

SOCIOLINGUISTIC ASPECTS OF PROFESSIONAL COMMUNICATION

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Abstract: Drawing evidence from a number of musical contexts and quasi-ethnographic interviews with professional musicians, the study explores the nature of language contact and the role of the English language at different levels of professional communication in contemporary Russia.

Keywords: intercultural communication; professional communication; sociolinguistics; globalization; localization; musical discourse

1. Introduction

Professional discourse has been influenced by a series of changes that have taken place in recent decades (Gunnarsson, B.-L., 2014). Today in the era of globalization and technological development we are witnessing new trends in professional discourse, including an increasing need to renegotiate identities and balance local and global concerns (Gunnarson, B.-L., 2009: 251-252) caused by construction of a hybrid multicultural society and creation of multicultural identities (Baraldi, C., 2006). Popular music serves an outstanding example of these changes taking place in professional communication, bringing to the forefront the notions of “hybridity, fluidity and diversity” (Canagarajah, S., 2013: 33). Recent studies describe popular music as “an important arena for the public display of bilingual and multilingual practices” (Androutsopoulos, J., 2010: 40), and popular culture is said to “breed a creative form of hybridization that works toward sustaining local identities in the global context” (Shim, D., 2006: 39). Hybrid forms generally include code switching and code mixing (Alim, H.S., Ibrahim, A., Pennycook, A., 2009; Terkourafi, M., 2010) and writing original

compositions in the English language (Mattar, Y., 2009; Chik, A., 2010).

English has become an indispensable element of contemporary professional musical discourse: its actual manifestations and the scope of use may vary considerably in different settings. The role of English in shaping the local varieties of global musical genres – especially hip-hop and rap – has attracted attention of scholars from different countries (Alim, H.S., Ibrahim, A., Pennycook, A., 2009; Terkourafi, M., 2010). Far less attention has been given to the role of English in professional communication relating to different discursive genres. This paper examines the use of the English language in its semantic and semiotic functions at different levels of professional communication in a number of professional settings – song lyrics, interviews and reviews in musical journals, and professional Internet forums.

2. Objectives/Purpose of the study

The aim of this study is to distinguish peculiarities of language contact at different language levels and describe the role of the English language in contemporary professional discourse in globalized Russia. This article therefore attempts to address the area that has not been investigated in the previous linguistic studies, and aims at shedding light on the specific linguistic features of professional musical discourse in Russia from the point of view of the social context, and the reasons for switching to and borrowing from English in different discursive genres representing different levels of professional communication. A special focus is on how by means of language contact professional discourse creates possibilities of constructing ‘glocal’ professional identities; how social agents use language in professional contexts to index rock/heavy metal/hip hop affiliation; and how language choice is dependent on the discursive genres at different levels of communication, as well as the conceptual foundations of musical genres.

3. Methodology

3.1. Theoretical framework

The study is based on several theoretical constructs. The theory of global discourses, genres and styles (Fairclough, N., 2006) and the sociolinguistics of globalization (Blommaert, J., 2003; Blommaert, J., 2010) provide an overarching theoretical framework for this study. Of particular significance for this study are Blommaert's concepts of language as a mobile resource and 'truncated' multilingualism (Blommaert, J., 2010). It is essential that in an age of globalization repertoires are "composed of specialized but partially and unevenly developed resources", for "we never know 'all' of a language, we always know specific bits and pieces of it" (Blommaert, J., 2010: 23). Thus, 'bits and pieces' of Global English enter the repertoires of local communities as a meaning-making resource and a means of constructing glocal identities.

Another important term that needs clarification is 'professional' in relation to discourse or communication. 'Professional' quite often refers to an individual who has undergone some specialist training or education before he/she is eligible to become a member of a certain profession (Kong K., 2014: 2). The problem with the musical sphere is that in popular music, individuals rarely undergo specialist training, but they become professionals due to their practical experience. In this study, the term 'professional' is understood in a wide sense, covering both skilled and unskilled paid jobs in the music industry (Gunnarsson, B.-L., 2009: 5).

In order to provide a broad picture of language contacts typical of the musical sphere in today's Russia, professional musical discourse is shown as interrelation of four discursive genres: song lyrics, musical interviews, musical reviews, and professional Internet forums (for a more detailed description of genres in musical discourse, see Aleshinskaya, E., 2013). These genres are associated with different types of social agents (or communicants) in dependence on their levels of expertise:

professionals, semi-professionals, and non-professionals. Because social agents have different levels of expertise, there are also different levels of communication within professional discourse (Bowker, L., Pearson, J., 2002: 27-28): professional – professional, professional – semi-professional, and professional – non-professional. In the sphere of contemporary music, professional Internet forums represent the ‘professional – professional’ type of communication, where experts share a common background, special knowledge and specialized language, i.e. terminology and professional jargon. Interviews and reviews in musical journals belong to the ‘professional – semi-professional’ type, where semi-experts (e.g., readers of a musical journal) may be familiar with some of the terms and concepts in question. The ‘professional – non-professional’ type of communication is represented by song lyrics, which are addressed to a wide audience with a low level of expertise.

3.2. Data and method

The research approach adopted to this study was predominantly qualitative and interpretative and consisted of two stages. At the first stage, it comprised the textual analysis of interviews and reviews from the local popular music journals “Rolling Stone” (issues 82–84), “Dark City” (issues 61–68), “In Rock” (issues 52–56), and “Hip Hop Info” (issues 4–7) for 2011–2012; the contents of 4 professional Internet forums <http://www.musicforums.ru/>, <http://www.forum.guitarplayer.ru>, <http://www.tubetone.ru/forum/>, and <http://forum.reborn.ru/>; and lyrics of 93 songs by 8 bands from three largest cities in Russia (Moscow, St. Petersburg, and Nizhny Novgorod) performing in various musical genres: “Thanfall” (death metal), “Once” (romantic melodic metal), “Arcane Grail” (symphonic black metal), “The Last of Us” (post-hardcore), “SADme” (indie-rock), “Everything Is Made in China (EIMIC)” (post-rock), “Konstanta” (hip hop), “Quasary” (hip hop). The lyrics were collected, using such search engines as www.lyricsmania.com, www.sentido.ru,

www.joov.net, www.gl5.ru. Some lyrics were kindly provided by the members of Nizhny Novgorod based bands “Thanfall”, “Once”, “The Last of Us”, and “Quasary”. The textual analysis helped outline the main features of Russian-English bilingualism used at different levels of professional communication.

The next stage consisted in applying a critical perspective to the production of texts in order to find an answer to the question, “Why and how do Russian musicians employ different languages in professional communications?” At this stage, it was important to obtain rich ethnographic data containing musicians’ own interpretations, to more fully understand the role and function of languages, especially the English language, in Russian professional musical settings. Among ten representatives of the music industry in Moscow, St. Petersburg, and Nizhny Novgorod, who willingly took part in ethnographic interviews were:

- 1) Alexei (drummer in a post-rock band, 32 years old, Nizhny Novgorod);
- 2) Leha Plus (rapper, 25 years old, Nizhny Novgorod)
- 3) Mikhail (lead-guitarist in a death metal band, 22 years old, Nizhny Novgorod);
- 4) Alexander (session musician, 32 years old, Nizhny Novgorod);
- 5) Ivan (rock guitar player, 22 years old, St. Petersburg);
- 6) Vasiliy (sound producer, 29 years old, St. Petersburg);
- 7) Alexander (rapper, 26 years old, Moscow);
- 8) Mikhail (rapper, 24 years old, Moscow);
- 9) Maria (guitarist and vocalist in an indie-rock band, Moscow);
- 10) Alexander (guitarist in a heavy metal band, 24 years old, Moscow).

In their personal interviews, the social agents, who perform various functions in the local music industry, shared their views on the use of English in professional communication and the role of language in identity making. The interviews were conducted

and transcribed in Russian, and relevant fragments of the interviews were afterwards translated into English.

4. Results and discussion

Research findings suggest that in the Russian professional communicative space, the interaction of the Russian and English languages (Russian-English bilingualism) manifests itself in two main forms: the Anglicization of the Russian language and the Russification of the English language. The specific features of these two forms of language contact largely depend on and are determined by the level of professional communication. Let us consider all the three levels in detail.

4.1. *‘Professional – non-professional’ level*

At the ‘professional – non-professional’ level of utmost interest in terms of language choice are song lyrics. In the context of commercialized popular culture, the use of English in song lyrics is one of the ingredients for success in the international arena. According to the Eurovision Song Contest website (www.eurovision.tv), the overwhelming majority of titles for the last decades were in English: if in 1982 only three titles were in English, then in 2011 only three were in languages other than English. Moreover, almost all Eurovision winners sang in English. Not to mention that the whole international careers of “ABBA”, “Ace of Base” and “Roxette” from Sweden, “A-Ha” from Norway, “Aqua” from Denmark, Bjork from Iceland, “Modern Talking”, Sandra and “The Scorpions” from Germany were/are in English. This is true for some Russian artists like Timati, who was first among Russian rappers to release an English-language album in 2012. His most successful track called “Welcome to Saint-Tropez” was among top 5 on main European charts for more than 20 weeks and became gold and platinum in Switzerland, Germany, and France. Such pop acts as Dima Bilan and t.A.T.u. also gained considerable success outside Russia with several hits in English.

Global English enters song lyrics in two major ways: Russian musicians/songwriters either insert English words or phrases into their Russian texts (Anglicization) or create original texts in the English language which reflect their Russian mentality (Russification).

4.1.1. Anglicization: expressing ‘glocal’ identities

Numerous studies of language contacts in musical discourse focus on song lyrics and the use of code-switching as a means of constructing social meanings (Alim, H.S., Ibrahim, A., Pennycook, A., 2009; Terkourafi, M., 2010). The most recent studies of song lyrics have been on language hybridization and the functions of English in Russian popular music (Aleshinskaya, E., Gritsenko, E., 2017; Aleshinskaya, E., 2016a; Aleshinskaya, E., 2016b). These works demonstrate that in a multilingual performance inserting fragments in different languages can serve as a way to gain attention, reinforce the expressive potential of the song and create additional aesthetic meanings. This study will demonstrate that in different musical genres (hip hop, rock and metal) languages are combined differently and perform different functions.

Local hip hop is a particular “linguistic and cultural-stylistic blend” (Blommaert, J., 2003: 610) – a means of stressing conscious affiliation with global hip-hop culture and an expression of “local authenticity” (Cutler C., 2010: 249). Hybrid ‘glocal’ identities in Russian hip hop are often created by code-switching and code-mixing, i.e. using English and Russian in one utterance:

- “*Kak byt’ s toboy, it’s my life*” (Konstanta, “S ney”) (“How to be with you, it’s my life”);
- “*Zhena sverkayet kak Diamond District*” (Konstanta, “Vinovat”) (“Wife is shining like Diamond District”).

The Russian language is used in hip hop lyrics as it is understood by the local audience, and understanding is of vital

importance for this genre. The main message of hip hop is the protest against the reality rappers are living in: “*Rap is the world of text, the cornerstone of rap – its message, meaning, rhyme*” (Leha Plus, rapper, personal interview). It makes Russian the ‘core’ language of local hip hop, and insufficient English language fluency poses a serious challenge for local rappers who have international aspirations: “*To do this we never had a sufficient level of proficiency in English. To rap in English, and not to fall in the estimation of the public, is simply unreal*” (Leha Plus, rapper, personal interview). If in heavy metal and rock, music allows to use ‘simplified’/‘russified’ English, then in order to rap in English, one should be a native speaker.

Predictably, Russian rappers insert many English words and phrases in their texts: “*sometimes in a certain context it is cool to insert something English!*” (Leha Plus, rapper, personal interview). These insertions index prestige, solidarity and affiliation with global hip hop culture. A vivid example is the refrain of “Diss Moscow” by a Nizhny Novgorod based hip hop band “Quasary”:

When I say hip yo you say hop. Горький, nigga. Горький, nigga.
When I say hip yo you say hop. Москва, offside.
When I say hip yo you say hop. Как твои дела? Hey, what’s up?

The refrain is mostly in English with the exception of one phrase (*Как твои дела?* ‘*Kak tvoi dela?*’), and the names of two Russian cities: the Russian capital *Москва* (Moskva) ‘Moscow’, and *Nizhny Novgorod*, which is referred to as *Горький* (Gor’ky) ‘Gorky’ (the official name of the city from 1932 to 1990). English words *nigga* and *offside* indicate local attitudes towards the two cities: a provincial band stresses local affiliation by expressing loyalty to their native town and dislike, disrespect to the capital. At the same time, the members of the band imitate African American English in *nigga*, *yo* and *hop*, and reiterate the Russian phrase in English “*What’s up?*”. These and other

elements of Global English in the speech repertoires of local musicians index their commitment to the values of Global Hip Hop Nation (Alim H.S., Ibrahim A., Pennycook A., 2009). Switching from Russian to English reflects the interplay of global and local meanings: it positions Russian musicians as cosmopolitan and at the same time expresses their local “authenticity” (Terkourafi, M., 2010).

4.1.2. Russification: transcending national borders

Six of the eight local bands studied in this paper (“Thanfall”, “Arcane Grail”, “Once”, “The Last of Us”, “EIMIC” and “SADme”) write and sing their songs in English. Interestingly, they all represent rock and metal. When asked why they prefer English for their song lyrics, musicians stressed its global status and prestige: *“Nobody in Europe needs Russian. And we want to move to an international level. We plan to tour in Europe”* (Mikhail, guitarist, personal interview); *“The English language means fewer problems with distribution abroad. People find it easier to remember, besides there are no problems with encoding, and the Internet search is simpler”* (Alexei, drummer, personal interview).

Another reason why local musicians prefer singing and writing in English is musical characteristics of songs: *“Stylistics, i.e. music, the style of which emerged in English-language countries, is in harmony with English”* (Alexei, drummer, personal interview); *“Russian is badly pasted into the music I like”* (Maria, vocalist, personal interview). These and similar comments indicate that the specific rhythm of heavy-metal and rock makes Russian musicians choose one- and two-syllable English words over the longer Russian words. The comments seem to get in line with theorists’ reasoning. Thus, according to Robert Walser, in heavy metal “musical codes are the primary bearers of meaning”; song lyrics “help direct and inflect the interpretation of the meanings [...] suggested by the music” (Walser, R., 1993: 40).

English helps local musicians transcend national borders. However since their knowledge of English is insufficient, they are unable to write texts in English and have to translate into English the texts written in Russian. It leads to ‘russification’ of Global English, i.e. the transfer of grammatical, lexical, conceptual features of their native tongue to English. The fact that English is not their first language determines some specific features of the song lyrics by the local bands. First of all, their lyrics are rather simple in terms of stylistics and vocabulary. Besides there are some mistakes typical of English-as-a-foreign-language students in Russia: use of modal verbs (“*Nothing to stay that will can to tell*”, “*If you could to lose your mind*”); auxiliary verbs (“*I’m not agree with fucking speech about Revolution in the minds*”); adverbs (“*So gonna do this also quiet*”); articles (“*Nothing can be better than a good advice*”); word-by-word translation from Russian (“*All those things what in your hands*”, “*That every become forever blind*”, “*New deaths should to you explain That time to forget your name*”), etc. Despite these mistakes, some of which are deliberately made for the sake of the rhythm (acoustic-melodic factor), the English language, even in a russified form, in any way allows these bands to be part of the global musical culture and creates, as they believe, wider possibilities for them in future.

The frequency of these peculiarities allows identifying a variety of the English language, which is used in Russian song lyrics and which is presumably identical to the English language, generally acknowledged to be mass spread in Russia (Schennikova N.V., 2013). The study of such a variety of English presents some theoretical and methodological difficulty, as its official terminological status is still a subject of domestic debate. In fact, the attitude toward the Russian variety of the English language is mainly negative, as it is associated with “broken” and “bad” English. Moreover, in academic publications it appears under various names: “Russianized English” (Ustinova, I.P., 2005), “Russian idiom of English” (Schennikova, N.V., 2013) or

“Russian English” (Proshina, Z., 2010). The term “Russian English” seems appropriate in the study of song lyrics, being a local variant of Global English that alongside with other “World Englishes” serves as a means of constructing a wide spectrum of sociocultural meanings and glocal professional identities and involves transfer of Russian users’ native language patterns, mental imagery and culture (Proshina, Z.G., 2012).

4.2. ‘Professional – professional’ level

This level of professional communication is characterized by precision, and exactness is achieved by use of special vocabulary (special terminology and jargon), which suffice to denote all the subtleties musicians need to describe the music-making process. In various professional contexts, musicians do not search for words, they use musical terms naturally and automatically. The following subsections will demonstrate the specificity of Russian-English bilingualism

4.2.1. Anglicization: facilitating communication and marking prestige

The professional communication in Russia abounds in specialized terminology referring to nuances of music and music-making. They are represented by foreign words and borrowings. Borrowing musical terms is argued elsewhere to reflect the need to communicate topics that are unknown for those who are not members in the same professional group (Kowner R., Rosenhouse J., 2008: 13). Music professionals widely employ musical terms borrowed from English such as *soul, rock, rap, sample, riff, bridge, intro, outro, vocalese, growl, scream, beatbox*, etc.

Such a high proportion of loan words from English is primarily caused by the need to coin new terminology, for jazz, rock, heavy metal and hip hop are originally (Anglo-)American, and the Russian language lacks lexemes to denote corresponding concepts in professional musical discourse: “*Borrowed are, for*

example, names of instruments, notes, musical techniques. Why? Because there is no other way to explain what you want to say” (Vasiliy Mantrov, sound producer, personal interview); *“It is very easy to explain – there are no equivalents of these words in Russian”* (Ivan, guitarist, personal interview); *“I cannot even recall any Russian musical term. In fact, English terms characterize musical techniques more briefly and precisely. And for most of them it is simply impossible to find explanations in Russian”* (Alexei, drummer, personal interview). Thus, the local sound producer Vasiliy Mantrov describes his studio sessions by employing English-language terms referring to mixing and arranging musical pieces: *слэп* (slep) ‘slap’, *шейкер* (sheiker) ‘shaker’, *грув* (gruv) ‘groove’, *пэтерн* (petern) ‘pattern’, *сэмпл* (sempl) ‘sample’, *скрэтч* (skrech) ‘scratch’, *тэйк* (teik) ‘take’, *бэк* (beck) ‘back’, *питч шифтер* (pitch shifter) ‘pitch shifter’, *микс* (miks) ‘mix’, *мультитрек* (mul’titrek) ‘multitrack’ and so forth.

Apart from facilitating communication, borrowed terms can perform a semiotic function. Borrowing words/phrases is considered prestigious, as it highlights the uniqueness and progress of local musical groups, in other words, indexes global affiliation: *“When you are talking about ‘overdrive’, you don’t have heart to say ‘peregruz’, you will say ‘overdrive’”* (Alexei, drummer, personal interview).

4.2.2. Russification: constructing professional identities

As a result of shared knowledge of musical details and informal character of communication, professional musicians employ a hybrid type of talk – professional jargon. In contrast to terminology, jargon is more emotional, associative, and subjective. Using professional jargon allows musicians (and other people working in the music industry) to feel included as part of the professional community, it generates a certain attitude towards occupation-specific objects (Malyuga, E.N., Orlova, S.N., 2018: 32). In other words, professional jargon implies being

a “full-fledged” rocker or metal/hip hop head, and learning the jargon means “taking on a new identity, making a new distinction between ‘insiders’ and ‘outsiders’” (Bayton, M., 1990: 211). Below are some examples of professional jargon from professional Internet forums: *фуллончик* (**fullonchik**) ‘Full-on’, *рэпчик/рэпак* (**repchik/repak**) ‘rap’, *саксуха* (**saksuha**) ‘saxophone’, *студийник* (**studiynik**) ‘studio album’, *сессиищик* (**sessionschik**) ‘session musician’; *откаверить* (**otkaverit’**) ‘to make a cover version’, *свинговать* (**svingovat’**) ‘to swing’, *джазить* (**djazit’**) ‘to jazz’, *чекаться* (**chekatsya**) ‘to check sound’, *киксануть* (**kiksanut’**) ‘to make a kick’; *прифанкованный* (**prifankovanniy**) ‘funky’, *олдскульный* (**oldskul’niy**) ‘old-school’, *трушный* (**trushniy**) ‘true’, *драйвовый* (**draivoviy**) ‘driving’ etc.

In professional musical jargon, the English and Russian languages are mixed: English is used as a lexifier language and Russian provides a phonological, morphological and syntactic foundation: *банда* (**banda**) ‘band’, *рокешник* (**rokeshnik**) ‘rock’, etc. English-language terminology is adapted to local contexts by retaining global features: preserving their English stem (although assimilated phonetically and graphically), borrowed terms acquire Russian word-building affixes and endings that add emotional expressiveness and familiarity.

For professional musicians, who participate in professional Internet forums, professional jargon is a natural way of expressing musical subtleties, for instance:

- (1) *Надо* *родес* *дабовый,*
Nado *rodes* **daboviy,**
Needed *Rhodes* **dubbed,**
‘You need a dub Rhodes,’
- с делэем* *и лид* *с нитчем на октаву*
*s **deleyem*** *i **lid*** *s **pitchem** na oktavu.*
with **delay** and **lead** with **pitch** in octave.
‘with delay and a lead with an octave pitch.’

Here the borrowed terms and hybrid jargonisms are used mostly automatically and habitually.

Professional jargon facilitates communication and serves as a marker of professional identity of Russian musicians. Interestingly, when asked about the language represented in the hybrid jargonisms, the respondents emphasized their foreign origin and local professional status: *“I would sooner refer it to professional musical sphere”* (Ivan, guitar player, personal interview); *“I’d say, the terms are English, of course, but [...] we adapt them for Russian mentality – this way it is easier and more convenient to communicate”* (Alexander, rapper, personal interview); *“May be English, but Russianized. We alter English terms in our own way... This pattern is quite common now – not only in rap. Everyone understands this kind of talk”* (Mikhail, rapper, personal interview).

The use of hybrid professional discourse has been described in detail in reference to Russian offices of two large international companies (Gritsenko, E., Laletina, A., 2016). The authors argue that language mixing in the form of professional jargon facilitates communication between colleagues and serves as a marker of professional identity. In her study of language practices in Russian-based professional settings, E.S. Gritsenko comes to the conclusion that the English language in Russia indexes internationalization, progress, innovation, success, reliability, business efficiency, and high quality of life (Gritsenko, E.S., 2016).

4.3. ‘Professional – semi-professional’ level

In musical interviews and reviews aimed at semi-professionals we can also find cases when it is impossible to find corresponding equivalents in Russian, like in *золотой век hair metal’a* (zolotoy vek hair metala – golden age hair metal) ‘the golden age of hair metal’ or *эффeкт echo delay* (effect echo delay) ‘echo delay effect’.

In musical journals, at the ‘professional – semi-professional’ level, the use of English-language borrowings emphasizes local bands’ “up-to-datedness and progressiveness” by indexing their affiliation with the musical culture on a global scale. Thus, in interviews with foreign musicians or Russian musicians, who have ambitions to become famous at the international level, we come across lexemes like *фэны* (feny) ‘fans’, *драмер* (dramer) ‘drummer’ or *саунд* (saund) ‘sound’. While Russian musicians, who have already won and are satisfied with recognition from the local public, prefer to employ Russian equivalents of the same terms: *поклонники* (poklonniki) ‘fans’, *ударник/барабанищик* (udarnik/barabanschik) ‘drummer’ and *звучание* (zvuchanie) ‘sound’.

Musical interviews and reviews in musical journals contain, although to a lesser extent, examples of professional jargon, which acquires prestige as it indexes affiliation with a professional group of rock/heavy metal/hip hop musicians. In musical reviews, the manipulation of resources from English and Russian allows to create bright images reflecting the specificity of music sound, e.g.:

(2)

<i>Итальянское</i>	<i>эхо</i>	<i>всевозможных</i>	<i>думостей,</i>
Italyanskoe	ekho	vsevozmozhnih	dumostey,
Italien	echo	all possible	‘doom’s,
‘Italien echo of all kinds of doom,			

готичностей, детостей, блекостей и прочих стилей и пост-стилей.
 gotichnostey, detostey, blekostey i prochih stiley i post-stiley.
 ‘gothic’s, ‘death’s, ‘black’s and other styles and post-styles.
 ‘gothic, death, black and other styles and post-styles.’

Authors of musical reviews frequently resort to a deliberate play on words of English origin in order to create unique bright images and thus to attract prospective consumers of musical products.

5. Conclusion

The study shows that the interaction of the Russian and English languages takes various forms in professional communication. At all the three levels of professional communication, the Russian language can become anglicized and the English language can be russianized. These forms of Russian-English bilingualism perform various functions in different professional settings.

Professional communication at the ‘professional – professional’ level abounds in specialized vocabulary (terms and professional jargon) referring to nuances of music and music-making. Both terms and jargonisms perform a communicative function: they facilitate communication of specialists belonging to a particular community engaged in joint activity. Musicians do not search for words, they use musical terminology and jargon naturally and automatically. At the ‘professional – semi-professional’ level, the global and local languages convey a wide array of socio-cultural meanings: English indexes professionalism, affiliation with the global musical world, while Russian expresses localness and familiarity.

Communication at the ‘professional – non-professional’ level reveals the immense prestige of English in the popular music domain. The role of Russian English should not be underestimated, as English-language lyrics are a key to the global musical community. In song lyrics, Russian English performs poetic and pragmatic functions targeting foreign and local audiences and serves as a medium harmonizing content, sound and music. Being a powerful tool of intercultural communication, Russian English enables non-native speakers to express themselves and communicate with other non-native speakers from different parts of the world. Through English, Russian artists can spread their native culture so that it becomes known to the global community.

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SEMANTIC-HISTORICAL ANALYSIS OF THE LATIN LEXEMES *AEDĒS*, *FĀNUM*, *TEMPLUM*

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Abstract: In the article "Analysis of the Latin lexemes *aedēs*, *fānum*, *templum*", from the point of view of historical semantics," the author analyzes the development of the meaning 'sacred place' in the three Latin words in order to ascertain the standard and different linguistic processes of formation of the specified value in different Narodov in different languages.

The definition of 'sacred' and the classification of sacred vocabulary are proposed.

The research methodology is based on the principles developed by such European linguists as Ruben Budagov, Elena Mikina, Alexander Iliad.

The results of the study, which is carried out on the material of the Romanesque and other, primarily Slavic languages, show that the sacred place, *imago mundi*, is nothing more than a rethinking of the "external model of the world," which each word is interpreted in its way. The formation and development of the concept are influenced by geographical, historical, socio-political factors and mythological thinking, which in turn determine the consciousness, mentality of people speaking different languages.

Keywords: historical semantics, sacred vocabulary, worldview, consciousness, mythological thinking