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**THE SEMIOTIC CODE OF MORTALITY IN “OTHERSIDE”
LYRICS (RHCP, “CALIFORNICATION”, 1999)**

**СЕМІОТИЧНИЙ КОД МОРТАЛЬНОСТІ У ЛІРИЦІ
“OTHERSIDE” (RHCP, “CALIFORNICATION”, 1999)**

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Lyrics of songs, starting from the very early times, have been always the source of senses typical for an exact country/nation in an exact historical epoch. Since the mid-20th century art has started to embrace the whole world quite fast and since the 1980-ies contemporary art has gained the features of globalized one: firstly, the material artifacts were getting easier to be delivered to different countries, secondly, the world tours became rather widely spread (artists and bands travelled throughout the world to support their albums and took part in collective concerts or festivals more often), thirdly, currently, obviously, the digital platforms make it simple to deliver material or find any artist and his artistic works online to listen to in any part of the world.

Sometimes it can be even observed that people don't know the majority of Nobel Prize winners of recent decades, but they can easily quote some lyrics of songs instead of poetry. Evidently, this fact must be taken into account while talking about contemporary poetry and its peculiarities as songs' lyrics' impact can be even more global and influential for the recent generations.

This short research is dedicated to the lyrics of RHCP as this is the band of four-decade-long history which is still very popular all over the world (two new album releases in 2022 and 2022–23 Global Stadium Tour) and their songs, certainly, reflect the values of several generations, especially the most favored among them such as were released in the album “Californication” in 1999 which became the most popular band's album till present time.

“Otherside” is one of the singles from a fore mentioned album and is one of the songs which is beloved by people of several generations in different parts of our planet, which gives the public the message to deal with rather serious problems of the late 20th–21st centuries, as addiction is a central social problem that is pivotal for this text.

Any addiction is connected with pleasure and often with self-destruction, as a person becomes dependent on something. “The pleasure-principle seems directly to subserve the death-instincts; it keeps guard, of course, also over the external stimuli, which are regarded as dangers by both kinds of instincts, but in particular over the inner increases in stimulation which have for their aim the complication of the task of living” [1, p. 51]. In the lyrics of the track we see the combination of Eros and Thanatos drivers. Still, “Otherside” correlates with the space which has no exact time and place, something that is indefinite and metaphysical.

Kerlinger states that: “The song opens with the line “How long, how long will I slide?” This line captures the struggle and desperation felt by someone caught in the grip of addiction, questioning how long they will continue to spiral downward” [2]. This movement downward is always associated with the concept of death, first of all, as the concept of the transformation and the concept of one of the ancient trips – to the afterlife netherworld, mythical Kingdom of Hades.

The indicators of the Thanatos driver (semiotic code of mortality) are also such as: “slit my throat”[4] (hint on killing), “a cemetery where I marry the sea”[4] (two symbols of death: cemetery as the place of the gone; the sea as the symbol of the netherworld), “pour my life into a paper cup”[4] (the combination in signs indicating the ongoing life-circle), “the ashtray’s full and I’m spillin my guts”[4] (the sign of life lived), “a candidate for my soulmate bled”[4] (losing contact and life energy), “push the trigger”[4], “pull the thread”[4] (both – symbolic meaning of self-destruction, suicidal intentions and passing).

In addition, for instance, “I tear it down and then it’s born again” is the depiction of the cycle of the process of transformation from death into birth which is repeating all the time in all the situations which are changing constantly. Everlasting ending-and-beginning principle is represented here.

Thus it can be observed from the text that it is filled with the signs and symbolic details which are highlighting addiction as self-destruction that leads to self-transformation/dependence/suffering/passing/death in both objective and metaphysical meanings. Overall, fore mentioned elements of speech construct the mortality (“the way that people do not live forever”[3].) code of the lyrics of this song.

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**MEDIA LINGUISTICS VS LITERARY STUDIES:
GENREOLOGICAL DIALOGUE OF SCIENCES**

**МЕДІАЛІНГВІСТИКА VS ЛІТЕРАТУРОЗНАВСТВО:
ЖАНРОЛОГІЧНИЙ ДІАЛОГ НАУК**

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