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Master's Thesis

**VERBALISATION OF LONELINESS CONCEPT IN ANGLOPHONE
SONG DISCOURSE**

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INTRODUCTION

Among present-day linguistic studies, cognitive linguistics is a crucial field that focuses on the study of the connection between language and thought. At its core, cognitive linguistics regards the term “concept” as a key element in the linguistic portrayal of the world. The notion of concept has been stirring scholarly curiosity for quite some time. Such prominent figures as George Lakoff, Ronald Langacker, and Eleanor Rosch* have significantly shaped the understanding and study of concepts within the realm of cognitive linguistics. They played pivotal roles in advancing theories related to conceptual categories, prototype theory, and conceptual structures, laying the foundation for the study of concepts within this field. Although concepts as storages of verbalized knowledge (Potapenko, 2013, p. 55*) seem to be extensively explored, their study is still at the forefront of present-day linguistics.

Examining the representation of the concept of LONELINESS through various actualization means offers an opportunity to better understand the ways we feel or endure loneliness to the extent that it transforms into a life-changing experience. Moreover, this can also help us gain insight into a number of similar states such as solitude, isolation / emotional isolation, alienation, etc.

The master’s paper is focused on the analysis of the means of verbalisation of the concept of LONELINESS in the Anglophone song discourse of the end of the 20th century. The present study draws primarily on the works by M. Halliday, V. Evans, Z. Kövecses, K. Lakoff, T. van Leeuwen, R. Mayer, P. Tagg, T. van Dijk, T. Timkova, V. Nikonova.

The topicality of this study lies in the increasing practical and scientific interest in understanding the conceptual verbalisation means. This growing interest reflects the recognition of the emotional and cultural significance that music, especially in the Anglophone world, holds in articulating and communicating the intricate facets of human nature.

The novelty of the paper is in its unique focus on the linguistic representation and expression of the concept of “loneliness” in Anglophone song discourse. This approach offers a fresh perspective on understanding loneliness and its portrayal within the context of Anglophone music. By exploring the multimodal nuances of loneliness in songs, this paper contributes to a more comprehensive understanding of the ways in which language is employed to express profound human emotions.

The object of the paper is confined to the concept of LONELINESS in Anglophone song discourse.

The subject-matter of the present study is concerned with the linguistic means of LONELINESS concept actualisation in Anglophone song discourse.

The aim of this work is to analyse verbal means of portraying the concept of LONELINESS alongside with the related terms within the English song discourse.

The aim of this study is achieved by the following **tasks**:

- to survey the notion of the picture of the world as an object of linguistic research;
- to specify the term ‘concept’ and its applications in conceptology;
- to define the features of semantic analysis of concepts in songs and to pin down the verbalisation means for the stated concepts on the basis of the results of the scientific research;
- to characterise semantic, cognitive, and stylistic features of units used in the manifestation of the LONELINESS concept;
- to specify the way multimodal means of expression are used in the research material and identify the ways it complements the understanding of the analysed concept.

Methods of research used in the paper include lexical-semantic analysis, contextual interpretative analysis, conceptual analysis and multimodal analysis of the studied material.

The theoretical value of the master’s paper is determined by providing an extensive theoretical basis for profound research of concepts as well as the question of their actualisation, in particular – in Anglophone songs. Furthermore, the findings

from this study may have practical applications as study materials in the course of Cognitive Linguistics, as well as related disciplines.

The practical value of the results gained in the study may be applied in the classes of practical English as demonstration material. The results can also be developed for writing scientific papers, diploma papers and post-graduates' research studies.

Compositionally, the paper consists of the introduction, two chapters, conclusions to each chapter and general conclusions to the whole paper, the list of references and the list of illustrative material.

In the **Introduction** the paper presents the object and the subject of the investigation, underlines the topicality of the problem under study, mentions the novelty of the gained results, sets the main aim and the tasks by which it is achieved, considers the methods of research used in the paper, and discusses the content of each chapter separately.

Chapter One presents general theoretical aspects of studying song discourse, the notion of concept and its significance within a certain picture of the world and language perception. Conceptual metaphors are examined as means of conveying concepts. Additionally, it dwells on the multimodality and multimodal analysis

Chapter Two deals with the Anglophone song discourse analysis and the means of expressing the concept of LONELINESS in the material under study. It also elicits multimodal means of the LONELINESS concept representation in Anglophone song discourse.

General conclusions summarize the accomplishments of the research and provide the related theoretical and practical results.

CHAPTER ONE

THEORETICAL FUNDAMENTALS OF STUDYING CONCEPT IN MODERN LINGUISTICS

In the realm of modern linguistics, the study of concepts has emerged as a captivating and dynamic field of human cognition. This chapter embarks on a journey to unravel the theoretical underpinnings of concept analysis, illuminating the diverse perspectives and methodologies that shape our understanding of how concepts are represented and conveyed through language.

The chapter commences by exploring the notion of the world as an intricate object of linguistic investigation. It then delves into the concept of discourse, with a particular focus on Anglophone song discourse, examining its defining characteristics.

Central to the exploration of concepts is the task of defining the term itself. The chapter undertakes a critical examination of various approaches to defining 'concept' in contemporary linguistic studies, revealing the multifaceted nature of this linguistic construct.

1.1. Picture of the World as an Object of Linguistic Research

The concept of the picture of the world (linguistic worldview) is a fundamental principle of cognitive linguistics. The first person to articulate this idea was W. von Humboldt (2013), who viewed language as being closely connected to a living organism and believed it to be a formative organ of thought. Von Humboldt (2013) argued that language is the only means by which important secrets, nuances, and manifestations of a nation's essence can be revealed. In her article, "How language shapes thought", L. Boroditsky (2011) posits that "language holds a distinctive power over our understanding of the world and its contents". This notion is supported by philosopher Jean-Paul Sartre (1981) who suggested that "since I discovered this world through language, I perceived language as the world for a long time".

Linguists E. Sapir (1921) and B. Whorf (2012) cultivated the viewpoint that language is a means of understanding reality. E. Sapir (1921) cautioned against

assuming that reality can be fully grasped without relying on language, pointing out that the “real world” is mostly unconsciously constructed upon the linguistic conventions of a specific community. B. Whorf (2012) concurred with this view. These scholars contend that language serves not only as a medium for conveying ideas, but also as a foundation for their development.

In academic contexts, the term “picture of the world (referred as world picture)” was first coined by R. Redfield in the 1950s. In his article “The primitive world view” (Redfield, 1952, p. 30), he proposes a comprehensive definition of this concept: “the world picture is the view that members of society have regarding the properties and qualities at their stage of activity”.

The linguistic representation of the world constitutes a universal cultural legacy with a structured and multi-tiered nature. It forms the basis for communication and understanding of human perception of both the inner and outer world. It represents the ways in which people communicate verbally and mentally in a particular period of time, while simultaneously reflecting the spiritual, cultural, and ethnic values of that era.

In the words of J. Bartmiński, a naive world picture is “the picture of the world suggested (...) by language” (Bartmiński, 1988, p. 6). Bartmiński defines the linguistic world picture as an interpretation of reality that can be conveyed through value-neutral judgements about the world, people, things, and events. It is an interpretation, not a reflection; it is a portrait without any claims to faithfulness, not a photo of an actual object (Bartmiński, 2009/2012, p. 23).

In the language, the picture of the world can be manifested with the help of the following:

- the semantic structures of lexemes, the number of items in a given lexicosemantic domain (the more important domains contain more items),
- word-formational and semantic motivation of lexemes;
- acts of naming;
- the process of metaphorisation (Głaz, 2019, p. 19).

The worldview is bound not only by lexical items but also by morphological and syntactic structures, as well as grammatical categories.

The grammar of each language contains a specific set of meanings, expressed in a frequently automated manner. Speakers are often unaware of them. (Underhill, 2013, p. 49).

The linguistic picture of the world represents a cognitive and psychological actuality, which exhibits itself through the mental and cognitive actions of a nation, their deeds and their verbal behaviour. A particular group and its representatives perceive reality through their mentality and thus build their own way of life. The image of the world, portrayed through a national mentality, history, traditions and interconnected generations, dwells within the human psyche.

The worldview, held in individuals' consciousness, manifests through a specific system of symbols, first of all through national mentality and artistic works. As such, examining works of art that reflect the national worldview enables a comprehension of these people. The portrayal of the world in a work of art can be understood by studying the verbal and artistic means, the original linguistic units of the author, which illustrate the personal image of the world formed by the creator of this work.

The depiction of the world must be approached primarily within the context of culture.

The worldview expresses a system of concepts about the totality of environmental realities; it is a conceptual creation whose components are concepts. The formation of the worldview in a historical perspective has gone from the initial point of knowledge (mythological, naive) to the scientific one. It is shaped in a person's consciousness under the influence of individual experience and psychological characteristics. The worldview is always nationally specific. The linguistic representation of the conceptual worldview in language is the linguistic worldview, which is characterized by linguistic means of expressing concepts: lexical-semantic meanings, grammatical properties, derivational features, stylistic characteristics, and so on (Medvid, 2007, p.28).

1.2. Approaches to the Definition of the Term ‘Concept’ in Present-Day Linguistic Studies

One of the main concepts of modern cognitive linguistics is “concept”. The term “concept” comes from the Latin word *conceptus*, meaning “conception” and “concept”. A concept is a reconstruction, the result of reproduction, restoration of the conceived (Poluizhyn, 2015).

Concept has ambiguous definitions, and the content of the concept varies greatly in the concepts of different scientific schools and individual scholars. This is due to the fact that the concept has a dual essence - mental and linguistic - and this gives a lot of room for interpretation.

The contradictory views of linguists are manifested in the key term “concept”. In linguistics, concepts are popular that are combined with the culture of a of the people, reflecting the peculiarity of their national, collective and individual consciousness. Leading linguists such as O. Selivanova and A. Prykhodko are engaged in developing methods of conceptual analysis, typology and characterisation of features of concepts (Tsmukh, p. 326). The definition of the term “concept” is one of the of the global issues in the theory of modern linguistics. It should be noted that there is no unambiguous definition of the *conceptus* in the scientific literature, each linguist interprets it based on his or her own point of view. In the Middle Ages, the philosopher P. Abelard believed that a concept is a set of concepts that formed by the human mind, they are connected by a common theme, content, view. The philosophers P. Abelard, W. Occam and T. Hobbes came to the same conclusion regarding the interpretation of the term “concept”. In their opinion, a concept summarises the features of things, includes important and relevant information, and is used in mental activity.

According to the explanatory dictionary of foreign language words edited by O. Melnychuk, the word “concept” has several meanings: “Concept (from Latin *conceptus* – “thought, concept”) - 1) In logic, the meaning of a sign (name). 2) A general idea, formulation” (Melnychuk, 1974, p. 420).

Researcher O. Selivanova considers this term as an abstraction of individual emotional signs, which later increased its volume to the level of unity of the general, the individual and the special, in other words, the entire amount of information about a particular object or class of objects (Selivanova, 2008, p. 214).

In linguistic science, a concept is considered to be the semantic side of a verbal sign that contains a concept and belongs to the mental, spiritual or material sphere in which a person exists, is anchored in folk wisdom, has historical roots, is subjective and socially meaningful with other concepts that are most closely related or opposed to it. For example, Tyshchenko, a Ukrainian ethnolinguist, believes that a concept is a constructor-stereotype that represents the associative field of a name but is not equal to it (Tyshchenko, 2003, p. 6). Researchers Polyuzhyn, Starko, and Miller consider the concept to be a mental phenomenon and understand it as an operational semantic unit of memory, a multifaceted conceptual or cognitive category, an information structure of consciousness, a quantum of structured knowledge, a mental unit or mental formation.

Modern linguistic science has three leading approaches to the interpretation of the concept, based on the following principles:

- concept - names the meaning of a concept and a synonym of the sense. In this understanding of the term “concept”, the essence of the language is explicated as secondary, acting as an auxiliary means;
- the semantics of a linguistic sign is put forward as the main means of the concept's content of the language sign;
- the concept is the result of contact between the meaning of a word and the personal and general experience of a person, in other words, an intermediary between words and reality.

Concepts are a conductor of multifaceted information, unsurpassed, general units that a person uses in the process of thinking. In general, “concept” is reduced to several features, namely:

- the concept inseparably combines the elements of consciousness of a linguistic sign;

- the concept unites diverse views of people, their attitude to reality and ways of communication;
- a concept is something virtual and real at the same time (Shostiuk, 2015, p. 133).

Concepts acquire a certain status because they exist within the ideosphere determined by the writer's associations, which are an element of the artistic worldview, and appear as a hint at possible meanings, as a response to the human experience that formulates the author's understanding of objects and phenomena (Nikonova, 2008).

Concepts in language are independent elements of consciousness. Evans (2009) suggests that concepts act as mediators between words and extralinguistic reality. However, only phenomena that are relevant and valuable to a particular culture, with a large number of linguistic units committed to that culture, can become a concept. These phenomena are often the subject of proverbs, sayings, poetry, and prose. They are symbols or emblems that specifically refer to the text, situation, or knowledge which brought them into existence.

1.3. Concept Structure

Cognitive linguistics is a discipline manifested by the studies of consciousness and thinking. The understanding of human learning relates to the mental units that reflect the information base of the human mind and the realities that we comprehend.

One fundamental notion of cognitive linguistics is the concept. It provides the foundation for the categories and classes established and formed by society, which unite imaginings and knowledge of the world into a single system. Modern linguistic research plays a crucial role in exploring the context of culture, communication, and the perception of words. Thoughts consist of keyword-divisive concepts, called partial concepts, which generally contain more basic concepts, such as lexical concepts.

In modern linguistics, the “concept” is the main object of cognitive linguistic research. It possesses a complex conceptual structure and demands the study of

various types of properties and components. It is identified as a unit of conceptual perception, understanding and evaluation, and is apparent across all levels of language. Investigating the structure and type of concept leads to the emergence of features, including universality, uniqueness, simplicity, complexity, and national-cultural specificity, demonstrating effects on diverse language levels (Keil, 1989, p.133).

A concept is viewed as a complex mental construct with a predominant evaluative element. It groups around a “strong” point of consciousness from which associative vectors radiate. The core of a concept is composed of the most significant associations to native speakers while less important ones are considered the periphery.

Native speakers believe that concepts have no clear boundaries, with associations gradually fading as they recede from the nucleus. The concept is defined as a nucleus language or speech unit and is manifested in the mind through language units. The entrances to a concept may belong to different levels of language. To convey a particular concept, one can employ lexemes, idioms, collocations, sentences and texts.

V. Evans posits that concepts are internally structured by the field feature and contain a sensory image, an informational content, and an interpretative field. The sensual image of a concept is formed by perceptual cognitive features that arise in native speakers' minds, reflecting the environment through sensory organs. Figurative features are responsible for a metaphorical interpretation of objects (V. Evans 2009).

The informational content of a concept is determined by the essential cognitive features that distinguish an object or phenomenon. The interpretative field encompasses cognitive features that interpret the informational content of the concept.

In a wider context, the structure of a concept can take the shape of a circle. The core element – the concept's fundamental notion – is positioned at its centre,

while everything added by culture, tradition, and personal experiences occupies the periphery.

1.4. Means of Concept Actualisation in Discourse

According to linguistic-cognitive understanding, concepts are expressed through verbal channels. Language does not create concepts, but facilitates their exchange during communication. Concepts exist within an individual's mentality, and in order to communicate, they must be articulated through language. In language, the concept can be expressed through individual words, phrases, sentences, and entire texts, which contribute to the definition of the concept. The choice of verbal expression depends on personal meaning, mental representation, and the speaker's internal lexicon, which are interconnected. Understanding the concept as an operational unit of thought is the outcome of knowledge quantification and categorization. This is because the concept concerns a mental entity, which is shaped by abstraction and modelled by the concept itself. The concept not only describes the entity but also brings it into existence (Timkova, 2020).

In the narrow sense, concepts include semantic formations which characterise the bearers of a certain culture and, the key for understanding the national mentality, the list of which is limited. Such metaphysical concepts as soul, truth, liberty, happiness, love (mental essences of high degree of abstractness) in different languages have different symbols, i.e. the sign which presupposes the use of its figurative object content for the expression of the abstract content. Concept may be verbalised by separate words and word combinations, phraseological units, sentences and texts. Expression of a concrete concept, connecting a stable sensory image with the meaning of a separate word which stirs up the given image, is enough, but in the complication of the expressed meanings whole word combinations and sentences are used. Often one and the same concepts may be expressed by different language means. Some concepts are expressed with the help of the whole text or a row of works of one or several authors, as they demand

comprehension of a great quantity of situations which reflect the interconnected aspects of such concepts. (Onyschak, 2021).

However, a concept is being observed as a unity of all the meanings connected with a word. Concepts are built with the help of frames. Frames are stereotypical situations, scenarios that act as an operating tool in cognitive linguistics. With the help of these tools, a linguistic picture of the world is built for each individual ethno-cultural group. Thus, the goal of cognitive linguistics is to model the linguistic consciousness and linguistic picture of the world of a particular nation.

Concepts contain semantic formations that describe the characteristics of individuals from a specific culture. Understanding the national mentality is paramount, and the list of such concepts is limited. Within different languages, metaphysical concepts like soul, truth, liberty, happiness, and love (abstract mental essences) have varying symbols that necessitate using their figurative object content to express their abstract meaning.

A concept can be expressed through individual words, word combinations, phrases, sentences, and texts. However, it is common for more complex meanings to be expressed through whole phrases and sentences. A concrete concept is conveyed through a stable sensory image that links to the meaning of a specific word, evoking that particular image (Shimanovich, 2011). Frequently, the same concepts can be articulated using a variety of language forms. Some concepts require the aid of an entire text or series of works by one or multiple authors, as they encompass numerous scenarios that showcase the various interconnected facets of these concepts. The verbal expression of such concepts is primarily achieved through lexical and phraseological techniques (Ivanotchak, 2023).

One of the most common procedures required to describe a concept is definition, i.e., identifying the features of a concept by dictionary definitions (Kalischuk). However, linguists argue that a concept is much broader than the lexical meaning of the linguistic unit that represents it, and only by considering the whole set of linguistic means that verbalise the concept, it is possible to understand the content of the concept in the minds of native speakers. Concept verbalisers are

divided into direct and indirect ones. Direct means of concepts verbalisation are “lexical families”, for instance, words thematically related to the concept under study. This category also includes lexical items that are used only with the studied lexemes. The indirect means of linguistic representation of concepts include compatibility, grammatical characteristics of the analysed lexemes and other information from which the features of the concept can be derived (Levchenko, 2004).

Thus, a concept is verbalised by various means depending on the communicative situation, namely: ready-made lexemes, phraseological compounds from the lexical and phraseological system of the language, free word combinations; structural and positional schemes of sentences containing typical sentences; texts and sets of texts.

1.5. Methodology for the Study of the Concept of LONELINESS

The history of linguistic methods is extensive. The term “method” refers to a collection of observation and experimentation techniques. Meanwhile, “methodology” pertains to the approach to theory development, as observed and revealed in experimentation. Lastly, “technique” refers to the application of ideological principles (Golubovska, 2004).

Currently, methods used to study the concept of language and culture include definitional and etymological analysis, studying through the lexical-grammatical field representing its lexeme, associative experimentation, cognitive-semantic and comparative concept analysis etc.

Conceptual analysis aims to “identify the paradigms of culturally significant concepts and describe their conceptual scope” (Omelchenko, 2007, p. 74– 86).

The relatively new approach of conceptual analysis is distinguished by its object of study, the concept sphere, which consists of knowledge composed of concepts. The analysis is conducted through the examination of dictionary definitions as cognitive efforts of humans are recorded in explanatory dictionaries. The chosen word is examined from the point of view of how a phenomenon or

situation finds its name. However, conceptual analysis varies from semantic analysis. While the latter seeks out disparities and detects lexemes in comparison to other lexemes, conceptual analysis encompasses characteristics that do not differentiate the concept from the wider collection (Kochan, 2008, p. 423).

According to Monahova (2006) there are the following methods of conceptual analysis:

1. The approach that investigates intricate mental concepts, including knowledge, similarity, and others. A range of texts, including philosophical works, serve as source material. Interpretations take into consideration the author's personal experience.

2. The approach that follows normative linguistic traditions and diagnostic texts to provide source material. Its application is not restricted to any material. The primary method employed is introspection. From the analysis of linguistic expressions, concepts can be constructed. The outcomes of conceptual analysis can be presented as a list or classification tree, demonstrating interconnected meanings.

During the examination of concepts, frame analysis is a commonly used method. The term “frame” has varying interpretations among researchers, but generally refers to a semantic framework employed to depict an object or phenomenon. This technique is most appropriate for words that indicate the existence of a specific circumstance.

Furthermore, etymological analysis can be applied to track the evolution and disappearance of semantic features associated with a term, as well as its historical development (Bystrov, 2013).

Contrastive analysis, when applied in comparative studies, enables the identification of distinctive features of a concept that manifest upon comparison with a similar concept from another language (Kononenko, 2008).

The method of associative experimentation identifies the associations triggered by a concept in language users, revealing the stereotypes of a particular culture, its verbal memory, and its mental lexicon.

There are many methods of concept analysis, but in this paper, the main methods of concept analysis are the semantic analysis, definition and contextual analysis, as well as the semantic field, since the concept is always correlated with a certain area of knowledge: to be more exact, with a specific thematic field. Any concept is verbalised by means of language, which reflects and fixes certain social, cultural, aesthetic and values inherent in a particular time. The core of a concept is usually represented by a base layer to which cognitive segments or layers are added, that in turn form cognitive features.

To identify the initial core layer, etymological analysis is provided. The semantic row of lexemes is drawn from the analysis of the related words to the concept of LONELINESS. The conceptual metaphors and their actualisation are outlined within the context analysis of the specific song discourse.

1.6. Concept Profiling: Understanding the Implications of Conceptual Metaphor

Metaphor was popular as early as Aristotle (The cognitive linguistic reader, 2007) among poets and speakers as “a word used in a figurative sense”. Metaphor was seen as the transfer of a name from a species to a genus, from a genus to a species, or from a species to a species.

According to Nietzsche (1994), cognition is metaphorical in nature, has an aesthetic nature and is not to be verified. Language forms a stream of conceptual arrangements, through which new metaphors are added to the language, which later become generally used.

A metaphor is a “shortened comparison” (Molhamova, 2022) with different deep structures. The researcher distinguishes between comparison, metaphor and metaphorical comparison (Molhamova, 2022).

Black coined the concept of “cognitive metaphor”, the functions of which are wider than expressive and ornamental. According to him, the main function of metaphor is to add to the main subject a system of “associative implications” that are associated with the auxiliary subject (MacCormac, 1990 p. 167). It is the

metaphor itself that selects and establishes certain characteristics of the main subject, eliminating the insignificant ones. P. Ricoeur emphasised that metaphor arises due to the power of imagination to see similarities despite existing differences (MacCormac, 1990), and, as a result, to combine clarity of thought and completeness of image. N. Goodman thought that metaphor highlights new facts from different perspectives and saves lexical means of language (MacCormac, 1990), highlighting new categories of the subject. In his opinion, all our speech is saturated with metaphors.

Great input has been done by Lakoff and Johnson, who developed the theory of conceptual (cognitive) metaphor in *Metaphors We Live By* (1980). Within the framework the terms “conceptual” or “cognitive” metaphor refer to the cognitive mechanism of conceptualising the world around us, and can be used interchangeably. McCormack did not share the point of view of researchers on the metaphorical nature of language. He believed that metaphor is a means of expanding ideas about the world around us, which combines culture and thinking (MacCormac, 1990). J. Fauconier and M. Turner continued the development of the theory of conceptual metaphor, considering metaphor to be a mixing of mental spaces (Martyniuk, 2011). Z. Kövecses considered metaphor in different spheres of the world around us, distinguishing conceptual metaphor from metaphorical linguistic expression (Kövecses, 2002, p. 5). For example, the metaphorical linguistic expression “Look, how far we've come” represents the conceptual metaphor LOVE IS A JOURNEY. In the process of metaphorisation, the most defined areas of the source are selected to simplify the perception of abstract concepts.

The entire row of meanings of the lexeme “loneliness” indicates the diversity of human experiences that are an integral component of human existence. Loneliness, as a global socio-psychological phenomenon, can be expressed as a spiritual and psychological attribute of an individual.

General scientific ideas about loneliness serve as a basis for the conceptualisation and categorisation of reality. The concept of LONELINESS can be

viewed as multi-faceted, meaning that it can be approached from various perspectives.

Conceptual metaphors allow one to understand vague abstract concepts through the experience of physical human existence, shaping the way we perceive and understand the surrounding world. One may understand the state of loneliness by the analysis of these cognitive metaphorical schemes, as they represent the abstract units or meanings.

1.7. Anglophone Song Discourse: Definition and Distinctive Features

The notion of discourse is so multifaceted that its definition is a matter of debate among researchers. In the field of linguistics, discourse typically denotes the study of speech patterns and the use of language, etc. One must be familiar with the terms 'discourse' and 'text' to comprehend speech patterns. Discourse simply involves organised collections of significant texts (Parker, 1992).

For example, according to E. Benveniste (1975, pp. 276-279), discourse is “any utterance that implies the presence of communicators: addresser, addressee, as well as the addresser's intention to influence their interlocutor in a certain way.” On the other hand, T. van Dijk (1989) defines discourse as a complex unity of linguistic form, meaning, and action.

Van Dijk's definition seems to be more comprehensive than Benveniste's. It includes not only the communicative aspects of discourse, but also the linguistic and cognitive aspects. Van Dijk emphasizes the importance of the linguistic form of discourse, as well as the meaning that is conveyed through that form. He also emphasizes the role of the addressee's interpretation of the discourse in the communicative process.

The idea of discourse therefore emphasises that language is a social and communal practice, never existing outside or preceding society. In semiotics, then, one way of conceptualising discourse is to see it as a mirror of its particular context in a particular segment of society. According to the linguist Michael Halliday (2002), discourse is “a unit of language larger than a sentence and firmly rooted in a given

context”. There are many different types of discourse, such as academic discourse, legal discourse, media discourse, etc. Each type of discourse has its unique linguistic characteristics” (Martin, Ringham, 2000).

Song discourse is a type of communication that uses music, lyrics, and performance to convey meaning, ideas, and emotions. It can be used to tell stories, express personal feelings, or reflect on social and political issues (Oxford, 2001).

This type is characterised by its use of music to evoke emotional responses and evoke specific images and memories. Lyrics are used to communicate a wide range of meaning, and the performance of a song can also have a significant impact on the listener's experience. Song discourse can be analysed at a number of levels to reveal insights into the meaning of the song, as well as the cultural and social context in which it was produced and consumed.

Modern song narrative is a complex and multifaceted phenomenon of culture that constructs social relations characteristic of a particular society. The eventfulness and communicativeness of a song leads to its interpretation as a narrative, since “on the one hand, a narrative appears as an act of artistic communication (narration), and on the other hand, it is actually the story itself, represented as a linear or nonlinear sequence of events” (Tsapiv, 2020, p. 108). Song narratives are socially determined and always directed at the addressee, providing indirect and nonlinear communication. They are cultural artifacts because, being generated by a particular culture, they construct meanings that are inherent to it. Song narrative, according to music researcher P. Tagg (1982), is able to construct affective identities and behavioral models of socially defined groups. It instantly evokes an emotional response, mobilizes the psyche and captures attention, transforming the song narrative into an object of attraction for the addressee (Tagg, 1982, p. 4).

One of the most common forms of song narrative is music videos, which contain an audiovisual plot line of the song's event story. A music video is an audiovisual short film that includes, in addition to the verbal, vocal, and instrumental components, bright and dynamic images (Stanislavska, 2016). Among the main characteristics of music videos, one can distinguish their limited duration, rhythmic

correspondence of the video sequence with the musical composition, repetition of sound and visual forms, dynamism of the video sequence, and the presence of performers on the screen. One of the most important features of a music video is a specific “clip montage”, which is characterized by speed (frame duration of 1-3 seconds), rhythm (correlation of the image with the rhythm of the music) and sharpness, associated with the violation of the rules of classical editing (Stanislavska, 2016, pp. 249-250). The combination of these characteristics makes a music video inherently expressive, since this expressiveness is rooted in the technical and multimodal properties of this type of artistic audiovisual form.

The verbal text of a music video provides content, contains specific motifs and images – from philosophical reflections on life and death to social aspects of justice, freedom, equality, etc. The video sequence reveals the meaning of the song, complements the construction of the story and accompanies the semantic content of the musical composition, and the clip video format makes the video attractive to viewers and meets the needs of society (Stanislavska, 2016, pp. 7-8). The musical component provides aesthetic and expressiveness of the song, as it has a significant potential to influence the emotional sphere of viewers. A music video is multimodal and combines the properties of a literary poetic text with a media one, which indicates its heterogeneous nature. In the video clip, verbal, visual, and musical elements create a single structural, semantic, and functional whole, aimed at achieving pragmatic influence on the addressee.

An essential difference of the clip is the timing, which, according to T. van Leeuwen, has a meaning-generating potential that arises in a certain verbal context (Leeuwen, 1999, p. 46). Expressiveness is achieved through editing, camera movement, and the use of special effects, concentrated in a limited-time video plot. A music video can make moods, emotions, and psychological states visible, using gestures, color, optical features, etc. as an “instrument”. They are able to “tell” a story using cinematic means, text, and the behavior of performers in the frame.

1.8. Multimodality in the Framework of Multimodal Discourse Analysis

Multimodality refers to the presence of multiple semiotic modes within a particular context. More broadly, multimodality is an inherent aspect of everyday life, experienced through visual, auditory, and kinesthetic senses. Language, intonation, and gestures, among other elements, are all integral to communication, even in the most basic conversations. Actually, numerous scholars have recognised that the notion of a monomodal text is non-existent (Baldry, Thibault 2006, p. 41).

The emergence of interdisciplinary research at the intersection of semiotics and linguistics was made possible through M. Halliday's "Language as Social Semiotics: The Social Interpretation of Language and Meaning". The dominant idea of this work was realisation of the function of language in context: These concepts were explored further in Theo van Leeuwen's work, "Introducing Social Semiotics" (Van Leeuwen, 2005, p. 64).

The creation of the "Social Semiotics" journal by G. Kress, T. van Leeuwen, E. K. Francis and T. Nigold in the 1980s was an important step in the development of this field (Kress, G. & van Leeuwen 2006). According to the social semiotics perspective, effective communication requires the use of multiple semiotic resources and not reliance on a single system. "According to Lemke (2002), words evoke images and letters are images. Algebra can be compared to the syntax and semantics of natural language. New non-verbal ways of constructing meaning and forming identity are becoming more prevalent, known as multimodality.

All discourses are multimodal. Every form of language in use, including the form of spoken language or text, is inevitably built across multiple modes of communication, including speech and gestures, not just in spoken language (Levine and Scollon, 2004). Movies, advertisements, political speeches, news, music – these are just a couple of ways that interact with humans and are part of discourse.

Multimodal discourse analysis examines how a text uses imagery, film, videography and sound in a combination with words to convey meaning and how semiotic tools contribute to the meaning of any type of text.

O'Halloran (2011) reckons that multimodal discourse analysis “extends the study of language per se to the study of language in combination with other resources, such as images, scientific symbolism, gesture, action, music and sound”

The multimodal approach is based on a social-semiotic perspective of language and communication, in which the study of the processes and structures of semiotics enables the creation of meaning in social settings (Kress & van Leeuwen, 2001). Each mode employed in a multimodal mix adds different features and displays ideas and meanings in a different manner.

The New London Group (1996), a group of scholars in education and literacy who initially introduced the idea of multimodal literacies, described five communication modes: linguistic, visual, aural, gestural, and spatial.

1. Linguistic mode is concerned with written or spoken language. It involves selecting appropriate words, presenting written or spoken text, arranging words into sentences and passages, and developing and connecting words and ideas.

2. Visual mode pertains to the images and characters that are perceived visually. This encompasses color, layout, style, size, and perspective.

3. Aural mode focuses on sound, including but not limited to music, sound effects, ambient noise, silence, tone of voice in spoken language, volume of sound, emphasis and accentuation.

4. The spatial mode pertains to the physical arrangement, organization, and proximity of the text. As an example, it could refer to the layout and folding of a brochure.

5. Gestural mode refers to the interpretation of movement. Facial expressions, body language, bodily postures, and interpersonal exchanges are all modes of gestural communication.

Music is such a universal message that can be easily understood by a human being. One of the communication tools stated earlier is a song. The textual content

of a song enhances comprehension of its underlying message. Moreover, songs are structured in choruses and verses, and many songs are organised in rhyme.

Furthermore, songs are structured in blocks of choruses and verses that demonstrate specific patterns. The occurrence of rhyming structures, and the complexity of the patterns used, can be very characteristic of certain genres. In some instances, such as when considering particularly engaging songs, the simplicity of rhyme structures may be the shared characteristic (Mayer, 2010).

However, much of music's power lies in its use of multimodal communication. It is not just lyrics that lend songs their meaning – imagery, movement, musical sounds manage to do that as well.

Conclusions to Chapter One

1. The first chapter unravels the theoretical underpinnings of concept phenomenon and its analysis, illuminating the diverse perspectives and methodologies that shape our understanding of how concepts are represented and conveyed through language.

2. The picture of the world is explored as one of the fundamentals of cognitive linguistics investigation, highlighting the profound influence that our conceptualizations of the world exert on our linguistic expressions. The linguistic picture of the world represents a cognitive actuality, which exhibits itself through the mental and cognitive actions and verbal behaviour.

3. Discourse is a complex and multifaceted concept that is defined in a variety of ways. In general, it can be understood as the use of language in a social context. Anglophone song discourse is a type of discourse that uses music, lyrics, and performance to convey meaning, ideas, and emotions. It is characterized by its use of music to evoke emotional responses and evoke specific images and memories. Lyrics are used to communicate a wide range of meaning, and the performance of a song can also have a significant impact on the listener's experience. Song discourse can be analysed at a number of levels to reveal insights into the meaning of the song, as well as the cultural and social context in which it was produced and consumed.

4. The term “concept” has multiple definitions and interpretations. There is no universally accepted definition, and different linguists have varying perspectives on its meaning and significance. Thus, at the present stage in linguistics, it is impossible to trace a single opinion in the interpretation and classification of concepts. However, some common themes emerge from these diverse interpretations. One common theme is that concepts are mental representations of objects, ideas, or phenomena. They are abstractions that allow us to categorise and make sense of the world around us.

5. Concepts are dynamic and can change over time, reflecting the evolving nature of our understanding of the world. Regardless of the types of concepts, all of them are structural links, the building blocks of the conceptual sphere of a particular language, in which smaller formations can be distinguished.

6. The structure of a concept can take the shape of a circle. The core element – the concept's fundamental notion – is positioned at its centre, while everything added by culture, tradition, and personal experiences occupies the periphery.

7. Concepts can be verbalised by separate words and word combinations, phraseological units, sentences and texts. Expression of a concrete concept, connecting a stable sensory image with the meaning of a separate word which stirs up the given image, is enough, but in the complication of the expressed meanings whole word combinations and sentences are used. Often one and the same concepts may be expressed by different language means. Some concepts are expressed with the help of the whole text or a row of works of one or several authors, as they demand comprehension of a great quantity of situations which reflect the interconnected aspects of such concepts.

8. Multimodality is the use of multiple semiotic modes within a particular context. In the context of songs, multimodality refers to the use of lyrics, imagery, movement, and musical sounds to create meaning. The textual content of a song can enhance comprehension of its underlying message, while the structure of a song, such as the use of choruses and verses, can also contribute to its meaning.

CHAPTER TWO
MEANS OF LINGUISTIC MANIFESTATION OF LONELINESS
CONCEPT IN ANGLOPHONE SONG DISCOURSE

Loneliness, a universal human experience that has plagued individuals and societies throughout history, has become a global pandemic in today's increasingly connected world. This ubiquitous sense of isolation arises from a subjective perception of a lack of desired social connections and meaningful relationships, leaving people feeling isolated and emotionally adrift. Despite being surrounded by others, including loved ones, individuals can still experience profound loneliness, a psychological isolation that goes beyond physical proximity.

The actualisation means of emotions in different types of discourse remain one of the big linguistic significance. Emotions serve as a unique reflection of objective reality in the everyday life of individuals, as well as their cognitive activities. Emotions stand for a particular combination of subjective psychological states of an individual, such as loneliness, reflected in the form of experiences, feelings, and attitudes toward their surroundings.

2.1. Types of Loneliness in Terms of of the LONELINESS Concept

According to Smushak (2018), contemporary linguistics has not developed a methodology for studying the concept of LONELINESS, because the anthropological subject matter of the issue absorbs a complex human problem that lies in the coordinates of other scientific fields, such as philosophical anthropology, sociology, psychology.

Movchan understood the phenomenon of loneliness as a problem of social existence of the individual in the following way: “Loneliness has a contradictory, multifaceted, and exhaustive nature, which can lead either to self-destruction and suppression of the individual or to his creative and free beginning” (Khatimov, 1998). He does not deny that American scientists have pointed out that many human beings experience their most distressing state of solitude not in physical isolation,

but in groups, in families, and even with those close to them. “Lack of spiritual unity is experienced as solitude” (Pomazova, 2013).

Khatimov (1998) classifies loneliness into internal and external. According to the researcher, external loneliness is “the result of a catastrophic event that physically separates a person from other people, throwing them out of society. Internal loneliness is the result of a person's contradiction with himself or herself”. In addition, Khatimov introduces the concept of “loneliness”, which, in his opinion, “is more rooted in the directness of being - a state of tragically being thrown out of human existence. It is being face to face with Fate under the pressure of external circumstances”.

In the social setting, there is both a negative (“loneliness is something that is absolutely contrary to human nature. In the end, it destroys a person” (Buela, 2009, p. 132).) and positive approach to loneliness (in other words “solitude”), which “allows a person to look into the most remote and secret corners of their soul, to make a critical analysis of the past, to think about the present and to identify future trends; to cleanse their soul from insignificant, secondary, fleeting things, i.e. to look at oneself from different sides, evaluate yourself from a rational point of view, and organise your emotions” (Movchan, 2005, p. 151).

In general, modern researchers identify eight theoretical approaches to loneliness. These are sociological, phenomenological, psychodynamic, intimate, systemic, interactionist, cognitive, and existential models (Perlman, D., & Peplau, L. A., 1984).

One more philosophical term “alienation” is used to describe the position of a person in relation to the society in which they feel lonely. In the first case, Lishchynstkyi (2007) assumes the existence of intersubjective relations, when a person feels disconnected from another person, group or society. “As a result, the alienated subject adopts varying degrees of alienation towards others, up to and including hostility” (Lishchynstkyi, 2007, p. 225). In the second meaning of the word, alienation is rejection, denial of the law, i.e. denial of moral norms, life order, etc.

Psychological alienation of the individual is therefore defined as “developed, most likely, as a result of emotional rejection by parents (mental deprivation), indifference, social and psychological distance between the individual and the environment, isolation from the values of society and non-inclusion in emotional contacts” (Lishchynstkyi, 2007, p. 225). These factors are part of the scheme of interpersonal relations in which an individual is in opposition to other individuals, groups and society and experiences a certain degree of isolation.

The problem of alienation was at the heart of existentialist philosophy as an expression of the essential nature of human existence in relation to other problems of the universe. J. Sartre defined: “Existence is the work of our inner life – overcoming obstacles that keep appearing, constant effort, despair, temporary defeats and victories that depend on chance. This work is the exact opposite of intellectual knowledge” (Sartre, 1957, p. 17). The meaning and pathos of being, according to K. Jaspers, are revealed to a person in moments of cardinal life shocks – a liminal situation, experiencing it and becoming aware of it (illness, death, struggle, guilt, etc.). “A situation becomes a borderline situation when it drives the subject to existence through a radical shock to its existence” (Jaspers, 2021, p. 79).

2.2. Loneliness and the Related Experiences: Differences in Emotional Implication and Context

The emotional states “alone”, “lonely”, and “solitude” are distinguished as denoting different goals toward and experiences of solitude (Galanaki, 2004). “Alone” is described as a state in which one is deprived of social interaction, “lonely” (“loneliness” as a noun) is a personal dissatisfaction with the social interactions and “solitude” denotes a positive connotation with some of voluntary aloneness (Coplan, 2018).

From the psychological perspective, these concepts overlap each other as there is no distinct line drawn between these concepts. The concept “alone” refers to a state of social separation from the others (Goffman, 1971).

Ambiguity regarding such concepts is still inevitable, as language is ambiguous by nature. The phrase *“I will be going to the cinema alone”* shares the meaning of the definition stated, but if a different phrase is taken into consideration: *“I lost my cat last week and now I feel alone being at home”* uses “alone” to describe a negative connotation of the feeling the same way that one would use the word “lonely”. Thus, its meaning depends greatly on the context which it is used in.

On the contrary, “lonely” and “solitude” denote clearer affective meanings. Researchers attribute “lonely” and “loneliness” with a negative feeling. This feeling comes from a perceived lack of affiliation and closeness (Hawkley, Cacioppo, 2010).

“Loneliness” is a dissatisfaction with the quality of one’s social interactions. It may occur even in the condition when a person is physically surrounded by others (Rokach, 2004).

The last but not least is “solitude”. Probably, the most obvious idea is that solitude is more like an alternative to “alone”, as it describes a state of separation from others. The difference is that it shows a more positive perspective of quality time on your own.

For instance, linguists who study solitude use it in the context of being alone in nature (Korpela, 2001) or spending time alone for leisure reasons. Similarly, when it comes to motivation, many researchers either explicitly or implicitly use “solitude” to refer to an intrinsic motivation to be alone (Coplan, 2019).

As a result, these terms are often used by academics to carve up the universal experience of loneliness at its joints. However, there is little evidence about whether people's use of these words is a distinction between “positive” and “negative” experiences of loneliness. For example, it would be useful to know whether people's use of the word 'lonely' is generally more negative than their use of the word “alone” or “loneliness”. Previous research has shown that the social context influences the type of words people use. How different concepts of loneliness relate to people's use of emotion words, however, remains unclear.

Unlike primary emotions, such as fear, joy, anger, and sadness, loneliness is a socialised emotion, the one that is conditioned by the cultural environment and social practices. It is a complex emotional and psychological phenomenon characterised by an individual way of realisation.

The specificity of the manifestation and lexicalisation of this emotion depends on the peculiarities of the linguistic culture in which the emotion is actualised in the form of an emotional concept.

According to Wierzbicka (1992), an emotional concept is “an ethnically and culturally determined structural and substantive, usually lexically and phraseologically verbalised formation based on a conceptual basis, which includes, in addition to the concept itself, an image, a cultural value, and functionally replaces a person in the process of reflection and communication with single-order objects in the broad sense of the word that cause a biased attitude” (Wierzbicka, 1992). The emotional term of loneliness as an embodiment of socialised emotion is closely related to the basic elementary human emotions that are universal for most cultures: fear, joy, anger and sadness.

The word “loneliness” comes from the Old English word “lonesome,” which means “alone”. “The word “lonesome” is first recorded in the 10th century, but it did not acquire its modern meaning of “feeling lonely” until the 17th century.

The word “loneliness” itself first appeared in English in the late 16th century. It was originally used to describe the state of being alone in a physical sense. For example, the Oxford English Dictionary (OED) cites the following example from a 1590 text: “*The lonelinessse of the place did much terrifie them.*”

However, it was not until the 18th century that the word “loneliness” began to acquire its modern meaning of “a feeling of sadness or emptiness due to lack of companionship.”

The word “*loneliness*” comes from the Proto-Slavic root *samъ*, which means “one”. This root is found in many Slavic languages, such as Polish, Czech, and Slovak.

In Old Ukrainian, the word “*loneliness*” simply meant “*the state of being one*”. However, in modern Ukrainian, the word has a deeper meaning. It not only means physical isolation, but also an emotional sense of alienation and detachment from others.

There are the following definitions of the lexeme found in lexicographical dictionaries: A common definition is “A state of solitude or being alone”. The other definition is “Loneliness is not necessarily about being alone. Instead, “it is the perception of being alone and isolated that matters most” and is “a state of mind”. “Inability to find meaning in one’s life”, “Feeling of negative and unpleasant” and “A subjective, negative feeling related to the deficient social relations”, “A feeling of disconnectedness or isolation.” etc., are the other different ways to define loneliness (Tiwari, 2013).

Based on the conducted research the following scheme of the semantic field for the LONELINESS concept is built:

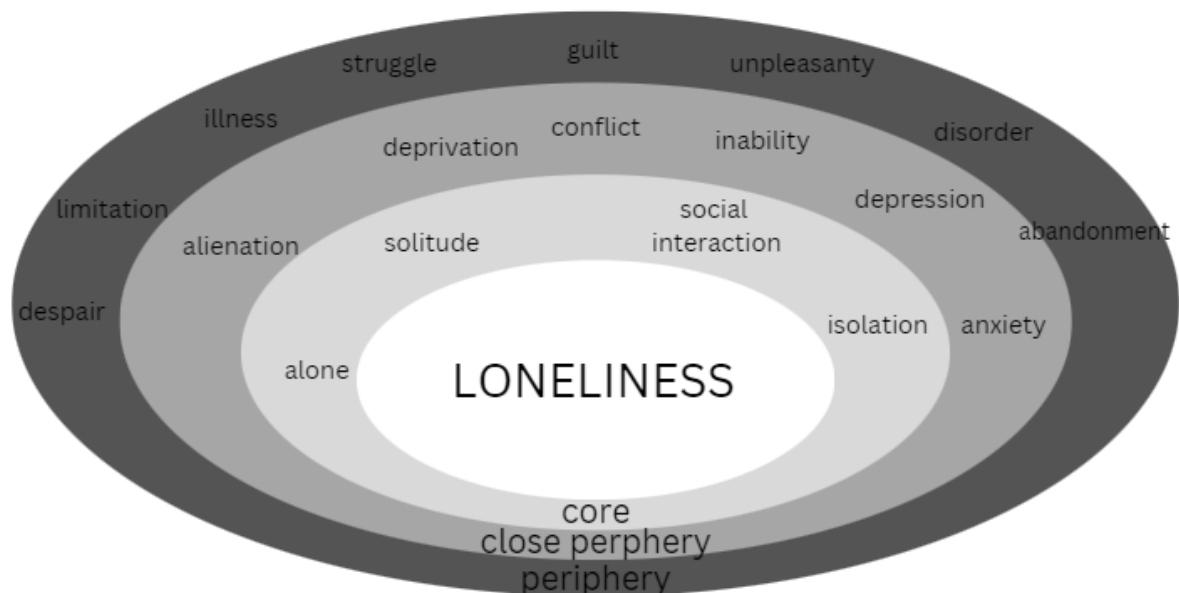


Figure 1. Semantic Field of the LONELINESS Concept

Loneliness goes beyond mere emotional discomfort, manifesting as a serious mental condition characterised by persistent negative mood and intense emotional distress. Chronic loneliness often leads to unhappiness, social withdrawal and the deterioration of personal relationships. Loneliness is also strongly associated with a range of psychological disorders, including depression, anxiety and even neuroses.

With loneliness on the rise, music has proven to be an effective remedy for isolation and emotional suffering. It is a decent tool for combating loneliness and promoting emotional well-being because of its ability to overcome language barriers, evoke a wide range of emotions, and foster a sense of connectedness.

2.3. Representation of the LONELINESS Concept in Anglophone Song Discourse. Multimodal Meaning-Making of the LONELINESS Concept

Music's therapeutic properties stem from its ability to resonate with our deepest emotions, providing a comforting presence and a sense of shared experience. Music has a remarkable ability to connect with us on an emotional level, whether it's the melancholic strains of a blues song that reflect our own feelings of sadness, or the upbeat melodies of a pop song that lift our spirits.

Music has always been a profound means for capturing emotional aspects. When it comes to a sense of melancholy and introspection, Anglophone rock takes the high ground. The states mentioned are often conveyed through slow, brooding melodies and sparse arrangements. Many songs dealt with themes of loneliness and isolation, with lyrics that spoke to the pain of being alone or feeling like an outsider. The most outstanding example of this trend was the band *Radiohead*, whose music often explored themes of solitude and disconnection. Being released in the 90s, the song "Fake Plastic Trees" spoke of the emptiness and futility of modern life:

"But I can't help the feeling

I could blow through the ceiling

If I just turn and run

And it wears me out" (Radiohead, 1995).

Metaphors and similes like this are frequently employed to describe loneliness.

The conceptual metaphor LONELINESS IS CONFINEMENT / RESTRICTION / LIMITATION in the excerpt above is manifested with the help of a metaphorical expression: “*I could blow through the ceiling*”. The lyrical hero is unable to withstand the pressure and struggles to meet expectations. The slower pace of the songs reinforces the feelings of sorrow and emptiness, as if time itself is moving slowly and there is no one around to share the moment.

One more song by the iconic British artist named Sting dwells on the metaphor LONELINESS IS ALIENATION in a slightly different manner:

*“Oh, I’m an alien, I’m a legal alien
I’m an Englishman in New York” (Sting, (1987).*

This is the metaphor used as a repetition throughout the song that stresses on cultural miscommunications and national differences, as if both British and American cultures feel prejudice on the basis of culture, even though speaking the same language.

“Bitter Sweet Symphony”, a song by the British rock band *The Verve*, exposes one’s struggle for freedom and individuality in the face of pressure:

*“I’m here in my mold
But I’m a million different people from one day to the next” (The Verve, 1997).*

These lyrics feature the metaphor LONELINESS IS FRAGMENTATION. The state of struggling to find a sense of continuity and coherence in life, a common experience for those who feel disconnected from their true selves is brought to the fore.

Anglophonic songs often use emotionally charged words to describe loneliness, such as “lonely”, “desolate”, “empty”, “lost”, “abandoned”, or “heartbroken”. These words convey the emotional depth of the experience. This is what the modern British band named *Palaye Royale* resorts to in one of the songs named “Lonely”:

“So sick and tired of being alone”

*So long, farewell, I'm on my own
I'm sorry mom, I've got to go
I dug this grave I call my home" (Palaye Royale, 2020).*

The lead singer conveys how he does not feel like he has anyone in his life, he knows he does but depression often makes a person feel totally alone. He is saying sorry to his mom that he is so depressed and possibly suicidal.

The lyrics are full of imagery that evokes the feeling of loneliness, such as “*I'm so sick and tired of being alone*” and “*I dug this grave I call my home*”. The song also explores the themes of depression, self-harm, and suicide manifesting the metaphor LONELINESS IS SUICIDE.

The concept of British version of loneliness is often linked to a sense of longing and yearning. Artists may sing about “missing you” or “wishing you were here,” emphasizing the desire for connection.

It may be illustrated by one of the profound English rock bands named *Pink Floyd*, especially on their track “Wish you were here”. The lead singer wants his friend to come back and stand by him:

*“How I wish, how I wish you were here
We're just two lost souls
Swimming in a fish bowl
Year after year
Running over the same old ground
What have we found?
The same old fears
Wish you were here” (Pink Floyd, 1975).*

The song begins with the singer expressing their deep longing for the presence of someone they have lost. The second verse compares the singer and the person they have lost to two lost souls swimming in a fish bowl, suggesting that they are both trapped in a cycle of isolation and alienation. This is a common experience for people who have lost loved ones, as they often feel alone and disconnected from the world around them. Therefore, one more conceptual metaphor is conveyed, as

repetition and rhetorical questions make it even more salient: LONELINESS IS DEPRIVATION OF FRIENDSHIP.

Girl in Red's "Body and Mind" powerfully explores an internal battle between physical body and intangible spirit. It explores the complexities of human emotion, particularly the disturbing disjuncture between our physical self and our mental states.

*"I've been in the deep end since I realized
There is a difference between body and mind
I've been at my lowest for the longest time
Knowing my existence is not one of a kind"* (*Girl in Red*, 2017).

The lyrics paint a vivid picture of this inner turmoil, highlighting the frustration and helplessness that can arise when our minds and bodies feel out of sync. The contrasting lines and superlatives ("the deepest, the longest") put emphasis on the ways the singer grapples with the challenges of self-acceptance and the desire to reconcile her inner world with her physical existence, therefore showing the metaphor LONELINESS IS INNER CONFLICT.

One of the key themes of the song is the dissonance between the physical experience of aging and the enduring nature of the human spirit. The singer expresses a sense of bewilderment and mental devastation at the inevitable changes that occur in the body, while acknowledging the resilience of the mind and its ability to transcend physical limitations:

*"But I've had my deepest cries for now
My heart's out
My guard's down..."* (*Girl in Red*, 2017).

Twenty One Pilots' "Migraine" is a deeply personal and moving examination of mental health issues, specifically depression and suicide. Lead singer Tyler Joseph uses the metaphor of a migraine to describe the intense emotional pain:

*"I-I-I've got a migraine
And my pain will range from up down and sideways
Thank God it's Friday 'cause Fridays will always*

*Be better than Sundays 'cause Sundays are my suicide days
I don't know why they always seem so dismal
Thunderstorms, cloud, snow and a slight drizzle
Whether it's the weather or the letters by my bed
Sometimes death seems better than the migraine in my head" (Twenty One Pilots, 2013).*

The song's title, "Migraine", is a powerful metaphor for the debilitating nature of mental health struggles. Just as a migraine can cause unstoppable physical pain, so can mental health issues cause decent emotional suffering. The song highlights the invisible nature of mental illness and once again highlights the metaphor of LONELINESS AS EMOTIONAL STRUGGLES AND SUICIDE.

*"Am I the only one I know
Waging my wars behind my face and above my throat?" (Twenty One Pilots, 2013).*

These lines express the bodily image comparing it to a cage. This is where Tyler feels trapped and alone in his depression, inside his mind.

"Shadows will scream that I'm alone" – this line is a metaphor for people in pain that often feel as if they're isolated, alone in their suffering. This idea brings out one more conceptual metaphor: LONELINESS IS PAIN.

Many songs use images of nature and landscapes to express feelings of loneliness. Such motives and the visual imagery are seen in the words of the following song named "Locked in a Cage" by *Brick+Mortar*. For example, the lines:

*"Leaves turn blue and the sky green
A little drop of dreams can go so far" (Brick+Mortar, 2015).*

connect the feeling of isolation to the natural world. They are followed by the chorus:

*"Locked in a cage, for a really long time, time, time (woah)
Locked in a cage, for a long time, time, time (woah, woah)" (Brick+Mortar, 2015).*

The chorus bring the conceptual metaphor LONELINESS IS A CAGE to the fore. The effect is achieved by repetition and interjections stated above.

Emma Louise explores the chaos and confusion of life in her song “Jungle”. The jungle is a metaphor for the challenges and obstacles that we are faced with on a day-to-day basis. The singer expresses feeling lost and alone in the jungle, but also finds strength and resilience within herself:

*“My love is wasted, sorry for this I never meant to be
Hurting ourselves, hurting ourselves and I'm
Complicated, you won't get me, I have trouble
Understanding myself, understanding myself and my
Love is wasted, sorry for this I never meant to be
Hurting ourselves, hurting ourselves and I'm
Complicated, you won't get me, I have trouble
Understanding myself, understanding myself
My head is a jungle, jungle
My head is a jungle, jungle” (Emma Louise, 2011).*

The initial lines use the words related to love and that is why it is possible to pin down that the conceptual metaphor is LONELINESS IS LACK OF LOVE.

The song strikes an emotional chord with its ontological metaphor: the jungle itself stands for a chaotic environment of a human mind. It reflects the mess of thoughts and feelings that can overwhelm a person.

The next song on the list that gives spatial references exploring loneliness is “Berlin” by Ry X:

*“Come down love
Berlin in the cold
All that fighting
All that snow
Sober night
Byron on my mind
Tell me I'm not going home*

And I'll stop waiting by the phone

Bedroom floor

And silence in my blood

Sorry love I'm running home

I'm a child of sun and the stars I love" (Ry X, 2013).

The singer talks about being lost in some city, feeling like they do not know where they belong and having a heart that is empty and cold. These lyrics suggest that the singer is feeling disconnected from the world around them and is searching for a sense of belonging.

The title of the song, "Berlin", may refer to the city of Berlin, a place that has long been a refuge place for artists. The song could also be interpreted as a metaphor for the singer's own inner world, that is isolated and disconnected from the outside world.

The music of the song also evokes themes of loneliness and isolation. The song is a slow and melancholic one, with a minimalist arrangement that gives the singer's voice plenty of room. The song's melody is also somewhat repetitive, which could be interpreted as a reflection of the singer's feeling of being stuck in a cycle. All of it brings an idea of the metaphor LONELINESS IS A SHELTER.

The *Pixies*' song "Where Is My Mind?" has been interpreted in many different ways. Some believe it is about the feeling of losing one's mind, while others consider it to be about a broader sense of alienation and disconnection:

"With your feet on the air and your head on the ground

Try this trick and spin it, yeah (Yeah)

Your head will collapse, and there's nothing in it

And you'll ask yourself

Where is my mind?" (The Pixies, 1988).

Apart from spatial ambiguity, this verse may also have a further metaphorical meaning: this is contradictory to the saying "head in the clouds, feet on the ground". This trick with the allusion is done to show how lost the person is in their own mind.

The song's lyrics are full of surreal imagery. For example, the singer talks about having "*feet on the air and head on the ground,*" and about a "*head that will collapse, but there's nothing in it.*"

The experience of depersonalization-derealization disorder (DPDR) seems to be at the centre of all interpretations. That is a mental health condition in which people feel detached from their own body and mind and lost in the world around them. They may feel like they are watching their life from a distance, or like they are not real, and that is what the uncanny lines show in the first verse. This brings one to the metaphor of LONELINESS IS DEREALISATION.

This interpretation is supported by the song's lyrics, which suggest a feeling of detachment and unreality. For example, the singer talks about feeling as if they are "*floating in the air*" and about having a "*head that will collapse, but there's nothing in it*". These phrasal units suggest that loneliness is understood in terms of derealization, bringing the audience to the metaphor of LONELINESS IS DEREALISATION.

Such songs often include descriptive and emotionally charged language to convey LONELINESS: words like "lonely", "forgotten", or "sad".

The song "Lovely" by *Billie Eilish* tells about the feelings of frustration, fear and loneliness that come along with feeling stuck in one place." The lyrics express the desire to escape and find comfort in a better place, but there is a sense of acceptance in being alone and being strong enough to take care of yourself despite the fear:

"Thought I found a way

Thought I found a way out (found)

But you never go away (never go away)

So I guess I gotta stay now

Oh, I hope someday I'll make it out of here

Even if it takes all night or a hundred years

Need a place to hide, but I can't find one near

Wanna feel alive, outside I can't fight my fear". (Eilish, 2018).

“Lovely” is about feeling trapped in an inescapable and painful mental state. The lyrics focus on feeling doomed to suffering but also manage to preserve a bit of hope for liberation, even though it is done in vain. The lyrics then address an unknown entity, blaming it for the pain the narrator feels. This entity seems to “never go away,” which imprisons the narrator in their suffering:

“Isn't it lovely, all alone?”

Heart made of glass, my mind of stone

Tear me to pieces, skin to bone

Hello, welcome home...”(Eilish, B, 2018).

The lines are repeated a couple of times throughout the song develop and embrace graphic metaphors to describe the pain. The narrator goes so far as to ask the dark entity to tear them “*to pieces*”. As a result, although the narrator’s heart is “made of glass,” they have a “*mind of stone*”. Such stylistic devices and phrasal units help to reimagine the conceptual metaphor LONELINESS IS DESPAIR. The general theme is that when hope and repetitive unhealed wounds from traumas mix, a person’s mental state can feel like a frustrating prison. This theme is closely intertwined with the previous representations of the discussed concept.

Johnny Cash’s “Solitary Man” is a deeply moving and introspective song that journeys into the depths of isolation. The song's protagonist, portrayed by *Cash’s* deep, soulful voice, is a man who has chosen to live in solitude, having built a metaphorical wall around his heart to shield himself from the pain of human interaction. The opening lines of the song set the tone for the protagonist's volunteer isolation:

“I'm a solitary man, and I've been alone for so long

I've forgotten how to reach out and touch someone” (Cash, 2000).

The protagonist's isolation is not a spontaneous situation. It is a conscious choice he has made to defend himself from the vulnerability of human relationships. He has got used to his solitary life, finding peace and quiet in the familiarity of his own company.

The song's melancholy mirrors the protagonist's emotional state. The slow tempo and minor chords convey a sense of sadness and longing for connection, while Cash's soulful vocals infuse the lyrics with a depth of emotion.

Despite his self-imposed isolation, the protagonist yearns for connection. He craves for someone who can overcome his emotional barriers and offer him companionship. This desire for connection is evident in the song's bridge:

"I'm a solitary man, but I'm not alone

There's a part of me that's crying, asking to be known" (Cash, 2000).

The protagonist's internal conflict between his desire for solitude and his longing for connection is a central theme of the song. He is torn between the comfort of his isolation and the fear of being alone forever.

The conceptual metaphor in this song is LONELINESS IS PHYSICAL SPACE. This is verbalised through the use of spatial metaphoric language, such as "*built a wall around his heart*" and "*trapped in his self-imposed isolation*".

The use of spatial language in the song helps to create a vivid image of the protagonist's emotional state. The listener can imagine the walls being built around his heart. These walls are physical barriers that prevent him from connecting with others.

"Boulevard of Broken Dreams" by *Green Day* is an emotional song that captures the feeling of disillusionment. The lyrics paint a bleak picture of a world where dreams are crushed. Meanwhile, the music's slow tempo and minor chords create a sense of despair and hopelessness.

"I walk alone

My shadow's the only one that walks beside me" (Green Day, 2004).

The protagonist is isolated adrift in a world that seems to have no shelter for him. His shadow, the only companion he has, is a symbol of his loneliness and detachment from others.

"I walk alone on the boulevard of broken dreams

Where the blue skies chase the shadows and lonely hearts keep time by broken drumbeats" (Green Day, 2004).

The boulevard of broken dreams is a metaphor for the protagonist's unfulfilled hopes and aspirations. The blue skies, once symbols of hope and possibility, now chase the shadows, representing the darkness that has settled over the protagonist's life. The lonely hearts, keeping time by broken drumbeats, represent the countless others who have been similarly crushed by the harsh realities of life.

The conceptual metaphor of loneliness in “Boulevard of Broken Dreams” is not just LONELINESS as a physical space. It is a more complex metaphor that combines the idea of LONELINESS with the idea of a JOURNEY.

The song's protagonist is on a journey through a desolate landscape (the boulevard), both physically and emotionally.

The JOURNEY metaphor is further developed in the song's bridge, where the protagonist sings:

“I walk alone

But I won't be walking for too long” (Green Day, 2004).

The combination of the PHYSICAL SPACE metaphor and the JOURNEY metaphor creates a powerful and evocative image of loneliness. It suggests that loneliness is not just a state of being, but a journey that we must all take at some point in our lives.

The verbal song lyrics are existing in semantic “clutch” with the non-verbal components typical of a music video. “The synthesis of music, poetry, theatrical drama, pantomime, dance” (Vasilyeva, 2016, p. 71) present in music create a synergistic combination with the verbal text, which determines the powerful expressiveness of the music video in the process of constructing the meaning of emotion. The non-verbal semiotic resource includes meaning-forming elements that actualise emotion through bodily manifestations (voice, facial expressions, gestures of the performers), the appearance of the performers, musical characteristics of the song, light and sound effects of the video. These elements are meaningful, as they are used for indirect communication with the audience.

To illustrate the unity of different modes in foregrounding stated concepts the multimodal semiotic analysis of the music video “Easy on Me” by *Adele* is provided.

It was examined how the video's meaning is conveyed through a combination of visual and auditory elements.

“Easy On Me” is about loneliness in the sense that it captures the emotional isolation and longing that can accompany a divorce. *Adele* is grappling with the loss of her marriage and the impact this event has had on her and her son. She feels alone and misunderstood, and she yearns for forgiveness and understanding from her son. While the main focus of the song is on *Adele*'s emotional pain, the lyrics also touch on the loneliness that can result from a broken relationship. *Adele* sings about how she “had no time to choose what I chose to do,” suggesting that she feels trapped in a situation that she didn't have a say in. This fact can lead to feelings of isolation and helplessness.

The music video “Easy on Me” by *Adele* utilises both spoken and written language to convey its message. The spoken language, found in the song's lyrics, employs a formal register with figurative language. The first verse exemplifies this, with the lyrics:

*“There ain't no gold in this river,
that I've been washin' my hands in forever.
I know there is hope in these waters,
but I can't bring myself to swim, when I am drowning in this silence.”*

In this verse, the word “gold” is used metaphorically to represent the precious treasure of a harmonious love relationship. The “river” symbolizes the journey of marriage, the phrase “hope in these waters” means that despite the challenges, there is still potential for reconciliation. However, the weight of their silence, the absence of communication, has left *Adele* feeling overwhelmed and unable to move forward.

As Swarniti (2022) observes in their analysis of the song's figurative language, *Adele* recognizes the glimmer of hope within her marriage, but the suffocating silence and loneliness have extinguished the warmth and vitality of their relationship, leaving her unwilling to fight for it any longer.

Continuing with the analysis of the song's lyrics, the second verse features the line “*I was still a child, didn't get the chance to feel the world around me.*”

The word “child” is used metaphorically to represent *Adele’s* emotional immaturity and detachment from the outer world at the time of her marriage. This interpretation is supported by Swarniti (2022), who suggests that the term “child” reflects *Adele’s* childlike behavior. The lyrics imply that *Adele* entered the marriage without fully experiencing the world and understanding the complexities of a committed relationship. The third verse introduces the lines “*There ain’t no room for things to change, when we are both so deeply stuck in our ways*” and “*I changed who I was to put you both first but now I give up.*” These lines verbalise the metaphor of LONELINESS as a result of LOVE LOSS.

The word “room” serves as a spatial metaphor, symbolising the lack of opportunity for change.

The phrase “*I changed who I was to put you both first*” highlights *Adele’s* selfless prioritisation of her children and husband over her own needs and feelings and therefore, lack of possible solitude.

However, the subsequent line “*but now I give up*” signals her decision to relinquish this selflessness and prioritise her own well-being.

The visual elements of the music video reinforce the lyrical analysis. At 1:44, a sign in front of the house reads “*sold and for sale.*” This sign symbolizes the end to their family unit and the sale of their shared home, reflecting their separation due to the divorce.

The music video for “Easy on Me” spans 5 minutes and 32 seconds. It opens in black and white, a color palette that serves as the video's visual foundation. This monochromatic choice evokes a sense of nostalgia and carries a negative connotation, reflecting *Adele’s* feelings of sadness and emotional detachment, mirroring *Adele’s* emotional state amidst her divorce and separation. The images are



Figure 1

reminiscent of a conceptual metaphor LONELINESS IS ALIENATION, discussed previously on the basis of song discourse.

This interpretation is further supported by the linguistic aspect of the “for sale” sign on the house, which visually conveys the dissolution of her family unit. The black and white color palette also effectively conveys *Adele’s* growing sense of



Figure 2

boredom and disillusionment with her marriage. She feels anxious within the lyrics, conceptualizing the metaphor LONELINESS IS STAGNATION. This feeling of stagnation and dullness is reflected in the lyrics “*There ain't no gold in this river,*” suggesting that her relationship has lost its vitality.

At 3:39 minutes, the video makes a significant transition, shifting from black and white to a full-color picture. This sudden change in color symbolizes *Adele’s* journey from nostalgia to a forward-looking perspective. The appearance of vibrant shades represents her decision to move on from the loneliness and boredom of her past and greet the present moments with renewed hope. This visual interpretation is reinforced by the lyrics:

“I changed who I was to put you both first but now I give up”.

These lines convey *Adele’s* realisation that she has been neglecting her own needs and desires in order to prioritize her husband and children.

Colors can serve as a powerful form of non-verbal communication, instantly conveying messages and evoking specific emotions. Moreover, each aspect of multimodality, including images, colours, linguistics, gestures and audio, contained in the video clip can also enhance the meaning of the actual words.

Music is strongly linked to emotions: it deepens the emotional expressiveness of an image stimulates certain emotions in listeners, contributes to the sense of reality narrative, creates some semantic accents and “sounds like we feel emotions” (Farnsworth, 1964, p.95)



Figure 3

The positioning of *Adele* in the center of the frame throughout the video defines her role as the central protagonist and draws attention to her emotional journey. The empty, dilapidated house symbolizes the desolation and emptiness *Adele* feels in the wake of her separation. The act of driving away from the house with a car packed with belongings signifies her emotional detachment from the past and her determination to move on. The chaotic arrangement of household furniture in scene 03:46 portrays the emotional turmoil *Adele* is experiencing.

The music video “Easy on Me” by *Adele* demonstrates a profound interplay between the song and its visual elements. Each multimodal aspect, encompassing linguistic, visual, audio and spatial components, contributes to the overall atmosphere. The song itself serves as a powerful medium for *Adele* to convey her personal experiences and emotions, particularly the loneliness as a result of heartache that she experiences in the aftermath of a failed relationship.

Conclusions to Chapter Two

1. The concept of LONELINESS is a complex and multidimensional phenomenon that cuts across different scientific disciplines including philosophy, anthropology, sociology and psychology. Researches such as Movchan’s and Khatimov’s have explored the contradictions and complexities of loneliness. The social environment presents both negative and positive approaches to loneliness,

with different perspectives on its effects. Eight theoretical approaches to loneliness, including sociological, phenomenological, psychodynamic and existential models, are distinguished. In addition, the philosophical term 'alienation' is introduced to describe a person's position in society and the emotional distance they experience.

2. Such related states as “alone”, “lonely” and “solitude” have been analysed in detail, as they appear to be ambiguous due to the nature of language. The psychological perspective reveals meanings that coincide for some of them (“alone”, “lonely”). Some contradictory points have been stated as well. The analysis highlights the link between socialisation and loneliness, emphasising its dependence on cultural and linguistic contexts.

3. As a result of song discourse investigation, the following may be stated: the number of conceptual metaphors representing concepts within Anglophone music is unlimited and remains open to investigation. Due to the lack of research in the area it was possible to identify a row of metaphors, which may belong to the periphery of the LONELINESS concept structure. The lexical field analysis traces the origins of the word “loneliness”, highlighting its historical evolution and cultural variations. Songs from different genres and periods have been compared and observed in detail, revealing conceptual metaphors such as LONELINESS IS CONFINEMENT / RESTRICTION / LIMITATION, LONELINESS IS SUICIDE, AND LONELINESS IS INNER CONFLICT, LONELINESS IS FRAGMENTATION, LONELINESS IS SUICIDE, LONELINESS IS DEPRIVATION OF FRIENDSHIP, LONELINESS IS INNER CONFLICT, LONELINESS IS EMOTIONAL STRUGGLES AND SUICIDE, LONELINESS IS LACK OF LOVE, LONELINESS IS SHELTER, LONELINESS IS DEREALISATION, LONELINESS IS DESPAIR, LONELINESS IS PHYSICAL SPACE, LONELINESS IS JOURNEY etc. The use of emotionally charged language and vivid imagery contributes to a rich understanding of loneliness in song lyrics. The chapter concludes by recognising the interconnectedness of linguistic, psychological and cultural elements in shaping the representation of loneliness in Anglophone music.

4. The multimodal discourse analysis is applied on the example of the song and music video “Easy on Me” by the artist named *Adele*, exploring how the verbal and non-verbal elements come together to convey the emotional themes. The analysis focuses on the visual and auditory elements of the music video, highlighting their role in indirect communication with the audience. One of the leading concepts from the song is LONELINESS, which is the result of the emotional isolation and yearning.

GENERAL CONCLUSIONS

The focus of modern linguistics is on problems related to the reflection of national culture and history in languages. The role of language in the accumulation of cultural achievements is obvious and significant. At the same time, it is one of the main features of a nation, it expresses the culture of the people who speak it.

A language creates a national culture. The concepts of time and space are formed with the help of language, various objects and phenomena, and modelling ways of organization of the universe. The language reflects both the material aspects of the people's life – geographical location, climate, way of life, and the spiritual aspects of the native speakers – morality, system of values, mentality, national character.

The first chapter disputes on the theoretical basis of concept phenomenon. Concept has always been a popular sphere of investigation, regardless of its woolly origins and definitions. Methodologies mentioned in the section explain how concepts are represented and conveyed through language.

A number of standalone notions are explained as well, such as: the picture of the world, discourse and its analysis, concept, its typology and structure, conceptual metaphor.

The picture of the world is the unit of cognitive linguistics that represents a cognitive actuality, which manifests itself through the mental and cognitive actions and verbal behaviour. It may be understood and pinned down in the process of comprehension of a specific author, their original artistic features.

Discourse is a multidimensional phenomenon that embraces a plenty of definitions. To keep it short, it can be understood as the use of language in a social context. Anglophone song discourse is a type of discourse that uses music, lyrics, and performance to convey meaning, ideas, and emotions. Song discourse can be analyzed at a number of levels and modes (including the intersection of those, multimodal aspect) to reveal insights into the meaning of the song, as well as the cultural and social context in which it was produced and consumed.

The term “concept” has multiple definitions and interpretations. Still, no single definition conveys the true essence of the notion. Different linguists have ranging perspectives on its meaning and significance.

Concepts are mental representations of objects, ideas, or phenomena. They are abstractions that allow us to categorize and make sense of the world around us. Concepts are flexible and changing over time, reflecting evolving picture of the world.

Concepts can be verbalised by separate words and word combinations, phraseological units, sentences and texts. Non-verbal means of concept representation are partially explained further in multimodal analysis. Often one and the same concept may be expressed by different language means.

A closely related notion of conceptual metaphor is a means of expanding ideas about the world around us, which combines culture and thinking.

Multimodality is one of the approaches to concept analysis. It is the use of multiple semiotic modes within a particular context. In the context of songs, multimodality refers to the use of lyrics, imagery, movement, and musical sounds to create meaning – different modes.

The second chapter is dedicated to defining the semantic field of loneliness, one of the socially-dependent human emotional states. Later on the research on the loneliness concept, its representation in song discourse by means of conceptual metaphors has been conducted.

A number of analysed songs from different authentic pictures of the world have constituted the following conceptual metaphors of LONELINESS: CONFINEMENT / RESTRICTION / LIMITATION, SUICIDE, INNER CONFLICT, FRAGMENTATION, SUICIDE, DEPRIVATION OF FRIENDSHIP, LONELINESS IS EMOTIONAL STRUGGLES, LACK OF LOVE, SHELTER, DEREALISATION, DESPAIR, PHYSICAL SPACE, JOURNEY.

These cognitive metaphors have been verbalised by means of poetic language, similes, metaphors, repetitions etc. On the lexical level this might be observed in notional words and phrasal unities.

Additional context is added to the mix during the multimodal analysis of Anglophonic songs. As a result of the conducted analysis it may be stated that not only lyrics, but also non-verbal means, visual and auditory modes contribute to the portrayal of the emotional state of loneliness.

RÉSUMÉ

Магістерську роботу присвячено дослідженню вербалізації концепту САМОТНІСТЬ / LONELINESS в англomовному пісенному дискурсі. На цей день лінгвістичні дослідження мовних одиниць, що мають емоційне забарвлення та через які передаються певні концепти є доволі актуальними та набирають все більше популярності. Особливо це стосується пісенного дискурсу, адже саме вплив англomовної музики є чи не найбільшим на всю світову культуру. Зацікавленість лінгвістів можна обґрунтувати саме тим, що культурне відображення емоцій в мові є хоч і затребуваною, але малодосліджуваною сферою.

У першому теоретико-методологічному розділі розглядаються теоретичні засади дослідження феномену концепту. Концепт завжди був популярною сферою лінгвокогнітивних розвідок, незалежно від його походження та визначень. Методології, згадані в розділі, пояснюють, як концепти репрезентуються і передаються за допомогою мови. Пояснюється також низка окремих понять, як-от: картина світу, дискурс та його аналіз, його типологія та структура, концептуальна метафора.

У другому, практичному, розділі було здійснено аналіз вищезгаданого концепту. Цей розділ було присвячено характеристиці споріднених із самотністю понять, визначенню семантичного поля самотності, одного з соціально залежних емоційних станів людини. Далі проведено дослідження концепту САМОТНОСТІ, його репрезентації в пісенному дискурсі через низку концептуальних метафор. Також мультимодальний підхід до аналізу пісенного дискурсу дозволив виявити ще й невербальні семіотичні ресурси як допоміжні в актуалізації досліджуваного концепту.

В результаті дослідження було встановлено, що концепт САМОТНІСТЬ доволі широко представлений в англomовному пісенному дискурсі через його абстрактність та сполучуваність з іншими концептами. Він може виражатись як вербально, завдяки художнім засобам та текстовому змісту, так і завдяки мультимодальній репрезентації, що підтримує певний текст.

Ключові слова: концепт, концептуальний аналіз, вербалізація, концептуальна метафора, пісенний дискурс.

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