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### **Дымова Алена Вячеславовна,**

преподаватель, кафедра иностранных языков и перевода, Уральский федеральный университет им. первого Президента России Б. Н. Ельцина; 620049, г. Екатеринбург, ул. Мира, д. 19, к. И-519а; e-mail: dum.alyuona@yandex.ru

## **КРЕОЛИЗОВАННЫЙ РОК-ТЕКСТ КАК СРЕДСТВО ПОВЫШЕНИЯ ОСВЕДОМЛЕННОСТИ ОБ АКТУАЛЬНЫХ ПРОБЛЕМАХ**

**КЛЮЧЕВЫЕ СЛОВА:** креолизованный рок-текст; обучение; когнитивная метафора; концепт; культурный; сфера-источник; война.

**АННОТАЦИЯ.** В данной статье рассматривается понятие креолизованного текста и как один из его представителей – рок-текст. Автор приводит основополагающие черты и информационные уровни креолизованного текста, которые были вычленены на основе разнообразных подходов к его определению. Рассмотрены взаимодействие выделяемых уровней креолизованного рок-текста, а также их самостоятельность, а также идея многозначности некоторых невербальных компонентов. Особое внимание уделяется возможности использования креолизованного рок-текста как эффективного средства формирования лингвокультурной компетенции и освещения насущных проблем (например, война) на уроках английского языка. Данное утверждение далее обосновывается при помощи анализа результатов недавно проведенного эксперимента, который, на наш взгляд, доказывает, что изучение студентами креолизованного рок-текста и выделение когнитивных метафор и сфер-источников в его основе может способствовать налаживанию межкультурных отношений. Автор приходит к выводу о необходимости комплексного анализа рок-текста с целью более точной интерпретации и конкретизации выделяемых концептуальных метафор в ходе анализа вербального компонента.

### **Dymova Alyona Vyacheslavovna,**

Senior Lecturer of Department of English, Teaching Methods and Translation Theory, Ural Federal University named after the First President of Russia B.N. Yeltsin, Ekaterinburg, Russia.

## **CREOLIZED ROCK-TEXT AS A MEANS OF RAISING AWARENESS OF TOPICAL ISSUES**

**KEYWORDS:** creolized rock-text; teaching; cognitive metaphor; concept; cultural; source domain; war.

**ABSTRACT.** The article deals with the notion of “creolized text” and rock-text as one of its variants. The author enumerates fundamental features and information levels of a creolized text that are singled out on the basis of a wide range of approaches to its definition. The article analyzes the correlation between the creolized rock-text components, their independence and the idea of polysemantic nature of some non-verbal components. Besides, special emphasis is laid on the creolized rock-text being an efficient method of teaching cultural awareness and approaching topical issues (such as war). This idea is further reinforced by the analysis of recently obtained experiment outcomes, which proves the point that studying creolized rock-texts and identifying their cognitive metaphors and their source-domains at lessons might facilitate intercultural relations. Eventually, the author arrives at the conclusion that it would be useful to analyze the rock-text with the purpose of better interpretation of the singled out conceptual metaphors in the course of study of the verbal component.

As is known, the modern semiotic approach to the notion of “text” defines it as a combination of both verbal and non-verbal symbols united by the single meaning and effect on any recipient. In all likelihood, it is this realization that largely encouraged the research into such a linguistic phenomenon as “creolized text”. Taking a wide range of approaches to its definition into account, we have singled out the constituent features of a creolized text that are as follows:

- Heterogeneity, which is constituted by the existence of more than two diverse information channels;
- Unity, which is manifest in the interaction of all elements as a system;
- Single direction that establishes integrity of the impact produced on the target reader.

True it is, non-verbal components have long been neglected by linguists down to their alleged extralinguistic nature, that is, unworthy of study. Non-verbal channels are hence gradually drawing more and more scientific attention in the current world tending to visualizing. Obviously, this particular interest might be accounted for by a host of factors – one being ambiguity of non-verbal components mostly represented by:

- Plainness of a denotative meaning and illusiveness/variability of connotative: *gestures in different cultures* [7, p. 15], *a dove* [8, p. 26], etc.;
- Correlation of a text type with the function of the non-verbal: *a loud voice* [4, p. 230], *italics* [1, p. 7], *a font* [3, p. 96], etc.

Thanks to the aforementioned examples, it seems reasonable to assume that not only do

non-verbal components of a creolized text influence comprehension but also have a meaning of their own. Thus, they must be taken into consideration and interpreted insofar as possible.

In a wide variety of creolized texts rock-text seems to be exceptional since it could present a considerable number of information channels that merge together. Moreover, many researchers have proposed the idea of rock lyrics being a contemporary form of poetry [5, p. 7]. With this in mind, let us have a brief overview of the levels that are explicable in terms of rock-text:

1. **Verbal** – a self-sufficient component of a creolized rock-text that is interpreted by means of cognitive metaphors and metaphor models. This level is generally constituted by either a script of the text or a spoken text itself. It is the core of a rock-text, that is to say, its semantic centre, on which all further implications are based.

2. **Iconic** – either an independent or meaningfully additional component, which is determined by its interconnection with the verbal part. Consequently, depending on the context it performs a number of functions regarding the meaning: broadening, narrowing, supporting, explanatory, etc. This channel is manifest in album covers (static) or visual metaphors (dynamic).

3. **Paragraphic** – a supplementary level, which in rock-text terms is closely related with static manifestation of the iconic component since it comprises peculiar punctuation, font, layout.

4. **Sound** – a mostly meaningfully dependent non-verbal component, which is ubiquitous in any creolized rock-text (music, singer's voice, etc.), thus, cannot be omitted in linguistic analysis despite the lack of a unified objective methodology of its interpretation. Nevertheless, it has been considered an efficient way of expressing complex ideas that in a text are conveyed only via long-winded descriptions since the time beyond imagining.

5. **Kinetic** – a subsidiary information channel represented by gestures, facial expressions, poses, actions, etc. Being open to more than one interpretation, it presents a certain challenge in analysis, but is nonetheless important.

Another key thing to remember is that conceptual metaphors, which as discussed above creolized rock-text is abundant in, are used subconsciously, in other words, they follow specific patterns of thought. To put it differently, they are predetermined by culture and we operate them in our thought processes. "Therefore they seem to be a good means to induce knowledge about the culture in question" [2, p. 108]. A basis of one such an induction might very well be creolized rock-text. On

the one hand, it has an impressive number of information sources both educational and involving. On the other hand, rock lyrics has always been regarded as rebelliously topical, that is, without sugar-coating the truth, as an author reflects his/her culture through the perspective of his/her own outlook on life. As a result, studying rock-texts may allow deeper immersion in the culture of the target language and raise awareness of serious issues.

To illustrate this point, an experiment has been conducted with the participation of 50 students of International Relations Department (the UrFU) whose level of English language proficiency ranges from B2 to C1 (the CEFR) and whose mother tongue is Russian. At the first stage students were required to come up with 3 verbalized concepts in Russian that most closely render the meaning of "war", thus producing conceptual metaphors characteristic of Russian mentality. All 150 responses to "War is ..." may be grouped into 2 major categories of metaphoric source-spheres: 1) anthropomorphic (65%) – death, sufferings/pain, fear, tears, etc.; 2) sociomorphic (30%) – conflict/fight, parting, homeland, etc.

For the next stage we had chosen 2 creolized rock-texts (British and American) following these criteria: the same age group of performers and similar social background; singers function primarily as poets rather than rockstars; the leitmotif through works – political issues; close song release dates – 2008; being noticed by the audience in the charts. Thus, we selected "Illegal Attacks" by Ian Brown and "Another Bag of Bones" by Kevin Devine. At this point our chief concern was by studying the lyrics, videos and EP covers of the songs in question to lead students to realization of peculiarities of British and American attitudes to the concept of "war" through both verbal and non-verbal components.

As a result, according to students' interpretation of all the aforesaid components these 2 source-spheres appear to be dominant in the British song regarding "war": 1) sociomorphic (55%) – lyrics: crusade, charade, attacks, etc.; 2) anthropomorphic (43%) – EP cover: blood, illness, suffering; video: pride, cruelty, etc. As for the American song, they are: 1) sociomorphic (70%) – lyrics: hell, lies, a long way, commerciality; EP cover: religious conflict; video: funeral; 2) artifact (22%) – lyrics: guns; video: weapons, bombs. In this way, students arrived at the conclusion as to the differences in perception of the concept of "war", which, on the whole, boils down to the fact that the concept systems in Russian, British and American English are not so much different as differently structured. Most importantly, the similarities were noted as well, which reinforced the idea of abomination and absurdity

of war, thus eliminating would-be proponents of war.

To sum up, we are inclined to consider creolized rock-text effective in forming linguistic-cultural competence due to the possibility of raising awareness of culture and tolerance at

the same time. By instilling these things in students and “structuring and comparing culture concept frames, which will further determine the choice and flexibility of behavioural strategies” [6, p. 74-75], teachers can contribute to the eradication of discord between cultures.

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