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FIGURATIVE LANGUAGE IN THE SONGWRITING
OF “THE AMAZING DEVIL”

The specific narrative means an artist chooses to convey their ideas through their respective medium may not have a name behind them at the time of conception, however the way they are formed undoubtedly influences our listening experience. It is exactly such tricks of wordplay that make some artists' songwriting more intriguing than others'.

The research is based on the first three songs (“King”, “Pruning shears”, “Shower day”) from “The Amazing Devil's” first album “Love run”, released in 2016, thus demonstrating the specifics of their early work, which might prove useful in a potential comparative analysis against their more recent works, as well as any works in a different genre, demonstrating the contrariety of the languages.

Within the three entries, at least 123 different narrative occurrences can be observed. The most numerous kind turned out to be *metaphor*, comprising 13,8 % (17 cases total) of the database. Some of the many metaphors are: ‘*bark of my bones*’, ‘*love is a game, champagne's the main course*’.

The second most frequent occurrence turned out to be *ellipsis*, albeit not really being a close second, coming in at just 12 cases (9,7 %). Most cases of ellipsis popped up in the third “Shower day” entry, bringing 9 of them to the sampling. One example from that very entry is: ‘(you) Know you should love him’

Idioms are up third, with 11 cases and comprising 8,9 % of the database. Some of the idioms could also be attributed to other categories, such as ‘bet you a pound (to a penny)’ being an example of ellipsis and ‘hanging off the chandeliers’ also being an example of the use of *slang* in songwriting.

Next up is the use of *personification*, coming in with 9 instances of use, that being 7,3 % of the database. Some of the examples are: ‘My entire life it’s running away too fast’, ‘howl of the tide’, which is also a case of *figurative language* and ‘dark things that wait’.

The aforementioned *slang* category has 8 (6,5 %) instances of use, most of them being examples of British slang in particular, which makes sense seeing that the songwriters themselves are British. Some examples to bring in would be ‘oldies’, ‘shindig’, ‘snogged’;

Up next is *repetition*, with 7 cases and 5,6 % of the database. Most repetitions in songs are attributes of a song’s inherent structure, which contributes to such a low number. ‘And the oldies at the back//They’re at the back’ is one of the more interesting examples.

Dramatic irony has seen its use in 6 (4,8 %) cases, most of them (4) in the “Pruning Shears” entry. ‘only one not begging to buy her drinks (Though we’ll drink)’ is one such example.

At 5 cases and 4,06 % each are the categories of *hyperbole*, *vernacular*, *parallelism*, *figurative language* and *emotionally evaluative speech*. Examples are ‘every moon in the sky’, ‘all those fellas’, ‘You’re the one who told me ...//You’re the one who asked me ...’, ‘my fall makes no sound here’ and ‘one hell of a fight’ (last one also being an example of an *idiom*) respectively.

There were also less numerous entries, like *situational irony* at 4 (3,2 %) cases; *paronymy*, *simile* and *oxymoron* at 3 (2,4 %) cases each; *symbolism*, *contradiction*, *homophones*, *allusion*, *metonymy* at 2 (1,6 %) cases and *anaphora*, *antithesis*, *fourth wall break*, *rhetorical question*, *verbal irony* at 1 (0,8 %) case each.

The research proves the abundance of narrative and lyrical means within the artists’ way of expressions and gives grounds to further research in the same lane.