

**TEMPORAL STRUCTURE OF RAP NARRATIVES VS. FAIRY TALES
(SYNTACTICAL AND NARRATIVE FACETS)**

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ABSTRACT: The paper focuses on the linguistic and narrative manifestations of linear time in rap lyrics compared to fairy tales. It aims at scrutinizing narrative time by the criteria of its acceleration, retardation and generalization, based on syntactical, narrative and pragmatic devices, interpreted from the viewpoint of their iconic isomorphism to the expressed temporal relations. Linear time in fairy tales is self-sufficient, forward-oriented and isolated from external time, while rap narratives are consistent with historical time and free in its movement from the past to the present, and vice versa. Time acceleration in rap occurs in the past or dramatic present and involves syntactical devices aimed either at reducing syntactic patterns by means of detached constructions, asyndeton, nominative sentences and ellipsis, which iconically reproduce the events' change rate, or at increasing emotional power through climax, reproducing time "condensation." Instead, fairy tale time is accelerated by lexical-semantic means. The slowed time in rap lyrics relies either on the redundancy of the syntactical pattern, provided by anaphora, repetitions, polysyndeton and enumerations, iconically reproducing the time extension, or on meaning implicatures and their corresponding violation of pragmatic maxims, foregrounded by enjambment, catachresis, aposiopesis and parenthetical phrases, semantically incoherent with the clause they must qualify. Instead, the time extension in a tale never relies on the inference of the deliberately implicated meanings and is expressed by formula and plot elements repetitions. In contrast to subsequent and monotemporal tale narratives, rap lyrics time is often marked by the violation of the temporal sequence, indicating psychological time, inherent in poetry in general.

KEYWORDS: linear time, rap narratives, fairy tale, syntactical, pragmatic, accelerated time, slowed time, temporal sequence violation

INTRODUCTION. The problem of narrative, semantic, symbolic, linguistic and other universals in texts that are significantly different in their genre properties and distant in time is relevant for a number of reasons. First of all, a comprehensive study of such a problem leads scientists to an understanding of the common in conceptualizing the world and coding knowledge about it among different peoples, generations and cultures. One of the universals chosen as the focus of this study is the types of time, which are iconically reproduced by narrative and syntactic structures and reflects the specifics of, respectively, archaic and modern (postmodern and metamodern) comprehension of the world. Despite the stark difference between the genres under consideration, rap narrative "shares" with fairy tale a number of common features: a frequent motive for the hero's miraculous transformation; some structural properties such as formulaicity and repeating patterns. In addition, the similarity of a fairy tale to rap lyrics, which incorporates some elements of plot development, that is a narrative component, rests on certain fundamental principles of narrative time and their corresponding tense sequences. Based on this, the purpose of the article is to reveal the specifics of linear time and its violation in rap narratives from the viewpoint of reproducing the temporal organization by syntactic and narrative techniques in comparison with a fairy tale.

THEORETICAL BACKGROUND. The theoretical premises of the research, based on its object and purpose, encompass the linguistic and interdisciplinary framework concerning (1) the concept of time, including its coverage in the fairy tale studies; (2) the structure of narrative time; (3) the degree of temporality research in linguistics, and, in rap lyrics studies, in particular.

The permanent scientific interest (Lüthi, 1970, 1982; Propp, 2011; Zipes, 2012) in tale is primarily due to the possibility of understanding through a fairy tale the logic of archaic comprehension

of the world, and the way of coding the sacred information about it. Temporal organization of the fairy tale, substantially based on the archaic world picture, involves different types of time, including the cyclical and linear, which stand out as the main types of time in the scientific literature (Assmann, 2002; Purves, 2010; Whitrow, 1988). The cyclical time is understood as "eternal recurrence" of the same (Nietzsche, 2019), constant repetition, suggested by different cyclical patterns in the Nature. Cyclicity, correlating with the Eliade's idea of "eternal return" (Eliade, 1971), sets the rhythm of the macrocosm, resonating not only with the rhythm of the archaic ritual, but also with atemporal art of dance, music, movements, which is important for comprehending of the idea of cyclicity with regard to such a multimodal genre as rap. In fact, the all-encompassing intertextuality of postmodernism and metamodernism (Van den Akker, 2017) (rap is considered one of its genres) is a kind of manifestation of the cyclical time, an eternal repetition of what has already been said or sung (about the intertextuality of rap – see Diallo, 2019). The next type of time, to a certain extent opposed to cyclical, is linear time, which is conceived in a literature (Assmann, 2002, p. 18) as a forward, straight sequence of steps or stages. The nature of any narrative, including a fairy tale and narrative-based stories in rap lyrics, presupposes a certain course of development of events, consistent in time, that is, linear time. In the study of linear time in fairytale and rap narratives, the article relies on the most authoritative theory of narrative time, introduced by Genette (1980). Based on the criterion of the narrator's temporal position in relation to his / her story, Genette highlights four types of narration: *subsequent narration*, when the events in the past tense are being told after they occurred; *prior narration*, when the events are anticipated in a future time; *simultaneous narration*, when the story is being narrated at the moment it occurs, and *interpolated narration*, incorporating subsequent and simultaneous types of narration, presenting the narrator's impressions or evaluations of the events in the past (Genette, 1980, p. 114). From syntactical viewpoint of grammatical time, such types correlate with the monotemporal organization (only one tense is used: past for *subsequent narration*, future for *prior narration* and present for *simultaneous narration*) and polytemporal structure (two or more tenses are used as is the case with *interpolated narration*). According to the criterion of narrative speed (Genette, 1980, p. 94), the following types of the temporal-narrative relations are distinguished: omission of the plot element (*Ellipsis*), acceleration of the story time (*Summary*); detailed presentation of the event (*Scene*), "slowing down", extension of the event duration and interruption of the event-story (*Pause*). The paper does not consider the third parameter of narrative time highlighted by Genette, namely, the *Event frequency* (1980, p. 114), as it is not decisive for rap lyrics, despite its significance for a fairytale narrative, where threefold repetition of events, actions, etc. has a special symbolic meaning. In the vast majority of cases, the narrative in rap describes events in the past of the author-performer, while the numerous repetitions, also characteristic of rap, are not presented in a narrative style, that is, what happens to the rapper is not described, but is experienced, felt by him, attracting for this purpose the psychological time, typical of poetry in general. A specific subtype of narrative time is presented by the generalized time most characteristic of a fairy tale with its chronotope indefiniteness and one-dimensionality (Lüthi, 1982, p. 4-7). Taking into account such property of the tale, the parameters of its comparison with rap lyrics involve also definite and indefinite time of the action with their corresponding syntactical devices. In the linguistic framework, various aspects of time and temporality were studied, in particular, in the cognitive, lexical-semantic, narrative and non-verbal-semiotic aspects. In particular, linguists have focused on the various aspects of expression of temporal relations in language (Jaszczolt, Filipović, 2012; Traugott, 1978), including studying in the linguistic and narrative framework the basic properties of temporality (namely, succession, duration and cyclicity (Yamaguchi, 2016; Rosen, 2004). In cognitive studies the conceptual patterns of time (Evans, 2013) and temporal deixis in different languages (Izutsu, 2016) as well as temporal concepts, viewed from space-to-time mappings (Moore, 2006), were explored. Cross-cultural differences in representing time and space as well as specifics of their conceptualization were comprehensively studied in a collective interdisciplinary monograph "Space and Time in Languages and Cultures" (Jaszczolt, Filipović, 2012). There have also been some research attempts in exploration of non-verbal-semiotic aspects of temporality (Casasanto, Jasmin, 2012). Temporal organization of a fairy tale in a narrative perspective was studied primarily in the aspect of its timelessness or indefiniteness, since, in opinion, "tale lacks the experience of time" (Haiman, 1983, p. 21).

At the same time, linear time of fairy tale in the aspect of its manifesting linguistic means, as far as we know, remains unexplored in scientific research. The temporal structure of rap has also not

been the focus of the scientific interests of linguistic and interdisciplinary works, which mainly concentrate on issues of hip-hop and rap identities (Alim, 2005; Dimitriadis, 2001), including its archetypal basis, sociolinguistic variables (Richardson, 2006), and, to a far lesser extent, symbolic (Alzuphar, 2017; Forman, 2002) and intertextual (Diallo, 2019) properties of rap lyrics. From this perspective, the study of the temporal structure of modern rap with its comparison to a fairy tale narrative is of a certain relevance both in the aspect of the conceptual novelty of the topic and the supposed scientific conclusions about linguistic means, iconically reproducing the features and subtypes of linear time in heterogeneous genres.

DATABASE AND METHODS. The corpus data include rap lyrics of popular Afro-American rap songwriters Asap Rocky, Kendrick Lamar, Taylor the Creator, Juice as well as the texts of English and Russian fairy tales, involved for comparison purposes. The material has been selected on the criteria of availability in rap lyrics either (a) the narrative component, which makes it possible to identify linear time with its parameters of subsequent time, interpolated narration, time speed, etc. or (b) other features of temporal sequence or, on the contrary, its violation in non-narrative snippets suggesting, correspondingly narrative (event-related) and psychological time. Compound method of analysis includes (a) stylistic (Simpson, 2004) and, in particular, syntactic analysis (Haiman, 1983) to reveal syntactical devices, which iconically reproduce temporal specifics of the compared narratives, added by elements of (b) narrative analysis (Pier, Landa, 2008; Propp, 2011) to identify the specifics of narrative structures in rap lyrics as compared to a fairy tale narrative, as well as the plot lines invariably associated with narrative components; (c) pragmatic analysis based on G.P. Grice's (1975) inferential model aimed at decoding the discursive implicatures resulted from the use of syntactic-stylistic markers of "unexpected" temporal relations; (d) linguistic semiotic analysis (Freeman, 2007; Leech, Short, 2007; Volkova, 2018) aimed at identifying a certain iconic isomorphism of linguistic and pragmatic devices in relation to the temporal relations expressed by them.

PROCEDURES OF DATA ANALYSIS. The study encompasses 4 consecutive stages of analysis:

1. To identify the narrative parameters of linear time.
2. To characterize time in rap lyrics by the criteria of "accelerated" and "slowed down" subtypes in their comparison to the fairy tale narrative; to scrutinize syntactic, lexical and pragmatic means manifesting the identified subtypes;
3. To develop a taxonomy of stylistic syntactical devices iconically reproducing the time acceleration or slowness.
4. To specify the pragmatic means associated with the linear time extension and slowness.

LINEAR TIME IN FAIRY TALE AND RAP NARRATIVES: COMMONALITIES AND DIFFERENCES. A fairy tale time is always realized in the past and consistently moves forward in the space of the past. Consequently, such time is usually indicated by grammatical tenses, correlating with monotemporal narrative organization as in (1), where the monotemporality of the past is formed by verb forms of Past simple (acquainted, shouted, appeared) and Past Perfect (had wandered).

(1) *"A person well acquainted with the locality went out one night to amuse himself with the pranks of these mysterious beings. When he had wandered a considerable time, he shouted loudly – "Tint! Tint!" and a light appeared before him, like a burning candle in the window of a shepherd's cottage."* (The Duergar).

In contrast to the tale, the past tense in rap narrative functions (if to apply a Genette's term) as analepsis, when the events of the past are being narrated after they occurred. This kind of temporal anachrony is used to clarify a certain fact from the "biography" of a rap artist to understand the significance and miraculousness of his transformation from a teenager from a ghetto into a successful rap star as is exemplified, in particular, by (2).

(2) *"This is Paula's oldest son, (...). Born inside the beast, / My expertise checked out in second grade, When I was 9, on cell, motel, we didn't have nowhere to stay, At 29, I've done so well, hit cartwheel in my estate, And I'm gon' shine like I'm supposed to"* (Lamar, DNA).

In the given example a bitemporal combination of Past (flashback-analepsis into the Hero's past) and Present (his prosperity today) tenses foregrounds the motif of the status transfiguration, associated with the narrative macro scenarios of "Ugly duckling", "Cinderella", etc., which is one of the

archetypal plot in many fairy tales (The Magic Ring, Morozko, Rumpelstiltskin). The temporal plan of the past, introduced in (2) by the rapper's self-representation in Present Simple, is provided by a combination of verbal tense forms of (a) ellipted Past Continuous: was born as a part of extended conceptual metaphors "rapper's birth-place is belly of the beast" or "rapper's birth-place is prison" – in the latter case an additional associative meaning is triggered by allusion on Henry Abbott's bestseller "In the Belly of the Beast" telling about the author's life in prison (Abbot, 1982); and (b) Past Simple (checked out, was, didn't have). Subsequent monotemporal plan of Present, creating semantic contrast, is expressed by Present Perfect (have done), Present Continuous (I'm gon' shine) and Present Simple (I'm supposed to).

Another feature of rap lyric is that linear time of *subsequent narration* forms an integral part of *interpolated narration* as an inherent part of the rapper's memories or confessions as in (3):

(3) *"Children, listen, it gets deep.*

See, once upon a time inside the Nickerson Garden projects,

(...)

Anthony was the oldest of seven,

Well-respected, calm and collected.

(This is followed by a monotemporal unfolded narrative in linear time, which ends evaluating the outlined narrative in terms of today's events, feelings and assessments of the rapper)

And then let him slide; they didn't kill him,

In fact, it look like they're the last to survive.

Pay attention, that one decision changed both of they lives" (Lamar, Duckworth).

In the fairy tale narrative, some analogy with the time of interpolated narration can be traced in the case of the fairy introduction from the first-person perspective, which is composed in the present tense and correlates with the narrative Abstract with some elements of external Evaluation of the subsequent story from the side of the narrator as it is exemplified by (4).

(4) *"This, O my Best Beloved, is a story—a new and a wonderful story—a story quite different from the other stories—a story about The Most Wise Sovereign Suleiman-bin-Daoud—Solomon the Son of David." (The Butterfly that Stamped)*

A significant difference between rap lyrics and fairy tale narratives is that linear fairy-tale time is closed (bound to a plot), consistent (never goes back and always moves forward) and self-sufficient, that is, in the vast majority of cases, it is isolated from any historical, event-factual background. In rap narrative linear time, as a rule, "unfolds" beyond the narrated events of the past, into the "present" of the rapper. In addition, the rapper's narrative often "fit" into the realities of historical time, the chronological context of political, economic and other events, which is supported by the use of really existing toponyms as in (5):

(5) *"He came from the streets, the Robert Taylor Homes, / Southside Projects, Chiraq, the Terrodome, / Drove to California with a woman on him and 500 dollars" (Lamar, Duckworth)*

as well as intertextual reference to real-life historical figures or celebrities as in (6):

(6) *"I used to be jealous of Aaron Afflalo (...). It's 2004 and I'm watching him score thirty" (Lamar, Black Boy Fly).*

Another distinguishing characteristic of the fairytale time is its "instantaneity": regardless of the duration of the event or the interval between events, the time reckoning always starts from the last event:

(7) *"The old woman determined to put by the money for a rainy day; but alas! the rainy day was close at hand" (The magic ring);*

(8) *"Well, one day there was to be a great dance a little way off" (Cap-of-Rushes).*

At the same time, the story of the events and the duration of the events themselves do not violate the general unity of fairy linear time. Like a fairy tale, linear time in rap narrative can also be instantaneous, that is, event time is always reduced, with significant time intervals skipped:

(9) *"Seen his first mil twenty years old, had a couple of babies, / Had a couple of shooters, / Caught a murder case, fingerprints on the gun they assumin'" (Lamar, Duckworth).*

At the same time, the article revealed a significant difference between the instantaneous (opposed to gradual, stage-by-stage event time) and "accelerated" plot times (opposed to "slowed" time). In particular, even skipping years and decades, and sometimes even centuries, the event time of

a fairy tale does not become, however "accelerated". The main commonalities and differences of linear time in fairy tale and rap narratives are shown in the **Table 1**.

LINEAR TIME IN FAIRY TALE AND RAP NARRATIVES: COMMON AND DIFFERENT CHARACTERISTICS

Rap narrative	Fairy tale
Commonalities	
interpolated narration	interpolated narration (rarely and only if there is the first-person introduction)
instantaneity as the skipping years and decades	
Differences	
polytemporality in the past	monotemporality in the past
flashbacks from the past to the present and vice versa	moving forward in the past
goes beyond the narrative of the past into the rapper's present or his emotions and feelings; related to external historical time	bound to a plot, self-sufficient – isolated from external time

"ACCELERATED" AND "SLOWED" TIME: RAP LYRICS VS. FAIRY TALES.

As the data showed, typical for rap lyrics is the acceleration of narrative time in the past, which is iconically reproduced by the syntactical devices such as:

(a) Detached constructions

(10) *"Caught a murder case, fingerprints on the gun they assumin'"* (Lamar, Duckworth).

(11) *"Contributin' money just for his pipe, I couldn't see it"* (Lamar, How much a dollar cost?)

(12) *"Now I'm onto grand raps, hands so low"* (ASAP Rocky, Back Home)

(b) Asyndeton (often in combination with ellipsis and detached constructions)

(13) *"He focused on the NBA we focused on some Patron"* (omission of conjunction "and" between coordinate clauses) (Lamar, Black boy fly)

(14) *"Either Gunplay, runway, trip avoid"* (omission of 'or' and 'and') (ASAP Rocky, Ghetto Symphony).

(c) Climax (gradation)

(15) *"I know murder, conviction, Burners, boosters, burglars, ballers, dead, redemption"* (Lamar, DNA) (here in combination with asyndeton)

(16) *"I been living fast, fast, fast, fast*

Feeling really bad, bad, bad, bad

Time really moves fast, fast, fast, fast

Better hurry up and get in your bag, bag, bag, bag" (Juice WRLD, Fast) (here in combination with ellipsis).

In this regard, it is worth paying attention to the fact that while any repetitions, enumerations are rather the indicators of the extended and "slowed" time (see below), the gradation of such devices, especially at the ending position of the protracted enumeration achieves an opposite effect of intensifying of the conveyed emotions and, correspondently, poetic time acceleration.

(d) Ellipsis:

(17) *"Dodged a policeman, workin' for his big homie,*

Small-time hustler, graduated to a brick on him;

He had his back like a spinal meanwhile

We singing the same old song spinning the vinyl" (Lamar, Duckworth) (omission of "were" in "were singing");

(e) nominative sentences

(18) *"Teardrops,*

Droptops,

(...)

Ice blocks" (ASAP Rocky, CALLDROPS).

While narrating past events in rap lyrics micronarrative the rappers often employs historical or dramatic present thanks to which the rap audience is immediately involved in the narrated events. Similar to monotemporal past plan, the acceleration of narrative time is carried out in this case by syntactical expressive means based on the syntactical pattern reduction as it exemplified by (19).

(19). *"Graduate with honors, a sponsor of basketball scholars* (ellipsis in combination with asyndeton: double omission of subject and auxiliary verb in two parts of the co-ordinated sentence, omission of conjunction "and")

It's 2004 and I'm watching him score thirty";

"That we was just moving backwards

The bungalow where you find us (ellipsis: omission of preposition "to" in "to the bungalow")

The art of us ditching classes heading nowhere fast (nominative sentence)

Stick my head inside the study hall, he focused on math (ellipsis: omission of subject, subordinative conjunction in time clause, full reduction of the principal clause and omission of the subordinative conjunction and auxiliary verb in complement clause; "When I stick my head I see that he is focused...).

Determination ambition, plus dedication and wisdom" (nominative sentence with asyndeton: omission of conjunction "and") (Lamar, Black boy fly)

As shown by the analysis of accelerated time, conveyed by means of both the past and dramatic present, such subtype of linear time primarily relies either on reduction of some elements of the syntactical structures or intensifying the emotional power of the utterance. In the former case, the syntactical devices iconically reproduce the events change rate. In the latter case syntactic constructions enhance the dynamism of the narrative, reproducing an increase in the emotional tension, thereby "condensing" the time of events.

On the other hand, an important observation in the work is that while at the formal-structural level, the means of reduction shortens the time of the events narrated by the author, at the semantic-content level, an excessive degree of reduction (which is often found in rap) slows down the time of the narrative discourse for rap audience, since it requires additional cognitive efforts to replenish the reduced parts. The syntactic markers of acceleration and thickening of time are not typical for a fairy tale, which is characterized by a detailed unfolding of the narrative using complex sentences with subordinate clauses of time. The dynamics of events related to time acceleration is transmitted in a fairytale narrative primarily by lexical-semantic means, including the verbs of movement "run", "catch", "seize", "swing open", etc., as well as by other words referring to the time shifts (temporal adverbs "upon a sudden", "suddenly", "immediately", subordinate conjunction "as soon as", "just as", etc.):

(20) *"when upon a sudden the Palace disappeared"* (The Butterfly that Stamped);

(21) *"Suddenly the whole orchard lit up, as if a thousand lights were shining on it"; "the minute he touched it, alarms went off and guards seized the lad. He was immediately taken to the tsar"* (The Tale of Ivan Tsarevich, the Firebird, and the Gray Wolf)

(22) *"Jack ran upstairs to his little room in the attic, so sorry he was, and threw the beans angrily out the window"; "Jack ran up the road toward the castle and just as he reached it, the door swung open to reveal a horrible lady giant (...). As soon as Jack saw her he turned to run away, but she caught him, and dragged him into the castle"* (Jack and the Beanstalk).

It is significant that, describing time periods that are introduced by specific "suddenly" and "just" (albeit in relation to the time of an adventure novel), M. Bakhtin noted that they are used when "even minutes and seconds count" (Bakhtin, 1981).

Differences in the means of accelerating time in fairy and rap narratives are presented in **Table 2.**

MEANS OF TIME ACCELERATION: FAIRY TALE VS. RAP NARRATIVE

Fairy tale narrative	Rap narrative
markers of time acceleration	
lexical-semantic means:	syntactical-stylistic devices:
verbs of movement	ellipsis
temporal adverbs	nominative sentences
time-related subordinate conjunctions	asyndeton

	detached constructions
	climax

While the rap narrative is more characterized by "accelerated" plot time, the non-narrative part of the rap lyrics mainly uses "slowed" psychological time, typical of poetic texts in general. At the syntactical level the "slowed" time involves such devices as:

(a) Enjambment (a line of poetry that does not come to an end at the line break, but moves over to the next line).

(23) *"Money laundering hustling, homies pondering up against Schemes to make a million even if doing you harm"* (Lamar, Black boy fly)

(24) *"Who you foolin'? Oh, you assumin' you can just come and hang With the homies but your level of realness ain't the same"* (Lamar, Momma Said)

(b) Polythindetom:

(25) *"And the world don't respect you, and the culture don't accept you"* (Lamar, Momma Said);

(26) *"And this love, and this love, and this love gon' know our..."* (ASAP Rocky, Fine Whine)

(polythindetom in combination with anaphoric repetition and aposiopesis).

(c) Anaphora, any repetitions, enumerations, etc.:

(27) *"He's starin' at me, his eyes followed me with no laser,*

He's starin' at me, I notice that his stare is contagious, how much a dollar cost?" (Lamar, How much a dollar cost?)

(28) *"Time will stop (Time stops), time will stop (Time, time stops)"* (Juice WRLD, Can't Die).

(d) Aposiopesis (a sentence is deliberately left unfinished, to be supplied by the audience imagination):

(29) *"Hey, hey, babe, check it out, Imma tell you what my mama had said, she like..."*

And I seen it all this past year,

Pass on some advice we feel..." (You Ain't Gotta Lie (Lamar, Momma Said);

(30) *"Just to remind you, sweetheart,*

That my..." (Lamar, Duckworth).

(e) rhetorical questions, stimulating the rap audience cognitive activity:

(31) *"How many riots can it be until them Black lives matter?"* (Tyler the Creator, Foreword);

(32) *"Tell me how much a dollar cost?"* (Lamar, How much a dollar cost?)

(33) *"And if I drown and don't come back. Who's gonna know?"* (Tyler the Creator, Foreword);

(f) Catachresis (intentional inappropriate use of one word for another resulted in paradoxical or contradictory logic):

(34) *"Treat your heart just like a blunt of OG /Roll it up, I kissed it and I smoke you"* (Juice WRLD, Hear Me Calling);

(35) *"Going hard, hit them where it hurts, kill them softly"* (ASAP Rocky, A\$AP Ferg & Nicki Minaj, Runnin)

(36) *"Small-time hustler, graduated to a brick on him"* (Lamar, Duckworth)

(g) parenthetical phrases, semantically incoherent with the clause they must qualify.

(37) *"I was thinking to myself,*

Maybe I should seek some help,

Maybe I should blame myself" (Don't expect no money) (ASAP Rocky, CALLDROPS).

The slowing down function of such devices is based either on a structural complication of the utterance, iconically reproducing the time extension and slowness (any repetitions), or on stimulating the heuristic activity of the rap audience to fill in the missing implicated meanings. In the latter case, means of the time slowing may also include, in our opinion, any types of original metaphors, puns, oxymorons and other semasiological stylistic devices, which are frequently used in rap lyrics, however never employed in a fairy tale narrative and, consequently, are not under consideration in this paper.

From the pragmatic viewpoint, the meaning restoration corresponds to unconventional implicature (Grice, 1975), triggered by a violation of a number of cooperative maxims, which requires filling in the missing information, eliminating the ambiguity and restoring the semantic coherence.

The correlations between (a) the stylistic devices, triggering the maxim violation, (b) the maxims violated by them and (c) the type of restored unconventional implicature are presented in **Table 3**.

TIME RETARDATION: CORRELATION OF PRAGMATIC AND STYLISTIC DEVICES

Violated cooperative maxim	Stylistic devices	Restored implicature
the maxim of manner	aposiopesis occasional semantic-stylistic devices rhetorical questions	Discursive implicature, restoring the lack of information required by the rap audience to understand the lyrics
the maxim of quantity of information (insufficient information)		Discursive implicature, eliminating the ambiguity
the maxim of relevance	Enjambment Catachresis Parenthetical phrases, semantically incoherent with the clause they must qualify.	Discursive implicature, restoring the logical cohesion and semantic coherence.
the maxim of quantity of information (excessive information)	any kinds of repetition or redundancy Polythindetom:	Additional emphatic, expressive or emotive connotative meanings that are not implicatures

In contrast to rap lyrics, in fairy tale narrative "slowed time" cannot rely on stylistic sophistication and complication bound on implicated meanings (this would contradict the fundamental genre properties of the tale). However, similar to rap lyrics, the time extension and retardation may be based on formal structural complications, including

(a) numerous threefold repetitions ("the rule of three");

in particular, families typically have three daughters or three sons / brothers:

(38) "There was once a man who had three sons" (The three brothers);

(39) "Once upon a time there was a certain prince, named Ivan, who had three sisters: Maria, Olga, and Anna" (Maria Morevna);

three often indicates a number of people or animals (The Story of the Three Little Pigs) in a group:

(40) "Three army-surgeons who thought they knew their art perfectly, were travelling about the world" (Three army-surgeons),

characters usually pass three trials: three times the king gives a task to the miller's daughter to spin "a great heap of straw (...) into gold before morning"; three days the dwarf gives to the queen to guess his name (Rumpelstiltskin or in a fairy tale there are three main characters); three times three sons of the tsar "promised to do their best to catch the bird" (The Tale of Ivan Tsarevich, the Firebird, and the Gray Wolf);

(b) detailed recursive formulas, associated with the particular characters or the fabulous helper-assistants:

(41) "Sivka-Burka, dun horse, magic horse! Come when I call" (Sivka-burka), as well as

(c) detailed descriptions of the places, circumstances and difficulties on the Hero's way as well as detailed presentation of the event (such detailed elaboration correlates with the Genette's notion of *Scene* as a narrative device influencing the narrative speed):

(42) "Passing into it, they entered a long underground passage, which led out on to a wide field, above which spread a blue sky. In the middle of the field stood a magnificent castle, built out of porphyry, with a roof of gold and with glittering battlements" (The Magic Ring).

Differences in the means of time retardation in fairy and rap narratives are presented in **Table**

4.

MEANS OF TIME SLOWING: FAIRY TALE VS. RAP NARRATIVE

Fairy tale narrative	Rap narrative
markers / means of time slowing	

narrative devices	syntactical-stylistic devices, based on the redundancy, reduction associated with meanings implication, transposition of the syntactical meaning in context
threefold repetitions recursive formulas, associated with the particular characters or helper-assistants detailed descriptions of the places, circumstances and difficulties on the Hero's way.	Aposiopesis Enjambment Anaphora, enumerations Polythindetom rhetorical questions contextually incoherent parenthetical phrases

In addition to the considered types of linear time rap lyrics is often characterized by a violation of the temporal sequence. At the syntactical level such erosion of time boundaries is created by combining and intersecting different tenses as in (43), where temporal dynamics is based on the interaction of the Past Present time planes:

(43). *"Yonkers" and "Yonkers" (I love that song) Sick of hearing about "Yonkers".
I'm grateful that it worked, I attacked and I conquered.*

"Yeah whatever but I had a (...) blast at that concert" (Tyler the Creator, Colossus).

A violation of the temporal sequence endows the temporal specificity of rap with features of psychological time, which is characteristic of lyric poetry in general, with spatial-temporal relations interiorized in the author's consciousness. On the other hand, the psychologization of time and its iconical reflection by violation of the temporal sequence, are not inherent to a fairy tale, where time is not psychologically experienced as the characters "are only figures who carry forward the plot and have no inner life" (Lüthi, 1982, p. 21).

GENERALIZED TIME. In addition to accelerated and slowed time, a temporal structure of both the fairy tale and rap narratives also involve the generalized time, manifested by some common, but for the most part, different features in texts under consideration.

In a fairy tale generalized time is primarily referred to by special narrative formulas, (once upon a time; there was once, there were once, very long time ago, in old times, I cannot tell you when, it is so long since, "they lived happily ever after", long, long ago, etc.):

(44) *"Once upon a time when pigs spoke rhyme
And monkeys chewed tobacco,
And hens took snuff to make them tough,
And ducks went quack, quack, quack, O!" (The Magpie's Nest);*

(45) *"there were once a Scotsman and an Englishman and an Irishman serving in the army together" (The Blue Mountains)*

In rap lyrics time generalization is indicated by a set of means, among which the paper identified:

(a) "fairy tale" formula "once upon a time", indicating not so much time itself as the fact that something took place:

(46) *"See, once upon a time inside the Nickerson Garden projects,
The object was to process and digest poverty's dialect" (Lamar, Durthword);
"One time one guy came to where I'm residing" (Tyler the Creator, Garbage).*

(b) lexical means of indefinite semantics: "every second, every minute, forever, never, always":

(47) *"It was always me vs. the world / Until I found it's me vs. me" (Lamar, Duckworth);*

(48) *"You live life on an everyday basis" (Lamar, Poetic Justice);*

(49) *"Guessing nothing lasts forever / And nothin' lasts forever" (Cole, Nothin' lasts forever)*

(50) *"You can never persuade me, / You can never relate me to him, to her, or that to them" (Lamar, Momma Said).*

(c) lack of temporal adverbs, nouns, numerals, amplifying particles, demonstrative pronouns or their analogues and other formal markers of temporary deixis.

(51) *"Ain't nobody prayin' for me./Ain't nobody prayin' for me, /Ain't nobody prayin' for me, /Ain't nobody prayin' for me"* (Lamar, Feel).

In the given example, the grammatical tense of the Present Continuous can actually refer to the past, present and future (no one prayed for me, no one prays and no one will pray).

(d) indication of time duration through reference to the concepts of distance, quantity / volume.

(52) *"How many cars can I buy 'til I run out of drive?"*

How much drive can I have 'til I run out of road?"

How much road can they pave 'til they run out of land?"

How much land can there be until I run in the ocean?" (Tyler the Creator, Foreword) (The generalized semantics is enhanced here through the use of rhetorical questions).

CONCLUSIONS. The paper has identified linguistic, narrative and pragmatic means of linear time acceleration, retardation and generalization in rap lyrics compared to a fairy tale narrative. Based on a compound research method, which encompasses narrative, stylistic and pragmatic analyses, consistently applied in 4 stages of investigation, the paper reached 5 principal findings.

First. In contrast to the consistent, self-sufficient and isolated tale time, which always moves forward and is disengaged from external time, rap narrative is compliant with historical time and can freely develop from the past to the present and vice versa, acquiring the features of an interpolated narration, with an assessment of past events from the viewpoint of the rapper's "present".

Second. While the narrative part of rap lyrics is often distinguished by "accelerated" plot time, the non-narrative part mainly uses "slowed" psychological time. Time acceleration is based either on reducing of some elements of the syntactical structures, or intensifying the emotional power of the utterance. Patterns reduction is provided by detached constructions, asyndeton, nominative sentences and ellipsis and iconically reflects events hastening. Intensification of the emotional tension relies on climax, isomorphic to events escalation. In contrast to rap narrative, a fairy tale narrative presumes a detailed unfolding of events, and time acceleration is primarily conveyed by lexical-semantic means.

Third. The time slowing in rap lyrics is based either on redundancy of the syntactical structures, or its semantic complication with inference of unconventional implicature. Patterns redundancy relies on anaphora, repetitions, polysyndeton and enumerations, iconically reproducing the time extension. Semantic sophistication is foregrounded by enjambment, catachresis, aposiopesis, contextually and incoherent parenthetical phrases, violating pragmatic maxims and triggering unconventional implicatures. Sophisticated devices are indexes of time dilation in the sense that they delay the events interpretation. In fairy tale "slowed time" never relies on inference of the deliberately implicated meanings and is based on formal structural text complications, i.e. threefold repetitions of the characters, plot elements, recursive formulas, associated either with the characters or their helper-assistants, as well as detailed descriptions of the places and difficulties on the Hero's way.

Forth. Generalized time as the third of the identified subtypes of linear time is indicated by special narrative formulas in a fairy tale, and involves a set of linguistic devices, typical for rap lyrics, including lexical means of indefinite semantics, formula, lack of markers of temporary deixis, indication of time duration through distance and quantity.

Fifth. In contrast to the fairy tale narrative, characterized by subsequent narration of the events in the past and monotemporal narrative organization, rap lyrics time enables the violation of the temporal sequence, indexing psychological time, appropriate to lyric poetry in general.

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