

ZÁPADOČESKÁ UNIVERZITA V PLZNI

FAKULTA PEDAGOGICKÁ

KATEDRA ANGLICKÉHO JAZYKA

PŘENÁŠENÍ VÝZNAMU V TEXTECH PÍSNÍ SOUČASNÉ ANGLICKÉ

HUDBY

BAKALÁŘSKÁ PRÁCE

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**Plzeň 2018**

**UNIVERSITY OF WEST BOHEMIA**

**FACULTY OF EDUCATION**

**DEPARTMENT OF ENGLISH**

**TRANSFER OF MEANING IN THE LYRICS OF SONGS OF  
CONTEMPORARY ENGLISH MUSIC**

**UNDERGRADUATE THESIS**

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**Plzeň 2018**

Prohlašuji, že jsem práci vypracoval/a samostatně s použitím uvedené literatury a zdrojů informací.

*V Plzni, duben 2018*

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Jméno Příjmení

## ACKNOWLEDGMENTS

My biggest *thank you* goes to my supervisor PhDr. Naděžda Stašková, Ph.D. for her helpful advice and precious time.

I would also like to thank to my family for their unconditional support during my studies.

## ABSTRACT

Pomahačová, Julie. University of West Bohemia. April, 2018. Transfer of meaning in the lyrics of songs of contemporary English music. Supervisor: Naděžda Stašková.

This undergraduate thesis is focused on the transfer of meaning. In order to find the meaning, it is necessary to understand the semantics, which is defined as the study of meaning. The work starts with a brief introduction to the study of semantics; it is further concerned with the system of signs, sense relations and changes of meaning to properly cover the field of semantics. In addition, individual figures are discussed with an example to each.

The main part of the thesis is an analysis of the contemporary English songs with purpose to find various figures of speech and subsequently to evaluate their frequency. The results of the analysis are not that surprising; the most common figure in the chosen songs is metaphor, which occupies 38% in the overall diagram. The figures of repetition, particularly epizeuxis and anaphora, also appear very often and are on the 2<sup>nd</sup> and 3<sup>rd</sup> place in the total chart, respectively. On the other hand, figures not commonly known did not appear in the analysis, e.g. hysteron-proteron.

*Keywords:* semantics, meaning, figures of speech, contemporary English songs, changes of meaning, transfer, metaphor

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# 1 INTRODUCTION

This undergraduate thesis is concerned with the transfer of meaning in the lyrics of songs in contemporary English music. My choice of the topic was mainly based on my interest in music in general and also because the field of semantics brings many surprising facts, which I was curious to discover. We do not often realize that semantics surrounds us in our everyday life, in our communication and that meaning of the word actually helps us to understand the essentials of our lives.

The chapter *Theoretical background* contains information about semantics. Semantics is defined as a study of meaning, therefore meaning and its subtypes create a significant part of this chapter. The meaning is crucial for people to communicate – to do so, it is necessary to get familiar with the system of signs, thus another part of this chapter is devoted to the study of signs. Furthermore there is a brief subchapter concerned about sense relations. The penultimate subchapter explains the changes of meaning. The last chapter deals with the figures of speech whose knowledge is essential for the chapter *Analysis*.

The third chapter is called *Method of research*. It deals with the material chosen for the analysis – why it was chosen and based on what criteria together with the aim of the analysis which is to find the figures and frequency of their occurrence. This chapter also gives an assumption for the result. In the next chapter – *Analysis*- is the execution of the analysis and results. Exactly 214 figures were found in 24 songs.

The chapter five is a conclusion of the whole piece of work together with the evaluation of the analysis. Furthermore a suggestion for possible new research connected with this piece of work is given. This undergraduate thesis ends with a *Summary in Czech*. The full sounds of the songs analyzed can be found in the *Appendix*.

## **2 THEORETICAL BACKGROUND**

### **2.1 Semantics**

#### **2.1.1. General introduction to semantics**

The general definition states that semantics is a study of meaning of words, phrases and sentences (Yule, 2010), but according to Potter (1974) this short definition is not as accurate as it should be. It is possible and better to define semantics as: "the study of the relationships that exist between human beings, the word symbols they use and the world they live in"(Potter, 1974, p.15). The truth is that the study of meaning is a key to understanding everyday communication. The perception of the world therefore partly depends on semantics, on understanding the world through language.

The study of meaning may be approached differently by various disciplines. Psychology concentrates on how meanings are represented in human mind, philosophers concern themselves with issues such as the connection between the object and the sociology deals with the significance of a language in society. Also, statistics plays its role in the study of language – it investigates the usage of the words or expressions. The scale of diversity of semantics is the broadest within the field of linguistic studies (Saeed, 2003). Semantics is often being considered only as the study of language, but it is clear to see that other sciences play their roles and intervene within the field of semantics (Leech, 1981)

#### **2.1.2. Types of semantics**

Linguistic semantic describes the meaning and how to understand the language properly. That means to follow the changes in language, knowing that some meanings have changed throughout time, knowing the context of the meaning, because the meaning of a word may differ in different context (Cruse, 2011). The comprehension of the language is what makes for the participants of the communication easier to transfer the thoughts without misunderstanding (Kreidler, 1998). It is concerned with the way words, phrases or sentences are organized, recognizes the essential part of the utterances such as affixes and it is interested in the way single elements collocate in order to create longer phrases or sentences. (Kreidler, 1998)

Different approaches may be applied to linguistic semantics. According to A. Cruse (2011) lexical semantics is the one that focuses only on the meaning, on what the word



represents in the world. The main focus is on the content of the word. Grammatical semantics deals with the aspects of meaning. The focus is for example on grammatical morphemes such as -ed and -al or on the syntactic category of the elements. As a result of this focus, grammatical semantics has close relevance to syntax. Grammatical and lexical semantics overlap and the knowledge of these two branches is important, because sometimes the lexical meaning modifies the grammatical one and therefore it is impossible to say for example: „ *I am knowing his name*“, though grammatically it would be considered correct. Lastly, formal semantics expresses “the relation between natural language and formal logical systems.” The formal semantics is mainly focused on the level of the sentence rather than on the meaning of the single words (Cruse, 2011, p.17).

## 2.2 Meaning

When talking about meaning and since semantics is the study of meaning, it is important to emphasize the distinction between several types of meaning. The types of meaning were studied thoroughly throughout the years and many authors gave the world their perspective on how many types of meaning there are - some recognize only two such as conceptual and associative meaning (Yule, 2010), G. Leech (1981) came with more elaborated distinction distinguishing seven types of meaning:

The most essential type of meaning is the conceptual meaning, which is the base for the everyday communication. It is the straightforward, commonly known meaning given by dictionaries. This meaning is also called denotative or cognitive.

Connotative meaning is the meaning a person connects with the real world. It varied considerably through time in contrast to conceptual meaning which is relatively stable. Connotative meaning is the extension of the conceptual meaning and may differ according to individual, culture or background. To explain, when for example the word “woman“ is taken, according to conceptual meaning, most people will associate it with a human and not a male. From the connotative point of view, some may add „strong,“ some may add “fragile” or “sensitive“ which depends on the social or cultural background of an individual.

Next two following types of meaning are dependent on the circumstances of the communication. Social meaning is used to decode the social background of the speaker. In order to do that, it is necessary to have certain knowledge about the given language. Then, either pronunciation or “specific” words or phrases tell us about his/hers social and geographical background – for instance, when the speaker is using a dialect. In addition, social meaning also indicates the relationship between the speaker and the hearer and discovers a social position of each.

Close to social meaning lies affective meaning – this meaning expresses personal attitude of the speaker towards the hearer or the theme of an utterance, in short, the subjective feelings a person has, based on his/her previous experience. The disadvantage of the affective meaning is, that resources of other types of meaning, such as collocative or connotative, intervene, therefore affective meaning is easy to recognize only thanks to intonation.

Reflected and collocative meanings are not considered to be as important as other types.

When a word has more than one conceptual meaning and the knowledge of one of its meanings forms the response to another meaning, it is a reflected meaning. The second, collocative meaning is related to associations one imagines when a certain word is mentioned or what other words usually follow.

Connotative, collocative, social, reflected and affective meanings can be all summoned into the term associative meaning. They all share great variability and instability

Lastly, thematic meaning focuses on what is expressed by the way the utterance is organized, which words are emphasized and what the focus is put on (Leech, 1981).

## 2.3 Signs

Language is a system of symbols and signs that we need to be familiar with in order to communicate. The connection between the form – either graphical or written- and its meaning is called the sign. The science dealing with the study of signs is semiotics. Since childhood people learn what the signs represent and how to react to them appropriately. We are used to natural signs without even realizing it – we see a dark cloud and know that it is going to rain. In modern society people are more likely to pay attention to conventional signs than to natural signs (Kreidler, 1998).

Conventional signs happen deliberately as a message from one human to another to transfer information. As easy as it may seem, getting the information actually consists of three phases. First, the observer must notice the sign – this phase is called perception. The second phase is called identification – observer compares the sign with the previous ones and subsequently recognizes the signal. The last phase – interpretation – depends on the context of the sign and may be interpreted variously which depends on the person that receives the sign (Kreidler, 1998).

In English language, six categories of signs are distinguished, according to the level of their arbitrariness. Operational signs are the most arbitrary signs and they represent the speech sound, e.g. ÷ stands for “divided.” Next is a symptom, tears are the symptom of strong emotion. There is a causal relation between the symptom and reality. The category of *symbols* is a sign accepted by the convention of society and therefore is only partly arbitrary, e.g. fist as the sign for revolution. Next group, signals, are also still partly arbitrary, even more than the symbols. A typical example for this category is, e.g. traffic signal. Language signs are the result of convention, mostly arbitrary with the complex organization of the signs. Last group – iconic signs – is not arbitrary and is based on the resemblance with the reality, for instance a landscape painting (Peprník, 2006).

To summarize, between some signs and their meanings, there is a direct link, the question is how come most of expressions have no obvious connection. Two main theories on how words are connected to the meaning were represented by Ferdinand de Saussure and by Ogden and Richards. Saussure's sign theory claims that sign is an outcome of a relation between a signifier (a sound pattern) and a signified (concept) (Chandler, 2007). The connection is based on the psychological bond (Palmer, 1981). Ogden and Richards (1923) came with the theory of triangle, the relationship between symbol, referent and a

concept. Symbol represents the word or utterance; referent is the object and a concept is some thought or reference in human mind, claiming there is no direct connection between the symbol and the referent (Palmer, 1981). They called the bond between word and object "meaning", bond between concept and word "association" and bond between concept and object "reference" (Kreidler, 1998).

## **2.4 Sense relations**

Any word or sentence that carries a meaning is called linguistic expression; the length of the expression may differ. Three main units of expressions are distinguished – morphemes, lexemes and sentences. Morpheme is the smallest unit carrying a meaning; lexeme may be composed of more morphemes and unites the form and the meaning. The meaning of a lexeme depends on which other lexeme it collocates with or is in a connection with. The particular meaning that the lexeme conveys thanks to these relationships is the sense of the lexeme. To summarize, meaning of a word is partly given on its associations to other words (Yule, 2010). Usually it is distinguished between paradigmatic and syntagmatic relations, but Cruse (2011) adds another type - derivational relations.

### **2.4.1 Paradigmatic relations**

According to Alan Cruse (2011) paradigmatic relations usually: "involve words belonging to the same syntactic category, although not infrequently there are minor differences"(Cruse, 2011, p.131). Two main branches are distinguished, the first one based on inclusion, the second one on exclusion.

#### **2.4.1.1 Relations based on identity and inclusion**

When the meaning of one expression is subordinate to another, the relation between them is called hyponymy. For instance the relation between tomato/vegetable or dog/animal (Cruse, 2011). Expressions that share a same superordinate expression, for example tomato and cucumber, are called co-hyponyms. Hyponymy is a hierarchical system - one word is the superordinate to group or co-hyponyms, but also can be a hyponym of a higher superordinate (Yule, 2010). A subtype of hyponymy is called taxonymy. Taxonymy means that the subordinate must be connected to its superordinate in more elaborated specification (Cruse, 2011).

Another relation being defined as a part of the whole is meronymy. Thus, a finger is a meronym of a hand. Both hyponymy and meronymy are based on inclusion, but unlike hyponymy's "kind of" relationship, meronymy is based on "part of" - a finger is a part of a hand, but apple is a kind of fruit. Meronymy contains specific features that serve to better distinguish meronyms from hyponyms which can be confusing sometimes. One of these features – necessity- means that the parts of the whole may be necessary or optional, but

this is not a matter of logical connection but more of a well-formedness condition – hand without a finger is still a hand, just not a well-formed one (Aranoff & Rees-Miller, 2003).

Next paradigmatic relation is synonymy, definition according Yule (2010, p.117) sounds: “two or more words with closely related meanings.” Synonyms can substitute each other in most cases, but this is not a rule. The use of synonyms depends on the situation and the context, therefore it is always necessary to evaluate whether the word should be rather formal or informal – e.g. purchase/buy (Yule, 2010). Three groups of synonyms must be distinguished – absolute, propositional and near synonyms. Absolute synonyms are exchangeable in any context, when meaning A is possible and normal to use, so is meaning B - almost/nearly. Propositional synonymy is based on differences – stylistic or expressive – fiddle/violin. The last type of synonymy, near synonymy, is the one most difficult to recognize because in some cases it closely borders with non-synonyms – kill/murder, nevertheless native speaker usually can recognize them apart without any trouble (Cruse, 2011).

#### 2.4.1.2 Relations based on exclusion and opposition

The co-hyponyms are often in relation of incompatibility. If some animal is a cat, it denotes that it cannot be a dog and conversely. Hence, belonging to one group excludes belonging to the second (Yule, 2010).

Relation which underlying principle stands on opposition is called antonymy. Antonyms are without a doubt the most studied group of opposites. Antonyms that can be used for comparison are called gradable antonyms – big/small. The second group, non-gradable antonyms, is not used for comparison because it would lack sense to describe someone as “deader.” Typical examples of non-gradable antonyms are pairs of words such as – *single/married* or above mentioned word *dead* and its antonym *alive*. (Yule, 2010)

Complementarity is a relation between words that completely exclude the other. Thus, if an expression/word belongs to one group, there is no possibility it can also belong to another and conversely, if an expression/word does not belong to one group, it falls to the second one, for instance male/female or true/false (Cruse, 2011).

Opposites that are of different directions are called converses (the relation is called converseness). Precede/follow or borrow/lend. Surprisingly, these opposites are often mistaken with synonyms (Cruse, 2011).

Within paradigmatic relations it is important to draw distinction between homonymy and polysemy. Homonyms are words, whose spoken and written form are identical but have no connection in their meaning. A typical example is the word *bank* a) *financial institute* and b) *land along rivers*. In English dictionary, there are also words that have the same written form but not the spoken form, e.g., read [ri:d] and [red], those are known as homographs. On the contrary, there are also words to be found with the same spoken form but distinct written form, e.g., flower/ flour, known as homophones (Lipka, 1992). Within homonyms, there can also be found cases, where the words are not only same in their written and spoken form, but are morphologically and syntactically identical, e.g. *seal, seals, seal's, seals'*. This type of homonymy is called full homonymy (Lipka, 1992).

When two words have the same form, but differ in meaning, though are somehow related, it is the case of polysemy. A classical example may be *head* – a) upper part of the body b) leader of a particular department (Yule, 2010). Polysemy is a good tool for economizing the language – instead of creating new words; only the meaning to existing word is added. (Peprník, 2006)

The difference between polysemy and homonymy is often not obvious; therefore in proper study of these two, it is inevitable to examine the etymology or formal identity (Lipka). Some authors, Lipka included, are in favour of polysemy in two cases - either it is based on semantic inclusion (hyponymy) – *man 1) human 2) adult male human* or on semantic transfer, specifically metaphor and metonymy (Peprník, 2006).

#### **2.4.2 Syntagmatic relations**

In language, some words naturally collocate with others (co-occurrence preferences) and function together as a part of an utterance. Two abnormalities appear within syntagmatic relations – semantic clash and pleonasm. The first occupies with words that do not belong together, simply said. The later happens when one element is redundant in a sentence and does not add any new information. (Cruse, 2011)

Collocations or the words that frequently appear together caught more attention lately. The co-occurrence of words can be found in corpus-linguistics, giving us information about how common and frequent a certain collocation is. (Yule, 2010)



### **2.4.3 Derivational relations**

Derivational relations can be only by accident: “found between words forming part of a set of paradigmatic choices and only accidentally contribute to cohesion” (Cruse, 2011, p.133). They serve in the building of the vocabulary of the language (Cruse, 2011).

## 2.5 Changes of meaning

Many new expressions, phrases or words come into the English vocabulary and some stay and simply obtain a new meaning. The shift in changing the meaning may be because of social or psychological causes (Blank & Koch, 1999). In some of the cases, the original meaning is fully or slightly substituted by different meaning, but typically the word obtains two or more meanings, that are not related and new polysemic relation arises. Four types of semantic changes are distinguished from the point of view of logics – widening, narrowing, branching and transfer (Peprník, 2006).

Widening happens when the meaning of the word is extended e.g.: the word *dog* used to be a name for a dog breed, now it is used as a general term. When the term is being restricted to only some part of the old meaning, one speaks of narrowing, e.g. the word *witty* meant *intelligent*, now the shift in the meaning is more precise – “with ability to say something in a clever and humourous way.” Another way of changing the meaning is branching – the operation leads to the polysemic meaning of the word. As mentioned above, typical example is the word *head*. The latter process – transfer, is dependent on the resemblance between the expressions (Peprník, 2006).

The transfer of meaning has three subtypes – metaphor, metonymy and synecdoche. Apart from these three types, there is other way how to express oneself more poetically, using the figures of speech, which will be mentioned below (Peprník, 2006).

At the beginning, the most common and most used form of figurative language will be mentioned – metaphor. Metaphors evoke feelings and thoughts more profoundly than literal descriptions can (Griffiths, 2006). The general definition of metaphor sounds: "The use of a word or phrase to mean something different from the literal meaning" (Hornby et al., 2015). The word metaphor comes from Greek and means "transfer". The first one who concerned himself with metaphor was Aristotle – he saw metaphor as a tool that on one hand is used by politicians to convince people, on other hand by writers to please (Vega Moreno, 2007). Metaphor is also used in everyday language often without awareness since it became a natural part of language; typical example for such metaphor is *the leg of the table* (Yule, 2010). Metaphor is based on the similarity of the external traits. The similarity can be thanks to the shape, location, function or colour (Peprník, 2006).

Metonymy is one of the most common forms of figurative language right after metaphor, even though it is not that elaborated. Metaphors are more frequent in regular language, therefore are considered more important. Metonymy is based on a literal, logical association between two objects, on periodic co-occurrence of objects in the world (Alm-Arvious, 2003).

Metonymy means, that instead the original expression, the attribute name is used. For example lands belonging to the *crown* – where the crown replaces the word *monarchy*.

Synecdoche, a special type of metonymy, can be found, when a part substitutes for a whole or the whole substitutes a part. Some linguists add two more types of synecdoche and these are when species substitute for genus and vice versa. An example for synecdoche may be: “A hungry stomach has no ears” (Preminger, Warkne & Hardison, 1974).

## 2.6 Figures of speech

It is possible, thanks to figurative language, to use one word in many other senses. For instance, "my friend is a pig" can have various meanings and it is purely up to the speaker, how the information is conveyed and subsequently understood. There have been many discussions on how people understand the figurative language, whether the figurative language is something stored in the memory or, more likely, it is the ability person naturally have to deduce the meanings (Vega Moreno, 2007). The figures of speech show, how plastic the language can be, thanks to these, one can express anything, if he/she has the needed knowledge of the language (Quinn, 2010). The simplest definition sounds: "*an intended deviation from ordinary usage*" (Quinn, 2010, p.6). Various types of figures have been invented throughout the time, here; a list of some figures is given in alphabetical order, some of them widely spreaded and some are very rarely used.

### **Allegory**

A method used in literature for describing events or characters in real life, hidden behind different names or places in order not to be obvious. Allegory mostly gives a critical and evaluating viewpoint of the author on certain political and scientific events or historical figures with a moral lesson. Typical examples of allegories are fables – often having hidden moral as a message to the reader. Frequently used are symbols as in *The Scarlett Letter* by Nathaniel Hawthorne, the symbol of the letter A stands for adultery and the meaning of the letter changes throughout the book as changes the main character, Hester, herself (Preminger et al., 1974, p.12).

### **Alliteration**

A syllable or a sound is repeated within one line in two or more words. For example a title of one of the earliest plays from Shakespeare: *Love's Labour's Lost*. Alliteration does not appear only in initial position, but can also appear in the middle or final position, even though these cases are quite rare, e.g. in line from Robert Herrick: *That brave vibration* (Preminger et al., 1974, p.15)

### **Allusion**

Allusion is an implied link to another piece of literature or art. Allusion usually presupposes certain knowledge, so that the reader/audience will fully understand the meaning (Preminger et al., 1974, p.18).

### **Ambiguity**

A word or phrase which can be understood in more ways is called ambiguous. In ordinary speech, when something ambiguous is said, it is usually considered witty and reflects the intelligence of the speaker. The problem with ambiguity is, that sometimes it is hard to recognize what the author actually meant and the reader can easily misunderstand the meaning (Preminger et al., 1974, p.18).

### **Anaphora**

Repeating one word or phrase at the beginning of each sentence is called anaphora, e.g. from J.J. Rousseau: *Everything* is good when it leaves the hands of the Creator; *everything* degenerates in the hands of man (Quinn, 2010, p.84).

### **Anastrophe**

The opposite position of the noun and adjective is called anastrophe, e.g. *Figures pedantical*. It is important to mention that anastrophe can be sometimes mistaken with hyperbaton. Hyperbaton is, when only one element within the sentence is displaced - *I was in my life alone* (Quinn, 2010, p.42).

### **Apostrophe**

Use of apostrophe lies in speaking to person, animal or abstract item that is absent or not alive as if the addressee was capable of hearing it. It is considered to be “turn away“ from the normal reader or audience, e.g. *Oh judgment! thou art fled to brutish beasts* (Preminger et al., 1974, p.42).

### **Archaism**

Instead of currently used word or expression, an old version of the word is used. Archaism is typically connected mostly to poetry. Some writers prefer archaisms because the newly used words lost the associations they had in their older forms (Preminger et al., 1974, p.47).

### **Asyndeton**

Ellipsis of a conjunction and articles that is normally expected to be in certain position is called asyndeton. Asyndeton serves to a certain economy in the language, making the speech more striking and fast as in quote from Aristotle: *I have spoken. You have heard; you know the facts; now give your decision* (Quinn, 2010,p.7-8).

### **Catachresis**

The term comes from the Greek and it means „*misuse*.“ Catachresis is a use of a word or phrase in different collocations than usual. The Latin term for catachresis – *abusio*, explains it in its name – writers “abuse” the language for their purpose. The word, even though used in a different context than usual, is there for a specific reason – its inaptitude, example from Corneille: *This dark brightness that falls from the stars* (Quinn, 2010, 55-6).

### **Cliché**

Cliché is a word or phrase which has been frequently used and lost its original expressiveness. The clichés originate in inspiration by other authors rather than in writer's own experience. Cliché is sometimes used deliberately in order to create a humorous effect. An example for a typical poetic cliché can be *white as snow* (Preminger et al., 1974, p.141-2).

### **Diacope**

Sometimes authors try to extend the epizeuxis (see below) and they add another couple of words in front of the repetition and create diacope, e.g. *oh villain, villain, smiling, damned villain* (Quinn, 2010, p. 82).

### **Ellipsis**

A universal name for omission of certain part of the utterance, e.g. *Everybody's friend is nobody's* (Quinn, 2010, p.27-9).

### **Enallage**

A grammatical mistake made on purpose, e.g. *We was robbed!* (Quinn, 2010, p.49-50)

### **Enjambment**

A phrase or a sentence that has begun in the previous line is completed in the following line, as in this citation from Shakespeare: *Yet I know her for..! A spleeny Lutheran....* The name enjambment can be also used when the author is carrying the meaning of one stanza to the next one (Preminger et al., 1974, p.241).

### **Epanados**

A phrase is repeated in contrary order, e.g. *Life is a dream...we sleeping wake and waking sleep* (Quinn, 2010, p. 93-4).

### **Epistrophe**

Epistrophe is a repetition of a word at the end of each line or sentence, e.g. *For truth is one, and right is ever one* (Quinn, 2010, p.85).

### **Epizeuxis**

Words or phrases are repeated immediately in a row, e.g. *All changed, changed utterly. A terrible beauty is born* (Quinn, 2010, p.80-1).

### **Euphemism**

The term is mellowed so that the usually unpleasant message does not sound rough, e.g. *dead/resting in peace* (Sochrová, 2007, p.7).

### **Hendiadys**

The term comes from the Greek word and means *one through two* which is basically a description for this figure. Hendiadys is an expression of one thought through the usage of two nouns. The substantives are connected with the connection *and* e.g. *By force and arms*, The use of hendiadys is frequent and used through centuries of literature, still it is often argued if the figure truly exists (Preminger et al., 1974, p. 344).

### **Hypallage**

A word is forced to collocate grammatically with another word instead of collocating with a word that it would logically be connected to. Hypallage is often used in poetry and was one of favourite literary tools of Shakespeare, e.g. *I see a voice. Now will I to the chink, / Topsy and I can hear my Thisby's face* (Preminger et al., 1974, p. 358).

### **Hyperbaton**

Any abnormality in natural word order is called a hyperbaton. It is used to simply emphasize a word by placing it in unusual position or to create an amusing effect, e.g. *About suffering they were never wrong, the old masters*. This figure is applied in everyday language by people without even realizing it (Quinn, 2010, p. 40-1).

### **Hyperbole**

A figure so common, it became a part of ordinary language which basic lies in exaggerating, however cannot be understood word for word (Preminger et al., 1974, p.359). In everyday speech, overstatement like: „you are *always* leaving your keys at home“ is quite common, in poetic language the hyperbole has a signs of a metaphor, e.g. *I've been working my fingers to the bone* (Alm-Arvius, 2003, p.135).

### **Hysteron-proteron**

The name of the figure comes from Greek and it means *later earlier*. The figure expresses a reverse order of the events, something that had happened or is supposed to happen later is mentioned first to put an emphasis on this event, e.g. *Let us die and rush into battle* (Preminger et al., 1974, p. 359).

### **Litotes**

Litotes is a figure which uses an understatement for emphasis or affirms the opposite by a negation, e.g. *not bad* (Preminger et al., 1974, p. 459).

### **Meiosis**

Meiosis is often mistaken with litotes; both these figures are similar in the sense that both are understatements. Meiosis is used to create an impression that something is less important than it actually is. It is difficult to distinguish between these figures, a little help may be, that meiosis is used in pejorative sense and it is considered to be a more general term. The example of meiosis may be: *peculiar institution*, phrase used to describe slavery in the USA (Preminger et al., 1974, p.488).

### **Metaplasms**

Metaplasms is a general term for a grammatical mistake. According to Quinn (2010, p.20), a metaplasms can be divided into four fields according to the grammatical error it represents: addition, omission, substitution, or arrangement. Figures of addition are prosthesis (addition to the beginning), epenthesis (addition to the middle), proparalepsis (addition to the end), omission of first part of utterance is aphaeresis, from the middle syncope and omission at the end of each line or sentence is called apocope. Sometimes a vowel is omitted - this figure is called a synaloepha., e.g. *Take't; 'tis yours. What is't?*

There are only general terms for substitutions and arrangement, because these types of figures are complicated and not very common, even in Shakespeare's works they are hard to be found. The general name for substitution is antisthecons, e.g. *Come, go we then together* and for rearrangement metathese, e.g. *With liver burning hot. Frevent* (Quinn, 2010, p.23).

Metaplasms in literature represents emphasis on the error – if a writer wants to emphasize that his character is speaking in dialect, he writes „Gawd“ instead of “God“ (Quinn, 2010, p. 19).



### **Oxymoron**

A connection of two expressions that are apparently contradictory and do not collocate together, a classic example from Shakespeare: *O heavy lightness! Serious vanity! / Mis-shapen chaos of well-seeming forms! / Feather of lead, bright smoke, cold fire, sick health* (Preminger et al., 1974, p. 595).

### **Paradiastole**

A repeated use of the connections neither/nor/or, e.g. *Neither men nor gods nor bookstalls have ever allowed poets to be mediocre* (Quinn, 2010, p. 16).

### **Personification**

Assigning human qualities to nonhumans – things, animals, various creatures or abstract qualities or letting nonhumans act like real persons (Koudělka, 1983, p.378). Example may be found in the title of John Donne's poem – *Death be not proud*.

### **Pleonasm**

Addition of a redundant word which can be removed without changes in the meaning of the phrase, e.g. *The inaudible and noiseless foot of time* (Quinn, 2010, p. 62).

### **Polysyndeton**

When conjunction is used several times, the figure polysyndeton is applied. In most cases it is the conjunction *and*, e.g. *When you are old and gray and full of sleep, And nodding by the fire, take down this book* (Quinn, 2010, p. 12).

### **Pun**

The wit in puns is based on the resemblance of sound between two or more words, yet the words are ambiguous and have different meanings. For proper understanding it is necessary to know both meanings of the word. The pun is nowadays known and used for the purpose of humor, earlier pun were used to put an emphasis on events. There are several types of puns distinguished: antanaclasis, syllepsis, paronomasia and asteismus. Antanaclasis is a repetition of a word in speech, but with the change in meaning. Syllepsis is, when the author mentions the word once, but can be understood in more ways. Paronomasia means the word is repeated, but it is not fully identical in the sound and asteismus is, when the word is used for the second time with the shift in the meaning (Preminger et al., 1974, p. 681). Many puns can be found in the newspapers or advertisement, e.g. *Hoping to enter a Euro lottery? Don't bet on it* (Partington, 2006, p.128).

### **Simile**

A trope which is used for comparison between two objects that are obviously different. With simile, unlike from metaphor, there is an explicit hint of the comparison, e.g. she was as sweet as honey. The indication is clear largely thanks to words “like” or “as....as” (Alm-Arvious, 2003, p.125). According to the form of similes we distinguish between two types – open and restricted similes. An open simile has the form of "A is like B". A restricted simile implies a clear restriction about which qualities will be transferred from A to B. Similes can be sometimes confusing because their use can be seen only as descriptive and not emotionally colored; therefore it is also important to draw a line between descriptive and connotative similes(Yule, 2010).

### **Symploce**

The beginning and the end are repeated, e.g. *Are they Hebrews? So am I. Are they Israelites? So am I. Are they of the seed of Abraham? So am I.* This figure is also described as combination of anaphora and epistrophe (Quinn, 2010, p.86).

### **Tmesis**

The term comes from the Greek word, which means “cutting” (Preminger et al., 1974). Tmesis is known as a “figure of arrangement“(Quinn, 2010, p.39) and its use in the literature is really insignificant. Tmesis is splitting the word in two parts, sometimes another word is inserted in between, but these cases are quite rare. A typical example for tmesis may be: *In two words, im possible* (Quinn, 2010, p. 39).

### **Zeugma**

Zeugma is when one word regulates all the clauses present in the sentence, but it is either syntactically or logically connected to another word or phrase. Zeugma has three subtypes, distinguished according to the position of the governing word. If the word precedes other words it influences, the figure is called prozeugma (*All fools have still an itching to deride, And fain would be upon the laughing side*), if the “governing“ word is in the middle, we talk about mezozeugma (*Much he the place admired, the person more*), and hypozeugma is, when the main word stands at the end of the phrase, line or sentence, e.g. *Not marble, nor the gilded monuments/Of princes, shall outlive this powerful rime* (Preminger et al., 1974, p. 906).

### 3 THE METHOD OF THE RESEARCH

This chapter is concerned about the method of the research. Initially, a list of pop songs was chosen based on the following criteria: all of the songs were published in the 21<sup>st</sup> century and are performed by British artists. All of the songs belong to the genre of popular music. The analysis contains 24 songs in alphabetical order, each of the song has a letter according to its order from a) to x): a) Back to Black (2006), b) Bleeding Love (2007), c) Did you hear the rain (2014), d) Give me love (2011), e) Goodbye my lover (2004), f) Heal (2013), g) Hello (2015), h) Hold back the river (2015), i) I bet you look good on the dance floor (2007), j) Lay me down (2014), k) Let her go (2012), l) Only love can hurt like this (2014), m) Paradise (2011), n) Pillowtalk (2016), o) Pompeii (2013), p) Rain on your parade (2008), q) Rolling in the deep (2011), r) Skinny love (2011), s) Somewhere only we know (2004), t) Story of my life (2013), u) Take me to church (2013), v) The A team (2011), w) Two ghosts (2017) and x) Uprising (2009). The full sound of the original texts can be found in the appendix.

The analysis is focused on the transfer of meaning in the given songs with the aim to find various figures of speech. Subsequently the frequency and use of the occurring figures will be evaluated. The figures found in the lyrics are listed under the numbers 1-214. The figures whose meanings are obvious are left without an explanation since it would be redundant. In the contrary, figures such as metaphors whose meanings are not straightforward are further explained. Under each song is a brief commentary about the content of the whole song and its structure.

Original presupposition is that a lot of metaphors, hyperboles and repetitions such as epizeuxis or anaphora will be found, because these figures are typically used in the songs or even in everyday life, therefore they are the most widespread. There is an expectation that some of the figures mentioned in the *Theoretical background* will not be discovered in the lyrics.

## 4 ANALYSIS

### a) Back To Black, singer: Amy Winehouse

1. And I *tread a troubled track* – alliteration
2. *Safe bet* – cliché
3. Me and *my head high* – metaphor, she is pretending she is alright, keeps her head “high” even though she feels damaged
4. I’ll go back to *black* – metaphor, black is a symbol for the state of depression and sadness
5. I died a *hundred times* - hyperbole
6. *And life is like a pipe* - simile
7. And *I’m a tiny penny* rolling up the walls inside – metaphor, she is feeling useless
8. *Black, black, black, black*  
*Black, black, black* – epizeuxis

Amy Winehouse uses a lot of poetic devices, such as alliteration or metaphors to tell a story about break-up with her boyfriend and going back to the sad and hopeless state, probably full of drugs and alcohol. The lyrics are fittingly accompanied with the depressing melody, which only emphasizes the darkness in the song. In the music video, the lyrics obtain a new, even more depressing, dimension – the singer attends a funeral where she mourns her broken heart. The song is composed of two verses and chorus that is repeated four times.

### b) Bleeding Love, singer: Leona Lewis

9. Time starts to pass, before you know it, *you're frozen* – metaphor for being in the same state, living stereotypically
10. *My heart melts into the ground*, found something true – metaphor for her pain
11. *My heart's crippled* - personification
12. *You cut me open* and I – metaphor, she feels that he hurt her physically
13. You cut me open *and I*

*Keep bleeding, keep, keep bleeding love* – enjambment

14. *Keep bleeding, keep, keep bleeding love* – diacope, one word is added to the repetition

15. *Keep bleeding* – metaphor for the singer's feeling, she has a lot of love to give to someone but the other does not want it and she is hurt by this rejection

16. *Keep bleeding, keep, keep bleeding love*

*I keep bleeding, I keep, keep bleeding love*

*Keep bleeding, keep, keep bleeding love* - epizeuxis

This emotional ballad, consisting of ten stanzas, is telling a story about unhappy love using strong poetic devices with a lot of exaggeration, repetitions and metaphors which show in how much pain the singer is in.

**c) Did You Hear the Rain, singer: George Ezra**

17. *Means I'm coming home* again

*Means I'm coming home* my friend – anaphora

18. Oh, the *race* has begun – metaphor for competing with someone/something, the singer feels he has to compare himself with his friends

19. *I was born* a champion

*I was born* to jump and run - anaphora

20. You can try *and* run *and* hide – polysyndeton, a repeated use of the conjunction *and*

21. Oh, *Lucifer's inside* – metaphor, something dark is hiding inside the person

22. *I'm spreading like disease* – simile

23. I'm spreading like *disease* – metaphor, the disease is not felt from the beginning but it can get to every part of us and destroy or even kill

24. *I'm all up in your mind* - hyperbole

25. *Lord*, I'm spreading like disease

*Lord*, I'm all up in your mind – anaphora

26. Oh, *Lucifer's inside*

Oh, *Lucifer's inside*

Oh, *Lucifer's inside* – epizeuxis

The lyrics consist of seven stanzas, though much of the lines repeat multiple times within the song. Dark melody is accompanied with explosive text, like something is creeping from behind – something dark that is hiding inside every person’s character, even in our friends and family.

**d) Give Me Love , singer: Ed Sheeran**

27. *Paint splattered teardrops on my shirt* – metaphor, the author compares the tears he has cried to be like a paint on his shirt – it is clear for everyone to see that he is sad and depressed, because it is visible on his shirt

28. *After my blood turns into alcohol* – metaphor, the singer has been drinking too much

29. *And all I want is the taste that your lips allow* - personification

30. My my, my my, oh give me love

My my, my my, oh give me love

My my, my my, give me love – epizeuxis

31. *After my blood is drowning in alcohol* – personification

32. *M-my my, m-my my, m-my my, give me love, lover*

*M-my my, m-my my, m-my my, give me love, lover*

*M-my my, m-my my, m-my my, give me love, lover*

*M-my my, m-my my, m-my my, give me love, lover* - epizeuxis

This song contains eight stanzas with a lot of repetition in them. It is not hard to see through the lyrics to understand the meaning – the author is in love, but it is not reciprocated so he drowns his sorrows in alcohol. The tension climbs gradually, at the end of the song the singer is almost screaming the lyrics which only stresses his desperation.

**e) Goodbye My Lover, singer: James Blunt**

33. *Took your soul out into the night* – metaphor for hurting her

34. *You touched my heart, you touched my soul* - anaphora

35. You *touched my heart*, you *touch my soul* – metaphor, his loved one had a great impact on him
36. *Love is blind* – metaphor which means, that when someone is in love he does not see the mistakes of the loved one
37. *My heart was blinded by you* – metaphor, the author was in love deeply and could not think clearly
38. *Goodbye my lover.*  
*Goodbye my friend* - anaphora
39. *You have been the one*  
*You have been the one* for me – anaphora
40. You can't break my spirit – it's my *dreams* you take – metaphor, she is taking his hope for the future life he has planned
41. *I'm so hollow, baby,*  
*I'm so hollow* – anaphora
42. *I'm so, I'm so, I'm so hollow* – epizeuxis

This song is a farewell to someone whom the author loved and still misses. The composition consists of thirteen stanzas with chorus repeating six times.

**f) Heal, singer: Tom Odell**

43. *Take my mind* – metaphor, he wants the addressee of the song to help him to find a relief
44. Take my mind and take my pain  
*Like an empty bottle takes the rain* – simile
45. And *heal, heal, heal, heal* – epizeuxis
46. *Take my past and take my sins* - metaphor, the author wants the addressee of the song to help him to get through the things he has done
47. Take my past and take my sins  
*Like an empty sail takes the wind* – simile
48. *And tell me some things last*  
*And tell me some things last* – epizeuxis

49. Take my heart and take my hand

*Like an ocean takes the dirty sands* – simile

In this song, there is an identical pattern of the figurative language – two similes with epizeuxis following them two times in a row. From the melody as from the lyrics, an enormous pain of the writer is felt, with a slight hope for the future – “tell me some things last.”

**g) Hello, singer: Adele**

50. *Hello, can you hear me* – apostrophe, she is talking to someone who cannot hear her directly

51. They say *that time's supposed to heal ya* – cliché

52. But I *ain't* done much healing - enallage

53. I've forgotten how it felt before *the world fell at our feet* – hyperbole

54. There's such a difference between us

*And a million miles* – hyperbole

55. Hello from *the other side* – metaphor for the distance between them as if they were living in the two worlds

56. I must have called a *thousand* times - hyperbole

57. Did you ever make it out of that *town where nothing ever happened* - hyperbole

58. *Oooooohh, anymore*

*Oooooohh, anymore*

*Oooooohh, anymore* – epizeuxis

59. I've forgotten how it felt before the world *fell* at our feet – alliteration

This ballad consists of nine stanzas. It expresses the memories of past relationship, using a lot of exaggerations. The author is trying to recover from the past, but as she sings, it is impossible for her – “But I ain’t done much healing.” The ballad is accompanied with a sad melody and long tones.



## **h) Hold Back the River, singer: James Bay**

60. *Tried to keep you close to me* – metaplasmus, aphaearesis – an ellipsis of the first part of the utterance, there is a missing pronoun “I”
61. *Hold back the river*, let me look in your eyes  
*Hold back the river*, so I – anaphora, repetition of the beginning of the line
62. Hold back the river, *so I*  
*Can stop for a minute* and see where you hide - enjambment, the utterance is finished in the following line
63. Hold back the *river* – metaphor, river is a comparison based on the similarity of tears coming from eyes
64. *Once upon* a different life – cliché
65. We rode our bikes *into the sky* – metonymy, they were having a good time, living a happy life
66. But *now we're caught against the tide* – metaphor by which the author says that now the good days are gone and now the relationship is full of disagreement
67. *Lonely water, lonely water*, won't you *let us wander*  
*Let us hold each other*  
*Lonely water, lonely water*, won't you *let us wander*  
*Let us hold each other* – alliteration
68. *Lonely water, lonely water* – epizeuxis

In this song, seven stanzas appear and the chorus is played three times. Overall, the lyrics of the song are mostly sad and bitter- sweet, the author resembles the previous relationship/friendship which is now different than it used to be. The singer regrets that these days are long gone. In contrary to the lyrics, the melody of the song is upbeat and rhythmical.

## **i) I Bet You Look Good On the Dancefloor, singer: Alex Turner**

69. *cold as the night* – simile

70. you're an *explosion* – metaphor, comparing her personality and behaviour to an explosion - she is energetic, lively

71. you're *dynamite* – metaphor, again the author is referring to her personality by comparing her

72. *I don't know* if you're looking for romance or  
*I don't know* what you're looking for - anaphora

73. *Dancing to electro-pop like a robot from 1984* - simile

74. *Without a sound yeah you're calling me* – oxymoron

75. Oh there *ain't* no love no - enallage

76. Oh there ain't no love no, *Montagues or Capulets* – allusion, direct link to another piece of literature – Romeo and Juliet by William Shakespeare

This song is mainly about having fun in the club with a lightly sarcastic and ironic tone. The song's composition is six stanzas with the chorus repeating three times.

#### **j) Lay Me Down , singer: Sam Smith**

77. These tears, they *tell* their own story – personification

78. And it's *hard*, the days just seem so *dark*

The moon, and the *stars* – alliteration in the middle position

79. *The moon, and the stars, are nothing without you* – hyperbole

80. *Lay me* down tonight, *lay me* by your side

*Lay me* down tonight

*Lay me* by your side - anaphora

81. I'm *missing you, missing you* like crazy – epizeuxis

82. Next to *you, you* - epizeuxis

This song has unusual structure. It begins with five verses, than a chorus follows, after that it is only two verses, chorus and one last verse. The lyrics are mostly depressing because the author misses his loved one; the sadness is expressed through a frequent use of a repetition. The theme of loss is also expressed in the music video of the song where the singer bemoans a lover whom he tragically lost.

**k) Let Her Go, singer: Passenger**

83. Only miss the sun when it starts to snow - alliteration

84. Only know you've been *high* when you're feeling low – metaphor for feeling happy

85. Only hate the *road* when you're missing *home* – metaphor for something new, unusual and “home” stands for something familiar and known

86. But *dreams come slow and they go so fast* - personification

87. *Everything* you touch surely *dies* - hyperbole

88. *Cause love comes slow and it goes so fast* - personification

89. *And you let her go*

*And you let her go* - epizeuxis

The author is speaking clearly to his audience. A song about a love, that he let go and now regrets, that he did not appreciate what he had. The song is composed of seven stanzas.

**l) Only Love Can Hurt Like This, singer: Paloma Faith**

90. *But* what we got, got no hold on me?

*But* when you're not there I just crumble

I tell myself that I don't care that much

*But* I feel like I'm dying till I feel your touch – polysyndeton, a repetition of the conjunction *but*

91. *Only love, only love* can hurt like this

*Only love* can hurt like this

Must have been a deadly kiss

*Only love* can hurt like this – anaphora

92. *deadly* kiss – metaphor based on the feeling the author had

93. And *every time, every time* you go - epizeuxis

94. And every time, every time you go

*It's like a knife that cuts right through my soul* – simile, the author compares the pain she feels to the cutting of her soul with a knife

95. But if *the sweetest pain* – oxymoron

96. *Burning hot* through my veins – cliché

97. But if the sweetest pain

*Burning hot through my veins* – metaphor which is again based on the feeling for love so strong, that the author felt it everywhere

98. *Save me, save me* – epizeuxis

Both, chorus and verse appear three times in this song. A lot of repetition appears through the whole song, probably for the reason to emphasize the pain of the author. The lyrics are about two people who cannot be together, but the love is still present between them. Sad melody underlines the melancholy and desperation of the whole song.

#### **m) Paradise, singer: Chris Martin**

99. *para-para-paradise, para-para-paradise*

*Para-para-paradise* – epizeuxis

100. She expected the world,

But it *flew away* from her reach – personification

101. And *bullets catch in her teeth* – metaphor, she takes the “hits” of the world easily

102. Life goes on, *it gets so heavy*- personification

103. The *wheel* breaks the *butterfly* – metaphor, the “wheel” represents the life and its obstacles and the “butterfly” the young, innocent girl

104. *Every tear - a waterfall* - hyperbole

105. In the *night*, the stormy *night* - epistrophe

106. *Away she'd fly* – hyperbaton, the regular word order would be *she'd fly away*

A song about a young girl, who expected a lot from the world, but the world broke her in some ways. It destroyed her optimism, but luckily she still has her dreams which keep her hope alive. The word *paradise* is repeated several times within the song, giving the mostly sad lyrics a hint of hope. It consists of two verses and two various choruses.

**n) Pillowtalk, singer: Zayn**

107. *I love to hold you close, tonight and always*  
*I love to wake up next to you*  
*I love to hold you close, tonight and always*  
*I love to wake up next to you* - anaphora
108. I love to hold you close, *tonight and always* - hyperbole
109. *Climb on board* – metaphor, the speaker wants his partner to join him
110. *Hold me hard and mellow* - oxymoron
111. Be in the *bed all day, bed all day, bed all day* - epizeuxis
112. *It's our paradise and it's our war zone*  
*It's our paradise and it's our war zone* - epizeuxis
113. *My enemy, my ally* - oxymoron
114. *Paradise, paradise, paradise, paradise*  
*War zone, war zone, war zone, war zone* – epizeuxis

The main theme of the song is the love that absorbs one completely – unconditional, through up and downs, fights and all the pain. In addition the author talks about the real intimacy in the relationship. It consists of eight stanzas, from which three are chorus. The message of the song is easily readable due to the language used.

**o) Pompeii, singer: Dan Smith**

115. Many *days fell away* with nothing to show – metaphor, the days went by really quickly
116. And the walls *kept tumbling down* in the city that we love – metaphor, the author meant that everything in life was falling apart, but the walls were not literary “tumbling down”
117. *Rain clouds roll over* the hills – personification, assigning the rain the human capability of rolling something
118. *How am I gonna be an optimist about this?*  
*How am I gonna be an optimist about this?* – epizeuxis

119. In your pose as the *dust settled around us* – metaphor, the author compares the state of not doing anything with your life to „dust settling down“

120. *Oh where do we begin, the rubble or our sins?*

*Oh where do we begin, the rubble or our sins?* – epizeuxis

121. Oh here do we begin, *the rubble* or *our sins*? – metaphor, rubble stands for the ashes of the past things and the author is asking whether we are going to do the same things/mistakes. On the contrary to the sins - are we going to learn from our mistakes and will we begin something new?

This song, consisting of eight stanzas, expresses the moments of our lives, when we stay in one place and live in the past, instead of moving on to bigger, greater things. To emphasize the helplessness, a lot of repetition is used to stress the theme of doing the same things, living the same life every day. The mood of the song, according to the lyrics is rather deep and philosophical in contrary to the lively sound.

**p) Rain On Your Parade, singer: Duffy**

122. *I'm gonna rain on your parade* – metaphor, she is telling her former lover she is going to ruin things for him

123. And I'll keep *raining, raining, raining* over you – epizeuxis

124. I pity the fools *who bathe in you* – metaphor for trusting and admiring him

125. Cause I know someday now, they'll see *your colours* too – metaphor, the phrase “your colours” stands for the true nature

126. *Since you've been erased* – hyperbole, an exaggerated statement, he was not erased, but now he does not exist for her

The text of this song is rather revengeful. The author went through an unpleasant break-up, was hurt and now she intends to hurt her former lover the same way or worse. The chorus, in which she sings she is “gonna rain on his parade,” is repeated multiple times, to show she really means what she sings.

**q) Rolling In the Deep, singer: Adele**

127. There's a *fire* starting in my heart – metaphor, fire symbolizes the anger the writer felt after her heart being broken
128. *It's bringing me out the dark* – metaphor, in this line the author refers to the fire which is “bringing her out the dark” – the fire cannot „bring her out the dark“ – but the fire(anger) is helping her to overcome her hurt feelings
129. Crystal clear – cliché
130. The *scars* of your love – metaphor, the scars symbolize the pain she is now in
131. The scars of your love, *they leave me breathless* – hyperbole, the scars are not actually leaving her without breath, she is implying how much she was hurt
132. *Rolling in the deep* – metaphor, she compares her pain and anger to the state of “rolling in the deep”
133. You had *my heart inside your hand* – metaphor based on the author's feeling, she opened herself in the relationship and let her partner to play with her
134. The *scars* of your love *remind me of us*,  
*They keep me thinking* that we almost had it all  
The scars of your love, *they leave me breathless* – personification, the scars have human traits in this sense
135. *We could have had it all*  
*We could have had it all* – epizeuxis
136. *It all, it all, it all* – epizeuxis

This songs consists of twelve stanzas, chorus is repeated six times. The writer speaks about not a pleasant break up and the man who broke her heart. The figures in this case are mostly used to express anger and pain, the mood throughout the song is upset and tense. At the end of the song the mood tranquilizes, as well as the author herself and the whole song ends with a realization and acceptance.

**r) Skinny Love, singer: Birdy**

137. Come on, *skinny love* – personification, describes love as being skinny which means that the relationship is fragile and without love
138. *Pour a little salt* – metaphor for tears
139. Pour a little *salt*, we were never here – metaphor, salt usually cleans the wound, the author wants to heal the wound
140. *My, my, my, my, my, my, my, my* – epizeuxis
141. Staring at *the sink of blood and crushed veneer* – metaphor, which symbolizes the broken relationship
142. *Cut out all the ropes* – metaphor, which means to rather end the relationship
143. And let me *fall* – metaphor, the author is saying to rather let her feel sad and desperate than to hold on to love, which has no future
144. *And I told you to be patient*  
*And I told you to be fine*  
*And I told you to be balanced*  
*And I told you to be kind* – anaphora
145. Because be *holding all the tickets*  
And you'll be owning *all the fines* – metaphor, the writer of the song will be alright at some point in her life and the other is going to regret and will feel bad – he will be “holding all the fines”
146. Come on skinny love what happened here?  
*Suckle* on the hope in lite brassiere – personification
147. Sullen load is full so slow on the split - alliteration
148. *Who will* love you? *Who will* fight?  
And *who will* fall, far behind? - anaphora

This song composed of eight stanzas expresses deep regret of the author about love which had been destroyed, because it was too weak to last. Throughout the song several metaphors appear and compare love to something that is either broken or damaged. The mood of the song is depressing and leads to hopeless feelings.



s) **Somewhere only we know, singer: Tom Chaplin**

149. I walked across *an empty land* – metaphor, the empty land is a metaphor for the feeling of loneliness
150. *I knew the pathway like the back of my hand* – simile, everything is familiar and same all the time
151. *Sat by the river and it made me complete* – metaphor, the singer came to realization of something in his life
152. Oh, *simple thing, where have you gone?* – personification
153. I came across, *a fallen tree* – metaphor for something that has happened
154. *I felt the branches of it looking at me* – personification
155. *Is this the place* we used to love?  
*Is this the place* that I've been dreaming of? – anaphora
156. *So why don't we go?*  
*So why don't we go?* – epizeuxis
157. *Somewhere only we know*  
*Somewhere only we know*  
*Somewhere only we know* – epizeuxis
158. I walked across an empty land  
*I knew the pathway like the back of my hand*  
*I felt the earth beneath my feet* - anaphora

The author writes about walking in a land, which can be a place or a feeling, and sees the simplicity of life – trees, river- and reflects on the things that are lost together with his youth. Still the song is somehow unreadable, as the listener does not know what the “somewhere” truly symbolizes for the author. The lyrics are rather philosophical and lead the listener to deeper thinking. Composition of the song is five verses and three choruses.

**t) Story of My Life, singers: Harry Styles, Niall Horan, Louis Tomlinson, Zayn Malik, Liam Payne**

159. *Written in these walls* are the *stories* that I can't explain – metaphor for memories/stories which one person always carries with oneself and are written inside our minds
160. I leave my heart open but it *stays* right here empty for days – personification
161. *I leave my heart open* – metaphor based on the feeling of the author
162. She don't feel the same about us *in her bones* – metaphor, expresses a strong feeling
163. *The ground beneath my feet is open wide* – metaphor for feeling of uncertainty
164. I drive all night to keep her warm *and time*  
*Is frozen* – enjambment, the line is finished in the following line
165. *time is frozen* – metaphor, the author feels like the time has stopped
166. I *spend* her love until she's broke inside – metaphor, he is taking love from her until there is no left in her – he is breaking her heart
167. Written on these walls are  
The *colors* that I can't change – metaphor for feelings
168. But it stays right here in its *cage* – cage is metaphor for being scared to open up oneself
169. I see us in the *light* upon a hill – metaphor, there is a hope in the future
170. The *fire* beneath my feet is burning bright – metaphor for the need of changing his life
171. *burning bright* – alliteration
172. But, baby, running after you *is like chasing the clouds* – simile, the singer is trying to be with her, but it is impossible
173. *The story of my life*  
*The story of my life*  
*The story of my life* – epizeuxis

The message of the lyrics is clear, generally, the language of the song is simple, but with closer look many metaphors were discovered. The theme of lost love, broken heart, but still being hopeful for the future is embodied in the whole song.

**u) Take Me To Church, singer: Hozier**

174. She's the *giggle at a funeral* – oxymoron, two opposites facts are mentioned in this line – it is not common and respectable to laugh during the funeral
175. If the *Heavens ever did speak* - personification
176. She is *the last true mouthpiece* – metaphor, the girl in the song is not afraid to speak up
177. A fresh *poison* each week – metaphor, a “poison” stands for words the preachers/churches are saying every Sunday during the sermons
178. *Amen, Amen, Amen* - epizeuxis
179. *I'll worship like a dog at the shrine of your lies* – simile, the singer says he is going to be faithful to the words preachers lecture, in the context of the whole song this line has an opposite meaning and it is ironic
180. *deathless death* - oxymoron
181. My lover's the *sunlight* – metaphor, she is visible, everyone can see her because she is not afraid of what the people might think of her
182. *To drain the whole sea*  
Get something *shiny*  
Something *meaty* for *the main course* – metaphor, to do whatever it takes to find something they can use against you and then enjoy the way they humiliate you
183. That's a fine looking *high horse*  
What you got *in the stable?*  
We've a lot of *starving faithful* – metaphor, criticism on the hypocrisy of the churches – they preach water, but they drink wine and the rest of people are trying to lead humble and poor lives
184. Offer me that *deathless death* - alliteration
185. Good God – alliteration

In this song, a critic on the church is conveyed – because numerous religions and organizations preach love, but when for example two men are in love, they judge them and claim they are “sick.” The author writes about accepting who we are, even though we were “born sick.” We should accept who we are and embrace it, however inappropriate it may seem to others. The usage of language fits the religious theme – “Good God”, “amen”, “sins” etc.

**v) The A-Team, singer: Ed Sheeran**

186. her face seems, slowly sinking, wasting, *crumbling like pastries* – simile, the girl’s face is falling, crumbling like the fragile pastry
187. her face seems, *slowly sinking* – metaphor, she is falling apart and it is visible on her appearance
188. *burnt* lungs – metaphor, lungs cannot be burned when she is alive, but it expresses that she smokes too much
189. *the worst things in life come free to us* - cliché
190. Or sells *love* to another man - euphemisms, the word love does not mean love in this sense but sex, because from the whole context of the song it is clear, the girl is a prostitute
191. Or *sells* love to another man – metaphor for her being a prostitute, it is not possible to “sell love”
192. *And* go mad for a couple of grams  
*And* she don't want to go outside tonight  
*And* in a pipe she flies to the Motherland – polysyndeton, the conjunction “and” is repeated
193. light's gone, *day's end* – enallage, the correct use of the phrase would be the *day has ended*, the present tense of the verb “end” is used with the intention of rhyming with the next line
194. it's too cold outside , for *angels* to fly - allegory, the angel represents the girl, because that is how the writer of the song sees her – as an angel
195. tried to *swim and stay afloat* – metaphor, she tried to lead a normal life

196. we'll fade out tonight, straight down the *line* - metaphor, the line represents a line of cocaine

197. and *in a pipe she flies to a Motherland* - metonymy, this line stands for the escape from reality through taking drugs

The song includes five stanzas, three of those are repeating choruses. In the text, phrases/words semantically relate to the theme of a drug addiction, e.g. the name of the song – The A team, where A stands for the class A drugs such as heroin, couple grams, or the theme of “selling” the love. The language is rather simple, probably to transfer the meaning and the message of the song thoroughly.

#### w) Two Ghosts, singer: Harry Styles

198. *Same lips red, same eyes blue*  
*Same white shirt* – anaphora

199. *Same lips red, same eyes blue*  
*Same white shirt, couple more tattoos* – asyndeton, there is a missing conjunction “and”

200. *We're not who we used to be*  
*We're not who we used to be* - epizeuxis

201. We're just *two ghosts* standing in the place of you and me – metaphor, the two ghosts represent something that is gone – their relationship

202. *Trying to remember how it feels to have a heartbeat* – hyperbole, the singer could not be alive without a heartbeat, therefore this statement is exaggerated and it expresses how “dead” he is inside without his loved one

203. *The fridge light washes* this room white - personification

204. *Moon dances* over your good side - personification

205. *Tongue-tied* – metaphor, the author meant that he was struggling to express himself

206. We're just two ghosts swimming in a *glass half empty* – metaphor for the pessimistic view the singer now has

This song consists of two verses and three choruses and is about a breakup. The author reminisces how things were in their relationship, what it looked like, but realizes

that now the two of them are just like “two ghosts”, they are only a memory of something that used to be.

**x) Uprising, singer: Matthew Bellamy**

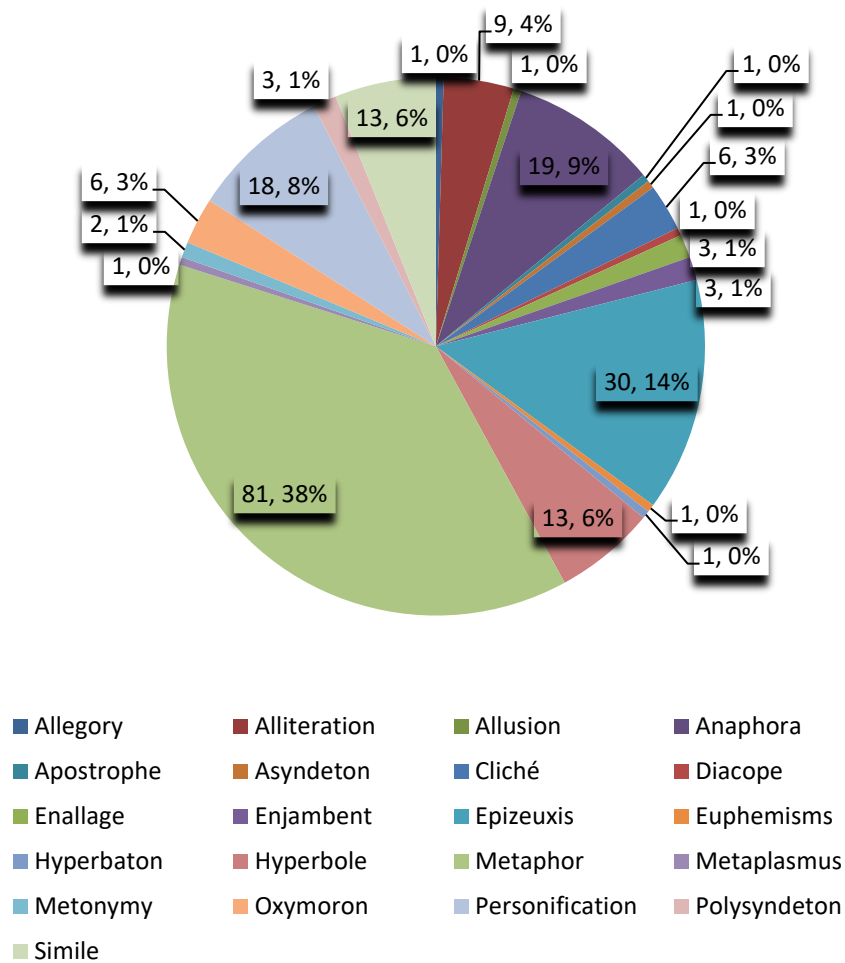
207. *Paranoia is in bloom* – metaphor which means that the paranoia is spreading
208. They'll try *to push drugs* that keep us all dumbed down – metaphor, drugs in the sense mean information, news that manipulate the people
209. *Another* promise, *another* seed  
*Another*, packaged lie to keep us trapped in greed – anaphora
210. And endless, *red tape* to keep the truth confined - metaphor for trying to keep information away from people
211. *They will* not force us  
*They will* stop degrading us  
*They will* not control us – anaphora
212. *Interchanging mind control* – metaphor, the control of the people comes not only from their own government but also from the outside countries – it means everything is connected and corrupted
213. *open your third eye* – metaphor for realization of the events that are happening, the performer asks the listener to realize what is happening in the country
214. It's time the *fat cats* had a *heart attack* – metaphor which means it is time to end the corruption, to oppose the government (“fat cats”) and stand up for oneself

This song is a strong criticism of the government, politics and the way people get manipulated by the state, the authors are calling for revolution. Many vivid metaphors which serve to the realization of the problems in the society appear and emphasize the angry mood of the whole song.

## 4.1 Result of the analysis

This chapter presents a result of the analysis. In 24 examined songs, 214 figures were found. The frequency is displayed in the diagram below. The occurrence of given figures is expressed in numbers and also in percentages.

**Diagram 1: The occurrence of the figures in chosen songs**



## 5 CONCLUSIONS

This work is concerned with the transfer of meaning in the lyrics of songs of contemporary English music. The chapter *Theoretical background* deals with the study of semantics, its subtypes, types of meaning and the system of signs. Furthermore, sense relations – paradigmatic and syntagmatic – are discussed. Then follows a chapter concerning changes of meaning. Lastly, a list of figures of speech and their explanation is given – this part is a crucial for the proper understanding and performing the analysis of the chosen songs.

The analysis shows the following results: in 24 examined songs, 214 figures were discovered. According to the expectations, the most used figure in the songs is metaphor which appears in 81 figures, that means 38%. The figures of repetition are also frequently used – epizeuxis was discovered 30 times (14%) and anaphora 19 times (9%). Although the frequency of hyperbole is also high (6%), the occurrence of personification is higher (8%) despite the expectation.

On the contrary, there were figures which appeared only once in the analysis. In the overall diagram is their occurrence 0%. These are namely allegory, allusion, apostrophe, asyndeton, diacope, euphemisms, hyperbaton and metaplasmus. Some of the figures are not commonly used; therefore their presence in the analysis is a surprising fact, e.g. metaplasmus, hyperbaton or diacope. On the other hand, a higher appearance was expected from allusion or apostrophe. Some of the figures examined in the *Theoretical background* were not even discovered, example may be hysteron-proteron or hendyadis, but the use of these figures is not common even in poetry, therefore their absence is not surprising.

Certain figures in the lyrics are difficult to specify. It can be based on an individual's feelings and experience and thus not only one solution may be necessarily correct or incorrect. Most of the poetic devices are easy to understand, those are mainly the ones based on the writer's feeling of broken heart/loneliness. The songs were picked intentionally with assumption that figures of speech will be found. It is possible, that the majority of songs played in television or radio will have a lower number of the figures. There would be need for greater analysis to affirm this statement. These conclusions are limited because of the limited quantity of songs examined.

This topic could be further analysed – either a different contemporary songs could be picked, e.g. songs from a different genre, and subsequently evaluated and compared



with this analysis. The results will show if the occurrence of the figures is more or less the same or completely different. The direction for still another research could be that instead of contemporary songs, a list of songs from the 20<sup>th</sup> century would be chosen.

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## SUMMARY IN CZECH

Tato bakalářská práce pojednává o přenášení významu. Proto, aby bylo význam možné najít, je nutné pochopit pole sémantiky, která je definována jako věda o významu. Z tohoto důvodu začíná teoretická část práce se stručným úvodem ke studiu sémantiky. Práce se dále zabývá se studii znaků, lexikálními vztahy a změnami ve významu, tak aby bylo pokryto celé pole sémantiky. Poslední podkapitola teoretické části se věnuje jednotlivým básnickým figurám a jejich příkladům.

Kromě teoretické části této bakalářské práce je součástí i analýza současných anglických písní s cílem najít různé básnické prostředky a následně vyhodnotit četnost jejich užití. Výsledky analýzy nejsou překvapivé, nejčastěji objevenou řečnickou figurou je metafora, která v celkovém grafu s výsledky tvoří 38%. Figury vzniklé hromaděním slov, konkrétně epizeuxis a anafora, se také objevují často a v celkových výsledcích jsou na druhém a třetím místě. Na druhou stranu básnické prostředky, které nejsou téměř známé, se ve výsledcích téměř neobjevují, např. hysteron proteron.

*Klíčová slova:* sémantika, význam, básnické prostředky, současné anglické písně, změna významu, přenos, metafora

## APPENDIX

**a) Back to black, authors: Amy Winehouse/Mark Ronson**

He left no time to regret  
Kept his lips wet  
With his same old safe bet  
Me and my head high  
And my tears dry  
Get on without my guy  
You went back to what you knew  
So far removed from all that we went through  
And I tread a troubled track  
My odds are stacked  
I'll go back to black  
We only said goodbye with words  
I died a hundred times  
You go back to her  
And I go back to  
I go back to us  
I love you much  
It's not enough  
You love blow, and I love puff  
And life is like a pipe  
And I'm a tiny penny rolling up the walls inside  
We only said goodbye with words  
I died a hundred times  
You go back to her  
And I go back to  
We only said goodbye with words  
I died a hundred times  
You go back to her  
And I go back to  
Black, black, black, black  
Black, black, black  
I go back to  
I go back to  
We only said goodbye with words  
I died a hundred times  
You go back to her  
And I go back to  
We only said goodbye with words  
I died a hundred times  
You go back to her  
And I go back to black

**b) Bleeding love, authors: Jesse McCartney/ Ryan Tedder**

Closed off from love, I didn't need the pain  
Once or twice was enough, but it was all in vain  
Time starts to pass, before you know it, you're frozen  
But something happened, for the very first time with you  
My heart melts into the ground, found something true  
And everyone's looking round, thinking I'm going crazy  
  
But I don't care what they say  
I'm in love with you

They try to pull me away, but they don't know the truth  
My heart's crippled by the vein, that I keep on closing  
You cut me open and I

Keep bleeding, keep, keep bleeding love  
I keep bleeding, I keep, keep bleeding love  
Keep bleeding, keep, keep bleeding love  
You cut me open

Trying hard not to hear, but they talk so loud  
Their piercing sounds fill my ears, try to fill me with doubt  
Yet I know that the goal, is to keep me from falling  
But nothings greater, than the rush that comes with your embrace  
And in this world of loneliness, I see your face  
Yet everyone around me, thinks that I'm going crazy, maybe, maybe

But I don't care what they say  
I'm in love with you  
They try to pull me away, but they don't know the truth  
My heart's crippled by the vein, that I keep on closing  
You cut me open and I

Keep bleeding, keep, keep bleeding love  
I keep bleeding, I keep, keep bleeding love  
Keep bleeding, keep, keep bleeding love  
You cut me open

And it's draining all of me  
Oh they find it hard to believe  
I'll be wearing these scars, for everyone to see

I don't care what they say, I'm in love with you  
They try to pull me away, but they don't know the truth  
My heart's crippled by the vein, that I keep on closing  
You cut me open and I

Keep bleeding, keep, keep bleeding love  
I keep bleeding, I keep, keep bleeding love  
Keep bleeding, keep, keep bleeding love  
Oh, you cut me open and I

Keep bleeding, keep, keep bleeding love  
I keep bleeding, I keep, keep bleeding love  
Keep bleeding, keep, keep bleeding love  
Oh, you cut me open and I

Keep bleeding, keep, keep bleeding love

**c) Did you hear the rain, authors: George Barnett/ Matt Allchin**

Did you hear the thunder?  
Or the rain?  
Means I'm coming home again  
Means I'm coming home my friend

Did you steal my name?  
Oh, you Jack of all trades  
You're the master of none  
Oh, the race has begun  
I was born a champion  
I was born to jump and run

Did you hear the rain?  
Oh, the rain?  
You can try and run and hide  
Tearing at the chain  
Oh, Lucifer's inside

Did your siblings tell you  
I was wasting up your time  
Oh, now you're wasting mine  
You put me back in line  
And I'm counting every link  
And I guess you think that's fine

Did you hear the rain?  
Oh, the rain?  
You can try and run and hide  
Tearing at the chain  
Oh, Lucifer's inside

Oh, did I send a shiver  
Down your spine?  
Well I do it all the time  
It's a little trick of mine  
Did I make you shake your knees  
Did I make him spill his wine  
Lord, I'm spreading like disease  
Lord, I'm all up in your mind  
Oh, Lucifer's inside  
Lucifer's inside

Did you hear the rain?  
Oh, the rain?  
You can try and run and hide  
Tearing at the chain  
Means I'm coming home again  
Means I'm coming home my friend  
Oh, Lucifer's inside  
Oh, Lucifer's inside  
Oh, Lucifer's inside.

**d) Give me love, authors: Ed Sheeran/ Christopher Leonard**

Give me love like her  
'Cause lately I've been waking up alone  
Paint splattered teardrops on my shirt  
Told you I'd let them go  
And that I'll fight my corner  
Maybe tonight I'll call ya  
After my blood turns into alcohol  
No, I just wanna hold ya

Give a little time to me or burn this out  
We'll play hide and seek to turn this around  
All I want is the taste that your lips allow  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love

Give me love like never before  
'Cause lately I've been craving more  
And it's been a while but I still feel the same  
Maybe I should let you go  
You know I'll fight my corner  
And that tonight I'll call ya  
After my blood is drowning in alcohol  
No I just wanna hold ya

Give a little time to me or burn this out  
We'll play hide and seek to turn this around  
All I want is the taste that your lips allow  
My, my, my, my, oh give me love  
Give a little time to me, or burn this out  
We'll play hide and seek to turn this around  
All I want is the taste that your lips allow  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My my, my, my, oh give me love

M-my my, m-my my, m-my my, give me love, lover  
M-my my, m-my my, m-my my, give me love, lover  
M-my my, m-my my, m-my my, give me love, lover  
M-my my, m-my my, m-my my, give me love, lover

M-my my, m-my my, m-my my, give me love, lover  
M-my my, m-my my, m-my my, give me love, lover  
M-my my, m-my my, m-my my, give me love, lover  
M-my my, m-my my, m-my my, give me love, lover (love me, love me, love me)

M-my my, m-my my, m-my my, give me love, lover (give me love)  
M-my my, m-my my, m-my my, give me love, lover (give me love)  
M-my my, m-my my, m-my my, give me love, lover (give me love, love me)  
M-my my, m-my my, m-my my, give me love, lover (give me love)

My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love  
My, my, my, my, oh give me love

Of all the money that e'er I had  
I've spent it in good company  
And all the harm that e'er I've done  
Alas it was to none but me  
And all I've done for want of width  
To memory now I can't recall  
So fill to me the parting glass  
Good night and joy be with you all

Of all the comrades that ever I had  
They are sorry for my going away  
And all the sweethearts that ever I had  
They would wish me one more day to stay  
But since it falls unto my lot  
That I should rise and you should not  
I'll gently rise and I'll softly call  
Good night and joy be with you all



A man may drink and not be drunk  
A man may fight and not be slain  
A man may court a pretty girl  
And perhaps be welcomed back again  
But since it has so ought to be  
By a time to rise and a time to fall  
Come fill to me the parting glass  
Good night and joy be with you all  
Good night and joy be with you all

**e) Goodbye my lover, authors: Sacha Skarbek/ James Blunt**

Did I disappoint you or let you down?  
Should I be feeling guilty or let the judges frown?  
'Cause I saw the end before we'd begun,  
Yes I saw you were blinded and I knew I had won.

So I took what's mine by eternal right.  
Took your soul out into the night.  
It may be over but it won't stop there,  
I am here for you if you'd only care.

You touched my heart you touched my soul.  
You changed my life and all my goals.  
And love is blind and that I knew when,  
My heart was blinded by you.

I've kissed your lips and held your head.  
Shared your dreams and shared your bed.  
I know you well, I know your smell.  
I've been addicted to you.

Goodbye my lover.  
Goodbye my friend.  
You have been the one.  
You have been the one for me.

I am a dreamer but when I wake,  
You can't break my spirit - it's my dreams you take.  
And as you move on, remember me,  
Remember us and all we used to be

I've seen you cry, I've seen you smile.  
I've watched you sleeping for a while.  
I'd be the father of your child.  
I'd spend a lifetime with you.

I know your fears and you know mine.  
We've had our doubts but now we're fine,  
And I love you, I swear that's true.  
I cannot live without you.

Goodbye my lover.  
Goodbye my friend.  
You have been the one.  
You have been the one for me.

And I still hold your hand in mine.  
In mine when I'm asleep.

And I will bear my soul in time,  
When I'm kneeling at your feet.

Goodbye my lover.  
Goodbye my friend.  
You have been the one.  
You have been the one for me.

I'm so hollow, baby, I'm so hollow.  
I'm so, I'm so, I'm so hollow.

**f) Heal, author: Tom Odell**

Take my mind  
And take my pain  
Like an empty bottle takes the rain  
And heal, heal, heal, heal

And take my past  
And take my sense  
Like an empty sail takes the wind  
And heal, heal, heal, heal

And tell me somethings last  
And tell me somethings last

Take a heart  
And take a hand  
Like an ocean takes the dirty sand  
And heal, heal, hell, heal

Take my mind  
And take my pain  
Like an empty bottle takes the rain  
And heal, heal, hell, heal

And tell me some things last

**g) Hello, authors: Adele Adkins/ Gregory Kurstin**

Hello, it's me  
I was wondering if after all these years you'd like to meet  
To go over everything  
They say that time's supposed to heal ya  
But I ain't done much healing

Hello, can you hear me  
I'm in California dreaming about who we used to be  
When we were younger and free  
I've forgotten how it felt before the world fell at our feet

There's such a difference between us  
And a million miles

Hello from the other side  
I must have called a thousand times  
To tell you I'm sorry for everything that I've done  
But when I call you never seem to be home

Hello from the outside  
At least I can say that I've tried

To tell you I'm sorry for breaking your heart  
But it don't matter it clearly doesn't tear you apart anymore

Hello, how are you?  
It's so typical of me to talk about myself I'm sorry  
I hope that you're well  
Did you ever make it out of that town where nothing ever happened

It's no secret that the both of us  
Are running out of time

So hello from the other side  
I must have called a thousand times  
To tell you I'm sorry for everything that I've done  
But when I call you never seem to be home  
Hello from the outside  
At least I can say that I've tried  
To tell you I'm sorry for breaking your heart  
But it don't matter it clearly doesn't tear you apart anymore

Oooooohh, anymore  
Oooooohh, anymore  
Oooooohh, anymore  
Anymore

Hello from the other side  
I must have called a thousand times  
To tell you I'm sorry for everything that I've done  
But when I call you never seem to be home  
Hello from the outside  
At least I can say that I've tried  
To tell you I'm sorry for breaking your heart  
But it don't matter it clearly doesn't tear you apart anymore

**h) Hold back the river, authors: James Bay/ Iain Archin**

Tried to keep you close to me  
But life got in between  
Tried to square not being there  
But think that I should have been

Hold back the river, let me look in your eyes  
Hold back the river, so I  
Can stop for a minute and see where you hide  
Hold back the river, hold back

Once upon a different life  
We rode our bikes into the sky  
But now we call against the tide  
Those distant days are flashing by

Hold back the river, let me look in your eyes  
Hold back the river, so I  
Can stop for a minute and be by your side  
Hold back the river, hold back

Hold back the river, let me look in your eyes  
Hold back the river, so I  
Can stop for a minute and see where you hide  
Hold back the river, hold back

Hold oho, oho  
Oho, oho

Lonely water, lonely water, won't you let us wander  
Let us hold each other  
Lonely water, lonely water, won't you let us wander  
Let us hold each other

Hold back the river, let me look in your eyes  
Hold back the river, so I  
Can stop for a minute and be by your side  
Hold back the river, hold back

Hold back the river, let me look in your eyes  
Hold back the river, so I  
Can stop for a minute and be by your side  
Hold back the river, hold

Lonely water, lonely water, won't you let us wander  
Let us hold each other  
Lonely water, lonely water, won't you let us wander  
Let us hold each other

**i) I bet you look good on the dancefloor, author: Alex Turner**

Stop making the eyes at me  
I'll stop making the eyes at you  
And what it is that surprises me  
Is that I don't really want you to  
And your shoulders are frozen (cold as the night)  
Oh but you're an explosion (you're dynamite)  
Your name isn't Rio, but I don't care for sand  
Lighting the fuse might result in a bang, with a bang-go!

I bet that you look good on the dance floor  
I don't know if your looking for romance or  
I don't know what you're looking for  
I said I bet that you look good on the dance floor  
Dancing to electro-pop like a robot from 1984  
From 1984!

I wish you'd stop ignoring me  
Because you're sending me to despair  
Without a sound yeah you're calling me  
And I don't think it's very fair  
That your shoulders are frozen (cold as the night)  
Oh but you're an explosion (you're dynamite)  
Your name isn't Rio, but I don't care for sand  
Lighting the fuse might result in a bang, with a bang-go!

I bet that you look good on the dance floor  
I don't know if your looking for romance or  
I don't know what you're looking for  
I said I bet that you look good on the dance floor  
Dancing to electro-pop like a robot from 1984  
From 1984!

Oh there ain't no love no, Montagues or Capulets  
Just banging tunes 'n' DJ sets 'n'  
Dirty dance floors and dreams of naughtiness!

Well I bet that you look good on the dance floor  
I don't know if your looking for romance or  
I don't know what you're looking for  
I said I bet that you look good on the dance floor  
Dancing to electro-pop like a robot from 1984  
From 1984!

**j) Lay me down, authors: James Napier/ Elvin Smith/ Sam Smith**

Yes I do, I believe  
That one day I will be, where I was  
Right there, right next to you  
And it's hard, the days just seem so dark  
The moon, and the stars, are nothing without you  
Your touch, your skin, where do I begin?  
No words can explain, the way i'm missing you  
Deny this emptiness, this hole that i'm inside  
These tears, they tell their own story

You told me not to cry when you were gone  
But the feeling's overwhelming, it's much too strong  
Can I lay by your side, next to you, you  
And make sure you're alright  
I'll take care of you,  
And I don't want to be here if I can't be with you tonight

I'm reaching out to you  
Can you hear my call  
This hurt that I've been through  
I'm missing you, missing you like crazy

Can I lay by your side, next to you, to you  
And make sure you're alright  
I'll take care of you,  
And I don't want to be here if I can't be with you tonight

Lay me down tonight, lay me by your side  
Lay me down tonight  
Lay me by your side  
Can I lay by your side, next to you, you

**k) Let her go, author: Michael David Rosenberg**

Well you only need the light when it's burning low  
Only miss the sun when it starts to snow  
Only know you love her when you let her go  
Only know you've been high when you're feeling low  
Only hate the road when you're missing home  
Only know you love her when you let her go  
And you let her go

Staring at the bottom of your glass  
Hoping one day you'll make a dream last  
But dreams come slow and they go so fast  
You see her when you close your eyes  
Maybe one day you'll understand why  
Everything you touch surely dies

'Cause you only need the light when it's burning low  
Only miss the sun when it starts to snow  
Only know you love her when you let her go

Only know you've been high when you're feeling low  
Only hate the road when you're missing home  
Only know you love her when you let her go

Staring at the ceiling in the dark  
Same old empty feeling in your heart  
Love comes slow and it goes so fast  
Well you see her when you fall asleep  
But never to touch and never to keep  
'Cause you loved her too much and you dive too deep

'Cause you only need the light when it's burning low  
Only miss the sun when it starts to snow  
Only know you love her when you let her go  
Only know you've been high when you're feeling low  
Only hate the road when you're missing home  
Only know you love her when you let her go  
And you let her go  
Oh oh oh no  
And you let her go  
Oh oh oh no  
And you let her go

Well, you only need the light when it's burning low  
Only miss the sun when it starts to snow  
Only know you love her when you let her go  
Only know you've been high when you're feeling low  
Only hate the road when you're missing home  
Only know you love her when you let her go

'Cause you only need the light when it's burning low  
Only miss the sun when it starts to snow  
Only know you love her when you let her go  
Only know you've been high when you're feeling low  
Only hate the road when you're missing home  
Only know you love her when you let her go  
And you let her go

**1) Only love can hurt like this, authors: Diane Eve Warren**

I'd tell myself you don't mean a thing  
But what we got, got no hold on me?  
But when you're not there I just crumble  
I tell myself that I don't care that much  
But I feel like I'm dying till I feel your touch

Only love, only love can hurt like this  
Only love can hurt like this  
Must have been a deadly kiss  
Only love can hurt like this

Say I wouldn't care if you walked away  
But every time you're there I'm begging you to stay  
When you come close I just tremble  
And every time, every time you go  
It's like a knife that cuts right through my soul

Only love, only love can hurt like this  
Only love can hurt like this  
Must have been a deadly kiss

Only love can hurt like this  
Only love can hurt like this

Your kisses burning to my skin  
Only love can hurt like this  
But if the sweetest pain  
Burning hot through my veins  
Love is torture makes me more sure

Only love can hurt like this  
Only love can hurt like this  
Only love can hurt like this  
Must have been the deadly kiss  
Only love can hurt like this  
Only love can hurt like this  
Your kisses burning to my skin  
Only love can hurt like this  
Only love can hurt like this  
Save me, save me  
Only love, only love  
'Cause only love can hurt like this  
And it must have been the deadly kiss

**m) Paradise, authors: William Champion / Christopher Anthony John Martin / Jonathan Mark  
Buckland / Brian Eno / Guy Rupert Berryman**

When she was just a girl she expected the world  
But it flew away from her reach  
So she ran away in her sleep and dreamed of  
Para-para-paradise, para-para-paradise, para-para-paradise  
Every time she closed her eyes

When she was just a girl she expected the world  
But it flew away from her reach and the bullets catch in her teeth  
Life goes on, it gets so heavy  
The wheel breaks the butterfly every tear a waterfall  
In the night the stormy night she'll close her eyes  
In the night the stormy night away she'd fly

And dream of para-para-paradise  
Para-para-paradise  
Para-para-paradise

She'd dream of para-para-paradise  
Para-para-paradise  
Para-para-paradise

La-la-la-la-la-la-la  
La-la-la-la-la-la-la-la-la-la  
And so lying underneath those stormy skies  
She'd say, "Oh, oh, oh, oh, oh, oh  
I know the sun must set to rise"

This could be para-para-paradise  
Para-para-paradise

This could be para-para-paradise  
Oh, oh, oh, oh, oh, oh, oh, oh, oh

This could be para-para-paradise  
Para-para-paradise

This could be para-para-paradise  
Oh oh oh oh oh oh, oh, oh

This could be para-para-paradise  
Para-para-paradise

This could be para-para-paradise  
Oh, oh, oh, oh, oh, oh, oh, oh, oh

**n) Pillowtalk, authors: Anthony Hannides / Michael Hannides / Zayn Malik / Joe Garrett / Levi  
Lennox**

Climb on board  
We'll go slow and high tempo  
Light and dark  
Hold me hard and mellow

I'm seeing the pain, seeing the pleasure  
Nobody but you, 'body but me  
'Body but us, bodies together  
I love to hold you close, tonight and always  
I love to wake up next to you  
I love to hold you close, tonight and always  
I love to wake up next to you

So we'll piss off the neighbours  
In the place that feels the tears  
The place to lose your fears  
Yeah, reckless behavior  
A place that is so pure, so dirty and raw  
In the bed all day, bed all day, bed all day  
Fucking in and fighting on  
It's our paradise and it's our war zone  
It's our paradise and it's our war zone

Pillow talk  
My enemy, my ally  
Prisoners  
Then we're free, it's a thin line

I'm seeing the pain, seeing the pleasure  
Nobody but you, 'body but me  
'Body but us, bodies together  
I love to hold you close, tonight and always  
I love to wake up next to you

So we'll piss off the neighbours  
In the place that feels the tears  
The place to lose your fears  
Yeah, reckless behavior  
A place that is so pure, so dirty and raw  
In the bed all day, bed all day, bed all day  
Ducking and fighting on  
It's our paradise and it's our war zone  
It's our paradise and it's our war zone



Paradise (paradise), paradise, (paradise)  
War zone (war zone), war zone (war zone)  
Paradise (paradise), paradise, (paradise)  
War zone (war zone), war zone (war zone)

So we'll piss off the neighbours  
In the place that feels the tears  
The place to lose your fears  
Yeah, reckless behavior  
A place that is so pure, so dirty and raw  
In the bed all day, bed all day, bed all day  
Ducking and fighting on  
It's our paradise and it's our war zone  
It's our paradise and it's our war zone

**o) Pompeii, author: Daniel Smith**

I was left to my own devices  
Many days fell away with nothing to show

And the walls kept tumbling down  
In the city that we love  
Grey clouds roll over the hills  
Bringing darkness from above

But if you close your eyes  
Does it almost feel like  
Nothing changed at all?  
And if you close your eyes  
Does it almost feel like  
You've been here before?

But if you close your eyes  
Does it almost feel like  
Nothing changed at all?  
And if you close your eyes  
Does it almost feel like  
You've been here before?

Nothing changed at all  
Nothing changed at all

We were caught up and lost in all of our vices  
In your pose as the dust settled around us

And the walls kept tumbling down  
In the city that we love  
Grey clouds roll over the hills  
Bringing darkness from above

But if you close your eyes  
Does it almost feel like  
Nothing changed at all?  
And if you close your eyes  
Does it almost feel like  
You've been here before?

Nothing changed at all  
Nothing changed at all

Oh where do we begin?  
The rubble or our sins?  
Oh where do we begin?  
The rubble or our sins?

But if you close your eyes  
Does it almost feel like  
Nothing changed at all?  
And if you close your eyes  
Does it almost feel like  
You've been here before?

Nothing changed at all  
Nothing changed at all

**p) Rain on your parade: Aimee Duffy/ Steve Booker**

I wish you well, I hope you survive  
I hope you live, oh baby, so I can watch you cry

Cause I know in time you'll see what you did to me  
And you'll come running back

I'm gonna rain on your parade, no, I won't take it again  
And I'll keep raining, raining, raining over you  
I'm gonna rain on your parade, no, I won't take it again  
And I'll keep raining, raining, raining over you

I pity the fools who believe in you  
Cause I know someday now they'll see your colors too  
And if you see a smile besides my face, no, I'm doing good now  
Since you've been erased

Cause I know in time you'll see what you did to me  
And you'll come running back

I'm gonna rain on your parade, no, I won't take it again  
And I'll keep raining, raining, raining over you  
I'm gonna rain on your parade, no, I won't take it again  
And I'll keep raining, raining, raining over you

I'm gonna rain on you  
I'm gonna rain on you  
I'm gonna rain on you

I'm gonna rain on your parade, no, I won't take it again  
And I'll keep raining, raining, raining over you  
I'm gonna rain on your parade, no, I won't take it again  
And I'll keep raining, raining, raining over you

I'm gonna rain on your parade, no, I won't take it again  
And I'll keep raining, raining, raining over you

**q) Rolling in the deep, authors: Adele Adkins/ Paul Richard Epworth**

There's a fire starting in my heart  
Reaching a fever pitch and it's bringing me out the dark  
Finally I can see you crystal clear  
Go 'head and sell me out and I'll lay your ship bare  
See how I leave with every piece of you  
Don't underestimate the things that I will do

There's a fire starting in my heart  
Reaching a fever pitch and its bringing me out the dark

The scars of your love remind me of us  
They keep me thinking that we almost had it all  
The scars of your love they leave me breathless, I can't help feeling  
We could have had it all (you're gonna wish you never had met me)  
Rolling in the deep (Tears are gonna fall, rolling in the deep)  
You had my heart inside of your hand (you're gonna wish you never had met me)  
And you played it to the beat (tears are gonna fall, rolling in the deep)

Baby I have no story to be told  
But I've heard one on you and I'm gonna make your head burn  
Think of me in the depths of your despair  
Making a home down there 'cause mine sure won't be shared

The scars of your love remind me of us (you're gonna wish you never had met me)  
They keep me thinking that we almost had it all (tears are gonna fall, rolling in the deep)  
The scars of your love they leave me breathless, I can't help feeling  
We could have had it all (you're gonna wish you never had met me)  
Rolling in the deep (tears are gonna fall, rolling in the deep)  
You had my heart inside of your hand (you're gonna wish you never had met me)  
And you played it to the beat (tears are gonna fall, rolling in the deep)

We could've had it all  
Rolling in the deep  
You had my heart inside your hand  
But you played it with a beating

Throw your soul through every open door  
Count your blessings to find what you look for  
Turned my sorrow into treasured gold  
You pay me back in kind and reap just what you sow

We could've had it all  
We could've had it all (tears are gonna fall, rolling in the deep)  
It all, it all, it all, (you're gonna wish you never had met me)  
We could have had it all (you're gonna wish you never had met me)  
Rolling in the deep (tears are gonna fall, rolling in the deep)  
You had my heart inside of your hand (you're gonna wish you never had met me)  
And you played it to the beat (tears are gonna fall, rolling in the deep)

We could've had it all (You're gonna wish you never had met me)  
Rolling in the deep (Tears are gonna fall, rolling in the deep)  
You had my heart inside your hand (You're gonna wish you never had met me)  
But you played it, you played it, you played it, you played it  
To the beat

**r) Skinny love, author: Justin Vernon**

Come on skinny love just last the year  
Pour a little salt we were never here  
My, my, my, my, my, my, my, my  
Staring at the sink of blood and crushed veneer

I tell my love to wreck it all  
Cut out all the ropes and let me fall  
My, my, my, my, my, my, my, my  
Right in the moment this order's tall

I told you to be patient  
I told you to be fine  
I told you to be balanced  
I told you to be kind  
In the morning I'll be with you  
But it will be a different "kind"  
I'll be holding all the tickets  
And you'll be owning all the fines

Come on skinny love what happened here  
Suckle on the hope in lite brassiere  
My, my, my, my, my, my, my, my  
Sullen load is full; so slow on the split

I told you to be patient  
I told you to be fine  
I told you to be balanced  
I told you to be kind  
Now all your love is wasted?  
Then who the hell was I?  
Now I'm breaking at the britches  
And at the end of all your lines

Who will love you?  
Who will fight?  
Who will fall far behind?

Come on skinny love  
My, my, my, my, my, my, my, my

**s) Somewhere only we know, authors: Richard David Hughes / Timothy James Rice-Oxley / Tom Chaplin**

I walked across an empty land  
I knew the pathway like the back of my hand  
I felt the earth beneath my feet  
Sat by the river, and it made me complete

Oh, simple thing, where have you gone?  
I'm getting old, and I need something to rely on  
So tell me when you're gonna let me in  
I'm getting tired, and I need somewhere to begin

I came across a fallen tree  
I felt the branches of it looking at me  
Is this the place we used to love?  
Is this the place that I've been dreaming of?

Oh, simple thing, where have you gone?  
I'm getting old, and I need something to rely on  
So tell me when you're gonna let me in  
I'm getting tired, and I need somewhere to begin

And if you have a minute, why don't we go  
Talk about it somewhere only we know?  
This could be the end of everything  
So why don't we go  
Somewhere only we know?

Oh, simple thing, where have you gone?  
I'm getting old, and I need something to rely on  
So tell me when you're gonna let me in  
I'm getting tired, and I need somewhere to begin

And if you have a minute, why don't we go  
Talk about it somewhere only we know?  
This could be the end of everything  
So why don't we go?  
So why don't we go?

This could be the end of everything  
So why don't we go  
Somewhere only we know  
Somewhere only we know  
Somewhere only we know?

**t) Story of my life, authors: Harry Styles / Liam Payne / Louis Tomlinson / Zain Malik / Niall Horan / Jamie Scott / Julian Bunetta / John Ryan**

Written in these walls are the stories that I can't explain  
I leave my heart open but it stays right here empty for days

She told me in the morning  
She don't feel the same about us in her bones  
It seems to me that when I die  
These words will be written on my stone

And I'll be gone, gone tonight  
The ground beneath my feet is open wide  
The way that I've been holdin' on too tight  
With nothing in between

The story of my life, I take her home  
I drive all night to keep her warm and time  
Is frozen (the story of, the story of)  
The story of my life, I give her hope  
I spend her love until she's broke, inside  
The story of my life (the story of, the story of)

Written on these walls are  
The colors that I can't change  
Leave my heart open  
But it stays right here in its cage

I know that in the morning now  
I see ascending light upon a hill  
Although I am broken, my heart is untamed, still

And I'll be gone, gone tonight  
The fire beneath my feet is burning bright  
The way that I've been holdin' on so tight  
With nothing in between

The story of my life, I take her home  
I drive all night to keep her warm and time  
Is frozen (the story of, the story of)  
The story of my life, I give her hope  
I spend her love until she's broke, inside  
The story of my life (the story of, the story of)

And I've been waiting for this time to come around  
But baby running after you is like chasing the clouds

The story of my life  
I take her home  
I drive all night  
To keep her warm and time  
Is frozen

The story of my life I give her hope (give her hope)  
I spend her love until she's broke (until she's broke inside)  
The story of my life (the story of, the story of)

The story of my life  
The story of my life (the story of, the story of)  
The story of my life

**u) Take me to church, author: Andrew Hozier Byrne**

My lover's got humour  
She's the giggle at a funeral  
Knows everybody's disapproval  
I should've worshipped her sooner  
If the Heavens ever did speak  
She is the last true mouthpiece  
Every Sunday's getting more bleak  
A fresh poison each week  
'We were born sick, ' you heard them say it  
My church offers no absolutes  
She tells me 'worship in the bedroom'  
The only heaven I'll be sent to  
Is when I'm alone with you  
I was born sick, but I love it  
Command me to be well  
Amen, Amen, Amen

Take me to church  
I'll worship like a dog at the shrine of your lies  
I'll tell you my sins and you can sharpen your knife  
Offer me that deathless death  
Good God, let me give you my life

Take me to church  
I'll worship like a dog at the shrine of your lies  
I'll tell you my sins and you can sharpen your knife  
Offer me that deathless death  
Good God, let me give you my life

If I'm a pagan of the good times  
My lover's the sunlight  
To keep the Goddess on my side  
She demands a sacrifice  
To drain the whole sea  
Get something shiny  
Something meaty for the main course  
That's a fine looking high horse  
What you got in the stable?  
We've a lot of starving faithful  
That looks tasty

That looks plenty  
This is hungry work

Take me to church  
I'll worship like a dog at the shrine of your lies  
I'll tell you my sins and you can sharpen your knife  
Offer me that deathless death  
Good God, let me give you my life

Take me to church  
I'll worship like a dog at the shrine of your lies  
I'll tell you my sins and you can sharpen your knife  
Offer me that deathless death  
Good God, let me give you my life

No masters or kings when the ritual begins  
There is no sweeter innocence than our gentle sin  
In the madness and soil of that sad earthly scene  
Only then I am human  
Only then I am clean  
Amen, Amen, Amen

Take me to church  
I'll worship like a dog at the shrine of your lies  
I'll tell you my sins and you can sharpen your knife  
Offer me that deathless death  
Good God, let me give you my life

Take me to church  
I'll worship like a dog at the shrine of your lies  
I'll tell you my sins and you can sharpen your knife  
Offer me that deathless death  
Good God, let me give you my life

**v) The A team, author: Ed Sheeran**

White lips, pale face  
Breathing in snowflakes  
Burnt lungs, sour taste  
Light's gone, day's end  
Struggling to pay rent  
Long nights, strange men

And they say  
She's in the Class A Team  
She's stuck in her daydream  
Been this way since eighteen  
But lately her face seems  
Slowly sinking, wasting  
Crumbling like pastries

And they scream  
The worst things in life come free to us  
'Cause she's just under the upper-hand  
And goes mad for a couple of grams  
And she don't want to go outside tonight  
'Cause in a pipe she flies to the Motherland  
And sells love to another man  
It's too cold outside

For angels to fly  
Angels to fly

Ripped gloves, raincoat  
Tried to swim and stay afloat  
Dry house, wet clothes  
Loose change, bank notes  
Weary-eyed, dry throat  
Call girl, no phone

And they say  
She's in the Class A Team  
She's stuck in her daydream  
Been this way since eighteen  
But lately her face seems  
Slowly sinking, wasting  
Crumbling like pastries

And they scream  
The worst things in life come free to us  
'Cause she's just under the upper-hand  
And goes mad for a couple of grams  
But she don't want to go outside tonight  
'Cause in a pipe she flies to the Motherland  
And sells love to another man  
It's too cold outside  
For angels to fly

Now angel will die  
Covered in white, closed eye  
And hoping for a better life  
This time, now we'll fade out tonight  
Straight down the line  
Straight down the line

And they say  
She's in the Class A Team  
She's stuck in her daydream  
Been this way since eighteen  
But lately her face seems  
Slowly sinking, wasting  
Crumbling like pastries  
They scream  
The worst things in life come free to us  
And we're all under the upper-hand  
Go mad for a couple of grams  
And we don't want to go outside tonight  
'Cause in a pipe we fly to the Motherland  
And sell love to another man  
It's too cold outside  
For angels to fly  
Angels to fly, fly, fly  
Angels to fly, to fly, to fly  
Angels to die

w) **Two Ghosts, authors: Harry Styles / Mitch Rowland / Tyler Johnson / John Henry Ryan / Julian Bunetta / Harry Edward Styles**

Same lips red, same eyes blue  
Same white shirt, couple more tattoos



But it's not you and it's not me  
Tastes so sweet, looks so real  
Sounds like something that I used to feel  
But I can't touch what I see

We're not who we used to be  
We're not who we used to be  
We're just two ghosts standing in the place of you and me  
Trying to remember how it feels to have a heartbeat

The fridge light washes this room white  
Moon dances over your good side  
This was all we used to need  
Tongue-tied like we've never known  
Telling those stories we already told  
'Cause we don't say what we really mean

We're not who we used to be  
We're not who we used to be  
We're just two ghosts standing in the place of you and me  
We're not who we used to be  
We're not who we used to be  
We're just two ghosts swimming in a glass half empty  
Trying to remember how it feels to have a heartbeat

We're not who we used to be  
We're not who we used to be  
We're just two ghosts standing in the place of you and me  
We're not who we used to be  
We don't see what we used to see  
We're just two ghosts swimming in a glass half empty  
Trying to remember how it feels to have a heartbeat

Trying to remember how it feels to have a heartbeat  
I'm just trying to remember how it feels to have a heartbeat

**x) Uprising, authors: Matt Bellamy / Matthew James Bellamy**

The paranoia is in bloom, the P-R  
Transmissions will resume  
They'll try to push drugs  
That keep us all dumbed down and hope that  
We will never see the truth around  
(So come on)

Another promise, another scene,  
Another package lie to keep us trapped in greed  
With all the green belts wrapped around our minds  
And endless red tape to keep the truth confined  
(So come on)

They will not force us  
They will stop degrading us  
They will not control us  
We will be victorious  
(So come on)

Interchanging mind control  
Come let the revolution take its toll if you could  
Flick a switch and open your third eye, you'd see that

We should never be afraid to die  
(So come on)

Rise up and take the power back, it's time that  
The fat cats had a heart attack, you know that  
Their time is coming to an end  
We have to unify and watch our flag ascend  
(So come on)

They will not force us  
They will stop degrading us  
They will not control us  
We will be victorious  
(So come on)

Hey, hey, hey, hey  
Hey, hey, hey, hey  
Hey, hey, hey, hey

They will not force us  
They will stop degrading us  
They will not control us  
We will be victorious  
(So come on)

Hey, hey, hey, hey