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THE DEPICTION OF YOUTH CONCERNS IN MITSKI’S SONG LYRICS THROUGH
LEXICAL-PHRASEOLOGICAL STYLISTIC DEVICES
Bachelor’s thesis

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PREFACE

Youth can be considered as a period of transition from the dependence of childhood to adulthood independence. During such period of personality transformation, many young people are particularly vulnerable to changes in their lives. Growing up and every day facing such problems as social disadvantage, loneliness, discrimination and even heartbreak, can be too much for modern adolescents and seriously affect their emotional balance. According to Aleem (2005), facing the difficulties of the modern world affects youth's emotional stability, making them more prone to mental state crises. The depressed state and hopelessness do not appear out of nowhere; they develop from anxieties and doubts that fill the lives of young people.

Today, popular music is a reflection of reality as well as the feelings of young people. Modern music authors share their experience of youth in songs, talking about the pressure of the world and exposing to the audience the whole spectrum of emotions that they feel. Kresovich (2020) claims that young people, as the main consumers of popular music, show a special sensitivity to songs that are similar to their experience and emotionally close to their state. To evoke an emotional response from the listener and transmit their message, authors use expressive means, such as lexico-phraseological stylistic devices. This work explores the variety of the lexico-phraseological stylistic devices and considers what kind of lexico-phraseological stylistic devices are used in the song lyrics by the independent American songwriter Mitski to develop the message of the songs and create the depiction of youth concerns.

The research paper consists of four parts. The introduction provides an overview of academic sources on the topic of today's youth problems, on current themes of songs that are popular among young people, the concept of song lyrics, and whether they can be analyzed as literary poetic texts. Chapter I is focused on the lexico-phraseological stylistic devices and their usage in poetry and literary texts. Chapter II presents an analysis of lexico-phraseological stylistic devices in selected Mitski's songs: what kinds of these are used to depict youth concerns. The conclusion sums up the main findings of the work.

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INTRODUCTION

The Topicality of the Themes of Youth Concerns in Popular Songs for Young People

According to the American College Health Association (2019), 46.2% of American college students feel depressed, and 66.4% experience anxiety. As reported by Hess (2021), 51% of 2,513 surveyed young people in the US aged 18 to 29 had felt down, depressed, hopeless and the most vulnerable to the crisis of youth are the LGBTQ+ community and people of color, which are experiencing the higher stress and anxiety as minorities.

The crisis of mental well-being is often attributed to the rising use of social media platforms, and, in some ways, it can affect the emotional state of youth. More sensitive young people tend to have obsessive thoughts about their appearance and question their place among their peers. Social media seems to be fueling these concerns, which makes it harder for young people to grow up in today's technological world (Ritchel, 2022). Thompson (2022) also considers the problems of emotional instability of young people to be global problems in the world – climate change, political environment, pandemic, fears about finance and uncertain future – the world is overwhelming and modern youth find it hard to adjust without losing a stable mental state. Hess (2021) claims that young people are experiencing a crisis on all sorts of fronts. Young people worry about their academic records at university, relationship with parents, friends and lovers; about self-realization and decent future – all these especially affect their emotional stability.

Music exists not only for entertainment and pleasure. It has been used for a wide range of purposes and has social and physiological effects (Ogihara, 2003). Ha Lee et al. (2021) in their study consider the positive impact of music on people's mental well-being and having a positive effect on mood regulation, social relationships and increasing positive emotions and self-esteem. This ability lies not only in the music itself, the melodic component, but also in the lyrics of the song.

Many popular music authors tend to tell about their personal experience of youth and its struggles. Thus, Taylor Swift in her songs talks about her experience of romantic relationships. Almost all of her songs are based on real experience with real people. In her song "All Too Well" she reveals a toxic relationship and a breakup with a famous actor as a twenty-one-year-old girl (Zoladz, 2021). Lady Gaga and her hit "Born This Way" became an anthem for members of the LGBTQ+ community because of the powerful message of uniqueness and

acceptance. With this song, the singer not only declares her support for sexual minorities, but also comes out as a bisexual woman (Rosa, 2021). A great amount of modern songs in different genres are centered around themes of depression, anxiety and other aspects of mental health, which most of the authors have experienced themselves.

Thus, the famous pop singer Billie Eilish in 2020 confirmed that in her works she tends to write about her depression and suicidal thoughts. In Kresovich's (2020) content analysis of popular rap song lyrics, he discovered a growth of references to mental difficulties and metaphors that represent a mental health state of a person in popular rap music. One of the examples is the single *1-800-273-8255* by rapper Logic – a reference to the American suicide prevention hot line as a manifestation for those who need it (Beauchemin, 2021).

Music artists can positively influence the mental wellbeing among adolescents and suggest aids to cope with life's difficulties and emotional regulation. Listeners can find support in the songs of people who experience the same mental condition and find a way to manage their state. The author conveys this message with the musical component of the song, and, most directly, with the lyrical content.

The Concept of Song Lyrics

As an important form of communication, song lyrics have a communicative nature and correspond with people in quite a similar manner how people have conversations with each other. The analysis of seductive strategies in blues lyrics with speech act theory showed that authors of blues song lyrics use the same types of language requests as it might be in actual relationship situations (Pettijohn & Sacco, 2009).

Communication can be expressed in different forms, and the message in the text of a song is one of them. To feel the emotional component of the music more deeply, listeners need to know the meaning of the song. The meaning expressed by the text is referred to as textual meaning. Listeners may have different points of view and receive multiple interpretations of the song lyrics at different times or even simultaneously. A theme is an element in the textual meaning that is used in song lyrics as a means of communication that has to be valid (Van Thao & Purba, 2021).

Lyrics have a compelling contribution to a musical composition and clarify the message of the song to the audience. Each song contains a message, which can be transmitted depending on how the author has used the words in the lyrics of the song. “Lyrics are written as a form of interaction between the songwriter and the listeners. Most of the time, they carry a message (whatever that might be) with the purpose of motivating the listeners, at least, to think about it. Such a purpose and form of interaction are embedded in the cultural context of these people, according to their musical preferences, time, etc.” (Firdaus, 2013, p.100).

Songs are a form of oral communication and according to Levinson (1996) – song is a hybrid art form that combines elements of literary and musical art. The literary component of the song is formed by the artist, filling the text with artistic content with the help of artistic means. ‘Artistic content’ is a representative property that the artist articulates through that vehicle. The means of articulation is a language that can express the content both in an artistic and non-artistic context, as well as create artistic tools to convey the message of a literary text. The understanding of these artistic tools is created by the author of the work and should be purposefully perceived by an audience attuned to understanding the content (Davies, 2013).

Are Song Lyrics Poetry?

Davies (2013) suggests that if a poetic text is set to music, the meaning of the song is articulated differently, and other artistic means other than poetry are used. The features of this text as a poem are often sacrificed in the interests of the artistic content necessary for transfer into songs. Helsinger (2015) says that a poem set to music begins its new life as a song and can be separated from its poet-author. This form of song-poem is unstable and can change, along with the performers, the audience and the contexts of performance. It becomes the property of those who sing and hear it, no longer associated with the poet. She exemplifies Herrick’s “Cherry Ripe”, which became popular in concert halls and is now more associated with the name of the singer – Eliza Vestrus, rather than with the name of the poet or composer. Many songs began their journey as poems, but became popular for a wider audience as songs with musical accompaniment, while for another audience they still remained poems.

The poem “Cherry Ripe” by Robert Herrick which was set to music has become more popular as a song and at the same time has not lost its artistic component. Thus, it can be seen that over time the boundaries between the poem and the song lyrics are blurred. One of the main points of contact, which unites poetry and song lyrics, is the effect on both the listener and the reader.

The influence of words that humans experience can be enjoyed and interpreted without separating from the musical component of the song. In addition, authors use the same literary means in writing song lyrics as do poets in the process of creating poems: rhyme, meter, rhythm, repetition, onomatopoeia, assonance, etc. Therefore, song lyrics can be subjected to literary analysis in the same way as a poem.

But still the relation between song lyrics and poetry is a controversial issue, on which opinions are divided. According to Frith (1996), song lyrics are not considered poetry because these are not subject to criticism without musical accompaniment: “take them out of their performed context, and they either seem to have no musical qualities at all, or else to have such obvious ones as to be silly” (Frith, 1996, p. 182). However, many songwriters have printed collections of their lyrics and ignore the borders between song lyrics and poetry. Practically, these borders are disappearing by creators, listeners, readers, and according to Cecil Day-Lewis, “soon will cease to exist completely” (Astor & Negus, 2015).

The relation between song lyrics and poetry are discussed more by scholars of poetry rather than by musicologists, who sometimes understate the importance of lyrics in songs. Musicologists draw on the theory and philosophy of poetry, “emphasizing the importance of understanding how lyrics occupy the verbal space of the song”, and suggest analyzing song lyrics as a verbal work of art (Astor & Negus, 2015, p. 234).

Astor (2010) does not consider the lyrics of popular rock and pop songs to be poems, but in his opinion, the lyrics can be valuable. According to Astor (2010), in the 1960s, the lyrics of the songs began to connect with a wider range of topics that were usually widely used in poetry. In previous decades, the listener was guided by the template texts of folk and jazz songs, Sinatra’s ballads corresponding to the culture of that time, and in the second half of the twentieth century, song lyrics started to touch upon spiritual and emotional themes, expressing the deep needs of the audience, for example, in the texts of such artists as Joni Mitchell, Thom Yorke and Bob Dylan. Astor (2010) also refers to Simon Firth, noting that song lyrics, as words, contain semantic meaning, and characterizes song lyrics as speech acts functioning more like plays than poems. However, song lyrics are more important to the audience, because the lyrical component of the song has greater resonance than musical.

Despite the fact that song lyrics have been somewhat ignored in literary studies, this is also an important issue for modern stylistics. At the beginning of the twentieth century, and especially

in the second half, popular music became a decisive part of the cultural form created by humans. Lyrics have their own value as song lyrics; a wide and deep appeal to listeners. Popular music can give the listener a unique experience, and song lyrics are part of that experience (West, 2019). Paul (2014), in her article on literary significance of contemporary music lyrics, concludes that the literary value of songs can only be ascertained from what is literature and what is not. Literary value may be present without meeting the criteria of literature, and it is possible to derive literary value from the lyrics of contemporary songs, since their main value is in the stories they reveal and in the skill of the authors who tell these stories.

Song Lyrics Today

In recent years, the lyrical content of popular songs has been used as an indicator of culture's shifting norms and values. According to an American study analyzing trends and themes in popular songs over the past 50 years (Christenson et al., 2018), the topics of love and relationships, sex, social and political issues, depression and drug use are still popular in songs. However, the lyrics have become simpler. In the analysis of lyrical complexity in six decades of American popular music (Varnums, et al., 2021), it is indicated that songs with simpler lyrics are more successful now due to the wide range of songs around. Pop songs might become lyrically simpler in times when people go through a greater number of new songs and success of such songs might be more strongly linked to lyrical simplicity. The studies by Joan Serra have shown that the lyric complexity has dropped during the last 10 years. Flesch Kincaid Readability index reflects how difficult a piece of text is for understanding, and also the quality of writing. Research results demonstrate that lyrics have become shorter, tending to repeat the same words more often (Henschen, 2019).

Nowadays, the music industry is oriented more toward selling commercial products rather than inspiring listeners. Artists are concerned with producing something familiar to a mass audience, gaining a chance of commercial success. The pursuit of commercial success does not bode well for creativity. Independent music indicates greater musical authenticity because the artists tend to keep more creative control over their musical and aesthetic direction than if signed to a major label (Bennet, 2014). Plemenitaš in her work "The Complexity of Lyrics in Indie Music: The Example of Mumford & Sons" (2012) considers some features of lexical and grammatical patterns, intertextuality and topics that can be found in the independent music band's "Mumford & Sons" songs. These texts are an example of lyrics used in indie music that reflect more complexity than simpler templates of pop, hip-hop or other mainstream music. For those

kinds of songs, she proposes the term *poetic song lyrics*, which could be distinguished from poetry in a strict sense of the word, but also from simpler and less valuable lyrics in more commercial music genres.

Therefore, the song lyrics of independent songwriters, which presumably corresponds to the term of poetic song lyrics, could be analyzed from the point of view of literary analysis to reveal the message of the author and the means used to convey the message. Such means include lexical-phraseological stylistic devices, which are widely used in poetic texts. They create a comprehensive expressiveness of the words to produce a vivid depiction of the author's experience and evoke an emotional response from the listener or reader.

Mitski is an American independent singer and songwriter, rightfully considered the voice of the younger generation. In her songs, she openly shares her life experience and puts it into artistic verbal images. The main themes of her works are life struggles that riddle young people in the modern world. In Mitski's early songs, such as "Class of 2013" (2013) she doubts her financial stability in the future and the possibility to succeed as a female artist of Japanese descent in the modern world of capitalism and the success of westerners. In the song "Bag of Bones" (2012) she describes an emotionally exhausting relationship and emphasizes insecurities about her appearance. "Nobody" (2018) is a rather dynamic song, but the singer talks about absorbing loneliness and trying to cope with it. The simplicity and shortness of Mitski's song lyrics are distinguished by the vivid expressiveness of the images and the emphasis on not the most beautiful human emotions that each of us experienced during their youth.

The research aims of the bachelor's thesis are to explore the variety of lexical-phraseological stylistic devices and consider how they can be used in literary texts with a figurative purpose; to analyze the modern song lyrics by the independent singer Mitski and reveal how the lexical-phraseological stylistic devices present in her texts help to develop the message of her songs and create images of youth concerns. The hypothesis of the current research is as follows: lexical-phraseological stylistic devices in Mitski's song lyrics help to convey an image of youth concerns.

CHAPTER I. LEXICO-PHRASEOLOGICAL STYLISTIC DEVICES AND THEIR USE IN LITERARY TEXTS

1.1 Language of Poetry

Language is the material of literature and performs the same function of a material component in relation to literature as other more physical elements in art, thereby making literature a complex phenomenon and a significant subject in the field of modern linguistics (Lotman, 1996). Despite the fact that literature is characterized by interaction of the reader and the author, Todorov and Lyonov (2007) mention that there is still a confrontation between the people professionally engaged in literature who claim that “literature only talks to itself” (Todorov & Lyons, 2007, p. 25). Each literary text does not have any specific interpretation and the author has no purpose to impose it on the reader. The author does not make a statement, but encourages the reader to formulate his/her own idea of the work. Writers use expressive words, narratives; give concrete examples of their experience and create certain images. This activates the readers’ ability for symbolic interpretation, and encourages them to search for associations and personal similar experiences.

According to Lotman (1996), poetic text is a literary work that is a complex work of language. Poetry consists of words, and a word in literature is a unit of vocabulary that does not always correspond to its dictionary meaning. As formal elements of language, words in poetry can acquire polysemantic characteristics and receive additional meanings. Tomashevsky in his work “Theory of Literature: Poetics” (1996) considers such functions of words in poetic texts from the figurative point of view: why they are used, what kinds of techniques are used, and what effect is achieved by them. The use of words in an unusual association creates an artistic language that differs from ordinary everyday language. In ordinary everyday language, words have a bigger communicative function to convey our thoughts to the interlocutor, whereas in literary texts these are fixed expressions that are carefully selected by the authors and receive independent value. If a word or a phrase are released from a poetic text to everyday speech, they may lose or change their meaning and cease to be expressive (Lotman, 1996; Tomashevsky, 1996).

The word and its ability to form different semantic associations are the basis of any literary text, which is why it is worth considering the features of the word meaning. The meaning of a word is not heterogeneous and may consist of several components. The lexical meaning of a

word is the meaning that is characteristic of the word as a linguistic unit in all its forms and manifestations. There are three aspects of lexical meaning: denotative, connotative and pragmatic meanings. The denotative aspect is the relationship between the name and the phenomenon, process, object that is denoted by the given word, which shows the semantic content of the word. The connotative aspect reveals the attitude to an object or phenomenon, conveying additional information in the form of an emotional assessment. The pragmatic aspect conveys information about the situation of communication, which is implied by the meaning of the word (Antrushina et al., 2001).

1.2 Stylistic Devices and Stylistics

The word as an instrument of figurative language is a part of more structurally complex units in the system of means of expression, and stylistics is a branch of linguistics that explores lexical, grammatical and phonetic language means to convey thoughts and emotions, as well as their influence in different conditions of the process of communication (Arnold, 2002). Arnold (2002) divides stylistics into *linguo-stylistics* and *literary stylistics*. *Linguo-stylistics* in narrow sense is considered *functional stylistics*, as it compares the accepted norm with functional styles and dialects. *Linguo-stylistics* studies the elements of the language from the point of view of their ability to give additional associations and evaluation. The purpose of *literary stylistics* is to study the artistic use of language, mainly in literature. Stylistics acts as an intermediary between linguistics and literary studies, studying the means of artistic expression characteristic of the author, literary direction or an entire epoch (Kukhareenko, 2009).

Works devoted to the study of stylistics offer different divisions of linguistic stylistics and literary stylistics, mostly using the divisions accepted in linguistics: lexical, grammatical and phonetic stylistics. Lexical stylistics includes the study of the stylistic functions of the direct and figurative meaning of lexical units, their emotional and expressive potential. Grammatical stylistics is divided into morphological and syntactic (Zaitseva, 2014). Morphological stylistics focuses on the stylistic possibilities of grammatical features of parts of speech, such as numbers, nominal categories, the connection between artistic and grammatical (Arnold, 2002). Syntactic stylistics studies expressive features of sentences, phrases, word order and syntactic figures of speech. Syntactic stylistics also includes the study of the structure of the text: division into paragraphs, dialogues, direct and indirect speech. Phonetic stylistics studies phonetic

features of literary texts, such as rhythm, alliteration, rhyme, and assonances, which can act as means of expression in poetic and prose works (Zaitseva, 2014).

Zaitseva (2014) suggests key concepts of stylistics, such as imagery, expressiveness, emotivity, expressive means and stylistic devices, in order to consider stylistics as a sphere of linguistics, and style as the main object of stylistics. These key concepts focus on the expressive properties of the linguistic units and their interaction in the text to convey certain information and the author's communication with the reader.

Imagery consists of lexico-semantic techniques that create a stylistic outcome by combining their semantic meaning with a certain linguistic form. To create imagery in a literary work, the author uses different combinations of word meanings, creating a kind of confrontation between the dictionary meaning and the contextual one, which comes from the author's intentions, as well as from the thoughts of the reader-decoder. This interweaving of not exactly identical dictionary and contextual meanings creates an impression that readers can literally touch, or at least abstractly comprehend them. Thus, Zaitseva (2014) suggests dividing imagery according to the Galperin's system into three categories, two of which are specific and related to visual and auditory images that imagery can convey, and the third is relational image, which shows the relationship between objects using a special kind of relationship when using imagery shows previously hidden connections between certain phenomena or things.

Expressiveness is an enhancement of literary diction, which is accomplished through the use of certain linguistic means (Abdulakhativna & Normatovna, 2021). Expressiveness is interrelated with another aspect of stylistics – emotiveness. In linguistics, emotiveness is a term for the emotionality of a language. Emotiveness is a variety of emotions and feelings of a particular person, which are expressed with the help of emotionally colored language units. Emotiveness is a rather multifaceted phenomenon of linguistics, though it is characterized by some features that can be found in a literary text: stylistic devices and the convergence of those, fictional dialogues and expressive means (Abduraxmonova, 2019). Nevertheless, expressiveness is a broader concept than emotiveness, and according to Abdulakhativna and Normatovna (2021), emotiveness is the main component of expressiveness, since it is the emotionality of language units that creates an increase in expressivity.

The linguistic units of lexical, morphological, phonetic and syntactic language levels, which along their denotative meaning and possess a connotation and are stylistically marked, are called expressive means. Phonetic expressive means allow to convey additional meanings that

are not expressed in words. These include pitch, stress, melody, stress and intonation (Zaitseva, 2014). Morphological expressive means express grammatical meanings that create a certain expressiveness. For example, it may be the use of a certain time in the language to create a vivid image of what is happening. Among the word-formation means, these can be word forms, the use of certain suffixes to create emotional coloring (Kukhareno, 2009). Lexical expressive means include stylistically colored vocabulary characteristic of a certain style of literary text or colloquial speech (Zaitseva, 2014).

Expressive means are used by the speaker or the writer regardless of stylistic purposes. Most of the expressive means can be heard in colloquial speech, sometimes as well-established expressive units or phrases as a sudden surge of emotionality expressed verbally or phonetically. The deliberate use of expressive means with a stylistic purpose requires a certain selection of means and their position to achieve the desired stylistic effect by the author. In this case, any expressive means acquires artistic significance and is considered a stylistic device (Lehtsalu et al., 1973). According to Galperin (1981), stylistic device is “a conscious and intentional intensification of some typical structural and/or semantic property of a language unit (neutral or expressive) prompted to a generalized status and thus becoming a generative model, It follows then that a stylistic device is an abstract pattern, a mold into which any content can be poured” (Galperin, 1981, p. 25). The stylistic device usually consists of two meanings: lexical and structural, established or dictated by certain norms and a special meaning that the authors require. It is the clarification of this meaning and its interpretation that distinguishes the stylistic device from the more predictable expressive means of the language (Galperin, 1981). According to Zaitseva (2014), stylistic devices and expressive means are close notions, but not identical. Stylistic devices are part of expressive means, whereas not all expressive means can be considered stylistic devices.

Stylistic devices are divided into lexical, syntactic and phonetic devices, and in this paper, lexical devices will be considered in more detail. Since stylistics focuses more on the study and use of linguistic units to create a stylistic effect, most of the works that explore lexical devices – Galperin (1981), Kukhareno (2009) and Zaitseva (2014) – consider them as lexical-stylistic devices and include such lexical devices as metaphor, metonymy, antonomasia, irony, epithet, oxymoron, hyperbole, meiosis, zeugma, periphrasis, simile, personification, antithesis, while Yefimenko (n.d.) and Lehtsalu et al. (1973) consider lexical devices more widely and include the previously listed devices as well as euphemisms and phraseological units, and label them

as lexical-phraseological stylistic devices. In the second part of this paper, the analysis will include the expanded list of lexical devices by Yefimenko (n.d) and Lehtsalu et al. (1973) and further in the text they will be referred to precisely as lexical-phraseological devices.

1.3 Lexical-Phraseological Stylistic Devices Based on the Interaction of Lexical and Contextual Meaning

Lexical-phraseological stylistic devices can be divided into groups depending on their features. The first group of lexical-phraseological stylistic devices is based on the interaction of lexical and contextual meanings of the word. These include such lexical-phraseological devices as metaphor, metonymy, irony, personification and antonomasia (Zaitseva, 2014). Metaphor is based on the interaction between the logical and contextual meanings of a word with an analogy in comparing these meanings. A metaphor is created using nouns, verbs, adjectives and adverbs and can consist of a single word or phrase. Metaphors are classified semantically and can be genuine – vivid metaphors that help to create a certain image, add expressive characteristics. Genuine metaphors are usually original and invented by the author. Trite metaphors are frequently used metaphors that have lost their former figurativeness, but are still a means of expression (Yefimenko, n.d.). Considering the structure of a metaphor, then a metaphor can be simple and consist of a pair of words, creating a single image. A stable metaphor has a certain image, which is the center of the metaphor, and additional words tied to the main word (Zaitseva, 2014). Metaphor is closely related to another stylistic device – personification, but their stylistic goals differ.

Metonymy is another lexical-phraseological device based on the transference of meaning upon the association of contiguity objects, phenomena, ideas that have common features in their coexistence (Zaitseva, 2014). Yefimenko (n.d.) divides metonymy into three main groups: the relationship between the author and their creation, the relationship between the material and what is created from this material, and also – synecdoche – the relationship between the singular and the plural. Metonymy is used to create the concreteness of description, and as a genuine lexical-stylistic device can be very expressive when conveying what the author intended.

Irony is a lexical-phraseological stylistic device, the contextual meaning of which is opposite to its denotative meaning. The word is used in the opposite sense and creates a humorous effect, mockery or sarcasm in the text, mainly due to the surprise or illogicality of the vocabulary used

in a certain context (Yefimenko, n.d.). Zaitseva (2014) suggests two types of irony: verbal irony, where you can specify the exact word, the contextual meaning of which contradicts the dictionary and is obvious and sustained irony, which is a statement that has an ironic message, but it is not obvious, but rather intuitive.

Antonomasia is a use of a proper name to reveal an idea or substitution of an epithet for a proper name. This figure of speech is closely related to metaphor and metonymy and can be divided into metaphorical antonomasia and metonymic. Metaphorical antonomasia is mostly using acclaimed historical, mythological or literature personage's names for a common noun. Metonymic antonomasia is based on relation of contiguity and most frequently is used as a product named after the inventor of the place where it was made. It is a popular phenomenon in colloquial speech and occurs in different spheres of communication (Lehtsalu et al., 1973).

1.4 Lexical-Phraseological Stylistic Devices Based on the Interrelation of Denotational and Emotional Meaning

The second group of lexical-phraseological stylistic devices based on the interrelation of denotational and emotional meaning. Epithet is a lexical-stylistic device that expresses a personal emotional attitude to an object, event or phenomenon. In the literary texts adverbs can be expressed by phrase, combination of words and attributive words and sometimes by a whole sentence. Epithets are characterized by an emotional coloring of the meaning or connotation that either follows denotational meaning or function independently. Epithets are the most common means of expression, especially in poetry, often creating a certain image or conveying the special artistry and expressiveness of the author's ideas and style. The frequent use of well-established epithets in the language turns them into word-combinations that lose their expressive individuality. In modern English epithets can be expressed by various morphological and syntactic categories and appear in the form of an adjective in the attribution function. Adjectival epithets frequently expressed by noun + adjective, noun + participle, adjective/adverb + participle and noun + adjective. Modern epithets also occur in the texts by using a noun in the function of a prepositive attribute and denoting external characteristics such as shape, color, condition. Syntactic epithets are expressed by syntactic construction, where the main word syntactically acts as an epithet from the perspective of semantics and has an emotional meaning (Lehtsalu et al., 1973).

Oxymoron is based on a combination of two semantically opposite ideas, which in their contradiction emphasize the features of the described (Yefimenko, n.d.). Oxymoron mostly consists of the use of an epithet or attributive phrase to reveal a complex of inner meaning or convey the subjective attitude of the author. The stylistic effect when using an oxymoron is based on the fact that the denotative meaning of the oxymoron components does not disappear completely and adds an emotional component, which does not destroy the logic and creates the oxymoron itself (Lehtsalu et al., 1973).

Hyperbole is an exaggerated statement that is not taken literally and is used for excessive emotionality both in the text and in colloquial speech (Zaitseva, 2014). The use of exaggeration is common in colloquial speech and produced under the influence of the moment and does not create a certain image, thereby such exaggeration is more often considered not a stylistic device, but a linguistic hyperbole. In literature, hyperbole is a common trope and can be used for direct quantitative exaggeration or in periphrastic descriptive way to give an exaggerated depiction of reality. Literary hyperboles can also be combined with other devices and create hyperbolic metaphors or be a part of exaggerated simile. The opposite of hyperbole is meiosis or understatement, which is a lexical-phraseological stylistic device that shows an object, idea or phenomenon as an understatement of what it really is (Lehtsalu et al., 1973).

1.5 Lexical-Phraseological Stylistic Devices Based on the Interaction of Principal and Secondary Meaning

The group of stylistic devices based on the interaction of principal and secondary meaning includes zeugma and pun. Zeugma is the use of two meanings of a polysemantic word in the same context. Such a construction is built from three words, where the main word in combination with the first neighbor forms a phraseological turn, and the main word with the second neighbor forms a free phrase. Usually such a construction is used to achieve a humorous component, which is obtained due to syntactic similarity and semantic heterogeneity (Zaitseva, 2014). A similar principle of semantic heterogeneity is achieved in the lexical-stylistic device pun, when the word on which the wordplay is based repeats and the realization of two meanings occurs simultaneously. The wordplay itself is based on polysemy or homonymy, often leads to misunderstanding and like zeugma creates a humorous effect (Yefimenko, n.d.).

1.6 Lexical-Phraseological Stylistic Devices Based on Circumlocution

Lexical-phraseological stylistic devices based on circumlocution include periphrasis, simile, euphemism, personification and antithesis. Periphrasis is a figure of speech that consists of longer word-combination instead of shorter one for a more visual and emotional transmission of the author's idea (Yefimenko, n.d.). Periphrasis contains epithets, abstract words and can be expressed in the form of a phrase or a whole sentence. Frequently used periphrases become fixed word-combinations and nowadays are considered phraseological units: "the fair sex – women, one's better half – one's wife, a gentleman's gentleman – a valet" (Lehtsalu et al., 1973, p.44). These kinds of periphrases are common in colloquial speech and are often used in an official style. Individual periphrases are found in literature and are also author's figures of speech to create the expressiveness of the text. In poetry, periphrasis is often used as a longer synonym for creating a certain rhythm or preserving rhyme, and sometimes include personification (Lehtsalu et al., 1973).

Simile is a comparison expressing partial similarity between objects. The objects compared are not the same, but only similar, helping the author not only to concretize the object being compared, but also to give it expressiveness. In the text, comparisons are marked with such language means as *as*, *like*, *as like* (Yefimenko, n.d.). This lexical device adds more figurativeness, especially in graphic characteristics, through comparison for a more accurate representation of an object or phenomenon in the text. Comparison should be expressive, not a logical correlation, otherwise it loses its figurative property. As a stylistic device, simile includes the subject of comparison, the object of comparison and the basis for this comparison. An object and a subject can be based on a common feature for comparison, or they can be compared based on the action or state of these (Lehtsalu et al., 1973).

Euphemism is the replacement of an obscene, inappropriate or offensive word or expression with a more neutral one. "It is a way of describing an offensive notion by an inoffensive expression" (Lehtsalu et al., 1973, p.51). Euphemisms are a frequent phenomenon in colloquial speech and are actively used in various fields of human activity. In present-day language, there are euphemisms that over time began to be perceived as phraseological units, whereas in literature, euphemisms are still artistic units of language. Euphemisms are usually found in literature together with metonymy, metaphors and periphrasis (Lehtsalu et al., 1973).

Personification is the assignment to an object or phenomenon of qualities that are usually characteristic of a person. Personification in the text is often expressed by direct reference to a phenomenon, object or idea (Yefimenko, n.d.). In literature, personification is an expressive technique that can cover entire paragraphs, chapters and some poems can be completely built on outplaying the personification of a phenomenon or object. The personification associated with a certain symbolic meaning becomes an allegory and is often used in fables, where natural phenomena, animals and objects are assigned human characteristics (Lehtsalu et al., 1973).

Antithesis is the opposition of one lexical unit of a sentence to another, to which it is opposed. It is usually expressed by antonyms at opposite ends of a sentence. The antithesis differs in two types: the first – two lexical units that are opposite in meaning and characterize the same subject and emphasize its inconsistency; the second – two objects connected by certain relationships that are intentionally given opposite characteristics. Lehtsalu et al. (1973) provides such examples: “He himself had always been *a worker and a saver*. George always *a drone and a spender*” (p. 55).

1.7 Stylistic Use of Phraseological Units

Another prevalent lexical means widely used in literature to create a stylistic effect is phraseological unit. In literary texts, phraseological units can change and break its semantic unity and change its structure. Lexically, phraseological units can be intentionally changed by the author – part of the unit can be replaced by another lexical unit, which is not typical for a specifically established phraseological unit. Phraseological units can also become part of a certain word-combination and expand to make the text more figurative (Lehtsalu et al., 1973).

To conclude, stylistic devices represent a variety of expressive linguistic resources, which are based on circumlocution and different types of word-meaning, and are used to fulfill a stylistic function. In literary works, lexical-phraseological devices are employed as artistic means in order to convey a certain image or create a certain feeling intended by the author more vividly and more fully, as well as to evoke a certain emotional response from the reader.

CHAPTER II. THE DEPICTION OF YOUTH CONCERNS IN MITSKI'S SONG LYRICS THROUGH LEXICAL-PHRASEOLOGICAL STYLISTIC DEVICES

2.1 Research Methodology

The aims of the research are to analyze the song lyrics of the independent songwriter Mitski in order to reveal lexical-phraseological stylistic devices and how they are used with the figurative purpose to develop the message of the author and correspond with the themes of youth concerns. Song lyrics from 11 songs that are presented in the three earlier albums of the singer Mitski, which she released during her youth, were selected for analysis.

The debut albums *Lush* (2012) and *Retired from Sad, New Career in Business* (2013) were released as college musical projects, and in her latest interviews she describes these albums as a collection of songs written in different periods of her life, when she was constantly changing as a person (Dorsa & Williams, 2015). The third Mitski's album, *Bury Me at Makeout Creek* (2014), was released through an independent record label and received many positive reviews, one of which describes the album as "A beautiful ode to growing up and finding oneself, *Bury Me at Makeout Creek* is an evocative lyrical masterpiece that explores the angst of youth, the hope of the future, and the hopelessness of interpersonal connection and preparing for death" (Izanorussia, 2016). All songs are related to the personal experience of the author's adolescence and include themes such as heartbreak, toxic relationships, commitment issues, fears about the future, self-doubt, rebelliousness of the youth that are experienced in one way or another by all young people in the modern world.

The results of the research are presented in the form of a table (Table 1 below), where lexical-phraseological devices are highlighted in the lines of the particular song from the selected albums and identified based on the theoretical material of the first chapter. All listed lexical-phraseological devices appear with the following explanation and interpretation of a certain device in terms of the figurativeness of the text and the main theme of the song.

2.2 The Analysis of Song Lyrics

Table 1. Lexical-phraseological stylistic devices depicting youth concerns in Mitski's songs

Song	Lyrics	Device	Interpretation
Eric	Blue light,	epithet	The use of lexical-phraseological devices creates a certain image where fear is felt both in the external environment around the narrator and in her internal state. The epithet <i>blue light</i> – blue depicts sadness and antithesis contrasts the darkness around the narrator with the bright smile of the partner, which in fact is the crazy smile of a person who enjoys the fear of the narrator. The epithet <i>trembling shoulders</i> depicts this fear and in the last line there is a compilation of personification with oxymoron and simile that refers to the human shell, which can give out emotions, like fear. Thus, the narrator shows that her partner experiences the same emotions and compares it with her own desperate state.
	dark room, the white of your teeth	antithesis	
	As you smile at my trembling shoulders	epithet	
	But your skin, did you notice your skin? It cries a soft weep like mine	personification + oxymoron + simile	
Bag of Bones	'Cause I've looked down at them, not knowing why And after everything's done i'm all undone	antithesis	The antithesis has a sexual connotation. After the end of the sexual encounter, the narrator feels herself "undone" and regrets

			what she did. This device contrasts the inner feeling of the narrator with her actions.
Bag of Bones	I'm carrying my bag of bones	metaphor	A metaphor for physical appearance. The narrator is disappointed in her actions and sees no value in herself other than a sexual object.
Bag of Bones	And I hope you leave right before the sun comes up So I can watch it alone	periphrasis	The longer and more figurative form of "before sunset". The author uses this particular periphrasis to emphasize that at the first rays of light narrator does not want to see this person and remember the night spent with them and how this person made her feel.
Bag of Bones	Fluorescent store lights , you shine through the night	epithet	An epithet is used to describe how the narrator finds herself hating her appearance in everyday situations. Personification is used to represent store lights as something human that points out her flaws and makes her feel down for that.
	Illuminate my pores and you tear me apart	personification	
Door	There is a door to me I've never seen it. Sometimes I get closer to it But I've never found it	metaphor	Door is like a hope and an exit from the depressed state of the narrator.

Door	A hopeless violence I named it love	epithet	An epithet that describes an abusive relationship that the narrator considered as love, but in reality, it was the reason for her miserable mental state.
Brand New City	I think my fate is losing its patience I think the ground is pulling me down I think my life is losing momentum I think my ways are wearing me down/ Think my brain is rotting in places I think my heart is ready to die I think my body is falling in pieces I think my blood is passing me by	periphrasis	In this song, the whole verse is a long figurative periphrasis, created by the author to more vividly convey the feeling of anxiety from moving to a new city, leaving the past behind.
Brand New City	But if I gave up on being pretty, I wouldn't know how to be alive I should move to a brand new city and teach myself how to die	antithesis	The antithesis emphasizes the narrator's sense of self-destructiveness and desperation. The narrator considers the physical appearance to be a power with which she has always survived in life. And perhaps in a new place this principle will not work and it is easier for her to give up.
Circle	There's a lie that I told to you That now I can't tell the truth	antithesis	A narrator doesn't love her partner, but she confessed to him insincerely and doesn't know how to tell the truth.

	And it ate me inside ,	phraseological unit	PU is used to emphasize how hard this feeling is troubling her inside.
	So one soft drunken night I slept with a man you knew	epithet	Oxymoron is used to contrast the outer world – soft night and drunken mostly as the state of the narrator.
Circle	And nobody knows my lover is buried underground	metaphor	A metaphor for a painful break up, where the narrator forgot — <i>buried</i> the person she sincerely loved.
Square	What is that quiet of snow in the night?	epithet	The use of all these devices in a verse creates an external image of a snowy night, which echoes the internal state of the narrator – the image of darkness and loneliness in which the author remains when her lover leaves her.
	The dark rings with white noise As you stand and drown	antithesis	
	Maybe it's all of these snowflakes screaming	personification	
	A choir of mute	oxymoron	
Because Dreaming Costs Money, My Dear	I can still smell the fire	metaphor	The whole passage is built on a metaphor of a <i>fire</i> , where <i>fire</i> is a passion for music inside the narrator. <i>Fire died out</i> is a personification that shows how this passion has faded away. <i>Smoke</i> is also a metaphor for leftovers of this passion that <i>burn eyes</i> – cause tears.
	Though I know it's long died out	personification	
	The smoke still hangs in my hair And on some quiet evenings it burns my eyes	metaphor	

Because Dreaming Costs Money, My Dear	So darling, play your violin I know it's what you live for Darling, play your violin We will manage somehow	metonymy	The violin, as a difficult to master musical instrument, refers to the professional pursuit of music, as well as to musical geniuses who play the violin and did not succeed financially in life. The author turns to herself and hopes that while doing what she loves will bring her financial stability and success.
I Want You	You're coming back And it's the end of the world	phraseological unit that used as a hyperbole	Used to express the exaggeration of the narrator's feelings when she sees the person she wants.
I Want You	I found you I found the door But when I stepped through There was no floor	metaphor	The lack of groundedness and security that the narrator sees in a possible relationship with the person she wants.
I Want You	I want you I hold one card That I can't use But I want you	phraseological unit	The use of phraseological unit with the meaning of being in the most advantageous position alludes to the manipulative nature of the narrator that she doesn't want to use with a person she likes.
Townie	Cause we've tried hungry and we've tried full , and nothing seems enough	antithesis	Antithesis contrasts the despair of youth. Trying life with and without drugs – still not satisfying enough for them.

Townie	And I want a love that falls as fast as a body from the balcony And I want to kiss like my heart is hitting the ground	exaggerated simile	Exaggerated similes emphasize youthful maximalism, the need for love and desire to feel the full intensity of feelings and emotions.
Townie	I'm holding my breath with a baseball bat Though I don't know what I'm waiting for	phraseological unit	A phraseological unit is used with the meaning of being excited, anxious or nervous.
		epithet	<i>Baseball bat</i> is used as an epithet to emphasize the cautiousness of being excited, anxious and nervous, facing unknown feelings and the consequences they bring.
Townie	I am not gonna be what my daddy wants me to be	synecdoche	In the context of the rebellious statement of the song, this synecdoche can refer either to men and unwillingness to follow the patriarchal attitudes or the older generation and expectations they project on the youth.
Townie	Smell that, it's wet grass , and smoke in my hair, I think I've had enough	euphemism	A euphemism for being intoxicated by drugs.
First love/Late Spring	The black hole of the window where you sleep	metaphor	A metaphor for a lost state of the person, where there is nothing around good and bright.
First love/Late	The night breeze	metaphor	A metaphor for

Spring	carries something sweet, a peach three		hope.
		epithet	An epithet figuratively describes this hope as something that blooms and bears fruit.
First love/Late Spring	Lately, I've been crying like a tall child	simile	An immaturity of adulthood is compared with being a tall child – growing up only physically, not mentally.
I Will	And all the quiet nights you bear seal them up with care No one needs to know they're there for I will hold them for you	epithet	The whole song is a message of the author to herself. The epithet emphasized the loneliness of those nights when the author could not rely on anyone but herself.
I Will	And we're not out of the tunnel I bet you, though, there's an end	metaphor	Tunnel refers to the struggles that haunt the narrator. Speaking to herself, the author promises that this will come to an end.
I Will	And while you sleep, I'll be scared So by the time you wake, I'll be brave	antithesis	The antithesis contrasts two opposite states of the narrator in relation to herself.

The results demonstrate a variety of lexical-phraseological stylistic devices used by the author. The discovered devices are based on different types of word meaning, circumlocution and phraseological units in their stylistic use. In the selected songs, it can be seen that the author uses most of these devices to create an image corresponding with the themes of youth concerns. For example, using *fluorescent store lights* as an epithet to show how a narrator hates her appearance in everyday life or the simile *like a tall child* as an image of immaturity. Some of

the devices are used to intensify a certain feeling, like the epithet *quiet nights* to accentuate the loneliness of the time spent or exaggerated simile in the song *Townie* vividly depict the inner despair and violent desire for love in young people. In certain songs, lexical-phraseological devices become a tool for creating a larger image to convey a particular idea or a feeling, sometimes taking up a whole verse and to accomplish this, the author uses several devices or a combination of them. Thus, in the song *Brand New City* — with long figurative periphrases the author conveys her own feeling of anxiety, or in the song *Square*, where several devices are used in the whole verse to create an image of the outside world, reflecting the internal state of the narrator.

It should also be noted that most of the devices presented in the lyrics have a dark connotation (*dark room, soft weep, bones, hopeless violence, the end of the world, buried underground, no floor, black hole, tunnel, quiet nights, dark rings, choir of mute, tear apart*) and used to accentuate certain disturbing and sometimes desperate aspects of youth and the feelings that accompany them. Lexically, most of the lexical-phraseological stylistic devices consist of simple vocabulary and common words with which the author creates expressive images connected with youth concerns. Thus, fear in the song *Eric* with the use of an epithet *trembling shoulders* or contrast the excessive cautiousness before something new with phraseological unit *holding one's breath* and the epithet *baseball bat*. All listed antitheses consist of fully contradictory antonyms (*scared – brave, lie – truth, to be alive – to die, hungry – full, done – undone*), and metaphors are comprehensible for readers and listeners, for example *fire* for passion or *something sweet* for hope. Presented phraseological units are also common in colloquial speech, but in the texts of Mitski's song lyrics they acquire a certain expressiveness: reveal the author's manipulative nature (*holding one's card*) or intensify the author's feelings (*the end of the world*).

The simplicity of the lyrics and lexical-phraseological stylistic devices themselves are caused by the proximity to the reality of life in which the author grew up and the depth of perception of this surrounding world during youth. The feelings and emotions that the author is trying to convey, as well as the images created by her with the help of devices, become available to all listeners of the songs and form a certain closeness both with the author and the situations described. In particular, this emotional closeness of a similar experience created by lexical-phraseological devices evokes an emotional response and helps to understand the author's message and experience the wholeness of these depictions.

CONCLUSION

Modern song lyrics reflect the realities of life, as well as all the difficulties that can be encountered by people. As the main consumers of music content, young people are especially interested in compositions which include themes close to them. The proximity of certain situations or feelings that young people experience in one way or another during their youth is comprehended through the use of expressive means, which help to convey a certain image by the author more accurately and sensually.

Chapter I presents the study of the word as a tool in poetry and a part of more complex structural units in the system of means of expression, which is studied by such a field of linguistics as stylistics. Thus, groups of lexical-phraseological stylistic devices based on different types of word meaning, circumlocution and phraseological units in their stylistic use were considered in detail. The device of each group was given a definition formulated from the academic sources, and the functions of each specific device were considered from the point of the expressiveness of the text.

Chapter II consists of an analysis of lexical-phraseological stylistic devices in the selected songs of American independent songwriter Mitski in order to determine which devices and how are used to convey the depiction of youth concerns in the lyrical content of the author. The study is presented in the form of a table with a subsequent conclusion. The results of the research reveal that specific devices create an image embodying the concerns that haunt young people during youth. All the concerns described by the author with the help of devices were related to such topics of youth as doubts about physical appearance, difficulties in romantic relationships, self-perception, immaturity, depression, anxiety, drug use and worries about the future and a place of a person in it.

Thus, the hypothesis of the study was confirmed, and the aims were successfully fulfilled. The intentional use of the lexical-phraseological stylistic devices in the texts of the songs acquires artistic expressiveness and contributes to the conveyance of an image of youth concerns by the author.

SUMMARY IN ESTONIAN

Käesoleva bakalaureusetöö nimetus on “NOORTE MUREDE KIRJELDUS MITSKI LAULUSÕNADES LEKSIKAAL-FRASEOLOOGILISTE STILISTILISTE VÄLJENDITE KAUDU”. Töö eesmärkideks oli uurida erinevaid leksikaal-fraseoloogilisi stilistilisi väljendeid ja välja selgitada, kuidas neid kasutakse kujundliku eesmärgiga kirjandustekstides; analüüsida sõltumatu laulja Mitski kaasaegseid laulusõnu ja paljastada, kuidas tema tekstides on kasutatud leksikaal-fraseoloogilisi stilistilisi väljendeid, et arendada tema laulude sõnumit ja luua kujutluspilte noorte muredest. Töö hüpotees on, et leksikaal-fraseoloogilised stilistilised väljendid Mitski laulusõnades aitavad edasi anda kuvandit noorte muredest.

Esimeses peatükis tutvustatakse sõna kui väljendusvahendit luules ja osa keerukamatest struktuuriüksustest väljendusvahendite süsteemis, mida uurib selline keeleteaduse valdkond nagu stilistika. Nii käsitleti üksikasjalikult leksikaal-fraseoloogiliste stilistilisi väljendeid, mis põhinesid erinevat tüüpi sõnatähendustel, kaudsel väljendamisel ja fraseoloogilistel üksustel, nende stilistilises kasutuses. Iga rühma väljendile anti akadeemilistest allikatest sõnastatud definitsioon ning iga konkreetset stilistilist vahendit vaadeldi teksti väljendusrikkuse aspektist.

Teine peatükk koosneb Mitski valitud laulude leksikaal-fraseoloogiliste stilistiliste väljendite analüüsist, et teha kindlaks, milliseid väljendeid ja kuidas kasutab autor noorte murede kujutamiseks ja edasiandmiseks tema lüürikas Uuringu andmed on esitatud tabelis koos järgnevate järeldustega. Uuringu tulemused näitavad, et konkreetset leksikaal-fraseoloogilised stilistilised väljendid loovad kuvandi, mis kehastab neid muresid, mis nooruspõlve kummitavad. Kõik mured, mida autor leksikaal-fraseoloogiliste stilistiliste väljendite abil kirjeldas, olid seotud selliste noorte temadega nagu kahtlused välimuses, raskused romantilistes suhetes, enesetaju, ebaküpsus, depressioon, ärevus, narkootikumide tarvitamine ning mured tuleviku pärast.

Uuringu hüpotees sai kinnitust ja eesmärgid said edukalt täidetud. Leksikaal-fraseoloogiliste stilistiliste väljendite sihilik kasutamine laulutekstides omandab kunstilise väljendusrikkuse ja aitab kaasa noorsoomurepildi edasiandmisele autori poolt.

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