

DOI: <https://doi.org/10.18454/RULB.2020.24.4.4>**ДЕНЬГИ КАК ЦЕННОСТНАЯ ДОМИНАНТА В ТЕКСТАХ АНГЛОЯЗЫЧНЫХ ПЕСЕН**

Научная статья

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Аннотация

На примере англоязычных песен рассматривается аксиологический аспект современной лингвокультуры. Особое внимание уделяется семантике денег, в которой проявляется дихотомия «ценность – антиценность». Основной целью работы стал схематичный обзор смыслового содержания песенного творчества как контаминированной области искусства. Исследовательские задачи были связаны с последовательной характеристикой денег как ценностной доминанты в сознании современников. Прикладное значение настоящей работа может иметь в педагогической практике, связанной с воспитательной деятельностью и углубленным языковым образованием.

Ключевые слова: англоязычный песенный текст, аксиология, система ценностей, семантика денег, ценностная доминанта.

MONEY AS A VALUABLE DOMINANT IN TEXTS OF ENGLISH SONGS

Research article

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Abstract

The axiological aspect of modern linguoculture is considered on the example of English songs. Special attention is paid to the semantics of money, in which the dichotomy "value - anti-value" is manifested. The main goal of the work was a schematic overview of the semantic content of songwriting as a contaminated field of art. Research tasks were associated with the consistent characterization of money as a value dominant in the minds of contemporaries. This work can have applied significance in pedagogical practice related to educational activities and in-depth language education.

Keywords: English song text, axiology, value system, semantics of money, value dominant.

Introduction

The expressive possibilities of the songs are beyond doubt. A musical composition has at least two powerful channels of impact on the listener: instrumental sound based on a unique melody and verbal design as rhymed text. In musical perception, unconscious processes are turned on, when decoding the words of a song, cognitive and creative processes are triggered. Creative acts are performed by songwriters, songwriters, and listeners. Recognition of song information takes into account the interpretive abilities of communicants, their psycho-emotional and intellectual level, axiological culture, etc. When studying the semantic structure of songs, phonosemantic knowledge [5], linguoecological concepts [9], intertextual approaches [6] are usually fundamental, as evidenced by the linguistic developments of predecessors.

Each song has a pragmatic status, which in many cases marks the value dominants — "mental constants, characteristic of a particular people, <...> repeaters of traditions, <...> social experience" [7, P. 313]. This linguistic phenomenon was repeatedly spoken about by such scientists as K. S. Arutyunyan, O. V. Lomakina, V. M. Mokienko, A. A. Radugin, S. P. Samoilova, etc. In their works, researchers rely on a generalized axiological the appearance of a particular era, therefore, affect the synchronous and diachronic levels. Despite the large number of works on the topic, however, it is worth considering the fact of the continuous development of social thought, which requires regular research from science, updating the theoretical and applied bases.

Methods

The study of songs for the content of value dominants in them determines the choice of methodological tools and a set of research techniques. Methods of observation of English-language song texts and description of their axiological orientation, methods of thematic synthesis of linguistic material and introspective analysis of the phenomenon under study, scientific approaches based on conceptual perception of the text and the semantic-pragmatic purpose of its structural components, empirical views on the taxonomic potential of the song space were used in the work, and semantic principles of modern music.

Results and discussion

Human society needs to meet various needs — physiological, hygienic, moral and aesthetic, educational, entertainment, etc. Historically, material and spiritual goods usually have a monetary equivalent. Therefore, a lot of research works [8], [10], etc., have been devoted to the concept of «money» as «a part of everyday human activity» [1], according to N. E. Agarkova's well-grounded remark.

The understanding of money as "the main measure of material wealth" [4, PP. 10–11] for centuries has been closely associated with the "wealth-poverty" dichotomy, which is an integral conceptual part of the system of social values. At the same time, wealth is considered as an axiological dominant of the universal human order, since material-utilitarian, economic values have been the basis of any society since antiquity. In the orthodox worldview, wealth is primarily an anti-value, and in the Orthodox understanding, the love of money is considered a sin. There is a bipolarity of the considered conceptual

dichotomy, depending on the initial attitudes of a particular culture, as well as linguistic culture, this is reflected in linguistic phenomena, including modern songs.

The English-language song texts dedicated to money as the value dominants of society can be conditionally divided into three main areas: recognition of the power of money in the world, a borderline attitude towards money, and the conviction that money is powerless over spiritual values. Gradual relations with the polar points "value — anti-value" are traced [3, pp. 64-108], which are indicated by E. N. Antonova, M. A. Bredis, T. E. Vladimirova, L. N. Gishkaeva, E. E. Ivanov, E. I. Zinovieva, D. D. Komova, O. V. Lomakina, A. S. Makarova, V. M. Mokienko, N. Yu. Nelyubova, E. K. Nikolaeva, E. I. Seliverstova, N. N. Semenenko, F. G. Fatkullina, R. Kh. Khairullina, Ts. Tsao. Based on the foregoing, let us single out the following thematic groups that characterize the monetary values of the modern world within the framework of the selected areas.

The most common in song culture is a positive outlook on welfare, semantically it looks like this.

1. Full focus on making money, positioning "dollar" as the only need in life: *"I need a dollar dollar, a dollar is what I need // <...> And if I share with you my story would you share your dollar with me"* (Aloe Blacc "I need a dollar")^[1].

2. Expression of a strong desire to get rich in order to become a famous, in-demand person, to be able to buy everything you dreamed about: *"I wanna be a billionaire so freaking bad // Buy all of the things I never had // Uh, I wanna be on the cover of Forbes magazine // Smiling next to Oprah and the Queen"* (Travie McCoy feat. Bruno Mars "I want to be a billionaire").

3. An image of a strong, independent personality who does not give in to provocations, appreciates the money earned and states this: *"You say that you a baller // And I see you tryna holla // But that ain't how I was brought up // Next // Working for my money // Cuz that's what my momma taught me // So yo ass betta show me some respect"* (Fifth Harmony "Bo \$\$").

4. An attempt to answer the age-old question, what is happiness, reasoning on the possibility / impossibility of buying happiness for money: *"People pay me complements (you're so wonderful!) // Boosting up my confidence. // All it takes common sense, // All it takes is money, love and happiness. // <...> You know what they say about money, // That it can't buy happiness. // I just need to know // Is this real or just a dream?"* (Britney Spears "Money, Love & Happiness").

5. Pride in the capital that you managed to earn in order to spend it, in this regard, the statement of the validity of your protest against public opinion: *"I'll be right here spending all this money // While you sitting round // Wondering why it wasn't you who came out from nothing // Made it from the bottom // Now when you see me I'm stunning, // And all of my cars start with a push of a button // Telling me the chances I blew up // Or whatever you call it"* (Maroon 5 feat. Wiz Khalifa "Payphone").

6. Measuring friendship with money: *"Willies wanna rub shoulders, your money's too young // See me when it gets older, ya bank account grow up"* (Jay-Z "Money ain't a thang").

7. Uncompromising attitude towards sources of income, a call to spend money and ignore fear: *"Shake your money maker // Like somebody boutta pay ya // I see you on my radar // Don't you act like you afraid"* (DJ Khaled "Money").

8. Definition of enrichment as the main goal in life, denial of education and the spiritual-sensual side of life in the name of money: *"She don't care 'bout education // Money is her motivation // He don't live for love and passion // When he can buy his satisfaction // Money, Money get rich or die tryin' "* (David Guetta "Money").

These examples promote the cult of money as the only guarantor of a happy life. Let us turn to song lyrics that reflect a different view of material well-being.

9. The gradual text can be attributed to the song text, in which money is questioned, since they are not always valuable, their presence is important only for a while: *"Money matters when you're broke, when you're broke // And money broke fixes for a while. // If you got money if your wallet you got permission // To enjoy yourself for a while"* (Justin Timberlake feat Matt Morris "Money").

10. An example of a song text in which money depreciates in comparison with moments of real happiness is: *"It's not about the money, money, money // We don't need your money, money, money // We just wanna make the world dance, // Forget about the Price Tag // Why is everybody so obsessed? // Money can't buy us happiness // Can we all slow down and enjoy right now // Guarantee we'll be feeling all right!"* (Jessie J feat. B.o.B "Price tag").

The presented semantic list cannot cover all the axiological possibilities of song linguoculture. The selected thematic area is distinguished by its versatility, inexhaustibility of aspects and research approaches. Every scientist who turns to value dominants, the concept sphere of "money" or song discourse certainly brings useful knowledge to science and supplements philology with valuable information.

Conclusion

Over the centuries, the matrix of value orientations of society has been formed according to the principle of opposing the spiritual and the material, and the spiritual has occupied leading positions for a long time. However, the new millennium, crowned with a century of innovation and global informatization of society, has made its own adjustments and shifted the axiological emphasis towards the material. In the modern world, money has become a value center. This is reflected in fiction, which can be attributed to the creativity of an extended spectrum of influence — English-language song texts, which are original "conductors of the spiritual heritage of any era" [2]. And it is natural that this phenomenon has become the object of close attention of cultural linguistics, since the comprehension of society is inalienable from the study of its language.

Конфликт интересов

Не указан.

Conflict of Interest

None declared.

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