

ZÁPADOČESKÁ UNIVERZITA V PLZNI

FAKULTA PEDAGOGICKÁ

KATEDRA ANGLICKÉHO JAZYKA

LINGVISTICKÁ ANALÝZA PÍŠŇOVÝCH TEXTŮ
SOUČASNÉ MODERNÍ HUDBY

BAKALÁŘSKÁ PRÁCE

Eliška Polívková

Anglický jazyk se zaměřením na vzdělávání

Vedoucí práce: PhDr. Jarmila Petrlíková, PhD.

Plzeň 2024

UNIVERSITY OF WEST BOHEMIA
FACULTY OF EDUCATION
DEPARTMENT OF ENGLISH

**LINGUISTIC ANALYSIS OF LYRICS IN
CONTEMPORARY MODERN MUSIC**
UNDERGRADUATE THESIS

Eliška Polívková

English language with a focus on education

Supervisor: PhDr. Jarmila Petrlíková, PhD.

Pilsen 2024

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně
s použitím uvedené literatury a zdrojů informací.

Plzeň 22. Dubna 2024

.....

Vlastnoruční podpis

Acknowledgements

I would like to express my deepest gratitude to the supervisor of this thesis, PhDr. Jarmila Petrlíková, Ph.D., for her patience, very helpful guidance, and support throughout the process of writing of my thesis. Her advice and recommendations were always worthwhile and appreciated by me. I would also like to thank the librarians from the English Library in Pilsen and to their colleagues from the Education and Research Library of the Pilsen Region, who were all more than willing to help me on my quest for the best sources for this thesis. Last but not least, my thanks are dedicated to my family and closest friends, whose support lighted the way for me when I doubted myself.

ABSTRACT

Polívková, Eliška. University of West Bohemia. April, 2024. Linguistic Analysis of Pop Lyrics.

Supervisor: PhDr. Jarmila Petrlíková, PhD.

This undergraduate thesis investigates the usage of non-standard English expressions and means of sentence condensation in the lyrics of contemporary pop music. The theoretical part describes standard and non-standard language with respect to English, different approaches to grammar, and phenomena of English colloquial syntax along with means of sentence condensation such as non-finite clauses and verbless clauses. The thesis also entails a practical part, which contains analyses of 25 chosen pop song lyrics, which reveal that the most frequently occurring phenomenon detected in the lyrics is the ellipsis. The analysis presents the findings with attached commentary, disclosing that female and male artists opt for different syntactic structures, and each has a unique style which determines their choice of words. The results of analysis also reveal that younger artists use more colloquial expressions in their lyrics than older artists. Moreover, the findings disclosed that male singers exhibit a preference for means of sentence condensation regardless of age, whereas female artists do not.

TABLE OF CONTENTS

I. INTRODUCTION.....	1
II. THEORETICAL PART.....	3
1 LANGUAGE AND LINGUISTIC NORM.....	3
2 GRAMMAR.....	4
2.1 Different approaches to grammar.....	4
2.2 Historical approaches to grammar.....	6
3 STANDARD AND NON-STANDARD LANGUAGE.....	8
3.1 Standard language.....	8
3.2 Non-standard language.....	8
4 STANDARD ENGLISH AND NATIONAL STANDARDS.....	9
5 COLLOQUIAL ENGLISH SYNTAX AND ITS SPECIFICS.....	10
5. 1 Irregular sentences.....	11
5. 2 Nonsentences.....	12
5.3 Ellipsis.....	13
6 TYPES OF CLAUSES IN ENGLISH SYNTAX.....	14
6. 1 Non-finite clauses.....	14
6. 2 Verbless clauses.....	15
6. 3 Cleft sentences.....	16
III. PRACTICAL PART.....	18
7 APPROACH TO ANALYSIS AND CRITERIA OF SELECTION OF THE DATA.....	18
8 RESULTS AND COMMENTARY.....	20
8.1 Most frequently occurring phenomena.....	21
8.2 Less frequently occurring individual peculiarities of some lyrics.....	27
IV. CONCLUSION.....	32
RESUMÉ.....	34

RESUMÉ IN CZECH.....	35
SOURCES	36
REFERENCES	39
LIST OF GRAPHS	41
APPENDIX	I

I. INTRODUCTION

Music is an indispensable and omnipresent component of culture and society, enabling people to connect with others and understand their own innermost emotions and thoughts. Identically, the lyrics play an important role as well, especially for non-native speakers, who, thanks to the lyrics, absorb the grammar, collocations, and vocabulary of the foreign language, which fosters their second language acquisition and broadens their emotional intelligence. The choice of this topic was motivated by personal connection and love for music, grammar, and poetry, which, when combined, create an exquisite combination known as a song. The primary focus of this thesis is contemporary pop music, which is the most influential music genre, as it has the potential and objective to appeal to the masses, and as such, shapes the people and society since it is a significant component of global culture which enables expansion of English all around the world.

The lyrics of pop songs usually follow the linguistic norm to a certain extent; however, they contain peculiarities typical of an informal discourse as well, creating a fascinating blend of standard English and an admixture of non-standard expressions or whole sentences. Therefore, this thesis aims to reveal the most frequently occurring phenomena in the lyrics of contemporary pop lyrics, with an emphasis on non-standard English expressions and also the means of syntactic compression, such as the non-finite clauses, verbless clauses, and ellipses of all kinds, which are all characteristic for an informal setting. The work consists of two major parts: the theoretical part and the practical part.

The theoretical part commences with a definition of language and a linguistic norm, both crucial terms for the rest of the thesis. The next chapter discloses different approaches to grammar. It also defines its two sub-categories: prescriptive grammar, which is concerned with the correct usage of language, and its counterpart, descriptive grammar, which studies the linguistic choice in practice of its native speakers.

Then, the terms standard and non-standard language are introduced, and the following chapter examines both of them in detail on the example of the English language. The two subsequent chapters offer typical types of clauses in English syntax, such as the non-finite clauses, verbless clauses, and cleft sentences, along with peculiarities of

colloquial English, predominantly ellipses of all kinds and non-sentences. The chapters describe them in detail, as all of the phenomena become the subject of analysis in the practical part.

At last, the practical part consists of a detailed analysis of 25 chosen lyrics of contemporary pop songs. The song choice process was preceded by a careful examination and reading of approximately 400 pop song lyrics, out of which 25 final and the most relevant were selected for analysis. During the selection process, a distinctive pattern was discovered in the majority of song lyrics before the final selection. This pattern led to the formulation of five hypotheses, as it was possible to anticipate:

1. “The younger artists aged 18 – 25 will show a significant preference for using colloquial expressions in their lyrics than members of the older generation and more famous artists.”
2. “Male singers will opt for means of syntactic compression more often than female artists.”
3. “Female singers will incorporate more tender expressions into their lyrics, and will overall be more figurative and more vocally expressing love than the lyrics written by male artists.”
4. “Present participle constructions will be the favourite means of syntactic compression of all artists.”
5. “The writing style will differ from song to song, as each of the artists has their own way of perceiving the world and experiencing things, which is determined by the way they were raised, their intelligence, emotions, and experiences.”

The analysis in the practical part entails graphic illustrations of detected phenomena in the analysed songs, categorised from the syntactic, stylistic, and lexical points of view. Each phenomenon accompanies a commentary and examples that were discovered in the analysed lyrics.

Finally, the results of analysis are summarised at the very end of the thesis. The last part also ascertains the correctness of expected results in contrast with the authentic results that the analysis has uncovered.

II. THEORETICAL PART

This chapter will introduce the terms norm and grammar and their two respective categories, which are descriptive and prescriptive grammar. Part of the topic of this chapter will be standard English and its non-standard counterparts, with respect to the point of view of the historical development of the English language and its standard form. It will further examine differences between standard and non-standard English that are mostly noticeable in local and social dialects.

1 LANGUAGE AND LINGUISTIC NORM

Because the topic of this work is based on linguistics, its terminology, and phenomena, it is crucial to define the term “language.” Language is a complex, structured system of human communication that comprises grammar and vocabulary. It enables speakers to convey meaning through both spoken and written form and usually has a fixed set of rules. The science that studies the relations within the language structure is called linguistics and it contains several specialised disciplines for each of its branches.

To achieve universal understanding between speakers of the same language, there are linguistic norms. Linguistic norm, also called linguistic standard is a historically determined set of generally used expressions and rules for their application in speech that are considered appropriate. However, it is worth noting that norms change over time, as their function is on the one hand to perpetuate language traditions, and on the other hand, to reflect current evolving social needs and requirements. Linguistic norms ensure the correct usage of words and speech in different situations and vastly help foreigners grasp the essence of the language rules, as it is generally understood although some deviations always occur.

The structural rules for language usage and the whole creation process are called grammar.

2 GRAMMAR

In some discussions about linguistics, grammar can be interchangeably used as a synonym for syntax because, as most grammatical books state, “the word grammar refers to the set of rules that allow us to combine words into larger units” (Greenbaum, 1998, p.1). This is not its only meaning, but for this thesis, this meaning seems the most relevant.

According to Randolph Quirk, the word “grammar” refers to both syntax and morphology, especially to the field of morphology “that deals with inflections” (Quirk, 1985, p.12). Syntax and morphology are the direct sub-categories of grammar that together form the larger unit called grammar. While syntax studies the creation and structure of phrases, clauses, and sentences, morphology examines forms of words. Morphology is essential for syntax, as syntax is a direct extension of morphology because it takes into consideration the findings of morphology and further fosters them through the study of larger units.

Moreover, Rodney Huddleston remarks that the grammar of a language defines the principles and rules “governing the form and meaning of words, phrases, clauses, and sentences.” (Huddleston, 2002, p.3). He also adds that grammar has to interact with other linguistic disciplines such as phonology which studies the sound form of language, graphology that deals with spelling and punctuation, lexicon which covers the vocabulary of language, and at last, semantics which studies meanings.

2.1 Different approaches to grammar

Grammar can be further distinguished according to the approach that the individual decides on. The two approaches differ significantly, as one focuses on theory and social appropriateness, whereas the other’s attention is shifted towards real usage.

The basic distinction between the above-stated approaches could be generally explained by different aims. Prescriptive grammar orders how the language “should” be used, as it considers some forms correct and incorrect. On the other hand, descriptive grammar studies how the language is used in reality, despite being viewed as incorrect from the prescriptive point of view. As Scott Thornbury remarks, prescriptive grammar instructs “what you *must* say, but not what people actually *do* say” (Thornbury, 2016).

It is worth mentioning that while both approaches are considered subtypes of grammar, some of the topics that each of them studies do not overlap. Rodney Huddleston in *Cambridge Grammar of the English Language* comments that prescriptive and descriptive grammarians often disagree on certain topics since their fundamental views on grammar could not vary more. Furthermore, he even suggests that most of the prescriptivist works' recommendations are only a question of the individual prescriptivist's taste. He argues that some works present rules "that have no basis in the way the language is actually used by the majority of its native speakers" (Huddleston, 2002, p. 7).

Additionally, prescriptive grammar discusses frequent mistakes that the speakers make and therefore, presents the variations that it considers "correct". It does not take into consideration frequent usages of certain phenomena, since some of them are widely regarded as "uneducated" or of low social status despite being backed by occurrence in many dialects.

On the other hand, most publications about grammar study grammar from the descriptive point of view. The descriptive approach describes how the speakers use their language. For this reason, descriptive grammar studies the existing rules that appear regularly in everyday communication, whether spoken or written, and the actual usage of existing norms. Similarly, if the prescriptivists were exceedingly infuriated by the majority of people ignoring the prescriptivist rules, the descriptivists would try to accommodate the new usage as a new pattern, making space for the future to become a new norm. That is caused by the distinct approach, since major concern of descriptive grammar is the majority and the most common features in speech, despite being considered inappropriate or incorrect from a prescriptive approach.

Moreover, the descriptive studies accommodate new customs in speaking more easily, since they monitor current trends. Additionally, if there is a significant rise of phenomena that the prescriptive studies insist are principally wrong, the descriptive grammar starts questioning the grammar and not the speaker. Because the descriptive approach is more adaptable and susceptible to changes, it is frequently this branch of grammar that modifies grammar to reflect the current reality of speaking. For that reason, *Longman Grammar of Spoken and Written English* displays that descriptive works are pivotal for the study of language, as they "provide a more comprehensive characterisation of grammatical phenomena in an individual language" (Biber, 1999, p.6).

On the contrary, Huddleston remarks that prescriptive works tend to be “highly selective” (Huddleston, 2002, p. 6). He uses a specific term for the prescriptive grammar’s recommendation and that is “usage manual” which resembles a dictionary that prescribes correct and acceptable usages of the expressions. Overall, prescriptive grammar transcends the definition of grammar stated above, as it does not cover only the syntax and morphology, but is also concerned with stylistics and sociolinguistic aspects.

For instance, prescriptive grammarians regard double negation in an English sentence as grammatically incorrect and also improper in speech, and so do many native speakers of English, since the codified rules allow only one negation in a sentence. Therefore, the sentence “You ain’t seen nothing yet,” would be viewed as highly problematic. However, it is worth noting that this construction exists and occurs quite frequently in dialects that are part of non-standard English.

2.2 Historical approaches to grammar

Historically, linguists of the past tended to favour the prescriptive approach over the descriptive one. Traditional grammar, which is sometimes also called classical grammar, derives from old classical Latin and Greek works of philologists. It was mostly prescriptive, as the grammars were usually written for students and the educated to advise them on how to use their language properly. Those works also served as textbooks for teaching their readers how to read them, how to speak properly, and described the structure of a desirable speech. As a result of these purposes, traditional grammar is considered outdated by modern linguists and therefore, unscientific.

Nowadays, however, a modern approach to grammar prevails. It vastly derives from Noam Chomsky’s universal grammar theory which presumes that each speaker knows a set of principles that apply to all languages but at the same time possesses “a set of parameters that differ from one language to another” (Tollet, A. Linguistics Terminology, UANN course 2021) within given limits. According to this theory, every adult speaker of any language should be equipped with grammatical competence. Regardless of their mother tongue, they should understand structural relationships in a sentence that will enable them to apply these rules to all languages, not solely their mother tongue.

This approach is sometimes also called theoretical grammar, as it, in Chomsky's framework, is a scientific theory that claims that grammatical rules are coded in a speaker's mind since birth. It also distinguishes between surface grammar, which is only the plain structure of the phrases that create a sentence which can have ambiguous meanings. To decode which one of the various possible interpretations the ambiguous sentence expresses, there is the deep grammar. Chomsky also differentiated between competence, which denotes the speaker's knowledge of the given language, and performance, which are expressions the speaker opts for in different situations.

However, the modern approach to grammar mostly demonstrates itself as vastly descriptive and corpus-based, which signifies that the "grammatical descriptions are based on the patterns of structure" (Biber, 1999, p.4). The corpus-based grammar serves as an explanation of word choices for discourse in various social situations, as it concentrates on the habits of the speakers rather than on collecting all grammatically possible structures. The current approach to grammar is regarded as scientific, and it has a solid support system in theoretical linguistics, which derives from theories of language. This approach evolved to a large extent from the structural linguistic studies of Ferdinand de Saussure in the 1920s, who established a theory of two-tiered language reality. The study examined sound patterns, which he classified into two layers: *langue*, the abstract socially shared system of signs employed by people to effect speech, and *parole*, which is the intentional production of speech art noticeable by human ears. De Saussure's theory emphasises the shared knowledge that a community of speakers has of the language; the shared knowledge is also at the centre of linguistic attention.

Therefore, the majority of grammar books is based on collecting data "of descriptive grammar of general-purpose, present-day" (Huddleston, 2002, p. 2) language. These grammar books also tend to prefer synchronic descriptions of a language "at one point in time" (Huddleston, 2002, p.2). The synchronic approach is the opposite pole of the diachronic, also called the historical approach, which follows the evolution of a language during its whole existence.

3 STANDARD AND NON-STANDARD LANGUAGE

The previous chapter analysed the prescriptive grammar that is mostly concerned with the universally appropriate language, which is called standard language. Its informal counterpart is called non-standard language. The use of both is vastly determined by the social status of the speaker and their level of education.

3.1 Standard language

The standard language is regarded as a linguistic norm because it is codified, and used in formal settings, and most importantly, it is the language that the prescriptive grammar associates with the term “correct, proper language”.

Standard language thrives as the socially favoured variety of a language and is acknowledged as the most prestigious form of language. It is associated with high education and social status. People of all backgrounds use the standard language in formal settings, dominantly in written form, for instance in correspondence with an institution. It is the widely accepted variety of language that is desirable to follow. Therefore, the standard language is the exemplary language used for teaching foreigners.

3.2 Non-standard language

While standard language is the norm in formal settings and registers, non-standard language predominates in spoken communication and is mostly for informal discourse. It encompasses several subtypes such as colloquial language which is not necessarily considered non-prestigious, as it is the spoken form of standard language. However, low colloquial speech that the less educated people use on a daily basis, is a typical example of a non-standard language. This category of language includes slang as well, which is used by groups of people of the same interests or age. Similarly, even professional slang is classified as substandard language (jargon). The most non-standard variety of language is adopted by criminal circles. This variety is the least socially acceptable, it is called argot, and it is characterised by special, often vulgar expressions whose only aim is a complete secrecy.

The regional dialects form a special sub-category. The dialects are categorised as a non-standard language since they are usually confined to a particular area or a social group (Biber, 1999, p. 17). The next chapter will explore them in more depth with the example of the English language.

4 STANDARD ENGLISH AND NATIONAL STANDARDS

In countries where English is spoken as the official and first language of their inhabitants, there is one national dialect that serves official purposes. That is known under the term Standard English which is the universally accepted variety of English for the given country.

Standard English is “the norm for dictionaries and grammars” (Greenbaum, 1998, p. 4). It is used in printed media, official documents, radio, and television broadcasts, and most importantly, in schools. It is regarded as prestigious, as many people associate its usage with education and high social status. It is associated with formal style which is noticeable for instance in the consistent omission of contracted forms, usage of formal words of Latin origin, and overall official tone.

However, the norms can vary significantly according to which national standard language one decides to follow, as almost each of the English-speaking countries has its own national standard English. The most widespread national variety of English is American English, followed by the British standard language that will mostly be studied in this work, and of course, Canadian English, Australian English, and approximately four others. Each of them has its specific rules but the common core prevails over the national specifics, although the most considerable differences would be between American English and British English which show few distinctions in spelling and vocabulary, for example. Interestingly, Randolph Quirk observes that there is only one spelling and punctuation system that prevails in both of these national standards “with two minor subsystems” (Quirk, 1985, p. 18). These two subsystems contain distinctive forms of British standard English and American oriented standard, for instance, the well-known spelling differences colour vs. color, centre vs. center, travelled vs. traveled, etc. The other English-speaking countries tend to follow one of the mentioned standards, with only minor changes in vocabulary according to their national variety of English.

The standard dialect of each national variety is comparatively consistent in grammar, spelling, vocabulary, and punctuation. However, standard English has no codified or equivalent accent because of the diversity of the speakers' backgrounds and the geographical diversity of the countries. Not only does the geographic location influence the pronunciation of its residents, but the social accents that are directly linked to education, socio-economic situation, and ethnic background determine one's pronunciation as well. British English includes a special form which is RP English (Received Pronunciation). According to Sidney Greenbaum, that is a "non-regional social accent associated with public school education" (Greenbaum, 1998, p. 4). Although it has a high prestige, Received Pronunciation is not considered a spoken form of standard English, and therefore, it is not used in schools. Additionally, only approximately 3 percent of the British population speaks it. This number implies that although standard English is used in formal written communication, in spoken language the speakers use their own accents and dialects typical of their background. Moreover, Greenbaum reckons that people opt for different dialects depending on the setting.

5 COLLOQUIAL ENGLISH SYNTAX AND ITS SPECIFICS

Colloquial speech is a non-standard language used for everyday communication in informal settings, for instance, at home or between good friends. Therefore, it is spontaneous, and as a result, "conversational grammar typically lacks much of the elaborate structure of the written sentence" (Biber, 2002, p. 436). Its aim is simplicity and directness. Thus, it is characterised by many distinctive features that would be unacceptable in formal settings, for example, colloquial language uses an excessive amount of personal pronouns and non-clausal units, which are impossible to understand without context. Colloquial language is often very expressive, as it encompasses even taboo words and vulgar vocabulary, and its lexicon subjects to rapid changes according to current trends in spoken language. Since colloquial language is classified as a language of conversation, it does not appear in written texts for its high level of informality. Consequently, as Biber observes in the Longman Grammar of Spoken and Written English, "it is remote of traditions of prestige and correctness often associated with publicly available written texts" (Biber, 1999, p. 1050). Similarly, because of the high level of informality, the vernacular language allows the intrusion of dialectal forms, which merge with colloquial expressions and form a language of conversation.

From the syntactic point of view, the most characteristic features of spoken English are structures described in various grammar books as irregular sentences, non-sentences, ellipsis, cleft sentences, non-finite clauses, and independent verbless clauses (Petrlíková, 2013).

5. 1 Irregular sentences

Some sentences cannot be classified according to the usual criteria of clause structures or their variations, as they deflect from standard written English in many ways. They usually appear in conversational exchanges, and it is arduous to define them precisely. These types of sentences are known as irregular sentences. Libuše Dušková suggests that the crucial criteria for distinguishing irregular sentences from regular ones include “stylistic markedness, markedness for subordination in the case of independent sentences, and fragmentary structure” (Dušková, 1999, p. 165).

Irregular sentences entail various subcategories according to their form, such as non-sentences and ellipsis. The peculiarities of irregular sentences demonstrate in various ways.

According to Randolph Quirk, “they contain forms not found in regular sentence structures, for example, the subjunctive in the main clause of *Long live the Queen*” (Quirk, 1985, p. 838). Interestingly, Dušková remarks that all other types of irregular sentences and non-sentences are “formally marked as dependent or fragmentary structures” (Dušková, 1999, p. 167), despite being separate constructions. Another type can be considered subordinate, for instance when the sentence starts with a subordinating conjunction *if* in the clause *If only I had known!* This type serves as an exclamative expression of a wish.

The third major type omits otherwise obligatory clause elements when the meaning is recoverable from the context, making the utterance fragmentary. This type is called ellipsis. Dušková observes that these sentences are considered fragmentary only from the point of view of simple and complex sentences, for their absence of certain features that might have followed until being interrupted, as ellipsis most frequently transpires during spoken dialogues (Dušková, 1999, p. 167).

One of the most typical irregular clausal structures represents sentences with optative sentences that express a wish. It often involves subject-verb inversion, as “the optative subjunctive survives in a few expressions of a fairly fixed type” (Quirk, 1985, p. 839). For instance, *So be it.*, *So help me God.*, or *Long live the Republic!* However, it is worth mentioning that the inversion is not always present, for example in (God) *bless you!* Heaven *help us!* Incidentally, Dušková comments on the given example *Long live the Republic* that this formulation creates an optative sentence, which “makes for the existence in English of a separate, if minor, sentence type” (Dušková, 1999, p. 166), alongside the four known sentence types declarative, interrogative, imperative and exclamatory. She also considers the subject-verb inversion an important component of the whole structure.

5.1.1 Irregular questions

Irregular sentences mostly appear in spoken discourse, typically in conversation where the most frequent are irregular *wh*-questions, especially questions starting with *How about* and *what about* that are “followed by noun phrases or *-ing* clauses” (Quirk, 1985, p. 839), such as *How about another kiss?* or *What about your parents?* The first question is used as a directive, whereas the second example illustrates the inquiries.

Informal speech also frequently uses the formula *How come*, especially American English prefers this formulation over the standard adverb of reason *why*, for example in sentences such as *How come you're so late?*

5. 2 Nonsentences

Non-sentences are a sub-category of irregular sentences, as they are characterised by their omissions of certain aspects that are crucial for a sentence. They are usually, but not always formed by noun phrases. Therefore, they are sometimes exchanged with the term verbless clauses, for their frequent absence of both the subject and the predicate which is impossible in standard written English. However, verbless clauses form a separate class. Non-sentences mainly occur in informal conversation.

There are many subtypes, however, most non-sentences are used as exclamations, often serving to express disapproval. For example, *Him and his malicious gossip!* Here, the exclamation is expressed by a noun phrase which means of realisation is a personal

pronoun, followed by another noun phrase with a corresponding possessive pronoun, connected by copulative conjunction *and*. This structure is very common in spoken English.

Furthermore, articles are often missing in the structure, for example in an exclamation *Great idea!* Randolph Quirk then remarks that “if the phrase is directed at the person addressed, it may be prefaced with *you*, e.g. *You angel!*” (Quirk, 1985, p. 850).

Noun phrases can function as orders and requests as well, sometimes can be accompanied by a polite phrase *please*, when the situation requires so. When giving commands, for instance, *Attention! Taxi!* When asking for a favour, a more polite version with the adverbial seems more appropriate, such as *A pound of butter, please.*

Lastly, a non-sentence in spoken discourse can serve as an invitation, especially when communicated with a rising intonation, which indicates an interrogative sentence, for example, *My place? More tea, anyone?*

Moreover, all polite phrases and formulae that are used in both formal and informal settings and are standardly used by everyone, can be classified as non-sentences and irregular sentences. For example, all greeting phrases and farewells such as *Good morning, Hello,* and *Bye,* are considered set expressions, and for their lack of sentential properties, also irregular sentences. More examples would be apologies, congratulations, and expressions of anger.

5.3 Ellipses

Ellipsis is a typical feature of spoken language. It enables fast tempo and delivery of information in everyday communication, as it belongs to the means of sentence condensation, which allows for the reduction of syntactic complexity of all elements that are considered unnecessary. Through the omission of certain superfluous words in a sentence, an ellipsis prevents repetition and simplifies the grammar as well.

There are many approaches to ellipsis categorisation and description. However, for the purpose of this thesis, the categorisation used by Douglas Biber seems to be most relevant. According to Biber, “ellipsis is the omission of elements which are recoverable from the linguistic context or situation” (Biber, 2002, p. 230). Ellipsis can appear anywhere in a sentence, and usually, it is easy to understand from the context. Therefore, it

is further divided into three subcategories according to its occurrence in a sentence; at the beginning, which is called the initial ellipsis, in the middle of a sentence, also known as medial ellipsis, or at the end of a clause as the final ellipsis.

Initial ellipsis often involves the omission of the subject, which is dropped at the beginning of a sentence. For instance, in a conversation between two speakers: A) *Where's my coat?* – B) *_ Don't know, probably where you left it.* (subject *I* is omitted). Or: *_ Know what I mean?* (*Do you* is omitted).

Final ellipsis contains “stranded operators”, which is a term used for short replies to yes-no questions, for example in a conversation: A) *I guess Remington is still living in the same house.* – B) *Yeah, **he is** _.* (*living in the same house*). Or: A) *Will you take me home?* – B) ***I'd love to** _.* (*take you home*).

Special type of ellipsis is the medial ellipsis, also known as contamination, which shortens semi-modals into one word such as *gotta* and *gonna* in colloquial speech.

6 TYPES OF CLAUSES IN ENGLISH SYNTAX

There are three main types of clauses in English: finite clause, which is a clause whose verb is in its finite form (for example, makes, can show, has worked, is drawing, was said), non-finite clause, and verbless clause. As Quirk states, non-finite and verbless clauses are categorised as clauses “because we can analyse their internal structure into the same functional elements that we distinguish in finite clauses” (Quirk, 1985, p. 992). The possibility of clausal structure analysis is the key element, as the possibility of analysing the phrasal structure is insufficient.

This chapter will further explore the peculiarities of non-finite and verbless clauses, since their structure is specific and different from typical finite clauses. Interestingly, both non-finite and verbless clauses tend to occur often in spoken English.

6.1 Non-finite clauses

A non-finite clause is a clause whose verb appears in its non-finite form and therefore, cannot be analysed from the point of view of grammatical categories, since the finite verb form is not present in the structure. These verbs, and consequently the sentences

where they appear as well, suffer from the deficiency of tense markers. Nonetheless, the meanings of tense, aspect, and mood are usually understandable from the context. According to Huddleston, “non-finite clauses are distinguished from finites largely but not wholly by the inflectional form of the verb” (Huddleston, 2002, p. 1173). Deriving from this notion, the non-finite clauses are divided based on their form-types into three categories: infinitival, gerund-participial, and past-participials, such as *to say*, *having worked*, *taken*, and *knowing*. The infinitival constructions can occur in two types, either as the bare infinitive or to-infinitive.

- a) To-infinitive: The best thing would be *to tell him*. (subjectless) vs. The best thing would be *for you to tell him*. (subject present)
- b) Bare infinitive: All I did was *step on her foot*. (subjectless) vs. *Rather than you do the washing up*, I’d prefer to do it myself. (subject present)
- c) -ing participle: *Feeling betrayed*, she started crying. (subjectless) vs. *Her boyfriend having left the room*, she asked me a favour.
- d) -ed participle: *Covered in mud*, he took a shower. (subjectless) vs. *The dilemma resolved*, the teacher went back to the original topic.

Additionally, Quirk explains, “the non-finite clause may be with or without a subject” (Quirk, 1985, p. 993). Moreover, the non-finite clauses treat the subject as an optional sentence element, as they express meaning on their own. Thus, non-finite clauses are regarded as another means of syntactic compression. In the great majority of cases, the non-finite clauses are subordinate clauses in a sentence.

They can also function as different clause elements, including subject, object predicative complements, and also the extraposed subject and extraposed object.

6. 2 Verbless clauses

Verbless clauses permit a more advanced level of syntactic compression than non-finite clauses. Likewise, they oftentimes lack a subject, which is usually possible to recover from the context. Jarmila Petrlíková distinguishes in her study verbless independent and verbless dependent clauses, emphasising that the latter usually appears more frequently in written and more formal English. She elaborates that the subject of a dependent verbless clause can be either “co-referential with the subject or object of a superordinate clause, or expressing general agent” (Petrlíková, 2013). She defines verbless clauses as “structures

which lack a verb element completely but the rest of the predicate is retained” (Petrlíková, 2013). Furthermore, Quirk observes that “it is often possible to postulate a missing form of the verb BE” (Quirk, 1985, p. 996). As such, according to Petrlíková, verbless clause can function as a mobile “supplementive clause”, which is “a structure simply attached to its superordinate clause” (Petrlíková, 2013).

Verbless clauses are sometimes considered a further reduction of non-finite clauses, for omitting both the subject and the verb, reducing the communication to as few words as possible to convey the message. However, when the subject is necessary for the meaning, it is often introduced by *with*.

- a) *With the children ill*, we cannot go on our vacations.
- b) *Too anxious to notice*, he stared at the ceiling. (*Being too anxious to notice...*)

In a sentence, a verbless clause can function either as a subject complement or an adverbial, particularly its grammatical function is an optional adjunct, leaving only two possible sentence patterns:

- a) S – V copula – Cs: She looked at him expectantly, *her eyes full of excitement*.
- b) S – V (be) – Adv: *While at university*, Conrad was a brilliant student.

If necessary, the finite clause can be restored by inserting a subject and the missing form of the verb *be*, such as *While he was at university*. Similarly, some conjunctions can introduce both finite clauses and verbless clauses, such as *although*, *when*, *while*, *if*, or *once*.

6.3 Cleft sentences

Another specific type of sentence is the cleft sentence, which divides information that could be easily communicated in one clause into two separate clauses, where each one of them has its own verb, yet they depend on one another. The linguists distinguish between two main types of cleft clauses; the cleft proper, which is also often called an *it*-cleft, and pseudo-clefts which are sometimes known as *wh*-clefts. The pseudo-clefts occur in two possible forms, either in their basic or reversed form.

According to Huddleston, there is a significant difference between the two types, as he emphasises that the cleft proper “can almost invariably be matched with an equivalent non-cleft” (Huddleston, 2002, p. 1423).

- a) *It's Remington that I love.* (it-cleft / cleft proper) = I love Remington. (possible paraphrase without the cleft)
- b) *What you need* is a big cup of tea. (wh-cleft / pseudo-cleft) = You need a big cup of tea. (paraphrase without the cleft)
- c) A two-day trip is *what he wants.* (reversed wh-cleft / pseudo-cleft) = He wants a two-day trip. (paraphrase without the cleft)

Interestingly, according to the Longman Grammar of Spoken and Written English, which summarises the habits of native English speakers, *wh*-clefts triumphed as the most frequently occurring cleft clause in informal speech. On the contrary, the *it*-clefts appeared in all registers. However, the most common were in learned and official style, especially in academic writings.

III. PRACTICAL PART

The practical part examines the occurrence of colloquial English expressions and especially the deviations in their syntactic structure from the standard form. This will be achieved by analysing the lyrics of contemporary songs. The next chapters will bring insight into the frequency of occurrence of the phenomena studied in the theoretical part. At last, the practical part will conclude the studied material, such as possible explanations for the results, depending on the most significant patterns.

7 APPROACH TO ANALYSIS AND CRITERIA OF SELECTION OF THE DATA

This thesis entails the analysis of twenty-five samples of modern pop song lyrics. For being chosen as a sample, the song lyrics had to fulfil various criteria. Considering the fact that it is currently the year 2024, the perception of what pop music really is has shifted significantly to hip-hop and rap, which are receiving the most attention at the moment. However, this work understands the concept of pop music lyrics in the typical way as a genre “that appeals to the masses for its relatable lyrics about love, dance, an upbeat rhythm, and simple melodies.” (New World Encyclopaedia) Therefore, the lyrics were selected according to the listed criteria.

The songs had to conform either to personal favourite artists, or widely known famous pop stars of the 21st century, such as Justin Bieber, Taylor Swift, and Katy Perry. Once this requirement was met, the selection proceeded to careful browsing through the discography of chosen artist, specifically seeking love songs of all sorts – break-up ballads, love confessions, etc. The majority of pop discography consists of mainly love songs. However, the third criterion was the time of creation.

Since this work is focused on contemporary music, the songs had to be released no more than 5 years ago, which reduced the selection to songs made after the year 2019 including the mentioned year, as of 2024. However, some songs from 2018 were included too, as they were released by the artists at the end of 2018 which still met the requirements in autumn of 2023, when some of the analyses were started. The only exceptions to this criterion were given to the biggest international hits such as *Perfect* by Ed Sheeran, which saw the light of day in late 2017 and instantly became one of the biggest songs of today,

and *Closer* by The Chainsmokers and Halsey. Therefore, they were included despite not fulfilling the criterion of not being older than 5 years. The only song older than ten years that was incorporated in this thesis is *Strong* by One Direction, as the band was so important for the music development over the past ten years that it could not have been excluded. Also, the biggest hits made by this boy band stay in the charts and are played on the radios all over the world every single day even today, eight years after their parting for solo careers.

Once this criterion was fulfilled, the age of the artist in the time of creation of the song was checked. Henceforth, the artists can be classified according to their age into various categories. The age of artists who wrote the analysed songs ranges from eighteen at the time of the release of the song, the youngest being Olivia Rodrigo at the age of eighteen, to the oldest singers in their mid-thirties, the oldest being respected artists such as Katy Perry, who turned thirty-five years old when her song *Never Really Over* was released. No songs of artists older than 36 at the time of creation of the song were analysed in this thesis.

If the lyrics remained relevant after the above-mentioned examinations, the process continued by checking the copyright of the given song, as the fifth requirement consisted of the true involvement of the artist in the writing process. This criterion was set because of the common assumption that pop songs are only created by hit makers, and the singers only perform the songs without having written them. The verification of copyright comprised of two possibilities; when the artist belongs to personal favourite artists, the verification was acquired by inspecting the writing credits stated in the official lyric booklets attached to the CD. If the CDs of certain artists were not a part of the personal ownership of the author of the thesis, or if the CDs physically do not exist and are available only through streaming devices, the copyright was checked through an online website BMI repertoire (<https://repertoire.bmi.com/>) which provides writing credits to nearly all existing songs. All of the mentioned steps take an incomparably less time in total than the last part, which is much more time-consuming.

When all four of so far mentioned criteria were satisfactory and positive, the last part of the process could begin. The lyrics were subjected to a thorough examination, whose aim was to uncover any syntactically special features that either contradicted the standard form of language or contained any irregular sentence structures or clauses typical

for a vernacular language, such as ellipsis and non-finite clauses. To match these criteria, the lyrics could not be too lyrical either, as they needed to form a cohesive story that could be further analysed. If the song at this stage still fulfilled the requirements, it became part of the thesis.

The majority of acquired lyrics needed to add punctuation, which was enabled through the knowledge of English syntax and the logical connection of the clauses. When the lyrics were categorised into separate sentences, each sentence was analysed from a syntactic point of view and commented on every unusual or colloquial expression that appeared in it. After the whole song was analysed this way, a summary of typical features was completed along with observations of each artist's specifics in writing alongside the peculiarities that can be found in their work, however, the emphasis was put on the analysed song itself.

8 RESULTS AND COMMENTARY

The main purpose of this thesis was centred on analysing twenty-five pop song lyrics and trying to detect in them possible deviations from the standard syntactic structure and means of syntactic compression, such as all kinds of ellipses, non-finite clauses, verbless clauses, and intriguing sentences which could defy both the standard and vernacular habitual usage.

For this purpose, twenty-five song lyrics of pop artists were analysed from the syntactic point of view. Each detected phenomenon was described, classified, and at the end of analysis of each lyric, all peculiarities of a given artist were counted and the number was included in the summary of phenomena occurring in the examined song at the end of each analysis. Furthermore, some phenomena occurred more frequently than others. Therefore, the findings were divided into two subcategories; the most frequent phenomena, and the more marginal and individual, which were still very interesting for the results.

8.1 Most frequently occurring phenomena

The results revealed frequent usage of certain phenomena which can be seen in the graphic below.

Chart 1

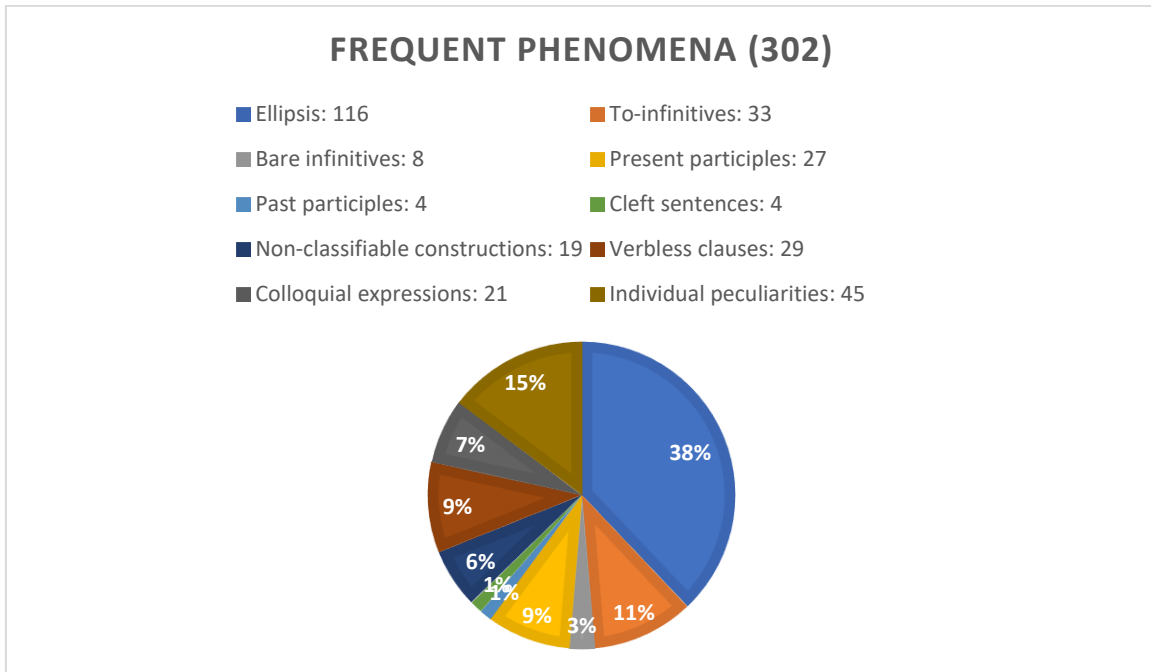
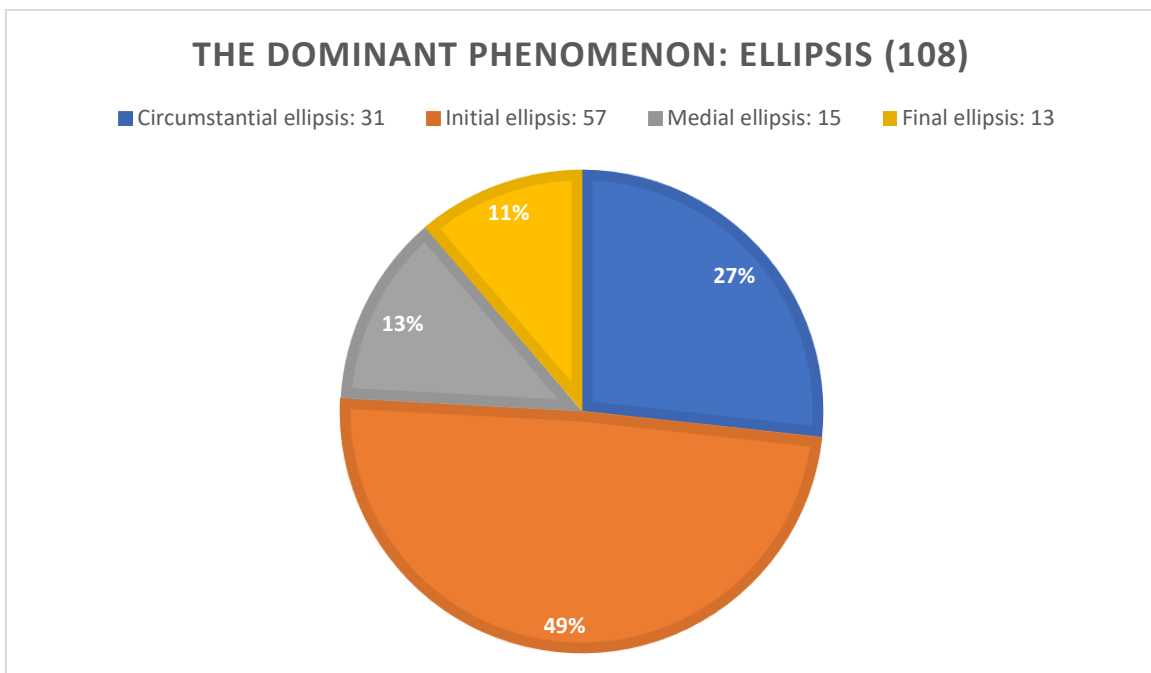


Chart 2 – Most occurring phenomenon



The results revealed following facts: the most frequent phenomenon was the ellipsis, specifically the initial ellipsis, which appeared 57 times in all analysed lyrics. Furthermore, out of twenty-five artists, twenty of them opted for an initial ellipsis at least once in their analysed song, constituting a distinct majority that confirmed the omission of the subject in most cases as the favourite way of artistic expression. Some artists omitted the initial existential-locative structure, and some omitted even the finite form of the verb, leaving ambiguous sentence structures as a result. To illustrate this tendency, here are some of the most distinctive initial ellipses used in the analysed songs.

- a) _ Don't know if you love me or you want me dead. (5 Seconds of Summer – Teeth) – ellipsis of the subject
- b) _ So many words we're not saying. (One Direction – Strong) – ellipsis of the existential locative
- c) Call me shallow, but I'm only getting deeper. (Chase Atlantic – Church) – ellipsis of the subject and the finite form of the verb

The second most occurring type of ellipsis was circumstantial ellipsis in different places and of different functions than just the initial, medial, and final ellipsis, which often resulted in unclassifiable sentence structures that could not have been labelled any of the categories mentioned in this thesis. Some artists omitted prepositions and function words as well, therefore, these omissions were categorised as circumstantial ellipses too.

- a) Blood on my shirt, heart in my hands, still beating. (5 Seconds of Summer – Teeth)
- b) Square eyes and sunglasses, finding faces in the trees. (Louis Tomlinson – She Is Beauty We Are World Class)
- c) Your kiss, my cheek, I watched you leave. (Taylor Swift – This Love)
- d) From strangers to lovers to enemies. (Johnny Orlando – A Man Like Me)
- e) Flying through fields over sand, hoping one day it will land, and end up with you. (The Vamps – Paper Hearts)

In comparison to the numerous instances of both the initial and circumstantial ellipsis, the medial ellipsis, which is also called contamination, did not reach the same amount of frequent usage. Admittedly, this point is tightly connected to the usage of colloquial expressions, which will be listed below. These phenomena occurred in 15

places, and to no surprise, mostly in lyrics of younger artists such as HRVY, who out of 15 medial ellipses in all analyses included four in his song *Million Ways*.

- a) I'm not *gonna* say goodbye 'cause I'm *gonna* change your mind. (HRVY – Million Ways)
- b) I could love her just a little bit better 'cause if I don't, someone's *gonna* come along and get her. (New Hope Club – Call Me A Quitter)
- c) Don't *wanna* wait 'til it's gone. (One Direction – Strong)

The final ellipsis, mentioned in the thesis alongside other types of ellipsis, was the least frequently appearing elliptical structure, although in spoken communication typically dominates along with the initial ellipsis. However, the total number of occurrences in the analysed lyrics amounts to thirteen appearances, making it one of the least occurring ways of syntactic compression. This result could be explained by a reduced necessity of this phenomenon in songs, as the final ellipsis is usually present in replies during a conversation where the context is known to both parties and, therefore, is superfluous to be mentioned again. Despite that, the final ellipsis scored as the favourite peculiarity in the writing of a young British band New Hope Club, who used it twice in their song *Call Me A Quitter*, becoming the only artists in the analysed sample of twenty-five lyrics who preferred this phenomenon over all of the above discussed.

- a) I know she's becoming part of the furniture, and if take a sit back and ask myself if I am doing enough, *then I'm probably not_*. (New Hope Club – Call Me A Quitter)
- b) I tried to be cool but my feelings, *they won't allow me to_*. (The Vamps – Paper Hearts)
- c) *And even if I wanted to_*, I can't stop. (Dua Lipa – Levitating)

The second most favoured means of self-expression after ellipses were the non-finite clauses of all kinds, which allow sentence condensation into shorter dependent clauses. The *to*-infinitive constructions were rated as the most numerous means of sentence condensation, where they are used instead of a whole dependent clause to reduce space and information, becoming the favourite syntactic phenomena. They occurred 31 times during various analyses. However, most of them (four times) were present in *Love Me Better* by Corbyn Besson.

- a) I needed to lose you *to find me*. (Selena Gomez – Lose You To Love Me)

- b) I'm tired and I'm hurt, and I always try *to put you first*, but you say I'm not worth it to you. (Palaye Royale – Broken)
- c) You're starting *to trickle back in* but I don't want *to fall down the rabbit hole*. (Katy Perry – Never Really Over)

On the contrary, bare infinitive constructions were detected only eight times, leaving them not scoring as favoured means of thought expression, but they also were not only marginal either.

- a) You set fires to my forest and you let it burn. (Selena Gomez – Lose You To Love Me)
- b) I'm running out of time 'cause I can see the sun light up the sky, so I hit the road in overdrive, baby. (The Weeknd – Blinding Lights)

The second most common phenomenon of sentence condensation proved to be the present participle constructions, which appeared exactly twenty-seven times. The present participle constructions usually function as postmodifications in a sentence. It is worth noting that both the present participle constructions and the to-infinitive structures were in the vast majority used by male artists. Because this thesis contains the lyrics of male and female artists in a ratio of 16 to 9, the results had to be converted into percentages of occurrences in the lyrics of each gender. Eleven male singers or bands out of sixteen featured lyrics used the to-infinitives and the present participle constructions, establishing that 69 percent of male singers used the sentence condensation of these two types at least once in their lyrics. Contrastingly, only 22 percent of the female artists used the present participle constructions, showing that this writing peculiarity is significantly less prevalent in female writing, as only two artists out of nine opted for this feature. The ladies were more open to use the to-infinitive structures than the present participle constructions in their lyrics. However, the number still does not reach 69 percent of male usage, as only 44 percent of female singers incorporated these structures into their lyrics, as only four out of nine artists decided for to-infinitive structures at least once in their lyrics.

- a) Or is it just me, *hoping* you'll come home? (Why Don't We – Don't Wake Me Up)
- b) We were in a daze, *learning* each other's shapes, *tracing* shadows of rain down your back. (Shawn Mendes – Summer of Love)
- c) We are still kids but we're so in love, *fighting* against all odds. (Ed Sheeran – Perfect)

On the other hand, the past participle constructions ranked as the least frequently used type of non-finite sentences, as the syntactic compression thanks to them was achieved only four times in all of the analysed lyrics, each one appearing only once in the lyrics of four different artists, namely Louis Tomlinson, One Direction, Avril Lavigne, and Shawn Mendes.

- a) *Tangled* in the sheets until the evening, there was nowhere to go. (Shawn Mendes – Summer of Love)
- b) Like a bird locked up in a cage *called love*, he clipped her wings when she was born to fly. (Avril Lavigne – Birdie)

At the same time, the analysed material contained verbless clauses of two types: the kind that functions as an adverbial in a sentence and the second type that accompanies a copula and, as a result, functions as a subject complement or a postmodification. The total number was thirteen examples of a verbless clause in the function of an adverbial in all 25 analysed lyrics, and artist-wise, only nine singers/songwriters opted for this way of syntactic compression, where the verb as the main provider of the action is omitted, resulting in typical structures that cannot be easily deciphered, unlike with ellipsis. Surprisingly, this type of verbless clause occurred in the analysed sample less frequently than the other subcategory of a verbless clause.

- a) *But whatever*, let's get lost on Mars. (Dua Lipa – Levitating)
- b) Two years *and just like that*, my head still takes me back. (Katy Perry – Never Really Over)
- c) *No more praying*, baby, imma be your preacher. (Chase Atlantic – Church)
- d) Gave excuses like "*no labels*, I'm not ready", now I'm drowning in a sea of regret. (HRVY – Million Ways) – here the verbless clause exists inside of a direct speech

Another phenomenon worth mentioning was not particularly studied in this thesis, yet it appeared in sixteen places in the studied lyrics, and that was a noun phrase used as any type of sentence modification, most frequently functioning as pre-modifications in a sentence. Moreover, most of these elements consisted of noun phrases with no verb included, resembling a verbless clause to a certain degree. For that reason, the modifications could be considered a subcategory of verbless clauses, as they many times truly function as a verbless clause in a sentence, providing specification of the subject or

ascribing qualities to the subject, object and sometimes even to the adverbials. Therefore, they were counted as verbless clauses. These constructions appeared in the lyrics of twelve artists.

- a) *Heartbreaks and mistakes*, with no change, how did we become this way? (Palaye Royale – Broken)
- b) *Somewhere in the sky*, the way your body fits on mine when you give in to me, I'm so high, but I'm falling. (Justin Bieber – Deserve You)
- c) *Clear blue water*, high tide came and brought you in. (Taylor Swift – This Love)

Conversely, cleft sentences, which were also given space in the theoretical part, were present in only three lyrics out of the analysed sample, scoring as a rather marginal peculiarity in writing, occurring exactly four times, as Justin Bieber used two cleft sentences in his song *Deserve You*. All of the present cleft sentences were the clefts proper, which can in most cases be expressed without the *it*-construction. According to Longman Grammar of Spoken and Written English, their counterpart *wh*-clefts should occur most often in informal discourse. Despite this finding, the analysed sample did not contain a single *wh*-cleft, hence contradicting the research, at least in this thesis. Surprisingly, all three of the singers who used the cleft sentence in their songs were American.

- a) It's not that I like to leave when it's right. (Johnny Orlando – A Man Like Me)
- b) I feel like I don't deserve you tonight; it's in the way that you hold me. (Justin Bieber – Deserve You)
- c) Messin' with my head, it's the games you play, like you ain't tryin' to talk but you at my place. (Corbyn Besson – Love Me Better)

The last frequently occurring phenomena were colloquial expressions, which do not appear in written standard form, as they are considered lexical and stylistic peculiarities. The analysis revealed 21 manifestations of colloquial expressions throughout the lyrics of various pop songs. However, only half of the artists opted for colloquial expressions in their lyrics, the majority of them being very young or not international pop stars, for instance, HRVY and Corbyn Besson, who are both in their early twenties. This point correlates with the usage of medial ellipsis, since it was in most instances preferred by the younger generation of artists.

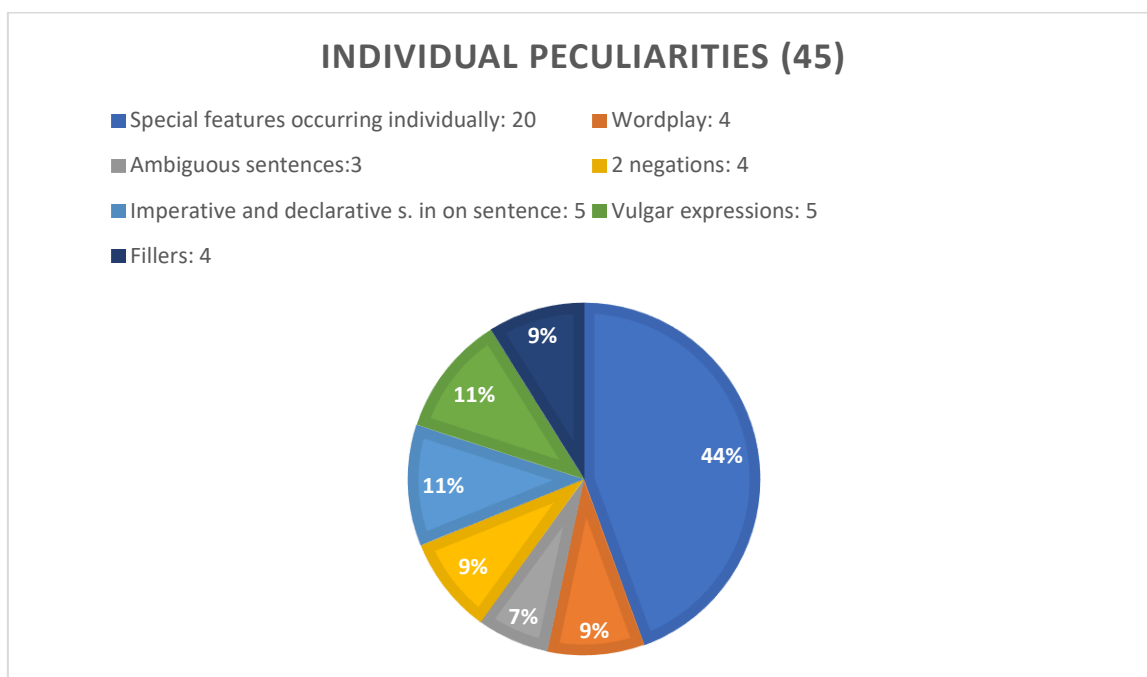
- a) Only see 'em in the rear view. (Why Don't We – Don't Wake Me Up)

- b) Swim a mountain, climb an ocean, do it for *ya*. (HRVY – Million Ways)
- c) We *ain't* ever getting older. (The Chainsmokers ft. Halsey – Closer)

8.2 Less frequently occurring individual peculiarities of some lyrics

The analysis showed other deviations from standard English that were not thought of prior to the careful analysis of chosen songs, hence they were not listed in theoretical part. Despite the fact that all of the following abnormalities and peculiarities in writing appeared on a smaller scale than the major ones already mentioned, it is vital to include them, as they fit into the mosaic of contemporary pop lyrics perfectly.

Chart 3



The most prevalent unexpected feature was combinations of declarative and imperative sentence types connected into one sentence. Four out of the twenty-five artists used this peculiarity in their lyrics: Avril Lavigne, who did it even twice in her song *Birdie*, each time in different sentences; Jesse McCartney; Dua Lipa; and Corbyn Besson, as can be seen below.

- a) You can't pull me down, so birdie fly away. (Avril Lavigne – Birdie)
- b) Dancing in the kitchen bare feet on the table, show me all your favorite moves. (Jesse McCartney – Party For Two) – American spelling of “favourite”

- c) My love is like a rocket, watch it blast off. (Dua Lipa – Levitating)

There were also five vulgar words present in the lyrics of three singers. Surprisingly, three of the mentions appeared in songs by female artists, namely Dua Lipa and Olivia Rodrigo, who used three of the five mentioned vulgarisms in their lyrics, comprising 22 percent of female singers who used vulgarisms. Because this thesis contains analyses of songs of nine female singers, their lyrics score comparatively as using more vulgar expressions than all of the remaining sixteen lyrics written by male bands and singers, which denies the stereotype that men use tougher expressions in their speech and lyrics. On the contrary, only 6 percent of the male singers included in this thesis decided to incorporate vulgar expressions into their lyrics; in numbers, only one singer opted for this kind of expression in his lyrics. Therefore, the lyrics written by men show a significantly lower desire for strong language in songs, which leads to contemplation on whether this phenomenon is a general trend in male pop songs or just in the sample of selected artists for this thesis.

- a) You got me *fucked up* in the head, boy. (Olivia Rodrigo – 1 step forward, 3 steps back)
- b) And I'm feeling so electric, dance my *arse* off. (Dua Lipa – Levitating) – “arse” is more vulgar in the US than the typical expression “ass”, but Dua Lipa is British

Three out of the twenty-five studied sample of artists used two negations in one sentence. However, the two negations did not cancel each other as the norm permits in cases where a double negation turns the statement from a negative to a positive one. Instead, the three artists used the second present negation as a further intensifier of the negative statement in the same fashion as it appears in Czech. However, prescriptive English grammar regards this phenomenon as a norm violation, despite frequent usage and occurrence in spoken colloquial form of language. The singers who used this peculiarity were Avril Lavigne, who opted for this colloquial style twice in her song Birdie, Jesse McCartney, and Ariana Grande. It is important to mention that all of the listed artists belong to the older, well-established pop artists on the scene; all three of them are older than thirty, which indicates this tendency could hardly be regarded as a coincidence.

- a) *Don't* want *nobody* else around me. (Ariana Grande – supernatural)

Likewise, two female singers opted for using a filler, which was the same in both cases, evoking a rather informal tone in their songs. Moreover, both used the filler twice in their respective song lyrics. These two artists were specifically Ariana Grande and Olivia Rodrigo.

- a) *Like*, am I pretty? (Olivia Rodrigo – 1 step forward, 3 steps back)

Similarly, the choice of linguistic abnormalities of two singers included wordplays, which each of the two artists used exactly twice in their lyrics, resulting in four occurrences throughout the analyses. The artists who opted for this peculiarity in writing were Chase Atlantic and Katy Perry, suggesting there is no clear evidence between age and word choice, as both of these artists are of opposite gender and members of different generations. While the wordplays concern the semantics more than syntax, the differences in the meaning of the same word have fatal consequences if not understood or translated properly. Therefore, they are included in this thesis to demonstrate the differences.

- a) Call me *shallow*, but I'm only getting deeper. (Chase Atlantic – Church) – this line is interesting, especially in its metaphoric meaning (Shallow as a not thoughtful person vs. place where water is not deep – the girl is compared to water and he himself as well – very sensual metaphor)

The last unexpected category comprises mostly individual peculiarities that the performers included in their lyrics and for obvious reasons, most of these phenomena occurred only once, likely establishing a signature individual style of each artist. The total number of artists who used special features that the theoretical part had not considered was ten. These examples show some intriguing deviations from the standard form; however, their compell lies in the fact that the norm does not strictly prohibit all of them.

For instance, Taylor Swift, in her song *This Love*, opted for two inversions, in all likelihood, to create flowing rhymes. Therefore, her lyrics contained a sentence adjunct that preceded its main clause and also an adjective after its noun, the construction resembling a present participle construction if not for the absence of comma afterward. It is worth noting that the norm does not expressly prohibit the inversion, making it possible for usage in literary texts and poetry, of which songwriting is a subcategory. However, despite this statement, its usage remains unusual in both formal and informal discourse, appearing on this list as a result. The only other example that occurred in the analyses, was in the lyrics of *She Is Beauty We Are Worldclass* by Louis Tomlinson.

- a) Lantern *burning*, flickered in the night for only you, but you were still gone, gone, gone. (Taylor Swift – This Love)

Another noteworthy illustration of the creativity of artists is the sudden occurrence of a formal construction in the otherwise neutral-to-informal style of songwriting expressions. This phenomenon appeared even twice in the song *A Man Like Me* by Johnny Orlando, both with the same construction and different words each time.

- a) Before you get too hurt, *may* I do it first? (Johnny Orlando – A Man Like Me)

Another phenomenon that appeared in the lyrics of just one artist, but occurred twice, was a wrong sequence of tenses in a more complicated sentence. This peculiarity occurred twice in the global hit *Closer* by The Chainsmokers and Halsey, who, thanks to this wrong tense shift, created two ambiguous sentences that the prescriptive grammarians would consider a gross violation of the norm. Furthermore, it is likely that not even descriptive grammar would consider this feature acceptable, as it is highly unusual even in informal contexts.

- a) Hey, you tell your friends it was nice to meet them, but I hope I never see them again. (The Chainsmokers feat. Halsey – Closer) – standard form would require a future tense marker “will,” which is not present here.

In like manner, the ambiguous sentences demand attention as well. There were instances of four three sentences throughout the analyses of the twenty-five chosen song lyrics, which were usually created as a result of ellipsis, but not in all cases, as each artist used them in their songwriting differently, impeding the categorisation heavily. For this reason, the most prevalent example was chosen as a demonstration of the phenomena, as it appeared twice out of three times, each time in a song written by a different artist. The example represents the bigger set of these phenomena, which enables two interpretations of the same sentence for the lack of definite markers.

- a) Think of how much love that’s been wasted. (One Direction – Strong) – either an imperative sentence type or an elliptical declarative sentence – hard to decide

Interestingly, one singer introduced an embedded elliptical dependent clause, a feature that could easily be mistaken for a main clause due to the omission of a subordinating conjunction. This unique feature appeared only once in the song *Blinding Lights* by The Weeknd, adding a fascinating, albeit marginal, element to the analysis.

- a) I'm just walking by to let you know, *I can never say it on the phone*, will never let you go this time. (The Weeknd – Blinding Lights)

Another detected actuality also manifested only once, namely in the lyrics of *Love Me Better* by Corbyn Besson. It is a wrong usage of personal pronouns in various places in the song, as the deviation is located in the chorus and, as a result, is repeated many times. Besson uses an object pronoun instead of a reflexive pronoun, “myself,” probably to reduce the number of syllables.

- a) So fuck it, I'ma love *me* better. (Corbyn Besson – Love Me Better) – this sentence also entails two other previously mentioned deviations.

The last special feature of songwriting in the twenty-five studied lyrics could be titled as disregard of the third-person singular different form of the verb. Three of the twenty-five artists opted for this significant deviation from standard form, namely Jesse McCartney, Dua Lipa, and New Hope Club.

- a) One, two, three, another glass where she *don't* speak. (New Hope Club – Call Me A Quitter) – this sentence also contains another peculiarity, as it does not correspond with what is normally understood as a sentence, since the ellipsis prevents any categorisation.

IV. CONCLUSION

This undergraduate thesis intended to uncover the most prominent and favoured syntactic features in the lyrics of contemporary pop songs. For this thesis to derive from a decent groundwork, the theoretical part offered insight into grammar and its two respective subcategories, prescriptive and descriptive grammar, and it defined the terms standard and non-standard language. In the following chapters, the theoretical part introduced the sentence structures and means of sentence condensation which were relevant for the practical part, such as ellipses, which allows omissions of certain clause elements or superfluous information, non-finite clauses that permit syntactic compression, verbless clauses, and cleft sentences. The body of the thesis provided the practical part, which encompasses a thorough analysis of all detected syntactic structures and deviations from standard English in the lyrics of 25 chosen pop songs. The analysis entailed songs that fulfilled pre-defined criteria, and the analysis of each required knowing the structure, recognising it in chosen lyric, and assigning it to the correct category. Some features that were contained in the thesis were not expected prior to the analysis; therefore, there was a special category for individual peculiarities as well. Each category entails a commentary on the occurring phenomena.

The practical part further offers examples of each significant phenomenon discovered during analysis, concluding that the most frequently occurring feature is the ellipsis, most significantly its subcategory, the initial ellipsis. This finding confuted the initial hypothesis that the present participle constructions would be the favourite means of sentence condensation of all artists in the analysed sample.

The analysis further ascertained that the present participle constructions appear in a significant number of lyrics, mostly lyrics written by male singers, along with the *to*-infinitive structures, which proved the hypothesis that male artists would opt for the means of syntactic compression more often than female artists. It also disproved the presumption that female artists would use softer expressions in their lyrics, as there was a more frequent occurrence of vulgar expressions in female lyrics in the analysed sample. However, a further investigation disclosed a tendency for more emotional language revealing hidden insecurities in the chosen female lyrics, so the hypothesis was half proved and the second half disproved. Nevertheless, a further research would be required to confirm this phenomenon as a general tendency in the writing of female artists.

The results further showed that the younger artists included in the research, who are in their late teenage years and early twenties, opt for the usage of colloquial expressions and medial ellipses more often than the older and well-established singers, confirming the hypothesis. The analysis affirmed the last hypothesis as well, unveiling that each of the included artist possesses a unique perception of the world, which determines their language choice, along with their education and intelligence, family background, age, gender, emotions, and personal experience.

RESUMÉ

The main aim of this undergraduate thesis centres on discovering and identifying non-canonical forms and typical sentence structures used in contemporary pop song lyrics. The thesis comprises two parts: the theoretical part, which describes the expected sentence structures and explains the differences between standard and non-standard English, and the practical part, which presents the results of analyses of pop lyrics. The analysis is enriched with commentary on each detected phenomenon and graphic illustrations of the frequency of occurrence in the analysed lyrics. The analysis results confirmed the initial presumption that each artist would have a unique style of writing, which is influenced by a set of personal characteristics and experiences. It also affirmed the supposition that female and male singers differ in their choice of words and sentence structures; however, females using vulgar expressions in this thesis percentage-wise scored higher than males. Deriving from the findings in the analysis, men tend to incorporate non-finite clauses into their lyrics more often than women, confirming the initial hypothesis. However, their expected favourite means of syntactic compression were disproved in this sample. Finally, the results displayed a significant trend in using colloquial expressions in the lyrics of younger artists, which aligned with the initial hypothesis.

RESUMÉ IN CZECH

Hlavním cílem této bakalářské práce je objevit a identifikovat nekanonické formy a typické větné struktury používané v textech současných popových písní. Práce se skládá ze dvou částí: teoretické části, která popisuje očekávané větné struktury a vysvětluje rozdíly mezi spisovnou a nespisovnou angličtinou, a praktické části, která představuje výsledky analýz textů popových písní. Analýza obsahuje komentář ke každému zjištěnému jevu a grafickým znázorněním četnosti výskytu v analyzovaných textech. Výsledky analýzy potvrdily původní předpoklad, že každý umělec bude mít jedinečný styl psaní, který je ovlivněn souborem osobnostních vlastností a zkušeností. Potvrdila se také domněnka, že zpěvačky a zpěváci se liší ve volbě slov a větných konstrukcí, nicméně ženy v této práci procentuálně používaly ve svých textech vulgární výrazy více než muži. Z výsledků analýzy vyplynulo, že muži mají tendenci zařazovat do svých textů nefinitní věty častěji než ženy, což potvrzuje původní hypotézu. Jejich očekávané oblíbené prostředky syntaktického zhuštění však byly v tomto vzorku vyvráceny. V neposlední řadě výsledky ukázaly výraznou tendenci v používání hovorových výrazů v textech mladších autorů, což se shodovalo s původní hypotézou.

SOURCES

- Avery, J., Besson, C., Herron, Z., Frantzich, J., Seavey, D., Costas, L., Krueger, R, Robin, G. (2022). *Don't Wake Me Up*. [Recorded by Jonas Blue, Why Don't We (Avery, J., Besson, C., Herron, Z., Frantzich, J. Seavey, D.)]. On Don't Wake Me Up [Audio file]. Retrieved from <https://www.youtube.com/watch?v=r7u7Lp13v88>
- Mendes, S., Borrero, A., Class, R., Harris, S., Hein, G., Jackson, A., Masis, M., Rodriguez, I., Solovay, S., Zmishlany, I. (2021). *Summer Of Love*. [Recorded by Shawn Mendes, Tainy]. On Summer Of Love. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=v9lZ2MEx8oU>
- Cantwell, H. (HRVY), Abrahart, J., Tizzard, G., Birt, J., Dreelan, B., Parkhouse. R. (2019). *Million Ways*. [Recorded by HRVY (Harvey Cantwell)]. On Can Anybody Hear Me? [Audio file]. Retrieved from <https://www.youtube.com/watch?v=00AhT7bSjX0>
- Hemmings, L., Irwin, A., Wotman, A., Tamposi, A., Gilbert, G., Hook, P., Morris, S. (2020). *Teeth*. [Recorded by 5 Seconds Of Summer (Hemmings, L., Irwin, A., Hood, C., Clifford, M.)]. On Calm [Audio file]. Retrieved from <https://www.youtube.com/watch?v=JWeJHN5P-E8>
- Sheeran, E. (2017). *Perfect*. [Recorded by Ed Sheeran]. On (Divide) ÷ [Audio file]. Retrieved from <https://genius.com/Ed-sheeran-perfect-lyrics>
- Cave, M., Cave, C., Anthony, C., Lil, A. (2017). *Church*. [Recorded by Chase Atlantic (Cave, M., Cave, C., Anthony, C.)]. On Part One [Audio file]. Retrieved from <https://www.youtube.com/watch?v=vmM7h2fKdAY>
- Swift, T. (2023). *This Love*. [Recorded by Taylor Swift]. On 1984 (Taylor's Version) [Audio file]. Retrieved from <https://www.youtube.com/watch?v=mvxQYPR4lmU>

- Tomlinson, L., Ryan, J., Scott, J., Bunetta, J. (2013). *Strong*. [Recorded by One Direction (Tomlinson, L., Styles, H., Payne, L., Horan, N., Malik, Z.). On Midnight Memories [Audio file]. Retrieved from <https://www.youtube.com/watch?v=9JiW1UrLiBo>
- Lavigne, A., Rotem, J. (2018). *Birdie*. [Recorded by Avril Lavigne]. On Head Above Water [Audio file]. Retrieved from the official lyric booklet attached to the CD.
- Leith, R., Danzig, S., Barrett, E., Greatti, C., Martin, A. (2022). *Broken*. [Recorded by Palaye Royale (Leith, R., Danzig, S., Barrett, E.)]. On Fever Dream [Audio file]. Retrieved from the official lyric booklet attached to the CD.
- Simpson, B., McVey, J., Evans, T., Ball, C., Kasher, J., Tranter, J., Shaouy, P. (2017). *Paper Hearts*. [Recorded by The Vamps (Simpson, B., McVey, J., Evans, T., Ball, C.)]. On Night & Day, Night Edition [Audio file]. Retrieved from <https://www.youtube.com/watch?v=r021xncK-5I>
- McCartney, J., Morgan, J., Seltzer, A. (2021). *Party For Two*. [Recorded by Jesse McCartney]. On New Stage [Audio file]. Retrieved from <https://www.youtube.com/watch?v=JnOgFmvLzXI>
- Perry, K., Barletta, G., Buzz, M., Pringle, D., Pringle, L., Sandvik, D., Warner, H., Zaslavski, A. (2020). *Never Really Over*. [Recorded by Katy Perry]. On Smile [Audio file]. Retrieved from <https://www.youtube.com/watch?v=aEb5gNsmGJ8>
- Bieber, J., Bell, L., Bellion, J., Pollack, M., Tamposi, A., Watt, A. (2021). *Deserve You*. [Recorded by Justin Bieber]. On Justice. [Audio file]. Retrieved from <https://genius.com/Justin-bieber-deserve-you-lyrics>
- Gomez, S., Frederiksson, R., Larsson, M., Michaels, J., Tranter, J. (2020). *Lose You To Love Me*. [Recorded by Selena Gomez]. On Rare. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=zJJDTxahav0>

- Orlando, J., Fenn, P., Manning, P., Orlando, D., Schaeman, D. (2024). *A Man Like Me*. [Recorded by Johnny Orlando]. On *The Ride*. [Audio file]. Retrieved from <https://genius.com/Johnny-orlando-a-man-like-me-lyrics>
- Lipa, D., Madonna, Coffee, C., Elliott, M., Hudson, S., Kozmeniuk, S. (2020). *Levitating*. [Recorded by Dua Lipa]. On *Future Nostalgia*. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=WHuBW3qKm9g>
- Taggart, A., Frangipane (Halsey), A., Frank, S., Kennett, F., King, J., Slade, I. (2016). *Closer*. [Recorded by The Chainsmokers (Taggart, A., Pall, A.) ft. Halsey]. On *Collage*. [Audio file]. Retrieved from https://www.youtube.com/watch?v=PT2_F-1esPk
- Tesfaye (The Weeknd), A., Martin, M., Holter, O., Quenneville, J., Balshe, A. (2020). *Blinding Lights*. [Recorded by The Weeknd]. On *After Hours*. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=4NRXx6U8ABQ>
- Rodrigo, O., Swift, T., Antonoff, J. (2021). *1 step forward, 3 steps back*. [Recorded by Olivia Rodrigo]. On *Sour*. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=w-HfMiue7-k>
- Grande, A., Martin, M., Gorres, O. (2024). *supernatural*. [Recorded by Ariana Grande]. On *Eternal Sunshine*. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=4bwnO0FQp1s>
- Tomlinson, L., Cross, J., Hutchcraft, T., Sneddon, D. (2022). *She Is Beauty We Are World Class*. [Recorded by Louis Tomlinson]. On *Faith In the Future*. [Audio file]. Retrieved from the official lyric booklet attached to the CD.
- Petras, K., Aguilar, A., Walter, H., Castelli, J., Gottwald, L. (2022). *Can't Do Better*. [Recorded by Kim Petras]. On *Era 1*. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=Nc5dpwcRAws>

Besson, C., McDonough, C., McDonough, R., Seavey, D., Frantzich, J., Jakke, T., Grimaldi, R. (2024). *Love Me Better*. [Recorded by Corbyn Besson]. On Love Me Better. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=RclUo3E3IYI>

Richardson, B., Bibby, R., Smith, G., Simmonds, P. (2022). *Call Me A Quitter*. [Recorded by New Hope Club (Richardson, B., Bibby, R., Smith, G.)]. On Call Me A Quitter. [Audio file]. Retrieved from <https://www.youtube.com/watch?v=HSbTD8LIw2I>

REFERENCES

Quirk, R., Greenbaum, S., Leech, G., & Svartvik, J. (1985). *A comprehensive grammar of the English language*. *College Composition and Communication*, 38(2), 225. <https://doi.org/10.2307/415437>

Biber, D., Johansson, S., Leech, G., Conrad, S., & Finegan, E. (1999). *Longman Grammar of Spoken and Written English*. Longman.

Huddleston, R., Pullum, G. (2002). *The Cambridge Grammar of the English Language*. Cambridge University Press.

Nelson, G., & Greenbaum, S. (2018). *An introduction to English Grammar*. Longman. <https://doi.org/10.4324/9781315720319>

Thornbury, S. (1997). *About Language: Tasks for teachers of English*. <http://ci.nii.ac.jp/ncid/BA30115606>

PETRLÍKOVÁ, J. (2013). Dependent Verbless Clause: Its Structure, Function and Use. *Novitas ROYAL (Research on Youth and Literature)*. 7 (1), 55-63. <https://files.eric.ed.gov/fulltext/EJ1167272.pdf>

DUŠKOVÁ, L. (1999). *Studies in the English Language Part 2*. Karolinum.

DUŠKOVÁ, L. (2006). *Mluvnice současné angličtiny na pozadí čestiny*. Academia.

Urban Dictionary (n.d.) *Colloquial and slang expressions*.
<https://www.urbandictionary.com/define.php?term=imma>

Cambridge Dictionary (n.d.) *Colloquial and slang expressions*.
<https://dictionary.cambridge.org/dictionary/english/ain-t?q=ain%27t>

Yule, G. (2004). *The Study of Language*. Cambridge University Press.

Quirk, R. (1972). *A Grammar of contemporary English*. Longman.

Trudgill, P. & Hannah, J. (2017). *International English: A Guide to Varieties of English Around the World*. Routledge.

Genius.com (2024). *Johnny Orlando – A Man Like Me lyrics*. <https://genius.com/Johnny-orlando-a-man-like-me-lyrics>

BMI Songview Search (n.d.). *Writing Credits of Song Lyrics*. <https://repertoire.bmi.com/>

LIST OF GRAPHS

Chart 1.....	21
Chart 2.....	21
Chart 3.....	27

APPENDIX

The analysed sentences were taken from 25 contemporary pop lyrics by various artists. The analysis contains only the sentences in which the studied and desired phenomena were detected. Each one of them is listed with full lyrics and writing credits.

Jonas Blue, Why Don't We – Don't Wake Me Up (Atlantic Records, 2022 – official lyrics taken from the description under the official music video).

Written by: Jack Avery, Corbyn Besson, Jonah Marais, Daniel Seavey, Zach Herron, Lukas Costas, Rebecca Krueger, Guy Robin.

Members of Why Don't We: Jack Avery, Corbyn Besson, Jonah Marais, Daniel Seavey, Zach Herron.

Sun kissed my face,
Wishing for the real thing,
Lonely and outta place,
When I don't have you with me.

Does your heart say the same
On all these nights alone, Yeah
Or is it just me,
Hoping you'll come home?

'Cause I don't know if I can make you happy.
No matter what the odds, I'm gonna try.
A million miles away, I feel you with me.
For now, our love will live inside my mind.

So, don't wake me up in the middle of the night
'Cause I finally found you.
I feel your love every time I close my eyes
'Cause I finally found you.

When the times are hardest, I'll find you in the darkness.
You're a dream and that is enough (that is enough), yeah
Don't wake me up in the middle of the night
'Cause I finally found you.

Ooh-ooh-ooh, ooh-ooh-ooh
Finally found you
Ooh-ooh-ooh, ooh-ooh-ooh
Finally found you (found you)

Summer days, so far away,
Only see 'em in the rearview. yeah (rearview, yeah)
How will I hold you again
To make you feel at home?

'Cause I don't know if I can make you happy,
No matter what the odds, I'm gonna try.
A million miles away, I feel you with me. (I feel you with me)
For now, our love will live inside my mind.

So, don't wake me up in the middle of the night
'Cause I finally found you. (found you)
I feel your love every time I close my eyes
'Cause I finally found you.

When the times are hardest, I'll find you in the darkness.
You're a dream and that is enough. (that is enough), yeah
Don't wake me up in the middle of the night
'Cause I finally found you.

Ooh-oo-hoo, ooh-oo-hoo
Finally found you (yeah, I finally found)
Ooh-oo-hoo, ooh-oo-hoo
Finally found you (yeah, I finally found you)

Don't wake me up in the middle of the night
'Cause I finally found you.

Analysis of specific phenomena:

Verse 1:

1. Sun kissed my face, wishing for the real thing, lonely and outta place, when I don't have you with me.
 - Complex sentence (1 main clause, 1 dependent clause)
 - o Wishing for the real thing – sentence condensation; postmodification
 - **Non-finite clause**, realized by a present -ing participle
 - o Lonely and outta place – sentence condensation; pre-modification
 - **Verbless clause as a result of ellipsis** – possible to insert “being” before “lonely and out of place”
 - **Outta** – contamination, colloquial
 - Dependent on the 2nd dependent clause
 - Function: Cs (postmodification)
2. Does your heart say the same on all these nights alone, or is it just me, hoping (that) you'll come home?
 - Compound complex sentence (2 main clauses, 1 dependent clause) – interrogative sentence (yes/no question = primary communicative function)
 - o Or is it just me hoping – 2nd, main clause
 - Hoping – postmodification, sentence condensation

- **Non-finite clause**, realized by a **present -ing participle**
3. No matter what the odds, I'm gonna try (to make you happy). (Bez ohledu na šance se o to pokusím).
 - Simple sentence (1 main clause, 1 verbless dependent clause)
 - o No matter what the odds – 1st, dependent clause
 - **Ellipsis of the verb** (most likely “are”), **idiom**, formulae
 - Adv (condition), realized by a NP = **verbless dependent clause**, obligatory predication adjunct
 - o I'm gonna try – 2nd, main clause
 - **Gonna** – colloquial, contamination, **medial ellipsis = deviation** from standard
 - **Deviation** from standard: **final ellipsis of “to make you happy”**
 4. A million miles away, I feel you with me.
 - Simple sentence (1 main clause, 1 verbless subordinate clause)
 - Oxymoron – the whole sentence
 - o A million miles away – **pre-modification, realized by a NP – verbless clause**
 - Hardly attainable ellipsis – probably “although a million miles away”, leaving only the verbless clause which does not completely depend on the superordinate clause – **deviation**
 - A million miles away – Adv (place), realized by a NP, sentence adjunct
 5. Summer days, so far away, only see ‘em in the rearview.
 - Elliptical simple sentence
 - The whole sentence is a metaphor and personification at the same time
 - o Summer days – S, realized by a NP, temporal subject – tough movement
 - o So far away – ellipsis of “are” => Cs complement without its linking verb = **deviation** from standard = postmodification / apposition realized by an irregular elliptical clause, qualifying predication – **verbless clause**
 - o (I) – S omitted = **deviation** – **initial ellipsis** (typical for spoken discourse), recoverable from context, function: experiencer
 - o **‘Em** – O dir, realized by a NP, resultant
 - Colloquial form “‘em” – **deviation** from standard language
 6. How will I hold you again to make you feel at home?
 - Simple sentence
 - Interrogative sentence – secondary communicative function (rhetorical question)
 - o To make you feel at home – Adv (contingency – purpose), realized by a **non-finite clause – to-infinitive**, obligatory predication adjunct

Artist's specifics:

- Soft and tender, longing lyrics
- Frequent usage of metaphors – the whole song is a metaphor – he is only dreaming of the girl and has never met her
- A lot of non-finite clauses of all types – present participles (2), to-infinitive (1)
- Verbless clauses (4)
- Questions present in most of their lyrics
- Ellipsis of all kinds – initial ellipsis (1) and medial (1), final ellipsis (1)
- Colloquial expressions (2) – contaminations (gonna), ‘em
- Soft vocals with perfect harmonies

Shawn Mendes, Tainy – Summer Of Love (2021, Island Records – official lyrics
retrieved from the official video with subtitles)

Written by: Shawn Mendes, Alejandro Borrero, Randy Class, Scott Harris, Gregory Hein,
Andrew Jackson, Marcos Masis, Ivanni Rodriguez, Sarah Solovay, Ido Zmishlany.

Kisses on your body were like heaven; we were taking it slow.

Tangled in the sheets until the evening, there was nowhere to go., yeah

We were in a daze, learning each other's shapes,
Tracing shadows of rain down your back., oh-oh
Kisses on your body in my memory, baby, nothing comes close.

It was the summer of love,
A delicate daydream,
And for a couple of months,
It felt like we were 18., yeah

It was the summer of love
La-la-love
La-la-love, yeah
It was the summer of
La-la-love
La-la-love.

Meditation and tequila,
Calling you my señorita,
Didn't know how much I need ya.
Hate it when I have to leave ya.

I've been taking mental pictures,
For when I miss you in the winter;
Staying up until the sunrise,
Praying it won't be the last time.

It was the summer of love,
A delicate daydream,
And for a couple of months,
It felt like we were 18., yeah

It was the summer of love
La-la-love
La-la-love, yeah
It was the summer of
La-la-love
La-la-love

Kisses on your body were like heaven, we were taking it slow., yeah
entangled in the sheets until the evening, there was nowhere to go., no

It was the summer of love, (you were my summer of love)
A delicate daydream,
And for a couple of months,
It felt like we were 18, yeah

It was the summer of
La-la-love
La-la-love, yeah
It was the summer of
La-la-love
La-la-love,

It was the summer of
La-la-love
La-la-love, yeah
It was the summer of
La-la-love
La-la-love.

It was the summer of love.

Analysis of specific phenomena:

1. Tangled in the sheets until the evening, there was nowhere to go.
 - Simple sentence
 - o Tangled in the sheets until the evening – pre-modification
 - **Non-finite clause**, realized by an **-ed participle**
2. We were in a daze, learning each other's shapes, tracing shadows of rain down your back. (Byli jsme jako omámení, učili se navzájem svoje tvary, kreslili stíny deště na tvá záda).
 - Simple sentence
 - Big metaphor
 - **Deviation: two non-finite dependent clauses**
 - o Learning each other's shapes – postmodification
 - **Non-finite dependent clause**, realized by an **-ing present participle**
 - o Tracing shadows of rain down your back – postmodification
 - **Non-finite dependent clause**, realized by an **-ing present participle**
3. Kisses on your body, in my memory, baby, nothing comes close.
 - Simple sentence with **deviation in its structure** = in correct standard English should be formulated as “In my memory, nothing comes close to the kisses on your body.” **A long ellipsis** which causes a chaotic poetic changes in the sentence structure
 - o **Inversion and ellipsis** (of “to the”) **combined**, what looks like a finalellipsis actually precedes the structure “nothing comes close”

Verse 2:

4. Meditation and tequilla, calling you “my señorita”, didn’t know how much I need ya.
 - Complex sentence (1 main clause, 1 dependent)
 - o (I) didn’t know – 2nd, main clause
 - **Deviation: initial ellipsis of subject** – recoverable from context as “I”
 - o How much I need ya – 2nd, dependent clause
 - **Deviation: “ya”** = colloquial form of “you”
 - o Calling you “my señorita” – **pre-modification**, realized by a NP / **non-finite clause – present participle**
 - o Meditation and tequilla – pre-modification
 - **Pre-modification**, realized by a NP – **verbless clause**
5. Hate it when I have to leave ya.
 - Complex sentence (1 main clause, 1 dependent)
 - o (I) hate it – 1st, main clause
 - **Deviation: initial ellipsis of subject** – recoverable from context as “I”
 - o When I have to leave ya – 2nd, dependent clause
 - **Ya** – colloquial form of “you”
6. I've been taking mental pictures, for when I miss you in the winter; staying up until the sunrise, praying (that) it won't be the last time. (V duchu si dělám fotky na zimu, až se mi po tobě bude stýskat; zůstávám vzhůru až do východu slunce a modlím se, aby to nebylo naposledy.)
 - Compound complex sentence (2 main clauses, 1 dependent clause) / or: (3 main clauses, 2 dependent) – **depends on interpretation!**
 - o I’ve been taking mental pictures – 1st, main clause
 - o For when I miss you in the winter – 2nd, dependent clause
 - **Deviation: ellipsis** “for when I miss you in the winter (to be able to reminisce)” – ambiguous continuation
 - **Adverbial clause of purpose**, obligatory predication adjunct
 - **Asyndatic way of joining: - deviation – continuation of the 1st main clause**
 - o (I have been) Staying up until the sunrise – postmodification
 - **Ellipsis of “I have been” – direct continuation of the 1st main clause – deviation**
 - Realized by a **non-finite dependent clause (present participle construction)** = postmodification “staying up until the sunrise”
 - In that case, the meaning of the sentence would be ambiguous
 - o Praying – postmodification
 - **Non-finite dependent clause**, realized by a **present participle** that further explains the main verb in the previous clause
 - o (that) it won’t be the last time – 3rd, dependent clause

Artist's specifics:

- Ambiguous sentence (1) – two possible interpretations of syntactic structure
- 2 initial ellipsis of subject, sometimes even of the verb, 1 circumstantial ellipsis
- Non-finite clauses – mostly present participles (4), past participle (1)
- Pre-modification realized by noun phrases or verbless clauses (1)
- Colloquial expression (1, but appeared twice)
- Long sentences
- Romantic and soft lyrics, accompanied by soft vocals
- Lyrics overflowing with visual metaphors and personifications

HRVY (Harvey Cantwell) – **Million Ways** (Can Anybody Hear Me?, 2019, Virgin EMI Records – official lyrics retrieved from the description on his YouTube channel under the official video).

Written by: Harvey Cantwell (HRVY), James Abrahart, George Tizzard, James Birt, Blair Lee Joey Dreelan, Rick Parkhouse.

Sunday Morning, I woke up with no one beside me,
Reaching out for you, like you were still there.
Gave excuses like “no labels, I’m not ready”,
Now I’m drowning in a sea of regret, yeah.

I’m not gonna say goodbye,
‘Cause I’m gonna change your mind.
Let me love you, let me love you all day;
I’ve got a milli, got a million ways.
I’m not going to give you up.
I’ve got you, I swear to god.
Let me love you let me love you, all day;
I’ve got a milli, got a milli, got a million ways.
Got a milli, got a milli, Got a million
Got a milli, got a milli, Got a million

Champagne sunset, breakfast in bed,
Away for the weekend then do it again,
When I’m out late, thinking of ya, I’m a call ya. Yeah
To show you I care that no one compares, when we get older I wanna be there;
Swim a mountain, climb an ocean, do it for ya.

I’m not gonna say goodbye,
Cause I’m gonna change your mind.
Let me love you, let me love you all day;
Ive gotta milli, gotta million ways.
I’m not going to give you up.
I’ve got you I swear to god.
Let me love you let me love you, all day;
I’ve got a milli, got a milli, got a million ways.
Got a milli, got a milli, Got a million
Got a milli, got a milli, Got a million

How do I, do I show you I can make, make it right
Instead of making more mistakes?
I’m not going to say goodbye.
Let me love you, let me love you all day;
Ive gotta milli, gotta a milli gotta million ways.
gotta milli, gotta a milli gotta million

Let me love you,
 I've got a milli, gotta million ways
 Let me love you,
 Got a milli, got a million ways
 a million ways

Analysis of specific phenomena:

Verse 1:

1. Sunday Morning, I woke up with no one beside me, reaching out for you, like you were still there.
 - Complex sentence (1 main clause, 1 dependent)
 - o Sunday Morning, I woke up with no one beside me – 1st, main clause
 - Sunday Morning – Adv (time), realized by a NP, sentence adjunct
 - Ellipsis of preposition “on” – **deviation**
 - o Reaching out for you – postmodification
 - **Non-finite dependent clause**, realized by a **present participle**
2. Gave excuses like “no labels, I’m not ready”, now I’m drowning in a sea of regret, yeah.
 - Compound complex (2 main clauses)
 - o Gave excuses like “no labels, I’m not ready”– 1st, main clause
 - **Initial ellipsis of subject “you”** – **deviation**
 - Like “no labels, I’m not ready” – Adverbial clause of comparison
 - **Embedded direct speech** – not typical, **deviation**
 - o Now I’m drowning in a sea of regret – 2nd, main clause
 - Metaphor, personification, hyperbole
 - *Analysis of the direct speech:*
 - o “No labels, I’m not ready.”
 - **Ellipsis**
 - Colloquial style = “no labels” = **verbless clause inside of the direct speech**

Chorus:

3. I’m not gonna say goodbye, ‘cause I’m gonna change your mind.
 - Complex sentence (1 main clause, 1 dependent) – standard structure
 - o **Gonna** – contamination = colloquial speech, medial ellipsis
 - o **‘cause** – subordinating conjunction, shortened conjunction = colloquial speech
4. Let me love you all day; I’ve got a milli, got a million ways.
 - Compound sentence (2 main clauses with asyndatic joining) – standard structure
 - o **Final ellipsis** of “to love you” – deviation from standard written language
5. I’ve got you, I swear to god.

- Complex sentence (1 main clause, 1 dependent)
 - o Inversion of clauses – main clause resembles a dependent clause – deviation
 - o **I’ve got you – colloquial**, informal phrase

- 6. Champagne sunset, breakfast in bed, away for the weekend then do it again, when I’m out late, thinking of ya, I’m a call ya.
 - Complex sentence (1 main clause, 1 dependent clause)
 - o I’m a call ya – 2nd, main clause
 - **Deviation: I’m a** = shortened version of “I am going to”, (informal, American), **medial ellipsis, contamination**
 - Ya – O ind, realized by a personal pronoun, affected indirect object
 - **Deviation: Ya** = informal expression used instead of “you”
 - o When I’m out late – 1st, dependent clause
 - o *Thinking of ya* – postmodification of the 1st dependent clause
 - **Non-finite clause**, realized by a present participle
 - **Deviation: Ya** = informal expression used instead of “you”
 - o *then do it again* – pre-modification
 - **non-finite clause**, realized by a **bare infinitive**
 - o Champagne sunset, breakfast in bed, away for the weekend – *conjoined pre-modification*
 - **Realized by two NP and a verbless clause**

- 7. To show you (that) I care that no one compares, when we get older I wanna be there; swim a mountain, climb an ocean, do it for ya.
 - Compound complex elliptical sentence (4 main clauses, 2 dependent clauses)
 - Asyndatic way of joining of the main clauses
 - o All except one also have an initial ellipsis
 - o *To show you* – **Non-finite clause**, realized by an **infinitive clause**
 - Function: Adv (purpose), realized by a non-finite infinitive clause, obligatory predication adjunct
 - “I care” further continues this clause
 - o Ellipsis of something or someone who does not compare (probably to the girl) and **omission of a conjunction – deviation**
 - o **Wanna** – contamination, **medial ellipsis = colloquial** language
 - o **Ya** = **informal expression** used instead of “you”
 - Swim a mountain, climb an ocean, do it for ya = clauses are metaphorical – oxymoron here plus a hyperbole (impossible to swim a mountain)
 - o **3 initial ellipsis of the subject**

Bridge:

8. How do I, do I show you (that) I can make, make it right instead of making more mistakes?
 - Complex sentence (1 main clause, 1 dependent)
 - Interrogative sentence – secondary communicative function = rhetorical question
 - o Instead of making more mistakes – elliptical continuation of the 2nd dependent clause
 - Instead – subordinating conjunction
 - **Postmodification** realized by a **non-finite clause (present participle)**

Artist's specifics:

- Initial ellipsis of subject (4)
- 4 medial ellipsis + 1 final ellipsis
- Conjoined pre-modifications (3) realized by noun phrases and verbless clauses
- Non-finite clauses – most frequently present participles (3) and to-infinitive (1), bare infinitive (1)
- Long sentences – sometimes joined asyndetically
- Repetition of words
- Lyrically rich sentences = common metaphors, oxymorons and hyperboles
- Colloquial speech – contaminations (counted twice as medial ellipsis and contaminations) (3), colloquial words (3 – ya)

5 Seconds of Summer – Teeth (Calm, 2020, Universal Music Group – official lyrics taken from the official video with subtitles).

Written by: Luke Hemmings, Ashton Irwin, Andrew Wotman, Alexandra Leah Tamposi, Gillian Gilbert, Peter Hook, Stephen Morris

Members of 5 Seconds of Summer: Luke Hemmings, Ashton Irwin, Calum Hood, Michael Clifford

Some days you're the only thing I know,
Only thing that's burning when the nights grow cold.
Can't look away., can't look away, beg you to stay.

Sometimes you're a stranger in my bed.
Don't know if you love me or you want me dead.
Push me away, push me away, then beg me to stay.

Call me in the morning to apologize,
Every little lie gives me butterflies.
Something in the way you're looking through my eyes,
Don't know if I'm gonna make it out alive.

Fight so dirty but your love so sweet.
Talk so pretty but your heart got teeth.
Late night devil, put your hands on me
And never never never ever let go.

Fight so dirty but your love so sweet.
Talk so pretty but your heart got teeth.
Late night devil, put your hands on me
And never never never ever let go.

Some days, you're the best thing in my life.
Sometimes when I look at you I see my wife,
Then you turn into somebody I don't know
And you push me away, push me away.

Call me in the morning to apologize.
Every little lie gives me butterflies.
Something in the way you're looking through my eyes,
Don't know if I'm gonna make it out alive.

Fight so dirty but your love so sweet.
Talk so pretty but your heart got teeth.
Late night devil, put your hands on me
And never never never ever let go.

Fight so dirty but your love so sweet.
Talk so pretty but your heart got teeth.
Late night devil, put your hands on me
And never never never ever let go.

Blood on my shirt, a rose in my hand,
You're looking at me like you don't know who I am.
Blood on my shirt, heart in my hands,
Still beating.

Fight so dirty but your love so sweet.
Talk so pretty but your heart got teeth.
Late night devil, put your hands on me
And never never never ever let go.

Fight so dirty but your love so sweet.
Talk so pretty but your heart got teeth.
Late night devil, put your hands on me,
And never never never ever let go.

Analysis of specific phenomena:

1. Can't look away. (2x)
 - Simple sentence
 - o **Initial ellipsis of subject** – however, S would be “I” – very common and appear in various other sentences in this song
2. Beg you to stay.
 - Simple sentence
 - o Beg you to stay
 - **Initial ellipsis of subject** – however, S would be “I”
 - To stay – Adv (purpose), realized by an **infinitive**, obligatory predication adjunct
3. Don't know if you love me or you want me dead.
 - Complex sentence (1 main clause elliptical, 2 dependent clauses)
 - o **Initial ellipsis of the subject “I”**
4. Push me away, push me away, then beg me to stay.
 - Compound sentence (2 main clauses)
 - o **Initial ellipsis of subject** – however, S would be “you”
 - o **Omission of “and”** = a coordinating conjunction that should precede the subordinating conjunction “then” – **deviation (present once more)**
5. Call me in the morning to apologize.
 - Simple sentence
 - o Initial ellipsis of the subject “you”
 - o To apologize – Adv (purpose), realized by a **non-finite clause – to-infinitive**, obligatory predication adjunct

6. Something in the way (that) you're looking through my eyes; don't know if I'm gonna make it out alive. (Nevím, jestli vyvážnu živý / jestli to přežiju, podle toho, jak na to nahlížíš z mého pohledu.)
- Complex sentence (1 main clause, 2 dependent clause, 1 elliptical main clause)
 - Metaphor – the whole sentence
 - o Something in the way – 1st, elliptical main clause – only fragments left which resemble a verbless clause
 - **Ellipsis of existential locative “There is” – deviation** => “something” is actually a subject of the elliptical clause
 - o If I'm gonna make it out alive – 4th, dependent clause
 - Adverbial clause of condition
 - 1st conditional – **deviation: “going to” instead of will**
 - **Gonna** – medial ellipsis, contamination = colloquial speech

Chorus (2x):

7. Fight so dirty, but your love so sweet. (Bojuješ tak podle, ale tvá láska je tak sladká.)
- Compound sentence – **deviation: 2 main clauses**, both of them **incomplete** as a result of ellipsis
 - o 1st main clause – **ellipsis of the S**
 - o 2nd main clause – **ellipsis of the V**
 - **Same thing with** “Talk so pretty, but your heart got teeth.”
 - Deviation: **ellipsis of one finite form of the verb** (it would be “has”)

Bridge:

8. Blood on my shirt, a rose in my hand, you're looking at me like you don't know who I am.
- Complex sentence (1 main clause, 2 dependent) – the rest according to standard
 - o Blood on my shirt, a rose in my hand, you're looking at me – 1st, main clause
 - Blood on my shirt, a rose in my hand – **conjoined pre-modification, realized by two NP – verbless clauses**
 - Literary poetic description without using existential locative “there is”
9. Blood on my shirt, heart in my hands, still beating.
- Non-finite clause, irregular sentence – ellipsis => non-sentential structure
 - **Sentence without a finite VP and without a main clause** – **deviation** (*hard to classify*)
 - o Blood on my shirt, heart in my hands – conjoined pre-modification, realized by two NP
 - Literary poetic description without using existential locative “there is” – **not standard – ellipsis**
 - o Still beating – **non-finite clause**, realized by a **present participle**
 - Postmodification of “heart”

Artist's specifics:

- Initial ellipsis in most lyrics (8), circumstantial ellipsis (1)
- Pre-modifications/verbless clauses (2) – used instead of existential locative
- 3 to-infinitives, present participle (1)
- 2 incomplete elliptical sentences – circumstantial ellipsis (2)
- Heartfelt and honest lyrics
- Long, complicated sentences
- Less figures of speech than some other artists – lyrics are more raw and rougher in some cases than other pop songs – however, still decent + contamination (1)
- Extensive, advanced vocabulary in comparison with some other artists – leaning towards rock music
- Structure without a finite verb and a matrix main clause = impossible to classify

Ed Sheeran – Perfect (2017, ÷ (Divide), Atlantic Records – official lyrics retrieved from genius.com)

Written by: Ed Sheeran

I found a love for me.
Darling, just dive right in and follow my lead.
Well, I found a girl, beautiful and sweet.
Oh, I never knew you were the someone, waiting for me

'Cause we were just kids when we fell in love,
Not knowing what it was.
I will not give you up this time.
But darling, just kiss me slow.
Your heart is all I own,
And in your eyes, you're holding mine.

Baby, I'm dancing in the dark,
With you between my arms,
Barefoot on the grass,
Listening to our favourite song.
When you said you looked a mess,
I whispered underneath my breath
But you heard it,
“Darling, you look perfect tonight.”

Well, I found a woman, stronger than anyone I know.
She shares my dreams, I hope that someday I'll share her home.
I found a lover, to carry more than just my secrets,
To carry love, to carry children of our own.

We are still kids, but we're so in love,
Fighting against all odds.
I know we'll be alright this time.
Darling, just hold my hand.
Be my girl, I'll be your man.
I see my future in your eyes.

Baby, I'm dancing in the dark,
With you between my arms,
Barefoot on the grass,
Listening to our favorite song.
When I saw you in that dress, looking so beautiful,
I don't deserve this.
Darling, you look perfect tonight.

Baby, I'm dancing in the dark
With you between my arms,
Barefoot on the grass,
Listening to our favorite song.
I have faith in what I see.

Now I know I have met an angel in person,
And she looks perfect.

I don't deserve this,
You look perfect tonight.

Analysis of specific phenomena:

1. Well, I found a girl, beautiful and sweet.
 - Simple sentence
 - o Beautiful and sweet – postmodification of “a girl”, realized by a **NP /verbless clause**
2. I never knew (that) you were the someone, waiting for me 'cause we were just kids when we fell in love, not knowing what it was.
 - Complex sentence (1 main clause, 4 dependent)
 - o Waiting for me – postmodification / apposition of “someone”
 - Realized by a **non-finite clause (present participle)**
 - o Not knowing – postmodification of “kids”
 - Realized by a **non-finite clause (present participle)**
 - *Often present in other sentences!!!*
3. Your heart is all (that) I own, and in your eyes, you're holding mine. (Tvoje srdce je všechno, co vlastním, a ve svých očích držíš to mé.)
 - Compound complex sentence (2 main clauses, 1 dependent)
 - o In your eyes – Adv (place), realized by a PP / verbless clause, optional predication adjunct
 - Deviation: **unfinished, unclear structure** = ellipsis
 - Metaphor to being vulnerable
4. Baby, I'm dancing in the dark with you between my arms, barefoot on the grass, listening to our favourite song.
 - Complex sentence (1 main clause, 1 dependent)
 - o Listening to our favourite song – postmodification
 - **Non-finite clause**, realized by a **present participle**
5. When you said (that) you looked a mess, I whispered underneath my breath, but you heard it, “Darling, you look perfect tonight.”
 - Compound complex (2 main clauses, 3 dependent)
 - o “looked a mess” – **ellipsis of “like” – deviation**
 - o “underneath my breath” – standard expression is “under one’s breath” – probably to match number of syllables
 - o **Direct speech incorporated into the sentence – deviation**
 - However, standard English, no syntactic deviations inside of it
6. Well, I found a woman, stronger than anyone (that) I know.
 - Complex sentence (1 main clause, 1 dependent)
 - o Stronger than anyone – postmodification of “a woman”
 - **Realized by a NP/verbless clause**

7. I found a lover to carry more than just my secrets, to carry love, to carry children of our own. (Našel jsem milenku, která ponese víc, než jen má tajemství, ale i lásku a naše vlastní děti.)

- Simple sentence
 - o To carry more than just my secrets, to carry love, to carry children of our own
 - 3 Adv (purpose), realized by **non-finite clauses – to-infinitives**, obligatory predication adjunct
 - **Joined asyndatically**

Second Pre-Chorus:

8. We are still kids, but we're so in love, fighting against all odds.

- Compound sentence (2 main clauses)
 - o Fighting against all odds – postmodification of “kids”
 - Realized by a **non-finite dependent clause – present participle**

Chorus:

9. When I saw you in that dress, looking so beautiful, I don't deserve this.

- Complex sentence (1 main clause, 1 dependent clause)
 - o Looking so beautiful – postmodification of “you”
 - Realized by a **non-finite dependent clause – present participle**

Artist's specifics:

- Long, elaborate sentences
- Frequent usage of non-finite clauses – almost exclusively present participles (4), but also 3 to-infinitives in one sentence
- Verbless clauses functioning as postmodifications (2)
- Ellipsis (2) on different places than usually – circumstantial ellipsis
- Incorporating direct speech into sentences – but it *does not differ from standard*
- Sweet, romantic lyrics full of emotions – very heartfelt, poetic lyrics
- A lot of pet names

Chase Atlantic – Church (2017, Part One – official lyrics taken from the description under the official music video).

Written by: Mitchel Cave, Clinton Cave, Christian Anthony, Aaron Lil

Members of Chase Atlantic: Mitchel Cave, Clinton Cave, Christian Anthony.

You're wearing nothing but my t-shirt.
Call me shallow but I'm only getting deeper., yeah
Stay on the ground until your knees hurt.
No more praying, baby, imma be your preacher.

And I'll keep leading you on
If you keep leading me into your room.
The drinks are all gone,
But that's fine, baby, so am I.

I'm about to take you back to Church.
(Back to Church baby)
Well, tell me your confessions. Baby, what's the worst? yeah
(Yeah what's the worst)
Baptise in your thighs
til' it hurts.
(You know it hurts)
Cause I'm about to take you back to Church.
(Oh, oh yeah)

I'll keep you up until the sunset.
Speaking in tongues, yeah we ain't done yet., yeah
Don't take my verses out of context.
I know it's weighing on your conscience.

And I'll keep leading you on
If you keep leading me into your room.
The drinks are all gone
But that's fine, baby, so am I.

I'm about to take you back to Church.
(Back to Church baby)
Well tell me your confessions. Baby, what's the worst? , yeah
(Yeah what's the worst)
Baptise in your thighs til' it hurts.
(You know it hurts)
Cause I'm about to take you back to Church.
(Oh, oh yeah)

And I'll keep leading you on

(Leading you on girl)
If you keep leading me into your room.
(Your room)
The drinks are all gone,
(All gone now)
But that's fine, baby, so am I.

I'll keep you up until the sunset
Speaking in tongues, yeah, we ain't done yet.
Don't take my verses out of context.
I know it's weighing on your conscience.

I'm about to take you back to Church.
(Back to Church baby)
Well tell me your confessions. Baby, what's the worst? yeah
(Yeah what's the worst)
Baptise in your thighs til' it hurts.
(You know it hurts)
Cause I'm about to take you back to Church.
(Oh, oh yeah)

Analysis of specific phenomena:

1. Call me shallow, but I'm only getting deeper. (Můžeš mě nazvat povrchním, ale já se dostávám stále hlouběji.)
 - Compound sentence (2 main clauses)
 - The whole sentence – oxymoron
 - o Call me shallow – 1st, main clause
 - **Initial ellipsis of subject and first finite form of the verb** “you can” – **deviation**, resembles an imperative sentence but it is not; colloquial speech
 - Wordplay – “shallow person” – not being very thoughtful X place where the water is not deep => but he is getting deeper = sensual metaphor – girl compared to water
2. No more praying, baby, imma be your preacher. (Už žádné modlení, zlato, já budu tvůj kazatel.)
 - Simple sentence
 - o No more praying – **verbless clause** – deviation: looks like a command
 - o Baby – for of endearing address
 - o I – S, realized by a personal pronoun, agent
 - o Mma be – V, realized by a complex finite VP = by a contamination, action
 - **Imma** – contracted colloquial form of “I am going to” – low colloquial

- Your preacher – Cs, realized by a NP, identifying predication
3. The drinks are all gone, but that’s fine, baby, so am I.
 - Compound sentence (3 main clauses)
 - Baby, so am I – 3rd, main clause
 - **Reversed word order**
 - **Ellipsis** – meaning “I am also fine”
 - **Wordplay** – 2 meanings = he is fine (good-looking) X (feeling alright)
 4. Baptise in your thighs ‘til it hurts.
 - Complex sentence (1 main clause, 1 dependent)
 - The whole sentence – sensual metaphor (the girl’s reaction compared to holy water)
 - Baptise in your thighs – 1st, main clause
 - **Initial ellipsis of subject and the first finite verb form** (probably “I will”)
 - Function: O dir
 5. ‘Cause I’m about to take you back to church.
 - Ambivalent simple sentence
 - Cause refers to the 10th sentence, but is not a part of it – **deviation: main clause starting with a subordinating conjunction** without having a dependent clause
 6. Speaking in tongues, yeah we ain't done yet.
 - Complex sentence (1 main clause, 1 dependent – non-finite clause)
 - *Speaking in tongues* – pre-modification, realized by a **non-finite clause – present participle**
 - Meaning transfer – metaphor = “speaking in tongues”, also known as glossolalia, means speaking in an unknown language to the speaker, typically during a religious practice => however, the song Church is rather provocative, therefore = speaking words without meaning, meaningless sounds of pleasure
 - *Yeah, we ain't done yet* – 2nd, main clause
 - **Ain’t** = **colloquial**, informal negation, meaning “we are not” – deviation

Artist's specifics:

- Rather short sentences
- Initial ellipsis of both the subject and verb (2)
- Colloquial forms of words (2) “ain’t, imma”
- The whole song is a big metaphor where sex is compared to religion = one big simile
- 1 present participle, 1 verbless clause
- A lot of wordplay present in their lyrics (2 in this one) – inventive choice of words, very figurative expressions
- Provocative, sensual, seductive, sexual lyrics – however, carefully camouflaged in ambiguity, and always expressed through brilliant metaphors (typically water)
- Some other (not used for analysis) lyrics are scandalous, explicit and inappropriate
- Church in the words of the lead singer Mitchel Cave: “The lyrics are sexualizing religion in a way, and the song ends up being the complete and total opposite of what church really means to most people.” = oxymoron
- Seductive singing – suggestive voice of the lead singer (breaths and moaning)

Taylor Swift – This Love (1984, originally 2014, but re-released as 1984 Taylor's Version in 2023, Republic Records – official lyrics taken from the original lyric video at her YouTube account).

Written by: Taylor Swift

Clear blue water,
High tide came and brought you in.
And I could go on and on, on and on, and I will.
Skies grew darker, currents swept you out again
And you were just gone and gone, gone and gone.
In silent screams, in wildest dreams,
I never dreamed of this.

This love is good.
This love is bad.
This love is alive, back from the dead., oh-oh
These hands had to let it go free,
And this love came back to me., oh-oh
Oh, oh-oh

Tossing, turning, struggled through the night with someone new.
Baby I could go on and on, on and on.
Lantern burning, flickered in the night for only you,
But you were still gone, gone, gone.
In losing grip, on sinking ships,
You showed up just in time.

This love is good.
This love is bad.
This love is alive, back from the dead., oh-oh
These hands had to let it go free,
And this love came back to me., oh-oh

This love left a permanent mark.
This love is glowing in the dark., oh-oh
These hands had to let it go free,
And this love came back to me., oh-oh

This love, this love, this love, this love (oh)
This love, this love, this love, this love (oh)
This love, this love, this love, this love (oh)
This love, this love, this love, this love

Your kiss, my cheek,
I watched you leave.
Your smile, my ghost,
I fell to my knees.

When you're young, you just run,
But you come back to what you need.

This love is good.

This love is bad.

This love is alive back from the dead., oh-oh

These hands had to let it go free,

And this love came back to me., oh-oh

This love left a permanent mark.

(This love) This love is glowing in the dark., oh-oh

(This love) These hands had to let it go free,

(This love) And this love came back to me., oh-oh

This love, this love, this love, this love (oh)

This love, this love, this love, this love (oh)

This love, this love, this love, this love (oh)

This love, this love, this love, this love (this love came back to me., oh-oh)

Analysis of specific phenomena:

1. Clear blue water, high tide came and brought you in.
 - Compound sentence (2 main clauses)
 - o Clear blue water, high tide came – 1st, main clause
 - Clear blue water – pre-modification of the subject, realized by a NP – **deviation**
2. Skies grew darker, currents swept you out again, and you were just gone and gone, gone and gone.
 - Compound sentence (3 main clauses)
 - o Skies grew darker – 1st, main clause
 - **Deviation: omission of the definite article “the”**
 - Darker – Cs, realized by an adjective phrase, qualifying predication
 - Metaphor to the worsening relationship that is hitting its lows
 - Personification
3. In silent screams, in wildest dreams, I never dreamed of this.
 - Simple sentence – expresses the sadness and unexpectedness of the whole situation
 - o In silent screams, in wildest dreams – adverbials precede the main information = **unusual**, but possible – sentence adjuncts
4. These hands had to let it go free, and this love came back to me.
 - Compound sentence (2 main clauses)
 - o These hands had to let it go free – 1st, main clause
 - Go free – O, realized by a **non-finite clause – bare infinitive**

Verse 2:

5. Tossing, turning, struggled through the night with someone new.

- **Elliptical simple sentence** which looks like a set of non-finite clauses without its matrix clause = deviation
 - o Tossing, turning – 2 pre-modifications realized by 2 non-finite clauses (present participles)
 - o Struggled through the night with someone new – main clause
 - **Initial ellipsis of the subject** which would be undoubtedly “I”, leaving the rest of the clause resembling a non-finite clause realized by a past participle = deviation
 - **OR: a very strange sentence without a superordinate clause**
- 6. Lantern burning, flickered in the night for only you, but you were still gone, gone, gone. (Hořící lucerna nocí blikala jenom pro tebe, ale ty jsi byl pořád pryč, pryč, pryč.)
 - Compound sentence (2 main clauses)
 - o Lantern burning, flickered in the night for only you – 1st, main clause
 - Lantern burning – S, realized by a NP, causative subject
 - **Inversion** – deviation – usually “burning lantern”, here it evokes a non-finite dependent clause

Bridge:

7. Your kiss, my cheek, I watched you leave.
 - Elliptical simple sentence
 - o Your kiss, my cheek – final ellipsis, hardly recoverable from context
 - *Ellipsis* impossible to recover from context = **deviation**
 - Sort of pre-modification – however, impossible to categorise = does not fit into any category
 - o Leave – O dir, realized by a **bare infinitive**, action
8. Your smile, my ghost, I fell to my knees.
 - Elliptical simple sentence = same case as the above-mentioned sentence
 - o Your smile, my ghost – final ellipsis, hardly recoverable from context
 - *Ellipsis* impossible to recover from context = **deviation**
 - Sort of pre-modification – however, impossible to categorise = does not fit into any category
9. When you're young, you just run, but you come back to what you need.
 - Compound complex sentence (2 main clauses, 2 dependent)
 - o **You** – S, realized by a personal pronoun, general subject – **colloquial style**, agent

Artist's specifics:

- A lot of noun phrases used as pre-modifications; less non-finite clauses (2 present participles, 1 bare infinitive)
- Initial ellipsis of the subject (1) and definite article (1)
- Colloquial “you” (1)
- Inversion (2) – special feature
- **Incomplete elliptical sentences that defy all existing categories of irregular sentences and deviation (2)**

- Metaphoric meanings – the whole song is a metaphor that compares a relationship to the tide – with all its ups and downs
- Love is expressed through visual images, situations, and feelings, which are used precisely to create a certain atmosphere
- Tender lyrics from her personal experiences, careful choice of words to create an effect
- Soft vocals and no usage of swear words, passive state, lyrics emotional and hope
- Lyrics open to interpretation, lyrics emotional and hope

One Direction – Strong (Midnight Memories, 2013 – Syco Music – official lyrics taken from the description under the official audio of their YouTube channel.)

Written by: Louis Tomlinson, John Ryan, Jamie Scott, Julian Bunetta

Members of One Direction: Louis Tomlinson, Liam Payne, Harry Styles, Niall Horan, Zayn Malik

My hands, your hands, tied up like two ships,
Drifting, weightless, waves try to break it.
I'd do anything to save it.
Why is it so hard to say it?
My heart, your heart, sit tight like bookends,
Pages between us, written with no end.
So many words we're not saying.
Don't wanna wait 'til it's gone.
You make me strong.

I'm sorry if I say, "I need you",
But I don't care, I'm not scared of love.
'Cause when I'm not with you I'm weaker.
Is that so wrong? Is it so wrong?
That you make me strong?

Think of how much love that's been wasted.
People, always trying to escape it,
Move on to stop their heart breaking,
But there's nothing I'm running from.
You make me strong.

I'm sorry if I say, "I need you",
But I don't care, I'm not scared of love.
'Cause when I'm not with you I'm weaker.
Is that so wrong? Is it so wrong?

So, baby, hold on to my heart. yeah
Need you to keep me from falling apart.
I'll always hold on
'Cause you make me strong.

I'm sorry if I say, "I need you",
But I don't care, I'm not scared of love.
'Cause when I'm not with you I'm weaker.
Is that so wrong? Is it so wrong?

I'm sorry if I say, "I need you",
But I don't care, I'm not scared of love.

'Cause when I'm not with you I'm weaker.
 Is that so wrong? Is it so wrong?
 That you make me strong?
 I'm sorry if I say, "I need you",
 But I don't care, I'm not scared of love.
 'Cause when I'm not with you I'm weaker.
 Is that so wrong? Is it so wrong
 That you make me strong?

Analysis of specific phenomena:

1. My hands, your hands, tied up like two ships, drifting, weightless, waves try to break it.
 - Elliptical simple sentence
 - o My hands, your hands – pre-modification, nominal head that is referenced by the next dependent clauses
 - Sort of a subject – but a missing finite form of the verb that would enable direct connection with “tied up like two ships” => **an elliptical structure resembling a non-finite clause = deviation**
 - o Tied up like two ships – elliptical dependent clause
 - Elliptical clause – first finite VP omitted => **non-finite dependent clause, realized by a past participle**
 - “tied up like two ships” = simile, metaphor (they are connected)
 - o Drifting – postmodification of “ships”
 - **Realized by a non-finite clause – present participle**
 - o Weightless – **verbless clause**, postmodification of “ships”
 - o Waves try to break it – main clause, standard
 - To break it – O dir, realized by a **non-finite clause – to-infinitive**
2. My heart, your heart, sit tight like bookends, pages between us, written with no end. (Mé srdce, tvé srdce drží pevně jako desky knih, stránky mezi námi, napsané bez konce.)
 - Elliptical simple sentence
 - o My heart, your heart, sit tight like bookends – matrix clause, main clause with standard structure
 - o Pages between us written no end – elliptical dependent clause
 - Ellipsis of the finite form of the verb that would enable direct connection with “written with no end ” => **an elliptical structure resembling a non-finite clause**
 - OR like the sentence above this one?
3. So many words we're not saying.
 - **Ellipsis of the existential locative** “there are so many words” which **narrows a complex sentence into an elliptical simple sentence!**

- Simple sentence – **deviation: result of ellipsis of the existential-locative => the dependent clause become the main one**
4. Don't wanna wait 'til it's gone.
 - Complex sentence (1 main clause, 1 dependent)
 - o Don't wanna wait – 1st, main clause
 - **Initial ellipsis of the subject “I”** – typical for colloquial speech, but a **deviation** from standard
 - **Wanna** – contamination, colloquial shortened version of “want to”, medial ellipsis
 - o Colloquial form of until - ‘til
 5. Think of how much love that's been wasted.
 - Complex sentence (1 main clause, 1 dependent)
 - **2 possible interpretations: an imperative sentence – command X elliptical declarative sentence – ambiguous sentence**
 6. People, always trying to escape it, move on to stop their heart breaking, but there's nothing (that) I'm running from.
 - Compound complex sentence (2 main clauses, 1 dependent)
 - o People move on to stop their heart breaking – 1st, main clause
 - To stop their heart breaking – Adv (purpose), realized by a **non-finite clause – infinitive**, obligatory predication adjunct
 - o Always trying – postmodification of “people”, realized by an adverb and a **non-finite clause – present participle**
 - o To escape it – postmodification of “trying”, realized by an adverb and a **non-finite clause – infinitive**
 - o But there's nothing – 2nd, main clause – standard structure
 - o (that) I'm running from – 3rd, dependent clause – standard structure
 7. Need you to keep me from falling apart. (Potřebuji tě, abys mě uchránila před sesypáním.)
 - Simple sentence
 - o **Initial ellipsis of the subject “I”**
 - o To keep – Adv (purpose), realized by a **non-finite clause – infinitive**, obligatory predication adjunct

Artist's specifics:

- Tender, loving lyrics full of figures of speech – similes and metaphors common
- Long sentences with embedded clauses
- Ambiguous sentence (1)
- 2 elliptical sentences resembling a non-finite clauses (ellipsis of the verb)
- Questions
- Ellipses (4) and modifications in the sentence structure
- To-infinitive clauses (4) – most common irregular type of sentence, present participles (2), verbless clause (1)
- Colloquial expression (1) + medial ellipsis (1)
- 3 initial ellipses
- Bold lyrics, very forward – unapologetically expressing love,

Avril Lavigne – Birdie (Head Above Water, 2018, BMG Music – official lyrics taken from the official lyrics booklet attached to the CD).

Written by: Avril Lavigne, J.R. Rotem

Like a bird, locked up in a cage called love,
He clipped her wings when she was born to fly.
He said. "A pretty bird, you can't sing,
But I'll buy you diamonds and ruby rings."
Like a bird locked up in a cage.

And how can I escape this place
And go higher, higher?
How can I avoid the flames
From your fire, fire?
And oh, you can't hold me down, no.
Oh, you can't pull me down,

So birdie fly away. (higher, higher)
So birdie fly away. (higher, higher)
So birdie fly away.

Try to get lost inside this maze all day.
Your twisted words are getting to my head.
I say. "And no more glasses and seeing stars,
And no more bruises and battle scars."
Like a bird locked up in a cage.

And how can I escape in this place
And go higher, higher?
How can I avoid the flames
From your fire, fire?
And oh, you can't hold me down, no.
Oh, you can't pull me down,

So birdie fly away. (higher, higher)
So birdie fly away. (higher, higher)
So birdie fly away.

I ain't your prisoner.
You can't lock me up no more.
I'll show you what I'm worth,
Take back what I deserve.
I ain't your prisoner.
You can't chain me down no more.
God damn, it's gonna hurt,
So fly away, little bird.

And how can I escape in this place
And go higher, higher?
How can I avoid the flames
From your fire, fire?

And oh, you can't hold me down, no.

Oh, you can't pull me down,

So birdie fly away. (oh, oh, oh)

Can you hear me? (oh, oh, oh)

Are you listenin'? (oh, oh, oh)

Set me free, set me free! (oh, oh, oh)

Can you hear me? (oh, oh, oh)

Are you listening? (oh, oh, oh)

Set me free, set me free!

Analysis of specific phenomena:

1. Like a bird, locked up in a cage called love, he clipped her wings when she was born to fly.
 - Complex sentence (1 main clause, 1 dependent)
 - o He clipped her wings like a bird – 1st, main clause – all standard
 - o When she was born to fly (zrozená k létání) – 2nd, dependent clause – standard
 - o Locked up in a cage – postmodification of “bird”
 - Realized by a **non-finite clause – past participle**
 - o Called love – postmodification of “cage”
 - Realized by a **non-finite clause – past participle**
2. "A pretty bird, you can't sing, but I'll buy you diamonds and ruby rings."
 - Compound sentence (2 main clauses)
 - Direct speech – however, no differences from standard language
3. Like a bird locked up in a cage.
 - **Echo elliptical sentence – deviation** – there is no matrix clause, leaving a dependent clause standing on its own – **hard to classify**
4. Oh, you can't pull me down, so birdie fly away.
 - Compound sentence (2 main clauses)
 - Standard structure but:
 - o **Deviation – two different sentence types in one sentence** – declarative sentence and an imperative sentence
5. Try to get lost inside this maze all day. (Celý den sen snažím ztratit v tomto bludišti.)
 - Elliptical simple sentence
 - o **Initial ellipsis of the subject “I”**, leaving just the infinitive construction which resembles an imperative sentence – deviation
 - o To get lost inside this maze all day – O dir, realized by a **non-finite clause – to-infinitive**, resultant
6. "And no more glasses and seeing stars, and no more bruises and battle scars." – direct speech
 - **Verbless elliptical clause** = omission of the existential-locative “there will be”
=> **major deviation** – independent verbless clause without a superordinate clause
 - Realized by a conjoined NP

- Grammatical negation and clausal negation present
- Imperative sentence – secondary communicative function = warning / primary communicative function – prohibition (the “birdie” starts to rebel against her jailer)

Bridge:

7. I ain’t your prisoner.
 - Simple sentence
 - o **Ain’t** – V, realized by a complex finite VP, linking verb
 - **Colloquial form of “I am not”** – typically American expression (Avril Lavigne is Canadian)
8. You can’t lock me up no more.
 - Simple sentence
 - Deviation: **2 negations in one clause** = typically colloquial style
 - o Present again in **“You can’t chain me down no more.”**
9. I’ll show you what I’m worth, take back what I deserve.
 - Compound complex sentence (2 main clauses, 2 dependent ones)
 - Joined asyndatically
 - o **Initial ellipsis of “I will”** – of subject and the first finite form of the verb – deviation – to avoid repetition
10. God damn, it’s gonna hurt, so fly away, little bird.
 - Complex sentence (1 main clause, 1 dependent)
 - o **Gonna** – medial ellipsis, contamination, colloquial expression

Artist’s specifics:

- 2 negations in one clause (2) + contamination (1), colloquial expressions (1)
- Woman (Avril Lavigne herself) compared to a bird in a cage = metaphorical song about an abusive relationship (initial ellipsis of the subject)
- Past participles (2), to-infinitive clause (1), initial ellipsis (1)
- Verbless elliptical sentences without a superordinate clause – used as an echo, or to elaborate on the dark atmosphere of the song; hard to classify (2)
- 2 sentence types in one sentence (1)
- Frequent interrogative sentences – either as desperate rhetorical questions or demanding attention at the end = the song graduates from a powerless woman kept in a cage to her slowly realizing what is happening, to at the end demanding her own partner to “set her free” = **clever lyrics about a story** with psychological rebirth of the main character, who is Avril Lavigne herself
- Imperative sentences towards the end – demanding liberation from the cage, which is the abusive relationship
- Switching points of view during the song – from an outside observer, who sees that the “birdie” is in an unsatisfactory relationship to a personal pronoun “I” in the chorus, which makes the song more powerful
- Personal experiences in all of her songs – all self-empowering lyrics about liberating oneself
- Head Above Water is her most personal album to this day – songs with darker lyrics, even more elaborate and more metaphorical than the others

Palaye Royale – Broken (Fever Dream, 2022, Sumerian Records – official lyrics taken from the official lyric booklet attached to the CD).

Written by: Remington Leith, Sebastian Danzig, Emerson Barrett, Chris Greatti, Andrew Martin.

Members of Palaye Royale: Remington Leith, Sebastian Danzig, Emerson Barrett

In my head,
All this pain
And the words that I cannot say.
I'm trying.
I'm trying to be
The man that you wanted to see.

I'm tired and I'm hurt,
And I always try to put you first,
But you say I'm not worth it to you.
So why are you worth it to me?

Broken, broken, broken
You know that I've always been
Broken, broken, broken.
You know that I've always been.

You break my heart
'Cause you're never home,
Always with your friends,
Always on your phone.
I try so hard,
But you're just playing games.
I needed you tonight,
But you got high again.

I'm tired and I'm hurt,
And I always try to put you first.
You say I'm not worth it to you.
So why are you worth it to me?

Broken, broken, broken
You know that I've always been
Broken, broken, broken.
You know that I've always been.
Heartbreaks and mistakes,
With no change,
How did we become this way?
Broken, broken, broken

You know that I've always been.

The nights are long,
And the days won't end.
No more love between us,
Let's not pretend.

You're going out, and
You're dressing down.
It's so typical,

Like you're someone else.
You're someone else.

I'm tired, and I'm hurt,
And I always try to put you first,
But I see I'm not broken like you,
And you are not broken like me.

Broken, broken, broken
You know that I've always been
Broken, broken, broken.
You know that I've always been
Heartbreaks and mistakes, with no change,
How did we become this way?
Broken, broken, broken
You know that I've always been.

Analysis of specific phenomena:

Verse 1:

1. In my head, all this pain and the words that I cannot say.
 - Elliptical complex sentence – **major deviation: 1 dependent clause with a verbless superordinate clause**
 - o In my head, all this pain and the words – 1st, main clause
 - **Ellipsis of both the verb and the formal subject** (existential-locative) “there is”
2. I'm tired, and I'm hurt, and I always try to put you first, but you say I'm not worth it to you.
 - Compound complex sentence (4 main clauses, 1 dependent)
 - o To put you first – O dir, realized by a **non-finite clause – infinitive**, resultant
3. You know that I've always been.
 - Complex elliptical sentence (1 main clause, 1 dependent)
 - o That I've always been – 2nd, dependent clause

- Nominal content declarative
 - Function: O
 - **Final ellipsis of “broken”** – to avoid repetition, final statement
4. You break my heart ‘cause you’re never home, always with your friends, always on your phone.
- Complex sentence (1 main clause, 1 dependent, 2 verbless clauses)
 - o Always with your friends, always on your phone – verbless clause, postmodification
 - **Deviation:** direct continuation of “you’re” – **ellipsis** of the same expression, **leaving only a construction that resembles two verbless clauses**
 - Adverbial of reason
5. Heartbreaks and mistakes, with no change, how did we become this way? (Žal a chyby, beze změny, jak jsme se stali takovými / jak se nám to stalo?)
- **Elliptical simple sentence** – 2 verbless clauses as a result of ellipsis
 - o Heartbreaks and mistakes – **pre-modification**, realized by a NP / verbless clause
 - *Result of ellipsis*
 - o With no change – typical **verbless dependent clause**
 - Scene-setting adverbial, result of ellipsis
6. No more love between us, let’s not pretend.
- **Elliptical simple sentence** (+ 1 verbless clause as a result of ellipsis)
 - o No more love between us – **verbless clause**
 - **Ellipsis of the existential-locative “there is”** – **deviation**, leaving only the **NP resembling a verbless clause**, in the full sentence would function as the extra-posed notional subject of the first clause

Artist’s specifics:

- Elliptical clauses omitting an existential-locative structure = 3 ellipses that leave unclassifiable constructions
- Long sentences, often compound sentences with adversative relations
- Ellipsis of all kinds – even final ellipsis (1) and pre-modifications/verbless clause (1)
- *1 to-infinitive structure, 0 present participles*
- Conscious repetition of the word “broken” to create the atmosphere of devastation
- Other songs contain heavy topics including mental health (Anxiety, Nervous Breakdown), feeling hopeless (Oblivion), rebellion (Black Sheep)
- Haunting, honest lyrics full of pain and torture of love
- Raw vocals, instantly recognizable voice full of emotions
- Usually many figures of speech – here, however, are not any
- Love songs with underlying tones of despair, very simple, but lyrically rich

The Vamps – Paper Hearts (Night & Day, Night Edition, 2017, Virgin EMI Records – official lyrics taken from The Vamps’s official Lyric Video at their YouTube channel).

Written by: Bradley Simpson, James McVey, Tristan Evans, Connor Ball, Jacob Kasher, Justin Tranter, Phil Shaouy.

Members of The Vamps: Bradley Simpson, James McVey, Tristan Evans, Connor Ball.

There's a lot of things that I may not know,
But missing you baby is the only thing I know,
I know.

And who am I to say what the future holds?
But missing you baby is the only thing I know,
I know.

If my heart was paper, I'd fold it,
Throw it to the wind and just hope it
Ends up with you.
I signed it with love from me to you.
I tried to be cool,
But my feelings, they don't allow me to.
And all that I ask
Is that at least you write me back.
I'm waiting.
Here's my paper heart;
Won't you hold it, hold it?

Said you needed space,
So I gave you time.
A year has gone by
And I'm thinking you're still mine,
In my mind.
And I've written you this letter
Like a hundred times
To start a conversation
That we should have had that night,
I try.

If my heart was paper, I'd fold it,
Throw it to the wind and just hope it
Ends up with you.
I signed it with love from me to you.
I tried to be cool,
But my feelings, they don't allow me to
And all that I ask
Is that at least you write me back.
I'm waiting
Here's my paper heart;
Won't you hold it, hold it?

Flying through fields, over sand,
Hoping one day it will land
And end up with you.

I signed it with love from me to you.
I tried to be cool,
But my feelings, they won't allow me to.
And all that I ask
Is that at least you write me back.
I'm waiting.
Here's my paper heart
And I just hope it
Ends up with you.
I signed it with love from me to you.
I tried to be cool,
But my feelings, they don't allow me to.
And all that I ask
Is that at least you write me back.
I'm waiting.
Here's my paper heart; won't you hold it?
Hold it
Hold it, hold it

There's a lot of things that I may not know,
But missing you baby is the only thing I know,
I know.

Analysis of specific phenomena:

Verse 1:

1. There's a lot of things that I may not know, but missing you, baby, is the only thing (that) I know. (Je spousta věcí, které možná nevím, ale to jediné, co vím, je, že mi chybíš, zlato.)
 - Compound complex sentence (2 main clauses, 2 dependent clauses)
 - o There's a lot of things – 1st, main clause (note: There is a lot of things = everyday language uses sg form of the noun)
 - **Deviation: sg existential-locative for plural**
2. And who am I to say what the future holds?
 - Complex sentence (1 main clause, 1 dependent)
 - o To say – Adv (cause), realized by **non-finite clause – infinitive**, realized by an obligatory predication adjunct

Chorus:

3. If my heart was paper, I'd fold it, throw it to the wind and just hope (that) it ends up with you. (Kdyby moje srdce bylo z papíru, složil bych ho, hodil do větru a jen doufal, že skončí u tebe.)
 - Compound complex sentence (3 main clauses, 2 dependent ones)
 - o Throw it to the wind and just hope – main clauses
 - **Initial ellipsis of the subject and first form of the verb “would”**– clear that it has not changed (still “heart”, referred to as an anaphoric “it”)
4. I tried to be cool, but my feelings, they won't allow me to (be cool).
 - Compound sentence (2 main clauses)
 - o To be cool – O dir, realized by a non-finite clause – infinitive, action
 - o But my feelings, they won't allow me to (be cool) – 2nd, elliptical main clause
 - **Final ellipsis**

Verse 2:

5. Said (that) you needed space, so I gave you time.
 - Compound complex sentence (2 main clauses, connected by a coordinating conjunction “so”, 1 dependent clause)
 - o Said – 1st, main clause
 - **Initial ellipsis of the subject “you”**
6. And I've written you this letter like a hundred times to start a conversation that we should have had that night, I try.
 - Compound complex sentence (2 main clauses, 1 dependent clause)
 - o And I've written you this letter like a hundred times – 1st, main clause
 - o To start a conversation – Adv (purpose), realized by a **non-finite dependent clause** – **infinitive**, obligatory predication adjunct

Bridge:

7. Flying through fields, over sand, hoping (that) one day it will land and end up with you. (Letí přes pole, přes písek, doufajíc, že jednoho dne přistane a skončí u tebe.)
 - **No super-ordinate clause, just 4 dependent clauses out of which 2 are present participles => major deviation from standard English** – there always has to be a main clause to make a sentence, however, this song is very poetic and The Vamps had probably decided to enrich it even more by the present participles
 - o One big metaphor – paper heart flying over sand symbolizes the act of reaching out to the lover and being completely vulnerable about his feelings
 - o Flying through fields, over sand – **non-finite clause**, realized by a **present participle**
 - Serves “to say information in a more economical way” (British Council, <https://learnenglish.britishcouncil.org/grammar/c1-grammar/participle-clauses>)
 - Denotes action of the verb, refers to the paper heart that the author has mentioned several times in the song
 - o Hoping – **non-finite clause**, realized by a **present participle**

- (that) it will land – nominal content declarative (dependent) clause
- And (that it will) end up with you – **elliptical dependent clause** – nominal content declarative in a paratactic relation with the above-stated dependent clause “it will land”

Artists’ specifics:

- Many figures of speech = extremely poetic lyrics
- Non-finite clauses of 2 types – present participles (2) and to-infinitive clauses (2)
- No verbless clauses
- Initial ellipses of the subject (1), final ellipsis (1)
- 1 non-classifiable sentence without a matrix clause
- 1 special feature = sg form of existential-locative used for plural
- Cohesive story with constant references to the “paper heart”
- Long sentences – with ellipsis of subject because it is clear it has not changed
- One sentence is not a sentence – it references the paper heart, however, is composed only from dependent clauses
- Heartfelt lyrics, declarations of love – very moving, but not sappy

Jesse McCartney – Party for Two (New Stage, 2021, independent artist – official lyrics taken from the description under the official music video).
Written by: Jesse McCartney, Jackson Morgan, Andrew Seltzer.

I know that we promised no secrets
But, I've been hiding something from you.
Hid the box around the house, so you wouldn't see it.
But, I think you're gonna like when you do,

Cause a gold heart need a gold ring,
And a good girl is a rare thing.
Yeah, yeah, alright
So, take this as a clear sign I'll be yours if you'll be mine.
Yeah, yeah, that's right.

Dancing in the kitchen
Bare feet on the table,
Show me all your favorite moves.
You and me, it's like a rager.
Waking all the neighbors,
Every night's a good time with you,
My party for two. (Don't need nobody else.)
Yeah, the party is you. (We're all good by ourselves.)
You're my party for two. (Always keep it topshelf.)
Yeah, the party is you.

You can be my sweet southern honey,
If I can be your city slicker.
Be my Mrs. super sexy and funny,
And I'll be Mr. keep up with you.

Cause a gold heart need a gold ring,
And a good girl is a rare thing.
Yeah, yeah, alright
So, take this as a clear sign I'll be yours if you'll be mine.
Yeah, yeah, that's right.

Dancing in the kitchen
Bare feet on the table,
Show me all your favorite moves.
You and me it's like a rager,
Waking all the neighbors.
Every night's a good time with you.
My party for two. (Don't need nobody else.)
Yeah, the party is you. (We're all good by ourselves.)

You're my party for two. (Always keep it topshelf.)
Yeah, the party is you.

(oooooo)

Oh, the party is you.

Mmmmm It's you. (oooooo)

The party is you.

Dancing in the kitchen

Bare feet on the table,

Show me all your favorite moves.

You and me it's like a rager,

Waking all the neighbors.

Every night's a good time with you,

My party for two. (Don't need nobody else.)

Yeah, the party is you. (We're all good by ourselves.)

You're my party for two. (Always keep it topshelf.)

Yeah, the party is you.

Analysis of specific phenomena:

Verse 1:

1. Hid the box around the house, so you wouldn't see it.
 - Compound sentence (2 main clauses)
 - o Hid the box around the house – 1st, main clause
 - **Initial ellipsis of subject** – colloquial, but would be “I” (many more times)
2. But, I think you're gonna like when you do, cause a gold heart need a gold ring, and a good girl is a rare thing.
 - Complex sentence (1 main clause, 4 dependent)
 - o **Gonna** – contamination, colloquial, medial ellipsis
 - o When you do – 3rd, dependent clause
 - Adverbial clause of time / condition
 - **Ellipsis of “see it”** – unnecessary because of repetition
 - o Cause a gold heart need a gold ring – 4th, dependent clause
 - Adverbial clause of reason
 - **Deviation: in 3rd person not used -s**

Chorus:

3. Dancing in the kitchen bare feet on the table, show me all your favorite moves.
 - Simple sentence
 - **Combination of 2 types of sentences** – declarative and imperative sentence
 - o Dancing in the kitchen bare feet on the table – pre-modification, realized by a **non-finite clause – present participle**
4. Waking all the neighbors, every night's a good time with you, my party for two.
 - Simple sentence

- Waking all the neighbors – pre-modification, realized by a **non-finite clause – present participle**
- 5. Don't need nobody else.
 - Simple sentence
 - **Deviation: 2 negations in one sentence** – low colloquial style
 - **Initial ellipsis of the subject** – would be either “I” or “we”
- 6. Always keep it topshelf.
 - Simple sentence
 - **Initial ellipsis of the subject** – would be probably “we”

Artist's specifics:

- 3 initial ellipses of the subject, 1 final ellipsis, 1 medial ellipsis
- Mostly short sentences – visible in chorus
- American spelling (Jesse McCartney is American)
- Double negative in one sentence (1)
- Deviation of the verb form of 3. person sg (1)
- Sweet, tender, yet clever lyrics with personal meaning
- Verbless clauses not present here, just non-finite clauses – only present participles (2)

Katy Perry – Never Really Over (2020, Smile, Capitol Records – official lyrics acquired from the description under the official music video)

Written by: Katy Perry, Gino Barletta, Michelle Buzz, Daniel Pringle, Leah Pringle, Dagny Sandvik, Hayley Warner, Anton Zaslavski.

I'm losing my self control.
Yeah you're starting to trickle back in,
But I don't want to fall down the rabbit hole.
Cross my heart – I won't do it again.

I tell myself, tell myself, tell myself
“Draw the line” and I do I do,
But once in a while I trip up and I cross the line
And I think of you.

Two years and just like that,
My head still takes me back.
Thought it was done but I guess it's never really over.
Oh we were such a mess,
But wasn't it the best?
Thought it was done but I guess it's never really over.

Just because it's over,
Doesn't mean it's really over.
And if I think it over,
Maybe you'll be coming over again,
And I'll have to get over you all over again.

Just because it's over,
Doesn't mean it's really over.
And if I think it over,
Maybe you'll be coming over again,
And I'll have to get over you all over again.

I guess I could try hypnotherapy.
I gotta rewire this brain
'Cause I can't even go on the internet
without even checking your name.

I tell myself, tell myself, tell myself
Draw the line and I do I do,
But once in a while I trip up and cross the line
And think of you.

Two years and just like that,

My head still takes me back.
Thought it was done but I guess it's never really over.
Oh we were such a mess,
But wasn't it the best?
Thought it was done but I guess it's never really over.

Just because it's over,
Doesn't mean it's really over.
And if I think it over,
Maybe you'll be coming over again,
And I'll have to get over you all over again.
Just because it's over,
Doesn't mean it's really over.
And if I think it over,
Maybe you'll be coming over again,
And I'll have to get over you all over again.

Thought we kissed goodbye.
Thought we meant this time
was the last but I
guess it's never really over.
Thought we drew the line
Right through you & I.
Can't keep going back.
I guess it's never really over.

Two years and just like that,
My head still takes me back.
Thought it was done but I guess it's never really over.

Just because it's over,
Doesn't mean it's really over.
And if I think it over,
Maybe you'll be coming over again,
And I'll have to get over you all over again.
Just because it's over,
Doesn't mean it's really over.
And if I think it over,
Maybe you'll be coming over again,
And I'll have to get over you all over again.

Thought we kissed goodbye.
Thought we meant this time
was the last but I
guess it's never really over.
Thought we drew the line

Right through you & I.
Can't keep going back.
I guess it's never really over.

Analysis of specific phenomena:

Verse 1:

1. Yeah, you're starting to trickle back in, but I don't want to fall down the rabbit hole.
 - Compound sentence (2 main clauses)
 - o You're starting to trickle back in – 1st, main clause
 - To trickle back in – O, realized by a **non-finite clause – to-infinitive**, action
 - o I don't want to fall down the rabbit hole – 2nd, main clause
 - To fall down the rabbit hole – O dir, realized by a **non-finite clause – infinitive**, action
2. Cross my heart – I won't do it again. (Na mou duši, už to víckrát neudělám.)
 - Compound sentence (2 main clauses, joined asyndatically)
 - o Cross my heart – 1st, main clause
 - **Idiom** = to swear and prove that one is telling the truth
 - **Initial ellipsis of the subject** – but an idiom, so not much of a surprise (idiom lost its original meaning of imperative)
 - o I won't do it again – 2nd, main clause / could be also dependent if “that” was present = **ambiguous sentence**

Pre-chorus:

3. I tell myself, tell myself, tell myself “Draw the line” and I do I do, but once in a while I trip up and I cross the line and I think of you. (Říkám si, říkám si „stanov si hranice“ a taky to udělám, ale jednou za čas zaškobrtnu a tu hranici překročím a přemýšlím o tobě.)
 - Compound sentence (6 main clauses – including the inserted direct speech)
 - o Draw the line – 2nd, main clause
 - **Deviation: incorporated into the structure of the 1st main clause because of the direct speech which preserves it the status of a main clause**
 - **Functions as the O dir of the 1st main clause = direct speech**
 - **Imperative sentence inside of a declarative sentence = deviation**
 - Primary communicative function – command
 - From syntactic POV, no deviation of the direct speech from the structure
 - o I do – elliptical main clause

Chorus:

4. Two years and just like that, my head still takes me back.
 - Is it a simple sentence

- Two years – pre-modification, realized by an adverb phrase/**verbless clause, result of ellipsis**

5. Thought it was done but I guess it's never really over.

- Compound complex sentence (2 main clauses, 2 dependent)
 - Thought – 1st, main clause + matrix for the 2nd dependent clause
 - **Initial ellipsis of the subject “I”** – common + often repeated throughout the song

Verse 2:

6. I gotta rewire this brain 'cause I can't even go on the internet without even checking your name.

- Complex sentence (1 main clause, 1 dependent)
 - **Gotta** – medial ellipsis, contamination, colloquial
 - 'cause I can't even go on the internet without even checking your name – 2nd, dependent clause
 - Without even checking your name – Adv (manner), realized by a **verbless dependent clause**, obligatory predication adjunct

Bridge:

7. Thought we kissed goodbye. (Myslela jsem, že jsem se políbili na rozloučenou.)

- Complex sentence (1 main clause, 1 dependent)
 - Thought – 1st, main clause
 - **Initial ellipsis of the subject “I”**
 - **Same case with the rest of the bridge**

Artist's specifics:

- Most common feature: initial ellipsis of subjects (6)
- Wordplay with different semantic meanings of words – here with “over” (2)
- Long sentences – sometimes ambiguous and reversed main and dependent clauses – hard to tell apart – special features
- Non-finite clauses: to-infinitive (2)
- Direct speech incorporated into a compound sentence – but no deviations from standard
- Verbless clause used as a pre-modification (1)
- 1 ambiguous sentence
- 1 sentence with 2 sentence types
- Medial ellipsis (1)
- Not many metaphors, rather simple language with the exception of the wordplays
- No past or present participles in this song

Justin Bieber – Deserve You (Justice, 2021, Def Jam recordings – Universal – official lyrics taken from genius.com)

Written by: Louis Bell, Jonathan Bellion, Justin Bieber, Michael Pollack, Alexandra Tamposi, Andrew Watt.

When I'm in my thoughts, sometimes
It's hard to believe
I'm the person you think I am;
The person that you tell me you love.
I'm on my ten thousandth life,
Nine thousand nine hundred nine and it slipped my hands,
But this the one I'm not giving up.

Night after night, you fall asleep on me.
I'm praying that I don't go back to who I was.

I feel like
I don't deserve you tonight;
It's in the way that you hold me.
I don't deserve you tonight;
It's in the things that you show me.
I need you, don't let me go.
Need you, don't let me go, I feel like
I don't de-, I don't de-, I don't deserve you tonight.

I can tend to hold things back.
I need you more than I let you believe I do
'Cause you could think it might be too much. oh yeah
I don't want to be my past.
Oh, when we kiss, I'm alive, and I feel brand new.
There's nothing that I want more than us. (na-na-na-na-na)

Night after night you fall asleep on me (sleep on me)
I'm praying that I don't go back to who I was. (oh no, no-no)

I feel like
I don't deserve you tonight;
It's in the way that you hold me.
I don't deserve you tonight;
It's in the things that you show me.
I need you, don't let me go.
Need you, don't let me go.
I feel like
I don't de-, I don't de-, I don't deserve you tonight.

Somewhere in the sky,
The way your body fits on mine,
When you give in to me,
I'm so high but I'm falling. (na-na-na), uh

And now my eyes are locked on you (yeah)
As you dance around the room.
And finally, I'm right where I belong., oh, oh-oh

I feel like
I don't deserve you tonight; (I don't deserve you)
It's in the way that you hold me.
I don't deserve you tonight ;(I don't deserve you)
It's in the things that you show me. (I can't be without you)
I need you, don't let me go. (hey)
Need you, don't let me go.
I feel like
I don't de-, I don't de-, I don't deserve you tonight.

No, I don't, no
(I don't deserve you)
Girl, I need you.
I can't breathe without you.

Analysis of specific phenomena:

Verse 1:

1. When I'm in my thoughts, sometimes it's hard to believe (that) I'm the person (that) you think (that) I am; the person that you tell me (that) you love. (Když jsem ve svých myšlenkách, někdy je těžké věřit, že jsem ten člověk, za kterého mě považuješ; ten člověk, o kterém mi tvrdíš, že ho miluješ.)
 - Complex sentence (1 main clause, 6 dependent clauses)
 - Asyndatic way of joining another branch of posmodifications on the same level
 - o Sometimes it's hard to believe – 2nd, main clause
 - To believe – S extra-posed, realized by a **non-finite – infinitive**, tough movement
 - The rest of the clauses are dependent on this main clause
2. I'm on my ten thousandth life, nine thousand nine hundred nine and it slipped my hands, but this the one (that) I'm not giving up. (Žiju svůj desetitisící život, devět tisíc devět set devět, a vyklouzlo mi to z rukou, ale tento je ten, který nevzdám.)
 - Compound complex sentence (3 main clauses – **out of which one is incomplete, without verb – deviation from standard form**, 1 dependent clause)
 - o And it slipped my hands – 2nd, main clause
 - My hands – **omission of preposition “out of” – deviation from standard form**
 - O prep (but because of the omission it is not that clear)
 - o But this the one – 3rd, main clause
 - **Ellipsis of the verb – deviation from standard English** (impossible to leave the verb out of sentence because it carries information about the action => out of context it is possible to tell that it would be “is”)

Chorus:

3. I feel like I don't deserve you tonight; it's in the way that you hold me. (Mám pocit, že si tě dnes večer nezasloužím; je to tím, jak mě držíš.)
 - Compound complex sentence (2 main clauses, 2 dependent)
 - o It's in the way – 3rd, main clause = **cleft sentence (cleft proper)**
 - Asyndetic way of joining – semicolon
4. I don't deserve you tonight; it's in the things that you show me. (Dnes večer si tě nezasloužím; je to věcmi, které mi ukazuješ.)
 - Compound complex (2 main clause – asyndetic way of joining, 1 dependent)
 - o It's in the things – 2nd, main clause = **cleft sentence (cleft proper)**
 - It – S, realized by a situational it (refers to the feeling of not being good enough mentioned in the 1. clause), causative subject

Verse 2:

5. I can tend to hold things back. (Mohu mít tendenci držet se zpátky.)
 - Simple sentence (the non-finite clause does not count – the sentence has only 1 finite verb)
 - o To hold things back – O dir, realized by a **non-finite clause – infinitive**, patient
6. I need you more than I let you believe (that) I do 'cause you could think (that) it might be too much. (Potřebuju tě víc, než ti dávám najevo, protože by sis mohla myslet, že to je příliš.)
 - Complex sentence (1 main clause, 4 dependent)
 - o I do – 3rd, dependent clause
 - **Elliptical clause** – to avoid repetition
 - Nominal content declarative
 - Addition to the 1. clause

Bridge:

7. Somewhere in the sky, the way (that) your body fits on mine, when you give in to me, I'm so high, but I'm falling. (Někde na nebi, jak tvé tělo přiléhá k mému, když se mi poddáváš, jsem tak vysoko, ale padám.)
 - Compound complex (2 main clauses, 2 dependent)
 - The whole sentence is one big metaphor
 - o Somewhere in the sky, the way – Adv (place), realized by an adverb phrase, sentence adjunct (scene-setting)
 - **Conjoined pre-modification**
 - **Artistic description used instead of existential-locative construction** “there is...” – literary figurative description, a little deviation from standard form and even from informal spoken form that this song is mainly written in

Artist's specifics:

- Long sentences with some omissions of prepositions or verbs, but still understandable from context – elliptical clauses (2)
- Ellipsis of existential-locative (1)
- Cleft sentences (clefts proper – 2)
- Non-finite clauses minimal – only 2 to-infinitive clauses
- A lot of figures of speech – mostly hyperboles and metaphors (very poetic lyrics)
 - o Very visually stimulating lyrics
- Tender, honest lyrics from personal experience
- Tendency to worship his muse through the poetic words that he uses

Selena Gomez – Lose You To Love Me (Rare, 2020, Interscope – official lyrics taken from the description under the official music video.)

Written by: Selena Gomez, Robin Frederiksson, Mattias Larsson, Julia Michaels, Justin Tranter.

You promised the world and I fell for it.
I put you first and you adored it.
You set fires to my forest
And you let it burn.
Sang off key in my chorus
Cause it wasn't yours.
I saw the signs and I ignored it,
Rose colored glasses all distorted.
You set fire to my purpose
And I let it burn.
You got off on the hurtin'
When it wasn't yours.

We'd always go into it blindly.
I needed to lose you to find me.
This dancing was killing me softly.
I needed to hate you to love me.

To love love yeah
To love love yeah
To love yeah
I needed to lose you to love me.
To love love yeah
To love love yeah
To love yeah
I needed to lose you to love me.

I gave my all and they all know it.
You tore me down and now it's showing.
In two months you replaced us
Like it was easy.
Made me think I deserved it
In the thick of healing.

We'd always go into it blindly.
I needed to lose you to find me.
This dancing was killing me softly.
I needed to hate you to love me.

To love love yeah
To love love yeah
To love yeah
I needed to lose you to love me.
To love love yeah

To love love yeah
To love yeah
I needed to lose you to love me.

You promised the world and I fell for it.
I put you first and you adored it.
You set fires to my forest
And you let it burn.
Sang off key in my chorus-

To love love yeah
To love love yeah
To love yeah
I needed to hate you to love me.
To love love yeah
To love love yeah
To love yeah
I needed to lose you to love me.
To love love yeah
To love love yeah
To love yeah

And now the chapter is closed and done.
And now it's goodbye.
It's goodbye for us.

Analysis of specific phenomena:

1. You set fires to my forest and you let it burn. (Zakládal jsi požáry v mém lese a nechával je hořet.)
 - Compound sentence (2 main clauses)
 - o And you let it burn – 2nd, main clause
 - Burn – O dir, realized by a **non-finite clause – bare infinitive**, resultant
2. Sang off key in my chorus cause it wasn't yours.
 - Complex sentence (1 main clause, 1 dependent)
 - o Sang off key in my chorus – 1st, main clause
 - **Initial ellipsis of the subject “you”**
 - Metaphor for not caring about her
3. I saw the signs and I ignored it; rose colored glasses all distorted.
 - Compound sentence (2 main clauses, 1 elliptical clause)
 - o Rose colored glasses all distorted – **elliptical clause resembling a verbless clause**
 - Apposition of “the signs”, qualifying / classifying predication
 - Metaphor to being madly in love – idiom
4. You set fire to my purpose and I let it burn.
 - Compound complex sentence (2 main clauses)
 - o And I let it burn – 2nd, main clause

- Burn – O dir, realized by a **non-finite clause – bare infinitive**, resultant

Chorus:

5. I needed to lose you to find me.
 - Simple sentence
 - Needed to lose – V, realized by a complex finite VP, action
 - You – O dir, realized by a personal pronoun, patient
 - To find me – Adv (reason), realized by an **infinitive**, obligatory predication adjunct
6. I needed to hate you to love me. (Potřebovala jsem tě nenávidět, abych milovala sebe.)
 - Simple sentence
 - Needed to hate – V, realized by a complex finite VP, action
 - You – O dir, realized by a personal pronoun, processor!
 - To love me – Adv (reason), realized by an **infinitive**, obligatory predication adjunct

Verse 2:

7. Made me think I deserved it, in the thick of healing. (Přiměl jsi mě uprostřed hojení si myslet, že jsem si to zasloužila.)
 - Complex sentence (1 main clause, 1 dependent clause)
 - Made me think – 1st, main clause
 - **Initial ellipsis of the subject “you”**
 - (that) I deserved it, in the thick of healing – 2nd, dependent clause
 - **In the thick of healing** – postmodification

Artist’s specifics:

- Emotional lyrics from personal experience – this one is about Justin Bieber
- Non-finite clauses strictly infinitives – both to-infinitives (2) and bare infinitives (2)
- Postmodifications (2)
- Honest, raw lyrics about heartbreak or empowerment
- Initial ellipsis of the subject (2), 1 elliptical clause resembling a verbless clause
- Metaphorical idioms

Johnny Orlando – A Man Like Me (The Ride, 2024, Universal Music Canada – official lyrics acquired from genius.com)

Written by: Johnny Orlando, Peter Fenn, Patrick Manning, Darian Orlando, David Schaeman.

Innocent eyes look into mine.
Baby, I see that you're falling up.
It's gonna hurt when I let you down.
It's not that I like to
Leave when it's right.
But over and over again,
I've only seen love that ends.

Before you get too hurt
May I do it first?

I tried to warn you, I begged you to leave
But you tried to fix me. Oh, don't be naive.
You wanted somebody that I'll never be.
But that's what you get
When your heart's in the hands of a man like me.

Your tears hit the floor, like many before.
From strangers to lovers to enemies.
I wish I could be your remedy.
I hate to say, "I told you so".
I'm not the type to get too close.
I hope you learned your lesson,
But you are no exception.

Before you get to hurt,
May I do it worse?
You know I'll do it worse.

I tried to warn you, I begged you to leave
But you tried to fix me. Oh, don't be naive.
You wanted somebody that I'll never be.
But that's what you get
When your heart's in the hands of a man like me.
In the hands of a man like me
In the hands of a man like me

Analysis of specific phenomena:

1. It's gonna hurt when I let you down. (Bude to bolet, až tě zklam.)

- Complex sentence (1 main clause, 1 dependent clause)
 - o **Gonna** – medial ellipsis, contamination, colloquial

2. It's not that I like to leave when it's right.

- Complex sentence (1 main clause, 2 dependent)
 - o That I like to leave – 2nd, dependent clause
 - o **Cleft sentence**
 - Nominal content declarative
 - Function: extra-posed S
 - **Here the infinitive is not an independent clause element**

Pre-Chorus:

3. Before you get too hurt, may I do it first? (Než budeš moc raněná, můžu to udělat první?)

- Complex sentence (1 main clause, 1 dependent)
- Interrogative sentence – primary communicative function – yes/no question / secondary com. function – permission
 - o **May** – **very polite and formal** for this type of discourse – **deviation** (*twice in the song*)
 - o The rest of the sentence according to standard

Chorus:

4. I tried to warn you, I begged you to leave but you tried to fix me.

- Compound sentence (3 main clauses)
 - o I begged you to leave – 2nd, main clause
 - To leave – Adv (aim), realized by a **non-finite clause – infinitive**, obligatory predication adjunct
 - Tried to warn – V, realized by a complex finite VP, action – *here the infinitive part of the verb!*
 - Tried to fix – V, realized by a complex finite VP, action – *here the infinitive part of the verb!*

Verse 2:

5. From strangers to lovers to enemies.

- **Elliptical simple sentence – verbless clause**
- Ellipsis of both the S and the V – hardly attainable => **only adverbials left – deviation => defies all existing categories**

6. I hate to say, "I told you so". (Nerad říkám „Já ti to říkal.“)

- Compound sentence (2 main clauses)
- **Direct speech** incorporated – but its content according to standard language
 - o I hate to say – 1st, main clause
 - To say – O dir, realized by a **non-finite clause – to-infinitive**
 - o I told you so – 2nd, main clause
 - **Deviation: incorporated into the structure** of the 1st main clause because of the **direct speech which preserves it the status of a main clause**
 - Functions as the O dir of the 1st main clause = direct speech
 - **Deviation: half dependent and half independent clause**

7. I'm not the type to get too close.
 - Simple sentence
 - o To get too close – postmodification, realized by a **non-finite clause – to-infinitive**

Pre-Chorus:

8. Before you get to hurt, may I do it worse?
 - Complex sentence (1 main clause, 1 dependent)
 - Interrogative sentence – primary communicative function – yes/no question / secondary com. function – permission
 - o **May – very polite and formal** for this type of discourse – **deviation**
 - o To hurt – O dir, realized by a **non-finite clause – to-infinitive**

Artist's specifics:

- Initial ellipsis of both the subject and the verb – non-classifiable structure (1)
- Polite questions using “may” – special features (2) + direct speech
- 1 medial ellipsis
- 1 cleft sentence – cleft proper
- Direct speech incorporated into a sentence (1), resulting in half dependent and half independent structure (but the direct speech according to norm)
- Frequent usage of to-infinitives (4), but zero present participles or gerunds
 - o The infinitives do not always take the position of an independent clause elements = sometimes part of the verb
- Relatively short sentences
- Songs from personal experience and the people close to him – authentic lyrics
- Other lyrics very sweet and tender, but the opposite side is this one and Boyfriend
 - o Telling the girl that she could and should have expected this behaviour because she tried to “fix him”, but at the same time sounds like an apology for not being the one she needed – very unique style of writing

Dua Lipa – Levitating (2020, Future Nostalgia, Warner Music – official lyrics acquired from the official lyrics video.)

Written by: Dua Lipa, Madonna, Clarence Coffee, Melissa Elliott, Sarah Hudson, Stephen Kozmeniuk.

If you wanna run away with me, I know a galaxy
And I can take you for a ride.
I had a premonition that we fell into a rhythm,
Where the music don't stop for life.
Glitter in the sky, glitter in my eyes
Shining just the way I like.
If you're feeling like you need a little bit of company,
You met me at the perfect time.

You want me, I want you, baby.
My sugarboo, I'm levitating.
The Milky Way, we're renegading.
Yeah, yeah, yeah, yeah, yeah

I got you, moonlight, you're my starlight.
I need you all night, come on, dance with me.
I'm levitating
You, moonlight, you're my starlight. (you're the moonlight)
I need you all night, come on, dance with me.
I'm levitating.

I believe that you're for me, I feel it in our energy.
I see us written in the stars.
We can go wherever, so let's do it now or never, baby.
Nothing's ever, ever too far.
Glitter in the sky, glitter in our eyes,
Shining just the way we are.
I feel like we're forever, every time we get together.
But whatever, let's get lost on Mars.

You want me, I want you, baby.
My sugarboo, I'm levitating.
The Milky Way, we're renegading.
Yeah, yeah, yeah, yeah, yeah

I got you, moonlight, you're my starlight.
I need you all night, come on, dance with me.
I'm levitating.
You, moonlight, you're my starlight. (you're the moonlight)
I need you all night, come on, dance with me.
I'm levitating. (whoa)

You can fly away with me tonight.
You can fly away with me tonight.
Baby, let me take you for a ride.

Yeah, yeah, yeah, yeah, yeah
I'm levitating. (whoop)

You can fly away with me tonight.
You can fly away with me tonight.
Baby, let me take you for a ride.
Yeah, yeah, yeah, yeah, yeah (whoop)

My love is like a rocket, watch it blast off.
And I'm feeling so electric, dance my arse off.
And even if I wanted to, I can't stop.
Yeah, yeah, yeah, yeah, yeah

My love is like a rocket, watch it blast off.
And I'm feeling so electric, dance my arse off.
And even if I wanted to, I can't stop.
Yeah, yeah, yeah, yeah, yeah

You want me, I want you, baby.
My sugarboo, I'm levitating.
The Milky Way, we're renegading.

I got you (yeah), moonlight, you're my starlight.
I need you all night (all night), come on, dance with me.
I'm levitating. (whoop)

You can fly away with me tonight. (tonight)
You can fly away with me tonight.
Baby, let me take you for a ride.
Yeah, yeah, yeah, yeah, yeah (take you for a ride)
I'm levitating. (whoop)

You can fly away with me tonight. (tonight)
You can fly away with me tonight.
Baby, let me take you for a ride.
Yeah, yeah, yeah, yeah, yeah (let me take you for a ride.)

I got you, moonlight, you're my starlight. (you are my starlight)
I need you all night, come on, dance with me. (come on, dance with me, baby)
I'm levitating.
You, moonlight, you're my starlight. (you're the moonlight)
I need you all night, come on, dance with me.
I'm levitating.

Analysis of specific phenomena:

1. I had a premonition that we fell into a rhythm where the music don't stop for life.
 - Complex sentence (1 main clause, 2 dependent)
 - o Where the music don't stop for life
 - Not used 3rd person sg form – don't
2. Glitter in the sky, glitter in my eyes, shining just the way I like.
 - **Elliptical sentence – maximal sentence condensation**, leaving only **1 dependent clause without a superordinate clause = deviation**

- **Ellipsis of existential locative “there is”**
- 3. The Milky Way, we're renegading. (Mléčná dráha, přebíháme na druhou stranu / odpadáme.)
 - Elliptical simple sentence
 - o The Milky Way – pre-modification, realized by a NP / **verbless dependent clause**
- 4. I need you all night, come on, dance with me.
 - Compound sentence (3 main clauses)
 - o **Two types of sentence in one sentence** – declarative and imperative in one sentence = deviation
 - o **Come on** = typical colloquial expression
- 5. Glitter in the sky, glitter in our eyes, shining just the way we are.
 - **Elliptical sentence – maximal sentence condensation**, leaving only **1 dependent clause without a superordinate clause = deviation**
 - **Ellipsis of existential locative “there is”**
- 6. But whatever, let's get lost on Mars.
 - Simple sentence
 - o But **whatever** – **verbless clause, rude** / colloquial expression
- 7. Baby, let me take you for a ride.
 - Simple sentence
 - o Take you for a ride – O dir, realized by a **non-finite clause – bare infinitive**, action
- 8. My love is like a rocket, watch it blast off.
 - Compound sentence (2 main clauses)
 - o **Two types of sentence in one sentence** – declarative and imperative in one sentence = deviation
 - o Blast off – O dir, realised by a **non-finite clause – bare infinitive**
- 9. And I'm feeling so electric, dance my arse off.
 - Compound sentence (2 main clauses)
 - o Dance my arse off – 2nd, main clause
 - **Initial ellipsis of both the S and the first finite form of the V**
 - **Arse – vulgar British expression** (Dua Lipa is British)
- 10. And even if I wanted to, I can't stop.
 - Complex sentence (1 main clause, 1 dependent)
 - o And even if I wanted to – 1st, dependent clause
 - **Final ellipsis of “stop”**
 - **Inversion of clauses**

Artist's specifics:

- Ellipsis – leaving dependent clauses without its superordinate clauses – 2 non-classifiable structures
- Initial ellipsis (1) – of both the subject and the verb
- Combination of declarative and imperative sentence types in one sentence
- Ellipsis of conjunctions (1), 1 final ellipsis
- 1 verbless clause
- 2 sentence types in one sentence (1)
- Colloquial / a bit vulgar expressions (2)
- Lyrics a bit poetic, but the colloquial expressions prevent being too poetic

The Chainsmokers ft. Halsey – Closer (Collage, 2016, Disruptor Records – official lyrics acquired from the official lyrics video.)

Written by: Andrew Taggart, Ashley Frangipane (Halsey), Shaun Frank, Frederic Kennett, Joseph King, Isaac Slade.

Members of The Chainsmokers: Andrew Taggart, Alex Pall.

Hey, I was doing just fine before I met you.
I drink too much and that's an issue, but I'm okay.
Hey, you tell your friends it was nice to meet them,
But I hope I never see them again.

I know it breaks your heart.
Moved to the city in a broke-down car, and
Four years, no calls.
Now you're looking pretty in a hotel bar.
And I, I, I, I, I can't stop.
No, I, I, I, I, I can't stop.

So, baby, pull me closer
In the back seat of your Rover
That I know you can't afford.
Bite that tattoo on your shoulder.
Pull the sheets right off the corner
Of that mattress that you stole
From your roommate back in Boulder.
We ain't ever getting older.

We ain't ever getting older.

We ain't ever getting older.

You look as good as the day I met you.
I forget just why I left you, I was insane.
Stay and play that Blink-182 song
That we beat to death in Tucson, okay.

I know it breaks your heart.
Moved to the city in a broke-down car, and
Four years, no calls.
Now I'm looking pretty in a hotel bar.
And I, I, I, I, I can't stop.
No, I, I, I, I, I can't stop.

So, baby, pull me closer
In the back seat of your Rover
That I know you can't afford.
Bite that tattoo on your shoulder.
Pull the sheets right off the corner
Of that mattress that you stole
From your roommate back in Boulder.
We ain't ever getting older. We ain't ever getting older.

We ain't ever getting older.

Analysis of specific phenomena:

1. Hey, you tell your friends it was nice to meet them, but I hope I never see them again.
 - Compound complex sentence (2 main clauses, 2 dependent)
 - o You tell your friends – 1st, main clauses
 - Imperative sentence with an explicit subject – strong irritation
 - o But I hope I never see them again – wrong tense shift
 - **Deviation from standard form** “I hope I’ll never see them again” – **used again present simple tense**
2. Moved to the city in a broke-down car, and four years, no calls.
 - Elliptical simple sentence
 - o Moved to the city in a broke-down car – superordinate clause
 - **Initial ellipsis of the subject – probably “you”**
 - o And four years, no calls – final ellipsis, hardly recoverable from context
 - *Ellipsis* impossible to recover from context = **deviation**
 - Sort of pre-modification – however, impossible to categorise = **does not fit into any category**
3. And I can’t stop.
 - Simple sentence
 - o **Deviation – missing object – ellipsis**
4. We ain't ever getting older.
 - Simple sentence
 - o **Ain’t** – V, realized by a complex finite VP, linking verb
 - **Colloquial form of “I am not”** – typically American expression (Both artists are American)
5. I forget just why I left you, I was insane.
 - Compound complex sentence (2 main clauses, 1 dependent)
 - o I forget just why I left you – wrong tense shift
 - **Deviation from standard form** “I forgot just why I had left you” – **used present simple tense instead of a past one**

Artists’ specifics:

- Using wrong tense shifts on purpose (2)
- Final ellipsis of the object (1)
- Initial ellipsis of the subject (1)
- Non-classifiable feature (1)
- Colloquial expression (1)
- Imperative sentence with an explicit subject (1)
- No figures of speech

The Weeknd – Blinding Lights (2020, After Hours, XO – official lyrics retrieved from the description under the official music video.)

Written by: Abel Tesfaye (The Weeknd), Max Martin, Oscar Holter, Jason Quenneville, Ahmad Balshe.

I've been tryna call.
I've been on my own for long enough.
Maybe you can show me how to love, maybe.
I'm going through withdrawals.
You don't even have to do too much.
You can turn me on with just a touch, baby.

I look around and
Sin City's cold and empty. (oh)
No one's around to judge me. (oh)
I can't see clearly when you're gone.

I said, ooh, I'm blinded by the lights.
No, I can't sleep until I feel your touch.
I said, ooh, I'm drowning in the night.
Oh, when I'm like this, you're the one I trust.
(Hey, hey, hey)

I'm running out of time
'Cause I can see the sun light up the sky,
So I hit the road in overdrive, baby, oh.

The city's cold and empty. (oh)
No one's around to judge me. (oh)
I can't see clearly when you're gone.

I said, ooh, I'm blinded by the lights.
No, I can't sleep until I feel your touch.
I said, ooh, I'm drowning in the night.
Oh, when I'm like this, you're the one I trust.

I'm just walking by to let you know, (by to let you know)
I can never say it on the phone, (say it on the phone)
Will never let you go this time. (ooh)

I said, ooh, I'm blinded by the lights.
No, I can't sleep until I feel your touch.
(Hey, hey, hey)

I said, ooh, I'm blinded by the lights.
No, I can't sleep until I feel your touch.

Analysis of specific phenomena:

1. I've been tryna call.
 - Simple sentence
 - o **Tryna** – colloquial form of “trying to”, medial ellipsis
2. No one's around to judge me.
 - Simple sentence
 - o To judge me – postmodification, realized by a **non-finite clause – infinitive**
3. I'm running out of time 'cause I can see the sun light up the sky, so I hit the road in overdrive, baby, oh.
 - Compound complex sentence (2 main clauses, 1 dependent)
 - o ‘Cause I can see the sun light up the sky – 2nd, dependent clause
 - Light up the sky – O dir, realized by a **non-finite clause – bare infinitive**, action
4. I'm just walking by to let you know, I can never say it on the phone, will never let you go this time.
 - Complex sentence (1 main clause, 2 dependent)
 - o I'm just walking by to let you know – 1st, main clause
 - To let you know – Adv (purpose), realized by a **non-finite clause – to-infinitive**, obligatory predication adjunct
 - o I can never say it on the phone – ambiguous 2nd dependent clause
 - **Ellipsis of subordinating conjunction “because”**, which leaves the clause **resembling a main clause**, although there is adverbial of cause – **deviation**
 - **Embedded clause – typical for spoken discourse**
 - o (that) Will never let you go this time – 3rd, dependent clause
 - **Initial ellipsis of the subject “I”**

Artist's specifics:

- Rather short sentences
- Non-finite clauses strictly infinitives – to-infinitives (2), bare infinitive (1)
- Embedded clause (1) – special feature
- Initial ellipsis of the subject less common than other artists – only 1
- Medial ellipsis (1) – tryna
- Provocative lyrics

Olivia Rodrigo – 1 step forward, 3 steps back (2021, Sour, Geffen Records – official lyrics acquired from the official lyric video.)

Written by: Olivia Rodrigo, Taylor Swift, Jack Antonoff.

Called you on the phone today
Just to ask you how you were.
All I did was speak normally.
Somehow I still struck a nerve.

You got me fucked up in the head, boy.
Never doubted myself so much.
Like, am I pretty? Am I fun, boy?
I hate that I give you power over that kind of stuff.

'Cause it's always one step forward and three steps back.
I'm the love of your life until I make you mad.
It's always one step forward and three steps back.
Do you love me, want me, hate me? Boy, I don't understand.
No, I don't understand.

And maybe in some masochistic way,
I kinda find it all exciting.
Like, which lover will I get today?
Will you walk me to the door or send me home crying?

It's one step forward and three steps back.
I'm the love of your life until I make you mad.
It's always one step forward and three steps back.
Do you love me, want me, hate me? Boy, I don't understand.

No, it's back and forth, did I say something wrong?
It's back and forth, going over everything I said.
It's back and forth, did I do something wrong?
It's back and forth, maybe this is all your fault.

Instead it's one step forward and three steps back.
And I'd leave you, but the roller coaster is all I've ever had.
Yeah, it's one step forward and three steps back.
Do you love me, want me, hate me? Boy
I don't understand.
No, I don't understand.

Analysis of specific phenomena:

1. Called you on the phone today just to ask you how you were.
 - Complex sentence (1 main clause, 1 dependent)
 - o Called you on the phone today just to ask you – 1st, main clause
 - **Initial ellipsis of the subject “I”**

- Just to ask you – Adv (purpose), realized by a **non-finite clause** – **infinitive**, optional predication adjunct
- 2. All I did was speak normally.
 - **Bare infinitive** – speak normally
- 3. You got me fucked up in the head, boy.
 - Simple sentence
 - Fucked up – **vulgar expression, colloquial style**
- 4. Never doubted myself so much.
 - Simple sentence
 - **Initial ellipsis of the subject “I”**
- 5. Like, am I pretty?
 - Simple sentence
 - **Like = filler**, way too **common in American colloquial style**, especially younger generation (= Rodrigo is only 21)
- 6. Am I fun, boy?
 - Simple sentence
 - **Deviation – noun used instead of an adjective “funny”**
- 7. And maybe in some masochistic way, I kinda find it all exciting.
 - Simple sentence
 - **Kinda – contamination, colloquial expression** “kind of”, diminution
 - And maybe in some masochistic way – pre-modification, Adv (manner), realized by a PP, sentence adjunct
- 8. Like, which lover will I get today?
 - Simple sentence
 - **Like = filler**, way too **common in American colloquial style**, especially younger generation (= Rodrigo is only 21)
- 9. Will you walk me to the door or send me home crying?
 - Compound sentence (2 main clauses)
 - Send me home cryin’ – 2nd, main clause
 - **Crying** – postmodification, realized by a **non-finite clause** – **present participle**
- 10. It's back and forth, going over everything I said.
 - Complex sentence (1 main clause, 1 dependent)
 - Going over everything – postmodification, realized by a **non-finite clause** – **present participle**

Artist’s specifics:

- Initial ellipsis of the subject (2)
- Present participles (2), to-infinitive (1), bare infinitive (1)
- Fillers (2), colloquial + medial ellipsis (1) and vulgar expression (1)
- Very simple sentences, not creative lyrics, no figures of speech, very bland and straightforward lyrics

Ariana Grande – supernatural (2024, Eternal Sunshine, Republic Records – official lyrics acquired from the official lyric video.)

Written by: Ariana Grande, Max Martin, Oscar Gorres.

Don't want nobody else around me.
Just need you right here.
You're like the only thing that I see.
It's crystal clear and I.

I want you to come claim it, I do.
What are you waiting for?
Yeah, want you to name it, I do.
Want you to make it yours.

It's like supernatural.
This love's possessing me, but I don't mind at all.
It's like supernatural.
It's taking over me, don't wanna fight the fall.
It's like supernatural.

It's like supernatural.
(This love's possessing me, but I don't mind at all.)

Need your hands all up on my body
Like the moon needs the stars.
Nothing else felt this way inside me.
Boy, let's go too far.

I want you to come claim it, I do.
What are you waiting for?
Yeah, want you to name it, I do.
Want you to make it yours.

It's like supernatural.
This love's possessing me, but I don't mind at all.
It's like supernatural.
It's taking over me, don't wanna fight the fall.
It's like supernatural.

No, I don't even mind at all.
It's like supernatural.
No, I don't even mind at all.

I want you to come claim it, I do.
You to come name it, I do.

This love's possessing me, but I don't mind at all.
It's like supernatural.
It's taking over me, don't wanna fight the fall.
It's like supernatural.

No, I don't even mind at all.
It's like supernatural.

No, I don't even mind at all.
It's like supernatural.

Analysis of specific phenomena:

1. Don't want nobody else around me.
 - Simple sentence
 - o **Initial ellipsis of the subject "I"**
 - o **2 negatives in one sentence – colloquial style**
2. Just need you right here.
 - Simple sentence
 - o **Initial ellipsis of the subject "I"**
 - o *Very common throughout the lyrics = 6 more sentence with initial ellipsis*
3. You're like the only thing that I see.
 - Complex sentence (1 main clause, 1 dependent)
 - o **Like = filler, way too common in American colloquial style, especially younger generation**
 - *On many other places in the song = 3 times more in chorus*
4. It's like supernatural.
 - Simple sentence
 - o **Like = filler, way too common in American colloquial style, especially younger generation**

Artist's specifics:

- Fillers (2 – like), colloquial
- Initial ellipsis – most frequent feature (5)
- 2 negatives in one sentence – colloquial style (1)
- Sexual lyrics, provocative
- Not many figures of speech, simple language
- Short sentences, not very inventive lyrics

Louis Tomlinson – She Is Beauty We Are World Class (2022, Faith In The Future, BMG Music – official lyrics acquired in the lyrics booklet attached to the CD.)
Written by: Louis Tomlinson, Joseph Cross, Theo Hutchcraft, David Sneddon.

Conversation is currency.
Shapes become a language.
Square eyes and sunglasses,
Finding faces in the trees.
Fabricated fairytales
Bring a new world to life.
Sit down, sit down in the space
And time.

She is beauty
And we are world class.
Forever we let the feeling last.

Escape the inevitable,
Fade into light.
Soak up the empathy
Cos I'm with you tonight.
Are we one or are we two?
Are we me or are we you?
Have we been all this before?
Do you see what I see?

She is beauty
And we are world class.
Forever we let the feeling last.
She is beauty
And we are world class.
Forever we let the feeling last.

Surrounded by light.
Surrounded by light
Surrounded by light
Surrounded by light
Surrounded by light
Surrounded by light
Surrounded by

She is beauty
And we are world class.
Forever we let the feeling last.

She is beauty
 And we are world class.
 Forever we let the feeling last.
 Are we one or are we two?
 Are we me or are we you?
 Have we been all this before
 Do you see what I see?

Analysis of specific phenomena:

1. Square eyes and sunglasses, finding faces in the trees.
 - **Elliptical sentence consisting of a non-finite clause without a superordinate clause – deviation**
 - o Square eyes and sunglasses – pre-modification, realized by a **conjoined NP / verbless clause**
 - o Finding faces in the trees – **non-finite clause – present participle**
 - **Maximum of sentence condensation**
 - **Impossible to classify**
2. Forever we let the feeling last.
 - Simple sentence
 - o **Inversion of “forever”**
3. Soak up the empathy cos I’m with you tonight.
 - Complex sentence (1 main clause, 1 dependent)
 - o **Cos – colloquial expression and spelling**
4. Surrounded by light.
 - **Elliptical sentence** – ellipsis causes the **clause look like a non-finite dependent** clause realized by a past participle, **without a superordinate clause**
 - o **Initial ellipsis of both the subject and the verb** – hard to recover from the context

Artist’s specifics:

- Not many deviations from standard
- Elliptical non-finite sentences without their superordinate clauses (2) = non-classifiable
- Present participle construction (1)
- Inversion (1), colloquial spelling (1)
- Very lyrical and poetic lyrics
- Tender and soft lyrics and vocals
- Deep meanings
- A lot of figures of speech – respected composer and lyricist

Kim Petras – Can't Do Better (2022, Era 1, Republic Records – official lyrics acquired via her official lyric video)

Written by: Kim Petras, Aaron Aguilar, Henry Walter, Jonathan Castelli, Lukasz Gottwald.

Do anything to keep you near.
Count imperfections in the mirror.
No, I can't let you leave,
So I kill my insecurities.

Every time she goes through her hair,
I feel the tension in the air.
No, I can't let you leave,
So I kill my insecurities.

Oh, you can't do better.
Oh, you can't do better.

Do anything that it could take.
Convince myself I'm in first place,
And maybe you'll pick me,
In an alternate reality.

Am I not built to be the one?
Tried to be sweet, tried to be fun.
No, I can't let you leave.
No, it's not a possibility.

Oh, you can't do better.
Oh, you can't do better.

Don't you know?
Can't you see that there's no one else but me?
Ooh and it's not a possibility.

Don't you know that you were meant for me?

Don't you know that this is killing me?

It is not a possibility.

Oh, you can't do better (no baby, no baby, no)
Oh, you can't do better

Analysis of significant phenomena:

1. Do anything to keep you near.
 - Simple sentence
 - o **Initial ellipsis of both the subject and the first finite form of the verb**
2. Count imperfections in the mirror.
 - Simple sentence
 - o **Initial ellipsis of the subject**
3. Convince myself I'm in first place, and maybe you'll pick me, in an alternate reality.
 - Compound sentence (2 main clauses)
 - o **Initial ellipsis of the subject "I" – 6 initial ellipsis in the song!**
 - o In an alternate reality – Adv (place), realized by a PP, sentence adjunct

Artist's specifics:

- 6 initial ellipsis of the subject in the song – 1 ellipsis of the first finite verb (circumstantial)
- Short sentences
- Cohesive story, no figures of speech

Corbyn Besson – Love Me Better (2024, Love Me Better, BMG Music – official lyrics acquired from the description under the official music video.)

Written by: Corbyn Besson, Connor McDonough, Riley McDonough, Daniel Seavey, Jonah Marais, T.I Jakke, Rob Grimaldi.

Do me right.
Do me wrong.
So fuck it, I'ma love me better.

You say that I'm the one who's testing your patience.
I think that you just want somebody to blame.
Oh god, why we always argue the same shit?
No way, I don't think that you'll ever change.

Oh it's easy to stay, but harder to go
When you make me feel like this.
I try to leave it alone,
Don't know why I don't.
Cause you always

Do me right,
Do me wrong.
We break up and get back together.
Get me high,
Leave me low.
It's over then you say forever.
Messin' with my head, it's the games you play,
Like you aint' tryin' to talk but you at my place.

Do me right.
Do me wrong.
So fuck it, I'ma love me better.

I'll do the things that you never did for me.
I'll care the way that I wish that you would.
Oh god, I know that I would rather be lonely than
Hold on just because you think that we should.

Oh it's easy to stay, but harder to go
When you make me feel like this.
I try to leave it alone,
Don't know why I don't.
Cause you always

Do me right,
 Do me wrong.
 We break up and get back together.
 Get me high,
 Leave me low.
 It's over then you say forever.
 Messin' with my head it's the games you play,
 Like you aint' tryin' to talk but you at my place.

Do me right.
 Do me wrong.
 So fuck it, I'ma love me better.

Analysis of specific phenomena:

1. Do me right.
 - Elliptical simple sentence
 - o **Initial ellipsis of the subject “you”**
 - o *Same case with “Do me wrong.”*
2. So fuck it, I'ma love me better.
 - Complex sentence
 - o **2 sentence types in one sentence** – imperative (So fuck it) and a declarative sentence – deviation
 - o **I'ma** – contracted colloquial form of “I am going to” – **low colloquial**
 - o Love **me** better – **deviation from standard form “love myself better”**
3. I think that you just want somebody to blame.
 - Complex sentence (1 main clause, 1 dependent)
 - o That you just want somebody to blame – 1st, dependent clause
 - To blame – O dir, realized by a **non-finite clause – to-infinitive**, patient
4. Oh god, why we always argue the same shit?
 - Simple sentence
 - o **Ellipsis of the operator “do” in a question**
 - o **Omission of the preposition “about” after argue**
 - o **Shit** – **vulgar expression, colloquial**
5. No way, I don't think that you'll ever change.
 - Complex sentence (1 main clause, 1 dependent)
 - o **No way** – **verbless clause**, pre-modification
6. It's easy to stay, but harder to go.
 - Elliptical simple sentence (otherwise a compound sentence if it were not for the ellipsis)
 - o It's easy to stay
 - To stay – O dir, realized by a **non-finite clause – to-infinitive**, action

- To go – O dir, realized by a **non-finite clause – to-infinitive**, action
- 7. I try to leave it alone, don't know why I don't.
 - Compound complex sentence (2 main clause, 1 dependent)
 - o I try to leave it alone – 1st, main clause
 - To leave it alone – O dir, realized by a **non-finite clause – infinitive**, action
 - o Why I don't – 3rd, dependent clause
 - **Final ellipsis of “leave it alone”** – common, would be unnecessary
- 8. Get me high, leave me low.
 - Compound sentence (2 main clauses, joined asyndatically)
 - o **Initial ellipsis of the subject “you” in both clauses**
- 9. It's over, then you say forever.
 - Compound sentence (2 main clauses)
 - o Then you say forever – 2nd, main clauses
 - **Ambiguous sentence as a result of ellipsis** = either meaning it is over forever, or “forever” means that they are back together when looked at the next sentence
- 10. Messin' with my head, it's the games you play, like you ain't tryin' to talk but you at my place.
 - Compound complex sentence (2 main clauses, 2 dependent)
 - o Messin' with my head – pre-modification, realized by a **non-finite clause – present participle**
 - **Messin'** – *colloquial spelling and pronunciation*
 - o It's the games you play – **cleft sentence**
 - o Like you ain't tryin' to talk – 3rd, dependent clause
 - **Ain't** – V, realized by a complex finite VP, linking verb
 - **Colloquial form of “you are not”** – typically American expression (Corbyn Besson is American)
 - **Tryin'** – *colloquial spelling and pronunciation*
 - **To talk** – O dir, realized by a **non-finite clause – infinitive**, resultant
- 11. Oh god, I know that I would rather be lonely than hold on just because you think that we should.
 - Complex sentence (1 main clause, 4 dependent)
 - o **Elliptical sentence** – “just because you think that we should (hold on).”

Artist's specifics:

- A lot of deviations in comparison to some other artists
- Initial ellipsis of the subject (5), or final ellipsis where it is understandable from context (2)
- Colloquial spelling and pronunciation, expressions (2)
- Two sentence types in one sentence (1)

- To-infinitives (4) and present participle (1), verbless clause (1)
- Colloquial contaminations (ain't, I'ma)
- Ellipsis of operator and a preposition in one sentence (1)
- Special feature: wrong usage of personal pronoun (1)
- Ambiguous sentence as a result of ellipsis (1)
- Cleft sentence (1 – cleft proper)
- Vulgar expressions (2)
- Mostly more complicated sentences
- Empoweing lyrics

New Hope Club – Call Me A Quitter (2022, Call Me A Quitter, Hollywood Records – official lyrics retriever from the official music video.)

Written by: Blake Richardson, Reece Bibby, George Smith, Phil Simmonds.

Members of New Hope Club: Blake Richardson, Reece Bibby, George Smith.

Maybe, maybe
Maybe I'm a little too comfortable.
I dropped, I dropped
I might've dropped the ball and then let it roll.
(Five, four, three, two)

One, two, three
Another glass of wine, where she don't speak.
Five, six, seven
Even though it's nice, it's hardly heaven.

I could love her just a little bit better,
(Love her just a little bit)
Because if I don't someone's gonna come along and get her. (come along)
Oh, nobody, nobody, nobody can call me, call me a quitter.
(I'm not a quitter, quitter)
I should love her just a little bit better.
A little bit better

I know, I know
She's becoming part of the furniture,
And if I take a sit back and ask myself
If I am doing enough, then I'm probably not.
(Three, two)

One, two, three
Another glass of wine, where she don't speak.
Five, six, seven
Even though it's nice, it's hardly heaven.

I could love her just a little bit better,
(Love her just a little bit)
Because if I don't someone's gonna come along and get her.
(Someone just a little)
Oh, nobody, nobody, nobody can call me, call me a quitter.
(Call me a quitter, quitter)
I should love her just a little bit better.
A little bit better

La-la, la-la-la-la
(I'm not a quitter)
La-la, la-la-la-la
(Call me a quitter)
La-la, la-la-la-la
(I'm not a quitter)
La-la, la-la-la-la

Oh nobody, nobody, nobody can call me, call me a quitter.

(Call me a quitter, quitter)

Oh, I should love her just a little bit better.

Oh, nobody, nobody, nobody can call me, call me a quitter.

(Call me a quitter, quitter)

I should love her just a little bit better.

A little bit better

Analysis of specific phenomena:

1. I might've dropped the ball and then let it roll.
 - Compound sentence (2 main clauses)
 - o **Drop the ball – idiom**
 - o Let it roll
 - Roll – O dir, realized by a **non-finite clause – bare infinitive**, action
 2. One, two, three, another glass of wine, where she don't speak.
 - **Elliptical sentence** – ellipsis results in just **one dependent clause without a superordinate clause – deviation**
 - o One, two, three, another glass of wine – **elliptical main clause resembling a verbless clause – impossible to classify**
- She don't speak – not used 3rd person -s ending – **deviation**
3. I could love her just a little bit better because if I don't, someone's gonna come along and get her.
 - Compound complex sentence (3 main clauses, 1 dependent)
 - o Because if I don't – 2nd, dependent clause
 - **Final ellipsis of “love her”**
 - o **Gonna** – medial ellipsis, contamination, colloquial speech
 4. I know, I know she's becoming part of the furniture, and if I take a sit back and ask myself if I'm doing enough, then I'm probably not.
 - Complex sentence (1 main clause, 5 dependent)
 - o Then I'm probably not – 6th, dependent clause
 - **Ellipsis of “doing enough”** – unnecessary because of repetition

Artists' specifics:

- Final ellipses (2), 0 initial ellipsis, 1 medial ellipsis
- Bare infinitive (1), 0 to-infinitives, 0 present participles
- Idioms
- Elliptical sentence resulting in just one dependent clause with a superordinate verbless clause – non-classifiable (1)
- Special feature – not distinguished 3rd person sg (1)
- Funny lyrics, yet contain self-reflection