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ENGLISH SONG DISCOURSE IN LINGUISTICS

The song is a very common genre of art in society. The song exerts strong influence on people through melodies, evil and rhythm, and that is why it is impossible to underestimate the importance of music in our lives. The song of a period reflects emotions, states, experiences, life values, social stereotypes of humanity inherent in society at a certain period.

The lyric text as one of the varieties of the text in a rather specific way reflects the characteristics of the text of a traditional character; this type of text also distinguishes the features of a peculiar, if compared with the text of traditional poetry. The singular peculiarity of the song, in comparison with traditional poetry, lies in the technical curiosities of the lexicon, the acronym, the new sound and the coincidence of sounds.

Despite the fact that song discourse significance as a social phenomenon is philosophy, anthropology and linguistic was revealed recently, in the end of the 20th century, the focus of modern linguistic research on the problems of song discourse has become one of the most relevant research topics [2, p. 53].

Song discourse can be considered as a kind of cultural and ethnic artifact, the communicative and functional dominant of which is the expression of the national culture of semantics. Globalization and Internet networks are distinguished by the promotion of a remarkable popularization of English-language song lyrics, which creates the conditions for the expansion of English-language culture in the world [1, p.100]. Song or musical discourse is one of the forms of preservation of knowledge about the culture, behavior, emotions and stereotypes of humanity. Listening to songs of different periods can find in them a reflection of historical events,

emotional states of people, and their characters. Songs are an extremely multigenre aspect of culture in general.

The process of analyzing a song and music piece is a kind of communicative act. In the process of creation, the components of verbal and non-verbal nature create a holistic and connected work, forming a communicative effect, where one can trace an invisible connection between the executive songs and the listener.

English song discourse as a set of thematic correlated texts of pop songs is a synthesis of verbal and musical components. M. Kuznetsova and A. Khodus propose to consider English song texts as a polycode formation, that is, a coherent whole consisting of several semiotic codes. Polycode texts are those constructed on the connection in a single graphical space semiotic heterogeneous component. Combining verbal and non-verbal components represents a certain structure that controls the manifestation of interdependence of components in both substantive and formal aspects. Despite the dominance of the musical component in the lyrics, the verbal and melodic components are inextricably linked, especially structurally. The melodic component organizes the perception of the entire lyrics, which allows the verbal component to act as a verse without reaching the level of poetry. Thus, the melodic component prepares the recipient to perceive the verbal component at a different, rather emotionally-sensitive than rational-analytical level [2, p. 54].

The linguosemiotic space of English song discourse includes verbal, non-verbal signs, and mixed-type signs. The verbal signs of the English-language song discourse include: *descriptors* organized in the form of graduation of oppositional adjectives, which are reflected in the degree of external attractive association (beautiful); the degree of internal attractive association (smart); the construction with the verbs *let, shall* (low degree of obligatory); *permission*, which provide for the variability of action thanks to modal diets can, may, and the construction (it's OK, it's all right); *limiters* expressing prohibitions, that impose on the actions of young representatives of subculture and actualize negative constructions with modal effective different degrees of severity (must not; cannot; can't; should not); *qualifying efficacy*, expressing prohibitions that impose on youth on the actions of young representatives of subculture and actualization based on subjectivity (adolescent, who should not; cannot not; cannot; should not; not qualifying changes that cause identification of youth; *a person with a subculture* that causes on subjects (adolescent, adolescent) in it the

basic signs of youth subculture; *perceptions* produced by the *explication* of our is invective vocabulary [3, p. 201–202].

In conclusion, the song discourse is outlined as an artistic phenomenon and a genre of speech. It defines the essence of the oral model of speech practice in general. Song discourse is a certain integrity, set or system consisting of a musical and linguistic subsystem. One can conclude that song discourse is a set of texts of musical works, combined thematically, which share common features. In particular, English-language song discourse should be qualified as a powerful means of promoting the English language, English and American culture along with their values and ideals. In addition, it is important to mention the role of the Internet as a positive channel in stimulating interests in English-speaking song discourse, due to the fact that one can find the lyrics of almost any English-speaking artist on the Internet.

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