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RARE AND PROFESSIONAL WORDS AS THE FIGURATIVE MEANS IN THE SONG LYRICS BY STING

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Due to the need to establish the qualitatively new paradigm of literary studies, which involves innovative research methods, in particular the updated linguistic analysis principles with informational technologies involved, it is expedient to look at the song text as a concise result of the interaction between formal and substantial elements of a literary work, namely the emergence of the figure of a speaker / narrator with one's specified poetic language. The purpose of this article was to analyze Sting's poems included in his solo albums "The Dream of the Blue Turtles" (1985), "…Nothing like the Sun" (1987), "The Soul Cages" (1991), "Ten Summoner's Tales" (1993), "Mercury Falling" (1996), "Brand New Day" (1999), "Sacred Love" (2003), "The Last Ship" (2013), "57th & 9th" (2016) to elucidate the specific functions of rare, obsolete, borrowed, professional, dialectal and other passive lexicon words, their role in emphasizing the compositional, generic, and problematic components in a separate work. In order to reach this purpose, the author of this article traced the development of thematic and problematic dimensions of Sting's songs written in different years, studying them from the viewpoint of typological, comparative and juxtapositive methods (in particular, the close reading for revealing the latent potentials of a rarely used word in creation of the artistic world in a sung poem, regarding the specific speaker type).

All the methods applied allowed complete understanding the functions of above listed lexical massifs in Sting's songs, different by their form and substance. These are the principles of shaping a speaker's / a character's figure by one's specific language ("Straight to My Heart", "Inside", "Nothing 'bout Me", "What Have We Got", "Show Some Respect", "Fill Her Up", "Petrol Head"); interaction between epic, lyrical, and dramatic genre concepts with language-style characteristics, which give rise to a historically conditioned chronotopos in "We Work the Black Seam", "Fortress around Your Heart", "History Will Teach Us Nothing", "This War"; the role of scientific, professional and other terminological lexemes in depicting both a certain human activity and the whole gamut of emotions, opinions, conflicts etc. connected with it ("We Work the Black Seam", "Island of Souls", "Valparaiso", "The Last Ship").

Key words: *the 20th century English literature, Sting's works, poetic language, lexis, dialectal words, terms, professional words.*

Науменко Н. В. Рідкісні та професійні слова як художні засоби у пісенній ліриці Стінга. *У зв'язку з потребою встановити якісно нову парадигму літературознавства, яка охоплює інноваційні методи дослідження, зокрема новітні принципи лінгвістичного аналізу із залученням інформаційних технологій, доцільно розглядати текст пісні як викінчений результат взаємодії формотворчих і змістових елементів літературного твору, зокрема й творення на цьому ґрунті постаті ліричного оповідача (героя) пісні із його особливою поетичною мовою. Мета цієї статті – на основі аналізу художньої мови поезій Стінга, включених до його сольних альбомів «The Dream of the Blue Turtles» (1985), «…Nothing like the Sun» (1987), «The Soul Cages» (1991), «Ten Summoner's Tales» (1993), «Mercury Falling» (1996), «Brand New Day» (1999), «Sacred Love» (2003), «The Last Ship» (2013), «57th & 9th» (2016), з'ясувати конкретні функції рідкісних, застарілих, запозичених, професійних, діалектних слів як компонентів пасивного лексикону, їхню роль в увиразненні композиційних, жанрових і проблематичних компонентів окремого твору. Для досягнення цієї мети авторка роботи простежує розвиток тематико-проблематичних вимірів пісень Стінга різних років, розглядаючи їх із позицій типологічного, порівняльного та зіставного методів (серед іншого й методу «повільного прочитання» задля виявлення прихованих потенціалів маловживаної лексеми у творенні художнього світу співаної поезії з урахуванням типу оповідача).*

Зазначені методи дослідження дали змогу повністю зрозуміти функції зазначених лексичних масивів у різних за формозмістом піснях Стінга: принципи створення образу героя пісенного твору через специфічну мову оповідача або учасника показаної у вірші історії («Straight to My Heart», «Inside», «Nothing 'bout Me», «What Have We Got», «Show Some Respect», «Fill Her Up», «Petrol Head»); особливості взаємодії епічних, ліричних і драматичних жанрових концептів із мовностильовими характеристиками, які створюють історично зумовлений хронотоп у піснях «We Work the Black Seam», «Fortress around Your Heart», «History Will Teach Us Nothing», «This War»; роль наукових, професійних та інших термінолексем у змалюванні як конкретного виду діяльності, так і пов'язаної з нею гами емоцій, думок, конфліктів («We Work the Black Seam», «Island of Souls», «Valparaiso», «The Last Ship»).

Ключові слова: *англійська література XX століття, творчість Стінга, поетична мова, лексика, діалектизми, терміни, професіоналізми.*

Defining the problem and argumentation of the topicality of the consideration. Sting's manner of songcraft tended to the storytelling from the very beginning of his musical career (which can be epitomized by The Police's blooming hits like "Roxanne," "Message in a Bottle," "Don't Stand So Close to Me," "Demolition Man," "Walking in My Footsteps" written from 1978 to 1983, and his solo narratives "Moon over Bourbon Street," "They Dance Alone," "When the Angles Fall," "Fields of Gold," "After the Rain Has Fallen," "Never Coming Home," "The Bells of St. Thomas" etc.). Consequently, in each of his song Sting would introduce at least one character, apart from a speaker himself, henceforth bestowing them with a specific manner of speech, including the large arrays of lexical means – commonly used, dialectal, professional, terminological, slang, poetic and foreign words, various idioms.

Analysis of recent research and publications. Christopher Gable, the author of the single large scientific monograph about the music and words of Sting, generalized on three methods of songwriting: 1) Write the music first and put some words onto the melody; 2) write the music and words simultaneously; 3) write the words first (or have someone else write them) and then set them to music. Any of these approaches can be appropriate for any given song [10, p. 50]. Supposedly, Sting has written the majority of his masterpieces following the first of the rules quoted, since, as he was sure, music would prompt the plot and the structure of the lyrics, and then the proper word would come – no matter it is modern or archaic, long or short, casual or special.

As the German philologist Peter Hühn stated while analyzing John Keats's "Ode to a Nightingale," "*plot and event are ultimately located on the story level, though necessarily constituted by the structure of, and the operations on the discourse level in the text (through frames, scripts, selection and organization of story elements, etc.)*" [12, p. 38]. Therefore, transcendent ideal quality of the world depicted by a poet is constituted by such mythonyms as "Dryad," "Flora," geographical realities like "Provençal" and "warm South" [12, p. 40], which, along with rare and professional words, became the essential parts of poetry, song lyrics in particular.

This method serves as the basis for the creative writing activity proposed by pedagogues of Baudelaire Song Project launched in France. Having started from a masterpiece written to Baudelaire's "A une Malabaraise" by Belgian band "Exsangue," they apply it to teaching both music and lyrics composition in terms of contrastive grammar and rare words usage, setting up the following topics for a song: *love, travel, adventure, multiculturalism, ocean, exoticism, the body, food, nature* etc. [15, p. 23-24]. Eventually, it is far interesting to research the mentioned topics rendition in Sting's works, where they can be ornamented with some rare and professional lexemes.

Sting himself, in his autobiographic "Broken Music" (2003), would for a long time muse over the meanings of rare words mostly related to education, church and religion, like in the passage below, "*All Catholic school children are taught the **catechism**, a little red book from which we are **indoctrinated** and expected to memorize **verbatim**… **Consigning** millions of lost souls to eternal hellfire just because they weren't members of the Catholic Women's League or the Knights of Saint Columba seemed **hubristic** long before I'd even heard the word. <…> I did become an altar boy, which **paradoxically relieved** some of the boredom of the **liturgy**. I could parrot the Latin mass with the best of them, although my understanding of the text was **negligible***" [16, 35–36]. Another passage of this book, telling about a chess game as the battle between real kings and queens, reveals the sensory semantics of a special term in the following quote: "The word ***check*** (тут – «шах». – *H. H.*) echoes around the room with cruel insolence" [16, 40]. What should be kept in mind while studying the song lyrics is that they are a special form of artistic literature created by the synthesis of verses and music so as to retain the areas of cultural knowledge [2, 111].

Setting the goals and tasks of the article. The ***goal*** of this article is to assert the rare (namely obsolete, dialectal and borrowed) as well as professional words to be the specific imagery massif in Sting's poetic lexicon, upon analyzing the song lyrics written in different periods of his career. In order to properly examine the transformation of lexical concepts as specific imagery in song lyrics, the traditional methods of linguistic, firstly stylistic, and musical analysis were applied. The close reading, used to study the esthetic functions of linguistic means, including rare and professional words, in creating the special picture of the world in song lyrics of various topics, became the essential tool to complete this task. Owing to the fact that Sting would prefer to write music prior to the lyrics, explaining this method by his own definition of a melody as the prompter of a story, we tend to mention some special lexical elements as additional factors in plotting a song, along with other linguistic means like grammar and prosody.

The outline of the main research material. In fact, Sting tends to outline the interest in etymological searches and the ability to evoke it in others as the distinctive trait of the best teachers, "*…those who could galvanize an entire class solely with the charge of their enthusiasm, <…> these rare and exceptional men who would kindle in me an abiding and consuming interest in words, books, and the way of the world*" [16, 72]. Actually, the song "Inside" ("Sacred Love," 2003) appears to be the most relevant epitome for these words.

A writer accumulates words to indicate some realities, subjects and phenomena; due to them, a reader would keep up to the complicated dynamics of a speaker's emotions and thoughts. The casual facts, such as city landscapes, change of seasons, life transiency or the eternal beauty of nature – are frequently shaped like long catalogues in Sting's works, thanks to which a recipient is able not only to imagine a phenomenon shown in a verse, but also pretend to be its co-author [4, 200]. S. Morse, the author of a large article cited in the backgrounder to Sting's "Sacred Love," accentuated that the virtuosity of a catalogue in the opening track is merely the result of an intellectual rather than emotional work: "*Sting's cerebral self gets in the way, for example, on the opening 'Inside', in which he trickily but monotonously begins 20 separate lines with the word "inside" and 26 with the world "love," before ending with a string of* *bizarre phrases: "Radiate me, subjugate me, incubate me, re-create me, demarcate me, educate me, punctuate me" – and on and on, not too successfully*" [5].

Remarkably, a listener would surely associate these verbal sequences with a Latin language lesson, so familiar to young Gordon Sumner as the student of St. Cutbert's college; all the lexemes finishing with "-ate" are of Latin origin, thence their concatenation seems like a specific "glass beads game." In both chains, the verbs with destructive semantics are prevalent (*annihilate, incinerate, mutilate, violate* and so on); rarely among them emerge the sporadic verbs with the opposite meanings (*vindicate, educate, evaluate, impregnate,* and eventually *replicate* as the symbolic synonym of Evangelic 're-birth from Water and the Spirit,' in this case – from Word the Logos).

Apparently, the second part of the poem, close to the stream of consciousness due to its narrative structure, is alleged to be the display of spontaneity in the retrieval of the word to re-define the notion of love as well as the way it affects the speaker's inner world. Hence it would be possible to analyze "Inside" as a verse work based on the correlation of Apollonian and Dionysian elements in search of the secrets of essence, namely love as one of them [3, 18], and the arrays of rare and otherwise consonant words to symbolize the rapid movements of human soul.

The song "Nothing 'bout Me" ("Ten Summoner's Tales," 1993) exploits the chains of verbs, mostly irregular unlike in the previous example, put in the imperative mood, with which the speaker appeals to a certain 'you,' actually unidentified though remaining a typical addressee for a song text [19, 6]. As for C. Gable, the pronoun 'you' should be kept in regard as plural, pointing out huge fans, 'amateur psychologists' and officious journalists: "*He knows that, figuratively at least, fans and the media all want to get a piece of him and rummage through his various houses. But even if they do, they cannot get at his core self. It is a song about privacy and the struggle to maintain it while staying true to oneself*" [10, 75].

On the other hand, despite the large number of words from contemporary English (such as *surgeon, fingerprints, computer, college tutor, records, income tax, CV, microscope*), here we can observe Sting return to the image of Chaucer's Summoner, a distinctive character of "Canterbury Tales" whose main method of gathering information for an upcoming suit was some kind of instigation, bribery or espionage:

Lay my head on the surgeon's table / Take my fingerprints if you are able
Pick my brain, pick my pockets / Steal my eyeballs and come back for the sockets…
Run my name through your computer / Mention me in passing to your college tutor
Check my records check my facts / Check if I paid my income tax… etc. (1)

As it was observed by Li Jia and others, the character here insists that no matter how other people define an individual, it can never be done. Man can never be labeled; he can never be defined by others. The character struggles with people who try to define him according to how they see him [13, 58]. Henceforth, be the unnamed 'you' an investigator, a scientist, a student, a paparazzi, a taxman and so on – one "*will still know nothing*" about the speaker and be so far unable to name him in one word, even pulling together all knowledge obtained. This fact undoubtedly alludes to Kantian philosopheme, "*What might be said of things in themselves, separated from all relationship to our senses, remains for us absolutely unknown*" [14, 148].

Scientific terminology is worthy of attention as a bizarre linguistic means to indicate such a sophisticated human feeling as love. Hence Sting was perfectly right noting in "The Broken Music," "***love** seems like such a deeply inadequate word for a concept with so many complex shades and shapes and degrees of intensity… It's rather like a city dweller looking at the jungle and dumbly grunting the word **trees** for the manifold diversity that faces him*" [16, 122–123]. On the other hand, the representatives of the corpus linguistics identified 'love' as one of the top-three words used in Anglophone song lyrics, together with 'baby' and 'time' [6, 310; 19, 7].

The love theme in poetry is usually vested into images taken from nature (the moon and the sun; two stars in China and Japan; the nightingale and the rose in Middle East; a white maple and a guelder bush in Ukraine), the art works like the statue of Venus, Da Vinci's Madonna or Gioconda, Botticellian figures in Europe etc. [4, 190]. However, Sting's "Straight to My Heart" ("…Nothing like the Sun") tells about the 'atomic age lovers,' therefore involving the natural scientific concepts in depicting their relationships. Here comes even the intentional deviation from the spelling rules – '**biochemic**' instead of regular '**biochemical**,' used to create both the metrical pattern of the narration (a strict iambic trimeter) and the atmosphere of agitation:

Well in a hundred years from now / They will attempt to tell us how
*A **scientific** means to bliss / Will **supersede** the human kiss*

*A **sub atomic chain** / Will maybe **galvanize** your brain*
*A **biochemic trance** / Will **eliminate** romance*

But why ever should we care / When there are arrows in the air
Formed by lovers' ancient art / That go straight to my heart (1)

As for C. Gable, "*the lyrics seem to be about biotechnology creating love in some future time. The speaker is telling his lover that even though "they" may someday invent this technology, his love is true*" [10, 50]. Characteristically, the ancient concetto of Cupid seems to be treated by Sting's speaker as an obsolete anachronism in contemporary love and erotic poetry; therefore, what has left from this multi-faceted image is only "*arrows in the air*."

Philosophical content of the professional words, now borrowed from automobile terminology and hence applied to outline the sense of love and amorousness, is of the utmost importance in "Fill Her Up" – the eighth track from "Brand New Day" (1999), a variation on the wide-spread story of a 'self-made man.' Here Sting uses the technique of a self-portrait in a specific setting:

Mobil station where I stand / With old gas pump in my hand
The boss don't like me, got a face like a weasel
Oil on my hands and the smell of diesel (1)

An idiom 'face like a weasel,' traditionally used for a person with thin and sharp face [18], is given a new meaning – 'a discontented one,' especially in pair with the professional term 'diesel' to compose a deep exact rhyme. It is also interesting to mention that 'don't' in the third line, though being the deviation from the morphological norm of the third-person verb formation (where there should be *doesn't*), not only brings an ironic intonation into the story, but also alludes to Ukrainian style of humor, to which the manner of talking about a single person in a plural form (in this quote, "Шеф мене не люблять" instead of "не любить") is intrinsic. Then, in "Petrol Head" ("57th & 9th," 2016), not only words, but also the abbreviations contribute to the special adventurous story:

300 horse in my V8, / Close to one hundred MPH,
And all the meters up in the red, / Now don't you worry your pretty little petrol head (1)

Quite frequently was Love compared to an ailment by the classics of world poetry; there are numerous epitomes of it in English literature, starting from Shakespearian 66th sonnet. Upon continuing this tradition, Sting vested this symbolic combination in images of war, as it was, for instance, in "Fortress around Your Heart" ("The Dream of the Blue Turtles," 1985). In particular, the martial concept sphere comprising such terms as *truce* (перемир'я), *chasm* (каземат), *mines* (міни), *trenches* (окопи або протитанкові рови), *barbed wire* (колючий дріт), *battlements* (зубці фортечного муру) sounds like an accompaniment to the speaker's feelings of love, childhood memories, and thence to the core essence of his self-identification, which factors are capable of relieving any pain:

And if I have built this fortress around your heart
Encircled you with trenches and barbed wire
Them let me build a bridge / For I cannot fill the chasm
And let me set the battlements on fire (1)

Sting's "This War" ("Sacred Love"), dedicated to the American-Iraq conflict burst out in 2003, deserves attention as the sequel to the binary opposition 'love as war' from the previous song quoted. No battles and skirmishes between real armies are depicted here, despite the eloquent title; however, it is this verse that reveals the speaker's intention to show the archetypal essence of a war as the duel of Light and Darkness.

Supposedly, the speaker's addressee is also some unidentified 'you,' yet the adjacent appellation word 'baby' uncovers the feminine hipostasy that may be an embodiment of war goddess, like Babylon Cibella or Ancient Roman Bello. It is remarkable, apropos, that about twenty years before "This War," Sting coined a capacious and beautiful neologism to indicate the statesmen in "Another Day": "The world is ruled by Bellophiles" («Світом правлять війнолюби»).

Essential in this paradigm is the portrait of a woman with "*the mouth of a she-wolf / Inside the mask of an innocent lamb*," so skilful in showing empathy and cruelty at the same time, created by juxtaposition of sesquipedalian scientific terms: "*…your heart is all compassion / but there's just a flat line on your cardiogram.*" Sting's addressee tends to believe in TV propaganda to which she is listening with a smile on her face, meantime praying "the drums will never cease." As a hypothesis, we should have named this woman 'russia,' judging purely by the twice-repeated 'list of expenditures' and the words to complete it:

Invest in deadly weapons / And those little cotton flags
Invest in wooden caskets / In guns and body bags
You're invested in oppression / Investing in corruption
Invest in every tyranny / And the whole world's destruction… (1)

"This War" is a sporadic Sting's work close to hard rock style in terms of musical derangement, together with "Petrol Head" from "57th & 9th" (2016). This manner highlights the internal tension of a narration, in which the concepts of the universal war "*on our democracy… on our dissent… on mother nature… on education… on love and life itself*" are contrasting with the speaker's dream about a kind of 'The Golden Age':

I imagine there's a future / When all the earthly wars are over
You may find yourself just standing there / On the white cliffs of Dover…

The latter detail, apart from being the landscape motif of numerous art works, has as well got the archetypal meaning – according to the common belief of English sailors, to see the white cliffs of Dover was a good sign of the long-awaited return home [3, 21–22], in "This War" the same as later on in "Hadaway" ("The Last Ship," 2013).

Sting's early song "History Will Teach Us Nothing" ("…Nothing like the Sun," 1987) is not an allusion to a certain historical event, but just a poetic generalization on the large period of human society development (an èpoque, or perhaps an era), equipped with sociological concepts and rare adjectives:

Our written history is a catalogue of crime
*The **sordid** and the **powerful**, the **architects** of time*
*The mother of **invention**, the **oppression** of the mild*
*The constant fear of **scarcity**, **aggression** as its child* (1)

Here the main idea is "learning to throw the past away," to return back to "the world first day," in other words – to restart the countdown of history, which is evident in a refrain 'sooner or later,' the common concept for binary oppositions on which the text is based: "freedom / confinement," "faith / ratio," "past / present," hence uncovering the dialectic categories of struggle and unity of the opposites [11]. In fact, Sting finished his song with simple words of hope: "*Know your human rights / Be what you come here for*," meanwhile focusing on the 1980s realities of fights for power, to be evidenced by leading motifs of war and fear [10, 45].

At the very beginning, the speaker actualized the Nietzschean philosopheme 'death of God'[7, 88], which, in turn, shows the transformation of human worldview – from the clerical image of a deity to comprehension of God in everyone's soul. This philosophical idea gets outlined by the collocation "*the actor plays his part,*" in other words: the actor's play would tug at the heart's strings, but nobody knows what the spectator's feedback should be. Simultaneously, at the finale of the poem, appears the motif of "*winning a bloodless battle,*" likewise topical for today's Ukraine; according to Sting, it would accomplish through Word the Logos:

Convince an enemy, convince him that he's wrong
Is to win a bloodless battle where victory is long (1)

Right from the start of his solo career, Sting wrote an array of songs using the specified terminology not just to display the features of certain professional activities, but also to turn it into symbolic synonyms of cultural concepts or human emotions and thoughts. In "We Work the Black Seam" ("The Dream of the Blue Turtles," 1985), a listener would observe the image of an enterprise, embodied in successfully selected words and musical sounds. According to the culturologists, an industrial object (be it a plant, a factor, a coalmine etc.) as a poetic image is ambiguous – on the one hand, it outputs the new production, but on the other hand, noises and emissions destroy the environment. The coalmine as a specific location in Sting's song is presumed to be an echo of the expressionist stylistic tendencies from the beginning of the 20th century, which conclusion can be drawn from the interaction of three a priori incompatible things: 1) the **terminus technicis** – the realities of miners' work; 2) the "spiritual elements," or the natural symbols to be compared to every phenomenon of life; 3) the visions of the 'eco-friendly' future [4, 28].

The title of the song, and furthermore the verses one by one, reveal the symbolism of 'the underground world': the coal deposits "*packed down*" for "*three millions years of pressure*"; the journey through "*ancient forest lands*," the mythical retreats for malicious powers [20]; "*the dark satanic mills*" borrowed from William Blake, which, for Sting, "*made redundant… mining skills*"; "*poisoned streams of Cumberland*," and, eventually, "*conscience* [that] *lies so deep.*" All these images make a dramatic contrast with the metaphor 'atomic age,' taking into account that many of the world rulers would continue to use coal as the source of energy, not even thinking over the search for its eco-friendly alternatives:

One day in a nuclear age / They may understand our rage
They build machines that they can't control / And bury the waste in a great big hole
Power's to become cheap and clean / Grimy faces were never seen
The deadly force one thousand years / Is carbon fourteen (1).

According to Sting, the profit from environment destruction is obtained by some nameless 'them,' or the rulers with their, softly speaking, specific 'economic theory': those figuratively named "*…reptile wears a ducal crown*" by Robert Burns [8, 216] or "*worms in crowns*" by Igor Kachurovsky [1, 240].

Finally yet importantly, which lexical massif should be taken into consideration in the framework of Sting's works is the ship-building terminology. As the singer told, living in the shadow of a ship (in the port town of Wallsend near Newcastle upon Tyne) would instill him the feeling of growing into a traveller [See 9, 365]. Here we need to notice that the culturological meanings of a ship, dating back to Middle Ages, are diverse – it is usually interpreted as either a symbol of Earth perennially sailing in the immense ocean of the Universe or a detail of a narration to embody some specific feelings and abstractions. For instance, these are **Noah's Ark** as the idea of salvation for nature and human; **Argo** as the sophisticated way to reach the goal; **Flying Dutchman** as the marine mystery and danger.

All these metaphors, together with a chronotopos of a journey, were successfully interpreted by Sting in different songs, starting from "Island of Souls" ("The Soul Cages," 1991) up to the rock musical "The Last Ship," performed for the first time in 2013 and now going on in a renewed version. The word 'ship' becomes the core notion for the large concept sphere that involves official and professional terms as well as rare, obsolescent and dialectal words.

In the very opening lines of "Island of Souls," the poetic language gets saturated with **terminology** – particularly geographic (*sea, shore, island, sea strand, horizon*) and specifically naval (*shipyard* – верф, *riveter* – клепальник, *ship-builder* – кораблебудівник, *launch* – спуск на воду, *broken bottle* – пляшка вина, за традицією розбита об борт судна під час спуску; *skeleton ship* – шпангоути, *acetylene lights* – вогник зварювального пальника). Meantime, the terminology does not impede the comprehension of the poem, since every single word can be understood right from the context, with no additional comments; conversely, it would allow any recipient to get a profound insight into the speaker's internal world [4, 39].

The sea journey is likewise a plotting basis for "Valparaiso" ("Mercury Falling," 1996). The storyline of building a ship, having initiated from "The Soul Cages," underwent some shifts in setting (evolving on the Chilean coast instead of Newcastle) and a metaphoric resolution – evidently, this vessel was being built not from timber or metal, but from natural elements [4, 54]:

Chase the dog star over the sea
Home where my true love is waiting for me

Rope the south wind, canvas the stars / Harness the moonlight
So she can safely go round the Cape Horn to Valparaiso (1)

What should be mentioned in "The Last Ship" is the lexicon selected to report the speech of various characters who use archaic pronouns like 'me' instead of 'my,' 'yr' instead of 'your,' 'ye' instead of 'you,' 'nowt' instead of 'nothing,' 'nay' instead of 'no'; dialectisms ("lads and lasses" instead of "boys and girls," which, in turn, associates with Burns's intonations in Sting's lyro-epic narrative), apostrophe contractions etc. Quite often words of this kind are interwoven with simple ones to create sophisticated quintuple rhyming sequences, like in this quote from the title song:

*We'll the first to arrive saw these signs in the **east**,*
*Like that strange moving finger at Balthazar's **Feast**,*
*Where they asked the advice of some wandering **priest**,*
*And the sad ghosts of men whom they'd thought long **deceased**,*
*And whatever got said, they'd be counted at **least**,*
When the last ship sails (1)

Interesting is the poetic language of "What Have We Got" (the ninth track), where the speaker invited everyone to listen to him, chaining all the lexical means aforementioned:

"*Good people give ear to me story, / Pay attention, and none of your lip,*
For I've brought you five lads and their daddy, / Intending to build ye's a ship.
Wallsend is wor habitation, / It's the place we was all born and bred.
And there's nay finer lads in the nation, / And none are more gallantly led" (1)

Nevertheless, a narrator composed almost all text of homogeneous interrogative sentences, forcing a listener to conclude that the hard and perilous work by six men had not been evaluated properly:

What have we got, but the mist upon the river?
Tell me, what have we got, but the noise inside the hold?
Oh, what have we got, but the arse end of the weather?
Where we work in horizontal rain, and shiver in the cold…
You've got nowt. We've got nowt else (1).

The last track of the musical, "Show Some Respect," can be considered a poetic response to the song quoted, in other words – the father's monologue with a choir standing for his sons. Actually, the story about building and launching the new ship, put onto the music with vivid jig rhythm slowly accelerating, gets furnished with original rhyming patterns:

Pick up your tools, we're not fools to be treated lightly,
We'll weld our souls to the bulkheads, secure them tightly,
We'll use the skills and the crafts that our fathers taught us,
We work with pride, not as slaves, no one ever bought us…
And as the dance gets faster, we'll build a double master,
No vessel will outlast her, no other ship gets past her,
We'll quit this quay,
And we'll cast this net of souls upon the sea (1)

Surely, this is the proper speech manner to become a display of the builders' pride of the task accomplished (in other words, "*not as slaves, no one ever bought us*"), of their hard work (despite tiredness, "*the dance gets faster*"); eventually, of the ship built for an enormously long period of time, which would bring the descendants of Evangelical 'catchers of people' into their maiden voyage. As Arnold Toynbee noticed, the sense of the literary renaissance is learning not to speak the dead language, but to write in it [17, 578–579]. Talking about Sting, it is necessary to mention the synthesis of ancient and modern English tongues, which fact would allow not just writing but also singing in such a language.

Conclusions and directions for further research in this area. Given that poetry itself is "*the record of the best and happiest moments of the happiest and the best minds*" (P. B. Shelley), it is possible to conclude that Sting, with the help of rare and professional words serving as stylistic and prosodic tools, makes an endeavor to renovate the primeval syncretism of human life, nature and creativity as the way to comprehend them. What should be regarded as the essential result of interaction between formal and substantial elements in song lyrics by Sting is the figure of a speaker (either the first- or the third-person one) who, due to his poetic worldview, is able to transform each object of his environment into an artistic image, meantime changing the intonations of his narratives in several stylistic registers.

One of them is academic, emerging in the usage of specific terms – historical, judicial and sociological in "The Dream of the Blue Turtles," "…Nothing like the Sun," "Mercury Falling," "Sacred Love," "57th & 9th"; marine in "The Soul Cages" and "The Last Ship," technical in "The Dream of the Blue Turtles," "The Soul Cages," "Sacred Love," "57th & 9th."

Poems by Sting, as well as by many other English writers, are noticeable with the use of a wide range of monosyllabic words, which structure we would call 'the mosaic.' In this case, two- or three-syllabic lexemes found in the texts predominantly belong to philosophical concept sphere, academic terminology or professional jargons, rather than to everyday speech: they are quite unusual, sometimes sesquipedalian (*galvanize, numberless, opulent, uncertainty, intoxication, circumstances, prosecution, vindicate, subjugate, immunity, impunity, nobility, compatibility* etc.).

Despite the fact that Sting's poems are frequently written with quite simple words, familiar for both native Anglophones and foreign English learners, a recipient of these works should have a fundamental philological and culturological background to comprehend and hereinafter to interpret them. Therefore, the perspective trend of studies is highlighting the ways to research the lexical means, together with grammar constructions and the principles of poetic syntax, in close reading of the works by Sting in comparison with other poetic and prose writings of English literature.

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