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**Language of the Beatles in their Early and Later Period**

**Jazyk The Beatles v rané a pozdní fázi tvorby**

Bakalářská práce

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## **Abstract**

This thesis aims to study the language used in the songs of the band The Beatles and its specific aspects in the early (1958-1965) and late (1966-1970) period of their creation. The point of departure of the analysis is the frequency list gained by the concordance corpus software *AntConc*.

The theoretical part focuses mainly on the relevant research in the studies of song lyrics, from both the literary and linguistic point of view, belonging to the field of the corpus stylistics, in which this thesis also falls. Special focus is then paid to the already conducted studies of the lyrics of the Beatles. The description of the method and material introduces the song lyrics which are part of the studied corpus and the linguistic software with its functions used.

The analytical part analyses the Beatles' song lyrics and compares them with regard to the time of their creation from the grammatical point of view, e.g. by the analysis of the pronouns and their references or the study of tenses, as well as on the lexical level, e.g. by the analysis of the variability of the used words, of some keywords and of selected collocations.

**Key words:** frequency, song lyrics, corpus, corpus linguistics, stylistics

## **Abstrakt**

Bakalářská práce si klade za cíl srovnat jazyk v písních skupiny The Beatles a jeho charakteristické rysy v raném (1958-1965) a pozdním (1966-1977) období jejich tvorby a ukázat tak, zda a jak se rysy jazyka v písňových textech měnily. Výchozím bodem analýzy je frekvenční seznam slov získaný pomocí konkordančního programu *AntConc*.

Teoretická část práce popisuje zejména doposud provedené studie písňových textů, jak z čistě literárního, tak i z lingvistického hlediska, spadající do oblasti tzv. korpusové stylistiky, kam patří i tato práce. Důraz je pak kladen na popis jiných vědeckých prací, které se zabývají přímo jazykem používaných v textech písní od The Beatles. Dále je v práci stručně popsán materiál, ze kterého je tvořen pracovní korpus, a metodologie prostřednictvím představení korpusového programu a jeho v této práci používaných funkcí.

Analytická část práce se poté na základě korpusové analýzy písní z raného a pozdního období tvorby The Beatles zaměřuje jednak na rovinu gramatickou, např. užívání zájmen a jejich reference a užívání časů, jednak na rovinu lexikální, tj. variabilitu používaných slov, klíčová slova a vybrané kolokace.

**Klíčová slova:** frekvence, písňové texty, korpus, korpusová lingvistika, stylistika

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## 1. Introduction

Popular music is not supposed to be a common topic of academic studies. In linguistic fields, it is even a less typical theme. Nevertheless, as the Beatles, one of the most famous pop music bands of all times, represent a significant and timeless part of British culture, there are studies made on their language. In fact, it mirrors the development of the career of the band and can be a tool for a better understanding of the changes in the Beatles' music production through the linguistic analysis of their creative process.

This thesis performs a corpus-stylistic analysis of the Beatles' song lyrics. Its aim is to analyse differences in the lyrics composed by the Beatles in the early period (1958-1965) of their career and the ones they composed later (1966-1970). In fact, other authors, who analysed the language of the Beatles' songs, found that in the early songs, the Beatles wrote and then sang almost exclusively about romantic love, addressing directly their teenage audience, while in the later lyrics, they used less predictable words and themes, composing more complex songs in both musical and linguistic sense, with a more specific reference. This shift was natural and gradual, but as some events in their career influenced it in a significant way, we could set the "borderline" to the specific year: 1966.

In order to prepare the ground for the analysis, the basic concept of corpus stylistics is briefly introduced. It is followed by a deeper description of the literary as well as linguistic studies of song lyrics. The biggest emphasis is put on the content of the specific studies which have already been carried out about the Beatles' lyrics.

The research of this thesis uses basic frequency analysis together with keyword analysis and the analysis of collocations, all conducted by a comparative method. The method of corpus stylistics can reveal words and expressions significant for the comparison of the two periods in a very short amount of time with the help of software. Thanks to *AntConc*, the software for corpus analysis used in this thesis described further in chapter 3, we can see recurrent language patterns, serving as a proof for arguments suggested by intuition or by other authors.

From a simple analysis of frequent words, the thesis studies the type-token ratio of the song lyrics, their keywords and personal as well as demonstrative pronouns. It

continues with the analysis of time orientation of the lyrics by use of retrieving verbs in the past tense out of the corpora. Finally, some of the strong collocations in the lyrics are analysed, which also serve as an argument for the qualitative analysis of the two compared corpora.

### **1.1. Corpus stylistics**

As this thesis comes under the field of corpus stylistics, its meaning should be properly explained first. Traditional stylistics consists of studies of style of a text. The term “style”, which is the actual object of study in stylistics, stands for “the way in which language is used in a given context, by a given person, for a given purpose” (Hoey et al., 2007: 220). Once the style of a text is studied by linguistic tools such as corpora, this technique is referred to as corpus stylistics. It combines corpus methodology with literary analysis which is based more on intuitive approach to texts (ibid).

What unites the corpus linguistics and pure literary stylistics is their main focus on the relationship between meaning and form (ibid: 221). Their centres of interest are, however, different, as stylistics focuses more on “how we say what we say”, i.e. on creative ways of the usage of language, and corpus linguistics looks on uses of words or collocations that appear recurrently across a number of texts united in a corpus (ibid).

As corpus stylistics concerns both the literary analysis of the text and its linguistic analysis, it has been often criticized by both linguists and literary critics. For linguists, stylistics is too focused on individual texts and does not give any general theory. On the other hand, literary scholars criticize the linguists’ reductionism and simplification of literary style by means of statistical analysis of texts as well as their focus on arbitrary or selective data only (Stubbs, 2005: 5).

Nevertheless, even though it is true that corpus linguistics can often only confirm what is already known (ibid: 6), it is of a great use as it can give harder arguments than pure stylistics, which works on the basis of human intuition. It provides possibilities to analyse wordlists, to identify semantic fields which appear repeatedly in a text, and has many other functions which result in a more reliable interpretations of literary texts (Starcke, 2006: 89).

Corpus approaches to literature are still in development, and their full potential is yet to be explored (Mahlberg, 2007: 2). However, several studies have been conducted which have proved that quantitative stylistic methods are of great use. For example, Michael Stubb's (2005) stylistic analysis of Joseph Conrad's *Heart of Darkness* and Michaela Mahlberg's (2007) chapter on corpus stylistics serve as illustrations of literary value of corpus data. In fact, a meaning of a text, which is the main focus of stylistics, can be observed through repeated patterns in the use of language which are observable in corpora (Mahlberg, 2007: 3). The combination of these two approaches can therefore be of great use.

## **2. Studies of Song Lyrics**

Song lyrics are a very specific kind of texts. Once they are subject to studies, which itself happens rarely on the academic ground, they are often only studied from the literary point of view. Nevertheless, there have also been several linguistic studies of song lyrics which are serving as a major source of inspiration for this thesis.

### **2.1. Song Lyrics**

Song lyrics are not traditional literary texts, as they do not exist on their own, but co-create a song formed also by music. They can be defined as “words, which are uttered in harmony with songs” (Derakhshesh, 2015: 226). In other words, songs’ power lies both in their music, which has an effect mainly on human soul and emotions, and equally in their lyrics, which allows and often spurs human mind to think about their possible meanings and associate specific words, images and ideas with the song (ibid.: 225). These two factors form an integral entity, i.e. a song. As Cook and Mercer say, “unlike a poem or a novel, a popular song depends for its existence upon some kind of performance – whether on stage or in the recording studio” (Cook and Mercer, 2000: 87).

However, lyrics of a song can be analysed on their own, for their communicative function towards the listeners of the song is powerful. The lyrics can thus be studied the same way as poems. They have a “social and linguistic power to influence the society” (ibid.), and at the same time, the language used by the songwriters is, consciously or unconsciously, a reflection of their lives and of the goals they are pursuing (Cook and Mercer, 2000: 87). They can use figurative language, transfer a message towards their listeners, talk about everyday life or extraordinary events, work with imagination and fantasy, and together with the associated music, lyrics please those who listen to the song. Their basic function thus does not differ much from what is usually called poetry.

Even though song lyrics, especially in comparison with traditional poems, also have another function than the literary one – to accompany the music of a song – and their literary function can thus be weakened, several authors have argued that song lyrics are poetry. For instance, Pence (2012: 13) shares the idea that songwriters are also poets and that the song lyrics deserve the same respect as

literary poems. Certainly, not all song lyrics can be understood as one single literary genre, as their musical genres also significantly vary. Songwriters have often different goals while writing a song, and their lyrics take different forms (ibid: 16). Nevertheless, Bob Dylan's winning of Nobel Prize in literature in 2017 can be a generalizing proof that song lyrics can be regarded as poetry.

Analysing song lyrics, which can thus be considered as literary texts, is important for example for penetrating the social and cultural context of the life of the song's author. Studying them from different points of view, by literary or linguistic analysis, can be a successful means how to understand the author's points, mentality and his artistic development, which is going to be the main focus of this paper.

## **2.2. Literary Studies of Song Lyrics**

The majority of academic studies of song lyrics have been done by literary scientists. For example, the lyrics of the Beatles' song *I Am the Walrus* were analysed in order to find and examine the song cultural situation as well as the author's creative process in Artyom S. Zhilyakov's paper "The Specificity of Discourse in the Lyrics of Modern English Speaking Authors" (2014). He focused on some words and phrases used in the lyrics, and suggested their literary interpretation, especially in the process of intercultural communication, and John Lennon's possible inspiration and points he had tried to make. Zhilyakov further emphasized the cultural influences of the song's lyrics which include literary, religious and other factors. In fact, he suggested that the Beatles' songs formed a valuable legacy of the English language and literature even for today's listeners and that this interpretation far exceeded the simple linguistic background of the lyrics.

The technique of qualitative analysis to interpret song lyrics also served as a method to Ostlund and Kinnier (1997) who studied the themes of 25 most popular songs from the 1950s to the end of the 1980s chosen from the American music magazine *Billboard's* annual listings. The result was not surprising – romantic love proved to be the dominant theme in all of them, as 73% of all the analysed songs contained lyrics about romance (Czechowski et al., 2016: 101).

Similar qualitative interpretations of popular songs from the 1960s, when the Beatles were active as a band, have been done multiple times: analyses of song lyrics from the 1960s showed that romantic love and sex were their main themes (ibid.).

To provide another example, Neill and Hemmington (2018) explained the concept of love, passion, lust, desire and satisfaction in the Beatles' song *Savoy Truffle*. They argued that its qualitative analysis provided a valuable insight into the ability of popular rock music to communicate different concepts of love by using metaphors and into the overall socio-temporal context of the 1960s.

In another study called "And I Will Lose My Mind...: Images of Mental Illness in the Songs of The Beatles" (1999), Annette Hames and Ian Inglis analyse the ways in which diverse types of mental diseases take part in the lyrics of the Beatles' songs as a reaction to unhappy love experience or tragic events in life. They presented a classification of different neuroses and psychoses, finding examples in the Beatles' lyrics for each category. For example, they found symptoms of depression in *It Won't Be Long* ("Every night, the tears come down from my eyes/Every day I've done nothing but cry"), of obsession in *Run For Your Life* ("I'd rather see you dead, little girl than to be with another man"), of anxiety in *Nowhere Man* ("Doesn't have a point of view/Knows not where he's going to/Isn't he a bit like you and me?"), of schizophrenia in *She Said She Said* ("She said I know what it's like to be dead"), of paranoia disorders in *You've Got To Hide Your Love Away* ("Everywhere people stare/Each and every day/I can see them laugh at me") and of manic depression in *Yer Blues* ("I'm lonely, wanna die/.../The eagle picks my eye/The worm he licks my bone/I feel so suicidal") (Hames and Inglis, 1999: 179-181).

As has been proven, poetic texts can also be analysed from a linguistic point of view. Song lyrics can and have been understood as a type poetic text, and this thesis will follow suit.

### **2.3. Linguistic Studies of Song Lyrics**

Even though they are not as frequent as literary analyses, several studies of song lyrics from a linguistic point of view have been carried out in the past. In fact, it has been proven that corpus analyses of literary texts have an advantage to

possibly enable researchers to see meanings of the data which have not been detected so far, and to provide an objective basis for literary interpretation (Fisher-Starcke, 2009: 494). It is not different for the studies of song lyrics: their linguistic analysis can serve as a tool to get a lot of objective information about a text which can lead us to their interpretation based less on intuition and more on hard data.

An example of a linguistic study of song lyrics is a corpus-based analysis of male blues lyrics conducted by Marcus Bridle (2018). It compared corpora of 795 lyrics of blues songs recorded between 1920 to 1965, divided into two time periods, before World War Two (1920 to 1941) and post-war (1945 to 1965), with The British National Corpus Spoken Sampler. Firstly, Bridle identified the key words, i.e. “statistically significant lexical items” (Culpeper, 2009: 332), and key domains in the lyrics of the blues songs by employing a computer program *Wmatrix*. This led the author to establish the key linguistic features of the genre in two periods. The results showed that the key domains of the full blues corpus were *religion and the supernatural, personal names, people, relationship* and a few others, with keywords such as *baby, my, Lord, woman, love or mama*. He also compared these themes for the separate corpora from the two periods. Then, by analysing each key theme and pattern which he found in the lyrics, Bridle provided a qualitative analysis of the corpus based on the objective data he got from the linguistic analysis.

Another example is a study of Bob Dylan’s lyrics carried out by Czechovski et al. (2016). Analogically to the previous example, by means of both quantitative analyses with a software called *Linguistic Inquiry and Word Count* and qualitative analysis, they studied the evolution of Dylan’s song lyrics in the 50 years of his career. The results of the quantitative analysis showed that Dylan’s lyrics from the later period included more complex words, more expressions mentioning religious content, that he focused more on collective view on life (he used “we” instead of “I”), and used less words with social referents (e.g. *friend, family, relationship*). The qualitative analysis was then conducted by means of a general inductive method, which added a coding to each song and its individual parts, according to different criteria like the narrative point of view or the target audience. The codes were sorted into different categories and then commented on. As for the results of

their qualitative analysis, they interpreted the particular changes in the song lyrics as an increase of social themes, such as romance, religion, family or hardships.

Another corpus study of song lyrics has been made on phrasal verbs included in the lyrics as a tool of teaching and learning the English language. In this study, Akbary et al. (2016) analysed the frequency of phrasal verbs in 400 most popular songs of four different genres of music. This corpus was then compared to *Garnier and Schmitt's Phrasal Verb Pedagogical List* and also within itself – the individual genres were compared concerning their ability to teach phrasal verbs, working mainly with the differences in the type and token frequency<sup>1</sup> of these verbs. The results showed that the song lyrics contained a significant number of phrasal verbs, and this is one of the reasons why lyrics are a great medium with the capacity to teach English – their language is often colloquial, and the songs are likely to be listened to repetitively, which allows the listeners to remember the lyrics more easily.

## **2.4. The Lyrics of The Beatles**

### **2.4.1. Historical, Cultural and Social Context**

The career of the Beatles, probably the most famous pop-music band in the history (Hewitt, 2013: 7), started in 1958, when George Harrison joined John Lennon and Paul McCartney's band the Quarrymen in Liverpool. After a lot of other band member's switching, Stuart Sutcliffe joined the band as a bass guitarist in 1960. Soon, they changed their name to "The Beatles" and left for Hamburg with the newly hired Pete Best as a drummer. Much attention is given to their enormously long and exhausting shows and bad living conditions, as they are believed to have greatly contributed to their musical progress (Lewisohn, 2010: 12-29).

By this time, they have already been writing their own songs and they would perform them together with covers of famous rock'n'roll songs. In 1958, they made their first studio recording of the song "In Spite of All the Danger" written by Paul McCartney and George Harrison. This was the only song ever to credit

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<sup>1</sup> The notion and function of type-token ratio is explained in the chapter 4.2.

these two authors together. In the following years, the song writing of the Beatles' songs was mainly the domain of John Lennon and Paul McCartney (ibid.).

Nevertheless, the band's professional recording career dates from 1962 until the band's break-up in 1970. During this period, they released an enormous number of hit records and the fame they gained has been since then incomparable to any other popular music band. Even though a part of their records, especially the early ones, includes cover versions of songs written by other authors, the majority was composed by the members of the band themselves. Almost 90 % of these ones came within the label of the song-writing duo "Lennon-McCartney", despite the fact that they were often written by one of them only, with only small input of the other one. In addition, twenty-two Beatles songs were composed by George Harrison and only two by Ringo Star (West & Martindale, 1996: 105-106).

The creative process of the composers as well as their results changed significantly throughout the career of the Beatles. From the beginnings of their music career through the climax of the "Beatlemania" – how the band's extreme popularity among especially young people has been called – to a period of studio recording and music experiments, they moved in a relatively short time to completely different levels of creation and music making. That is also one of the main possible reasons for their timeless popularity. They released a total of twelve studio albums and gave hundreds of live performances. They stopped performing 1966 (an exception was a secret "rooftop" concert in January 1969) and a period of drug experiments and experimenting with recording techniques began. Together with the sudden death of the band's manager Brian Epstein, their journey to India, settling with new wives and finding new interests, the Beatles found themselves engaging in more individual approach towards their music and lives. Paul McCartney started studying classical music; George Harrison deepened his interest in Indian culture; John Lennon met the avant-garde artist Yoko Ono. In an atmosphere of deeper tacit conflict, their ways started to diverge (ibid.: 105-106).

These changes concerned also the lyrics of the Beatles' songs. The band's complete abandonment of live performances in 1966 and their focus on studio recording led to the fact that Lennon and McCartney collaborated on fewer lyrics, Harrison started to write more songs, and Starr wrote his first ones. Together with

the commercial pressure to write new original songs and with their own desire to move on in their music production, the Beatles would often turn to new styles, and their music as well as lyrics became much more variegated and experimental (ibid, 106-107).

#### **2.4.2. Linguistic Studies of the Beatles' Lyrics**

There are several linguistic studies of the Beatles' lyrics which have been done so far, each different in some aspects. They are all relevant for this thesis as they analyse some of the similar elements of the Beatles' lyrics. Therefore, they give us an idea of what has already been found, what could be analysed in more detail or differently.

##### **2.4.2.1. West and Martindale (1996)**

First, West and Martindale (1996) analysed the language of the Beatles in their study *Creative Trends in the Content of Beatles Lyrics*. They are proving the presumptive fact that the Beatles' lyrics developed in accordance with a model of creative change – Martindale's theory of artistic evolution – which suggests that all content is subject to upturn and its potential is more realized over time. In fact, according to this theory, increasing novelty is needed to be liked (West and Martindale, 1996: 104-107).

The authors of this study created a list of songs written by the Beatles' members and recorded under the band's name, excluding the songs the Beatles wrote but were recorded by other artists only (e.g. *Bad To Me*, written by John Lennon, but recorded by Billy J. Kramer), songs written by other authors that the Beatles recorded (e.g. *Twist and Shout*, written by Russel and Medley), songs written and recorded by the Beatles' members after the band's break-up in 1970 and instrumental songs, creating a corpus of 183 song lyrics, ordered chronologically by the year of their studio recording (ibid.: 109).

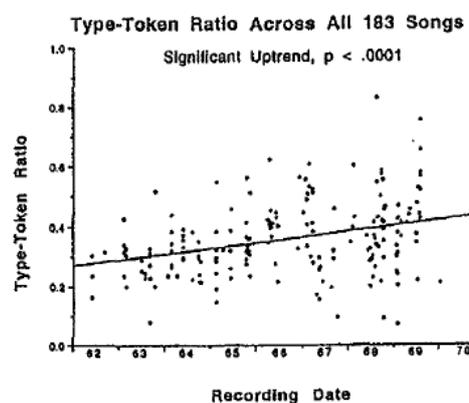
The lyrics were transcribed, keypunched and checked by the authors so that they corresponded to what can be heard on the Beatles' recordings as nearly as possible. All the choruses and repeated verses were presented exactly as many times as they occur in the song, with exception of non-sense syllables which were considered not to be part of the lyrics, such as “ba-ba-bas” in *You Know My Name* and some extremely repetitive endings like “na na na” at the end of *Hey Jude*. On

the other hand, all the “ohs” and “yeahs” as well as repetitive endings based on previous verses were retained. All verb contractions were expanded in order to enable the identification of the root verbs by the computer programs (ibid.: 109-110).

Following this, the lyrics in the corpus were analysed by two computer programs, *COUNT* and *LEXSTAT*. They reduced each text word to its root form and compared it to the list of Regressive Imagery Dictionary, including 1 693 words which reflect regressive cognition and creating Primordial Content, “the proportion of words in a text that can be found in the list” (ibid.: 107). Primordial Content shows semantic fields represented in the lyrics, which then describe the extent to which the text ideas are expressed by the author’s primordial cognition. For example, in the Beatles’ song *And I Love Her*, they found words connected to the category of Sensation such as “tenderly” and of Drive, such as “kiss” or “lover” (ibid., 107-108). The program *LEXSTAT* then showed the lexical statistics of the corpus such as the type-token ratio and the mean word length (ibid.: 110). They presented and studied the song list also with regard to the songs’ authors and to the possible influence of the lyrics to the popularity of albums and single releases (ibid.: 112).

The results of West and Martindale’s study showed that a mean of 9,21 % of the 183 Beatles’ song lyrics were Primordial Content, the type-token ratio was 0,35 %, the mean word length was 3,63 letters and the percentage of words used only once to total words in a song was 17 %. They analysed the development of these indicators for all the studied Beatles’ songs according to the chronology of their

Figure 1: Linear Trends in Type-Token Ratio Across 183 Beatles’ Song Lyrics (West and Martindale, 1966: 122)



recording and proved that the later Beatles' lyrics involved more words used only once, less repetition and more complex language in general (ibid.: 112-113). In their study, they published four diagrams showing the chronologically linear trends in different measures of lyrical content of the Beatles' songs, for instance in their type-ratio, as we can see in Figure 1.

Nevertheless, as West and Martindale also focused on differences between the songs' authors, on the influence of the lyrics on the band's popularity and on the whole creative process of song-writing, their field of research was broader and less detailed than the one in this thesis.

#### **2.4.2.2. Cook and Mercer (2000)**

Another important study was carried out by Guy Cook and Neil Mercer, and its results appear in the publication edited by Ian Inglis and named *The Beatles, Popular Music and Society: A Thousand Voices* (2000). In the chapter "From Me to You: Austerity to Profligacy in the Language of the Beatles", they used the method of discourse analysis to compare the "early" and "later" songs recorded by the Beatles.

Cook and Mercer set the early period from 1962 to 1965 and the later one from 1966 to 1970. For the analysis, they selected only songs from four albums from the early and five albums from the later period. They omitted songs from the albums *Please Please Me*, *With the Beatles*, *Magical Mystery Tour* and *Yellow Submarine* with the argument that they either contain too many cover versions of songs written by other musicians or are film soundtracks rather than albums (ibid.: 88, 98).

Their aim was to show that it was not only their live performances, instruments and music that changed, but that also the language of their lyrics transformed over time. Describing the changes in the grammar and vocabulary of the songs and in their communicative contexts, the authors argued that the lyrics reflect changes in the songwriters' lives as well as the cultural development in the 1960s (Cook and Mercer, 2000).

In their analysis, Cook and Mercer concentrated on the use of pronouns, names, situations and other features of the song lyrics by the Beatles. As for the pronouns and names, they showed that in the early period, the Beatles used only personal

pronouns to talk about people, unlike in the later period, in which they started to use proper names to talk about characters (the first one was Michelle on the album *Rubber Soul*, falling still into the early period, but starting a frequent practice in later songs like *Julia*, *Doctor Robert*, *Lovely Rita*, *Sexy Sadie*, *Lucy In The Sky With Diamonds* etc.). They analysed the particular pronouns used in the lyrics from the early period as well as their combinations, with “I” to “you” being the most frequent one, and compared them with the more specific naming of characters in the songs from the later period (ibid.: 89-91).

Similarly, the time and place reference in the early Beatles’ songs was not specified, e.g. they avoided giving any specific information about the setting. Therefore, the songs would make use of deictic reference to time and place, such as “yesterday”, “things we said today”, “tomorrow may rain” or “there’s a place”. Cook and Mercer deduced from this fact that the early songs had a more general applicability to all people, which helped to their initial great popularity. Analogically, the Beatles’ songs from the later period, in which more specific information about people, places and time appeared much often (e.g. “It’s five o’clock” in *Good Morning, Good Morning*), showed their shift to “greater objectivity of adulthood” (ibid.: 92-93).

Cook and Mercer used both the impressionist arguing and a computer-based text analysis which again served as a tool of solid argumentation for their subjective suggestions. They started their analysis by looking at the occurrence of certain expressions, setting out hypotheses about what role their relative occurrence plays in the difference between the early and the later Beatles’ lyrics (ibid.: 98).

For each album, they found the total number of words in the lyrics, their type/token ratio, number of different words and specifically of pronouns “I”, “you” and of the word “love”, providing the number of target words divided by the number of the total words multiplied by 100 in order not to get only absolute results with less objective testification. The results showed that the later songs contain a much wider range of vocabulary, more frequently the “I” and “you” pronouns and the word “love” than the lyrics from the early period. They interpreted these results as a proof of their claim that “the later songs deal less with autobiographical-style love issues, and more with observed events, named characters and non-romantic themes” (ibid.: 99-100).

Finally, Cook and Mercer analysed the collocations of the word “she” and “girl” in the songs on the albums *A Hard Day’s Night* (as a representative of the early period) and *Sgt Pepper’s Lonely Hearts Club Band* (from the later period). They presented these target words in every occurrence in its context of four or five preceding and succeeding words and even though they did not find any consistent pattern of change in the quantitative analysis, what they did find was a change in their contextual meaning: in the songs of *A Hard Day’s Night* album, “she” is always used for a lover (either current, ex-lover or potential future lover) of the speaker, whereas in these of *Sgt Pepper’s*, “she” refers the most often to a person or character in a narrative with an unknown or different relationship towards the speaker. The same applies to “girl”, which refers to a sexual partner of the speaker in the songs of *A Hard Day’s Night* (the personal pronouns “I” and “me” appear often in the collocation with “girl” and “girl” is also used as a form of address), while on *Sgt Pepper’s*, “girl” is a character, often presented by her proper name and detached from the singer who is, moreover, often even not present in the song lyrics and therefore, “girl” does not collocate at all with the pronouns “I” and “me” in the later lyrics (ibid.: 102-103).

Cook and Mercer worked with different study corpora than the one analysed in this thesis, as they excluded a lot of song lyrics from their focus and worked with shorter period. This thesis also does not study the albums separately. Nevertheless, it does work with the similar time divide (1965/1966) and is also inspired by the subject matters of the relevant studies.

#### **2.4.2.3. Petrie et al. (2008)**

Keith Petrie et al. provided other computer text analyses of the Beatles’ lyrics in their project “Things We Said Today: A Linguistic Analysis of the Beatles”. They worked with the text analysis program called *Linguistic Inquiry and Word Count* for the word count method of their analysis. The word count methods search for the percentage of specific word categories within a text and operate with the assumption that the words people use can help to find information about their psychology, independently of their semantic context (Petrie et al., 2008: 198). Applying also the word pattern analysis method, they used the latent semantic analysis, which generally focuses on individual words and on the degree to which

two texts are similar in terms of their content, in this particular case on the degree that the individual authors of the Beatles' lyrics tend to draw on similar themes in their content (ibid.).

In their paper, Petrie et al. tried to answer the questions of how the emotional tone of the Beatles' lyrics changed over time and how the authors differed from each other in their lyrics writing, concerning both their content and linguistic styles. In order to find answers to these questions, they analysed the presence of words connected with positive and negative emotions and sexual words, concerning social identity, cognitive processes and time orientation (ibid.).

The results of their research focusing on the development of the Beatles' lyrics over time showed how they changed in the three periods, 1960–1964, 1965–1967, and 1968–1970. The choice of these study periods is justified the following way: the first stage started by the establishment of the band in 1960 and ended by the climax of their popularity in 1964, it covers the Beatles' extensive touring and song-writing dealing mainly with simple emotions and romantic love. The second phase represents the “most creative and significant output of the group” (ibid.), abandoning of live shows and developing new music ideas in the studio. The last period starts with 1968 when the band travelled to India for the last time together, resulting in a new wave of creativity with *The Beatles* (often called the “White Album”) and then the two Beatles' last albums *Let It Be* and *Abbey Road* with a more individual approach towards their music and deteriorating relationships (ibid.)

The study corpora for Petrie et al.'s paper consisted of 185 songs out of which 78 were written by Lennon, 67 by McCartney, 25 by Harrison, and 15 by the Lennon-McCartney collaborations. They included only songs written and performed by the Beatles, without songs by Ringo Starr as they contained fewer than 50 words in total. The lyrics were converted into conventional American English spelling and the phrases repeated more than three times were deleted so that only one repetition was left in the corpus (ibid.)

For the word count analysis, lyrics of each song were converted into an individual text file. For each song, the program then found the percentage of total words in the file reflecting four linguistic categories (emotional tone, cognitive dynamics,

social/identity processes, and time orientation), described by 14 individual language dimensions such as positive emotion, sexual words, social processes, first person plural, articles, past tense or immediacy. For the latent semantic analysis, a basis of comparison was established from lyrics of top-rated songs in the United States Billboard Charts for each year between 1962 and 1972, excluding the Beatles' songs. After that, two semantic spaces were created – the content space and the linguistic style semantic space (ibid.: 198-199).

The word count analyses divided into three periods were then subjected to analyses of variance and when the results were significant, the authors of the analysis computed separate linear and quadratic effects. The results showed that the Beatles' lyrics became more negative in emotional tone and psychologically distant in the later periods of the band's career. Also, the later lyrics contained much less content related to love and sex as well as self-referencing content. As for the time orientation of the lyrics, the Beatles wrote more about present and future in the early periods and more about past over the course of the band's career (ibid.: 199-200).

Moreover, Petrie et al. made the comparison of the lyrics written by different authors by both the word count method and the latent semantic analysis working with one-way analyses of variance. They showed for instance that Lennon used in his compositions more negative emotion than McCartney, McCartney's lyrics are less concerned with living at the moment and provide a more collective orientation (proved by the greater use of pronouns "us" and "we) and Harrison's lyrics follow more the characteristics of John Lennon's compositions in both their content and style. John Lennon was found to have the biggest influence on other band members' lyrics writing (ibid.: 200-201).

Petrie et al.'s analysis used different study corpora than this thesis, as they worked with different time periods, and their work was focused more on the comparison between the authors, using more complex statistic method such as the analysis of variance. That being said, it is another big source of inspiration for this thesis.

### 3. Material and method

The study corpus for the analysis carried out in this thesis consists of the song lyrics of the Beatles. Only the lyrics written by the members themselves are included. The corpus includes 207 song lyrics. It covers all the singles, songs on albums as well as songs written by the Beatles but recorded only in demo versions and recorded only by other musicians, e.g. *Nobody I Know*, *Bad to Me* or *I Don't Want to See You Again*. In fact, none of the previously mentioned linguistic analyses of the Beatles' lyrics analysed all these lyrics, the corpus analysed by this thesis is thus larger than in the related studies.

All the songs that the Beatles covered and that were written by other authors, were excluded, as well as songs written by the members of the band after the break-up. To explain, the aim of this thesis is to study the creative processes of the Beatles, i.e. their own songs and not the ones they only performed but which were not written by them. Out of the selected songs, a few are instrumental only, without any lyrics, or experimental with nonsense sounds: *Cry for a Shadow*, *Catcall*, *Revolution n. 9*, *Flying* and instrumentals arranged by the Beatles' producer George Martin. All of these were excluded of analysis for clear reasons.

The basic source for the Beatles lyrics was the book *The Beatles Complete Chord Songbook*. The list of the songs which were not officially released by the Beatles themselves, but were composed by them, was taken from the track list of the official album from 1979 *The Songs Lennon and McCartney Gave Away*. Lyrics of the songs which are not included in the *Songbook* were taken from the website *genius.com*. All the song lyrics were compared with the recordings of the songs so that they correspond absolutely to the words the Beatles (or interpreters who recorded the Beatles' songs in case of the songs the Beatles did not record themselves<sup>2</sup>) recorded. Inspired by West and Martindale (2000), all the verses, choruses and repetitions of the main lyrics (sung by the main singer or forming the main line of the "plot", without lyrics sung by the side vocalists) were retained in the corpus as they all create part of the author's creative process.

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<sup>2</sup> e.g. Peter & Gordon in case of *A World Without Love*, Billy J. Kramer with The Dakotas for *From A Window* or Cilla Black in case of the song *Love of the Loved*.

The songs were then divided into two groups forming two basic study corpora: the ones released (and thus also written) before the year 1965 and the ones released (and often also written) from 1966 to 1970. The year of their release was consulted with *The Beatles Complete Chord Song Book* as well as with *en.wikipedia.org*. The turning point was set for a number of reasons: most importantly, 1966 was the year when the Beatles changed their focus from live performances to studio recordings, they already started to experiment with drugs, and their music as well as lyrics developed according to the changes in their career – they became more experimental and overall different.<sup>3</sup> Based on these decisions and source, we now have two separate corpora, which are going to be compared to one another from different linguistic aspects. The first corpus contains a number of 95 song lyrics, the second one the remaining 112 song lyrics.

### **3.1. Software Used for the Analysis**

The software used for the analysis in this thesis is *AntConc 3.5.8.*, which was the last version of the software developed by Laurence Anthony available online for free download at the time of the research. As for the tools which are used for the analysis, mainly the word list tool with its function to display the most frequent words in the corpus, the keyword list tool generating keywords of a text, the collocates tool which searches for the collocations of a word in a study corpus and the cluster/n-grams tool which finds clusters in a text can be named.

To have a quick access to the context of all occurrences of a selected word, the concordance tool is also used. The specification of the method for the keywords, collocates and clusters generation is provided together with the description of the analysis in the following chapter.

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<sup>3</sup> Cf. Stanley, Bob (2015), “1966: The Year the Decade Exploded by Jon Savage review – the year pop culture exploded”, *The Guardian*: [https://www.theguardian.com/books/2015/nov/20/1966-jon-savage-music-review?fbclid=IwAR36tO3\\_2QzKM5TeN9NIZRdLv3skLuunCrdjL43HsH4Icw4SKBmvXkCMKU](https://www.theguardian.com/books/2015/nov/20/1966-jon-savage-music-review?fbclid=IwAR36tO3_2QzKM5TeN9NIZRdLv3skLuunCrdjL43HsH4Icw4SKBmvXkCMKU)

## 4. Analysis and Its Results

With the information provided by *AntConc*, we carry out a comparative analysis of the two study corpora. As a starting point, a general comparison based on the list of frequent words and type/token ratios is drawn between the corpus of the Beatles' lyrics from the early period (1957-1965) and the one from the later period (1966-1970). A more profound analysis is then provided for the keywords found in the two corpora. Afterwards, we focus on the use of pronouns and tenses.

### 4.1. Frequent words

To begin with, simple frequency lists have been generated for the files of the two study corpora by the Word List tool in *AntConc*. In fact, the frequent words can show us some generally prominent features of the texts and lead us to further linguistic research, e.g. towards the analysis of keywords and collocations.

Table 1: Frequent Words in the Early Period

Rank	Frequency	Word
1	1368	i
2	1158	you
3	508	me
4	447	to
5	384	and
6	359	the
7	337	love
8	312	t
9	282	s
10	264	that
11	242	it
12	240	a
13	237	be
14	229	ll
15	222	m
16	213	she
17	201	my
18	175	can
19	169	in
20	169	know

Table 2: Frequent Words in the Later Period

Rank	Frequency	Word
1	960	you
2	745	i
3	709	the
4	472	a
5	437	to
6	382	me
7	378	it
8	349	s
9	346	and
10	277	t
11	255	in
12	223	know
13	215	all
14	201	be
15	197	my
16	186	of
17	185	is
18	177	don
19	170	love
20	157	on

As follows from Table 1 showing the first twenty most frequent words used in the Beatles' song lyrics from the early period, seven of them correspond to different pronouns. Five of them are personal pronouns, including the three most frequent words – “I”, “you” and “me”. “That” is an example of relative (ex. 1) or

demonstrative (ex. 2 in the function of a proform and 3 as a determiner) pronoun and “my” is a possessive pronoun. Therefore, we will analyse the use of pronouns in the song lyrics more profoundly in a separate chapter.

(1) I find the things that you do (*A Hard Day's Night*)

(2) That's all I gotta do (*All I've Got to Do*)

(3) I'm not that kind of man (*I Call Your Name*)

Also, there is a significant number of words referring to contracted forms of verbs, in other words “reduced enclitic forms of the verb (e.g. ‘it's’, ‘we'll’) and of the negative particle (e.g. ‘isn't’, ‘can't’)” (Biber et al. 1999: 1048). In the early period, these ones are represented by “t” as the end of the negative form of verbs (“not” becomes “n't”), “s” is in some cases a contraction of “is”, “ll” is used instead of “will” and “m” substitutes “am”. The common use of contracted forms is not surprising regarding to the fact that the songs were composed by boys in their late teen years and early twenties and were aimed at a large audience composed mainly of people of the same age. Also, they prove Cook and Mercer's (2000: 92) argument about the feeling of an intimate real conversation between the speaker and his audience.

The remaining most frequent words are other grammatical words such as the articles, the conjunction “and” and the preposition “in”. The word “love”, which appears on the 7<sup>th</sup> rank in the frequency list, is used both as a noun (ex. 4) or a verb (ex. 5).

(4) I give her all my love (*And I Love Her*)

(5) You'd love her too (ibid.)

The verbs “be”, “can” and “know” are the other frequent words in the song lyrics of the early period of The Beatles' career. We study their collocations in chapter 4.6.

As for the song lyrics from the later period of The Beatles' career, the list of first twenty most frequent words draws several differences from the one of the early years. First, it contains only five personal pronouns and only two of them occupy the first ranks – “you” and “I”. The pronouns “she” and “that” do not feature in the first twenty most frequent words of the later period, unlike in the early song lyrics. Moreover, “you” is used more frequently than “I”.

Second, the definite article “the” as well as the indefinite one “a” occur in different frequencies, on which we will comment in the analysis of keywords. Third, the verb “know” as well as the word “love” are also used in different frequencies in the later lyrics.

Fourth, the universal pronoun “all” appears in a high frequency of 223, whereas in the lyrics of the early period, it does not occur in the list of the twenty most frequently used words at all. This is in slight contrast with the Cook and Mercer (2000) assertion of a more general applicability of the early Beatles’ song lyrics. Nevertheless, they used other means to prove their point, particularly the more frequent use of personal pronouns and the deictic reference to time and place in the early lyrics, and more frequent use of proper names and specifically described characters and situations in the later ones. In our case, the universal pronoun “all” marks the shift of the singer’s focus on his own and his lover’s life and experience to a wider scope of specific characters and the songs’ listeners (ex. 6 and 7).

(6) All good children go to Heaven (*You Never Give Me Your Money*)

(7) Let’s all get up and dance to a song (*Your Mother Should Know*)

Fifth, the full version of “is” is used 185 times in the lyrics of the later period, alongside 349 occurrences of its contracted form “s” (which can, nevertheless, have another meaning of the suffix of a noun in the adnominal case – Dušková et al., 2006: 3.51.2), while the full form “is” is not featured in the same list for the early period. The impression of a real time, intimate conversation between the speaker and the listeners is thus weakened.

However, to get a more useful set of information for the comparative analysis, we need to normalize the number of the words appearing in the corpora, as each lyric has different length and it would not give any relevant information if we compared two of them (or a set of them, in our case) with each other only in the absolute way. Therefore, “a common practice in such cases is to normalize the counts to the average length of a lyric” (Akbari et al., 2016: 347). We follow this advice in the next steps of the analysis.

#### **4.2. Type/token ratio**

Type/token ratio is a useful tool for analysing variability of words used in a text. It shows the proportion of running words in a study corpus and thus can prove or

disprove a repetitiveness of words in a text (Stubbs, 2005: 15). When the type-token ratio of a text is high compared to other texts of the same category, words are repeated less frequently, and its author uses a large range of vocabulary. On the contrary, when the ratio is lower, the author of the text uses relatively small vocabulary.

Even though this chapter may not seem critical, it is very important as it gives an idea about the general nature of the texts and provides a reliable argument for the assumption that the later Beatles' lyrics are more complex than the earlier ones. In the corpus of the Beatles' song lyrics from the early period, there are 18 238 tokens and 933 word types. Its type/token ratio is thus 5,115 %. The corpus of the lyrics from the later period contains 20 525 tokens and 2014 word types, its type/token ratio is thus 9,812 %, i.e. it is almost twice as big as the one of the song lyrics from the early period. That means that John Lennon, Paul McCartney, George Harrison and Ringo Starr used almost twice as many words in their songs from 1966 to 1970 as in the first years of their career from 1957 to 1965.

This result is in accordance with the findings of Cook and Mercer (2000), who argued that the Beatles' later songs (measured for the whole units of albums) contained a much wider range of vocabulary, as well as with the ones of West and Martindale (1996) who showed the linearly rising type-token ratio proving that the Beatles used less repetition, more varied vocabulary and generally more complex language in their lyrics over time.

### **4.3. Keywords**

Keywords represent a linguistic tool dealing with frequency of words in a text and are found by a corpus linguistic software, in our case by *AntConc*. These "statistically significant items" are based on relative frequency (unlike previously presented simple frequency list) and are also called "style markers" as they gain importance once linked to the text's style so that they help to justify an interpretation of a literary text (Culpeper, 2009: 32-33). The keywords show us statistically unusual words of a corpus when compared to a reference corpus (*ibid.*), in our case formed by the song lyrics from a different period. This is rather unusual, as in most cases the reference corpus is much larger and represents a more generally used language, such as *British National Corpus*, the largest

general corpus of British English. However, for the purpose of this thesis, the comparison between the two short and much more specific corpora, designed to create a “representative sample of a defined language” (Atkins et al., 1991: 2), is adequate.

To generate a list of keywords, we use the keyword tool of the software. Statistic tests for computing the keyness (i.e. “a matter of being statistically unusual relative to some norm”, *ibid.*: 34) of an item include the “classic” chi-square test of significance and the log likelihood test which can give a more precise estimate of keyness for long texts against a reference corpus (*ibid.*: 33). The method used for the keyword generation in the study corpora of this thesis is log-likelihood (4-term) statistic tool with the threshold of  $p < 0,05$ . In fact, as Adolph (2006: 50) mentions, the alternative chi-square test “can produce distorted results if the expected frequencies of individual items are low”, which can be the case in our analysis. This is why the log-likelihood calculation is preferred.

*Table 3: First 20 Keywords of the Early and Later Period Ranked by Keyness (log-likelihood 4-term)*

Rank	Early Period			Later Period		
	Frequency	Keyness	Keyword	Frequency	Keyness	Keyword
1	1368	282.6	i	709	81.46	the
2	229	121.73	ll	69	67.43	together
3	337	78.53	love	472	53.05	a
4	117	58.79	girl	38	48.36	shame
5	1158	52.11	you	37	47.09	mother
6	264	47.19	that	77	40.99	up
7	45	45.28	tonight	30	38.17	yellow
8	49	43.66	true	28	35.63	us
9	88	38.64	just	80	33.65	he
10	45	38.58	hold	26	33.08	bill
11	151	37.94	do	26	33.08	mary
12	508	36.7	me	26	33.08	roll
13	222	34.6	m	26	33.08	submarine
14	44	34.49	before	31	32.05	sing
15	42	32.07	ooh	84	31.82	good
16	59	29.84	won	25	31.81	penina
17	118	28.69	if	97	31.24	let
18	157	28.1	so	24	30.54	jane
19	26	27.35	word	23	29.26	bungalow
20	28	26.34	care	21	26.72	honey

First, we analyse the first 20 keywords of the corpus from the early period when compared with the one from the later period. The keywords are ranked by default by their keyness.

When compared to the corpus of song lyrics from the later period, generated keywords of the early lyrics prove some of the suggested ideas in the linguistic studies by other authors and in the frequency list in the previous chapter. The pronoun “I” is ranked in the first place with both very high frequency and keyness when compared to the lyrics of the later period. Other personal pronouns, “you” and “me”, are also ranked in high position according to their keyness. The demonstrative and relative pronoun “that” also occupies a prominent (the sixth one to be precise) position. The use of pronouns and their reference will be analysed more closely in the following chapter.

The keywords “love”, “girl”, “true”, “hold” and “care” share their connection to the topic of love (“love” which is believed to be “true” just like the speaker’s feelings, behaviour and intentions are, ex. 8 and 9) of a boy (the voice of the singer, i.e. “I”) to the girl (“girl” or “you” in the lyrics), and the feeling is both physical (manifested by the desire to “hold” the other one, ex. 10) and mental (with the speaker who does not “care” for anything but his “girl”, ex. 11 and 12). All these ideas were taken from the concordance tool of *AntConc* which shows the context of all the occurrences of the selected window. The focus on the theme of love in the Beatles’ lyrics from the early period is evident.

- (8) Remember I'll always be true (*All My Loving*)
- (9) A friend says that a love is never true,  
But you know that does not apply to you (*That Means a Lot*)
- (10) I got arms that long to hold you (*From Me to You*)
- (11) You'll never know how much I really care (*Do You Want to Know a Secret?*)
- (12) I've had a drink or two and I don't care  
There's no fun in what I do if she's not there (*I Don't Want to Spoil the Party*)

Other interconnected keywords, “tonight”, “before”, “ll”, and “won” (as a part of “won’t” in a contracted form of the future tense “will not”) share their focus on a

time specification. While “tonight”, “ll” and “won” as a part of “won’t” correspond to the Petrie et al.’s (2008) conclusion that the Beatles were more focused on the present and future in the lyrics from the early period of their career, “before” (ranked on the 14<sup>th</sup> position by keyness) shifts also to the past. Nevertheless, it is often used for a simple comparison with the present or the future (ex. 13) or as a preposition of time for the future (ex. 14 and 15).

(13) Treat me like you did the night before (*The Night Before*)

(14) We might fall apart before too long (*We Can Work It Out*)

(15) Before this dance is through (*I’m So Happy Just to Dance with You*)

Unlike the lyrics from the early period, the keywords found in the later Beatles’ song lyrics have generally lower frequency as well as keyness. This fact is linked to the results of the type/token-ratio chapter in which we showed that the lyrics of the songs from the later period are much more varied in their use of different vocabulary. Several keywords are connected to one song (e.g. the word “shame” appears many times in the song *What’s the New Mary Jane* only, the same applies to “bungalow” in *The Continuing Story of Bungalow Bill*) or to a small number of songs only (e.g. “yellow” appears many times in the lyrics of *Yellow Submarine* and four times individually in other songs: *Lucy in the Sky With Diamonds*, *Carry That Weight*, *I Am the Walrus* and *All Together Now*). These ones are specific for their rather low frequency and can be detected by use of the concordance tool. As they are but a small representative of the corpus, we will not analyse them.

Therefore, in the list of the first 20 keywords of the later period when compared to the earlier lyrics, we will analyse only a few of them, mainly grammatical keywords, also called function words. These ones hold little meaning, they show grammatical relationships between words and sentences and consist for instance of prepositions, determiners, conjunctions and pronouns (Scott and Tribble, 2006: 23, 96).

Two of the most prominent keywords in the later period are the definite and indefinite article. The keyword “the” holds the first position with the strongest keyness of 81.46 and “a” is the third keyword in the list with the keyness of 53.05. This can be a proof of the fact that in the later period, the Beatles used more nouns with articles, both definite and indefinite, in their song lyrics than in

their earlier lyrics, in which they used more pronouns instead. In some songs, they added the article only because they needed an extra syllable (ex. 16), but these cases were rare.

(16) Would you believe in a love at first sight? (*With a Little Help from My Friends*)

As for the pronouns, two of the keywords are “us” and “he”. Even though “us” has a small frequency of 28 occurrences, it is often used in many different song lyrics and yet has thus a strong information capacity. The analysis of the importance of the pronouns is analysed more closely in the following chapter.

The word “together”, which is the second keyword in the list with the keyness of 67,43, does not appear in high frequency, but can still tell us something about the corpus. Most of its uses appear in the lyrics of two songs only, both have it also in their titles: *Come Together* and *All Together Now*. In the lyrics of these two songs, it has a function of referring to general audience, standing against the assumption of Cook and Mercer (2000) about the more general applicability of the lyrics of the early period again.

In the other five instances, three of them refer to the lovers being “together”. This reminds us more of the earlier Beatles’ lyrics which are more often about love and romance. These cases happen in ex. 17, 18 and 19.

(17) Say we’ll be together every day (*Got to Get You into My Life*),

(18) Love you whenever we’re together (*I Will*)

(19) We are together now and forever (*Step Inside Love/Los Paranoias*)

All of these three song lyrics were written by Paul McCartney. Example 20 shows the same phenomenon in one by George Harrison.

(20) You and me should get together (*Old Brown Shoe*)

These examples can serve as a proof that the authors’ ideas were not entirely different from the earlier period in the later years. Nevertheless, in ex. 21, the

word “together” has again a more general reference.<sup>4</sup> The focus on the collective view on the world is evident from this keyword.

(21) I am he as you are he as you are me and we are all together (*I Am the Walrus*)

Another keyword is the verb “let”. This verb is worth analysing as it has two basic functions: it can be either a lexical verb meaning “to allow, permit” or an introductory particle of the periphrastic form of imperative. The second case appears in the 1<sup>st</sup> and 3<sup>rd</sup> person. The auxiliary “let” is followed by the object form of a personal pronoun (typically “me” or “us”) or a noun (in case of the 3<sup>rd</sup> person, which is nevertheless used in formal style only), and by the infinitive of a lexical verb without “to”. The difference of the auxiliary “let” and the lexical “let” is recognizable from the 1<sup>st</sup> plural use, where “us” in imperative is normally reduced to “’s”, but its full form remains in the utterance after the lexical “let” (Dušková et al., 2006: 8.83.2).

In the corpus of the Beatles’ lyrics from the later period, both functions of “let” can be found. The imperative of the 1<sup>st</sup> person singular appears for example in the lyrics of ex. 22, of the 1<sup>st</sup> person plural for instance in the lyrics of ex. 23 and 24.

(22) So let me see you smile again (*Dear Prudence*)

(23) Let's all get up and dance to a song (*Your Mother Should Know*)

(24) Come on, let's take it easy, come on let's take it easy (*Everybody's Got Something to Hide Except Me and My Monkey*)

The imperative of the 3<sup>rd</sup> person singular also appears in the Beatles’ later lyrics: the chorus of the famous *Let It Be* is a good example. On the other hand, the lexical “let” figures for instance in the lyrics of one of the few Ringo Star’s contributions as can be seen in ex. 25 or in a Paul McCartney’s song (ex. 26).

(25) He’d let us in, knows where we’ve been (*Octopus’s Garden*)

(26) I’ll never let you down (*Oh! Darling*)

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<sup>4</sup> Cf. the literary analysis of the first verses of “I Am the Walrus” in Zhilyakov, Artyom S. (2014) “The Specificity of Discourse in the Lyrics of Modern English-speaking Authors”, *Procedia - Social and Behavioral Sciences*, Vol 154, 28 October 2014, pp. 471-472.

When thinking about the possible interpretation of this keyword, we can thus deduct that in the later period, the Beatles used more the periphrastic imperative with “let” as well as the lexical verb “let” than in the earlier period. They used more directives, advice and requests (ex. 27) in the later period.

(27) Don't let me down (*Don't Let Me Down*)

#### **4.4. Use of pronouns and their reference**

##### **4.4.1. Personal pronouns**

Table 4 shows both the absolute and relative frequency of personal pronouns in the lyrics from the earlier period of the Beatles' career.

As follows from Table 4, in the early period, 20,43 % of all the tokens in the corpus are formed by personal pronouns. This represents a high proportion and proves Cook and Mercer's (2000) finding that the Beatles used a lot of personal pronouns in the early period. Among the featured personal pronouns, “I”, “you” and “me” predominate with 36,71 %, 31,08 % and 13,63 % of all the personal pronouns, successively. The orientation towards the speaker's own personality (“I” and “me”) is thus evident. They sang the most about themselves, addressing their audience directly as “you”, supporting the idea of the “immediate conversational interaction about known characters”, creating “the urgent tone of a conversation” and “a sense of immediacy and drama” (Cook and Mercer, 2000: 90, 92). The characters in the early period are in fact addressed mainly by personal pronouns (both “you”, ex. 28 and “she”, ex. 29), sometimes by a relationship status such as “my lover” (ex. 30), but never more specifically. The first proper name used for people who the Beatles talked about in their song lyrics is “Michelle” in the song of the same name, which belongs still to the early period. In the later period, proper names were used more often for the characters in the lyrics.

(28) With a love like that

You know you should be glad (*She Loves You*)

(29) Because she loves you (ibid.)

(30) The kiss my lover brings (*And I Love Her*)

Table 4: Personal Pronouns in the Early Period

	<b>Absolute frequency</b>	<b>% of the specific pronoun in all the personal pronouns</b>	<b>% of the pronoun in all word tokens</b>
I	1368	<b>36,71</b>	7,50
you	1158	<b>31,08</b>	6,35
me	508	<b>13,63</b>	2,78
it	242	<b>6,49</b>	1,33
she	213	<b>5,72</b>	1,17
her <sup>5</sup>	86	<b>2,31</b>	0,47
we	67	<b>1,80</b>	0,37
they	43	<b>1,15</b>	0,24
he	19	<b>0,51</b>	0,10
them	13	<b>0,35</b>	0,07
him	9	<b>0,24</b>	0,05
us	0	<b>0</b>	0,00
All personal pronouns	3726	100 %	

Word tokens	18 238	% of personal pronouns	<b>20,43</b>
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On the other hand, in the later period, the proportion of all the personal pronouns in the word tokens in the corpus is lower, specifically 14,57 %. In fact, as Cook and Mercer (2000: 91-92) suggest, references to characters in the later lyrics are more specific – they are made either by naming the character by his or her proper name (*Lucy in the Sky with Diamonds*, *Lovely Rita*, *Martha My Dear*, *Sexy Sadie* and others) or by providing details about the character for which they use a personal pronoun (ex. 31).

- (31) She was a working girl  
 North of England way (*Honey Pie*)

It is clear from *Table 5* that the shift in the later period was indeed from the pronoun “I” to “you”, which holds a majority of 32 % of all the personal pronouns, only followed by “I” with almost 25 %, “me” and “it” with both around 13% representation in the personal pronouns of the later corpus. If we analyse the distribution of the personal pronouns, the results show us two facts: the Beatles

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<sup>5</sup> All the occurrences of the pronoun “her” were checked individually in the concordance tool as they are not so numerous and when used as a possessive pronoun, they were eliminated in both tables 4 and 5

used generally less personal pronouns in their lyrics and their focus was transferred to other characters from the speaker’s own personality, which proves their development from the “self-obsession of adolescence to the greater objectivity of adulthood” (Cook and Mercer, 2000: 92).

Table 5: Personal Pronouns in the Later Period

	<b>Absolute frequency</b>	<b>% of the specific pronoun in all the personal pronouns</b>	<b>% of the specific pronoun in word tokens</b>
you	960	<b>32,11</b>	4,68
I	745	<b>24,92</b>	3,63
me	382	<b>12,78</b>	1,86
it	378	<b>12,64</b>	1,84
she	157	<b>5,25</b>	0,76
we	110	<b>3,68</b>	0,54
he	80	<b>2,68</b>	0,39
they	74	<b>2,47</b>	0,36
her	50	<b>1,67</b>	0,24
us	28	<b>0,94</b>	0,14
them	15	<b>0,50</b>	0,07
him	11	<b>0,37</b>	0,05
All personal pronouns	2990	100	
Word tokens	20 525	<b>% of personal</b>	<b>14,57</b>

The pronoun “you” in the later period refers to either a specific character, typically to the speaker’s lover like in most cases in the earlier lyrics (ex. 32) or to the general audience (with generic reference, ex. 33). Besides the dominance of this pronoun, what proves perhaps more the Beatles’ focus on other characters is the relative growth in the use of the pronouns “he” and “him”, “they” and “them”, “we” and “us”. The focus on the more collective view on the world in the later period suggested in the chapter “Keywords” is tied to the increased use of the plural personal pronouns and generic use of personal pronouns, and is thus supported by the distribution of the personal pronouns in the corpora.

(32) I’ll never do you no harm (*Oh! Darling*)

(33) There's nothing you can do that can't be done (*All You Need Is Love*)

Next, the reference of the personal pronouns is explored. It can be situational, anaphoric or cataphoric, depending on the fact if the identity of the person or

thing the pronoun refer to can be inferred from the extralinguistic context or from the text. In this aspect, the personal pronouns resemble the noun phrases which are introduced by the definite article – personal pronouns have all definite meaning (Quirk et al., 1985: 347).

In the Beatles' song lyrics, all kinds of reference are included, with the prevailing situational reference pointing at a context outside the actual lyrics. This is true especially in the early period in which they most frequently used the pronoun "I" combined with "you". In fact, these ones always refer to the speaker/writer and the addressee who are thus both defined by the situation of the discourse (Dušková et al, 2005: 4.13). As for the 3<sup>rd</sup> person singular, the personal pronoun has sometimes equally the deictic function (ex. 34), but it refers more often to a noun presented in the text previously and therefore has anaphoric reference (ex. 35 for the early period and ex. 36 for the later one).

(34) If she's gone I can't go on (*You've Got to Hide Your Love Away*)

(35) The girl that's driving me mad is going away

She's got a ticket to ride (*Ticket to Ride*)

(36) Make your mother sigh

She's old enough to know better (*Cry Baby Cry*)

The cataphoric reference of the pronoun "she" is rare, but our analysis revealed several examples of this use in our study corpora (ex. 37).

(37) She loves you, yeah, yeah, yeah, yeah

You think you've lost your love (*She Loves You*)

The reference of the pronoun "we" is in most cases in the study corpora the situational inclusive "we" referring to the speaker and another person or other people (ex. 38). In a few cases, it appears in the generic use (similarly to "you") (ex. 38 in the early period, ex. 39 in the later one).

(38) I would remember all the things we planned (*Yes It Is*)

(39) With every mistake we must surely be learning (*While My Guitar Gently Weeps*)

#### 4.4.2. Demonstrative pronouns

Even though the precise numbers of all the demonstrative pronouns in the corpora are not possible to find by *AntConc*, because *TagConc* makes a lot of mistakes in distinguishing the determiner “that” from the relative pronoun “that”, we can still see that in the lyrics from the early period, demonstrative pronouns were used more frequently than in the later lyrics.

According to *AntConc*, “that” as a determiner, singular demonstrative pronoun with distant reference (Quirk et al, 1985: 372), appears 76 times in the early period, representing 0,41 % of all the word tokens in the first corpus, while in the later period it was found only 53 times, standing for 0,25 % of the word tokens in the second corpus.

In the early period, the pronoun “this”, singular demonstrative pronoun with near reference (ibid.) is used 42 times, which represents 0,23 % in the word tokens of the first corpus. In the later period, its use decreased to 19 occurrences, a drop to 0,09 % of all the word tokens of the second corpus.

The dominance of the distant reference of the demonstrative pronoun (“that”) in the lyrics of the Beatles’ song lyrics may be a result of its ambiguity as it is often mistaken for a demonstrative pronoun while it has a function of a relative one.

In one of the song lyrics, the two singular demonstrative pronouns have an important function to distinguish two different characters of the “story”: “that boy” is the current (and not “good” for the addressee) lover, whereas “this boy” is another one, who wants the girl “back again” in the lyrics of *This Boy* (ex. 40).

(40) But this boy wants you back again

That boy isn't good for you (*This Boy*)

In fact, apart from the spatial location, a subjective element can also decide on the choice of the demonstrative pronoun. In case we hold something in our hands and ask “what is this?”, the question has a more neutral character than “what is that?”, by which we would express some negative attitude towards the object (Huddleston & Pullum, 2002: 1505). A similar use can thus be found in the lyrics of *This Boy*, in which “that boy” has a more negative attitude than “this boy”.

As for the plural demonstrative pronouns, they occur in small frequencies in both periods: specifically, “these” can be found 13 times in the early lyrics and 5 times in the later ones, “those” only once in the early period and 6 times in the later one. These numbers are negligible and do not show us any significant development.

The changes in the frequency of singular demonstrative pronouns in the Beatles’ lyrics show us that in the early period, more demonstrative pronouns were used in general, which corresponds to the Cook and Mercer’s (2000) suggestion that the Beatles used more often deictic (also called situational) reference, especially when referring to time and place, in the early period. In fact, the reference of all demonstrative pronouns depends on the context shared by the speaker/writer and the hearer/reader as they all have definite meaning (Quirk et al., 1985: 372). The situational reference means that the term refers to an extralinguistic situation (ibid.: 374). Nevertheless, there is also a significant number of cases with anaphoric reference (ex. 41) and a few ones with cataphoric (ex. 42) reference in the Beatles’ lyrics. Anaphoric reference is a coreference to an earlier text, cataphoric one to a later part of the discourse (Quirk et al., 1985: 372).

(41) Tuned to a natural E

Happy to be that way (*Baby You're a Rich Man*)

(42) This is what I'd say

Honey pie, you are making me crazy (*Honey Pie*)

The overall high distribution of all the demonstrative pronouns in the early lyrics proves their focus on extralinguistic context, by which the listeners can more easily identify with them and which reminds them a real conversation, when both situation and a frame of reference are shared (Cook and Mercer, 2000: 92). In the later period, on the other hand, the references are more specific, which is connected to the more frequent use of proper nouns and less expressions like “today”, “tomorrow”, “yesterday” or “there”. The word “here” is, nevertheless, used more often (in absolute terms) in the later lyrics, which is mainly caused by the repetitions of it in the songs *Here, There and Everywhere*, *Here Comes the Sun* as well as *Here Comes the Sun King*.

To sum up, the use of pronouns supports the Cook and Mercer's suggestion about the general applicability of the earlier songs connected with the deictic (or, situational) reference of the pronouns.

#### **4.5. Time orientation**

Thanks to the function of another piece of freeware by Laurence Anthony called *TagAnt*, it is possible to see associated Parts-Of-Speech tags with the input text. Every word of the corpus is thus tagged by its morphological category. The software works with 58 tags explained on Anthony's website.<sup>6</sup> By using the tags, we can find out how many verbs in the corpus are in the past tense form and compare this number to the total number of the verb forms used, resulting in a percentage of the author's orientation towards the past. This way, we can prove the suggestion made in one of the preceding chapters about the keywords and by Petrie et al. (2008): the Beatles were more concerned in writing about present and future in the earlier years of their song writing, while in the later period they focused more on the past.

For this reason, the verbs in the past tense form (VVD = verb, past tense + VBD = verb *be*, past tense + VHD = verb *have*, past tense<sup>7</sup>) were divided by certain forms of the verbs (VVP = verb, verb, present, non-3rd p. + VVZ = verb, present 3d p. sing. the same for the verbs *be* and *have* which are again tagged by independent tags + MD = modal verbs + the past tense forms of verbs again). The infinitive ("base form") and gerund/participle forms of verbs were not included as they are not finite forms of verbs. Also, past participles were eliminated as present perfect tense is not counted as a past tense in our analysis.

##### **4.5.1. Limitation of the Time Orientation Analysis**

Unfortunately, by using this software, it is not possible to distinguish the present perfect form. In fact, the past participle forms are tagged, but they follow the verb "have" which can have also a lexical function. Therefore, the verb "have" was counted as a verb in our analysis, but the past participle forms were not. Another

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<sup>6</sup> *TreeTagger Tag Set*. TagAnt, version 1.2.0 by Laurence Anthony, available from [http://www.laurenceanthony.net/software/tagant/resources/treetagger\\_tagset.pdf](http://www.laurenceanthony.net/software/tagant/resources/treetagger_tagset.pdf)

<sup>7</sup> Ibid.

argument for the elimination of past participle forms is that past participle is also used in passive forms (ex. 41) or as postmodifiers (ex. 42).

(43) Splendid time is guaranteed for all (*Being for the Benefit of Mr. Kite*)

(44) No sign of love behind her tears

Cried for no one (*For No One*)

With this kind of software analysis, present perfect is not counted as a way of expressing the past but as a present tense. As the aim of the analysis is to prove that the authors' time orientation in the later period was more focused on the "pure" past, this concession can be seen as rather favourable. In fact, even though both these verb forms (past simple and present perfective) refer to "a state of affairs before the present moment, [...] the present perfective indicates that the residence has continued up to the present time (and may even continue into the future)" (Quirk et al., 1985: 190). The simple past, on the other hand, refers to a period that has come to an end, its purely past relevance is thus justified (ibid.).

A manifestation of this distinction is demonstrated by ex. 45.

(45) I've loved you from the moment I saw you

You looked at me that's all you had to do (*Yer Blues*)

While the first verb in the first line of ex. 45 has a present relevance and uses the present perfective aspect, the tenses used at the end of the first and in the second line refer only to the pure past and are an example of a nostalgic feeling typical for the lyrics of the later period. The singer talks about the moment when he *saw* her lover, she *looked* at him, which was all she *had* to do. He cast his mind back.

However, the past simple can sometimes be used in different contexts, not just for recollecting old memories and carrying a nostalgic tone. That is why there is also a lot of cases in the lyrics from the early period where past simple was used, even though not with nostalgic meaning. In ex. 46 of an early song, for instance, the lyrics have not a similar time reference as in ex. 47 from the later period, in which the speaker remembers a more distant past.

(46) Last night I said these words to my girl (*Please Please Me*)

(47) So many tears I was searching (*Long Long Long*)

Moreover, the software does not distinguish meanings of the past tense with reference to present and future time which are thus marked as the usual past tense and count in our analysis as a way of expressing the past, even though they do not have such a function.

Firstly, this happens sometimes in indirect speech or indirect thought, when a backshift can result in the use of the past tense for present time (Quirk et al., 1985: 187). This case can be seen in ex. 48 and 49.

(48) They said that love was a lie (*It's for You*)

(49) They said you were not home (*No Reply*).

Nevertheless, this phenomenon is only optional (Quirk et al., 1985, 188), and in many cases in our study corpora, present tense is used instead (ex. 50).

(50) She said that living with me

Is bringing her down (*Ticket to Ride*)

Secondly, past tense is used for the “attitudinal past” with verbs expressing volition or a mental state, generally the tentative attitude of the speaker rather than invoking the past time (Quirk et al., 1985: 188). This phenomenon does not appear in its usual way. Ex. 51 is close to this use of the past simple tense.

(51) Did you think that money was heaven sent? (*Lady Madonna*)

Thirdly, inaccuracy in the analysis is caused by the “hypothetical past” in especially if-clauses, which expresses the “contrary to the belief or expectation of the speaker” (ibid.). This exists in many cases in the Beatles’ lyrics like in ex. 52.

(52) If I fell in love with you, would you promise to be true? (*If I Fell*)

#### **4.5.2. Results of the Time Orientation Analysis**

The results of the time orientation analysis are also affected by the fact that there are a lot of mistakes in the tagging made by *TagConc*. For instance, in ex. 53, “baby’s” is tagged as a possessive case of the noun instead of a noun + verb “be” in the 3<sup>rd</sup> person singular, which would be the adequate tags.

(53) Baby’s in black and I’m feeling blue (*Baby’s in Black*)

However, the deviations should not influence the results in a substantial way, the results would not be probably significantly different if the limitations of the analysis as described in the previous chapter were eliminated.

*Table 6: Past Simple/All Verb Forms Ratio in the Early Period*

VBD ( <i>was, were</i> )	60	VBP ( <i>am, are</i> )	368
VHD ( <i>had</i> )	24	VBZ ( <i>is</i> )	340
VVD (e.g. <i>took</i> )	298	VHP ( <i>have</i> )	143
		VHZ ( <i>has</i> )	42
		VVP (e.g. <i>take</i> )	939
		VVZ (e.g. <i>takes</i> )	184
		MD	711
		Past tense	382
Past tense	382	Present+future+past	3109
<b>Past/all verb forms ratio</b>	<b>0,12287</b>		
<b>In %</b>	<b>12,287</b>		

*Table 7: Past Simple/All Verb Forms Ratio in the Later Period*

VBD ( <i>was, were</i> )	86	VBP ( <i>am, are</i> )	298
VHD ( <i>had</i> )	43	VBZ ( <i>is</i> )	451
VVD (e.g. <i>took</i> )	305	VHP ( <i>have</i> )	90
		VHZ ( <i>has</i> )	21
		VVP (e.g. <i>take</i> )	973
		VVZ (e.g. <i>takes</i> )	258
		MD	395
		Past tense	434
Past tense	434	Present+future+past	2920
<b>Past/all verb forms ratio</b>	<b>0,14863</b>		
<b>In %</b>	<b>14,863</b>		

The tables presenting the ratio of the past tense relative to all the verb tenses in both periods show that the past tenses were relatively more frequent in the lyrics of the later period (14,863 %) than in the earlier one (12,287 %).

The hypothesis suggested in the previous chapters of this thesis as well as in the Petrie et al. (2008) study is thus confirmed for our study corpora, namely that The Beatles focused more on the past in their later lyrics than they did in the early period, in which they talked more about the present and future events. In fact, in the later years of their career, they tended to recollect the “old” memories of their past lives by evoking the nostalgic tone, which is logical for their growing age, while in the early period, they thought more in the present tense as they enjoyed their newly gained worldwide popularity and looked forward to the future.

#### 4.6. Collocations

The last part of the analysis in this thesis is dedicated to the study of collocations in the Beatles' lyrics. To begin with, a definition and further explanation of the term "collocation" introduces the actual analysis.

A collocation can be defined as "the relationship that a lexical item has with items that appear with greater than random probability in its textual context" (Hoey, 1991: 6). There are some grammatical patterns which are more likely to form collocations than others, for example nouns modified by adjectives, and they might be studied only with help of suitable corpora (Teubert & Čermáková, 2007: 23-27).

Collocations are studied on the basis of their frequency, sometimes also on the basis of their semantic relevance. This means that a collocation cannot be understood as a combination of words with any of their dictionary meanings, but rather as a fixed unit "in its own right" (ibid.: 30). If a collocation between two or more items occurs more often than the length of the text would predict, then it is a significant collocation worth studying (Krishnamurthy et al., 2004: 10).

Also, Lipka (1992: 166) mentions the neutrality of the concept of collocation. This means that a collocation is studied as a simple syntagmatic combination or co-occurrence of lexical items, without specifying their word class or syntactic structure. Collocations are also neutral in the way that it is not examined which element is dominant in the syntagmatic relation. Moreover, individual words forming collocations do not have to be contiguous in the text. To demonstrate the neutrality of collocations, we can observe the following two examples: "His argument was strong" and "He argued strongly". The same collocation between "argue" and "strong" appears in them, even though the terms are not contiguous in the first expression and are of different word classes in both sentences (ibid.). That is why a corpus linguistic software is useful: it can detect the collocations even though their elements are ordered in different ways each time.

Collocations in our corpora are retrieved by means of the collocates tool in *AntConc*. This tool allows its users to search for collocates of a search term and then "investigate non-sequential patterns in language" (Anthony, 2014: 6). As for their order, the collocates are arranged according to the setting in *AntConc*,

specifically by the option “sort by”. They can be ordered by their total frequency or by the frequency on one side of the search term. Another option is the ordering by the value of a statistical measure between the search term and the collocate, which measures the level of relation between the search term and its collocate (ibid.). We will use this last option as it is the most general and recommended method by Anthony himself. As for the type of statistics measure, log-likelihood is used to measure the collocates.

In the “collocates tool”, we can equally select the span of words to the left and right side of the analysed term in which the software will find the collocates. In our analysis, we will use the span from 0L to 3R, because the items of interest in most cases follow the searched word and are not more distant than 3 positions. It is partly because the two of the searched articles are personal pronouns which are, in most cases, followed by specific verbs and other pronouns or nouns in the object position. Other words of interest are verbs, which have strong collocates in the position of object, i.e. following the searched verb in a close position (not further than 3 positions).

*Table 8: Collocates of the Pronoun "I" in the Early and Late Period (from 0L to 3R)*

Rank	Early Period			Later Period		
	Frequency	Stat	Collocate	Frequency	Stat	Collocate
1	224	1164.48	m	137	916.71	m
2	186	750.05	ll	56	282.83	want
3	113	278.37	be	46	225.68	ve
4	79	274.45	ve	143	212.52	you
5	118	230.46	t	31	163.63	mine
6	236	221.33	you	33	133.98	ll
7	53	214.34	down	31	115.86	got
8	73	162.84	know	34	111.37	so
9	102	154.68	love	55	106.30	t
10	31	145.83	wanna	23	99.28	hello
11	63	135.59	do	88	96.94	i
12	40	132.05	never	30	93.62	say
13	30	131.43	really	14	92.85	am
14	35	129.84	get	22	92.22	d
15	44	128.10	want	45	88.13	know
16	45	118.11	will	61	81.40	to
17	34	110.01	have	21	76.63	said
18	41	105.32	got	37	74.77	don
19	50	97.15	don	32	72.78	can
20	28	95.91	need	33	62.12	love

To start with our analysis of selected words, strong collocates of the personal pronoun “I” are displayed in Table 8 for both the early and the later period and then analysed. After that, the collocates of another personal pronoun “you” as well as of some other verbs are only commented upon.

#### 4.6.1. Collocations in the Lyrics of the Early Period

The collocations of the pronoun “I” in the corpus of the early period support the ideas presented in the previous chapters. Firstly, its 6<sup>th</sup> most frequent collocate “you” corresponds to the Cook and Mercer’s (2000) result and support the idea of the romantic love being the principal topic of the songs in the early period just like the other strong collocates of “I”, such as “love” on the 9<sup>th</sup> rank.

Also, the idea with the focus on present and future in the early lyrics is supported by the strength of the collocates “m”, “ve” and “ll”. In fact, they express the contracted forms of the present verb forms “am” and “have” and of the verb “will” aiming to future.

The speaker in the early lyrics talks a lot about his feelings or his current situation, which expresses the strongest collocate “m” (ex. 54 and 55).

(54) I'm in love with you (*Do You Want to Know A Secret?*)

(55) I'm looking through you (*I'm Looking through You*)

He often expresses what he wants (collocates “wanna” and “want”, ex. 56), what he knows (“know”, ex. 57), what he does (ex. 58, even though “do” is often used as an auxiliary verb,), what he has (collocates “got”, “ve”, “have” – the last two are, however, used more often in auxiliary function of “have” in present perfective or as a modal verb “have to”, ex. 59) as well as what he needs (“need”, ex. 60).

(56) I wanna be your lover, baby (*I Wanna Be Your Man*)

(57) Though I know I'll never lose affection (*In My Life*)

(58) There's no fun in what I do if she's not there (*I Don't Want to Spoil the Party*)

(59) For I have got another girl (*Another Girl*)

(60) Ooh I need your love, babe (*Eight Days a Week*)

The collocates of the pronoun “you” are very similar to the ones of “I”, featuring “re”, “know”, “you”, “me”, “I” and “ll” in the early period. The collocate “know”

shows that the Beatles often assured themselves and the others of being aware of some facts (typically of their feelings and experience, as in ex. 61).

(61) And you know the things she does

She does for me, ooh (*Every Little Thing*)

In addition, in the case of “you know”, it is sometimes used as a comment clause (ex. 62). Comment clauses are, according to Quirk et al. (1985: 1112-1118), parenthetical disjuncts forming typically in a separate tone unit. They can be either content disjuncts, commenting on the content of the clause in which they are inserted, or style disjuncts, expressing the speaker’s style of speaking (ibid.: 1112).

(62) Baby's good to me, you know

She's happy as can be, you know (*I Feel Fine*)

“You know” is one of the idiomatic comment clauses of the type “like the matrix clause of a main clause”, which is one of the six comment clauses’ types Quirk et al. suggest (ibid.). Moreover, they distinguish four semantic functions of the stereotyped comment clauses. “You know” belongs to the clauses used in order to gain the hearer’s attention or agreement. At the same time, they express the informality of speech (ibid.: 1115).

In ex. 61, however, the function of “you know” is disputable – it can be a comment clause if commas surrounded it (which they don’t in the corpus), or a matrix clause that could be transcribed by “and you know that the things she does” without any syntactic change from the variant without the relative pronoun.

In total, out of 71 occurrences of the contiguous collocation “you know” in the corpus of the early Beatles’ song lyrics, most of them are disputable in their function the same way as the one in ex. 61. Nevertheless, they support the idea of the informality of the lyrics towards the Beatles’ listeners.

There are also a few negative questions in the function that can be interpreted as a comment clause, such as ex. 63 and 64. The comma is there to mark them clearly as comment clauses, but in most sources of the Beatles’ lyrics, it is not there. In fact, those who transcribe song lyrics normally do not put stress on the correct use of punctuation.

(63) Don't you know, I can't take it (*I Call Your Name*)

(64) She said, baby, can't you see, I want to be famous (*Drive My Car*)

As for other collocates of "you", the verb "see" refers to seeing or understanding of another person (the addressee) towards something or somebody, typically the speaker (ex. 65), as well as "better", "leave" (ex. 66) and "should" (ex. 67) suggesting that the speaker often expresses his opinion about what the addressee should do.

(65) So I hope you see that I

Would love to love you (*If I Fell*)

(66) You better leave me alone (*If You've Got Trouble*)

(67) And you know you should be glad (*She Loves You*)

As for the collocations of the word "love" in the early period, they also prove the main idea of the lyrics being romantic love of the speaker towards "you", "babe" or "her" and vice versa, a love that is going to stay "forever" (ex. 68) and is stronger in comparison to other loves ("more", ex. 69).

(68) I will love her forever (*Every Little Thing*)

(69) That you would love me more than her (*If I Fell*)

Among strong collocates of the word "be" in the early period, the five strongest ones are "man", "your", "mine", "glad" (but also "sad", in the 8<sup>th</sup> position) and "true". Again, this shows the focus of the authors of the early Beatles' songs on the topic of romantic love, specifically to the desire to "be" his "baby's" ("your" or "mine") "man" (ex. 70), then he would be "glad" if they both would be "true" to each other (ex. 71).

(70) Oh please, say to me

You'll let me be your man (*I Want to Hold Your Hand*)

(71) Oh, I would be glad

Just to have a love like that

Oh, I would be true

And I'd live my life for you (*From a Window*)

Strong collocations of the verb “can” cover for instance the verb “see” on the 3<sup>rd</sup> rank, emphasizing the stress on the visual appearance of things (ex. 72), and “do” describing one’s possibilities or asking for advice (ex. 73) as well as his or her limitations when used in negative form (ex. 74).

(72) I can see them laugh at me (*You’ve Got to Hide Your Love Away*)

(73) If there's anything I can do

Just call on me and I'll send it along (*From Me to You*)

(74) You can't do that (*You Can't Do That*).

#### 4.6.2. Collocations in the Lyrics of the Later Period

In the later period, we can see that some of the most frequent and statistically strong collocates of the pronoun “I” remained similar to the early period, e.g. the contracted verb forms “m” and “ll”. However, the frequency as well as the statistical measure between “I” and its collocates is generally much lower than in the lyrics from the early period.

This fact is naturally caused partly by the general lower frequency of the pronoun “I” in the corpus of the later lyrics when compared to the earlier one. Nevertheless, it also supports the idea that the choice of words and their combinations in lyrics of the later period were more sophisticated as the words were more varied and the lyrics were more complex. This is another proof of the higher poetic quality of the later lyrics when compared to the ones from the earlier period.

Also, we can see that “I” collocates more often with verbs such as “want” (the contracted form “wanna”, however, no longer appears among the strong collocates of “I” as the ambiance of a real intimate conversation of the singer and his listeners is generally much weaker). Other verbal collocates of “I” include “say” and “said”, proving the hypothesis that the speaker in the later Beatles’ lyrics focuses more on things he says (or said, when he talks about the past events, ex. 75) than on what he only sees. His perception of the world is thus less superficial than in the early lyrics.

(75) I said, even though you know what you know (*She Said She Said*)

Strong collocates of the personal pronoun “you” are in the later lyrics in some cases also similar to the early period. The main difference is that they feature more verbs such as “need”, “love”, “want” and “say”, which were used in the early lyrics more often with the first person singular. Therefore, the speaker of the later period cares more about the others’ needs, feelings, opinions and in general about others and less about himself, like in ex. 76.

(76) If you don’t want to pay some more (*Taxman*)

As for the strong collocations of the word “love” in the later lyrics, even though they also feature “you” referring to the theme of romantic love, they also contain some different words. For example, “is” shows that the authors thought more about the actual meaning of love in their later song lyrics (ex. 77).

(77) That love is all and love is everyone (*Tomorrow Never Knows*)

Another one, “all”, corresponds to the idea of the more general application of the later songs, as can be seen in ex. 78.

(78) Love is all, love is you (*Because*)

While the collocations of the verb “be” do not show many aspects of the later lyrics as they appear in low frequencies and often refer to one single song, the ones of “can” show some important facts. The strongest ones contain words like “talk”, “me”, “you” and “hear”, referring to the importance of what a person says and hears and what effect it does to the speaker (“me”) or other people (“you”), like in ex. 79. Moreover, there is generally much more collocations of “can” in individual later songs than in the early ones, even though they appear in very low frequencies. In later songs, “can” collocate with verbs like “penetrate”, “complain”, “hide” or “learn” (ex. 80). The collocations, like the single words, are much more varied in the later lyrics, proving the songs’ greater lexical complexity.

(79) You can talk to me (*Hey Bulldog*)

(80) Well you can penetrate any place you go (*Dig a Pony*)

## 5. Conclusions

The aim of this thesis was to find out whether there is a significant difference between the lyrics that the Beatles wrote in the early period of their career and what specific factors form this difference. To achieve that, we conducted a linguistic analysis with the help of the corpus software *AntConc*, based on ideas from other linguistic studies of the Beatles lyrics by other authors and on intuitive ideas.

The results of the analysis are numerous. First, we analysed the simple frequency lists, which gave us some general ideas about the differences between the lyrics of the two periods, namely the difference in the absolute frequency of pronouns which were then studied in a separate chapter.

The next chapter analysed the change in the type/token ratio between the two periods. The significant difference between the two ratios proved the idea that the Beatles used much more varied vocabulary in their late lyrics in comparison to the early ones.

By the analysis of strong keywords of the two study corpora when compared mutually, we found the strongest keywords in the early period to be the personal pronoun “I”, words clearly connected to the topic of romantic love and present and future tenses of verbs, showing the song authors’ main thematic and time orientation in their earlier songs. In the later period, they switched their focus to a less specific audience with the stronger use of the keywords “us” or “together”, they used more specific words and more directives, advice and requests with another keyword: “let”.

An analysis of personal pronouns was then carried out. Its results showed that in the early period, the Beatles focused on their own personalities in the song lyrics and often addressed their audience directly, creating thus an idea of a real conversation between the singer and the listener and talking mainly about romantic love. This was also proven by the major use of situational reference of the personal pronouns. In the later period, they used comparatively less personal pronouns, which were substituted by proper names and more detailed description of the lyrics’ characters. A switch from predominant “I” from the early period to “you” in the later one also indicates the Beatles’ slight abandonment of their own

feelings and more space for other people in their lyrics. In the later period, we encountered also more generic reference of the personal pronouns, focusing thus on a wider audience. Similarly, the results of the analysis of demonstrative pronouns showed that in the early period, the Beatles used more deictic reference to create a feeling of a real conversation with the listeners.

The chapter on time orientation proved the idea that the Beatles talked more about the past in their later lyrics, whereas they focused more on the present and future in the earlier ones, living more for the moment.

Finally, the analysis of selected collocations also resulted in ideas such as that the language of the Beatles' early lyrics reminded an authentic conversation of the speaker towards his listeners, which got much weaker in the later period. Also, the collocations of the early period stressed the lyrics' theme of romantic love as well as their focus on present and future tense. In the later one, however, collocations of selected words proved their more general reference, focus on the others' feelings and needs as well as their use of more specific and complex vocabulary.

Therefore, the most significant feature in the Beatles' lyrics development is the shift from the early pervasive topic of romantic love of the speaker himself, addressing directly the listeners, to much more varied and both very general and specific topics. These ones include stories in which the speaker does not appear at all, touching on the theme of politics, drug usage, family problems or with an opaque meaning hidden in the poetic language. These findings are in harmony with the results of our corpus analysis.

On the other hand, there are certainly more facts that could be discovered about the lyrics of the Beatles and their development over time, to which the corpus analysis is not of any use or would have to be much more detailed. For instance, the lyrics could be compared to a corpus of spoken language of the 1960s, the use of all the tenses could be studied, other collocations could be analysed or the focus of analysis could expand to phrasal verbs, subordinate clauses etc. Nevertheless, the results of our analysis show some of the features of the development of the creative processes of the Beatles' members.

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### **6.1. Sources and Tools**

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<http://www.laurenceanthony.net/software/tagconc/>.

## 7. Resumé

Bakalářská práce obsahuje korpusovo-stylistickou analýzu textů písní od skupiny The Beatles. Jejím hlavním cílem bylo srovnat jejich dvě skladatelská období (1957-1965 a 1966-1970) po lingvistické stránce a ze srovnání vyčíst možné závěry týkající se jejich tvůrčího vývoje. Srovnáváním z pohledu gramatického a lexikálního tak shrnuje některé aspekty vývoje jazyka, který používali členové The Beatles při psaní písňových textů.

Po úvodním stručném seznámení s problematikou korpusové stylistiky, která má za cíl propojit čistou korpusovou lingvistiku se stylistickou literární analýzou, práce navazuje teoretickou částí. Ta se zaměřuje na charakteristiku žánru písňových textů a zejména pak na jejich jiné doposud provedené analýzy. Ty jsou buď čistě literární nebo podobně jako tato bakalářská práce spojují kvantitativní data získaná z korpusové analýzy s jejich literární interpretací spadající pod stylistiku.

Stručně popsána je i historie kapely The Beatles, která se přímo odrážela v jejich písních, a to po hudební i po textové stránce. Vysvětlen je proto i „přelomový“ rok 1966, který dělí dvě v práci srovnávaná období. Toho roku kapela přestala živě vystupovat a začala se soustředit na nahrávání ve studiu, experimentovala s drogami i s hudbou a texty písní.

Největší prostor v teoretické části je pak věnován dříve provedeným lingvistickým analýzám přímo textů od The Beatles. Konkrétně jsou popsány tři: studie Westa a Martindala z roku 1996 nazvaná *Creative Trends in the Content of Beatles Lyrics* (*Kreativní trendy v textech Beatles*), kapitola Cooka a Mercera v knize Iana Inglise *The Beatles, Popular Music and Society: A Thousand Voices* (*The Beatles, populární hudba a společnost: tisíc hlasů*) z roku 2000, zaměřená na jazyk písní Beatles, a práce Petrie a kol. „Things We Said Today: A Linguistic Analysis of the Beatles” („Things We Said Today: Lingvistická analýza Beatles”). Všechny tyto práce se zaměřují na podobné aspekty jako tato bakalářská práce, nicméně žádná z nich nepracuje s korpusem všech písní, které členové Beatles za dobu existence kapely složili. Také žádná z nich nesrovnává daná období ze stejných hledisek, z jakých se na umělecký vývoj kapely dívá tato práce.

Dále je v práci stručně popsán pracovní korpus a použitá metodologie. Pracovní korpus tvoří 207 písní, které napsali členové The Beatles v době existence skupiny. Spadají do něj jak písně, které napsali i nahráli samotní The Beatles, tak i ty, které členové skupiny složili, ale oficiálně je nahráli pouze jiní hudebníci. Korpus obsahuje celé texty tak, jak je The Beatles, případně jiný interpret, zpívají na nahrávce. Program, prostřednictvím něhož je provedena analýza, je *AntConc* 3.5.8. Laurence Anthonyho. Analýza konkrétně využívá zejména jeho funkcí generujících frekvenční seznam, klíčová slova a kolokace.

Hlavní částí práce je pak její analytická část. Ta začíná analýzou frekventovaných slov v obou časových korpusech. Z ní vyplývají některá fakta, která nás nasměrovala k dalším krokům, zejména k zaměření se na používání zájmen v textech a na možné silné kolokace slov, které by mohly vyústit v hodnotné poznatky o uměleckém vývoji autorů textů.

Kapitola o type/token ratio (TTR) je významná z hlediska obecného posouzení textů v časovém srovnání. Tento poměr, vyjádřený v procentech, vyjadřuje počet použitých různých slov (typů) ku celkovému počtu všech slov v korpusu (tokenů). Proto je-li vysoký, text oplývá velkou lexikální bohatostí, protože používá mnoho různých slov, malý poměr naopak naznačuje velkou míru opakování slov. Rané období tvorby The Beatles je charakteristické právě malým poměrem TTR, kdežto pozdní podstatně větším, čímž je dokázána větší komplexnost a jazyková variabilita v textech pozdějšího období.

„Keywords“, neboli klíčová slova v textech, označují taková slova, která se v jednom korpusu liší svou frekvencí a statistickou silou od druhého, srovnávacího korpusu. V případě této práce jsou mezi sebou srovnávány pouze dva relativně krátké korpusy. Na rozdíl od většiny korpusových studií zde není zapojen žádný větší korpus mapující obecnější používání jazyka. Z vygenerovaných silných klíčových slov raných písňových textů od The Beatles můžeme jmenovat osobní zájmena „I“ (já) a „you“ (ty), jejichž analýze je později věnována samostatná kapitola, dále slova „love“ (láska), „girl“ (dívka), „true“ (opravdový), „hold“ (držet) a „care“ (zajímat se, mít rád), odkazující na všudypřítomné téma lásky v raných textech. Raná klíčová slova „tonight“ (dnes večer), „I“ (zkrácená forma budu, budeš, bude atd.), a „won“ (část won't=nebudu,

nebudeš, nebude atd.), vztahující se k časové orientaci raných textů do přítomnosti a budoucnosti. Ta je poté také podrobněji zkoumána v samostatné kapitole.

V pozdních textech naopak The Beatles používali více různých slov, čímž se zmenšila celková frekvence jejich klíčových slov. To samo o sobě podporuje myšlenku větší lexikální vybavenosti v pozdních textech. Z klíčových slov, která konkrétněji určují charakter pozdních písňových textů od The Beatles, lze zmínit zájmena „us“ (my) a „he“ (on), odkazující někdy na generickou skupinu lidí nebo na konkrétní postavy vyskytující se v příběhu textu. Větší míru generické reference textů v pozdním období potvrzuje i klíčové slovo „together“ (spolu). V některých příkladech se však „together“ váže k tématu lásky, ve kterém některé písně z pozdního období následují ty rané. Dále se v pozdních textech vyskytuje více členů, což může znamenat větší použití podstatných jmen oproti raným textům, kde jsou substantiva často nahrazována zájmeny s širší schopností oslovit přímo kapelní publikum. Posledním analyzovaným klíčovým slovem z pozdního období je sloveso „let“ (nechat), používané někdy ve svém lexikálním významu, jindy v rozkazovacím způsobu. Obecně z toho lze odhadnout, že The Beatles používali více rozkazů, rad a žádostí v pozdních písňových textech.

Dále práce provádí podrobnou analýzu osobních zájmen v textech od The Beatles. Její výsledky ukazují, že v raném období skupina používala v písních obecně podstatně více osobních zájmen, konkrétně 3726, což činí 20,43 % z celkového počtu tokenů raných textů, než v období pozdějším, kdy jich v textech použila celkově jen 2990, tj. 14,57 % z celkových tokenů v pozdních textech. To podporuje myšlenku atmosféry skutečného rozhovoru probíhajícího mezi zpěvákem a publikem, kterou rané texty evokují, podobně jako to dělá převažující situační reference osobních zájmen v těchto textech. Pozdní texty za to používají namísto osobních zájmen často vlastní jména či podstatná jména popisující osoby vystupující v příbězích textů specifitěji, než když jsou označeny pouhými zájmeny.

Převaha zájmen „I“ a „you“ v raném období ukazuje zaměření textů na osobu samotného autora a jeho přímé oslovování posluchačů. Z výsledků analýzy osobních zájmen také vyplývá, že hlavním tématem raných textů byla láska. V pozdním období převažovalo v textech The Beatles osobní zájmeno „you“ nad „I“. Zaměřovali se tedy více na životy druhých, stejně jako na použití generické

reference, která v některých případech u „you“ může být a v pozdních textech i byla použita, stejně jako tomu je u zájmena „we“.

Podobně i analýza ukazovacích zájmen v textech ukázala, že v raném období The Beatles používali více situační referenci, díky které snadněji vytvořili dojem autentické konverzace s publikem. U práce s ukazovacími zájmeny však docházelo k nepřesnostem způsobeným častým zaměňováním ukazovacího zájmena „that“ (ten, ta) za zájmeno vztažné (že), mezi kterými lingvistický software hledá rozdíly těžko, a proto nepřesně.

V kapitole rozebírající časovou orientaci textů byla jednotlivá slova v textech označena morfologickými kategoriemi, což bylo umožněno prostřednictvím programu *TagConc*. Výsledkem analýzy jsou relativní počty užití minulého času prostého, srovnávané poté pro rané a pozdní texty. U analýzy časové orientace muselo dojít k některým zjednodušením a počítalo se s některými nepřesnostmi, jako je nezahrnutí předpřítomného času do minulosti, přestože se jí částečně týká, nebo použití minulého času prostého pro jiný účel, než je vyjádření minulosti. Přesto má výsledek jistou vypovídací hodnotu. Použití minulého času prostého se vyskytovalo o cca 2,5 % častěji v pozdních textech než v těch raných. The Beatles se proto odkazovali k minulosti více v pozdních písních než v raných, ve kterých zpívali spíš o přítomnosti a budoucnosti.

Poslední částí analýzy jsou vybrané kolokace z textů The Beatles. Kolokace zájmena „I“ například potvrdily zaměření na téma lásky v raném období, stejně jako jejich orientaci do přítomnosti a budoucnosti. V pozdním období se k těmto kolokacím přidalo ve větší míře třeba sloveso „say“ (říci), The Beatles tedy častěji zpívali o tom, co říkali. Kolokace zájmena „you“ upozornily třeba na používání fráze „you know“ (víš) v obou etapách tvorby The Beatles a na větší zájem o pocity a potřeby druhých v pozdějších textech. Dále byla provedena analýza kolokací slov jako „love“ (láska, milovat), „can“ (moci, umět). Ta ukázala opět silné zaměření na téma lásky mezi autorem a dívkou v raném období, v pozdním období pak naznačila používání podstatně komplexnějšího a poetičtějšího jazyka, stejně jako častější užití zobecňujících prohlášení jako například „love is all you need“ (vše, co potřebuješ, je láska).

Celkově tedy práce dospěla k několika podstatným závěrům. The Beatles se zmiňovali při psaní textů před rokem 1966 nejvíce o lásce, nejčastěji pak o lásce samotného zpěváka k dívce, se kterou se může ztotožnit kterákoli z kapelních fanynek, protože je na ni odkazováno osobním zájmenem či obecným označením jako „girl“ (dívka) nebo „baby“ (miláček). Po roce 1966 častěji psali texty o různých tématech včetně politiky, užívání drog a problémů v rodině. Také používali poetičtější a složitější jazyk. Osobnost samotného zpěváka se v příběhu vyprávěného v pozdních textech často neobjevovala vůbec. Vztahovaly se totiž jednak k obecnějším úvahám, jednak ke konkrétním příběhům v textech přímo uvedených, jasně popsaných postav.

O textech The Beatles by toho jistě mohlo být zjištěno více, tato práce však využila korpusové analýzy a možného prostoru k co nejdetailejší analýze, která přinesla výsledky hodné zamyšlení. Byl to totiž právě rychlý a výrazný umělecký vývoj kapely The Beatles, který ovlivnil její dodnes nezpochybnitelnou nadčasovou slávu. Byl ale na druhou stranu jedním z katalyzátorů rozpadu skupiny v roce 1970, kdy se jednotliví členové ve svém uměleckém vývoji odpojili od společné cesty.

**8. Appendix: List of Songs in the Corpora (full corpora have been submitted electronically)**

**Corpus of the Early Beatles' Songs**

A Hard Day's Night (1964)  
All I've Got to Do (1963)  
All My Loving (1963)  
And I Love Her (1964)  
Another Girl (1965)  
Any Time at All (1964)  
Ask Me Why (1963)  
A World Without Love (1964)  
Baby's in Black (1964)  
Bad to Me (1963)  
Can't Buy Me Love (1964)  
Day Tripper (1965)  
Do You Want to Know a Secret? (1963)  
Don't Bother Me (1963)  
Drive My Car (1965)  
Eight Days a Week (1964)  
Eleanor Rigby (1964)  
Every Little Thing (1964)  
From Me to You (1963)  
From the Window (1964)  
Girl (1965)  
Hello Little Girl (1963)  
Help! (1965)  
Hold Me Tight (1963)  
I Call Your Name (1963)  
I Don't Want to See You Again (1964)  
I Don't Want to Spoil the Party (1964)  
I Feel Fine (1964)  
I Saw Her Standing There (1963)  
I Should Have Known Better (1964)

I Wanna Be Your Man (1964)  
I Want to Hold Your Hand (1963)  
I'll Be Back (1964)  
I'll Be on My Way (1963)  
I'll Cry Instead (1964)  
I'll Follow the Sun (1964)  
I'll Get You (1963)  
I'll Keep You Satisfied (1963)  
I'm a Loser (1964)  
I'm Down (1965)  
I'm Happy Just to Dance with You (1964)  
If I Fell (1964)  
If I Needed Someone (1965)  
If You've Got Trouble (1965)  
In My Life (1965)  
In Spite of All the Danger (1958)  
I Need You (1965)  
I'm Looking through You (1965)  
It's for You (1964)  
It's Only Love (1965)  
It Won't Be Long (1963)  
I've Just Seen a Face (1965)  
Like Dreamers Do (1964)  
Little Child (1963)  
Love of the Loved (1962)  
Love Me Do (1962)  
Michelle (1965)  
Misery (1963)  
Nobody I Know (1964)  
No Reply (1964)  
Norwegian Wood (1965)  
Not a Second Time (1963)  
Nowhere Man (1965)

Please Please Me (1962)  
One and One Is Two (1964)  
P.S. I Love You (1962)  
Run For Your Life (1965)  
She Loves You (1963)  
She's a Woman (1964)  
Tell Me Why (1964)  
Tell Me What You See (1965)  
Thank You Girl (1963)  
That Means a Lot (1965)  
The Night Before (1965)  
There's a Place (1963)  
The Word (1965)  
Think for Yourself (1965)  
Ticket to Ride (1965)  
Things We Said Today (1964)  
This Boy (1963)  
Tip of My Tongue (1963)  
Wait (1965)  
We Can Work It Out (1965)  
What Goes On (1965)  
What You're Doing (1964)  
When I Get Home (1964)  
Yes It Is (1965)  
Yesterday(1965)  
You Can't Do That (1964)  
You Know What to Do (1964)  
You'll Be Mine (1960)  
You Like Me Too Much (1965)  
You're Going to Lose That Girl (1965)  
You've Got to Hide Your Love Away (1965)  
You Won't See Me (1965)

## **Corpus of the Late Beatles' Songs**

A Day in the Life (1967)  
Across the Universe (1968)  
All Together Now (1968)  
All You Need Is Love (1967)  
And Your Bird Can Sing (1966)  
Baby You're a Rich Man (1967)  
Back in the USSR (1968)  
Because (1969)  
Being for the Benefit of Mr. Kite (1967)  
Birthday (1968)  
Blackbird (1968)  
Blue Jay Way (1967)  
Carry That Weight (1969)  
Christmas Time (Is Here Again) (1967)  
Come Together (1969)  
Cry Baby Cry (1968)  
Dear Prudence (1968)  
Dig a Pony (1970)  
Dig It (1970)  
Doctor Robert (1966)  
Don't Let Me Down (1969)  
Don't Pass Me By (1968)  
Everybody's Got Something to Hide Except Me and My Monkey (1968)  
Fixing a Hole (1967)  
For No One (1966)  
For You Blue (1970)  
Get Back (1969)  
Getting Better (1967)  
Glass Onion (1968)  
Golden Slumbers (1969)  
Good Day Sunshine (1966)  
Good Morning, Good Morning (1967)

Goodnight (1968)  
Got to Get You into My Life (1966)  
Happiness is a Warm Gun (1968)  
Hello Goodbye (1967)  
Helter Skelter (1968)  
Here Comes the Sun (1969)  
Her Majesty (1969)  
Here, There and Everywhere (1966)  
Hey Bulldog (1968)  
Hey Jude (1968)  
Honey Pie (1968)  
I Am the Walrus (1967)  
I Me Mine (1970)  
I Want to Tell You (1966)  
I Want You (She's So Heavy) (1969)  
I Will (1968)  
I'm Only Sleeping (1966)  
I'm So Tired (1968)  
I've Got a Feeling (1970)  
It's All Too Much (1968)  
Julia (1968)  
Lady Madonna (1968)  
Let It Be (1970)  
Long Long Long (1968)  
Love You To (1966)  
Lovely Rita (1967)  
Lucy in the Sky with Diamonds (1967)  
Magical Mystery Tour (1967)  
Martha My Dear (1968)  
Maxwell's Silver Hammer (1969)  
Mean Mr. Mustard (1969)  
Mother Nature's Son (1968)  
Not Guilty (1968)

Ob-La-Di, Ob-La-Da (1968)  
Octopus's Garden (1969)  
Oh! Darling (1969)  
Old Brown Shoe (1969)  
One After 909 (1970)  
Only a Northern Song (1968)  
Paperback Writer (1966)  
Penina (1968)  
Penny Lane (1967)  
Piggies (1968)  
Polythene Pam (1969)  
Rain (1966)  
Revolution (1968)  
Rocky Raccoon (1968)  
Savoy Truffle (1968)  
Sexy Sadie (1968)  
Sgt. Pepper's Lonely Hearts Club Band (1967)  
Sgt. Pepper's Lonely Hearts Club Band (Reprise) (1967)  
She Came in Through the Bathroom Window (1969)  
She Said She Said (1966)  
She's Leaving Home (1967)  
Something (1969)  
Step Inside Love (1967) - Anthology  
Strawberry Fields Forever (1967)  
Sun King (1969)  
Taxman (1966)  
The Ballad of John and Yoko (1969)  
The Continuing Story of Bungalow Bill (1968)  
The End (1969)  
The Fool on the Hill (1967)  
The Inner Light (1968)  
The Long and Winding Road (1970)  
Tomorrow Never Knows (1966)

Two of Us (1969)  
What's the New Mary Jane (1968)  
When I'm Sixty-Four (1967)  
While My Guitar Gently Weeps (1968)  
Why Don't We Do It in the Road? (1968)  
Wild Honey Pie (1968)  
With a Little Help from My Friends (1967)  
Within You Without You (1967)  
Woman (1966)  
Yellow Submarine (1966)  
Yer Blues (1968)  
You Know My Name (Look Up the Number) (1967)  
You Never Give Me Your Money (1969)  
Your Mother Should Know (1967)