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Means of expression in English and Ukrainian rock music: a comparative aspect

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INTRODUCTION

Singing art is very popular all over the world. Songs as a genre and a special type of discourse that encompasses the creative expression and communication inherent in musical compositions are unique in the light of mass and social significance, because they occupy an important place in shaping one's personality.

The **relevance** of the study is due to the growing popularity of English and Ukrainian language songs on the world music platform, which cause a significant pragmatic impact on listeners.

The **purpose** of the study is to reveal the stylistic specificity of present-day English and Ukrainian songs.

The realization of the set goal involves solving a number of specific **tasks**:

- to specify the concept of stylistic devices
- to highlight the characteristic features of English song discourse;
- to analyze the communicative aspect of English song discourse;
- to elicit the stylistic means of English-language and Ukrainian-speaking songs.

The object of the research is the songs of English-speaking and Ukrainian-speaking artists of the 21st century.

The subject of the study is the stylistic features of English and Ukrainian language songs.

In order to solve the set tasks, the work uses a complex research methodology. Such general scientific methods as deduction, induction, concretization and system analysis were used.

The research material can be useful for students during preparation for seminars on the practice of written translation, and we also determine the possibility of its use in the preparation of relevant sections of textbooks, study guides, in lecture courses on the stylistics of the English language, translation theory and translation of industry literature, in practical classes etc.

The **scientific novelty** of our results lies in the study of stylistic devices used in English and Ukrainian songs. The **scientific novelty** is determined by the focus on the expressive means employed in English and Ukrainian rock-music viewed from a comparative perspective.

The **theoretical significance** of the study is that its results contribute to the development of theoretical aspects of the study of the peculiarities of English and Ukrainian songs. The results of a comparative analysis of the features of the stylistic devices used in the songs open a perspective for such studies, which relate to the transfer of content and the pragmatic impact of songs on the listener.

The structure of the work includes an introduction, two chapters, conclusions to the chapters, general conclusions, a list of sources of illustrative material and a list of references.

CHAPTER ONE. THEORETICAL FRAMEWORK FOR THE STUDY OF SONG DISCOURSE

Linguistic activity is of interest to both modern linguistics and fields of knowledge related to linguistics, primarily psychology, sociology, and cultural studies. Many linguistic, pragmalinguistic, psycholinguistic, sociolinguistic, linguistic and cultural terms are interpreted ambiguously. Undoubtedly, such a concept as discourse belongs to them. Various linguistic dictionaries offer different definitions of the word “discourse”.

1.1 The notion of Discourse in Present-Day Linguistic Studies

According to the linguistic encyclopedic dictionary, “discourse” is a coherent text combined with extralinguistic, pragmatic, sociocultural, psychological and other factors; the text taken in the event aspect; language, considered as a purposeful social action, as a component involved in the interaction of people and the mechanisms of their consciousness (cognitive processes). Discourse is language immersed in life. That is why “discourse”, unlike “text”, does not apply to ancient and other texts that do not have a direct connection with living life (Верба, 2003, с. 80). *непрвильно, подивіться зразок (с., а не с., виправте скрізь)*

In the dictionary of linguistic terms edited by T. V. Zherbylo, we see the following definition: “discourse” is an integrative set of texts connected by semantic relations and united in communicative and functional-purpose terms (Верба, 2003, с. 81). In the dictionary edited by V. Yu. Mikhalchenko, we see the following definition: “discourse” is a logically constructed text in combination with a socio-cultural context (psychological, cultural, pragmatic social); language as a component involved in human interaction.

If the socio-cultural context in which any text was created and existed is lost, then the concept of “discourse” cannot be used for it, since the meanings of the discourse are not isolated. The definition of discourse arouses the interest of many

scientists in the sociolinguistic aspect, since the discourse structure of the text is closely related to social factors. For example, studies of political discourse by French linguists can to some extent be included in the sociolinguistic discourse, since they all touch on the social context, in the non-linguistic situation in which this or that text was created. It is the account of the social conditioning of the discourse that brings the study of these texts closer to social linguistics. An important aspect of discourse theory is the development of typical situations (frames) of language communication (Пономарів, 2001, с. 201).

In the explanatory translation dictionary we find the following definitions of discourse:

1. An arbitrary fragment of a text consisting of more than one sentence or an independent part of a sentence. The initial structure of the discourse has the form of a sequence of elementary sentences connected to each other by logical conjunction relations, disjunctions, etc. Discourse elements: stated events, their participants, performative information and “non-events”, i.e. a) circumstances accompanying the events; b) the background explaining the events; c) evaluation of event participants; d) information corresponding to the discourse with events.

2. This is a speech flow, language in its constant movement, which absorbs all the diversity of the historical era, individual and social features of both the communicator and the communicative situation in which communication takes place. The discourse reflects the mentality and culture, both national, general, and individual, private.

3. This is a complex communicative phenomenon, which includes, in addition to the text, also extralinguistic factors (knowledge about the world, thoughts, attitudes, goals of the addressee) necessary for understanding the text.

4. Any statement, more than a phrase, considered from the point of view of the rules of coherence of the sequence of phrases.

5. Linked text combined with extralinguistic factors.

6. The text taken in the event aspect.

7. Language considered as a purposeful social action.

8. Linked text, supraphrase unity (Вербa, 2003, с. 82).

In the understanding of the German philosopher and sociologist Y. Habermas, “discourse” is a special ideal type of communication, which is as far as possible from social reality, traditions, authority, communicative routine, etc., and aims to critically discuss and justify the views and actions of communication participants .

P. Serio defines eight meanings of the term “discourse”:

- 1) the equivalent of the concept of “language” (according to F. Saussure), that is, any specific statement;
- 2) a unit larger than a phrase;
- 3) the impact of the statement on its recipient, taking into account the situation of the statement;
- 4) conversation as the main type of expression;
- 5) speech from the position of the one who speaks to the opposite of the story, which does not take such a position into account (according to E. Benveniste);
- 6) the use of language units, their speech actualization;
- 7) a socially or ideologically limited type of expression, for example, feminist discourse;
- 8) a theoretical construct intended for research into the conditions of text production.

In our paper we will define discourse as is an integrative set of texts connected by semantic relations and united in communicative and functional-purpose terms.

1.2 Characteristic Features of Song Discourse

Discourse is a text in a certain context or some social act. The text of a song can depend not only on language changes, but also on social phenomena that affect the speaker's language at a specific moment in time (Бибик, 2006, с. 321).

The concept of song discourse (also “musical discourse”) is much broader than the text of a song. A song's discourse is a set of song texts connected by their

creation and interpretation. Song discourse includes some extratextual factors, such as: historical aspects, psychological features of the author, situations in which the song text is perceived, etc. Thus, the text of the song and the song discourse is a set of certain things.

Song discourse is a complex unity of verbal and non-verbal (musical) components. The main function of the song is to find a response in the soul of each listener, containing fragments of familiar life situations, problems and ways to solve them. Songs allow us to come into harmony with the world around us, because they convey emotions and feelings. The song is usually simple in its structure (uncomplicated rhythmic pattern, repetition of the melody of verses and chorus), which also makes it a popular fragment of mass culture (Трохимець, 2020, с. 30).

The song has two components: linguistic and extralinguistic. Thematic specifics of songs of various genres and their structure should also be attributed to the linguistic component of a song. The extralinguistic component of the song discourse includes the peculiarities of the behavioral models and sociolinguistic characteristics of the participants in the discourse, differences in the melodic form of the work, etc. It can be concluded that the concepts of song text and song discourse are related, but not synonymous. Both terms represent a set of certain things. The text of a song is an arrangement of verbal and non-verbal signs, a creolized text, or, in other words, the interaction of text and music.

1.3 Scholarly Approaches to the Problem of the Classification of Expressive Means of a Language

An important role in strengthening the phonetic expressiveness of the language is played by the selection of words with a certain sound color. The sound convergence of words strongly affects their figurative significance. The main way to enhance phonetic expressiveness in the work is sound instrumentation, a stylistic technique consisting in the selection of similar-sounding words. Different methods are used to influence the reader's imagination more effectively. Means of linguistic

eloquence pass through all levels of language. They are manifested both in phonetics and in syntax. This makes the understanding of the author's idea more perfect and multifaceted. (Smith, 2018).

One of the most effective ways of influencing the target audience is using phonetic expressive means and stylistic devices. At the level of the recipient's subconscious, a feeling of a sound image arises regardless of the person's desire. That is why most works are built using sound means of expression. Examples of phonetic devices are alliteration and assonance.

Alliteration is the repetition of consonant sounds to highlight words in a line in order to increase expressiveness in the work, and assonance is the repetition of uniform vowel sounds in the text. The author's use of words with repeated sounds is a means of achieving a certain stylistic effect.

Assonance is the rhythmic repetition of vowel sounds within words in a line or lines of text to create a musical effect or to heighten emotional tension. It's similar to alliteration but involves the repetition of vowel sounds instead of consonants.

The next type of expressive means of language are lexical means, such as synonyms and antonyms. Synonyms are words belonging to the same part of speech that express the same concept, but at the same time, the meanings differ in shades. For example, *cheerful, delighted, pleased, amused*. Antonyms are words that refer to the same part of speech but are opposite in meaning. Contrasting antonyms in the text are a colorful source of linguistic expression that determines the emotionality of the language. For example, *to begin – to end, bitter – sweet*. The use of synonyms and antonyms in literature enhances its emotionality and relief. Words, semantically similar or different, transform the work, revealing the author's idea from different angles.

Among the semasiological stylistic devices employed in songs, metaphor seems to be one of the most pervasive. The basis of any metaphor is a hidden comparison of some subjects with others, united by a common feature. In their works, authors often use metaphors to create a more complete picture of what is in

the work, to convey the general atmosphere, the inner state of the characters. For example, *floods of tears, a storm of indignation*.

In works of English literature, metonymy is a technique similar in its functions to metaphor. Metonymy is the transfer of the name of an object or phenomenon to another object on the basis of contiguity.

The most common cases of name transfer are:

- 1) from a person to their external features;
- 2) from a place to its inhabitants;
- 3) the name of an author from their work (book, picture, work).

It is important to emphasize the special importance of metaphor and metonymy among other stylistic techniques and their special role in the formation of new word meanings (Lakoff & Johnson, 2003).

Oxymoron is traditionally considered as a stylistic device, which, being based on contrast, is a combination of lexical units that are opposite in meaning. In most cases, an oxymoron demonstrates the author's attitude to the described phenomenon or object. This technique directs the reader to the perception of contradictory, complex phenomena, sometimes even to the struggle of opposites. For example, *The suffering was sweet!*

According to T.T. Vrabel (2010) the effectiveness of most syntactical stylistic devices relies heavily on the structure's coherence and the arrangement of its components. The sequential order of words or clauses carries significant weight, not only for ensuring logical consistency within a sentence but also for conveying nuanced connotations. Consider the following convoluted sentence from E. Waugh's novel "Vile Bodies", where clauses pile up, revealing the speaker's lack of precision and tendency towards verbosity and emotional expression: "*Well, Tony rang up Michael and told him that I'd said that William thought Michael had written the review because of the reviews I had written of Michael's book last November, though, as a matter of fact, it was Tony himself who wrote it.*"

Among the stylistic devices concerned with arrangement, repetition holds a prominent position. We've observed various forms of repetition, such as phonemic

(as in alliteration) or morphemic (like rhyming or plain morphemic repetition). Syntactically, repetition manifests as the recurrence of the same word, phrase, or combination multiple times within a sentence or utterance. Depending on where the repeated unit appears in the sentence, repetition can be categorized into several types:

- 1) Anaphora: Repetition at the beginning of successive sentences or clauses, serving to highlight new information by contrasting it with familiar background elements.
- 2) Epiphora: Repetition at the end of successive sentences or clauses, emphasizing final words for added impact.
- 3) Framing: Repetition at the beginning and end of a sentence, framing the non-repeated portion to elucidate the initial notion.
- 4) Catch repetition (anadiplosis): Repeating the end of one clause at the beginning of the next, providing specification of meaning albeit on a lesser scale.
- 5) Chain repetition: Successive repetitions forming a logical progression, facilitating smooth development of reasoning.
- 6) Ordinary repetition: Repeating a unit without a fixed position in the sentence, emphasizing both logical and emotional meanings.
- 7) Successive repetition: A series of closely following reiterated units, conveying the speaker's heightened emotions with utmost emphasis. (Smith, 2015).

Within the scope of our study on expressive devices in English and Ukrainian rock music, the importance of rhetorical devices such as repetition in shaping emotional expression and rhythm in lyrics is explored. For instance, as highlighted by Vrabel (2010), repetition serves as a potent tool for emphasis while also contributing to the rhythmic and balanced delivery of speech. Parallel constructions, which involve the repetition of syntactic structures across multiple sentences or clauses, particularly exemplify this effect. Parallelism often includes lexical

repetition, intensifying emphasis on logical, rhythmic, emotive, and expressive dimensions simultaneously.

1.4 Conclusions to Chapter One

1. The song has two components: linguistic and extralinguistic. Thematic specifics of songs of various genres and their structure should also be attributed to the linguistic component of a song.

2. The extralinguistic component of the song discourse includes the peculiarities of the behavioral models and sociolinguistic characteristics of the participants in the discourse, differences in the melodic form of the work, etc. It can be concluded that the concepts of song text and song discourse are related, but not synonymous. Both terms represent a set of certain things. The text of a song is an arrangement of verbal and non-verbal signs, a creolized text, or, in other words, the interaction of text and music.

3. Stylistic techniques used figuratively to create an artistic image and achieve greater expressiveness are called tropes. Stylistic means are one of the main components of artistic style. The ability of the writer to use expressive means in the work indicates the degree of skill of the author.

4. Language tools are actively progressing, a wider range of functions appears, and they become no less relevant than other means of expression, such as proverbs, sayings, diminutive suffixes, etc. Means of linguistic expression are divided into lexical, phonetic (sound), syntactic, and phraseological.

CHAPTER TWO. STYLISTIC SPECIFICITY OF ENGLISH AND UKRAINIAN ROCK-MUSIC: A CASE STUDY OF SONGS “RAGE AGAINST THE MACHINE” AND “DYMNA SUMISH”

2.1 The Place of Rage Against The Machine and Dymna Sumish in English and Ukrainian Music Arenas

Rage Against the Machine (USA) is a rock band formed in Los Angeles in 1991. The group was led by vocalist Zack de la Rocha, who was previously one of the members of the INSIDE OUT project. Moreover, he borrowed the name of his current band from INSIDE OUT's second (unreleased) album “Rage Against The Machine”. In addition to Zach, the band included guitarist Tom Morello, bassist Tim Commerford and drummer Brad Wilk. Rage Against the Machine, whose name reminded everyone of the Luddite uprising in medieval England, mixed rap, metal, punk and stood out with very politicized lyrics.

Dymna Sumish is a Ukrainian alternative rock group. The language of their performance is Ukrainian. The group plays a mixture of rock, grunge, hardcore, punk, psychedelic and claims its own style called “Dymna Sumish”. The band members are vegetarians. They openly express their position against violence, drug use and alcohol, wanting to convey life values to listeners with their music and lyrics. Winners of the festivals “Chervona Ruta” (Ukraine), “Pearls of the Season” (Ukraine), “Woodstock” (Poland).

Founded on December 3, 1998, in the city of Chernigov, the group Dymna Sumish is today one of the best alternative groups in Ukraine. The history of the group “Dymna Sumish” began with a performance at “Krasnaya Ruta - 99”. After which the group gradually gains momentum, performing at festival and club venues in Ukraine (“Pearls of the Season”, “The Seagull” and the like).

“Dymna Sumish” released its first album, which was called “Ти живий” (“You are alive”), in the summer of 2005. The album was recorded simply during a live performance.

On May 15, 2009, “Dymna Sumish” released its third album, which the musicians called “Димна Суміш”. The album was recorded at one of the best Ukrainian recording studios “211” by Igor Prigorovsky. The band's vocalist Sasha Chemerov acted as sound producer.

Over 20 song texts from different albums of the band were chosen for study. The analyzed stylistic devices were chosen based on the frequency of their use, namely: parcellation, various types of repetition, inversion, comparison, antithesis, epithets, metaphors, etc.

In the analyzed texts, a tense state or profound interest finds expression through parcellation, a technique wherein a sentence is linguistically and semantically fragmented into simpler units. This technique helps to dissect complex notions and establish clear causal connections among their constituents. In the example from Rage Against the Machine's repertoire, this technique is evident in the fragmentation of the sentence into simpler units that reproduce causal connections: “*Some of those that work forces, are the same that burn crosses*” from the song “Killing in the Name.” Furthermore, the impact of parcellation is often heightened through repetition. Here, the sentence is broken down into two simpler parts, indicating the contradiction between law enforcement workers and members of racist organizations. (Rage Against the Machine. (1992). Killing in the Name [Song]. On *Rage Against the Machine*. Epic Records.)

Similarly, the song “В інший світ” by Dymna Sumish adds another layer to this analysis. Through its poignant lyrics, such as “*Ледь вийде сонце / І звук на повну / Кожному дарує ім`я*” (*Barely the sun rises / And the sound at full volume / Gives each a name*) and “*Я йду в інший світ*” (*I'm going into another world*), the band explores themes of transition and transformation, utilizing evocative language and imagery to convey a sense of departure and longing. This song showcases Dymna Sumish's adeptness at employing epithets to create immersive narratives that resonate deeply with their audience. (Dymna Sumish. (2008). В інший світ [Song]. On *В країні ілюзій*. Vesna Music.)

What unites these two groups is their incorporation of punk elements into their artistic endeavors. Both Rage Against the Machine and Dymna Sumish skillfully utilize epithets in their songs, enhancing the expressive potency of their narratives.

2.2 Lexical means of expressiveness in the texts Under Analysis

Metonymy, akin to rhetorical questions and addresses, contributes to the expressiveness in the text. Metonymy involves the substitution of a word or phrase with another closely associated word or phrase, often enhancing the imagery or meaning conveyed. In the songs “Fistful of Steel,” a significant number of metonymic expressions can be found, necessitating rephrasing. Although the addressee is not explicitly stated, it is implied through the imperative form of the sentences. This ambiguity allows for multiple interpretations, as the speaker could be addressing others or even themselves in a future tense scenario: “*Ignite a flame a thousand miles away to guide my journey home*” (substituting “*light my long way home*” with “*guide my journey home*” using metonymy); “*Take a stand and let your heart be your guide*” (substituting “*live by your heart*” with “*let your heart be your guide*” using metonymy); “*Destroy the path behind you, leaving no chance for retreat*” (substituting “*burn the bridge behind you*” with “*destroy the path behind you*” using metonymy)

Moreover, epithets further enrich the expressiveness of the text. Epithets, descriptive phrases, imbue the language with vivid imagery and emotional depth. When an epithet is used metaphorically, it implies a comparison between the described entity and something else, enhancing the imagery and meaning in the text. Within the context of “Fistful of Steel,” epithets play a significant role in enhancing the overall impact of the lyrics. For instance: “*A mind full of fire and a fistful of steel*” (the epithet “*fire*” serves as a metaphor intensifying the emotional state and determination); “*Eyes full of empty, a stare full of nails*” (the epithets “*empty*” and “*full of nails*” metaphorically depict intense emotions and hostility); “*A 44 full of bullets, face full of pale*” (the epithets “*full of bullets*” and “*full of pale*”

metaphorically evoke a sense of danger and vulnerability). (Rage Against the Machine. (1992). *Fistful of Steel* [Song]. On *Rage Against the Machine*. Epic Records.)

In “Психоделічні краї” by Dymna Sumish, the use of metonymy infuses the lyrics with layers of meaning. Through implicit references, the song invites interpretations that extend beyond surface understanding. The imperative tone creates a sense of dialogue, leaving the recipient of the message open to interpretation:

“Сонце подарує тобі квіти” and “Вітер принесе тобі весну”, metonymy is employed. Here, “сонце” and “вітер” are used metonymically to represent the broader concepts of warmth and rejuvenation, respectively. Instead of directly stating these concepts, the lyrics utilize these tangible elements to symbolize them. (Dymna Sumish. (2008). *Психоделічні краї* [Song]. On *В країні ілюзій*. Vesna Music.)

Both “Fistful of Steel” and “Психоделічні краї” by Dymna Sumish employ metonymy to enhance their lyrical depth. In “Fistful of Steel,” metonymy substitutes words to convey deeper meanings, while in “Психоделічні краї,” tangible elements symbolize broader concepts. Despite their differences, both songs use metonymy to invite multiple interpretations and enrich their expressiveness.

2.3 Syntactic means of expressiveness in the Reviewed Songs

The following syntactic stylistic devices can be seen in “Психоделічні краї” by Dymna Sumish and “Fistful of Steel” by Rage Against the Machine:

Reduction of the Sentence Model:

Ellipsis (omission of words that can be inferred from the context): The song uses ellipsis to create a sense of brevity and intensity, as seen in the lines “A 44 full of bullets / Face full of pale.”

Extension of the Sentence Model:

Repetition (repeating words or phrases for emphasis or rhetorical effect): both songs employ repetition with striking effect. In “Психоделічні краї,” the refrain “*Психоделічні краї*” echoes throughout, reinforcing the song's central theme. Similarly, “*Wit' a fistful of steel*” reverberates in “Fistful of Steel,” punctuating the defiance and empowerment of the message.

Transportation of Sentence Meaning:

Rhetorical Questions (questions posed for rhetorical effect rather than seeking an answer): both compositions utilize rhetorical questions to engage listeners and prompt introspection. In “Психоделічні краї,” questions like “*Відчуваєш смак цієї нічни?*” invite reflection on sensory experiences, while in “Fistful of Steel,” inquiries such as “*And if the vibe was suicide then you would push da button*” challenge societal norms and perceptions.

While no prominent change of word-order is observed in this analysis, it remains an integral aspect of syntactic stylistic devices, contributing to the multifaceted nature of linguistic expression in music.

2.4 Conclusions to Chapter Two

1. The comparative analysis of Rage Against the Machine's English rock music and Dymna Sumish's Ukrainian rock music reveals intriguing parallels and distinctions in their stylistic approaches. Both bands demonstrate a profound commitment to their artistic expression, utilizing a diverse range of stylistic devices to convey their messages effectively.

2. Rage Against the Machine, originating from the United States, merges elements of rap, metal, and punk with highly politicized lyrics, reflecting a bold and confrontational stance against societal injustices. Their use of parcellation, repetition, and metonymy serves to dissect complex issues and amplify the intensity of their messages, as evidenced in songs like “Killing in the Name” and “Fistful of Steel.”

3. On the other hand, Dymna Sumish, hailing from Ukraine, infuses their alternative rock sound with themes of introspection, transformation, and social consciousness. Singing exclusively in Ukrainian, they employ epithets, repetition, and rhetorical questions to create immersive narratives that resonate deeply with their audience, as exemplified in tracks such as “В інший світ” and “Психоделічні краї.”

4. Despite their distinct cultural backgrounds and linguistic choices, both bands share a common thread of punk ethos, using their music as a platform for advocacy and self-expression. Through meticulous analysis of their stylistic specificity, this study sheds light on the rich tapestry of linguistic techniques employed in rock music, highlighting the universality of artistic expression across diverse cultural landscapes.

5. In essence, the exploration of Rage Against the Machine and Dymna Sumish's music underscores the power of language in shaping narratives, challenging conventions, and fostering meaningful connections with audiences worldwide. As they continue to push boundaries and provoke thought through their artistry, their contributions to the global rock music scene remain indelible and influential.

GENERAL CONCLUSIONS

The work presents a study of both linguistic and extralinguistic components of song discourse, and it becomes evident that the text and discourse of a song are intricately connected yet distinct entities. While the linguistic component encompasses the structural and thematic elements of a song, including its genre-specific traits and stylistic techniques such as tropes, the extralinguistic component encompasses broader sociolinguistic factors, behavioral models, and melodic characteristics.

Moreover, the comparative analysis of Rage Against the Machine and Dymna Sumish's rock music highlights the diverse stylistic approaches employed by these bands, despite their cultural and linguistic differences. Both bands utilize a variety of linguistic tools, such as parcellation, repetition, and rhetorical devices, to convey their messages effectively and engage with their audiences.

In the process of analyzing the phonetic characteristics of song texts, one should consider such components as: sound organization of the artistic text, sound harmony, melodiousness, sound repetitions – alliteration, assonance, onomatopoeia; sound symbolism. All these linguistic phenomena are used to create a certain mood of the song, add melody and intensity to expressions, and in some cases even help to slow down or speed up the rhythm.

Semantic and stylistic devices are often found in song discourse, as they help the author to endow the subject or action with a certain bright characteristic.

Basically, all stylistic techniques at the syntactic level are aimed at rhythmizing the text, at its simplification, and are used for greater emotionality and expressiveness of speech. Having analyzed the syntactic features of English and Ukrainian language songs, we can conclude that such phenomena as rhetorical questions, repetitions, and ellipsis are most often used.

РЕЗЮМЕ

Актуальність роботи зумовлена зростаючою популярністю англомовних та українських пісень на світовій музичній платформі, які зумовлюють значний прагматичний вплив на слухачів.

Мета полягає у дослідженні стилістичного аспекту англомовних та українських пісень.

У процесі аналізу фонетичних характеристик пісенних текстів, слід враховувати такі складові як: звукова гармонія, милозвучність, звукові повтори – алітерація, асонанс, звуконаслідування; звуковий символізм.

Стилістичні засоби часто зустрічаються в пісенному дискурсі, так як вони допомагають автору наділити предмет або дію певною яскравою характеристикою.

В основному всі стилістичні прийоми на синтаксичному рівні спрямовані на ритмізацію тексту, на його спрощення та використовуються для більшої емоційності й виразності висловлювання.

Ключові слова: дискурс, пісенний дискурс, фонетичні особливості, стилістичні засоби виразності, синтаксичні характеристики.

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