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<https://doi.org/10.31861/gph2026.858-859.108-124>**RAVEN / CROW IN MYTH AND LANGUAGE. PART 2.
COGNITIVE SEMIOTIC ANALYSIS OF MODERN ENGLISH ROCK LYRICS****Oleksandr KOLESNYK**

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The article addresses the linguocognitive and linguosemiotic features of verbalizers of the mythic concept RAVEN / CROW in modern English lyrics of rock performers. The results of the analysis of the said linguistic signs' features (carried via componential analysis, conceptual analysis, frame modeling) are interpreted in terms of interdisciplinary analogies and synthesized in the framework of the theory of myth-oriented semiosis. Song discourse is considered as an environment for creating meanings, on the basis of which an alternative (in particular, pop cultural) world is generated. Culturological, linguocultural and systemic factors that determine intentional modeling of alternative worlds and the formation of corresponding subcultures are discussed. The language-semiotic (discursive) fragment of the alternative world as a multimodal construct is based on a specific "propositive matrix", which mirrors a variant of semantic correlations once active in the structure of the archaic variant of the mythic space. Diachronically variable designations of the RAVEN / CROW concept are used to demonstrate the dynamics of the mythic space's transitions, which determines 7 periods of the existence of linguo-cultures. The basic mechanisms of adaptation of the content of the concept-mythologeme in dynamic variants of the worldviews and mythic space are identified as direct extrapolation, adaptation, and transformation. The internal mechanism of extrapolation is demonstrated in the abstract-logical "propositive matrix". Special attention is paid to the linguocognitive characteristics of the studied linguistic signs as the basis of transformational categorization processes. The discussed cognitive models are considered as components of the frame cluster. The established characteristics of language units and the reconstructed cognitive models are interpreted in the context of the universal model of the hierarchical dimension of an open system.

Key words: raven, lyrics, song discourse, alternative world, myth, frame

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I. INTRODUCTION

The rise and transformations of alternative realities correlate with metamorphoses within the language systems and their users' worldviews. The present-day multi-faceted relative reality appears to comprise an infinite number of possible worlds that differ in "truth / falsehood" graduality, source code (primary mythic axiomatics) and social spacing (Berto 2019, Inghem 2025, Keltner 2025). While the linguistic perspective focuses on the nature of an alternative world as a propositional space manifested at a textual level (Author 2025, Turgut 2026), a "pop cultural possible world" could be identified as a multi-modal construal. A "music-based world" is primarily a special type of alternative reality emerging as a blending of the musical plane (acoustic semiotics based on sound iconicity) and the verbal plane (derivatory senses encompassing both sound symbolism and "echoes" of primal sound iconicity). Recent studies recognize the status of music as an "abstract language" (Mitić 2021), a source of modality in "musical narrativity" (Kozel 2020) as well as semiotic potential of sounds in pop-music (Martinelli 2025). While "pop-cultural" is a generalizing term, we speak of rock music, projected possible worlds and a respective derivative subculture as a special semiotic continuum marked by its own semantic space, axiology, and logic. Rock lyrics as narrative construals tend to target and attack the weak and inconsistent nodes in the conceptual matrix of the "civilization" while providing an alternative worldview embedded in traditional mythology or historic cultural patterns presented as "better variants". Mythic concepts derived from Germanic mythology (the latter being a "container" of universally recognized prototypic concepts) are thus involved in lyrics writing regardless of the performers' ethnic or cultural or origin. This article addresses cognitive premises of the RAVEN concept's designations in modern English rock lyrics compared to the previously analyzed Old Norse and Old English verbalizations (Author).

Short notes on Methodology. The language data were retrieved from the custom corpus comprising lyrics (1,732,301 total words) from albums in the hard rock / heavy metal genre released in the span of 1972 – 2024. Designations of RAVEN (198 tokens) and CROW (72 tokens) were pre-processed via AntConc 3.5.8 freeware and Voyant Tools (Table 1).

Table 1

Distribution of RAVEN / CROW's designations in the corpus

tokens	ravens	raven	ravenous	ravenlord	ravenhead	Ravenhearte	raven's	ravenhair	total
	79	52	19	14	13	11	7	3	198
tokens	crows	crow					crow's		
	15	53					4		72

The preliminary stage of this research employs a number of classic interpretational procedures (componential analysis, elements of descriptive method and quantitative analysis etc.). Further interpretations (conceptual analysis and modeling) and synthesis were carried out within the framework of the myth-oriented semiosis theory and the broadband analogizing that defines the "M-logic" targeting the initial irrational informational structures (Author 2019). Diachronic developments in language systems and knowledge structures which they represent appear to follow a number of universal patterns. As an infinite number of alternative realities is modeled via language means in different types of discourses, the respective categorization / designation procedures follow the universal algorithms of "irrational rationalization" (Author 2021). The previously discussed model of an open system's architecture is used as a "template" for inferences and interim conclusions (Author, 2025). The model encompasses three basic planes of hierarchical correlations while each plane is treated as a 7-level matrix comprising "physical / physiological" (micro), "psycho-emotional" (kata-

1), "mental" (kata-2), "social adaptive" (macro), "intergroup" (meso-2), "axiological" (meso-1) and "field-informational" (mega) levels.

Semantic features (ontological – *a*, functional – *b*, axiological – *c*, and temporal-locative - *d*) and their "conceptual projections" as well as cognitive models are mapped against the universal model of an open system's structure. In the formal notations the following symbols are used: \Leftrightarrow – “predication” as an imperative set of system’s features; “ \wedge ” – “adjunction” i.e. an additive connection between conceptualized features within a cluster or at a level of the model; “ \vee ” – “disjunction” i.e. an alternative between conceptualized features within a cluster or at a level of the model; “ \rightarrow ” – “implication” that reflects the relations of determinism between conceptualized features within a cluster; “ \emptyset ” – "an empty data set"; “ Σ ” - indicates a set / a sum / a combination, “ \supset ” – data set, correlating systems “ \supseteq ” – data set, over-system, “ \subseteq ” – data set, sub-system.

II. RESULTS AND DISCUSSION

DISCUSSION: verbal representations of RAVEN / CROW in diachronic perspective.

The fundamental inchoative key structures that define categorization are essentially mythic, i.e. conceptualized objects of belief, ingrained in human subconsciousness and, hypothetically, in the DNA due to millennia-long activities involving the use of language signs with respective semantics. These irrational knowledge structures are rather stable and less variable than the other informational quanta that arise as the result of fluid semiosis. The core mythic structures which comprise the "mythic space" (MS) travel across the space of the worldviews (WV). Considering the universal model of systemic interactions discussed previously in (Author 2011), the mythic space's position within the general "fabric" of a worldview and the correlation of the rational "operational space" (primary mode of human categorizational apparatus), the "primary myth" and the "secondary myth" (a historically dominant religion, "creed", political "myths" and doctrines, cultural dogms etc.) and semiotic peculiarities of their verbalizers, we suggest a timeline of languages' functioning.

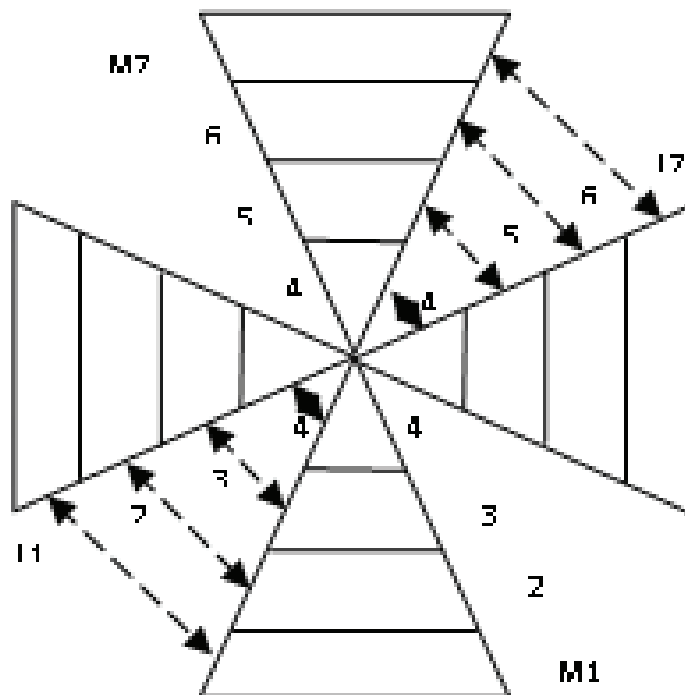


Figure 1. Mythic space and language in diachrony

The figure represents coreferent dynamic timelines. Each segment of L-plane (language) correlates to one in the M-plane (myth, MS) in terms of mutual causation. Both axes are understood as "volumetric" as each segment appears to contain conceptual / semantic dichotomies.

By adding the criterion of "language as the primary tool of world modelling" we extrapolate this sequence upon the synthetic ("quantum-like") timeline of languages' and respective linguo-cultures' development which encompasses the following periods (Author 2011, 72-80; Author 2025, 104 - 105).

Verbalizers of RAVEN / CROW manifest specific semantic features at each stage.

1. During the "linguo-demiourgical" or "configurative" period the mythic space essentially coincides with the conceptual worldview ($MS \supseteq WV_R$). Iconic language signs transitioning from the Indo-European to Proto-Germanic and other archaic European languages materialize mythic concepts and define the inchoative parameters of a known reality. The etymologically reconstructed "nanomyth" behind the designations of RAVEN / CROW identifies it as an integral complementary part of the SACRAL SPHERE that performs the program of $X00 \Leftrightarrow \{["sonic" =a01 \leftarrow "crying" =b01 \sim ("colour" =a02 \wedge "temperature" =a03) \leftarrow ("oversystemic program" = b02 (carrier / performer of)) \rightarrow ["transformation" / "death" = b03 (announcer, marker of) \vee "life" =b04 (consumer) \leftarrow ("battle" =b05 (announcer, marker of) \vee "misfortune" = b06 (announcer, marker of)]\}$ (Author 2024).

2. The mythic space coexists or overlaps with the secondary Christian mythology during the "**reverberating**" period ($MS \supseteq WV_R$; $M=1$) as its content appears as the non-absolute overset of real data in regard to the whole worldview. The period is marked by indexal designations of mythic concepts in "mythic-epic" worldviews and respective discourses. Similar to the Old Norse designations, Old English verbalizers focus on the features "dark", "black", "hungry" etc. referring to the common scenario of ["knowledge / anticipation of massacre" (\leftarrow "signaling of")] \rightarrow ["consuming resources"]: *hrefne to hroðre* "rapture of ravens" (Beowulf, 2448), *fuglum to gamene* "rapture of birds [ravens]" (Beowulf, 2941), *ac se wonna hrefn // fus ofer fægum fela reordian* "but the wan-hued raven, fain o'er the fallen, his feast shall praise" (Beowulf,3024-3025), *oppæt hrefn blaca heofones wynne // bliðheort bodode* "a raven black the rapture-of-heaven blithe-heart boded" (Beowulf, 1801-1802); *Hremmas wundon, // earn æses georn* "Ravens circled, the eagle eager for carrion" (Maldon, 106-107).

3. During the "**peripheral**" period the mythic space is pushed to the periphery of the predominantly Christian worldview (the latter coexisting with a variety of secondary religious myths) ($MS \subseteq WV_R$; $M=1$) and comprises a subset of "true" data. Designations of mythic concepts acquire allusive-symbolic features. Verbalizers of RAVEN / CROW represent the "echo" of the myth and profile the basic prototypic features, primarily "sound maker" and "devourer of the dead": *As I was walking all alane, // I heard twa corbies making a mane; // The tane unto the t'other say, // 'Where sall we gang and dine the day?' ... 'Ye'll sit on his white hause-bane, // And I'll pike out his bonny blue een;* (The Twa Corbies,1-6).

4. During the "**transformational**" period the mythic space functions as a container of prototypic knowledge patterns ($MS \cap WV_R$; $M=1$; $M=0$), the latter considered as either "true" or "false" depending on the interpretational vantage point. The (mostly) indexal designations of traditional mythic concepts appear to shape "deictic contours" for the dynamic worldviews. Designations of RAVEN / CROW demonstrate a certain deviation in the basic semantic features bordering on conceptual inversion, namely "flying" \rightarrow "caged", "self nourishing" \rightarrow "fed", "wise" \rightarrow "trained", "sound-maker" \rightarrow "sound imitator", "black" \rightarrow "white": *Now hadde this Phebus in his hous a crowe, // Which in a cage he fostred many a day, // And taughte it speken as men teche a jay. // Whit was this crowe, as is a snow-whit swan, // And countrefete the speche of every man ... // He koude, whan he sholde telle a tale. // Therwith in al this world no nyghtngale // Ne koude, by an hondred thousand deel, // Syngen so wonder myrily and weel* (Chaucer, The Manciple's Tale, 130-138)

5. During the "**latent diffusive**" period the mythic space is allocated at the periphery of the worldview dominated by "rationalist mythology" that symbiotically coexists with the Christian one ($MS \subseteq WV_R; M=0$), the content of the mythic space appears a subset of data regarded as "false". Mythic concepts' verbalizers function as basically neutral sin- and legi-signa denoting background knowledge structures which are largely excluded from the worldviews' core. Respectively, designations of RAVEN / CROW tend to follow the stereotype trajectories and reflect standard superstitions and their poetic renderings / expansions. Cf. representations of the following semantic features (the verbalizers being epithetic descriptors):

"old" ["impressive / imposing"] < "?": *"In there stepped a stately raven of the saintly days of yore;"* (Poe, 38),

["impressive / imposing"] < "?": *But, with mien of lord or lady, perched above my chamber door-* (Poe, 40),

"black": *Then this ebony bird beguiling my sad fancy into smiling* (Poe, 43),

"ominous": *By the grave and stern decorum of the countenance it wore* (Poe, 44),

"ominous", "old", "traveler": *Ghastly grim and ancient raven wandering from the Nightly shore-* (Poe, 46),

"sound maker / speaker": *Quoth the Raven, "Nevermore."* (Poe, 48),

"ominous", "old", "repelling", "scary": *Fancy unto fancy, thinking what this ominous bird of yore--
What this grim, ungainly, ghastly, gaunt and ominous bird of yore* (Poe, 70-71),

"supernatural": *And his eyes have all the seeming of a demon's that is dreaming,* (Poe, 105).

6. During the "**generative**" period, the mythic space functions as the source of images and prototypes that are reconsidered for the purpose of creating "new mythologies" for the rising modern nations ($MS \cap WV_R [MS_n \supseteq WV_{R+n}]; M=0$), i.e. certain segments of the mythic space and the general worldview become integrated in a number of contexts, the content of the mythic space functions and the data supersets for textual alternative realities while the myth itself is seen as "false". This period highlights the "re-awakening" of the said verbalizers' iconicity as their semantics is addressed for both gnoseological and applied purposes. Verbal representations of RAVEN / CROW become more diverse and reflect plurality of modeled realities as well as interpretational foci.

Cf. the designations of corvids in the textual world: (1) CROW is designated by a constructed iconic sin-signum *crebain* which, on the one hand, alludes to a traditional Germanic connection to the deity, the ability of traveling across different spaces and collecting information, though, on the other hand, implying the connection to an antagonistic (inherently hostile) oversystem:

(1) *"Regiments of black crows are flying over all the land between the Mountains and the Greyflood," ... They are not natives here; they are crebain out of Fangorn and Dunland. I do not know what they are about: possibly there is some trouble away south from which they are fleeing; but I think they are spying out the land (Tolkien 2000, 341). Their interactions with other systems (e.g., races within a fantasy world) earns them respective reputation: "*Those were crows! And nasty suspicious looking creatures at that, and rude as well"* (Tolkien 1999, 256)*

(2) designations of RAVEN that share the functional feature "information collector", however, highlight the features "wise", "loyal", "long-lived": *"But the ravens are different. There used to be great friendship between them and the people of Thrór; and they often brought us secret news, and were rewarded with such bright things as they coveted to hide in their dwellings. They live many a year, and their memories are long, and they hand on their wisdom to their children.* (Tolkien 1999, 256). RAVEN's traditional set of semantic features becomes expanded encompassing those of "personified" / "name bearer", "subject of power" and "human language user": *He was an aged raven of great size. ... "O Thorin son of Thráin, and Balin son of Fundin," he croaked, and Bilbo could understand what he said, for he used ordinary language and not birdspeech. "I am Roäc son of Carc. Carc is dead, but he was well known to you once. ... Now I am the chief of the great ravens of the Mountain (Tolkien 1999, 256).*

7. The "**creative-modeling**" period is marked by conscious and deliberate verbal modeling of alternative worlds and fake realities: $(MS \cap WV_{R+n} [MS_n \supset WV_{R+n}]; M=0, M_n = 1)$, i.e. the content of the mythic space is integrated in the profusion of variants of alternative realities; it is regarded as "traditionally false" yet "true" for the alternative worlds. Among the exponentially growing number of the worlds combined with the current civilization's profound inability to face challenges, modern pop culture suggests a simplified yet attractive "template" of a worldview based on the Germanic / Scandinavian variant of the primary myth. Hence the extensive use of mythic concepts' (RAVEN in particular) verbalizers in the rock lyrics.

DISCUSSION: linguo-cognitive premises of RAVEN / CROW's designations in present-day English rock lyrics.

Logical adaptations.

As the mythic space diachronically drifts within the contours of worldviews (alternative worlds' structures), its content manifests in them differently. In alternative realities constructed during the linguo-creative period the mythic prototypes are connected to respective conceptual derivatives via the following mechanisms:

1) Direct extrapolation which is understood as re-activating the concept and the archaic context, basically, retelling segments of ancient myth in English discourse. The whole discursive construct functions as an iconic designator triggering resonance connections with the prior (subconscious) experience. Cf. a complex semiotic cluster (an assertive discursive construct) that represents a set of frame structures related to RAVEN / CROW in the lyrics of "Flight of the Ravens" by Brothers of Metal (here the indexing of operations corresponds to the set of RAVEN's Old Germanic prototype functional features:

{[SB/SYS_(RAVEN)] exists [SO (quality 1) (quality 2) (quality 3) (quality 4)] [AS (mode: subsystem)] regulated by [Sys 2 - OVERSYSTEM_(Odin)] performs [STH (operation 4)] [STH (operation 5)] [STH (operation 6)] [STH (*operation 3)] [HERE / THERE] [NOW / INDEFINITE]}

The terminal slots of the frame are filled the following way:

Odin's [SYS – 2, Oversystem, possessor] *ravens* [SYS -1, mode: subsystem] *cross the sky* [operation 4] / [THERE];

All-seeing [operation 5], *everywhere they fly* [operation 4] / [THERE];

Chasing the horizon [operation 4] / [THERE], *searching all the lands* [operation 2];

On a quest for wisdom [operation 5], *sent by Odin's hand* [regulated by];

Wings over Asgard [HERE], *soaring through the sky* [operation 4] / [THERE];

Feathers will fall over Midgard [HERE] *as they are returning to All-Father's side* [MODE] / [HERE];

Heralds of destruction [operation 6];

Or a blessing in disguise [operation 6];

They may tell a tale of your glory [operation 6];

Or speak of your demise [operation 6];

Seekers of secrets [operation 5], *tell me of my fate* [operation 6];

Will I face a violent death // Or will I be victorious today?

Proud on his shoulders, they stay by his side [HERE];

Keepers of thought and of memory [quality 2, "wise"];

Eternally on their wings of mystery [quality 3, "supernatural"];

Unraveling the truth of the unknown [operation 3];

Gloriously in the sky [THERE] *you will see*;

The ravens are flying tonight [operation 4] / [THERE / HERE];

Bound to each other // They're flying forever free [operation 4] / [NOW / INDEFINITE];

Patiently he's waiting // Each dawn for their return [operation 4, reversed];

*The raven king [SYS 2 = Oversystem-REGULATOR] is wandering
 The fear inside him burns;
 His thoughts and his memories left him in their flight [operation 4];
 What will become of the father of gods [SYS 2 = Oversystem-REGULATOR];
 If the ravens were lost in the night? [operation 4 "= 0"];
 Ancient. Ancient and glorious [quality 1, "old"] / [quality 3, "supernatural"];
 Over the rainbow, into the sky, over the lands [operation 1];
 Mythical, so wondrous and bright [quality 3, "supernatural"] / [quality 4, "colour"];
 Over the clouds, on their journey through time [operation 4] / [THERE] / [INDEFINITE];
 A magical voyage, as wide as the eye can see [operation 4] / [THERE] / [INDEFINITE];
 Bound to each other, they're flying forever free [operation 4] / [THERE] / [INDEFINITE];*

The slot [STH (*operation 3)] in the model represents the feature "devouring" / "resource consumer" (b04) suggested by the reconstructed inchoative nano-myth X00 and manifested in archaic European languages. However, it remains void as the said semantic feature is not verbalized in the lyrics that fractally copy the Old Norse narrative of Odin and his ravens.

The linear abstract frame cluster representing this discursive excerpt unfolds as a hierarchic structure with the following distribution of termanals and their content (Figure 2).

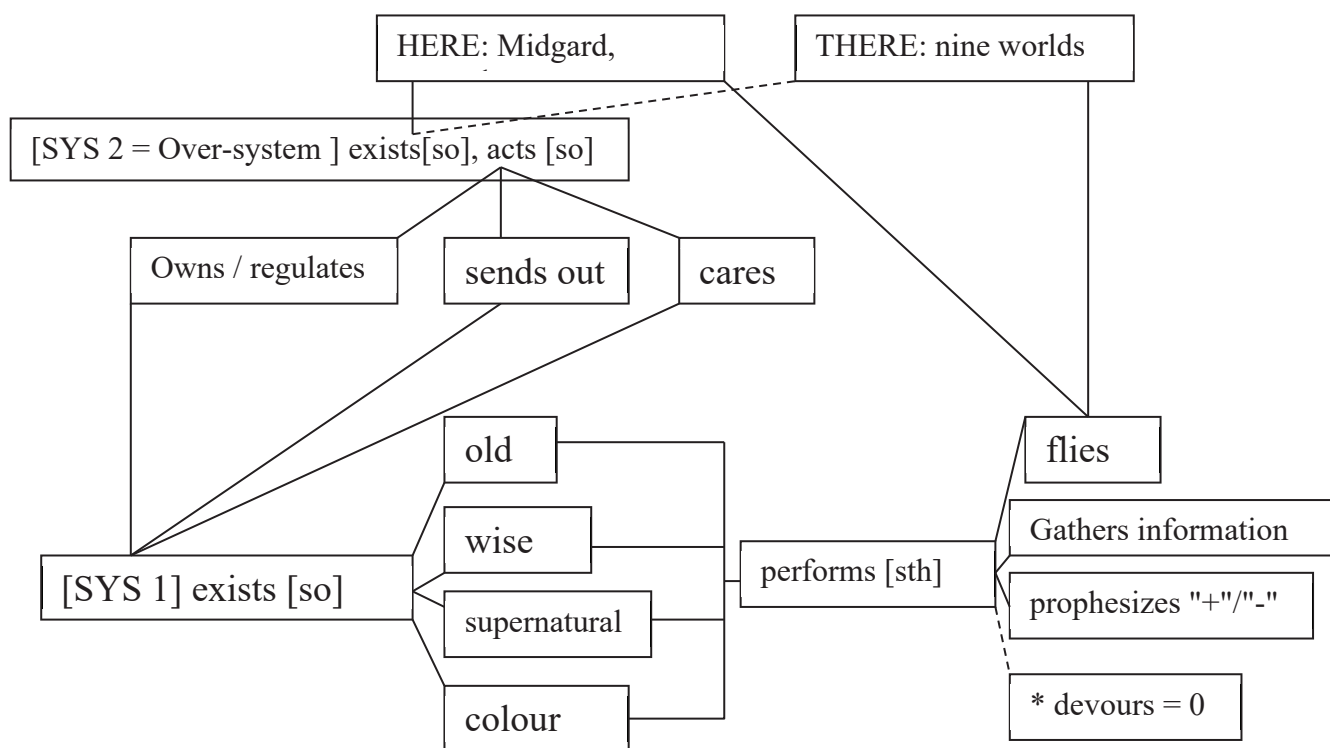


Figure 2. Frame representation of the RAVEN in typical scenarios

While the frame represents the abstract conceptualized features of entities engaged in a number of stereotype scenarios, the following "propositional grid" explicates the logic of the semantic connections between the RAVEN concept's verbalizers within the complex (discursive) sign. These propositions explicate the nature of the slots' connection thus completing the informational structure of the discursive construct. The following notation of the first half of the discursive construct is designed as an analogue of "high-level programming language". Indentations signal of the subsystemic / subordinate role of a semantic feature, while the comment tag <!...> introduces semiotic and functional characteristics of the "surface" language units that represent the said propositions.

Table 2

RAVEN in dynamic scenarios: semantic-logical dimension

- (1) A phenomenon "*Odin's*" (super-system, Sys-2) <!designator, nominator-identifier> is introduced as the basic inchoative and regulating factor;
- (2) a phenomenon "*ravens*" (a system, SYS-1) <! designator, nominator-identifier> is denoted as present in the state of affairs
- (3) process / action "*cross*" <! assertive designator > outlines the trajectory of SYS-1's movement, co-referent to (7)
- (4) the location "*the sky*" <! designator, specifier> marks the vector SYS-1's movement
- (5) a resultive functional quality "*All-seeing*" <! descriptor, qualifier > is ascribed to SYS-1 [derivative of operation 5]
- (6) "*they*" <! designator> [co-referential to (2)]
- (7) action "*fly*" of the SYS-1 <! assertive designator > is denoted, marks [operation 1]
- (8) location "*everywhere*" <! assertive identifier > is ascribed to (7)
- (9) the function / operation "*chasing*" <! assertive identifier / metaphoric qualifier> is predicated to (7) as the indicator of purpose;
- (10) location "*the horizon*" <! assertive statement / specifier with metaphoric implicature to "other worlds"> is ascribed to (9);
- (9) the process "*[performing] a quest*" <! ascertainment / statement> explicates the essence of [operation 2] and the purpose of [operation 4]
- (11) abstract phenomenon "*for wisdom*" <! assertive descriptor> defines the purpose / quality of (3), (7) and (8), acquired quality of SYS-1 (2) that is transferred to SYS-2 (1)
- (12) operator "*sent by*" <! assertive ascertainment > explicates the regulatory function of SYS-1 (1)
- (13) object "*hand*" <! assertive ascertainment > [metaphorically] defines the "channel" via which SYS-2 performs the regulatory function
- (14) the phenomenon "*Odin's*" identical to (1) <!designator, identifier> is set as the governing oversystem [SYS-2]
- (15) object "*wings*" <!designator, identifier> defines a structural element of SYS-1 that enables it to perform [operation 1]
- (16) location "*over Asgard*" <! assertive ascertainment > points at the generic locus to which SYS 1 is "anchored"
- (17) object "*feathers*" <!designator, identifier> defines a structural element of SYS-1;
- (18) process / event "*will fall*" <! assertive predicator > defines the procedure of marking the presense of SYS1 in a locus
- (19) location "*over Midgard*" <! assertive ascertainment > specifies the locus / target of (18)
- (20) "*they*" <! designator, ascertainment > SYS1, similar to (2), (6)
- (21) process / event "*are returning*" <! assertive predicator > defines the trajectory of [operation4]
- (22) location "*side*" <!designator, identifier / specifier> marks the "hub" in the generic locus that host SYS 1
- (23) SYS-2 as the "possessor" "*All-Father's*" <!designator, identifier / specifier> explicates the exact location of the hub in the locus and associates it with the governing oversystem SYS-2
- (24) object "*heralds*" <!designator, ascertainment> identical to (2), (6), (20) explicates the basic [operation 6]
- (25) phenomenon "*destruction*" <!designator, ascertainment> defines the "projected state of affairs" explicated in [operation 6]
- (26) phenomenon "*blessing*" <!designator, ascertainment> defines the the alternative "projected state of affairs" explicated in [operation 6]
- (27) quality "*in disguise*" <!descriptor, qualifier> specifies the quality of the projection
- (28) "*they*" <! designator, ascertainment > SYS1, similar to (2), (6), (20), (24)
- (29) prediction "*may tell*" <! predicator, performative> explicates the [operation 6]
- (30) "*a tale*" <! designator, ascertainment> indicates the "product" of [operation 6]
- (31) "*of ... glory*" <! designator, qualifier> highlights the nature of (28)

- (32) " *your* " <! designator, specifier>
- (33) action "*speak*" <! predicator, performative> explicates the [operation 6] similar to (27)
- (34) " *of ... demise* " <! designator, identifier> highlights the nature of (31)
- (35) " *your* " <! designator, specifier> highlights the nature of (31)
- (36) "*seekers*" <!designator, ascertainer> the function-profiling designation, identical to (8) explicates the basic [operation 2] similar to (2), (6), (20), (24), (28)
- (37) phenomenon "*of secrets*" <!designator, identifier> stating the purpose of [operation 1] and [operation 2] similar to (8)
- (38) the request "*tell me*" <! predicator, volitive> implying the "output" of the collected data
- (39) phenomenon "*of... fate*" <! designator, identifier> highlights the content of (36) as the output [operation 3] of [operation 1] unfolding in (4), (5), (7), (8) followed by [operation 5] in (9) as an inferred projection of future transformations
- (40) "*my*" <! designator, specifier> attributive to (37)
- (41) "they" <! designator, ascertainer > SYS1, similar to (2), (6), (20), (24), (28), (36)
- (42) quality "*proud*" <! assertive qualifier> manifests the quality, resulting from (1), (3), (5), (7), (12), (23), (36), (43)
- (43) object "*shoulders*" <!assertive identifier> specifies the part of the SYS-2 as the "basic space"
- (44) "*his*" <!assertive specifier> refers to the oversystemic affiliation, dominated by SYS-2, associated with (1)
- (45) action "*stay*" <! designator, ascertainer > marks the end of the cycle in [operation 4]
- (46) place "*at.. side*" <! designator, identifier> marks the segment of a locus
- (47) "*his*" <!assertive specifier> refers to the oversystemic affiliation, dominated by SYS-2, associated with (1)
- (48) "*keepers*" <! designator, identifier> indicates the results of (3), (7), (9), (11); similar to (2), (6), (20), (24), (28), (36), (41)
- (49) phenomenon "*of thought*" <! designator, specifier> indicates the object of (48)
- (50) phenomenon "*of memory*" <! designator, specifier> indicates the object of (48)
- (51) temporal notion "*eternally*"<! descriptor, qualifier > describes temporal quality of the performed operations' "output"
- (52) phenomenon "*on...wings*" <! designator, specifier> indicates the information's carrier
- (53) phenomenon "*of mystery*" <! descriptor, qualifier > reinforces the basic characteristic of the information's carrier
- (54) *their*<! designator, specifier> identifies a subsystemic feature of SYS - 1

This "propositional grid" reflects a complete cycle of actions where RAVEN's prototype functions are fulfilled, abilities exercised and qualities manifested while being correlated hierarchically, causatively and complementarily. The features reflecting the "care" of the governing oversystem (SYS-2) have been left out.

Thus, this set of propositions provides a direct extrapolation ("translation") of the "source-code" from the Germanic mythic space into the structure of an alternative reality: $SYS_{\text{Raven}} = \{[[\text{flier, seeker, prophet, keeper}] \rightarrow [\text{wise, outstanding, mysterious}]] \leftarrow \{[\text{sent by SYS-2}_{\text{Odin}}, \text{hosted by SYS-2}_{\text{Odin}}, (*) \text{ cared for by SYS-2}_{\text{Odin}}]\} / X00$ represents RAVEN as a structured functional system with a set of prototypic qualities, governed by a super-systemic entity.

2) "**adapting**" i.e. addressing an archaic mythic concept within a modeled scenario frameset different from the original. Cf. "*Blood and death are waiting like a raven in the sky // I was born to die*" (Manowar, HK) where the RAVEN's designation refers to the condensed cluster of prototype features (X00), rides the cognitive model RAVEN –SIGN (=cm11) thus basically alluding to the

whole scope of possible implications and subscenarios within a standardized, generalized "epic-heroic" CONFLICT scenario.

3) "**morphing**" i.e. creating a modified version of the concept that combines features derived from the mythic tradition, literary creative practices, scientific research and traditional observations. The concept's verbalizers largely acquire the properties of symbols. The analysis in 4.2 targets conceptual transformations responsible for this "morphing".

Cognitive models

Conceptualized features of the RAVEN-system (SYS-R) functioning in an alternative world enter a number of cognitive models (*cm*) that appear to be partially isomorphic to those of the texts of "reverberating period" yet demonstrate a tendency towards transformations, re-profiling or expansion.

Level 1 models refer to the **physical activities** performed by the SYS-R and physical phenomena impacted by it:

RAVEN – DEVOURER (=cm 13, centered around b04). Unlike the Old Germanic **cm09** RAVEN – FEEDING, {[R-SYS] receives [SOMETHING (corpses as a resource)]}, where R-SYS appears as a benefactive / recipient), **cm13** accentuates the active native of R-SYS and therefore is a direct expansion of RAVEN – FLESH RIPPER (= cm02), {[R-SYS] performs [OPERATION 2 (pecking = b07)]} → {[TRANSITION / DEATH]}: *Hell brawl a landscape of the corpse // Still filled with no remorse // Such pickings for the crow // Who dances on a throne?* (Halford, The Mower).

RAVEN – SOUND (= cm01), {[SYS-R] performs [OPERATION 1 (sound = b01_{a01})]}: *Eagle soaring, old crow cries // This land and heaven, forever tied* (Bathory, BoI). CM01 provides allusions to a number of scenarios to which these sounds point indexically or symbolically.

The model RAVEN – COLOUR (= cm 17, centered around the profiled feature a02 (implicit in Old Germanic MS as a part of X00), {[SYS-R] exists [SO]} allows expanding traditional "black" to "bright" or even "yellow", cf. : *The yellow raven sipped the air // Of thunder and of rain ... Where do you go, fantastic dreambird? // Take me away to somewhere ... The firebird began to cry // When the music died away* (Scorpions, YR). In this case the reconstruction of the secondary micro-myth is possible: {[colour (a02)]} → [elements (air, water, fire) / POWER] → [supernatural] → [traveler / transporter] → [sound] → {marker of [end of the world] / [new reality / possibility]}

A metaphoric transfer {[flying] → [height]} → {object's location}, a projection of a level 3 **cm07** RAVEN – TRAVEL occurs in: *Behold! A cry from the crow's nest // A ship appears from the south west* (Alestorm, DBM), *When the crow's nest man yells 'Ships Ahoy' // We load the cannon with balls to deploy* (Anvil, DR) (the projection of the model is marked as **cm07'**).

As **level 4 (social, communicative)** represents a certain focus or an "assembly point" of a system's possible modes and states, the RAVEN's prophecy voiced at **level-1** may also appear as a marker or a trigger of a fundamental systemic transformation (it being either the "equi-final" scenario of DEATH (b01^{a01}) → (b03)) or a transition between worlds / realities (b01^{a01}) → (d_{n+1}). Hence the **cm08**, isomorphic in Old Germanic MS and the alternative pop cultural reality: RAVEN – FUTURE / PROPHECY, {[R-SYS] performs [OPERATION 1 (sound b01^{a01})] performs [OPERATION 6 (prophecy b03^ b05)] causes [EMOTION (negative) =n^c]} . E.g., *The end's a miracle // Dream on if you dare // Straight through the mirror // We'll sail on through the air // There's magic everywhere // Just be aware // Wake up when the crow will call* (Blind Guardian, STM). The "sound making" (=b01) feature may be related to the content of the SACRAL SPHERE: *You come to me and cannot believe // that this old crow now talking to you // is Loke not Töck you bloody dawn fools* (Amon Amarth, TT) where the designations refer to a specific mythic scenario, namely, Loki preventing the resurrection of Balder.

As the **levels 1 and 7 (informational plane, "semiosphere")** of an open system are correlated causatively-symmetrically as "program / determiner" (7) :: "material basis / program carrier / product" (1), the following conceptual-semantic transition occurs: *"As the village greets a new day, the old*

Crow cries atop the pine // Spiritually bounded with nature and all creatures, great and small, the hunting families sense danger as the cry of the old Crow continues (Bathory, Intro), where the iconicity of the sound alludes to the content of the level 7 of the system. In this case the container of the program is "downloaded" from the oversystem through the CROW as the oversystem's avatar, sharing its "godly" features. It is associated with DESTINY / FATE or the will of GODS and related to the TRANSITION scenarios that ride the hybrid metaphonimic conceptual model S-SYS – DESTINY (cm12) (a variant of the Old Germanic **cm 12** RAVEN – SACRAL SPHERE / GOD (= cm12), {[R-SYS] exists [mode]}) and involve *restructuring / reshaping / annihilating* of systems' components. Consequently, SYS-R is perceived as *dangerous* (c⁻ⁿ) (the latter feature is either absent in the Germanic mythic space or contextually emerges as a "weak implication").

In the framework of an alternative reality RAVEN / CROW may acquire features of a **level-7** entity, equaling a DEITY (cm12), actually responsible for the transformation of a world : *We're trapped in twilight // Trapped in the mind of a sacrificial king // And the sun won't shine here anymore // I curse the Crow dear old friend* (Blind Guardian, DM): the ironic descriptor "dear" of the likewise ironic designator / identifier "friend" functions as a negatively charged quail-signum, denoting SYS-R as a cause for the global deterioration in the state of affairs within a certain world. Therefore, an allomorphic model RAVEN – ULTIMATE ENEMY (**cm14**), not found in the Germanic mythic space may be reconstructed. As an ANTAGONIST, a metonymic representative of a contrarily configured (therefore hostile) reality, or a previous outdated OVERSYSTEM that impairs the positive flow of the states of affairs, SYS-R turns into a TARGET within violent scenarios RAVEN – TARGET / VICTIM (**cm15**), {[SYS-R] exists as [STH c⁻ⁿ] is subjected to [TRANS (lim a_n = 0; lim b_n = 0)]}: *Burnt and sealed // They may end // As we will rule the world // Defeat the dying old Crow ... We'll defy the Nine, Delete the dying old Crow...As we will rule the world // They'll seek the dying old Crow* (Blind Guardian, NW), where the destruction of SYS-R (the values of ontological and functional features are 0) commences a "systemic roll-back" to the prior configuration. Their projections at level 1 are marked as **cm14'** and **cm15'**.

As a level-7 entity (cm12), RAVEN / CROW demonstrates complementarity with hierarchically dominating entities from the OVER-SYSTEMIC PLANE (SACRAL SPHERE): *Lady Moon you're holding the crow // Save my life before I drown* (Axxis, LM), namely, referring to a possible time/space anomaly, a "portal" between realities or a system's critical state caused by a high-level supernatural being.

Except for the allusion to the content of the level 7, designations of the sounds produced by the bird (b01) may actually commence the clash of systems (**level 5** of systemic interactions that were not registered in the Old Norse and Old English texts). They function as "synonyms" to a battle-cry (cf. "Cry, old crow, cry..." (Blind Guardian, NW), that boosts systems' resources before the direct conflict, or become the marker of a significant destructive event (battle / murder / revenge that constitute the premises for the metonymic model RAVE / CROW – BATTLE (**cm16**) resulting in specific experience (suffering, death): *On that daybreak when the old crow did cry...* (Bathory, RBl).

On the other hand, sounds (cm01) may paradoxically signal of an utmost lack of meaning, i.e. allude symbolically to the "terminal phase" of development where the meaning is void or fundamentally inverted. In this case "wisdom" and "prophecies" of SYS-R make no more sense and its functions are limited to "consuming the resources" in the "post-catastrophic settings": *Consuming crow don't speak before you know... // Devour crow don't speak before you know* (Anvil, EYW). Here the "expected" / "silenced" sound implies the feature of automatic "destroying / consuming" (=b08) as a system enters a conflict-type scenario or undergoes destructive transformations. The sound may also mark a "fragmented" cognitive "operational space" which is overloaded (hence dysfunctional) by sporadic irrational informational quanta.

The cognitive models encompassing RAVEN / CROW and referring to the mentioned CONFLICT can be attributed to the **level 4** of systemic interactions as they involve a number of

communicative / verbally mediated practices (e.g. PROPHECY) within a specific social group placed in a limited segment of the time-space continuum.

The PROPHECY subscenario (basically "riding" the metaphoric model SYS-R – FUTURE / PROPHECY (= cm08) isomorphic to the Germanic mythic space) involves a number of indexal-symbolic references to the counter-system and its manifestations: *A crow, a storm // Shadows will be rising soon // A crow, a storm // The Nine sing* (Blind Guardian, Pr). Here the "shadows" refer to the "dark, unknown nature of the enemy's world / hostile reality" brought by its agents (the Nine) through the storm (CONFLICT) of which the Crow is signaling. The storm results into a fundamental transition of the world, marked by the RAVEN / CROW: *I can see a crow on your judgement day* (Blind Guardian, Pr). In this alternative reality projecting a future state of affairs is isomorphic to the Northern myth, although the outcome of the PROPHECY exceeds the scope of choices suggested by the archaic Germanic myth.

In a temporally approximated scenario of reference the PROPHECY unfolds as a direct WARNING about a disastrous event: *The old Crow's cry the first warning // The rumbling frozen ground the last // Cry old Crow cry*. (Bathory, BOI).

Models of the symmetrically correlated **Levels 6 (axiological) and 2 (psycho-emotional)** reflect a number of axiologically loaded symbolic associations (level 6) which cause respective emotional manifestations and responses at level 2, e.g. RAVEN – PREMONITION: *Suffering in torment, my future is black as a crow* (Destruction, Mt). Here the coloristic symbol of negativity (a02^{c-}) reflects the complementary-causative logic of systemic interactions, as the level-1 model RAVEN – COLOUR constitutes the premises of the level-2 structure and provides indirect reference to the expected "end scenarios" where RAVEN / CROW functions as the "harbinger of conflict / battle / death" (b03^b05) and "consumer of dead flesh" (b04) thus defining the general negative axiological vector of the future state of affairs (level 6). The same association is projected onto interpersonal relations that lead to a damaged subjective vision of the reality: *I left her everything, she only left my ring // My world is darker now than the blackest crow* (Megadeth, BC). The **cm04** RAVEN – EMOTION {[R-SYS] experiences [positive emotion = b08^{c-}]} encodes the experience of negative emotions.

A traditional Germanic reference to a violent scenario (BATTLE) involving consumption of dead bodies in its aftermath is registered in: *"We'll gladden the raven"* (BG 2006, ScS) which follows the semantic transition {"death" ["result from prowess, dexterity, skill in battle"] <! Positive axiology>} → {"available food / resource" → "consumption" → "satisfaction" → "feeling" <! Positive emotions>} isomorphic to the Old Germanic **cm04** resulting in [b08^{c+}]. The designation itself imitates the style of archaic designations from the "reverberating" period.

Level 3 (mental) models represent practices and scenarios related to orientation or transition in time / space (b09^{TRANS d}), planning, cognition as well as mental processes seen as "transition / transformation" cf. RAVEN – FLIGHT, a specified Old Germanic **cm07** RAVEN – TRAVEL (= cm07), {[R-SYS] performs [OPERATION 4 (spatial transition = b09^{TRANS d})] performs [OPERATION 5 (learning =b10)]}: *High above all, the ravens // Spreading their wings to fly to the hall up high // Messengers of the all fathers // Oden behold all with his one eye... Eagle soaring, old crow cries* (Bathory, Nor) where RAVEN / CROW's designation signals of "upward" orientation and non-linearly points at complementarity with the systems of the SACRAL SPHERE via the semantic features "knowledge", "information", "wisdom".

On the contrary, in *"Dweller of the Sombre Lanes, // Crow of the gutter and grime"* (Falconer, PLSM) the RAVEN / CROW is localized in the "nether" plane, the feature of "smart" being merged with "eater", "reaper" thus referring to an adaptive system struggling to survive in a hostile environment (potentially alluding to level 5 intergroup conflict-type interactions)

While the Old Germanic **cm10** RAVEN – WISDOM {[R-SYS] performs [OPERATION 1 (b01^{a01})] performs [OPERATION 6 (b06)] causes [ATTITUDE n^{c+}]} essentially pertains to level 6 of systemic interactions as a positive "default" feature, RAVEN / CROW's connection to "wisdom"

in the alternative world is more profiled and enters a number of specific scenarios that expand beyond "knowing" and "learning".

In "Now this house of a foreign God does stand // Now must they leave us alone // Still he heard from somewhere in the woods // Old crow of wisdom say // ...people of Asa land, it's only just begun..." (Bathory, ORAB) RAVEN / CROW refers to a prior (obviously natural, familiar and therefore better) state of affairs, destroyed and substituted for a new secondary myth.

In *Some learn they're there // Lonesome crow // Where are they from // Where are their thoughts* (Scorpions, LC) the designation of CROW refers to the results of cognitive activities, providing an indirect distant allusion to Hugin ("thought"). Similar to the Old Germanic RAVEN / CROW is a carrier of "wisdom", the derivative / resultive feature of "location" + "watching": *There's a crow on the barrow // Silently spying into the dark // There's a crow on the barrow // Secretly scowling into the black autumn night* (Falconer, COB), which becomes a marker of the SYS-R itself rather than a quality transmitted to the oversystem. The feature "wise" allows the properly localized SYS-R to control the "entry point" that connects different worlds: *There's a crow on the barrow // Saddest of figures in grey // Guardian of the royal grave // Ancient legends say* (Falconer, COB).

As a "wise" system, SYS-R becomes a fascilitator for an equi-ranking SYS-n in dynamic scenarios involving conflict or spatial transition (between different realities or, metaphorically, between life and death): *in my dream I was in the fight // Focussing the light // A crow in the battle ... And in the fray when I am getting colder // I may support a black crow on my shoulder // My black crow just crackle // Casting me a shackle // And then, I'll know, before feeling me frozen // That I have been by the Phantom Queen chosen* (Dark Moor, PQ).

Overall, in the "cognitive matrix" of the RAVEN / CROW mythic concept the models are distributed within the levels of the hierarchical ("paradigmatic") plane of the alternative world as an open system. Each CM is marked as "modified" by the content of the inchoative "nano-myth" X00 iconically encoded in the concept's name (Figure 3).

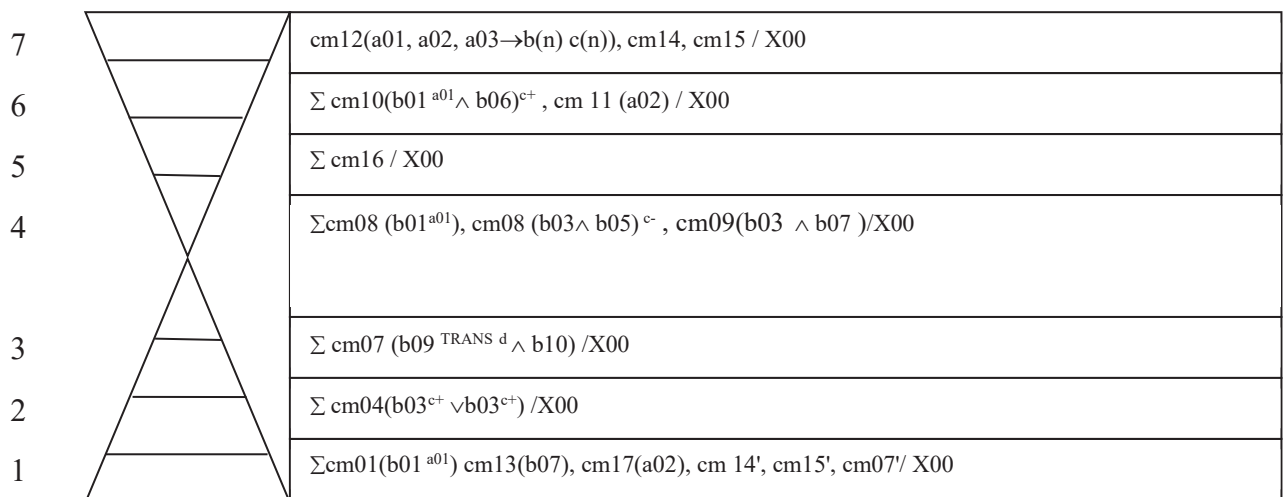


Figure 3. Raven-system as a cognitive matrix (in Old Norse and Old English)

Compared to the Old Germanic mythic space, the designations of the RAVEN / CROW concept in English rock lyrics point at a different distribution of the conceptualized features in the structure of the alternative world:

1. cm01 (sound), cm07 (traveling), cm08 (prophecy) are essentially isomorphic;
2. cm02 (flesh ripping) transforms into a new cm13 (devouring);
3. the a02 feature "colour", except being a part of the basic "nano-myth" X00, is profiled and referentially extended as a new cm17;
4. the content of level 4 of this segment of the world is basically identical in both cases

5. cm 04 (emotion) diversifies as both positive and negative
6. cm05 (bloodthirst), cm 06 (deceit), cm09 (feeding) are either void or essentially "shaded" in the alternative world
7. cm10 (wisdom) is profiled and extended to a variety of subscenarios;
8. the a04 feature (old) is profiled;
9. cm12 (sacral) is referentially extended, generating cm14 (enemy / adversary) and cm15 (target / victim) that are projected onto the level of physical interactions (cm14', cm15')
10. SYS-R is understood as actually responsible for the large-scale inter-social CONFLICT-type interactions (cm16)

III. CONCLUSIONS

Semantic space of present-day English rock-lyrics is understood as the basis for a possible world as a variant of alternative realities engineered within a multi-faceted matrix of the current civilization. The state of the present-day globalized yet fragmented world corresponds to the "linguo-creative" period of linguo-cultures' functioning and is marked by the extensive use deliberately construed secondary myths and English as a lingua franca of a new age.

As the "rhythmic flow" of open systems' development is manifested as a fluid recurrent two-way migration of irrational (mythic) knowledge from the nuclear segment of a worldview to its periphery, addressing the resurfacing Germanic core of myth appears as an attempt of finding answers and patterns of sustainable existence.

The pop cultural informational bubble (as well as its segment connected to rock music and respective subculture) is a space where an alternative reality is semiotically construed and controlled, providing attractive roles, explanations, orientations and positive prognostics (even if it is negative, it is rather definite and allows one to plan and execute, at least as a typical rock-style myth "live fast, die free" suggests).

The Old Norse / Germanic mythology provides a rational-pragmatic pattern of interaction with the "oversystem" i.e. synergetic-hierarchical type of relations of an oversystem (deities) and systems (their "children") rather than a "dominator" (egregor) VS "slave" (donor) type. The Norse / Germanic myth focuses on a person's own "sustainability" and free will exercised in choosing the vector of development resulting in a certain axiological resonance. Thus Northern mythic concepts and respective scenarios are incorporated directly into the modern variants of worldviews and alternative realities (reenactment lifestyle, fashion, and lyrics of rock songs in particular).

As a basic concept in the Norse / Germanic mythic tradition, RAVEN / CROW travels diachronically through historically different versions of worldviews. Language signs verbalizing this concept in modern English rock lyrics demonstrate three basic mechanisms of incorporating a fragment of mythic space into the structure of an alternative world created during the "linguo-creative period": direct extrapolation, adapting and morphing.

Extrapolation unfolds as a "translation" or "retelling" of an Old Norse narrative, preserving the scenarios, their participants' roles and basic senses (i.e. retaining the whole conceptual structure behind the language units' semantics as well as the informational structure of respective discursive construals). Adaptation occurs when myth-related and recognizable due to specific semiotic and stylistic features of their verbalizers (RAVEN / CROW in particular) are inserted into generalized stereotype "epic-heroic" scenarios. Morphing involves a number of cognitive transformations that determine certain shifts in the concept's verbalizers' semantics.

Both the inventory and systemic-hierarchical allocation of the cognitive models representing basic features and functions of the RAVEN-system demonstrate isomorphic and allomorphic correspondances between the Old Norse / Old English and modern English representations. The features "bloodthirsty", "feeding" and "deceitful" appear to be deleted or at least shaded in the structure of the alternative world. The feature "wise" is deliberately profiled, the model involving the

feature "colour" is extended, while new cognitive models involving features "old", "enemy", "target / victim" emerge. The core features "sonic / speaking", "traveling / flying", "prophecising", "devouring" are isomorphic in both variants of the world thus providing a generic connection between the Germanic MS and an alternative reality.

In both worlds / worldviews the RAVEN-system, although associated primarily with DEATH, appears as an active subject of cognition (i.e. a WISE being) and also a communicator / navigator (prescriptor). The content of the "social-adaptive" level of the systemic informational matrix is similar in both cases. However, RAVEN's "social communicative" features are explicated much more extensively in the lyrics than in the archaic texts.

The associations with DEATH are rather ambivalent, as this transformation manifests specific axiological colouring in Old Germanic context making the projected (prophetic) experience voiced by the RAVEN both negative and positive. The same is true for the modern English representations, although the negative features dominate, as the alternative world encompasses the results of semiosis based on a great number of derivative myths, literary genres and real-life experience.

While RAVEN / CROW is complementary to the GODS in the Germanic myth, it could actually bear the status of a DEITY in an alternative lyrics-based world.

RAVEN / CROW's spatial features in fact turn out to be "beyond spatial": the presence of RAVEN becomes a marker of a world's reality / validity, while its **flying** refers to the situation when the state of affairs is adequate i.e. all the laws of nature unfold properly and this world is worth creating / living in / fighting for.

Designations of RAVEN / CROW in the lyrics demonstrate additional "derivative" emotional and evaluative features and senses determined by other "mythologies", literary genres and authors' personal "cognitive settings".

Further analysis may target a larger inventory of mythic concepts in the lyrics. A promising venue for research could be an interdisciplinary study of verbal representations of diverse mythologies in gaming discourse.

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ВОРОН У МІФІ ТА МОВІ. ЧАСТИНА 2: КОГНІТИВНО-СЕМІОТИЧНИЙ АНАЛІЗ СУЧАСНИХ АНГЛОМОВНИХ ПІСЕНЬ РОК-ВИКОНАВЦІВ.**Олександр КОЛЕСНИК**

У статті розглянуто лінгвокогнітивні та лінгвосеміотичні особливості вербалізаторів концепту-міфологеми ВОРОН у сучасних пісенних текстах рок-виконавців. Результати аналізу вказаних особливостей мовних знаків (компонентний аналіз, концептуальний аналіз, фреймове моделювання) проінтерпретовано у плані міждисциплінарних аналогій та синтезовано в річищі теорії міфологічно-орієнтованого семіозису. Пісенний дискурс розглядається як середовище творення смислів, на основі яких генерується альтернативний (зокрема, поп-культурний) світ. Обговорюються культурологічні, лінгвокультурні та системні чинники, що детермінують інтенційне моделювання альтернативних світів та формування відповідних субкультур. Мовно-дискурсивний фрагмент альтернативного світу як мультимодального конструкту ґрунтується на специфічній "пропозитивній матриці", що є варіантом смислових кореляцій, реалізованих у структурі архаїчного варіанту міфологічного простору. Діахронійно варіативні номінації концепту ВОРОН використані для демонстрації динаміки руху міфологічного простору, що визначає 7 періодів існування лінгвокультур. Визначено базові механізми адаптації змісту концепту-міфологеми у динамічних варіантах картин світу і міфологічного простору (пряма екстраполяція, адаптація, трансформація). Внутрішній механізм екстраполяції продемонстровано в абстрактно-логічній "пропозитивній матриці". Особливу увагу приділено лінгвокогнітивним характеристикам досліджуваних мовних знаків як основи трансформаційних категоризаційних процесів. Обговорювані когнітивні моделі розглядаються як складники фреймового кластеру. Встановлені характеристики мовних одиниць та реконструйовані когнітивні моделі інтерпретуються у контексті універсальної моделі ієрархічного виміру відкритої системи.

Ключові слова: ворон, пісенний текст, пісенний дискурс, альтернативний світ, міф, фрейм

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