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FUNCTIONING OF BORROWED VOCABULARY IN THE MUSICAL SUBCULTURE DISCOURSE

The article reveals musical discourse as a communicative sphere of activity from a linguistic point of view. The aim of the study is to consider lexical borrowings in the modern Russian-language musical subculture discourse and determine their functions: nominative, caused by globalization, as well as functions concerning the goals, social characteristics, addresser's intentions and addressee's position.

Key words: *musical discourse, musical subculture discourse, communication, lexical borrowings, functions.*

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It is common knowledge that people are united not only by the sphere of activity, such as politics or advertising, but also by the common interests in a certain field, for example, in the field of music. This approach allows considering the musical sphere of activity not only as an environment in which such a product as a musical work appears, but also as an area of communication.

At the present stage of science development, musical discourse, hereinafter referred to as MD, is considered from the musicological, cultural, philosophical, and sociological points of view, while its linguistic aspect has been studied insufficiently. This study seems relevant, since it involves consideration of MD precisely as a sphere of communication from a linguistic point of view.

In the linguistic literature, the work of few researchers is devoted to the study of MD, in particular: E. Aleshinskaya, V. Kaliuzhnyi, A. Mol, E. Popova, A. Cheremysin.

Following E. Aleshinskaya, we highlight the characteristic features of modern MD as a representation of various forms and types of social (musical) activity: 1) in addition to musicians, other representatives of the musical sphere (managers, producers, administrators, sound directors, and musical technicians) act as social agents; 2) the use of linguistic forms depends on the belonging of communicants to a particular musical style [1, p. 28].

Further research requires a definition of the basic concept. MD as a communicative field, including philosophical, psychological, cultural and other representations, is a broad concept. We adhere to a narrow understanding of MD – as an integral set of functionally organized, contextualized units of language use. Context as a sign of discourse requires a situational interpretation, therefore, the social, psychological and cultural characteristics of communication are important. I must say that indirectly these signs represent intersection of the concepts of «MD» and «musical subculture discourse».

In the subculture, «a set of values and orders of a group of people accumulated by a certain worldview is united by specific interests that determine their worldview» [3]. Subculture is a kind of a compensatory mechanism that reduces the pressure of mass culture on the individual. The signs of a subculture are: a specific set of priorities and value orientations, behavioral norms, peculiar interactions and relationships between communicants, status structure, a certain communicative code.

The **object** of this study are various musical subcultures (the most famous among them: *alternativists, visual kids, junglists, metallists, rastamans, rivetheads, ravers, straight edgers,*

folkers, hip hoppers, emo kids and some others), the specifics of which, as well as musical culture as a whole, can be determined as the main means of reproducing representations, relationships, meanings that are recognized as essential for a given community regarding creation, reproduction and perception of music. From this point of view, according to M. Naydorf, «a sounding musical text is not a goal, but a means of social interaction, its mediating link, whereas musical communication participants model the most significant positions characteristic for social systems that have generated it» [2, p. 71].

In connection with presence of a musical culture in the sphere of public life, we can consider its influence on the language. During a communicative act, the result of which is a musical subculture discourse, its participants use a specific communicative code: general literary lexemes (*tour, concert, popular*), terms (*modulation, cadence, rhythm*), professionalisms (*label, soundtrack, release*), colloquial vocabulary (*compo, disk*), jargon (*ear-candy, earworm, cover*), etc. Of particular interest are borrowings, which are the subject of our study.

The **aim** of this study is to consider lexical borrowings in the modern Russian-language musical subculture discourse and determine their functions.

Borrowing of the lexical units in the musical sphere of communication is a regular and familiar process, but at the beginning of the 21st century it acquired, as it seems to us, the maximum expressiveness, brightness and power, which is caused by the emergence of new musical trends. These trends are intended for the young alternative generation, who are in search of new values, means of self-expression in the struggle for independence and freedom.

The main material of the study included the texts (320) of interviews, interactive communication of representatives of various musical subcultures, among which we single out musicians, radio hosts, DJs, and others. Such a choice of texts is predetermined by their living essence. In the texts of interviews, it is possible to trace dynamics and significance of the use of borrowed lexemes as widely as possible. However, in the discourse of a musical interview, according to E. Aleshinskaya, there is a tendency to move away from highly specialized vocabulary, which is associated with a focus on a wide audience, often not familiar with the specifics of modern musical art or aware of it only superficially [1, p. 38]. Therefore, in order to have the most complete picture of the foreign words functioning in the Russian-language discourse of the musical subculture, we have chosen for the analysis magazine and newspaper articles (electronic, print), devoted to the modern musical life of society.

It is important to note that the borrowings encountered in the MD in most cases fulfill a nominative function, naming new musical styles, directions, trends and genres that came from the West and the USA at the end of the 20th century (*grime, dubstep, hardcore, drum and bass, oi!, dixieland, ska, grunge, schrantz, soul, jumpstyle* and many others), which are associated with globalization processes. However, the purpose of this study does not envisage analyzing vocabulary units of the foreign origin with a certain nomination. Our task is to trace the functional features of borrowings taking into account the goals, social characteristics, the addresser's intentions and the addressee's position.

For the linguistic personality involved in creating musical subculture discourse, as well as MD as a whole, feedback from the addressee, who plays an active role, is very important. In a number of cases, it is the listener's perception that gives the addresser inspiration, an impetus for further creativity and its development.

Foreign vocabulary in the musical subculture discourse is a manifestation of modern time, which is characterized by social protest, opposition to injustice, rethinking of value priorities, as well as a thirst for self-expression. The text serves as an intermediary for the participants of communication, in which foreign borrowings play a specific role.

The addresser invites the addressee to decode the information embedded in them, thus trying to attach him / her to his / her social group. Lexemes here act as a link that unites the communicants of a certain social chain. It is easy to assume that the subcultures that came in late 20th – early 21st centuries to the Russian-speaking population from foreign countries, entailed the borrowing of a new foreign-language musical terminology, without which not a single text relating to the musical sphere of activity can do today (*performance, headliner, single, flanger, mix, DJ, tracklisting, scratch, label, release, sample, track, hit, remix, etc.*). For example: «*There is no doubt that there are vibrant and emotional **DJs** playing breathtaking music. However, in order to receive a chance to get on their **dance floors**, it is important to begin to understand the stylistic priorities and get acquainted with the work of the **headliners** of the club scene*» // Ask a question to DJ Ostap!

The representatives of any musical subculture hope that their work will be heard and accepted by the addressee. The key to success here is the contact of the addresser with the sphere of *show business*, which is an integral part of modern society. Such foreign language lexemes as *promotion, image, frontman, rating, show, fashion, PR, action, video, clip maker, show business, sound producer* and others in the Russian-language musical subculture discourse testify to the involvement of representatives of the musical subculture who have pragmatic intentions, with the world of show business: «*Skrypka played accordion, guitar and saxophone. This multi-instrumentalist, singer and composer quickly became the leader of the group. Since then, to this day, his stage **image** has been a ramshackle country boy who, having tucked out a little vodka, sings songs under the button accordion. In fact, he is a serious and deep person, in the past – a nuclear physicist*» // Yelling from Kyiv; «*... In our country, unfortunately, the politics of **show business** makes us live by our own rules. And by these very rules, there is a **frontman**, a carrier of ideas and thoughts. And he is only in sight ... In my opinion, this is not entirely correct*» // Dasha Vdovichenko. *Torba-On-Steep: Max IvAnov knows how to surprise aliens.*

Special attention should be paid to the group of foreign borrowings, which in the Russian-language musical subculture discourse are the consequence of Americanization in the modern conditions of the globalizing world. Thus, there appeared a *clubber* (from the English club – the one who lives in clubs), *fan, style, dancehall, after party, etc.*: «*As I have already mentioned, we are **DJs**, but so far we have not been invited to any **party** on Friday or to the **after party**. Maybe next time?*» // Exclusive pre-show interview with Patrick Codenys (Front242), March 2005; «*Not in the best traditions, the beginning of the concert was delayed by half an hour, and tired **clubbers** stuck around the bar – whether it was the organizers’ “idea” or stars’: we should expect ...*» // FAKEL brought Barbie-Ken world to Kyiv.

A consequence of Americanization is the fact of comparing musical styles of Euro-American origin with the phenomena and concepts of American culture borrowed by the Russian-speaking population. For example: «*Dmitry Bogdanov: that is, as I have understood, is it mostly instant music? If you’re talking about **fast food** ... I mean, the music sounds raw, unpolished. Mattias: Actually, this is exactly what I want. I love **fast food**. I don’t think that it is worse than ordinary food. But I don’t tell musicians how long they should make music. In general, there are different cases at 20kbps rec. By the way, **fast food** is not underdone*» // Dmitry Bogdanov. Interview with Matthias – 20kbps records label chief; «*... And not only in Ukraine. The rock is dead, it is decomposing. It does not even stink, it has long been disinfected. Rock is what they play in the Kremlin. All. Rock and the Kremlin go together like butter and a sandwich ...*» // Boris Grebenshchikov brought Russian boors to Ukraine, April 16, 2008.

The borrowed lexemes *fast food* and *sandwiches*, which signify the phenomena and concepts of American culture, are transferred to Russian culture in order to show similar features in creating musical and culinary products: fast cooking, unpolished look, which is dictated by the pace of the «fast-moving» world. This rhythm of life is most characteristic of Americans. However, the use of foreign term *fast food* in the Russian-language musical discourse in relation to music testifies to such a very common phenomenon in recent years as «instant music». Thanks to modern technology, it is not difficult and time-consuming to record a song. Such songs are called «one-day». They have no deep meaning, and the text is often plain. But as quickly they appear, so quickly and disappear. Thus, the foreign-language lexeme fast food in the musical discourse performs the function of demonstrating certain signs to characterize the described concept.

A separate place in the musical subculture discourse is occupied by foreign words not mastered by the Russian language. We consider it necessary to highlight this group of lexemes, since the nominations, written in Latin letters, represent a phenomenon, which is usual for this type of discourse. And this can be easily explained: musical subcultures that arose in the territory of the post-Soviet space were either borrowed from European countries and the United States or created according to their model. Therefore, a large number of nominative lexical units have a Latin graphic in the Russian-language discourse, which is recognized as unified in the countries of the West and the USA. Such use of borrowed vocabulary is associated with the desire of the discourse participants to convey the true spelling of foreign words, as well as to avoid distortions in their pronunciation. These include the names of musical groups, labels, awards, albums, clubs, projects, etc.: «*On June 7, the only concert of **Black Eyed Peas**, the best modern international group, will be held in Kyiv's Sports Palace. ... The team, which combined **hip-hop, soul, funk, jazz, pop and folk**, is a winner of such prestigious awards as the **NRJ Music Awards, Grammys, Brit Awards**. ... The **Monkey Business** album, without exaggeration, is the record holder for the number of **hits**, and the explosive show of **hip-hoppers** has no analogues in the world. Now the Ukrainian public can be convinced of this*» // *Edinstvennaya*. – 2006. – No. 6. – P. 104.

Often, domestic artists, DJs or radio hosts in their names use the Latin alphabet to imitate the foreign founders of a musical phenomenon, as well as to be involved in music. For example: «*“**Quest.Room.Project**” is a new name in the experimental electronic music. In a fairly short period of time, 3 albums have been officially published online. In addition, the composition “**Quest.Room.Project**” was included in the tribute to Iannis Xenakis and not only ... What idea stands behind the project told **Bogdan Dullsky**» // *Quest. Room Project – dark rooms with black cats and piercing bright light; “A guest of the heading “Ask a star!” was **DJ Ostap** – one of the most famous metropolitan DJs and a real Kuban Cossack, who, by fate, ended up in Moscow in 2001*» // *Ask a question to DJ Ostap!**

We should add that, using foreign borrowings in the musical subculture discourse, the addresser, realizing the intention to create a separate space, does not purposefully use synonyms from his / her native language, but adheres to the tendency to write Latin lexemes with Latin letters.

So, the study of foreign borrowings in the musical subculture discourse has shown communicative significance of these lexemes. They manifest a way of protest and self-expression of communicants in a modern musical closed space. The functional characteristics of words of foreign origin come down not only to nominative, but also to relevant, serving to distinguish members of various social groups, as well as pragmatic, when the addresser seeks to «convert» the addressee to his faith, to make him involved in his musical subculture. In addition, borrowed words used in the musical subculture discourse are the result of such a globalization process as Americanization.

This topic seems promising for further research in terms of studying the linguistic personality of the musical subculture discourse.

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ФУНКЦІОНУВАННЯ ЗАПОЗИЧЕНОЇ ЛЕКСИКИ В ДИСКУРСІ МУЗИЧНОЇ СУБКУЛЬТУРИ

У статті досліджено музичний дискурс як комунікативну сферу діяльності з лінгвістичної точки зору. Питання вивчення лексичної складової музичного дискурсу входить до актуальної проблематики сучасної лінгвістичної науки.

Характерними особливостями музичного дискурсу як сфери комунікації є те, що як комуніканти виступають різні соціальні агенти, які, крім музикантів, представлені продюсерами, музичними адміністраторами, звуковими режисерами, діджеями та ін., і використання ними мовних форм напряму залежить від приналежності комунікантів до певного музичного стилю. Необхідним фактором дослідження є умовне розмежування музики на музику, що призначена широкому загалу слухачів (поп-музика), і музику для більш вузького кола комунікантів, які являють собою певну музичну субкультуру (віжуал-кідс, джанглісти, металісти, растамани, ріветхеди, рейвери, фолкери, хіп-хоп та ін.). Наслідком цього є виокремлення дискурсу музичної субкультури як об'єкта дослідження. Важливими ознаками субкультури є специфічний набір пріоритетів і цінностей, норм поведінки, своєрідні взаємовідносини між комунікантами, статусна структура й певний комунікативний код, до складу якого входять, крім загальноновживаної лексики, терміни, професіоналізми, розмовна лексика, жаргонізми, а також запозичена лексика, яка й становить для даного дослідження особливий інтерес.

Метою дослідження є вивчення запозиченої лексики в сучасному російськомовному дискурсі музичної субкультури щодо її функціонування.

Процес запозичення лексичних одиниць на початку ХХІ століття має, на наш погляд, максимальну виразність, яскравість, що викликано появою нових музичних потоків, які молоде альтернативне покоління сприймає як засіб самовираження й протесту проти запрограмованого життя людей у суспільстві.

У якості матеріалу дослідження взяті тексти інтерв'ю, інтерактивного спілкування представників різних музичних субкультур. Слід зауважити, що лексичні запозичення в музичному дискурсі більшою мірою виконують номінативну функцію, що викликано процесами глобалізації, але нас, насамперед, цікавить функціонування запозичень з урахуванням цілей, соціальних характеристик, інтенцій адресанта й позиції адресата. Певним чином адресант пропонує адресату декодувати інформацію й залучитися до своєї соціальної групи. Лексеми ж виступають посередником, який об'єднує комунікантів.

Висновками дослідження стало виявлення таких функціональних особливостей запозиченої лексики, як: демонстрація належності представників музичної субкультури до світу шоу-бізнесу, де підставою виступають прагматичні інтенції; наслідок американізації в сучасних умовах глобалізації світу та демонстрація певних ознак американської культури як характеристики музичного поняття; створення окремого простору, де реалізується прагнення учасників музичної комунікації передати через латинську графіку достовірне написання запозиченої лексики (це назви музичних груп, альбомів, лейблів, проєктів, премій тощо) з метою уникнення неправильної вимови й наслідування закордонних засновників музичного явища, а також приналежності до цієї музики.

Дана тема бачиться перспективною для подальшого дослідження в плані вивчення мовної особистості дискурсу музичної субкультури.

Ключові слова: музичний дискурс, дискурс музичної субкультури, комунікація, лексичне запозичення, функціонування.

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FACE SAVING ASPECTS IN INTERCULTURAL COMMUNICATION

The paper touches upon the aspects of saving face in intercultural communication. Eight basic strategies for conflict behaviour have been identified that depend on the nature and psychotype of the person. In addition, the main patterns for human behaviour in intercultural communication are established, the peculiarities of politeness are described on the examples of South Korea, Germany and Ukraine. Moreover, the main non-verbal signs are described and how they are perceived by the contextuality of the countries of the world. As a result, general rules are established that will help save face in case of arguing, fractions rows or conflicts.

Key words: saving face, face-saving strategy, intercultural communication, non-verbal features, behaviour in conflict situations.

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Formulation of the problem. In the social space, the relationship between a person and the outside world is the basis of the life of everyone, since its development and, directly, activity depends not only on heredity, but also on the surrounding society. In modern conditions, globalization processes have penetrated into all spheres of human activity, leaving