatical norms. The morphological means of the English language include the categories of verb tenses (the use of Past tense instead of Present, the use of stative verbs in Present Continuous), the use of relative adjectives, the use of nouns in discrepancy with the normative use, and much more.

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RESUME

Робота присвячена розкриттю потенціалу мовних аномалій, їх семантики та прагматики в сучасному англомовному пісенному дискурсі.

Щодо пісень, то кожен слухач несвідомо звертає увагу на стиль пісенних текстів, різні експерименти з їх мовою. Дана робота зосереджує свою увагу на мовних аномаліях, які допомагають нам зрозуміти кордони мовних норм, тим самим вносячи ясність у креативність мови. В англійських пісенних текстах мовні аномалії виконують різні функції, такі як : інформативна, впливова, емоційна, експресивна та ін.

В магістерській роботі креативність мови розкривається через навмисне порушення мовних норм (графічні, граматичні, стилістичні …). Намагання автора пісенних текстів вплинути на слухачів та донести їх суть виконуються шляхом навмисного використання мовних аномалій. Більш того, мовні аномалії, які проявляються в пісенному дискурсі, відображають різні шляхи розвитку та становлення англійської мови.

Дана робота складається зі вступу, трьох розділів з висновками до кожного з них, загальних висновків, резюме українською мовою та списку використаної літератури.

У першому розділі роботи зосереджено увагу на мовній аномалії як лінгвістичній проблемі, представлена їх класифікація та актуальна характеристика сучасного англомовного пісенного дискурсу.

У другому розділі представлена типологія мовних аномалій (лексико-семантична, граматична, фразеологічна, слово-похідна, синтаксична, стилістична).

У третьому розділі проаналізовано різні типи аномалій, те, які функції вони виконують в сучасному англомовному пісенному дискурсі з точки зору прагматики.

Ключові слова : language anomaly, types of anomalies, discourse, song discourse , verbal and non-verbal components.

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