



**A STYLISTIC ANALYSIS IN SELECTED POPULAR
SONG LYRICS OF OASIS DURING 1994 - 1997**

BY

POOKUN TRICHOMWAREE

**AN INDEPENDENT STUDY PAPER SUBMITTED IN PARTIAL
FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS IN ENGLISH FOR CAREERS
LANGUAGE INSTITUTE
THAMMASAT UNIVERSITY
ACADEMIC YEAR 2015
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ENTITLED

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was approved as partial fulfillment of the requirements for
the degree of Master of Arts in English for Careers
on July 31, 2016

Chairman



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Member and Advisor



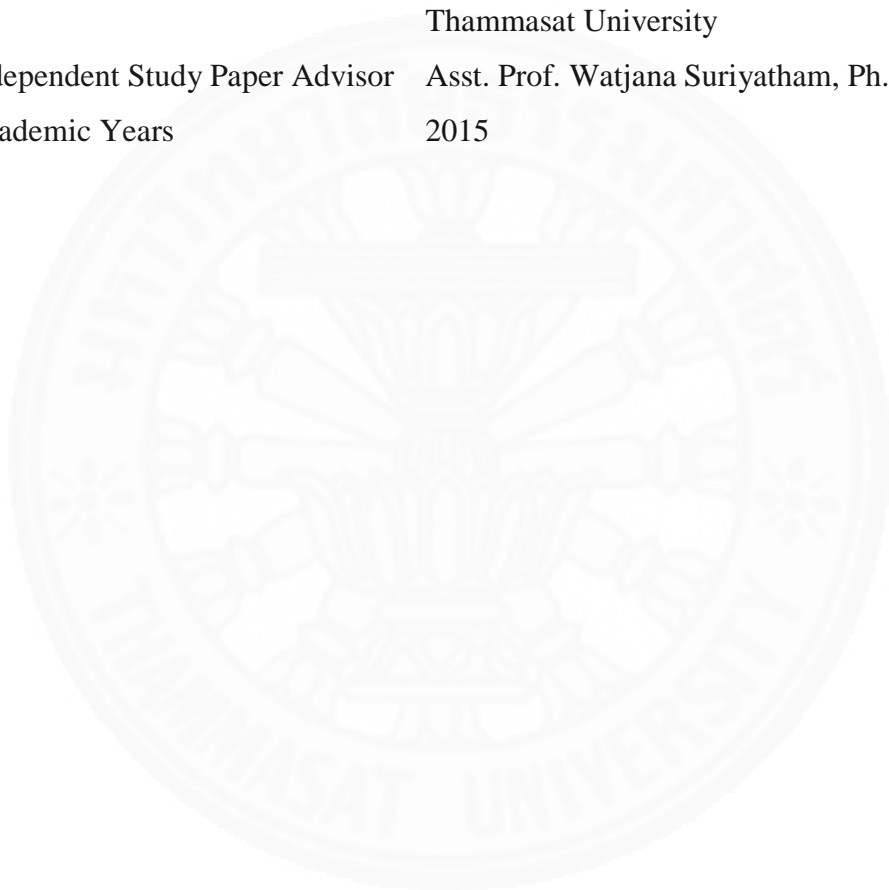
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ABSTRACT

A linguistic stylistic analysis was implemented upon the lyrics of OASIS' British singles which were released between 1994 and 1997. The primary approach of this study is to investigate the use of figurative language, rhyme, and repetition, in order to justify the stylistic devices of the songwriter. Context and other interviews about selected singles were taken into account for greater understanding of meaning of lyrics. The accounts were seven singles; *Live Forever*, *Supersonic*, *Wonderwall*, *Some Might Say*, *Don't Look Back In Anger*, *Stand By Me*, and *Rock 'N' Roll Star*, which were very popular and successful during the years of Britpop history. The data was analyzed by using discourse analysis method. Findings showed that metaphor is most frequently used to describe meaning in various kinds of concepts. In addition, masculine rhyme and repetition are significant phonetic devices that make lyrics sound smooth and also highlight the important messages in the verses. More importantly, these stylistic strategies reflected the songwriting style of the songwriter of OASIS that are interestingly performed in a variety of context.

Keywords: stylistic analysis, OASIS, song lyrics, linguistic, figurative language, rhyme, repetition

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CHAPTER 1

INTRODUCTION

1.1 BACKGROUND

The most dominant language in British pop music is British English. British pop music has a very wide variety of themes that can be described literally. Importantly, song is widespread globally and easy to approach for people. That influence of song makes it an interesting source to study lyric content, language use, style, and idea. Tuner (2009, p. 70) also argued that songwriters also use linguistic devices to manipulate language in a way that transcends conventional expression, through rhyme, symbol, imagery, metaphor, lexis, and sound. Accordingly, song lyrics therefore can be considered as a kind of poetry that is composed attractively and melodiously by songwriters with concern for the use of words, the varieties of stylistic device, rhythm, and meaning.

The researcher decided to investigate the use of stylistic devices in lyrics of OASIS songs because of their popularity and because they have a large number of fans all over the world. Although, many genres of songs have been used to study language, British pop music lyrics seems to have seldom been analyzed by the linguists, and they have been seldom used in English education. The aim was to explore the varieties of stylistic devices used in the verses to convey the exact meaning of the lyrics at different levels of language, such as figurative language (metaphor, metonymy, personification, idiom, etc.), and phonetic devices (rhyme scheme and repetition), in addition, to reveal how these stylistic devices work in the lyrics. More interestingly, most of OASIS' songs usually tell about common topics in daily life and are composed with creative language use.

In literary study, the analysis of the style of OASIS' song lyrics can be answered by exploring the use of language; "the structural forms, patterns, and levels of language that constitute linguistic structure", essentially the style in which the language is employed (Simpson, 2004, p. 2). Simpson also added that, "stylistic choices

within a text's structure therefore can determine 'the function of a text' and can be considered the 'gateway to interpretation' (2004, p. 2).

Regarding the aspects above, in Thailand, although many researchers have been interested in the English language analysis of song lyrics, there is a small group studying translation strategy, especially in the aspect of stylistics analysis which seems to be particularly elusive for second language learners, including, Thai learners. Therefore, this study was established based on stylistic analysis of the selected lyrics of OASIS' songs which correspond to the above mentioned objective.

1.2 OBJECTIVES OF THE STUDY

The objective of this study is to investigate the use of stylistic devices, focused on figurative language, rhyme, and repetition, that were employed in lyrics of selected singles of OASIS, in order to indicate the songwriting style of the songwriter which could be important factors that made their singles very successful during 1994 – 1997, the great Britpop period.

1.3 SCOPE OF THE STUDY

The research was focused on the stylistic analysis in selected lyrics of OASIS' popular songs during the years 1994 – 1997 to study the dominant linguistic features in the aspects of figurative language and phonetic devices; rhyme and repetition. Song lyrics were chosen from seven popular songs of OASIS from the period of the Britpop movement between the years 1994 and 1997 and were retrieved from www.officialcharts.com, including *Live Forever*, *Supersonic*, *Wonderwall*, *Some Might Say*, *Don't Look Back In Anger*, *Stand By Me*, and *Rock 'N' Roll Star*.

Although, the songs in this study do not represent the entire British pop music or other music genres, however, they are an important part of Britpop history and can at least give a hint of the use of specific stylistic devices in song lyrics that made them become famous and successful in the UK and other countries.

1.4 SIGNIFICANCE OF THE STUDY

Several educators have suggested that music is a highly effective tool that can be useful to help English learners improve their proficiency in English, especially with the advanced level students. Music also tends to be motivating, as most students get interested and excited when they learn English language with popular songs. The use of music and song in learning English language for non-native speakers is not new. Like Bartle (1962), Richards (1969) and Jolly (1975), scholars have been arguing for the use of music in the language acquisition process for its benefits in linguistic study and generating motivational interest in language learners.

Some songs are able to stimulate the brain while studying. Furthermore, songs can be beneficial in the teaching of skills as well as linguistic aspects in the teaching of a foreign language and English in particular. Teaching using songs is actually very fun because the music and songs can bring the students to rest, relax and feel free from pressured environments. Music can be naturally integrated throughout all curricular areas to develop and to extend vocabulary and comprehension skills, and additionally can enhance students' creativity and cultural awareness (Paquette & Rieg, 2008, p.228), including long-term memory. Likewise, songs contain authentic language that is easily obtainable and provide vocabulary, grammar, and cultural aspects (Bastian Sugandi, 2014, p.286). In the other words, music plays an important role in language and literacy development.

Motivation is one of the important factors that can increase the effort a learner expends to acquire other languages. The research of C. F. Mora (2000) regarding using background music to aid verbal phrase recall explores that songs have a positive outcome on the students' language acquisition and that lexical patterns stored in long-term musical memory can be retrieved with ease at a later date for mental rehearsal, memorization or during oral interaction.

From the above mentioned benefits of using songs in language learning and teaching, the present study was designed for stylistic analysis in OASIS song lyrics focused on figurative language and phonetic devices in terms of rhyme and repetition with the aim that English language learners can take advantage of this study to learn English from the British native language and to enhance their English language skill,

especially their translating skill in the aspects of using stylistic devices. Additionally, learners can further apply the findings to compare and contrast to other music genres analysis, as well as use them as material for learning English language in terms of contemporary linguistic discourse.

1.5 ORGANIZATION OF THE STUDY

The study of stylistic analysis in this paper is organized into five chapters as follows:

Chapter 1 introduces the background information of the study, the research objectives, including the scope, the significance, and the organization of the study.

Chapter 2 provides the literature review that covers related previous researches, relevant theories, concepts of the study, consisting of the historical background of OASIS band and their selected songs for this study.

Chapter 3 explains the methodology of this study, including the data source, materials, procedure of research design and data collection, and data analysis.

Chapter 4 examines the results of the data analysis

Chapter 5 presents the summary of the study, discussions, conclusions, and recommendation for further research.

CHAPTER 2

REVIEW OF LITERATURE

2.1 THE CONCEPT OF STYLISTICS ANALYSIS

Stylistics is generally defined as the linguistic study of style, and it aims at explaining the relation between language and artistic function (Leech and Short, 2007, p. 11). However, one of the greatest difficulties in stylistics is the problem of defining *style*. Then, the motivating question from the linguist's viewpoint is "*Why was this form of expression chosen in the context of use?*"

Style, Riffaterre (1959) argued is "...understood as an emphasis (expressive, affective or aesthetic) added to the information conveyed by the linguistic structure, without alteration of meaning" (p. 155). It also relates to linguistic form and literary meaning. In addition, it corresponds to the Organon model's division into three categories of style; symbol, symptom, and signal. First, style can be seen as a possible form for a specific content. Second, style can be seen as the choice of specific forms. Third, it can be seen as a deviation from a given expectation (Renkema, 2004, p. 148).

Today, stylistics has continued to develop in many ways and it has come to be known as modern stylistics which plays an important part in linguistics study. As Simpson (1997) stated, "One of the main assets of modern stylistics is its heuristic value" and added, "Stylistics is a method of applied language study which uses textual analysis to make discoveries about the structure and function of language" (p. 4).

Another reason for studying stylistics is the critical potential which leads to a better understanding of language by interpretation in an effective way because it allows different readers to interpret the meaning of a text without the limitation of only one correct interpretation. Simpson (1997) provided more reasons, "Any interpretation of a piece of language is conditioned by three key factors. The first is to do with what's in the language itself, the second with what's in the context of communication, while the third is to do with what's in your head (that is, the assumptions knowledge you bring to a text)" (p. 3).

According to Riffaterre, “*Stylistic facts can be apprehended only in language, since that is their vehicle*”. On the other hand, “*They must have a specific character, since otherwise they could not be distinguished from linguistic facts*” (1959, p. 154). Moreover, stylistics in its intersubjective role is “...an empowering tool, because it helps explain the multiple and varied responses to linguistic patterning which different readers experience when reading texts” (Simpson, 1997, p. 5). In other words, stylistics in its interpretation can be of benefit for critical reading or English language learning by highlighting and examining linguistic patterns used in literary texts.

In order to illustrate a stylistic methodological approach for English language study in literary text, Carter (1996) argued on the relevance of stylistics for literature teaching stating that stylistic analysis helps to foster interpretative skills and to encourage reading between the lines (p. 5). Stylistic analysis is now the applied study of creativity in foreign language classroom, and it is becoming standard in native-speaker language teaching as well.

According to Simpson (2004), “Many forms of discourse (advertising, journalism, popular music – even casual conversation) often display a high degree of stylistic dexterity” (p. 3). Hence, it can be decided that song lyrics, including other regular forms of literature, such as poetry and novels, which usually employ numerous stylistic devices, are reasonable objects of study in stylistic analysis, especially for this present study.

In order to organize and formulate a stylistic analysis on song lyrics, the basic levels of language and their related technical terms in language study, which were defined by Simpson (2004), were taken into consideration for choosing interesting aspects to analyze in this study:

Level of language	Branch of language study
The <i>sound</i> of spoken language; the way words are pronounced.	phonology; phonetics
The patterns of <i>written</i> language; the shape of language on the page.	graphology
The way words are constructed; words and their constituent structures.	morphology

The way words combine with other words to form phrases and sentences.	syntax; grammar
The words we use; the vocabulary of a language.	lexical analysis; lexicology
The <i>meaning</i> of words and sentences.	Semantics
The way words and sentences are used in everyday situations; the meaning of language in context.	pragmatics; discourse analysis

(Simpson, 2004, p. 5)

For this study, the researcher chose only two main features, including discourse analysis in term of *figurative language* to investigate the way words and sentences communicate meaning in context, and phonetics in terms of *rhyme* and *repetition* to investigate the use of sound patterns that make the lyrics act in a fascinating way to attract the audience's attention. Significantly, the study was carried out upon the selected song lyrics of OASIS according to the mentioned purposes in Chapter 1.

2.2 FRAMEWORK OF STYLISTIC ANALYSIS

2.2.1 DEFINITION OF FIGURATIVE LANGUAGE

Figurative language is considered one of the important features of language in cognitive linguistics. The traditional meaning of figurative language has been suggested by McLaughlin (1990) as, "Figurative has always involved a contrast with the 'proper' meaning of word, its supposed rightful meaning, the idea which comes directly to mind when the word is used" (p. 81). On the one hand, figurative language is regarded as a fundamental cognitive linguistic approach, affected not only in language use, but also in human thought and action.

Renkema (2004) said that "a general suggestion in normative stylistics is to use figures of speech – like metaphor, personification, irony, etc. – with a certain restraint, and that if they are applied, they must enlighten some aspects of the content"

(p. 151). In short, figurative language is language using figures of speech or tropes, such as metaphor, similes, metonymy, irony, idioms, analogies, and figurative phrase. Figurative language has also been a focus in the field of cognitive linguistics, which has made great strides in relating the language faculty to general cognitive processes (Fauconnier & Turner 2003; Lakoff & Johnson 1999; Langacker 2002; Talmy 1988).

Although, the analysis of figurative language in literary works seems too complex, “they are so common in everyday language that the process of interpreting them occurs almost unconsciously, like any frequently repeated skill” (McLaughlin, 1990, p. 81). Generally, the used of figure of speech can be found in poetry and in other genres of literary works, including song. In lyrics composition, songwriters normally compose lyrics in order to express their idea of reality and emotion, narrate stories, and present their experiences through their own imagination by applying language used in their culture. In addition, some previous research seems to indicate that songwriters realize the significance of superior language used in song lyrics and it can therefore affect their overt reputation, improve their own prominence and appear to be influencing their target group. Consequently, in this study, the importance of studying discourse focusing on figurative language can gain insight into how lyrics meaning is constructed employing both different and familiar terms and concepts. Other forms of figurative language will be considered in defining categories, such as the meaning of words or phrases, and linking them to the musical experience.

2.2.2 DEFINITION OF RHYME

Rhyme is one of the stylistic devices for developing phonological sensitivity in poetry and song. Rhyme is a linguistic style based on repetition of similar or the same sounds in two or more words, which often occurs in the final syllables or whole words at the end of a line, normally occurring in poems or songs. Likewise, Butler and Newman (2008) suggested that, “Rhyme is when two or more lines of lyrics or poetry end with the same corresponding sound, which enables the singers or listeners to remember the words more easily”. Rhyme is a powerful device used to make songs pleasant to hear, to keep the listener interested, and to flow the lyrics as well. All of these rhyming functions can create memorable and sing-able lyrics for the listeners. Besides, their potential effect on aesthetic experience, they have been claimed

to influence recall and comprehension of words (Lea, Rapp, Elfenbein, Mitchel, & Romine, 2008). Rhyme can also be hypothesized to increase the comprehension of the beauty of poem and song with more emotionally involvement. Hence, systematic investigation has been done to show how structural features of rhyme impact the aesthetic and emotional processing of song lyrics.

Moreover, the pattern of rhyme that occurs at the end of each verse or line in poetry and song is regarded as *rhyme scheme*. There are several types of rhyme scheme or rhyming pattern used in poetry and song which can be divided into two categories. First, *regular rhyme scheme*, such as ‘*Couplet*’ AA, AA, BB, CC, ..., or ABBA, ‘*Triplet*’ AAA, ‘*Monorhym*’ which is when every line uses the same rhyming pattern. Second, *complex rhyme scheme*, such as ‘*Terza Rima*’ ABA BCB CDC, ..., ‘*Keats*’ ABABCDECDE, ‘*Rime Royal*’ ABABBCC, etc. Normally, like the other language devices of writing, rhyme scheme is used to control the flow, attract the audience’s attention, and highlight important ideas in an effective way.

On the other hand, if we classify rhyme according to position in the verse, *internal rhyme* is one often used rhyme technique which occurs in the interior of a line when it rhymes with a word or phrase at the end of the same line or a different line. Furthermore, the use of different types of rhyme - *perfect rhyme*, *forced rhyme*, *masculine rhyme*, *feminine rhyme*, *alliteration* – were also carried out in this analysis. However, this study assumed that different songs will exhibit different styles of lyrics that can be characterized by the type or pattern of the rhymes used. Hence, more elaborate rhyme schemes, particularly less obvious patterns of rhymes, were taken into consideration, including assonance and alliterations among others.

2.2.3 DEFINITION OF REPETITION

One important feature of popular music is the use of *repetition* in lyrics as a phonetic device. Repetition is apparently an essential part of popular song, as Kivy (1993) suggested, repetition as pattern is highly pertinent to most music, “The music which I have been discussing does not merely contain repetition as an important feature, but as a defining feature” (p. 359). Accordingly, repetitions are employed throughout lyrics in order to create an emotion, and to emphasize the meaning of important words or phrases. Furthermore, in Lodge's *Language of Fiction*, he argued that “the perception

of repetition is the first step towards offering an account of the way language works in extended literary texts, such as novels” (2002, p. 86).

In song composition, repetition is not only repeating the same sounds and rhythms of words or phrases, but is also used as a rhetorical device in stylistic strategy to accentuate several ideas or specific messages, for example, stressing strong recommendation and making requests. Likewise, repetition can be used with simple words or phrases to emphasize the importance of a point – ‘stand by me’ (see in 4.7.2) or ‘don’t look back in anger’ (see in 4.6.2), and even convey a sense of relationships or obsessive desires. Additionally, repetition may be apparent in the works of musicians and in some intellectual and artful poems using repeated forms and patterns.

In many songs, repetition is usually used not only for the pleasure of the recurrent, but also for emphasizing the elements of a relationship in trouble to signify a range of different emotions. When repetition is conducted in a verse, it is important and commonly presents semantic interpretations of the lyrics and it is the means of creating pattern. Above all of these distinctions, repetition embeds in depth a familiar word and a song chorus, as Beasley and Chuang (2008) suggested in their research that “songs should utilize repetition to highlight key words or phrases. Repetition of lyrics is typically found in the chorus section of a song. This section is considered a song's lyrical "hook" because it makes the song memorable to the listener, thus "hooking" them on the song” (p. 14).

In summary, this present study assume that different songs can be characterized by the forms of rhyme and repetition used in the lyrics, therefore, the study aims to analyze full texts from the selected song lyrics that will represent the distinctive rhyme schemes, types of rhymes, and repetition used to make songs are able to be memorized by the audiences and gain social attention, as well as distinguish themselves from other bands in that period.

2.3 OASIS IN BRITPOP HISTORY

The globalization of music, in particular of *British pop music*, also known as *Britpop*, is an important aspect of music history. Britpop is a form of alternative rock with the sensibility and attitude of the British movement, characterized with the appearance of music bands who borrowed many influences from the 60s and 70s by creating catchy hooks. The dominant characteristic of melody and catchy *hook* driven choruses are essential to the Britpop sound¹, and that makes bands and artists, such as Blur, Radiohead, and OASIS have a unique slant on alternative rock style from the late 90s.

Britpop emerged in the 1990s as a movement that drew consciously on the tradition of melodic, guitar-based British pop music established by the Beatles. Like nearly all musical youth trends, Britpop was about songs, guitars, jackets, and attitudes (Michael, 2013, p. 174). Moreover, there is also an historical perspective to the use of the term ‘Britpop’ as a signifier of national identity. (Bennett and Stratton, 2016, p. 125). The primary influences in Britain from the 60s to the 80s were the Beatles, Stones, Kinks, Who, Cream, Sabbath, Zeppelin, Rod Stewart, David Bowie, The Jam, The Clash, The Smiths, U2, and R.E.M.

However, Bennett and Stratton (2016) declared that ‘Oasis arrived on the British pop scene at the time they did because a historical consciousness about pop had developed’ (p. 120). OASIS initially became part of the Britpop movement in 1991, when Paul Weller was praised as the founder and initiator of the Britpop movement and he performed with bands such as Blur, Ocean Colour Scene, and Oasis. During that time, OASIS was known as one of the most successful bands associated with the Britpop movement, as well as Blur, Suede, and Pulp. Besides, OASIS has their own distinctive identity of music style according to Bennett and Stratton who said, ‘Britpop bands generally, and Oasis specifically, were associated with excessive behaviour, arrogance and a particularly English form of flag-waving’ (2016, p. 142).

¹ See British Culture British Customs and British Traditions: British Pop Music, for an explanation on Britpop characteristics, <http://www.learnenglish.de/culture/britishmusic.html>

More interestingly, in 1994 to early 1998, the Britpop movement reached its peak, particularly in 1995. During this period, Oasis' debuted their first breakthrough album '*Definitely Maybe*' and then rapidly gained popularity and huge number of fans. Furthermore, Oasis and Blur became prime contenders in a battle for the title "Kings of Britpop", and this phenomena caught the public's interest and gained the media's attention. In 1997, '*Be Here Now*', Oasis' third album, initially attracted positive reviews and sold strongly.

However, Britpop slightly declined in influence by the late 90s. Many bands and artists continued to move away from the Britpop style. Later, some new groups turned towards the Britpop style again in early 2000; bands such as Muse, Travis and Coldplay. In addition, Elbow, The Libertines, and Keane then also came to the fore with music influenced by Oasis and Radiohead. From past events, Britpop can therefore be considered as a media construction of national culture and music style that has been retrospective and nostalgic of the British pop music movement until the present day.

2.4 THE HISTORY OF OASIS

OASIS is an English rock band formed in Manchester in 1991, developed from an earlier band named *The Rain*. The group members originally consisted of Liam Gallagher (vocals and tambourine), Paul "Bonehead" Arthurs (guitar), Paul "Guigsy" McGuigan (bass guitar), Tony McCarroll (drums and percussion), and later Liam's older brother *Noel Gallagher* (lead guitar, co-lead vocals, and songwriter) was invited to join the band. After releasing their debut album, *OASIS* became a massive commercial success in the new rock establishment era. They released several albums and singles from 1994 to 2008. While *OASIS* were most influenced by The Beatles, many bands and artists have cited *OASIS* as an influencer or inspiration for their songs such as The Killers², Arctic Monkeys³, The Enemy, Elliott Smith, Lily Allen, the

² "In depth: killers rising, Mike Kalil, Review Journal". Las Vegas Review-Journal. 18 September 2005.

³ "Arctic Monkeys' Alex Turner: 'We used to pretend to be Oasis in school assembly'". NME.Com. 12 May 2012.

View, Drake Bell⁴, Maroon 5, The Strokes, Keane, Elliott Smith⁵, Hurts, Coldplay⁶, and The Rifles⁷. Noteworthy, Niven (2014) stated that, “[w]ith the optimistic spirit of the mid-nineties, OASIS were also the most compelling band of the age because they provided an outlet for a creeping feeling that all was not well in a society drunk on dreams of freedom and excess’ (p. 68).

The first debut album in 1994 ‘*Definitely Maybe*’ was first success in the music industry, entering the charts at number one and quickly becoming the fastest-selling debut album in British chart history (Niven, 2014, p. 12). The following year in 1995, OASIS launched their second album ‘*(What’s the Story) Morning Glory?*’ with a new drummer, Alan White, which reached the top of the album charts in the UK and several countries. In 1997, their third album ‘*Be Here Now*’ became one of the biggest and fastest-selling British albums of all time - it moved 365,000 units on its first day out and debuted at No. 1 in more than a dozen countries around the globe - and also is considered one of the most bloated and overwrought (Robinson, 2015).

The great success of OASIS clearly showed in their received awards, such as six Brit Awards, fifteen NME Awards, nine Q Awards, four MTV Europe Music Awards, the MTV Video Music Awards Japan, including one in 2007 for Outstanding Contribution to Music and one for the Best Album of the Last 30 Years as voted by BBC Radio 2 listeners; they have also been nominated for three Grammy Awards. By 2009, the band had sold an estimated 70 million records worldwide⁸. OASIS also holds the Guinness World Record for being the most successful act of the last decade in the UK between the years 1995 and 2005⁹. Moreover, their outstanding contribution was listed in *the Guinness World Records book* in 2010 for “Longest Top 10 UK Chart Run

⁴ Marisa Brown, Drake Bell Music, Biography, Credits, and Discography. AllMusic.com.

⁵ Tim Ferrar, Rock Rewind: Oasis “Wonderwall”. Recordingconnection.com. 24 May 2013

⁶ Andrew Leahey, “Coldplay: Biography”. AllMusic.com.

⁷ “The Rifles Announce New Album ‘None The Wiser’ Released January 20th 2014”. Contactmusic.com. 16 October 2013.

⁸ “Some might say Oasis are still world beaters after Slane gig”. The Belfast Telegraph. 22 June 2009.

⁹ “Oasis receive Outstanding Brit Award”. NME.com. 19 October 2006.

by a Group”¹⁰.

Later, the popularity of Britpop eventually declined and it significantly impacted on the transitional period of OASIS. However, they still went on to release their next albums ‘*Standing on the Shoulder of Giants*’ in 2000, and ‘*Heathen Chemistry*’ in 2002. The band found renewed success and popularity in 2005 with the album ‘*Don't Believe the Truth*’¹¹ and after that released the album ‘*Dig Out Your Soul*’. In 2008, OASIS faced a difficult time of disbanding because Gallagher announced his intention to depart from the band in 2009. However, the remaining members of OASIS, led by Liam Gallagher, decided to continue working together under the new band ‘*Beady Eye*’ until breaking up in 2014, while Noel Gallagher carried on in the music industry by forming his solo band ‘*Noel Gallagher's High Flying Birds*’ in 2010.

2.5 A HISTORICAL BACKGROUND OF THE SONGS SELECTED (1994-1997)

2.5.1 LIVE FOREVER (1994)

In September 1994, OASIS released their first debut album, *Definitely Maybe*, and it reached the charts at number one, and at the time was the fastest selling debut album in the UK¹². The third single, *Live Forever*, was the first OASIS single that entered the top ten in the UK charts. In general the song *Live Forever* features a basic structure and the lyrics convey an optimistic perspective that contrasted with the attitude of grunge bands which were popular at that time. However, Noel Gallagher, who wrote this song, said that he did not intend to write *Live Forever* as a retort to Nirvana or to refute grunge’s pessimism¹³. In fact, the story of *Definitely Maybe* mostly

¹⁰“Oasis ‘Entered Into Guinness Book Of Records’”. Retrieved from www.ultimate-guitar.com/news/general_music_news/oasis_entered_into_guinness_book_of_records.html. 16 September 2009

¹¹ “Oasis top best British album poll”. BBC News. 18 February 2008.

¹² John Harris, *Britpop!: Cool Britannia and the Spectacular Demise of English Rock*. (Da Capo Press, 2004) 178.

¹³ “Lock the Door”. *Stop the Clocks* [bonus DVD]. Columbia, 2006.

talked about hope and desire and the lyrics offered an anomalous vision of radical positivity. Niven (2014) stated in Oasis' *Definitely Maybe* (33 1/3) that, "Noel Gallagher's songs on *Definitely Maybe* offered a message of affirmation and hope that was couched in a language of remarkable clarity" and "Significantly, this was the first and perhaps the most important message OASIS were trying to communicate" he said (p. 4).

2.5.2 SUPERSONIC (1994)

'*Supersonic*' is the first single that Noel Gallagher wrote for OASIS. The single was released on April 1994 as OASIS' debut single and appeared on their debut album *Definitely Maybe*. As the chorus approaches, ambiguous voices echo in the lyrics, which is characteristic of a side of Noel Gallagher's songwriting that is so distinctive and unique. Although, *Supersonic* only made it to number 31 on the UK Singles Charts, it eventually exceeded sales of 215,000 which caused it to reach the 13th biggest selling single in the UK and also peaked at number 11 on the US Billboard Modern Rock Tracks chart¹⁴. In March 2005, Q magazine placed "*Supersonic*" at number 20 in its list of the 100 Greatest Guitar Tracks. In May 2007, NME magazine placed "*Supersonic*" at number 25 in its list of the 50 Greatest Indie Anthems Ever¹⁵.

2.5.3 ROCK' N ROLL STAR (1995)

'*Rock 'n' Roll Star*' is the opening track from the debut album, *Definitely Maybe* and was released in 1995. It seems that *Rock 'n' Roll Star* is placed as the favorite song of OASIS from this era when Noel Gallagher told Q magazine in October 2008 that this is a great song and it is his favorite Oasis track. He explained that, "The words and the sentiment to that song, that's what it's all about...No one had ever said it in a song before. Tonight, I'm a rock 'n' roll star...You're anything but a rock 'n' roll star.

¹⁴ "Today in Music History: Oasis released 'Supersonic'. Thecurrent.org. 11 April 2016

¹⁵ "The Greatest Indie Anthems Ever – Number One is getting close". NME.com. 2 May 2007

But in your brain you are a rock 'n' roll star...It's wide-eyed and wonderful"¹⁶. After that, in May 2015, Gallagher was giving an interview in a Reddit Ask Me Anything segment about if his greatest musical achievement is *Rock N' Roll Star* and he said "I couldn't say with any great sense of certainty, because it changes every day for me, but I'm going to say the song 'Rock'n'Roll Star' because it sums up everything about bein' young, and bein' in a band, and the hopes and dreams of, you know, a young lad from Manchester. And it's a fucking great song"¹⁷.

2.5.4 WONDERWALL (1995)

OASIS second album '*What's the Story) Morning Glory?*' consisted of many greatest hits and it was a commercial success with over four million copies sold, and was recorded as the fourth best-selling album in UK chart history. The album released the hit song, *Wonderwall*, as the third single in October 1995 and it went on to a great success which reached number 2 on both the UK Singles Chart and the Irish Singles Chart. Moreover, it peaked at number one on the Modern Rock Tracks Chart in the U.S. *Wonderwall* also topped the charts at number 1 in other countries, such as Australia, New Zealand, and Spain. Additionally, it was placed in the list of greatest songs by Q Magazine in 2006 and NME magazine in 2007. Furthermore, in June 2013, the song was voted number 1 in the Australian Triple J Hottest 100 of the past 20 years¹⁸. Later, in February 2014, *Wonderwall* was voted number 36 of the 500 greatest songs of all time according to NME magazine¹⁹.

2.5.5 SOME MIGHT SAY (1995)

'*Some Might Say*' is one of milestones in the rise of OASIS and it provided OASIS with their first number one single in the UK chart in 1995. Noel Gallagher calls

¹⁶ See Noel Gallagher's interview in Q Magazine (2008), retrieved from http://rockband.wikia.com/wiki/Rock_'n'_Roll_Star.

¹⁷ See Noel Gallagher's interview in a Reddit Ask My Anything (2015), Noel Gallagher Reveals The Most Underrated Oasis Tracks. [Radiox.co.uk](http://radiox.co.uk). Retrieved from 5 May 2015.

¹⁸ "Countdown – Twenty Years of Triple J's Hottest 100 – triple j". ABC.net.au.

¹⁹ "500 greatest songs of all time". NME.com. 8 Feb 2014.

it “the archetypical Oasis song” and says it “defines what Oasis is”²⁰. In the lyrics there are many particular instances which contained nonsensical metaphors, such as ‘*The sink is full of fishes*’, ‘*She’s got dirty dishes on the brain*’, and ‘*education in the rain*’, making this song seem mysterious and more attractive.

2.5.6 DON’T LOOK BACK IN ANGER (1996)

In 1996, the song ‘*Don’t Look Back in Anger*’ was released as the fourth single from OASIS second album (*What’s the Story*) *Morning Glory?* This song is the first OASIS single in which Noel Gallagher took lead vocals instead of Liam Gallagher. After launch, the song, *Don’t Look Back in Anger* reached number one on the UK Singles Chart and number ten on the Modern Rock Tracks for the week in 1996²¹. It is the third biggest selling single of OASIS and the 10th biggest selling single of 1996 in the UK. Later, in a 2006 readers’ poll conducted by Q magazine, ‘*Don’t Look Back in Anger*’ was voted the 20th best song of all time²². In May 2007, NME magazine placed *Don’t Look Back in Anger* at number 14 in its list of the ‘50 Greatest Indie Anthems Ever’²³. In 2012, it was ranked number 1 on a list of the ‘50 Most Explosive Choruses’ by the NME²⁴, and was voted as the fourth most popular single of the last 60 years in the UK by the public in conjunction with the Official Charts Company’s 60th anniversary²⁵. These good responses and successes²⁵ means it could be considered as one of OASIS’ signature songs.

²⁰ Matthew Horton, 18 Things You Might Not Know About Oasis’s ‘Some Might Say’. 24 April 2013.

²¹ Paul Sexton (2005), OASIS. *Billboard*. 117 (35):36

²² “Q Magazine - 100 Greatest Songs Ever (Full List inc)”. Retrieved from <http://www.heretodaygonetohell.com/board/index.php?topic=35298.0>. 8 September 2006.

²³ “The Greatest Indie Anthems Ever – Number One is getting close”. NME.com. 2 May 2007

²⁴ Adam Bychawski, “Don’t Look Back in Anger’ by Oasis tops NME’s 50 Most Explosive Choruses list”. NME.com. 28 February 2012.

²⁵ Adam Bychawski, “Queen’s ‘Bohemian Rhapsody’ named as ‘UK’s Favourite Number One single’”. NME.com. 16 July 2012.

2.5.7 STAND BY ME (1997)

'*Stand By Me*' is one of the most popular singles by OASIS in their third album '*Be Here Now*', which is basically made from '60s and '70s rock classism. *Stand By Me* has some recognition characteristics taken down a touch with some gorgeous strings and melancholic spirit of magnificently ballad. However, *Stand By Me* is known as OASIS' famous song which reached number 2 in the UK charts in 1997 before coming to the transitional period of the band and the Britpop movement the years later.



CHAPTER 3

RESEARCH METHODOLOGY

3.1 DATA AND DATA SOURCE

The data of this study are the seven song lyrics of OASIS, a British rock band, selected from their popular singles which were released between the years 1994 – 1997. This band was selected because they produced commercially successful singles during the invasion period of British pop music, and those singles still are talked about until the present day. The songs written by Noel Gallagher, the lead guitarist, co-lead vocalist and principal songwriter of OASIS, were utilized for this study. Songs written by other composers were discarded because there were too few in the OASIS albums to sufficiently analyze. All of the data were retrieved from popular singles in UK charts from www.officialcharts.com, a database website of official singles charts and official albums charts from the 1950s to the present day. The selected popular singles are *Live Forever*, *Supersonic*, *Wonderwall*, *Some Might Say*, *Don't Look Back In Anger*, *Stand By Me*, including *Rock 'N' Roll Star* which is the only song apart from the list of UK charts because it is one of great songs by OASIS, as Noel Gallagher stated in an interview in 2015. The primary source is the text itself and some information from other researches and the internet was used to complete this study.

3.2 MATERIALS

Since the objective of this study is to analyze the stylistics devices used in OASIS song lyrics, all of the English texts were directly taken from the lyrics. The use of language in these songs has many interesting linguistic aspects which were analyzed in this study, such as figurative language, rhyme, and repetition. Thus, in order to scope the scale of data, the researcher divided the total albums of OASIS into four eras, in chronological order, as provided in the following table:

OASIS' Period	Album	Released Year
Establishment (1993-1994)	Definitely Maybe	1994
Britpop movement (1994-1998)	(What's the Story) Morning Glory?	1995
	Be Here Now	1997
Transitional Period (1999-2004)	The Master Plan	1998
	Standing on the Shoulder of Giants	2000
	Heathen Chemistry	2002
The Period Prior To Disbanding (2005-2008)	Don't Believe the Truth	2005
	Dig Out Your Soul	2008

According to the objective of this study, the stylistic analysis focused on only song albums in the first two periods, *Establishment* and *Britpop movement*, in order to investigate the use of stylistic devices and songwriting styles in popular singles of OASIS which were very successful during the years of Britpop. Then, seven singles were chosen from the albums: *Definitely Maybe*, *(What's the Story) Morning Glory?*, and *Be Here Now*.

3.3 PROCEDURE

3.3.1 RESEARCH DESIGN

Discourse and descriptive approach were applied in this research. The data were taken into discourse analysis regarding stylistic strategies used in OASIS song lyrics that reflect the important factors which influenced songwriting style during the years of their great movement in Britpop history.

3.3.2 DATA COLLECTION

In composing this study, the seven lyrics of OASIS songs were taken from only the studio albums, the most common versions performed by the band. Live albums, compilation albums, or extended plays were not taken into account.

Song lyrics were gathered from the online lyrics databases, *MetroLyrics* and *SongLyrics*, free websites which provided reliable lyrics. As our focus was on OASIS' British song lyrics to interpret the meaning and identify the stylistics strategy, all English texts of lyrics therefore were carefully read and notated to find the data for analyzing the above mentioned aspects, and then all the words, phrases, and sentences containing figurative language and phonetic devices were identified as the data.

3.4 DATA ANALYSIS

As explained above, the collected data were analyzed by discourse and descriptive approaches. The major sources for verifying the meaning of words in the lyrics are The Cambridge Dictionary Online (CDO) and Oxford Dictionaries Language Matters Online, which provide useful grammatical information, example sentences, and language use. Plus, Longman Phrasal Verbs Dictionary with over 5000 phrasal verbs was chosen for finding the meaning of phrasal verbs which clearly demonstrate grammar patterns, synonyms, and opposites. Moreover, the researcher also searched for organization of stylistic analysis from various relevant studies that were already mentioned in chapters 2. All data extracted from OASIS lyrics were studied manually by the researcher to investigate the language use and identify meanings of song lyrics according to the following main aspects of stylistic analysis: figurative language, rhyme, and repetition.

In short, this chapter has revealed the organization used in conducting this research including the data and data source, materials, procedures, and data analysis. Henceforth, the result, discussion, conclusion and suggestion for further research will be provided in the next two chapters.

CHAPTER 4

RESULTS

This research was undertaken to further study stylistic analysis of song lyrics. The analysis followed the methodology introduced in Chapter 3, however, it was done on a small scale with a selection of band and songs. The analysis starts with a verbatim transcription of the lyrics followed by the linguistic analysis, but discarding accent, music, and any sound effects.

For comprehension of each song, all of them firstly were selected from the OASIS' popular singles which were released between the years 1994 and 1997. Although each song revealed a different technique used by the songwriter, the main features which were chosen to discover the style and organization of the texts are provided in the following frame of the analysis:

- Figurative language (metaphor, metonymy, personification, idiomatic phrase, rhetorical question)
- Phonetic devices: rhyme and repetition

4.1 LIVE FOREVER (1994)

4.1.1 FIGURATIVE LANGUAGE ANALYSIS

The song '*Live Forever*' contains an optimistic perspective which can be analyzed from the use of figurative language in the lyrics. For this purpose, the songwriter needs to connect the audiences' pre-existing schemata or experience by using metonymy as part of the details. For instance, the beginning verse:

- (1) *Maybe*
- (2) *I don't really wanna know*
- (3) *How your **garden grows***
- (4) *'Cause I just wanna fly*

According to McLaughlin (1990), "Metonymy accomplishes its transfer of meaning on the basis of associations that develop out of specific contexts rather than

from participation in a structure of meaning” (p.83), therefore, the metonymic expression of the above lines is given by the word ‘*garden*’ which contains the connotation of ‘*life*’, one of the popular themes in rock music, and any other music as well. The notion of the garden can be interpreted as the cycle of life, since gardens employs a common interpretive aspect of the experience of humans living in relationships between humans and nature which are connected through physical movement, activities and imagination.

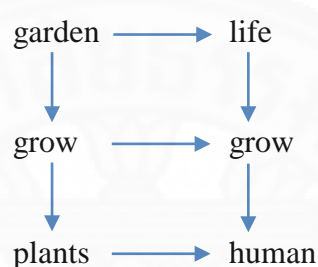


Figure 1: Aligning the matching elements in structure mapping

The resemblance between the target and the source is ‘*grow*’ (see Figure 1), because plants in the garden and humans in the circumstance of life grow together. It can be described that to grow is to germinate and develop a plant within the garden (source) which is similar to natural development by the increasing in size and changing physically of a living thing as do humans in the circumstance of their life (target). Although the audiences are invited to process these ideas through his or her own personal interpretation systems, this metonymic analysis shows that ‘*garden grows*’ is used cognitively describing a development or cycle of life, as Baptist (2002) stated that “...gardens remind us that we are participants in the cycle of life and death” (p.32).

Otherwise, there is another meaning of ‘*garden grows*’ which was found in the traditional English nursery rhyme “Mary, Mary, Quite Contrary”. This rhyme was first published in 1744 in England, and the lyrics then were modified continuously until the common latest version is:

*Mary, Mary, quite contrary,
How does your **garden grow**?
With silver bells, and cockle shells,
And pretty maids all in a row.*

This rhyme contains religious and historical implications. Mary is portrayed as an individual in history; “Mary Tudor”, also known as “Queen Mary” or “Bloody Mary”, who was the daughter of King Henry VIII. Although there are several interpretations and theories about the actual meaning of this rhyme, we can significantly notice the connection between Queen Mary with the sentence ‘*How does your garden grow?*’, because ‘*garden grow*’ refers to her reign widely increasing in size over her kingdom. In other words, it can be metaphorically interpreted that someone tried to dominate or extend their power over other people.

Apart from the above lines, the lyrics also applied the rhetorical strategy in order to create a mystery situation for motivating and convincing the audience of what matters are being communicated exactly. Likewise, the rhetorical question, ‘*Lately. Did you ever feel the pain? In the morning rain. As it soaks you to the bone*’, expresses the state of one’s mind at that moment and stimulates the audiences to reflect upon themselves by adding metaphorical language in the lines. The rhetorical question was foregrounded to ask for answers which may be not provided. Even though it could be answered, it would be possible to provided negative answers only.

- (5) *Lately*
- (6) *Did you ever feel the **pain**?*
- (7) *In the morning **rain***
- (8) *As it soaks you to the **bone***

In addition, there is an interesting figurative feature used within this rhetorical question. It was found that the mapping from the source is the body term of ‘*bone*’ and the target is the abstract entity ‘*soul*’. According to Wei (2010), “Human body terms are often used to express the complicated feelings of human beings like happiness, anger, etc. Emotional concepts such as anger, love, happiness, sadness and

so on are primarily understood by means of conceptual metaphors” (p.12). It is not only the word ‘*bone*’ itself metaphorically used, but the phrase ‘*soaks you to the bone*’ also.

If the phrase ‘*soak (someone) to the bone*’ is interpreted in accordance with idiomatic meaning, it means the state of saturation that is to make someone extremely or completely wet, especially through his or her clothing (Farlex Dictionary of Idioms: 2015). In this verse, it means someone extremely soaked by ‘*rain*’. After analyzing this, the researcher can identify a metaphor for the concepts: WEATHER CONDITIONS ARE PROBLEM INDICATORS. In the case of RAIN, it is a MISFORTUNE metaphor, the source (rain) is used to talk metaphorically about the target (problem). There is further support by Żołnowska (2011), who suggested that weather used as the source domain for metaphorical expressions and RAIN can imply negative occurrences, likewise, ‘*rainy day*’ which figuratively expresses a period of misfortune.

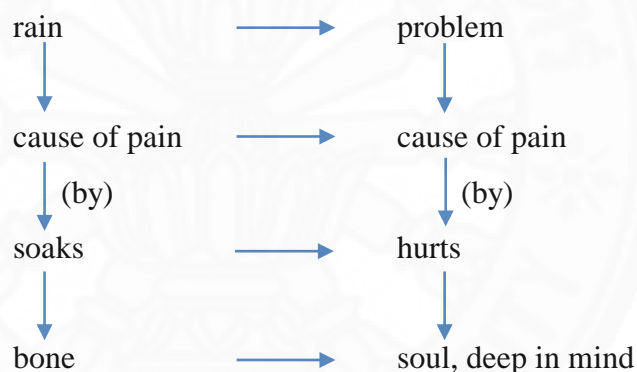


Figure 2: Structure mapping from body term to abstract entities

The word ‘*rain*’ represents a metaphor of negative meaning in terms of a problem. The concepts related to WEATHER that indicate the presence or absence of problems in the human mind (Żołnowska, 2011, p.165). Rain is a substance that can distract or be an obstacle to people and is an equivalent for a hard period of having difficulties, problems, or unpleasant experiences. She further described that “different parts of speech (i.e. rain as a noun, rain as a verb, adjectives like sunny) related to BAD WEATHER are used to describe certain problematic situations, something difficult to deal with or a state of not being certain about something” (p.178).

Moreover, the *bone* was used in terms of a human body part which is mapped onto the *soul* as part of the spiritual part of a human being. *Bone* is a significant organ of a human body in terms of anatomy; bone is an organ that constitutes a shape and also serves multiple functions to support and protect the various organs of the human body. Thus, there are analogies between the source (bone) and the target (soul) (see figure 2), because both of them are significant parts inside a human body which makes a human alive. Consequently, the figurative explanation about heavy rain drenching someone is interpreted in terms of difficult or problematic situations causing physical and mental pain to someone as if that hurts deeply into their soul.

In other words, what the speaker is asking the audience in general language is “*Did you ever feel suffering from a serious problem which difficult to deal with and that caused you pain?*”, which is grounded in the physical and emotional sensation experiences of each audience (EMOTIONAL DISTRESS IS PHYSICAL PAIN).

4.1.2 PHONETIC DEVICES: RHYME AND REPETITION

ANALYSIS

In this song lyric, there is a rhyme pattern ABBX ACCX used in the first eight lines by rhyming between lines 1 and 5, lines 2 and 3, and lines 6 and 7, however, the symbol “X” is marked for the lines that do not rhyme with any other line.

- (Verse 1)
- | | |
|----------------------------------------------|-----|
| (1) <i>Maybe</i> | (A) |
| (2) <i>I don't really wanna know</i> | (B) |
| (3) <i>How your garden grows</i> | (B) |
| (4) <i>'Cause I just want to fly</i> | (X) |
| | |
| (5) <i>Lately</i> | (A) |
| (6) <i>Did you ever feel the pain</i> | (C) |
| (7) <i>In the morning rain</i> | (C) |
| (8) <i>As it soaks you to the bone</i> | (X) |

In this first verse, masculine rhyme can be identified by the words: *know*, *grows*, *pain*, and *rain*. These words consist of the same final accented vowel sound (/əʊ/: *know*, *grows*; /eɪ/: *pain*, *rain*) and consonant sound (/n/: *pain*, *rain*). Additionally,

internal rhymes with vowel sound /ɒ/ also appeared between the words ‘*wanna*’ and ‘*want*’ in lines 2 and 4 as presented below:

- (2) *I don't really wanna know*
- (3) *How your garden grows*
- (4) *'Cause I just want to fly*

On the other hand, the repetition of the word ‘*maybe*’ makes this song sound outstanding and interesting. At the beginning, *maybe* is used as an adverb of probability to express how likely it is for something to happen and/or means that the speaker is not sure if the thing will happen or will be done. It parallels with the word ‘*Lately*’ preceded in line 5, as an adverb of time to express the recent time that actions are completed but still within the speaker’s present frame of mind, so in this case it refers to the following spoken interrogative sentence: *Did you ever feel the pain, In the morning rain, As it soaks you to the bone?*. Moreover, feminine rhyme (or commonly known as double rhyme) is addressed here because the words ‘*maybe*’ and ‘*lately*’ are interlocked by assonance of two syllables with vowel sounds /eɪ/ and /i/: *maybe, lately*.

- (Verse 2)
- (9) *Maybe I just want to **fly*** (A)
 - (10) *I want to live, I don't want to **die*** (A)
 - (11) *Maybe I just want to **breathe*** (B)
 - (12) *Maybe I just don't **believe*** (B)
 - (13) *Maybe you're the same as **me*** (C)
 - (14) *We see things they'll never **see*** (C)
 - (15) *You and I we're gonna live forever* (X)

For analyzing rhyme pattern in the second verse, it can be clearly seen as the regular rhyme pattern AABBCC. Since line 9 ends in a word ‘*fly*’ that rhymes with ‘*die*’ in the next line by the same assonance: /aɪ/, which is marked with letter ‘A’. Then, the ending words ‘*breathe*’ in line 11 and ‘*believe*’ in line 12 were marked with letter ‘B’, because of matching initial consonants /b/, which can be classified as alliteration or is called head rhyme, including the same assonance /i:/ (*breath – believe*). For lines 13 and 14, ‘*me*’ and ‘*see*’ are the same long vowel sound /i:/ without final consonance sound which is marked with letter ‘C’.

- (Verse 3)
- (16) *Maybe I will never **be*** (A)
- (17) *All the things that I want to **be*** (A)
- (18) *But now is not the time to cry* (B)
- (19) *Now's the time to find out why* (B)
- (20) *I think you're the same as **me*** (C)
- (21) *We see things they'll never see* (C)
- (22) *You and I are gonna live forever* (X)

The rhyme scheme of the third verse is also AABBC pattern which is similar to the second verse above. This pattern can be illustrated as follows: 'A' is marked for a masculine rhyme (or commonly known as a single rhyme) in line 16 and 17, since there are rhymes on a single stressed syllable 'be' at the end of both lines. Next, 'B' is marked for a vowel sound /ʌɪ/ (cry, why) in the lines 18 and 19, and 'C' is noted for a long vowel sound /i:/ (me, see) in the lines 20 and 21. Furthermore, this verse has an internal rhyme as you can see in above chart which shows that the word 'time' rhymes the word 'cry' with vowel sound /ʌɪ/. Additionally, the word 'now' in line 19 connected vowel sound /aʊ/ with the word 'out', including the word 'time', 'find', and 'why' connected vowel sound /ʌɪ/. Finally, there is internal rhyme in line 21 in which the word 'we' and 'see' have the same vowel sound /i:/.

SUMMARY

Table 1: Categories and features observed in the song 'Live Forever'

CATEGORIES	OBSERVED FEATURES
Figurative language	Metonymy
	Rhetorical question
	Idiomatic phrase
	Metaphor
Rhyme Scheme	ABBX ACCX
	AABBCC

Type of Rhyme	Masculine rhyme (single rhyme)
	Internal rhyme
	Feminine rhyme (double rhyme)
	Alliteration
Phonetic device	Repetition

4.2 SUPERSONIC (1994)

4.2.1 FIGURATIVE LANGUAGE ANALYSIS

The song ‘*Supersonic*’ examined the use of figurative language in its lyrics which is a crucial dimension for this study, since the stylistic devices that the songwriter applied in this song are significant methods for making the song more appealing and enchanting to the audiences. According to Niven (2014), “OASIS were not only optimists. *Supersonic*, the first single from *Definitely Maybe*, is often regarded as an epitome of lumpen nonsense poetry, with its doctor/helicopter, Elsa/Alka-Seltzer doggerel rhymes” (p, 5). The study noticeably found the word ‘*supersonic*’ used as metaphor in the following sentence:

(3) *I'm feeling **supersonic**, give me gin and tonic*

The notion of *supersonic* embraces the rhetorical strategy with an intention to emphasis the feeling in an extreme moment and that can attract the audience’s interest. In literal interpretation from Oxford Dictionaries Online, ‘*supersonic*’ means involving or denoting a speed greater than that of sound. In a similar way to figurative interpretation, *supersonic* expresses the perception of feeling happy or very excited beyond an ordinary feeling. According to Deignan (2005), “The conceptual metaphor that equates experiencing strong emotions with experiencing physical motion can be expressed as FEELING IS PHYSICAL MOVEMENT” (p.148). The researcher found out that mixing sensory perception of movement (*supersonic*) and feeling (*great/enthusiastic*) joined together to establish a metaphorical expression of extraordinary feeling, which is explained in the following mapping:

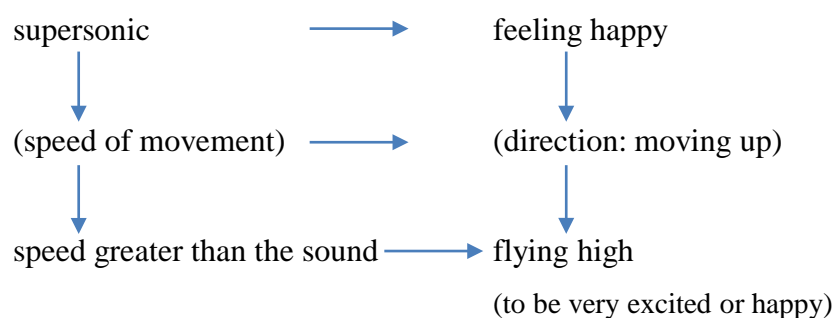


Figure 3: Structure mapping of mixing perception of movement and feeling

The metaphor *supersonic* in ‘*I’m feeling **supersonic***’ attributes extraordinary speed of movement and draws visual perception to ‘*flying high*’, an idiom that means to be very excited or happy²⁶. Based on metaphorical analysis, it therefore refers to ‘feeling very happy and very excited as if to be rapidly flying to the air’.

Move to the third verse, it has additional metaphorical language which conveyed interesting connotations within the lines:

(15) *He lives under a **waterfall***

(16) *Nobody can see him, nobody can ever hear him call*

From line 15, the researcher discovered the meaning of abstract domain, which is applied to the similarity of position and the psychological and functional similarity of concrete and abstract objects. The word ‘*waterfall*’ is, in terms of place, used as the source referring to the target, an abstract entity, as a *mysterious place* which is the residence of one man. According to Oxford Dictionaries Online, ‘*waterfall*’ literally means a cascade of water falling from a height, formed when a river or stream flows over a precipice or steep incline²⁷. Additionally, because of mist and a clashing noise coming from the bottom of the waterfall, it is always hard to get through and nobody can exactly see what is going on under the water. These characteristics can

²⁶ flying high. (n.d.) Cambridge Dictionary of American Idioms. (2006). Retrieved from <http://idioms.thefreedictionary.com/flying+high>

²⁷ Waterfall. (n.d.). Oxford Dictionaries Language matters. (2016). Retrieved from <http://www.oxforddictionaries.com/definition/english/waterfall>

establish the psychological image of the waterfall as the same image when recalling a secret or mysterious place, so it is mapped onto an abstract domain. Hence, the sentence ‘*He lives under a waterfall*’ refers to a mysterious dwelling of one man where nobody can find him related to the following sentences: ‘*Nobody can see him, nobody can ever hear him call*’.

Finally, there is one more interesting point about the identity of ‘*Elsa*’ which has caused confusion in the interpretation. The lyrics say:

(20) *I know a girl called Elsa, she's into Alka Seltzer*

Even though ‘*Elsa*’ is mostly understood to be a girl as the lyrics say ‘*I know a girl called Elsa*’, and ‘*Alka Seltzer*’ is metaphorically construed to be heartburn relief, in fact, it is not referring to a teenage girl, but actually refers to a nine-stone Rottweiler which belonged to the sound engineer (Dave Scott) and the dog has a flatulence problem described in the sentence “*she's into Alka Seltzer*”. According to the songwriter, Noel Gallagher, has remarked that “*Someone told me “Supersonic” was about teenage prostitution...It’s about a nine-stone Rottweiler called Elsa who was in the studio where we were recording*”²⁸.

4.2.2 PHONETIC DEVICES: RHYME AND REPETITION

ANALYSIS

The use of rhyme scheme in this song is interesting and remarkably appears in Gallagher’s interview in 1995: “*...it's just a lot of rhymes... 'bout Alka-Seltzer... and doctors and helicopters and all the rest of it...we wanted that out first just because it'd make people listen and go*”, and he added “*...the way I write is just like...I write the first line...and the end word, whether it be, Supersonic.. it's like, "Well, what rhymes with that?" And you start off with 'A' and you go, "Atomic. Bionic." Then you go..."Gin & Tonic...Tonic...Gin & Tonic. Alright, that'll do... Basically, cos it rhymes*”²⁹.

²⁸ See more Noel Gallagher’ interview and background of the song Supersonic, retrieved from [https://en.wikipedia.org/wiki/Supersonic_\(Oasis_song\)](https://en.wikipedia.org/wiki/Supersonic_(Oasis_song)).

²⁹ “In-depth Interview with Noel and Bonehead in March of 1995”. Retrieved from <http://www.musicfanclubs.org/oasis/interview.html>

As can be seen in the first verse below, the AABBCC pattern appeared on account of the connection between these ending words - *myself*, *else*, *tonic*, *it*, *laugh*, and *autograph* - in each line. For the details, the word '*myself*' matched the word '*else*' with same vowel sound /ɛ/. The word '*tonic*' matched the word '*it*' with the same vowel sound /ɪ/, and the following ending words '*laugh*' and '*autograph*' presented rhyming vowel sound /ɑ:/. In addition, these ending words can be specified as a masculine rhyme or single rhyme, because they rhymed on the final syllable of words with different prior consonants.

- (Verse 1)
- (1) *I need to be **myself*** (A)
 (2) *I can't be no one **else*** (A)
 (3) *I'm feeling supersonic, give me gin and tonic* (B)
 (4) *You can have it all but how much do you want it* (B)
 (5) *You make me **laugh*** (C)
 (6) *Give me your **autograph*** (C)
 (7) *Can I ride with you in your BMW* (X)
 (8) *You can sail with me in my yellow submarine* (X)

Besides that, an internal rhyme was also found within the lines 3, 4, and 8. The above chart, reveals that the word '*feeling*, *supersonic*, *gin*, and *tonic*' have the same assonance /ɪ/ in the last syllable sound. For line 4, the word '*You*' rhymed '*do*' with same vowel sound /u:/, and the word '*it*' in the middle rhymed '*it*' in the end of line by assonance /ɪ/.

Next to the second verse, the AA rhyme pattern, internal rhyme, and alliteration were applied together:

- (Verse 2)
- (9) *You need to find **out*** (A)
 (10) *'Cause no one's gonna tell you what I'm on **about*** (A)
 (11) *You need to find a way for what you wanna say* (X)
 (12) *But before tomorrow* (X)

Line 9 ended with the word '*out*' which corresponded to the word '*about*' in line 10 with the same vowel sound /aʊ/, it therefore was indicated the rhyme scheme

AA. On the other hand, an internal rhyme was revealed in the line 11 by matching between the words ‘*way*’ and ‘*say*’ with vowel sound /eɪ/. Moreover, there is an alliterative rhyme technique for matching the same initial consonants of the words ‘*way*, *what*, *wanna*’ as well.

For the third verse, AABB rhyme pattern, alliteration, and consonance were applied in these lines below:

- (Verse 3)
- (13) 'Cause my friend said he'd take you home (A)
 - (14) He sits in a corner all alone (A)
 - (15) He lives under a waterfall (B)
 - (16) Nobody can see him, nobody can ever hear him call (B)
 - (17) Nobody can ever hear him call (Repeat)

A regular rhyme pattern AABB was used in this song again. In the first two lines, there are rhyme on vowel sound /əʊ/ between the words ‘*home*’ and ‘*alone*’, and the next lines have rhyme on vowel sound /ɔ:/ between the words ‘*waterfall*’ and ‘*call*’. On the other hand, the consonant ‘*h*’ was applied to these words - *he*, *home*, *him*, and *hear* – performing as an alliterative rhyme. Furthermore, the repetition of consonant ‘*h*’ can imply a man who is being talked about in this verse, or even that the speaker was referring to himself.

In addition, this verse consisted of consonance, a repetition on final consonants of accented syllables, which matched the consonant sound /l/ between words - *all*, *waterfall*, and *call*. This aspect also showed on both of first and fourth verses as displayed in underlined words below:

- (Verse 1)
- (1) I need to be myself (A)
 - (2) I can't be no one else (A)
 - (3) I'm feeling supersonic, give me gin and tonic (B)
 - (4) You can have it all but how much do you want it (B)
 - (5) You make me laugh (C)
 - (6) Give me your autograph (C)
 - (7) Can I ride with you in your BMW (X)
 - (8) You can sail with me in my yellow submarine (X)

...

- (Verse 4)
- (18) You need to be yourself (A)
 - (19) You can't be no one else (A)

- (20) *I know a girl called Elsa, she's into Alka Seltzer* (B)
 (21) *She sniffs it through a cane on a supersonic train* (X)
 (22) *And she makes me laugh* (C)
 (23) *I got her autograph* (C)
 (24) *She done it with a doctor on a helicopter* (B)
 (25) *She's sniffin' in her tissue, sellin' the Big Issue* (X)

It is also noticeable the repetition of consonant /l/ contained in many words, such as *yourself*, *else*, *all*, *sail*, *yellow*, *girl*, *called*, *Elsa*, *Alka*, *Seltzer*, *laugh*, *helicopter*, and *sellin'*. Moreover, the most outstanding features of this song are the alliterative and repeated sound pattern of consonant /s/ sound, which makes it have a certain kind of simplicity and charm. A repetitive /s/ sound in forms of noun, verb, pronoun, adverb, and adjective throughout this verse appears to be individual actions which refer to *Elsa*, a girl who the speaker is mentioning in this verse. Besides, the words '*yourself*' - '*else*' and '*laugh*' - '*autograph*' have the same ending sound, that is vowel sound followed by a consonant sound, for example, /ɛl/ (*yourself* - *else*), and /ɑ:f/ (*laugh* - *autograph*). From this analysis, it can be determined that verses 1 and 4 used rhyme pattern AABXCCBX.

Furthermore, internal rhyme appeared again as illustrated in the underline words below:

- (20) *I know a girl called Elsa, she's into Alka Seltzer* (B)
 (21) *She sniffs it through a cane on a supersonic train* (X)
 ...
 (24) *She done it with a doctor on a helicopter* (B)
 (25) *She's sniffin' in her tissue, sellin' the Big Issue* (X)

Moreover, feminine rhyme or double rhyme is added to match a couple of words that have the same vowel sound and following consonant sounds in the second-to-last syllable, and also the same sounds in the final syllables. There is noticeable matching between a couple of words in the middle of each line. The word '*Elsa*' has the same /ɛl/ and /ə/ sound with '*Seltzer*', and the word '*doctor*' has the same /ɒ/ and

/ə/ sound in the second-to-last syllable with ‘*helicopter*’, including the same vowel sound /ɪ/ and /u:/ between the word ‘*tissue*’ and ‘*Issue*’.

Besides that, the masculine rhyme is used to link the word ‘*cane*’ and ‘*rain*’ by their same final accented vowel sound /eɪ/ and consonant sound /n/. Finally, the word ‘*sniffin*’ and ‘*sellin*’ contain the same vowel sound /ɪ/ and consonant sound /n/ in their last syllables.

SUMMARY

Table 2: Categories and features observed in the song ‘*Supersonic*’

CATEGORIES	OBSERVED FEATURES
Figurative language	Metaphor
Rhyme Scheme	AABBCC
	AA
	AABB
	AABXCCBX
Type of Rhyme	Masculine rhyme (single rhyme)
	Internal rhyme
	Alliteration
	Feminine rhyme (double rhyme)
Phonetic Device	Repetition

4.3 ROCK 'N' ROLL STAR (1995)

4.3.1 FIGURATIVE LANGUAGE ANALYSIS

From investigating the figurative language in this song, the word ‘*rock 'n' roll star*’ was employed in the song title and it was repeated many time in the lyrics in order to make mention of the dream and ambition to become a famous rock star, enjoy the life, and hope to move away from the hometown, Manchester. For more explanation, we started to analyze from the first verse as follows:

(3) *The day's moving just too fast for me*

According to McLaughlin (1990), personification is when the characteristics of a human subject are transferred to an inhuman object (p. 83). Therefore this sentence, revealed the use of personification in '*The day's moving*', because the '*day*' is being personified or humanized, giving it the human characteristic of moving, though actually '*day*' is an inanimate object. Furthermore, this sentence not only creates a connection between an inanimate with animate characteristic, but also adds '*too fast*' to emphasize and increase the intensity of activity that make it more convincing. This concept is similar to the example explained by Goatly (2012), "A life style that is intense, energetic, and glamorous is, thus, *life in the fast lane*" (p. 176). Hence, the sentence '*The day's moving just too fast for me*' can be interpreted as the time passed too quickly for him, in other words, it means he does not have enough time to do the things he want. This interpretation is supported by the next sentences: '*I need some time in the sunshine. I've gotta slow it right down*', which declared that the man is asking for much more time.

(4) *I need some time in the **sunshine***

...

(7) *I live my life for **the stars that shine***

More interestingly, in the above sentences, there are interactions between metaphor and metonymy in the concept JOY/HAPPINESS. Kövecses (1991) introduced that another major metaphorical concept of happiness in English is HAPPINESS IS LIGHT, for instance, *come/came to light, bring/brought to light, you are the sunshine in my life, and she was shining with joy*. Thus, both '*sunshine*' and '*stars*' act as metaphor and metonymy, in which a part represents a whole or a whole represents a part. It can be explained that '*sunshine*' brightens up - in the daytime - wherever it can give out a bright light, then it brings joy and happiness to people, likewise, '*stars*' do the same thing to brighten up – in the night-time - wherever they can be shining, then they bring joy and happiness to people. Hence, the *shine* or *light* is then an assumed expression observed in happiness. In other words, the above sentences

refer to the expectation about good things and that success will probably happen in his life. The truth, in contrast, is that only at night can he dream that he becomes famous, lives happily, and enjoys his life, as the sentence is later repeatedly sung: ‘*Tonight, I’m a rock ‘n’ roll star*’ and ends with ‘*It’s just rock ‘n’ roll*’. After all, this song shows the ability of the songwriter to combine different figurative methods to make the lyrics sound attractive and colorful.

4.3.2 PHONETIC DEVICES: RHYME AND REPETITION

ANALYSIS

In the song lyrics of ‘*Rock ‘N’ Roll Star*’, there are uses of both irregular rhyme pattern of ABAXBA and regular rhyme pattern of AABBCDD. For the first verse, rhyme scheme can be identified as ABAXBA, which is described below:

- (Verse 1)
- | | |
|-----------------------------------------------------------------------|-----|
| (1) <i>I <u>live</u> my <u>life</u> in the city</i> | (A) |
| (2) <i>There's no easy way out</i> | (B) |
| (3) <i>The day's moving just too <u>fast</u> <u>for</u> me</i> | (A) |
| (4) <i>I need <u>some</u> time in the <u>sunshine</u></i> | (X) |
| (5) <i>I've gotta slow it right down</i> | (B) |
| (6) <i>The day's moving just too <u>fast</u> <u>for</u> me</i> | (A) |

The words - *city, me, out, and down* - suggested the rhyme on the last accented syllables which have the same assonance (or vowel sound). The vowel sound /i/ of the word ‘*city*’ is similar to the word ‘*me*’ in lines 1, 3, and 6. And the words ‘*out*’ and ‘*down*’ also presented the same vowel sound /aʊ/ in the regular way. Additionally, an interesting head rhyme (or alliterative rhyme) was employed by matching initial consonant sound between these couples: *live - life, fast – for, and some – sunshine*.

For the second verse, it presented a regular rhyme pattern of AABBCDD that can be noticed on the ending words of each line as follows:

- (Verse 2)
- | | |
|-----------------------------------------------------------|-----|
| (7) <i>I live my life for the stars that shine</i> | (A) |
| (8) <i>People say it's just a waste of time</i> | (A) |
| (9) <i>When they said I should feed my head</i> | (B) |
| (10) <i>That to me was just a day in bed</i> | (B) |

- (11) *I'll take my car and drive real **far*** (C)
 (12) *We're not concerned about the way we **are*** (C)
 (13) *In my mind my dreams are **real*** (D)
 (14) *Now you're concerned about the way I **feel*** (D)

Significantly, the masculine rhyme can be seen clearly in these couples: 'shine – time' are the same vowel and consonant sound /ʌɪ/, 'head – bed' are the same /ɛ/ sound, 'are – far' are the same /ɑ:/ sound, and the last couple is 'real – feel' with the same /i:l/ sound. Moreover, there is interesting homophone within inner rhyme on the three words underlined, *my – mind – my*, in which they have the same pronunciation with /mʌɪ/ sound, but different meanings. From the above analysis, the phonological foregrounding and internal rhyme noticeably shown in this verse are poetic effects that make the song flow smoother and fluently.

SUMMARY

Table 3: Categories and features observed in the song 'Rock 'N' Roll Star'

CATEGORIES	OBSERVED FEATURES
Figurative language	Personification
	Metaphor
	Metonymy
Rhyme Scheme	ABAXBA
	AABBCCDD
Type of Rhyme	Alliteration
	Masculine rhyme
	Homophone
Phonetic Device	Repetition

4.4 WONDERWALL (1995)

4.4.1 FIGURATIVE LANGUAGE ANALYSIS

According to Gallagher's interview in 2002, the song '*Wonderwall*' reflects a theme of friendship, as Gallagher described that "It's a song about an imaginary friend who's gonna come and save you from yourself"³⁰. It is useful evidence for this study to the investigation of figurative language. Then, the analysis began with the following sentence:

(5) *Backbeat, the word is on the street that **the fire in your heart is out***

FIRE and HEART metaphor notably appears in the line; '*Backbeat, the word is on the street that the fire in your heart is out*'. This metaphor is internal, since there is a collocational clash in '*fire in your heart*'. In fact, the fire cannot occur inside a human body including the heart, so this sentence cannot be interpreted literally. As Kövecses (2000) pointed out, the concept of love is the most metaphorically used, probably because it does not only allude to an emotion, but also to a relationship. Thus, the conceptual metaphor 'LOVE IS FIRE', one of the conceptual metaphors about LOVE, was used in describing what the message is trying to convey. When we think of LOVE, we conceptualize it via FIRE (Larsen, 2006, p. 11).

On the other hand, '*heart*' also gives images associated with love. Whereas *heart* contains various emotions such as courage, kindness, and so on, the image schematic structure of the heart is basically a container for emotions, *love* is the outstanding one (Pérez, 2008, p. 4). Therefore, according to Pérez (2008), the heart is being considered as the place where emotions are located, so we can establish the metaphor "THE HEART IS A CONTAINER OF EMOTIONS" (p.31). In addition, heart can be considered as the seat of love because of attributing characteristic properties of objects to concepts or entities. In this sense, heart is a valuable object which symbolizes love (Pérez, 2008, p. 33). After all, '*heart*' with the meaning of mind

³⁰ "Noel: Wonderwall 'not about Meg'. BBC News. 17 October 2002. Retrieved from <http://news.bbc.co.uk/2/hi/entertainment/2337721.stm>.

and inner feeling of human, and ‘*fire*’ with the meaning of love, represents love filling in a person’s mind. Thus, ‘*fire in your heart is out*’ described the feeling *love* - as something very hot, intense, and stimulating - in *mind*, however, now that *love* has disappeared and gone away from the your mind.

Apart from the above section, it has another metaphorical feature also applied in the lyrics, as examined in the next two lines below:

(9) *And all the roads we have to walk are winding*

(10) *And all the lights that lead us there are blinding*

For the first sentence ‘*And all the roads we have to walk are winding*’, there are metaphors in the words ‘*road*’ and ‘*winding*’. According to Kövecses (2000), he suggests a long list of conceptual metaphors, and one of the various love metaphors is LOVE IS A JOURNEY (p. 26) with regard to our daily experiences about the journey made in a love relationship. In a similar way, it can be applied to a live conventional metaphor LIFE IS JOURNEY, thus, *road* is not only a path leading from one place to another in its literal meaning, but also represents a way of life in its figurative meaning. Additionally, an adjective, *winding*, is foregrounded for a dramatic idea which literally means following a twisting or spiral course. However, *winding* was used to visualize an image of a rough path which figuratively refers to an obstacle, difficulty, or dangerous happening in one’s life.

For line 10 ‘*And all the lights that lead us there are blinding*’, there are metonymy-based metaphor between the words ‘*lights*’ and ‘*blinding*’. In this study, *blinding* is used as a source domain in terms of *dark*. As far as it can be analyzed, in literal uses *light* and *dark* belong to source domains of perception and possibly colour, while the figurative uses belong in target domains of cognition and emotion (Deignan, 2005, p. 184). It shows that metonymic combined with cross-domain mapping makes *light* and *dark* metonymy-based metaphor.

The conceptual metaphor of *light* and *dark* was discussed by Barcelona (2000) that “Light is likely to arouse a feeling of confidence, safety, liveliness or happiness, etc. and physical well-being, which is positively valued, whereas dark tends to bring about a feeling of insecurity, melancholy and physical unease, which is negatively valued” (p. 40). Likewise, Deignan (2005) suggested that concordances for

light show three conceptual mappings related to KNOWING IS SEEING, GOODNESS IS LIGHT, and HAPPYNESS IS LIGHT, while concordances for dark show the related mappings of UNHAPPINESS (AND NEGATIVITY) ARE DARK, UNKNOW IS DARK, and EVIL IS DARK (p. 184). According to these concepts, the line ‘*And all the lights that lead us there are blinding*’ can be interpreted that the good things such as knowledge, ideas, inspiration, and happiness are fading away and bringing unhappiness or difficulties into their life.

Nevertheless, there is other outstanding metaphorical language used in this song, which is the magic word ‘*wonderwall*’, appearing in the song title and also in the following verse:

- (13) *Because maybe*
- (14) *You're gonna be the one that saves me*
- (15) *And after all*
- (16) *You're my **wonderwall***

Analyzing was based on the relation between the sentences ‘*You're gonna be the one that saves me*’ and ‘*You're my wonderwall*’. In an early sentence, ‘*You*’ indicated the person who rescues the speaker from harm and/or provides a solution to a difficulty or any problem. In the following sentence, ‘*wonderwall*’ represented the person who was described by ‘*the one that saves me*’, in other words, it referred to an imaginary friend who comes to help the speaker from any difficulty which happened in his life, as Gallagher’s interview already mentioned at the beginning. Moreover, the repetition of both ‘*You're gonna be the one that saves me*’ and ‘*You're my wonderwall*’, which the songwriter tries to emphasize, shows that it is the main idea and most significant of this song.

4.4.2 PHONETIC DEVICES: RHYME AND REPETITION

ANALYSIS

From analyzing the use of rhyme technique in the song ‘*Wonderwall*’, the results indicate that rhyme schemes were presented in quite similar patterns. Starting with the first verse, AAA rhyme scheme (also known as triplet) which is when the three lines repeat the same rhyme at the final word, was used to interlock between end words.

The same vowel sound /u:/ is repeated in the lines 1, 2, and 3 by the words: ‘*you*’ and ‘*do*’, so they were marked as AAA rhyme pattern.

- (Verse 1)
- (1) Today is gonna be the day that they're gonna throw it back to you (A)
- (2) By now you should've somehow realized what you gotta do (A)
- (3) I don't believe that anybody feels the way I do (A)
- (4) About you now (X)

According to the above chart, the first verse also revealed an internal rhyme that occurred within each line. There are inner rhymes of assonance /eɪ/ sound between the words - *today*, *day*, *they*, *anybody*, *way* - including rhyme of assonance /aʊ/ sound between the words - *now*, *somehow*, *about*. Besides, the first line showed the use of the same consonant sound at the beginning of each word, or alliterative rhyme, by repeating consonant sound /ð/ with the words - *the*, *that*, *they*, *throw*.

Moving to the second verse, the AA rhyme pattern was used by rhyming of the words ‘*out*’ and ‘*doubt*’, that accented the same final vowel and consonant sound /aʊt/. According to this aspect, it therefore can be a specified type of rhyme; a masculine rhyme. Likewise, an inner rhyme between the words ‘*backbeat*’ and ‘*street*’ have the same final vowel and consonant sound /i:t/, as can be seen from the following chart:

- (Verse 2)
- (5) Backbeat, the word is on the street that the fire in your heart is out (A)
- (6) I'm sure you've heard it all before but you never really had a doubt (A)

The AA rhyme scheme was used again to rhyme line 9 with line 10. It presented feminine rhyme (or double rhyme) which was used to match the last two syllables of the word ‘*winding*’ and ‘*blinding*’ with the same vowel and consonant sound /ɪŋ/ and /ɪŋ/. The use of feminine rhyme is illustrated in the chart below:

- (Verse 3)
- (9) And all the roads we have to walk are winding (A)
- (10) And all the lights that lead us there are blinding (A)

Another interesting rhyme is the use of alliteration between the words - *we*, *walk*, *winding* - with the same initial consonants /w/. Moreover, the word *all*, *lights*, *lead*, *blinding* were sounded concordantly with consonant /l/ sound. The last rhyme scheme in this song was analyzed below:

- (Verse 4) (13) *Because maybe* (A)
 (14) *You're gonna be the one that saves me* (A)
 (15) *And after all* (B)
 (16) *You're my wonderwall* (B)

The rhyme scheme of this verse is AABB pattern, and it divided a section of four lines into two rhymed couplets. The first line ends in the word '*maybe*' that rhymes with the ending word of the second line '*me*' by the same vowel sound /i:/. Since they rhyme with each other, they are marked with letter 'A'. Likewise, the last two line ends in the word '*all*' that rhymes with the word '*wonderwall*' on vowel and following consonant sound /ɔ:l/, therefore, they are marked with letter 'B'. Above all, the results obviously indicated that there are various rhyme techniques employed in the lyrics to make this song sound more harmonious and catchy.

SUMMARY

Table 4: Categories and features observed in the song 'Wonderwall'

CATEGORIES	OBSERVED FEATURES
Figurative language	Metaphor
	Metonymy-based metaphor
Rhyme Scheme	AAA (Triplet)
	AA
	AABB
Type of Rhyme	Internal rhyme
	Alliteration
	Masculine rhyme (single rhyme)
	Feminine rhyme (double rhyme)
Phonetic Device	Repetition

4.5 SOME MIGHT SAY (1995)

4.5.1 FIGURATIVE LANGUAGE ANALYSIS

The song ‘*Some Might Say*’ precedes with the sentence ‘*Some might say that sunshine follows thunder*’ at the beginning verse, which contains a metaphorical expression with characteristics of the weather.

- (Verse 1)
- (1) *Some might say that **sunshine follows thunder***
 - (2) *Go and tell it to the man who cannot shine*
 - (3) *Some might say that we should never ponder*
 - (4) *On our thoughts today 'cause they hold sway over time*

According to the metaphorical concepts related to WEATHER, Żołnowska (2011) described that it can be divided into two groups; good weather and bad weather (p. 166). Hence, the word ‘*thunder*’ is classified into bad weather with the concept THUNDER IS NEGATIVE EMOTIONS, to metaphorically talk about the presence of problems, a feeling of violent and extreme anger, and referring to a negative action that is done quickly and often unexpectedly (Żołnowska, 2011, p. 176). In contrast, the word ‘*sunshine*’ is classified into good weather which consists of the concepts from the words ‘*sunny*’ and ‘*shine*’ that are generally used with positive meaning. Żołnowska also explained in her research that SUNNY refers to a positive image or being happy, and also denotes good things to happen or something to be successful. In a similar way, the concept of ANYTHING THAT SHINES IS HAPPINESS refers to an optimistic occurrence like the verb ‘*shine*’ which means a bright and positive emotion (Żołnowska, 2011, p. 176). Therefore the word ‘*sunshine*’ has the characteristic of making someone happy which figuratively means something fortunate like bringing happiness to someone’s day. From above mentioned concepts, the idea of ‘*sunshine follows thunder*’ illustrate the nature of life in which it means “Every problem will not remain for a long time and eventually comes to an end, then good thing and happiness will happen to your life instead”, significantly, that is similar to the meaning of the proverb: *After a storm comes a calm.*

The conceptual metaphor about WEATHER not only appeared in the first verse, but also in the second verse as follows:

- (Verse 2) (7) *'Cause I've been standing at the station in need of **education in the rain***
 (8) *You made no preparation for my reputation once again*

In the case of the word 'rain' from '*education in the rain*', it relates to bad weather and contained the metaphorical concept RAIN is a MISFORTUNE which indicates certain problematic situations or the state of being anxious and troubled, as mentioned already in the song *Live Forever* (see in chapter 4.1.1). For the word 'education', its meaning is provided by Oxford Dictionaries Online as an enlightening experience and the process of receiving or giving systematic instruction. Thus, the idea of '*education in the rain*' is used to metaphorically indicate the state of someone's mind which consisted of either doubtfulness or hope, meanwhile s/he is waiting for something good to happen in his/her life. However, the negative idea still goes on in the next lines:

- (Verse 2) (9) ***The sink is full of fishes, she's got dirty dishes on the brain***
 (10) *It was overflowing gently but it's all elementary, my friend*

There is an outstanding figure of speech in the sentence '*the sink is full of fishes*' and '*she's got dirty dishes on the brain*' that suggests attractive metaphors used to illustrate an image of chaos in one's mind. Instead of the common image of a sink is full of *dishes*, the songwriter changed it into something different by '*the sink is full of fishes*'. In fact, the word '*fish*' has an idiomatic meaning of a stupid and inept person^[35], so that meaning is in the same way as the word '*fishes*' in plural form that represents the different kinds of stupid and inept people. Likewise, the word '*dirty dishes*', which is employed to metaphorically represent some problems or troubles that need to be solved. Consequently, '*the sink is full of fishes, she's got dirty dishes on the brain*' show the image of the unregulated situation, chaos, and many problems waiting for solutions. Here the use of nonsense elements in this song, contrary to what most people think, show the ability of the songwriter in composing lyrics with creativity and language skill.

4.5.2 PHONETIC DEVICES: RHYME AND REPETITION

ANALYSIS

In the song 'Some Might Say', there is a common rhyme scheme ABAB which is often used in poem and song lyrics, sometimes it called an alternate rhyme. Throughout this song, it was found that ABAB was used in two verses. The first one is used for the beginning verse as shown below:

- (Verse 1)
- | | |
|--------------------------------------------------------------------------|-----|
| (1) <i>Some might say that sunshine follows thunder</i> | (A) |
| (2) <i>Go and tell it to the man who cannot shine</i> | (B) |
| (3) <i>Some might say that we should never ponder</i> | (A) |
| (4) <i>On our thoughts today, 'cause they hold sway over time</i> | (B) |

To analyze rhyme pattern, the word 'thunder' and 'ponder' have the same sounds in the last syllable which is '-der'. Then, the word 'shine' and 'time' have the same assonant sound /AI/. It therefore can be identified as a type of ABAB rhyme pattern. Additionally, this pattern was repeatedly used for matching the word 'heaven' to 'given' and 'Heaven' to 'Hell' between the lines, as provided in the third verse below:

- (Verse 3)
- | | |
|---------------------------------------------------------------------|-----|
| (11) <i>Some might say they don't believe in heaven</i> | (A) |
| (12) <i>Go and tell it to the man who lives in hell</i> | (B) |
| (13) <i>Some might say you get what you've been given</i> | (A) |
| (14) <i>If you don't get yours, I won't get mine as well</i> | (B) |

However, there is another rhyme scheme which appeared in the second verse that is the basic AAAA pattern also known as monorhyme, an identical rhyme on every line.

- (Verse 2)
- | | |
|---------------------------------------------------------------------------------------------------------------|-----|
| (7) <i>'Cause I've been standing at the <u>station</u> in need of <u>education</u>
in the rain</i> | (A) |
| (8) <i>You made no <u>preparation</u> for my <u>reputation</u> once again</i> | (A) |
| (9) <i>The sink is full of fishes, she's got dirty dishes on the brain</i> | (A) |
| (10) <i>It was overflowing gently but it's all elementary, my friend</i> | (A) |

From the above lines, each line ended with masculine rhyme with the words - *rain, again, brain, friend* - that contained the same assonant sound /ei/. When each line has the same ending sound, its sound is more smooth and catchy.

Another outstanding figure of sound in this verse is homoioteleuton which is the repetition of different words with similar graphological and phonological endings. It contributed to highlight an important part within two lines of verse which contain the same word ending sounds. The underlined words, '*station*', '*education*', '*preparation*', and '*reputation*' provided a clear illustration of morphological repetition that is used to emphasize an important part of this song.

Besides, feminine rhyme was found in the line "*And my dog's been **itchin'**, **itchin' in the kitchen** once again*". The words in bold have exactly the same last two syllables sound: /ɪt/ and /ɪn/.

Finally, the major repetition of the phrase '*some might say*' in this song is not only used to make this song sound attractive and convince the audiences, but also is used in a sense of uncertainty to express the doubt about the things are uncertain and unfair in the life.

SUMMARY

Table 5: Categories and features observed in the song 'Some Might Say'

CATEGORIES	OBSERVED FEATURES
Figurative language	Metaphor
Rhyme Scheme	ABAB (Alternate rhyme)
	AAAA (Monorhyme)
Type of Rhyme	Masculine rhyme (single rhyme)
	Homoioteleuton
	Feminine rhyme (double rhyme)
Phonetic Devices	Repetition

4.6 DON'T LOOK BACK IN ANGER (1995)

4.6.1 FIGURATIVE LANGUAGE ANALYSIS

There are a lot of interesting figurative uses in the song '*Don't Look Back in Anger*,' even if the songwriter said he wrote the lyrics to mean nothing and he actually does not know the real meaning of his lyrics.

*“I get the odd night when I’m halfway through ‘Don’t Look Back in Anger’
when I say to myself, I still don’t know what these words mean!”*

(Noel Gallagher, *The observer*, 2005)

However, according to the analysis, it found that the lyrics show some content about love, regret, and hope, interestingly.

(1) *Slip inside the eye of your mind*

Beginning with the first sentence, ‘*the eye of your mind*’ can be categorized as human-related metaphor based on container schema that connects the physical or metaphorical realm. Wei (2010) suggested the conceptual metaphor of THE FACULTY OF EYE IS THE FACULTY OF MIND, in other words, the *eye* can be considered as a container of mind, for instance, the use of *eye* in ‘*He can do no wrong in her eyes*’ (p. 15). Due to the fact that what we see indicates the way we think, therefore, ‘*the eye of your mind*’ can be metaphorically interpreted as ‘in your mind or in your thought’.

(8) *'Cause you said the brains I had went to my head*

On the other hand, regarding the following lines ‘*So I’ll start a revolution from my bed. ‘Cause you said the brains I had went to my head*’, Gallagher admitted these lines are lifted from one of the recorded tapes of John Lennon’s memoirs in which Lennon is saying “*trying to start a revolution from my bed, because they said the brains I had went to my head*”³¹. The interesting sentence ‘*Cause you said the brains I had went to my head*’ included the words ‘*the brains*’ which informally means a clever person who supplies the ideas and plans for a group of people; the person who is responsible for thinking of and organizing something, and the following phrase ‘*go to*

³¹ Rob Hughes (2007), The Making Of...Don't Look Back In Anger By Oasis. 5 July 2007. Retrieved from <http://stopcryingyourheartoutnews.blogspot.com/2007/07/making-ofdont-look-back-in-anger-by.html>

somebody's head means to make you feel too proud of yourself in a way that other people find annoying, according to the meaning given by Oxford Advanced Learners Dictionary. It can also be interpreted as “you said I was behaving arrogantly because I was overwhelmed by confidence and too much pride in myself”.

Next to the second verse, there are other kinds of conceptual metaphors, *season* and *plant*, used in the line:

(9) *Step outside, summertime's in bloom*

The seasons such as winter, spring, autumn, including *summer*, is a source of metaphor along with different characteristics. *Summer* is the warmest season of the year, and it is the time for planting (the beginning), growing, and eventually harvesting (outcome), so this function is associated with development, healthy, happy, meanings in a positive way. Similarly, ‘*bloom*’ is used as a plant metaphor, which is mapped to the target domain and includes an element of development. Since *bloom* can be regarded as a nominal of plant and flower, associating with relationships and personal development, which performs as a metaphor in the expression ‘*in bloom*’. Moreover, *bloom* means development of someone's ideas or feelings, since the figurative use of the word *bloom* has a positive connotation. If someone is ‘*blooming*’ or ‘*in bloom*’, they are becoming grown in a positive way, very healthy, happy, and successful. Consequently, *summertime's in bloom* involved two metaphors with positive connotations: ‘*summertime*’, which is very important in temperate climates and getting outside, and ‘*bloom*’, that make the line figuratively mean: ‘go outside to enjoy life, develop yourself, and get happiness, because the successful and wonderful life is out there for taking’.

Another metaphorical use which foregrounds the theme of *love* is in the next line below:

(10) *Stand up beside the fireplace, take that look from off your face*

(11) *You ain't ever gonna **burn my heart out***

Regarding the conceptual metaphor (BEING IN) LOVE IS (BEING ON) FIRE which is described by Larsen (2006), it is associated with the figurative expression of *burning*, which means being in love. More explanation by Larsen (2006) is that “The *burning* is connected with love described in terms of FIRE [because of] a mixed psychological and physiological reaction...” (p.15). In addition, the metaphorical meaning of *heart* given in 4.2.1 is that it refers to mind and emotions of a human. Thus, if *burning* or *burn* refers to being in love, *burn (my heart) out* possibly refers to taking love away from my mind or breaking my heart. Therefore, the whole sentence ‘*You ain't ever gonna burn my heart out* can be figuratively interpreted as “you are never ever taking love away from my mind or you never ever hurt my feeling.

(15) "*But don't look back in anger*", *I heard you say*

Then, moving on to consider the figurative phrase ‘*don't look back in anger*’ which was used to be the title of this song and it was repeated many time as parts of significant lines in the chorus. The phrasal verb ‘*look back (at/on)*’ is that of thinking of past events, retrospection, or nostalgia, and the noun ‘*anger*’ means a strong feeling of annoyance, displeasure, or hostility³². The sentiment of ‘*Don't look back in anger*’ is attributed to a suggestion as regards: even though you are angry with me/ or someone, do not stay with the past or do not think of those difficulties and negative times in your life (because you cannot correct the past, but you can create the future).

Lastly, the researcher noticed another metaphor applied in the fourth verse:

(Verse 4) (19) *But please don't put your life in the hands*
 (20) *Of a rock 'n' roll band*
 (21) *Who'll throw it all away*

The phrase ‘*in hand*’ means under one’s control, so ‘*to put your life in someone’s hands*’ is to put yourself in a situation in which your life depends on someone who is responsible for taking care of it. However, the lyrics say in the

³² Anger. (n.d.). Oxford Dictionaries Language matters. (2016). Retrieved from <http://www.oxforddictionaries.com/definition/english/anger>

imperative sentence ‘*But please don't put your life in the hands of a rock 'n' roll band who'll throw it all away*’, to indicate that this thing should not happen, or is not desired. In addition, ‘*a rock 'n' roll band*’ metaphorically indicates to the speaker or the other musicians in a rock 'n' roll band, thus the expression of this whole sentence can be explained as “please do not get involved with me/or those musicians in a rock 'n' roll band, because I/ or they could not take responsibility for your life and might hurt you eventually”.

4.6.2 PHONETIC DEVICES: RHYME AND REPETITION

ANALYSIS

The use of rhyme scheme in the song ‘*Don't Look Back in Anger*’, was different from other songs that were mentioned in early sections. Beginning with the first verse, the rhyme pattern derived from a sestet, six lines of poetry which originates from an Italian sonnet (also known as the Petrarchan sonnet), because of using the AABCCB pattern in this verse. The following chart provides six lines of the first verse:

(Verse 1)	(1) Slip <u>inside</u> the <u>eye</u> of your <u>mind</u>	(A)
	(2) Don't you know you might <u>find</u>	(A)
	(3) A better <u>place</u> to <u>play</u>	(B)
	(4) You said that you'd never <u>been</u>	(C)
	(5) But all the things that you've <u>seen</u>	(C)
	(6) Will slowly fade <u>away</u>	(B)

The researcher also found the use of masculine rhyme in the AABCCB pattern. The first ‘AA’ refers to the word ‘*mind*’ in line 1 rhymes the word ‘*find*’ in line 2 with the same vowel and consonant sound /Λind/, then, ‘CC’ refers to rhyming between the word ‘*been*’ and ‘*seen*’ with the same vowel and consonant sound /i:n/ at the end of line 4 and 5. With the final ‘B’, the word ‘*away*’ returns to rhyme the word ‘*play*’ in an earlier line by the same assonance /ei/. Likewise, the masculine rhyme technique and AABCCB pattern are not only used for the first verse, but also appeared again in the fourth verse which ended with the words ‘*go, knows, day, hands, band, away*’, as illustrated below:

- (Verse 4)
- (16) *Take me to the place where you go* (A)
 - (17) *Where nobody **knows*** (A)
 - (18) *If it's night or **day*** (B)
 - (19) *But please don't put your life in the **hands*** (C)
 - (20) *Of a rock 'n' roll **band*** (C)
 - (21) *Who'll throw it all **away*** (B)

However, another interesting rhyme aspect showing in the above first verse is an inner or internal rhyme of the words ‘*inside, eye, mind*’ which contained vowel sound /ʌɪ/. A first syllable rhyme was found in line 3 where it contained the word ‘*place*’ and ‘*play*’ with the same /pleɪ/ sound in their first syllable.

For the second verse, we can notice the use of rhyme scheme AAXAX, as described in the chart below:

- (Verse 2)
- (7) *So I'll start a revolution from my **bed*** (A)
 - (8) *'Cause you said the brains I had went to my **head*** (A)
 - (9) *Step outside, summertime's in bloom* (X)
 - (10) *Stand up beside the fireplace, take that look from off your **face*** (A)
 - (11) *You ain't ever gonna burn my heart out* (X)

AAXA(X) is a rhyme pattern consisting of four lines and derived from Persian poetic form called Ruba’i or Rubaiyat Quatrain. The first and second line end in rhyming, but the third line, and the fourth line returns to rhyme with the first two lines again. In addition, the fourth line contains strong and deep meanings that must be related with the early three lines, as presented by ending words - *bed, head, and face*. However, ‘X’ symbol signified for the line that do not rhyme with any other line.

On the other hand, an internal rhyme was included in line 8 with rhyme of assonant sound /ɛ/ by the words - *said, brains, went, and head*. Moreover, they also revealed rhyme of consonance /f/ in the words - *fireplace, from, face*. This could be pleasing to the ear and considered a type of alliteration.

Lastly, the aspect of rhyme in the third verse can be identified as AXAA pattern which consisted of four lines similar to the above mentioned AAXA pattern. It is illustrated as follows:

- (Verse 3: chorus) (12) *And so Sally can wait* (A)
 (13) *She knows it's too late as we're walking on by* (X)
 (14) *Her soul slides away* (A)
 (15) *"But don't look back in anger", I heard you say* (A)

AXAA rhyme scheme was used for repeating the same assonant sound /eɪ/ of the words - *wait*, *away*, *say* - at the end of each line, except the second line. Besides, a couple of word 'so – *Sally*' and 'soul – *slides*' made this verse have a more smoother sound because of an alliterative rhyme by matching the consonant - /s/.

Apart from rhyming, there is the repetition of the phrase '*don't look back in anger*' in chorus and other verses for stressing a strong recommendation containing figurative meaning, already described in 4.6.1.

SUMMARY

Table 6: Categories and features observed in the song '*Don't Look Back in Anger*'

CATEGORIES	OBSERVED FEATURES
Figurative language	Metaphor
	Idiomatic phrase
Rhyme Scheme	AABCCB (Sestet)
	AAXAX (Rubi'I / Rubaiyat Quatrain)
	AXAA
Type of Rhyme	Masculine rhyme (single rhyme)
	First syllable rhyme
	Internal rhyme
	Alliteration
Phonetic Devices	Repetition

4.7 STAND BY ME (1997)

4.7.1 FIGURATIVE LANGUAGE ANALYSIS

The song '*Stand By Me*' distinctly emphasizes the expression of making requests, with the phrase '*stand by me*' used in both the song title and the lyrics. This song relates to a guy who is in love with one girl and he wants to tell her about his feelings, by repeating the key phrase '*stand by me*', which it will be explained later.

On the other hand, in order to discover the use of figurative language in this song respectively, the analysis will start with the first verse:

- (Verse 1)
- (1) *Made a meal and threw it up on Sunday*
 - (2) *I've got a lot of things to learn*
 - (3) *Said I would and I'll be leaving one day*
 - (4) *Before **my heart starts to burn***

There are FIRE and HEART metaphors which appears in the line '*Before my heart starts to burn*', and this sentence cannot be interpreted literally. The word '*heart*' was used as a container for emotions, by means of *a seat of love* in this case, and it starts to '*burn*' which represents a conceptual metaphor of (BEING IN) LOVE IS (BEING ON) FIRE (see also in 4.2.2) that is used to convey the feeling of love intensely. From the line '*Said I would and I'll be leaving one day, before **my heart starts to burn***' it can be understood that a guy said to himself that he is going to change and leave in one day before he gets hurt because of love.

In the second verse, the concepts of WEATHER metaphor appeared in the lines '*Don't you know the **cold** and **wind** and **rain** don't know*' which is combined with the words '*cold*', '*wind*', and '*rain*' that are used as the source domains for metaphorical expressions with the concepts of WEATHER CONDITIONS ARE PROBLEM INDICATORS (see also in 4.1.1).

- (Verse 2)
- (5) *So what's the matter with you*
 - (6) *Sing me something new*
 - (7) *Don't you know the **cold** and **wind** and **rain** don't know*
 - (8) *They only seem to come and go away*

However, each weather condition has its own characteristic in metaphorical interpretation, for example, ‘*cold*’ describes the state of loneliness and lack of emotions, ‘*wind*’ represents something powerful or even danger and is also considered as a direction, and the meaning of ‘*rain*’ resembles the earlier explanation that refers to the period of misfortune and troubles. To sum up, all of these words are a metaphor which convey the feeling of this guy is that it changes at any time and he cannot predict how it will be in the future, just like the weather conditions in reality which always come and go away.

There is another interesting metaphor also appeared in the third verse below:

- (Verse 3)
- (9) *Times are hard when things have got no meaning*
 - (10) *I've found a **key** upon the floor*
 - (11) *Maybe you and I will not believe in the things*
 - (12) *We find behind the door*

There is the word ‘*key*’ used as the universal symbol which metaphorically expresses the way and the answers. For the metaphorical interpretation of ‘*key*’, it needs to employ our experiences since ‘*key*’ is the object that we use to open and close a door, conceal and reveal, likewise, in this case, the ‘*key*’ symbol in ‘*I've found a key upon the floor*’ infers that a guy has found a way to do something or a solution, but maybe he or his girlfriend are still not believing in the things that they will face in the future.

4.7.2 PHONETIC DEVICES: RHYME AND REPETITION

ANALYSIS

This song has a significant repetition of a basic rhyme scheme which is ABAB pattern. This form obviously presented rhymes of the ending words on these verses below:

- (Verse 1)
- (1) *Made a meal and threw it up on **Sunday*** (A)
 - (2) *I've got a lot of things to **learn*** (B)
 - (3) *Said I would and I'll be leaving one **day*** (A)
 - (4) *Before my heart starts to **burn*** (B)
 - ...

- (Verse 3) (9) *Times are hard when things have got no **meaning*** (A)
 (10) *I've found a key upon the **floor*** (B)
 (11) *Maybe you and I will not believe in the **things*** (A)
 (12) *We find behind the **door*** (B)
 ...
- (Verse 4) (18) *If you're leaving, will you take me with **you**?* (A)
 (19) *I'm tired of talking on my **phone*** (B)
 (20) *There is one thing I could never give **you*** (A)
 (21) *My heart will never be your **home*** (B)

There are pairs of final words of each line that have the same vowel sound. This can be explained that the words ‘*Sunday - day*’ have the same assonance /eɪ/, and the words ‘*learn - burn*’ have the same assonance /ɜː/. Next, a couple of word ‘*meaning - things*’ have similar assonant sound /ɪ/, and ‘*floor - door*’ presents the same assonant sound /ɔː/. Lastly, a couple of word ‘*you - you*’ rhyme with each other and the end word ‘*phone*’ rhymes ‘*home*’ with assonance /əʊ/. So, these rhymes can specify the ABAB regular rhyme pattern.

Apart from these, there is an internal rhyme between the underlined words - *leaving, talking, thing* - that their last syllables parallel the same sounds of /ɪŋ/. It can be assumed that the songwriter used this technique in order to emphasize the action ‘*leave, talk*’ and one important ‘*thing*’ being talked about at that moment.

More interestingly, the major repetition of the phrase ‘*stand by me*’ not only made this song sounds more satisfying and convincing, but also is used for making a request that figuratively expressed ‘*please be patient*’, ‘*please understand*’, and ‘*please give me a time*’, since he is still hoping he will change and maybe one day he will not be that kind of person anymore, even if nobody knows the future like is being said in the following sentence ‘*Nobody knows the way it's gonna be*’.

- (Chorus) *Stand by me, nobody knows the way it's gonna be*
 Stand by me, nobody knows the way it's gonna be
 Stand by me, nobody knows the way it's gonna be
 Stand by me, nobody knows the way it's gonna be

SUMMARY*Table 7: Categories and features observed in the song 'Stand By Me'*

CATEGORIES	OBSERVED FEATURES
Figurative language	Metaphor
Rhyme Scheme	ABAB (Alternate rhyme)
Type of Rhyme	Internal rhyme
Phonetic Device	Repetition



CHAPTER 5

CONCLUSION, DISCUSSION AND RECOMMENDATIONS

This chapter presents a summary of the study, the discussion, conclusion, and recommendations for further research.

5.1 SUMMARY OF THE STUDY

This study aims to investigate the use of stylistic devices by native speakers in English song lyrics selected from OASIS' popular singles between the years 1994 – 1997 with regards to figurative language and phonetic devices in the aspect of rhyme and repetition, in order to examine the songwriting styles which could be important factors which caused OASIS singles to be successful during that great Britpop period.

The study was conducted based on discourse analysis method. The accounts were seven singles of OASIS - *Live Forever*, *Supersonic*, *Wonderwall*, *Some Might Say*, *Don't Look Back In Anger*, *Stand By Me*, and *Rock 'N' Roll Star* - which were provided as the main data for this study. Each line of all lyrics was analyzed manually and thoroughly examined both for linguistic stylistic aspects and the sense of meaning. The Cambridge Dictionary Online (CDO), Oxford Dictionaries Language Matters Online, and Longman Phrasal Verbs Dictionary with over 5000 phrasal verbs were consulted to verify definitions and language use. In addition, context and other interviews related to these seven singles were also taken into account for greater understanding of the meaning of the lyrics. Furthermore, interesting information and findings were gathered and presented in clear formats: tables, charts, and figures. All findings were thoroughly explained in the description.

5.2 DISCUSSION

This analysis was conducted to carry out research on the use of significant aspects of stylistic devices among seven song lyrics of OASIS. This was, however, conducted on a small scale with a small selection of music bands and song lyrics, including a small amount of relevant research in this area. In order to make the analysis more organized and focused, the results were summarized in three features of language use including figurative language, rhyme, and repetition, as follows:

5.2.1 Figurative Language

The results reveal that figurative language is an essential strategy for the songwriting of OASIS which is characteristically more metaphorical, creative and vivid than ordinary language. As can be seen from the summary table 8, among all features of figurative language, *metaphor* occurs most frequently in every single followed by *metonymy* and *idiomatic phrase* which each appeared in two singles, and using few rhetorical question and personification respectively.

Categories	Observed features	Songs
Figurative language	Metaphor	7
	Metonymy	2
	Idiomatic phrase	2
	Rhetorical question	1
	Personification	1

Table 8: The summary features of figurative language observed in selected seven song lyrics of OASIS

According to the stylistic analysis in lyrics, it is noticed that most of the popular singles of OASIS tend to be composed with metaphor as a principal figurative device that could lead the audiences to imagine the picture or understand the meaning and feeling of the songs in a way that the songwriter intended to convey. The findings found that each metaphor contains various kinds of concepts related to circumstances of life and feelings such as, happiness, place, love, person, and problem. For example,

the word *supersonic* in the song *Supersonic* (1994) contains the metaphorical concept ‘FEELING IS PHYSICAL MOVEMENT’ (Deignan, 2005: 148), to express feeling happy and being very excited, as if to be rapidly flying in the air, accordingly it is the main theme of this song.

However, each song does not explain a story by using only metaphor but also applies other kinds of figurative language including metonymy, idiomatic phrase, rhetorical question, and personification, in multidimensional contexts. For example, metonymy describing a circumstance of life, idiomatic phrase attributing a strong suggestion, rhetorical question creating a mystery situation, and personification emphasizing meaning and description, etc. From the figurative language usage, it would be considered as an essential linguistic device for the songwriting style of OASIS that could persuade the audiences to imagine and perceive the song’s emotion, moreover, it even creates a mystery situation to stimulate the audiences desire to find the actual meaning of such lyrics involved.

5.2.2 Rhyme

The conventional use of rhyme can be considered as a strategic stylistic device included in all of the selected song lyrics of OASIS in order to establish themselves in the period of Britpop movement during 1994 – 1997. Therefore, the study assumes that different songs can be characterized by the patterns and type of rhymes used. According to the analysis, rhyme connects with the sound of the words to the ear, based on consonance or similarity of the sound of syllables or whole words at the end of a line. More importantly, different rhyme schemes were used to keep the listener interested, to flow the lyrics, and to create memorable lyrics.

Categories	Observed features	Songs
Rhyme Scheme	AABBCC	2
	AA	2
	AABB	2
	ABAB	2
	ABBX ACCX	1

Rhyme Scheme	AABXCCBX	1
	ABAXBA	1
	AABBCCDD	1
	AAA	1
	AAAA	1
	AABCCB	1
	AAXAX	1
	AXAA	1

Table 9: The summary features of rhyme scheme observed in selected seven song lyrics of OASIS

As can be seen in Table 9, the distribution of rhyme scheme in all seven singles of OASIS shows that there are a variety of regular and complex rhyme schemes which have been used in quite the same proportion. Even though there is *no one principal rhyme scheme* dominant more than another, it is an effective phonetic device for songwriting to manage flow, create balance, and communicate an idea in the way of OASIS' style as well as in other music bands and other genres of music.

Categories	Observed features	Songs
Types of Rhyme	Masculine rhyme (single rhyme)	6
	Internal rhyme	5
	Alliteration	5
	Feminine rhyme (double rhyme)	4
	Homophone	1
	Homoioleuton	1
	First syllable rhyme	1

Table 10: The summary of types of rhyme observed in the selected seven song lyrics of OASIS

Additionally, the findings from Table 10 also indicate that *masculine rhyme* (or single rhyme), the most common type of rhyme in English language, is the most frequently using rhyme which is a relatively rigid effect to emphasize the meaning of the verses. Masculine rhyme is, in verse, a monosyllabic rhyme ending with a single stressed final syllables, such as *know – grows, pain – rain*. Besides, there are *internal rhyme, alliteration, and feminine rhyme* which were often used as inferior to masculine rhyme in a quite similar amount. Finally, only a few *homophone, homoioteleuton and first syllable rhyme* occurred at the least frequency.

5.2.3 Repetition

Based on the findings shown in Table 11, it is interesting that all of the seven selected singles consisted of repetition as an effective phonetic device to attract the audience's intention and bring the message to their mind.

Categories	Observed features	Songs
Phonetic device	Repetition	7

Table 11: The summary features of phonetic device observed in selected seven song lyrics of OASIS

Repetition in this study is in terms of an objective feature of the stimulus that has a strong emotional effect. Interestingly, repetition is commonly used as a linguistic stylistic device for increasing fluency and making the song lyrics appear more convincing and also satisfying the audiences with the sounds and rhythms of language in a fascinating way. Both repetition of choruses and words, significantly appear in all selected song lyrics of this study, not only including the repetitive same sounds and rhythms of language, but also act as rhetorical device in stylistic strategy to highlight the important messages of each song. For instance, repetition expressing the state of hesitation and uncertainty such as the verse '*Maybe I just wanna fly, wanna live, I don't wanna die. Maybe I just wanna breathe. Maybe I just don't believe. Maybe you're the same as me*' in Live Forever (1994), and other repetitions emphasizing a strong recommendation, emphasizing an important person, and making a request. Apart from

meaning, repetition aids in creating the identities of OASIS' songs that make them able to be memorized in the audience's mind and still remain from 1990s until the present.

Finally, the findings in this study present the advantages of the stylistic analysis in song lyrics that has served to unveil the way that songs move us beyond the appreciation of lyrics into understanding the accurate meaning of the message through the use of effective stylistic devices such as figurative language and phonetic devices in the aspects of rhyme and repetition. By investigating the language style of selected song lyrics of OASIS, it demonstrates some distinctive stylistic aspects that exist in their popular singles. Stylistic analysis in a song can provide English language learners understanding of: (a) language use of English native speakers in song lyrics; (b) language strategies of persuasive style used in song lyrics, (c) the songwriting style in terms of language skill and (d) the creative way that messages communicate meaning in the lyrics. In addition, some kinds of figurative languages seem easy to understand because of wide use in various contexts and even in spoken language, however, there are some metaphors which are newly created in a creative way from the notion of the songwriter that are very interesting to study. Likewise, even if rhyme and repetition are essential features of composing a song, these features sometimes go unnoticed in linguistics learning, in fact, this is an important strategy not only to satisfy the audiences with the sounds and rhythms, but also to persuade the audience's intention to bring the message to their minds. Nevertheless, this study can give at least a small hint of what stylistic devices in English popular songs in the period of Britpop movement can look like. In summary, learning English language through stylistic analysis is a contemporary linguistic study which is a very efficient pedagogical approach providing a lot of benefits to English language learners as well as enhancing their interpretation skill.

5.3 CONCLUSION

The purpose of the current study was to investigate the use of figurative language, rhyme, and repetition to justify the significant stylistic devices that OASIS' songwriter used in seven popular singles, released between 1994 and 1997. According to the discussion above, it is obvious that stylistic analysis in song lyrics has advantages to English language learning as the following concludes:

1. The results demonstrate that the use of figurative language, especially *metaphor*, could be remarkably found in all selected song lyrics of OASIS.

2. The popular contents of OASIS' songs generally presented through lyrics in this study were explanations about the circumstances of life, love, place, feelings, including the important person narration.

3. Rhyme and repetition were generally used as significant phonetic devices to attract the audience's attention with charming sounds and rhythms including connotations of repeated words, phrases, or choruses in the verses.

4. There is no specific one but varied forms of regular and complex rhyme schemes employed in all of the selected songs. However, it was found that *masculine rhyme* is mostly employed to emphasize the meaning of the verses.

5. In terms of repetition of choruses and words, it is an objective feature that distinguishes the attractive sounds and also performs as a stylistic device to highlight an important meaning of content in those lyrics.

6. The overall results of this study can be beneficial for language learners who are interested in studying English, particularly with respect to developing their skill of stylistic analysis in song lyrics.

Finally, despite the many factors that go into creating a hit song, the use of stylistic devices - figurative language especially metaphor, rhyme, repetition - were very effective tools for the songwriting of OASIS during 1994 - 1997, and it could be efficient for songwriting in other periods as well as in other music genres, and other music bands. Furthermore, the songs of OASIS have been composed stylistically even further than the 1990s. Not only do they reflect the language skill of the songwriter, but also are interesting materials for English language learning in terms of contemporary linguistic discourse.

5.4 RECOMMENDATIONS FOR FURTHER RESEARCH

This study focused on the use of stylistic devices in seven selected popular singles of OASIS, released between 1994 and 1997. In this small-scale study, further research can be broadened in terms of data-scale by increasing the number of song lyrics and conducting more comparisons with other genres of music, and also extending the number of years in chronological order in order to contribute richer findings. Moreover, there are only three features of language use selected to be analyzed in this study which consisted of figurative language, rhyme, and repetition, instead, further research can be done by expanding the scope of language analysis beyond these three features, in order to compare and contrast the distinctive characteristics for greater validity and reliability.

Furthermore, the results from this study are aimed to be useful for other researchers who are interested in investigating English song lyrics or other related topics. However, the researchers should be aware that stylistic analysis in song lyrics and other kinds of text needs advanced proficiency in English skills since the difficult level of language features in lyrics plays an important role based on the English language level of each audience.

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APPENDIX A
OASIS SONG LYRICS – LIVE FOREVER

Song: Live Forever

Album: Definitely Maybe

Release Year: 1994

Maybe

I don't really wanna know
How your garden grows
'Cause I just want to fly

Lately

Did you ever feel the pain?
In the morning rain
As it soaks you to the bone

Maybe I just want to fly
I want to live, I don't want to die
Maybe I just want to breathe
Maybe I just don't believe
Maybe you're the same as me
We see things they'll never see
You and I we're gonna live forever

I said maybe I don't really wanna know
How your garden grows
'Cause I just want to fly
Lately did you ever feel the pain?
In the morning rain
As it soaks you to the bone
Maybe I will never be

All the things that I want to be
But now is not the time to cry
Now's the time to find out why
I think you're the same as me
We see things they'll never see
You and I we're gonna live forever

Maybe I don't really wanna know
How your garden grows
'Cause I just want to fly
Lately did you ever feel the pain?
In the morning rain
As it soaks you to the bone

Maybe I just want to fly
I want to live I don't want to die
Maybe I just want to breathe
Maybe I just don't believe
Maybe you're the same as me
We see things they'll never see
You and I we're gonna live forever

Gonna live forever
Gonna live forever
Gonna live forever
Gonna live forever
Gonna live forever
Gonna live forever

APPENDIX B
OASIS SONG LYRICS – SUPERSONIC

Song: Supersonic

Album: Definitely Maybe

Release Year: 1994

I need to be myself
I can't be no one else
I'm feeling supersonic, give me gin and tonic
You can have it all but how much do you want it
You make me laugh
Give me your autograph
Can I ride with you in your BMW
You can sail with me in my yellow submarine

You need to find out
'Cause no one's gonna tell you what I'm on about
You need to find a way for what you want to say
But before tomorrow

'Cause my friend said he'd take you home
He sits in a corner all alone
He lives under a waterfall
Nobody can see him, nobody can ever hear him call
Nobody can ever hear him call

You need to be yourself
You can't be no one else
I know a girl called Elsa, she's into Alka Seltzer
She sniffs it through a cane on a supersonic train

And she makes me laugh
I got her autograph
She done it with a doctor on a helicopter
She's sniffin' in her tissue, sellin' the Big Issue

When she finds out
No one's gonna tell her what I'm on about
You need to find a way for what you wanna say
But before tomorrow

'Cause my friend said he'd take you home
He sits in a corner all alone
He lives under a waterfall
Nobody can see him
Nobody can ever hear him call
Nobody can ever hear him call

APPENDIX C
OASIS SONG LYRICS – ROCK ‘N’ ROLL STAR

Song: Rock ‘N’ Roll Star

Album: Definitely Maybe

Release Year: 1994

I live my life in the city
There's no easy way out
The day's moving just too fast for me
I need some time in the sunshine
I've gotta slow it right down
The day's moving just too fast for me

I live my life for the stars that shine
People say it's just a waste of time
When they said I should feed my head
That to me was just a day in bed
I'll take my car and drive real far
They're not concerned about the way we are
In my mind my dreams are real
Now you're concerned about the way I feel

Tonight, I'm a rock 'n' roll star
Tonight, I'm a rock 'n' roll star

I live my life in the city
There's no easy way out
The day's moving just too fast for me
I need some time in the sunshine

APPENDIX D
OASIS SONG LYRICS – WONDERWALL

Song: Wonderwall

Album: What's the Story Morning Glory?

Release Year: 1995

Today is gonna be the day that they're gonna throw it back to you
By now you should've somehow realized what you gotta do
I don't believe that anybody feels the way I do
About you now

Backbeat, the word is on the street that the fire in your heart is out
I'm sure you've heard it all before but you never really had a doubt
I don't believe that anybody feels the way I do
About you now

And all the roads we have to walk are winding
And all the lights that lead us there are blinding
There are many things that I would like to say to you
But I don't know how

Because maybe
You're gonna be the one that saves me
And after all
You're my wonderwall

Today was gonna be the day but they'll never throw it back to you
By now you should've somehow realized what you're not to do
I don't believe that anybody feels the way I do
About you now

And all the roads that lead you there were winding
And all the lights that light the way are blinding
There are many things that I would like to say to you
But I don't know how

I said maybe
You're gonna be the one that saves me
And after all
You're my wonderwall

I said maybe
You're gonna be the one that saves me
And after all
You're my wonderwall

I said maybe
You're gonna be the one that saves me
You're gonna be the one that saves me
You're gonna be the one that saves me

APPENDIX E
OASIS SONG LYRICS – SOME MIGHT SAY

Song: Some Might Say

Album: What's the Story Morning Glory?

Release Year: 1995

Some might say that sunshine follows thunder
Go and tell it to the man who cannot shine
Some might say that we should never ponder
On our thoughts today, 'cause they hold sway over time

Some might say we will find a brighter day
Some might say we will find a brighter day

'Cause I've been standing at the station in need of education in the rain
You made no preparation for my reputation once again
The sink is full of fishes, she's got dirty dishes on the brain
It was overflowing gently but it's all elementary, my friend

Some might say they don't believe in Heaven
Go and tell it to the man who lives in Hell
Some might say you get what you've been given
If you don't get yours, I won't get mine as well

'Cause some might say we will find a brighter day
Some might say we will find a brighter day

'Cause I've been standing at the station in need of education in the rain
You made no preparation for my reputation once again
The sink is full of fishes, she's got dirty dishes on the brain

And my dog's been itchin', itchin' in the kitchen once again

Some might say (Some might say)

Some might say (Some might say)

You know what some might say

You know what some might say

You know what some might say

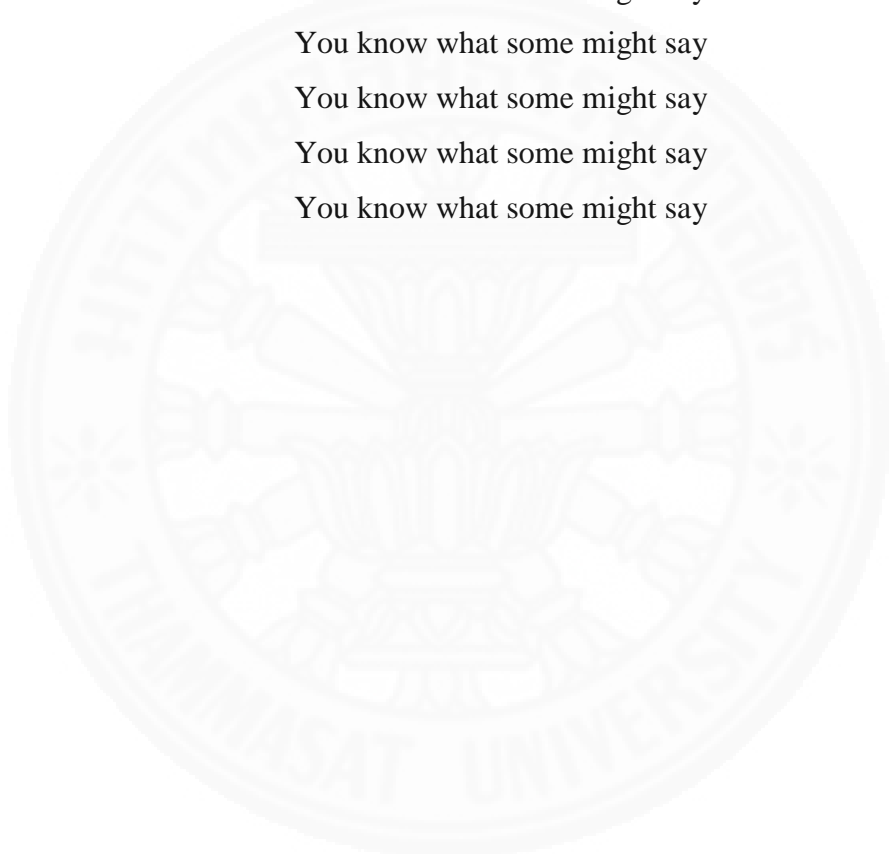
You know what some might say

You know what some might say

You know what some might say

You know what some might say

You know what some might say



APPENDIX F**OASIS SONG LYRICS – DON'T LOOK BACK IN ANGER**

Song: Don't Look Back In Anger

Album: What's the Story Morning Glory?

Release Year: 1995

Slip inside the eye of your mind

Don't you know you might find

A better place to play

You said that you'd never been

But all the things that you've seen

Will slowly fade away

So I start a revolution from my bed

'Cause you said the brains I had went to my head

Step outside, summertime's in bloom

Stand up beside the fireplace, take that look from off your face

You ain't ever gonna burn my heart out

And so Sally can wait

She knows it's too late as we're walking on by

Her soul slides away

"But don't look back in anger", I heard you say

Take me to the place where you go

Where nobody knows

If it's night or day

But please don't put your life in the hands

Of a rock 'n' roll band

Who'll throw it all away

I'm gonna start a revolution from my bed
'Cause you said the brains I had went to my head
Step outside 'cause summertime's in bloom
Stand up beside the fireplace, take that look from off your face
'Cause you ain't ever gonna burn my heart out

And so Sally can wait
She knows it's too late as she's walking on by
My soul slides away
"But don't look back in anger", I heard you say

So Sally can wait
She knows it's too late as we're walking on by
Her soul slides away
"But don't look back in anger", I heard you say

So Sally can wait
She knows it's too late as she's walking on by
My soul slides away
"But don't look back in anger, don't look back in anger"
I heard you say

At least not today

APPENDIX G
OASIS SONG LYRICS – STAND BY ME

Song: Stand By Me

Album: Be Here Now

Release Year: 1997

Made a meal and threw it up on Sunday

I've got a lot of things to learn

Said I would and I'll be leaving one day

Before my heart starts to burn

So what's the matter with you?

Sing me something new

Don't you know the cold and wind and rain don't know

They only seem to come and go away

Times are hard when things have got no meaning

I've found a key upon the floor

Maybe you and I will not believe in the things

We find behind the door

So what's the matter with you?

Sing me something new

Don't you know the cold and wind and rain don't know

They only seem to come and go away

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows

Yeah, nobody knows

The way it's gonna be

If you're leaving, will you take me with you?

I'm tired of talking on my phone

There is one thing I could never give you

My heart will never be your home

So what's the matter with you?

Sing me something new

Don't you know the cold and wind and rain don't know

They only seem to come and go away

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows

Yeah, nobody knows

The way it's gonna be

The way it's gonna be, yeah

Baby, I can see, yeah

Don't you know the cold and wind and rain don't know

They only seem to come and go away

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows the way it's gonna be

Stand by me, nobody knows

Yeah, God only knows

The way it's gonna be

BIOGRAPHY

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