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SUSPENDED TIME: FAIRY TALE VS. RAP LYRICS

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***Abstract:** The paper identifies the linguistic manifestations of suspended time, represented by chronotopes of the "other world" of fairy tale and certain rap lyrics worlds. The article is aimed at scrutinizing the semiotic, stylistic, conceptual-metaphoric and narrative properties of suspended time in fairy tales and rap lyrics in a comparative aspect, revealed through the use of the textual-semiotic, conceptual blending and stylistic analyses added by the elements of narrative, componential and archetypal analyses, which were applied in 4 consecutive stages of the study.*

"Suspended" time, defined as a time of everness and standstill, is identified either in the tale oneiric worlds, or the "otherworlds" related to the kingdom of the dead. It is manifested by symbolic images associated with the meaning of "eternity", by narrative speed retardation and "pause" as well as by connotations of "serenity" and "tranquility". It correlates with three topoi, denoted by lexical means of indefiniteness and spatial-temporal remoteness; nominations related to the archetypal elements of worldbuilding or their metonymic designations. The temporal distance separating suspended time from narrative time is "iconically" conveyed by the syntactic redundancy of the sentence structure.

In rap lyrics suspended time characterizes the world of the rapper's Ghetto past, metaphorically interpreted as a time loop, or the oneiric world, and is marked by metaphorically reinterpreted symbols of eternity and conceptual metaphors conveying the meanings of "imprisonment", "lock up", "vicious circle", "temporary trap" and "stop",

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associated with narrative speed retardation and "pause" and connotating "danger", "despair" and "vicious circle".

Keywords: *suspended time, rap lyrics, fairy tale, oneiric worlds, otherworld, semiotic, stylistic, conceptual metaphor, narrative.*

Introduction

The article introduces and investigates from a linguistic perspective the concept of suspended time as the time of eternity and immobility, which is inherent in the chronotope of the other world of a fairy tale, prototypically embodying the kingdom of the dead, in contrast to the temporality of the oneiric world of rap lyrics.

The "suspended" time as an archaic time of everness, "immutable permanence" (Assmann, 2002) ¹ was studied in interdisciplinary framework in connection with the archaic consciousness – first of all, of the ancient Egyptians. The concept of suspended time has never been used in linguistic studies, including those that study the time of fairy narrative. The same way, the narrative and linguistic manifestations of this type of time have never been the research focus either of linguists or literary scholars.

"Suspended" time, or *illud tempus*, can be compared, in our opinion, with the F. Nietzsche's idea that the greatest human happiness is the ability, during the time this happiness lasts, to feel unhistorically (Nietzsche, 1997)². To a certain extent it correlates with "timelessness" temporality of a fairy tale, which is "indifferent" to the passage of time, (Lüthi, 1982, pp. 19-20)³ creating a specific "atemporal" zone. However, the indefinite time of the tale rather "fits" into the category of generalized time, while the "suspended time" or the time of eternity, most likely, forms a separate temporal category, related to the worlds of fairy space, associated with the archaic idea of realm of the dead.

¹ J. Assmann, (2002), *The mind of Egypt: History and meaning in the time of the pharaohs* / A. Jenkins (Translator), New York: Henry Holt and Company.

² F. Nietzsche, (1997), *On the Uses and Disadvantages of History for Life* (Edited by Daniel Breazeale), University of Kentucky / Hollingdale R.J.(Translator), Cambridge: Cambridge University Press, pp. 57-124. Available at: <https://doi.org/10.1017/CBO9780511812101.007>

³ M. Lüthi, (1982), *The European folktale: Form and nature* / Niles, J.D. (Translator), Philadelphia: Institute for the Study of Human Issues.

An unexpected, at first glance, comparison of the temporality of a fairy tale and rap lyrics, however, has some justification. First, the metamodern style of modern rap in its all-encompassing intertextuality involves a combination of incompatible – of ultra-modern images and techniques with reinterpreted archaic images, symbols, rituals and mythologemes. Second, the theme of death and the otherworldly, intertwined with the motives of fear, doom, depression, obsession, delirium hallucinations, which is often associated with an oneiric chronotope, is quite popular in modern rap, being a part of its protest ideology. At the same time, the oneiric world of rap lyrics, in its striving to comprehend the unknown and the beyond, is fundamentally different from the parallel world of a fairy tale. This raises the problem of comparing these worlds from viewpoint of their time, hypothesized in a study as the variants of a suspended time.

With that in mind, the purpose of this research is to identify the narrative, semiotic, stylistic and conceptual-metaphoric properties of the suspended time in fairy tales and rap lyrics in a comparative aspect.

2. Theoretical background

The paper relies on linguistic and interdisciplinary conceptual framework, which encompasses (a) the study of temporality in linguistic and interdisciplinary framework; (b) the concept of suspended time; (c) the research on oneiric worlds and oneiric imagery; (d) the problem of rap mythopoetics, associated with some archetypally-based symbolics.

The temporality of both fairy tale and rap has not been sufficiently studied in linguistic and interdisciplinary frameworks despite the fact that their chronotope may incorporate different types of time, not being limited to the indefinite, one-directional (as the plot unfolds) and generalized time (Lüthi, 1982, pp. 4-7)⁴ of a fairy tale or the psychological time of rap as characteristic of poetry in general.

The category of narrative time in its subsequent, prior, interpolated manifestations (Genette, 1980)⁵ is most fully disclosed in linguistic studies

⁴ M. Lüthi, (1982), *The European folktale: Form and nature* / Niles, J.D. (Translator), Philadelphia: Institute for the Study of Human Issues.

⁵ G. Genette, (1980), *Narrative Discourse: An Essay in Method*, trans. by Jane Lewin, Ithaca: Cornell University Press.

(Jaszczolt, Filipović et al., 2012⁶; Rosen, 2004⁷; Yamaguchi, 2016⁸). All these types of narrative time, to one degree or another, can be identified in fairytale narratives and, in part, in those rap lyrics that contain an event or narrative component. Moreover, narrative time can introduce suspended time, but does not coincide with it. Narrative time includes different variations of linear time as the time of the sequential development of events - in the present, past, future, or in a combined version in interpolated narration, combining subsequent and simultaneous types (Genette, 1980, p. 114)⁹.

Of certain interest for our study is the category of narrative speed (Genette, 1980, p. 94)¹⁰, since the above definition of suspended time hypothetically implies some elements of anisochronies or variations of speed, e.g. pause as interruption of the event-story and time retardation.

Much less studied is cyclical time as “eternal recurrence” of the same (Assmann, 2002, p. 18¹¹; Purves, 2010¹²) associated both with the archaic world picture, reflected by fairy tale and myth, as well as the overarching intertextuality of the metamodernism, one of the genres of which is modern rap. Common in the means of expressing the cyclic time of a fairy tale and rap is formulaicity, numerous repetitions at the lexical, structural-compositional and plot levels, the archetypal motif of the Hero's/ lyrical Hero's trials or death (metaphorically reinterpreted in rap lyrics) and return-transfiguration in new capacity (including the Hero's social status

⁶ K.M., Jaszczolt; L. Filipović, et al. (2012), *Space and Time in Languages and Cultures. Language, culture, and cognition* (Ed. Luna Filipović, Katarzyna M. Jaszczolt), John Benjamins e-Platforms, 363 p.

⁷ R.M. Rosen, (ed.) (2004), *Time and Temporality in the Ancient World*, Pittsburgh, PA: University of Pennsylvania Press.

⁸ T. Yamaguchi, (2013), 'Temporality in Manyōshū. Lege artis. Language yesterday, today, tomorrow', *The Journal of University of SS Cyril and Methodius in Trnava*, Warsaw: De Gruyter Open, 2013, Vol. I (2), December 2016. pp. 212-252. DOI: 10.1515/lart-2016-0014 ISSN 2453-8035

⁹ G. Genette, (1980), *Narrative Discourse: An Essay in Method*, trans. by Jane Lewin, Ithaca: Cornell University Press.

¹⁰ G. Genette, (1980), *Narrative Discourse: An Essay in Method*, trans. by Jane Lewin, Ithaca: Cornell University Press.

¹¹ J. Assmann, (2002), *The mind of Egypt: History and meaning in the time of the pharaohs* / A. Jenkins (Translator), New York: Henry Holt and Company.

¹² Alex C. Purves, (2010), *Space and Time in Ancient Greek Narrative*, Cambridge University Press.

transformation in rap) – associated with a Campbell's Hero's Journey (Kravchenko et al., 2021)¹³.

In linguistics, the concept of cyclic time is based on the narrative techniques of reverse perspective (Volkova, 2016)¹⁴, feedback loops (Zhihareva, 2018)¹⁵ and the boomerang effect, considered, among other things, in its discursive aspect (Mann, Hill, 1984)¹⁶. Such a time is also studied as a type of temporality associated with the intertextuality of rap lyrics, considered, in particular, through the prism of the cyclical chain "evil-retribution", showing a recurrent archetypal motive of fate (Kravchenko, 2019)¹⁷.

Considering that one of the possible worlds of modern rap lyrics is an oneiric world, the study relies in part on the innumerable studies on oneiric chronotope. Yu. Lotman characterizes dreams and visions as a semiotic window or semiotic mirror in the space of a text (Lotman, 2000, pp. 123-124)¹⁸, that is, as a text in a text with its own spatial-temporal and semantic structure. The concept of "oneiric" is understood in the article in a broad sense – as an umbrella term, referring not only to dream, but also to various trance states, including visions, delusions, hallucinations, inspiration, other transient states of consciousness because it is not always possible to draw a line between them (Pankratova, p. 5¹⁹; Zhihareva, 2018,

¹³ N. Kravchenko, M. Procopchuk, O. Yudenko, (2021), 'Afro-American rap lyrics vs. fairy tales: Possible worlds and their mediators', *Cogito. Multidisciplinary research journal*, Vol. XIII (1), pp.146-168.

¹⁴ S. Volkova, (2016), 'Reverse perspective as a narrative technique in Amerindian prosaic texts. In *Lege artis. Language yesterday, today, tomorrow*', *The Journal of University of SS Cyril and Methodius in Trnava*, Warsaw: De Gruyter Open, Vol. 1(1), pp. 359-394.

¹⁵ O. Zhihareva, (2018), *Ecopoetics of English biblical discourse: concepts, images, narrations*, Kyiv: KNLU. / Zhihareva, O. *Ekopoetyka anhlovnoho relihijnoho dyskursu: kontsepty, obrazy, naratsii: monografija*, Kyiv: KNLU.

¹⁶ M.F. Mann; T. Hill (1984), 'Persuasive communications and the boomerang effect: some limiting conditions to the effectiveness of positive influence attempts', *Advances in Consumer Research*, Vol. 1 (1), pp. 66-70.

¹⁷ N. Kravchenko, (2019), 'Biblical intertextuality devices in African American rap texts (based on the Kendrick Lamar's album "Damn")', *International journal of philology*, Vol. 10 (2), pp. 12-17.

¹⁸ Yu. Lotman, (2000), *Semiosphere. Culture and explosion. Inside thinking worlds*, St. Petersburg: Art-SPB.

¹⁹ M. Pankratova, (2016), 'The structure of the oniric motive and its functions' in V. Ya. Bryusov's novel "The Fiery Angel", *Philological Sciences*, No. 1, pp. 41-47.

p. 266-267²⁰). To understand the connection of the oneiric world with the transcendental world of the fairy tale, the important is the idea that “the deep structure of human narrative is conceived in dreams and the genesis of all myth is dreams” (Fowler, 1986, p. 10)²¹, as well as that myth, archetype, fairy tale, and dream are the substrata of all imaginative experience (op. cit.).

Among the characteristics of the oneiric chronotope, researchers note the presence of an “otherworldly” component that causes fear; some kind of sacred knowledge obtained from another reality, as well as thematic groups “disorientation”, “element”, “death”, “silence” and “stillness”, connecting in oneiric topos the real and otherworldly worlds (Pankratova, 2016, p. 41-47)²².

The study of the metaphorical imagery of modern rap (Kravchenko et al, 2020²³; Kravchenko et al, 2020a²⁴; Kravchenko et al, 2021²⁵) including in the aspect of archetypal symbolism (Kravchenko, Brechak 2019²⁶; Kravchenko, Snitsar, 2019²⁷), which is touched upon in individual studies, is also of certain importance for the addressing a problem of our research. The identification of linguistic means of expressing suspended time in rap lyrics allows, in this regard, to shed light on the unexplored issue of

²⁰ O. Zhihareva, (2018), *Ecopoetics of English biblical discourse: concepts, images, narrations*, Kyiv: KNLU. / Zhihareva, O. Ekopoetyka anhlomovnoho relihijnoho dyskursu: kontsepty, obrazy, naratsii: monografija, Kyiv: KNLU.

²¹ Douglas Fowler, (1986), *The Kingdom of Dreams in Literature and Film: Selected Papers from the Tenth Annual Florida State University Conference on Literature and Film*, Tallahassee: University Presses of Florida.

²² M. Pankratova, (2016), ‘The structure of the oniric motive and its functions’ in V. Ya. Bryusov's novel “*The Fiery Angel*”, *Philological Sciences*, No. 1, pp. 41–47.

²³ Kravchenko, N., Davydova, T., Goltsova, M. (2020), ‘Comparative Study of Fairy Tale and Rap Narratives: Spaces Specificity’, *Journal of History, Culture and Art Research*, Vol. 9, Issue 3, pp. 155-167.

²⁴ Kravchenko, N., Snitsar, V., Blidchenko-Naiko, V., (2020), ‘Paradoxes of rap artists’ role identity: Sage, Magician or Trickster?’, *Cogito. Multidisciplinary research journal*, Vol. XII, No. 1, pp. 179-195.

²⁵ N. Kravchenko, M. Procopchuk, O. Yudenko, (2021), ‘Afro-American rap lyrics vs. fairy tales: Possible worlds and their mediators’, *Cogito. Multidisciplinary research journal*, Vol. XIII (1), pp. 146-168.

²⁶ N. Kravchenko; H. Brechak, (2019), ‘Archetypal Symbolism of African American Rap: A Linguistic Aspect (based on the rap text by Tyler, the Creator “Foreword”’, *Science and Education a New Dimension. Philology*, Vol. VII (60), Issue 204 (In Russian).

²⁷ N. Kravchenko; V. Snitsar, (2019), ‘Cultural archetypes in the construction of “possible worlds” of modern African-American rap (based on Kendrick Lamar’s texts)’, *Euromentor Journal*, Vol. X (4), pp. 80-92.

metaphorical interpretation of archetypally-based images, symbols and mythologemes.

3. Methods

3.1. Database and methods

The corpus of material encompasses the 20 texts of the rap songs of the modern American rap performers-songwriters Asap Rocky, Kendrick Lamar, Taylor the Creator, Juice WRLD, as well as the 15 texts of English, Russian and Ukrainian fairy tales. The numbers of analysis units include

The unification of Western European and Eastern European fairy tales into a single corpus of material used for comparison with rap texts is justified by the latest research based on a phylogenetic analysis of 275 fairy tales of different peoples, which were reduced to 76 basic stories proving the genetic relationship of fairy tales that could date back to that time when the western and eastern Indo-European languages split (Graça da Silva, Tehrani, 2016²⁸).

The involvement of the English-language rap for comparative analysis is explained by (a) the presence in its semiotic space of oneiric worlds, correlating, as hypothesized by this paper, with suspended time; (b) the obvious, even with a superficial analysis, difference between the means, methods and space of actualization of suspended time in a fairy tale and rap, which raises the problem of linguistically manifested features of cognizing the transcendent in archaic and modern (metamodern) consciousness. Russian and Ukrainian rap was not included in the analysis due to the lack of its translations into English.

The selection of analysis units was based on the markers of:

(1) explicit nominations, designating the other worlds in fairy tale and rap lyrics; (2) allusion to the oneiric world and off-world; (3) archetypally-bound images, marked by symbolic connotations of “eternity”; (4) conceptual metaphors conveying the time-associated meanings of “temporary trap”, “time stop”, etc.; (5) expressive syntactical devices, based on redundancy of sentence structure, “iconically” reproducing time duration.

²⁸ Graça da Silva S., J.J. Tehrani, (2016), ‘Comparative phylogenetic analyses uncover the ancient roots of Indo-European folktales’, *Royal Society Open Science*. Available at: <https://royalsocietypublishing.org/doi/10.1098/rsos.150645>

Method of analysis incorporates (a) textual-semiotic analysis to identify the possible worlds, marked by suspended time, and their corresponding chronotopes (Lotman, 2000²⁹; Kravchenko et al, 2020³⁰; Zhihareva, 2018³¹); (b) conceptual blending analysis (Fauconnier, Turner, 2002³²; Handl, Schmid, 2011³³) to reveal the suspended time-associated meanings in rap lyrics; (c) stylistic analysis (Simpson, 2004³⁴) aimed at identification of syntactic devices, which “iconically” reproduce time duration; (d) the elements of narrative analysis (Genette, 1980³⁵; Jones, 2003³⁶; Propp, 2011³⁷) to interpret the suspended time within the framework of such narrative speed concepts as retardation and pause; (e) elements of archetypal analysis (Bieliakhova, 2014³⁸) to specify the archetypally-based images, marked by symbolic connotations of “eternity”; (f) elements of componential analysis to determine the denotative and connotative meanings in nominations designating the suspended time.

Data analysis was being carried out in 4 consecutive stages:

1. Sampling of analysis units;
2. Identification of “worlds” characterized by suspended time, in terms of their toposes and means of designation - taking into account their differences in the compared tests of fairy tale and rap;

²⁹ Yu. Lotman, (2000), *Semiosphere. Culture and explosion. Inside thinking worlds*, St. Petersburg: Art-SPB.

³⁰ N. Kravchenko, T. Davydova, M. Goltsova, (2020), ‘Comparative Study of Fairy Tale and Rap Narratives: Spaces Specificity’, *Journal of History, Culture and Art Research*, Vol. 9, Issue 3, pp. 155-167.

³¹ O. Zhihareva, (2018), *Ecopoetics of English biblical discourse: concepts, images, narrations*, Kyiv: KNLU. / Zhihareva, O. Ekopoetyka anhlomovnoho relihijnoho dyskursu: kontsepty, obrazy, naratsii : monografija, Kyiv: KNLU.

³² G. Fauconnier, M. Turner, (2002), *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*, New York: Basic Books.

³³ S. Handl, H.-J. Schmid, (2011), *Introduction. Windows to the Mind: Metaphor, Metonymy, and Conceptual Blending*, Mouton de Gruyter, pp. 1-20.

³⁴ P. Simpson, (2004), *Stylistics: A resource book for students*, London: Routledge.

³⁵ G. Genette, (1980), *Narrative Discourse: An Essay in Method*, trans. by Jane Lewin, Ithaca: Cornell University Press.

³⁶ R.A. Jones, (2003), ‘Mixed Metaphors and Narrative Shifts: Archetypes’. *Theory and Psychology*, Vol. 13, No. 5, pp. 651-672.

³⁷ V. Propp, (2011), *Morphology of the folktale*. Austin: University of Texas Press.

³⁸ L.I. Bieliakhova, (2014), ‘Methodology of explicating archetypes embodied in American poetic texts’, *Cognition, Communication, Discourse*, No. 9, pp. 8-32 (in Russian).

3. Analysis of syntactic-stylistic, metaphorical and archetypal-figurative characteristics of suspended time in their comparative characteristics in rap and fairy tale;

4. Justification of suspended time in fairy tales and rap in the context of such categories of narrative speed as delay and pause, as well as in the aspect of differences in the analyzed genres of connotations associated with such time.

“Suspended” time.

Usually, when studying the time of a fairy tale, scientists characterize it as generalized and indefinite, a time “once upon a time”, which is devoid of the psychological experience of time (Lüthi, 1982, p. 21³⁹) and flows in a deep, indefinite past. However, the study of fairy-tale narratives undertaken in this paper shows that such a time, in our opinion, is somewhat different from “suspended” time, as a time of eternity, everness and standstill. In a fairy tale, such a time exists in the other worlds, which in the archaic consciousness are primarily associated with the kingdom of the dead.

The material under consideration showed that the first and main difference between the suspended time of a fairy tale and rap lyrics refers to different kinds of “possible” worlds, constructed by corresponding chronotopes. In a fairy tale, such a time marks two different worlds: (1) the parallel off-world, into which and within which the hero can move and events can unfold. That is, the suspended time of this off-world can incorporate other types of time, i.e. linear and cyclical, necessary to “get out” of otherworld, where the hero can stay only for a limited time – undergoing trials before his transformation; (2) the oneiric world, available both in rap semiotic space and fairy tale – with the difference that in a fairy tale such a world is one of the manifestations of the “other” world, resembling the real physical world with interweaving of different types of times, while in the oneric world of rap lyrics, suspended time is incorporated into psychological time and its topos is “limited” by the consciousness of the lyrical hero.

In the fairy tale, the suspended time of the “other world” is associated with three types of topos: an indefinite topos, a “definite” topos associated

³⁹ M. Lüthi, (1982), *The European folktale: Form and nature* / Niles, J.D. (Translator), Philadelphia: Institute for the Study of Human Issues.

with archetypal elements of peacebuilding, and a metonymically indicated topos.

An indefinite topos, is "recognizable" in the text semiospheres of fairy tales of different cultures as being based on archetypal-symbolic connotations: Fairyland: "another kingdom", "in a land far, far away", "Far Far Away Kingdom", "beyond the seas, beyond the forests, beyond the wide valleys", "The Thrice-Ninth Kingdom". In all such nominations the meaning of indefiniteness is either denoted (In a certain kingdom, in a certain state) or connotated by references to a spatial-temporal remoteness. Lexical markers of such a chronotope include adverbs (far, far away), adjectives+nouns ("another kingdom", "The Thrice-Ninth Kingdom"), indefinite article, prepositions ("beyond"), etc. designating distance or / and indefinite location: "*You will fly over thirty lands to the thirtieth kingdom and bring me dead and living water*" ("The Tale of Ivan the Tsarevich, the Firebird and the Wolf"⁴⁰).

The nominations of a "definite" topos refer to a more "definite" place, which, however, denotes or connotes the meanings "very far", "very long" and "unknown", and is often associated with the archetypal elements of worldbuilding – water:

(50) "*I am the smallest of thirty thousand brothers, and our home is at the bottom of the sea*" (Kipling, 2020⁴¹); (51) "*he was so many miles, as he thought, below the waves of the Atlantic? (...) they got out of the water, and he actually found himself on dry land at the bottom of the sea*" (Croker, 1828⁴²); *at the bottom of the water* ("The Adventure of Cherry of Zennor"⁴³);

air represented by sky / heaven nominations:

He climbed, climbed and found himself in the sky ("Cockerel-golden scallop and mill"⁴⁴);

Earth (the Underworld):

"kingdom in the Underworld" (Lang, 2020⁴⁵);

⁴⁰ *The Tale of Ivan Tsarevich, the Firebird, and the Gray Wolf*. Available at: <https://stpetersburg-guide.com/folk/swolf.shtml>

⁴¹ R. Kipling, (2020), 'The Butterfly that Stamped', *Just So Stories*, Delhi Open Books.

⁴² Th. C. Croker, (1828), 'The Soul Cages', *Fairy Legends and Traditions of the South of Ireland*, Part II, pp. 30-58.

⁴³ *The Adventure of Cherry of Zennor*. Available at:

<https://www.mysteriousbritain.co.uk/folklore/cherry-of-zennor/>

⁴⁴ Cockerel-golden scallop and a miracle mill (Russian folk tale). Available at: <https://russkie->

⁴⁵ A. Lang, (2020), *The Magic Ring and Other Stories: From the Yellow and Crimson Fairy Books*, Good Press.

"That's how Oh led him, and led him all the way to the underworld" ("Oh!"⁴⁶)

The element of fire is presented in fairy tales not as a separate world, but as a space of transition between worlds: either as an image of a fiery river (*For a long time, or for a short time, the horse drove him to the river of fire. Neither the animal will jump over it, nor the bird will fly over*⁴⁷ or a symbol of purification and transition to a new physical and spiritual state: *Oh, he burned it for the third time, and again he sprinkled the coal with living water - and from that lazy young man he became such a nimble and handsome Cossack* ("Oh!").

The image of fire in the chronotope of rap lyrics also reflects the archetypal symbol of transformation and eternity (cf. the eternal flame of the Zoroastrians, ancient Romans, etc.). Due to this, it is very often used in the multimodal symbolism of clips, e.g. "Element"⁴⁸, "Humble"⁴⁹, "I got that fire"⁵⁰. Since the visual image of fire, as a rule, is not associated with the lyrics of songs, it results in the violation of semantic cohesiveness and corresponding disregards of cooperative maxims of the relevance (together with maxims of quantity and style / transparency) of information. In turn, implicatures, triggered by the maxims flouting, contributes to additional semantic parameterization of the often uncomplicated text of the song.

Different fairy tale topoi can be indicated metonymically:

mountains as metonymic designations of the sky as the "higher world": *the old man noticed how sad he grew, and asked the Eagle what she would take for carrying this man on her back to the Blue Mountains*" (Lang, 2020⁵¹);

a pit, a well - as metonymic images of the Underworld and, at the same time, of the transition between the worlds: *he (...) climbed into that deep hole and descended neither more nor less - exactly three years* ("Three kingdoms - copper, silver and gold"⁵²); "The Well of the World's End"⁵³.

⁴⁶ Oh! (Ukrainian tale). Available at: <https://kazky.org.ua/>

⁴⁷ Go there - I don't know where, bring that - I don't know what. Available at: <https://www.kostyor.ru/tales/tale35.html>

⁴⁸ K. Lamar, *Element*. Available at: <https://genius.com/Kendrick-lamar-element-lyric>

⁴⁹ K. Lamar, *Humble*. Available at: <https://genius.com/Kendrick-lamar-humble-lyrics>

⁵⁰ Juvenile, *I got that fire*. Available at: <https://genius.com/Juvenile-i-got-that-fire-lyrics>.

⁵¹ A. Lang, (2020), *The Magic Ring and Other Stories: From the Yellow and Crimson Fairy Books*, Good Press.

⁵² *Three kingdoms - copper, silver and gold*. Available at: <https://www.kostyor.ru/tales/tale115.html>

⁵³ *The Well of the World's End*. Available at: <https://fairytales.com/the-well-of-the-worlds-end/>

The temporal characteristics of worlds based on suspended time are expressed in different ways:

(1) by means indicating their remoteness in time, associated with remoteness in space;

(2) by archetypal symbols associated with the meaning of "eternity";

(3) by narrative speed reproducing the time "slowing down" and "pause"⁵⁴ (Genette, 1980).

Let's consider these parameters in their comparative characteristics with rap lyrics.

Temporal-spatial distance, associated with the chronotope of "other world", i.e. the length of time required to reach the "other world" is conveyed by means of expressive syntax, based on the redundancy of sentence structure, i.e. enumeration, repetition in combination with polysyndeton, stylistically resulted in climax and semiotically – in iconic reproduction of time duration.

"So they journeyed on and journeyed on, and journeyed on, through many tangled woods and over many high mountains" ("The Black Bull of Norrway"⁵⁵);

"Somewhere beyond the mountains, beyond the forests, not knowing in which state once lived a king" ("The tree to Heaven"⁵⁶)

In rap, as a rule, the oneiric world is not separated by physical distance, as it is part of the consciousness of the lyric hero. At the same time, it exists as a parallel dimension, where a rational logic of cause and effect is replaced by an irrational logic of oneiric reality, which can be built through a personification or metaphor: e.g. the world, closed in living walls ready to collapse at any moment:

*These walls want to cry tears
These walls happier when I'm here
These walls never could hold up
Every time I come around, demolition might crush.*⁵⁷

⁵⁴ G. Genette, (1980), *Narrative Discourse: An Essay in Method*, trans. by Jane Lewin, Ithaca: Cornell University Press.

⁵⁵ *The Black Bull of Norrway*. Available at: https://www.worldoftales.com/European_folktales/English_folktale_102.html#gs.c.tab=0

⁵⁶ *The tree to Heaven* (Ukrainian tale). Available at: <https://www.kazky.org.ua>

⁵⁷ K. Lamar, *These walls*. Available at: <https://genius.com/Kendrick-lamar-these-walls-lyrics>.

In the above snippet personification, based on such lexical units as *to want, to cry tears, to be happy*, attributed to an inanimate object, is aimed at creating the metaphorical model of closed world, in which the objects (walls) possess features of a living being, i.e. the feeling and emotions. The conceptual metaphor THE ROOM (WALLS AS ITS METONIMIC MANIFESTATION) IS PASSIONATE ENAMORED relies on the target (FEELING OF LOVE) and source (DWELLING) input domains. The “generic” aspect space, which connects the target input 1 “To be in love” and source input 2 “dwelling” is associated with the space criterion: lovers want to be close, including in terms of location. The partially matching inputs are selectively projected into new blended space with further unfolding of conceptual metaphor, connotating the meaning of the “danger” of the space, enclosed by living walls: With strong human feelings, walls can collapse and destroy the object of their love. The connotative meaning is based on “playing” the different meanings of the verb “hold up”: “stay calm” and “support and prevent something from falling”. Correspondingly, the characteristic “never could hold up” attributed to “walls” as part of an expanded metaphor associates the attributes “show weakness” (unable to restrain emotions) and “destruct” (“demolish”).

In a fairy tale, a certain correlate of such a container space of another world is a living hut on chicken legs – with the difference that such a local embodiment of the transcendental world (as, incidentally, of any of the alternative worlds of the fairy tale) does not admit metaphorization, existing as a coherent part in the structure of a completely “real” fabulous chronotope: - *There is a hut on chicken legs, it turns around. Hut, hut, turn (...) your back to the forest, in front of me!* (“The Princess Frog”⁵⁸).

In “other worlds” kingdoms, eternity is manifested by a number of the archetypally-based symbols, represented by images of trees, animals and fruits. Apple-tree (“The old Witch”⁵⁹), oak-tree (“My Own Self”⁶⁰), a rowan tree, “the rose-tree” (“The Rose tree”⁶¹), etc. represent the metonymic manifestations of the world tree, connecting this and other worlds.

Often the world of eternity with suspended time is indexed by a set of interconnected archetypal symbols: the apple tree symbolizing the world

⁵⁸ *The Princess Frog* (Russian tale). Available at: <https://narodstory.net/russkie-skazki.php?id=30>

⁵⁹ *The old Witch*. Available at: <https://fairytalez.com/the-old-witch/>

⁶⁰ J. Jacobs, *My Own Self*. Available at: <https://fairytalez.com/my-own-self>

⁶¹ *The Rose tree*. Available at: <https://fairytalez.com/author/joseph-jacobs/>

tree, golden apples, which give eternal youth, and a well with immortal water: *enters the garden and sees – there is an apple tree with silver leaves, golden apples, and under the apple tree there is a well* (“Rejuvenating apples”⁶²).

Even the plant that is just isomorphic to the tree in shape and size can acquire an archetypal symbolism of the world tree, because it can also reach the sky and go down to the underground:

*Why, the beans his mother had thrown out of the window into the garden had sprung up into a big beanstalk which went up and up and up till it reached the sky.*⁶³

Echoes of the archetypal symbolism of some trees and fruits as symbols of the transcendental world are present in separate rap compositions:

*Bury me alive, bury me with pride, Bury me with berries, that forbidden fruit and cherry wine.*⁶⁴

Analyzing this fragment, the researchers point out that the images of berry, cherry wine and forbidden fruit combine into the coherent symbolic whole “due to their subordination to the verb “bury” and become then the attributes of the transition to another world”. Associations with the other world are supported by symbolic connotations associated with each of the figurative nominations. So, the seed inside the cherry carries the idea of new life and rebirth. The meaning of the transition as rebirth is enhanced by the explicit allusion to the forbidden fruit, symbolizing the transition from eternal life to death, as well as by the image of “cherry wine” and cherry, which in the Anglo-Saxon tradition also symbolizes the fruit of the knowledge of good and evil (Kravchenko, Snitsar, 2019, pp. 87-88)⁶⁵.

Important attributes of the “other world” are archetypally-bound images of animals and birds:

the winged horse and the winged Gray wolf, which, in their mythological roots, go back to the pagan winged deities moving between worlds):

*He mounted the horse, which said: "Keep a firm grip now, for I shall clear the river of fire at a single bound, and pass the poison-trees..."*⁶⁶

⁶² *Rejuvenating apples* (Russian fairy tale). Available at:

http://ivanok.ru/gor_menu/sk_mol_yabl.php

⁶³ *Jack and the Beanstalk*. Available at:

<https://sacred-texts.com/neu/eng/eft/eft14.htm>

⁶⁴ K. Lamar, *Radioactive*. Available at:

<https://www.azlyrics.com/lyrics/imaginedragons/radioactive.html>

⁶⁵ N. Snitsar, V. Kravchenko, (2019), ‘Cultural archetypes in the construction of “possible worlds” of modern African-American rap (based on Kendrick Lamar’s texts)’, *Euromentor Journal*, Vol. X (4), pp. 80-92.

⁶⁶ *The King of Erin and the Queen of the Lonesome Island*. Available at: <https://www.sacred-texts.com/neu/celt/mfli/mfli05.htm>

a white bird ("The King of Erin and the Queen of the Lonesome Island"), Firebird ("The Tale of Ivan Tsarevich, the Firebird and the Gray Wolf"), a flying falcon as a prophetic bird, providing a connection between heaven and earth or its mythological substitutes – wonderful bird Nagay (one of the ancient Russian name for griffin), uniting Heaven and Earth – as it flies through the air, carrying the hero between the fairy-tale worlds, but walks on the ground on four legs. In particular, in different variants of the "Tale of the brave fellow, rejuvenating apples and living water" Ivan Tsarevich gets out from the lower world either on a bird-falcon or on the bird Nagay:

*Here Ivan Tsarevich shot geese and swans on the seaside, laid them in two vats, put one vat for the Nagai-bird on her right shoulder, and another vat on her left, and sat on her ridge himself. Nagai began to feed the bird, it rose and flies high.*⁶⁷

The images of birds, and in particular, the phoenix bird, as intermediaries between the worlds of the living and the dead, can also be used in rap lyrics, but exclusively in a metaphorical meaning, as a conventional metaphor of rebirth:

(56) "Feel the burn, watch the smoke as I turn / Rising, a phoenix from the flames"⁶⁸.

(57) "I'm gonna change you like a remix / Then I'll raise you like a phoenix"⁶⁹.

At the same time, as some researchers note, any transformation in rap lyrics is a kind of transition between worlds. Similar to archaic culture, initiation is associated today with imaginary death (such as a radical transformation of identity that can be interpreted in terms of "death-rebirth"). In addition to the explicit relationship with Thanatos, an actual death is substituted by the identity transition into a qualitatively new state in one of the alternative "possible" worlds. Among such worlds that structure the semiotic space of rap lyrics the scientists identified the world of imagery death; oneiric world, the world of artistic inspiration and the

⁶⁷ *The Tale of Ivan Tsarevich, the Firebird, and the Gray Wolf*. Available at: <https://stpetersburg-guide.com/folk/swolf.shtml>

⁶⁸ Eminem, *Beautiful pain*. Available at: <https://genius.com/Eminem-beautiful-pain-lyrics>

⁶⁹ Rocky, *Asap. The Phoenix*. Available at: <https://genius.com/A-ap-rocky-phoenix-lyrics>

world of spiritual values (Kravchenko et al, 2021)⁷⁰, as well as the world of the rapper's Ghetto past, always in comparison with his miraculous transformation in present. Elements of frozen time can be found in each of these worlds. The exception is not even the world of the rapper's past, which can be interpreted in terms of frozen time, from which it is difficult to escape:

"I'm trapped inside the ghetto"; "You can take your boy out the hood, but you can't take the hood out the homie".⁷¹

The first metaphor relies on the idiom "be trapped in a time warp" (to remain unchanged from a time in the past), projected into source-input space 1 – the ghetto and target – input space 2: a world-view / unchangeable state of mind.

Generic aspect, common for two input spaces, is as follows: stability, invariance (based on definition of a world-view as a core set of values and principles through which the world is understood). Output or blended space *"A world-view like a ghetto remains unchanged from a time in the past"*, is projected, in its turn, into the rapper's personal state of mind: *"My Ghetto state of mind remains unchanged from a time in the past < I'm trapped inside the ghetto."*

Our analysis is in part consonant with the conclusions that the space designating terms "ghetto", and "the hood" are often used to define collective identity"⁷² (Forman, 2002), that is the particular world-view and state of mind.

The same metaphorical model underlies the idea of a time loop that the rapper is trapped in, in the phrase *"You can take your boy out the hood, but you can't take the hood out the homie"*.

From the point of view of the narrative speed such frozen time is closest to Genett's understanding of "pause", which, however, is realized not so much as interrupted time (in Janette's terms), but as a metaphorically interpreted "suspended" state of mind.

In addition to the time of the past, a part of which, namely the one associated with the ghetto space, is interpreted as frozen time, the

⁷⁰ N. Kravchenko, M. Procopchuk, O. Yudenko, (2021), 'Afro-American rap lyrics vs. fairy tales: Possible worlds and their mediators', *Cogito. Multidisciplinary research journal*, Vol. XIII (1), pp.146-168.

⁷¹ Lamar, K. *Institutionalized*. Av. at:

<https://www.azlyrics.com/lyrics/kendricklamar/institutionalized.html>

⁷² M. Forman, (2002), *The Hood Comes First: Race, Space, and Place in Rap and Hip-Hop*, Middletown, Conn.: Wesleyan University Press.

destructive force manifests itself only on its border as “it is difficult to get to it, it is necessary to cross the forest, a dangerous river, etc.”, while the Otherworld itself is “the kingdom of peace where everything happens as if in a dream”⁸⁰ (Kravchenko, 2019, p. 16):

*Overhead was the sea like a sky, and the fishes like birds swimming about in it*⁸¹ (Croker, 1828);

*In the middle of the field stood a magnificent castle, built out of porphyry, with a roof of gold and with glittering battlements*⁸² (Lang, 2020).

The hallucinogenic world seems completely different, since there is no peace and tranquility in it. It always remains dangerous and destructive. Once people enter it for a short time in order to find serenity, slow down time (Taking time slow⁸³) or experience unknown sensations (Chew up this mushroom / This'll help you get in touch with your roots⁸⁴) they get trapped in a vicious circle.

The suspended time of the oneiric world merges then with the cyclical time of a vicious circle, associated with the motif of inevitability:

Off again there he go to another dimension, / My mind, body, soul imprisoned (“Everyday”, ASAP Rocky).

See me swervin' through, they want me locked up

*Been locked up in my own mind*⁸⁵;

I beez in the trap, bee beez in the trap

*I beez in the trap, bee beez in the trap.*⁸⁶

The use of the above metaphors based on the source domains “imprisonment”, “trap”, “lock up”, reveal such characteristics of the time

⁸⁰ N. Kravchenko, (2019), ‘Biblical intertextuality devices in African American rap texts (based on the Kendrick Lamar’s album “Damn”)', *International journal of philology*, Vol. 10 (2), pp. 12-17.

⁸¹ Th. C. Croker, (1828), ‘The Soul Cages’, *Fairy Legends and Traditions of the South of Ireland*, Part II, pp. 30-58.

⁸² A. Lang, (2020), *The Magic Ring and Other Stories: From the Yellow and Crimson Fairy Books*, Good Press.

⁸³ Rocky, ASAP. *Everyday*. Available at: <https://genius.com/A-ap-rocky-everyday-lyrics>

⁸⁴ Eminem, *Mushrooms*. Available at: <https://genius.com/A-ap-rocky-everyday-lyrics>

⁸⁵ Lean, Yung. *Kyoto*. Available at:

<https://www.azlyrics.com/lyrics/yunglean/kyoto.html>

⁸⁶ Minaj, Nicki. *Beez In The Trap*. Available at: <https://genius.com/Nicki-minaj-beez-in-the-trap-lyrics>.

of the oneiric world as isolation, vicious circle, temporary trap and stop, associated with connotated meanings “hopelessness” and “despair”.

*Got my heart in a hellhole, it's on fire
But I won't let myself get trapped in here this time, time
Time will stop (Time stops), time will stop (Time, time stops).⁸⁷*

In the above verse, the desired timelessness as a full stop of time, which is explicitly represented by numerous repetitions of lexical units (*time will stop, time stops*), turns into a temporary trap from which there is no way out, which is also explicated by the idiom *get trapped* to denote a situation from which there is no way out.

Thus, the comparison of suspended time in the chronotopes of a fairy tale and rap in terms of the narrative speed showed some similarity in time retardation and event interruption or “pause” due to the descriptive pauses (static description) in the fairy tale and the metaphorical expression of the feeling of imprisonment by time in rap oneiric world.

An oneiric world is also possible in a fairy tale, where it mostly performs a prognostic function and becomes one of the narrative motives in the development of the plot: “*She had had a wonderful dream, to the effect that a large chest of gold lay buried in the vault of Blenkinsopp Castle*”.⁸⁸

The common and divergent ways of manifestation of suspended time in a fairy-tale narrative and rap lyrics are presented in Table 1.

TABLE 1. “Suspended” time in rap lyrics and a fairy tale narrative: common and divergent.

Fairy tale	Rap lyrics
Worlds with suspended time chronotopes	
1) parallel off-worlds based on: indefinite topoi, “definite” topoi associated with archetypal elements of peacebuilding; metonymically indicated topoi; 2) oneiric worlds	1) oneiric worlds; 2) the world of the rapper’s Ghetto past, metaphorically interpreted as a time loop
Means of designating worlds	
1) Lexico-semantic means, relating the	1) songs titles, which allude to the

⁸⁷ WRLD Juice, *Can’t Die*. Available at: <https://genius.com/Juice-wrld-cant-die-lyrics>.

⁸⁸ *The White Lady of Blenkinsopp*. Available at: <https://www.sacred-texts.com/neu/eng/efft/efft61.htm>

meanings of indefiniteness and spatio-temporal remoteness; 2) nominations of “definite” topoi, associated with the archetypal elements of worldbuilding: water, earth, fire, air (sky); 3) metonymic designations of “definite” topoi	oneiric world but are not related to the text by ‘paratextuality’ relationships; 2) nominations of sensations and images pertinent to the world of altered consciousness; 3) explicit nominations of the off-world: hellhole, another dimension; trap
Temporal characteristics of suspended time	
1) Distance-based remoteness in time, marked by syntactic redundancy of sentence structure, “iconically” reproducing time duration; 2) archetypally-rooted images of trees, fruits, animals and birds, marked by symbolic connotations of “eternity”	1) figuratively reinterpreted archetypally-bound images, symbolizing the eternity (in separate songs); the image of phoenix, metaphorically employed as a symbol of renewal and eternity; 2) conceptual metaphors conveying the time-associated meanings of “imprisonment”, “trap”, “lock up”, “vicious circle”, “temporary trap” and “stop”
Suspended time in the context of narrative speed	
retardation and descriptive pauses to convey peace and unearthly beauty	retardation and “pause” to convey the meaning “imprisonment by time”
Time associated connotations	
Connotative meanings of “calmness”, “serenity” and “tranquility”	Connotative meanings of “danger”, “despair”, “hopelessness”, “vicious circle”.

5. Conclusions

The article examines the concept of suspended time, studied in the linguistic aspect as a component of the chronotopes of the “other worlds” of a fairy tale and oneiric worlds in rap lyrics.

The purpose of the article – to identify the narrative, semiotic, stylistic and conceptual-metaphoric properties of the suspended time in fairy tales and rap lyrics in a comparative aspect – is formulated within the framework of the interdisciplinary concept of the archaic suspended time, other currently accepted approaches to temporality in linguistic and interdisciplinary perspective, as well as through the prism of the research on archetypally-based rap mythopoetics, oneiric worlds and imagery.

Based on an integrative method, which involves textual-semiotic, conceptual blending and stylistic analyses added by the elements of

narrative, componential and archetypal analyses, applied in 4 consecutive stages of research, the article reached four main findings.

First. "Suspended" time, as the time of everness and standstill, is identified in a fairy tale as the other-worldly time, associated with archaic ideas about the kingdom of the dead. Suspended time is related to indefinite topoi, designated by lexical-semantic means of indefiniteness and spatial-temporal remoteness; to "definite" topoi, which nominations refer to the archetypal elements of worldbuilding: water, earth, fire, air (sky); metonymic designations of "definite" topoi. Sometimes such topoi are "built" into the oneiric worlds of the character who sees them in a dream or under the influence of alcohol.

Second. In rap lyrics suspended time is inherent either to the world of the rapper's Ghetto past, metaphorically interpreted as a time loop, or to the oneiric world, the entry into which is caused by particular substances. Such worlds are designated by the names of songs, nominations of feelings and images associated with the world of altered consciousness; explicit or metaphorical designations of "otherworld": a hole, another dimension; trap.

Third. In the fairy tale suspended time is characterized by archetypally-based symbolic images of trees, fruits, animals and birds, associated with the meaning of "eternity"; narrative speed reproducing the time retardation and "pause"; connotating the meanings of "calmness", "serenity" and "tranquility". The temporal distance separating suspended time from narrative time is "iconically" conveyed by the syntactic redundancy of the sentence structure.

Fourth. In rap lyrics suspended time is marked by metaphorically reinterpreted archetypally-based images, symbolizing the eternity; by the image of phoenix as a metaphor of eternal renewal; by conceptual metaphors conveying the meanings of "imprisonment", "trap", "lock up", "vicious circle", "temporary trap" and "stop", associated with the oneiric suspended time. The stopped or slowed down suspended time correlate with narrative speed retardation and "pause", related to the metaphoric meaning "imprisonment by time" and connotating the meanings of "danger", "despair", "hopelessness" and "vicious circle".

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