

1. Introduction.

It is a fact that the consumption of illegal drugs is a potential health hazard which can cause mental and physical damage. Even so, it is equally clear that drugs and their use have a long history. Writers such as Thomas de Quincey, Charles Baudelaire or Samuel Taylor Coleridge all used drugs and produced works related to or inspired by their drug use. *Confessions of an English Opium Eater* (1821), *Artificial Paradises* (1860) or *Kubla Khan* (1816) would never have come to light if the writers had not been under the influence of certain drugs.

The specific aim of my study is not to defend or condemn drug use but to analyze the antilanguage of non-canonical literary works, namely popular song lyrics which carry drug and marginalized subcultural content in a bid to decipher the subtle implications and insinuations in those lyrics. References such as those to ‘Lysergic acid diethylamide’ in the Beatles’ song ‘Lucy in the Sky with Diamonds’ or ‘E’ for the drug Ecstasy by drug users remain opaque to those who are not themselves familiar with drug culture. The more indecipherable the words are the more effective is the antilanguage.

A reasonable person might well take the words literally and think they are innocent because this language has been created with the aim of secrecy “the language is secret because the reality is secret” (Halliday, 1978, p.172) The saying “it takes one to know one” applies to this kind of antilanguage as it would in all likelihood take a drug user to be able to automatically understand the true meaning behind the lyrics, without further study. These kinds of words are commonly used in subcultures which want to set themselves apart from the standard society.

The term anti-language has been encountered while researching literary works such as *Confessions of an English Opium Eater* (1821). It is striking the number of writers who have drugs as a central theme in their work. Aside from the various works mentioned above, also Sigmund Freud wrote about cocaine in *Letters and Papers on Cocaine* (1884), Tom Wolf talked about Ken Kesey’s life experiences with LSD in his book *The Electric Kool-Acid Test* (1968) and more recently, Irvine Welsh talked about

heroin subculture in a young urban group of friends addicted to heroin, in his novel *Trainspotting* (1993). However, antilanguage is also found in popular music. While listening to several songs I observed that musicians such as Sixto Rodriguez, Lou Reed, Ska-P, the Class and The Stranglers also refer indirectly to drugs. The last mentioned band is our main subject matter. I will analyze their songs in order to demonstrate the existence of antilanguage within the text.

Initially, the methodological approach to be applied to the songs was Systemic Functional Grammar (SFG), a theory developed by Halliday (1985, 13) “designed to account for how the language is used according to three main functions: (i) to understand the environment (ideational), and (ii) to act on the others in it (interpersonal) and (iii) to breathe relevance into the other two (textual)”. I thought that an analysis based on SFG would reveal the two levels of meaning in each of the songs, one naive and the other obscure or censored but I arrived to the conclusion that it does not offer a solid result. It only categorizes language from a functional perspective. An analysis of the song is presented in appendix 8.4. Therefore I decided that the best procedure is a hermeneutic analysis or a study of language features. The first question that I discuss is whether songs and poems can be considered of equal status. It is unarguable that both are texts but the main difference is that songs include both instruments of various kinds and vocals. However, poems lack external tools that reproduce sounds. This fact does not mean that poems are soundless. Actually, poets are experts at choosing and ordering the right words so that they are able to create rhythm and melody for the reader. Through the combination of structure, style, and poetic effects (alliteration, onomatopoeia, punning, etc.) the poet creates the meaning, tone and melody of the poem. In the same way, the singer through the incorporation of poetic effects and instruments builds the meaning of songs. Thus, it can be argued that both songs and poems are texts which have been composed through the same poetic devices and therefore can be analyzed with the same procedures.

2. Research objectives

Picturing our goal requires the answering of four research questions. First, how do the themes in the lyrics reflect the punk movement – or Halliday’s (1978) “antisociety” - during an era in which UK society was under the dominion of Margaret Thatcher? Second, what sort of lexical items or crypto-words induce us to think that they share the properties of Halliday’s antilanguage? Third, how are the lyrics constructed, and how are language features such as metaphors, irony, allusions, idioms, slang and similes used in those lyrics? Finally, to what extent are those lyrics cohesive and how does cohesion allow the reader to unpack the two potential meanings?

The study will examine the way in which literary tropes or stylistic figures are used by the songwriters in order to convey an obscure meaning in the songs. We also want to investigate the usefulness of every kind of features such as ellipsis, allusions, metaphors, similes, euphemisms in the study of antilanguage.

3. Framework

3.1. UK during Thatcherism/dominant society

It is pertinent to set a historical background of the time in which the songs were released because the social and political ideas of that specific period of time are relevant to explain the reasons for punk attitudes towards the society and government. The time in which the songs were composed correspond to the period in which Margaret Thatcher was Prime Minister in the UK, specifically the period from 1975 to 1990. This style of government of this period was known as Thatcherism. Gamble (1983, 121) defines it as a “mix of authoritarianism, strong state, economic liberalism and free market” Others characteristics include Victorian values like the belief in traditional family values, the virtues of authority, discipline and order. The Thatcher era was also dominated by economic difficulties that led to the “rise of unemployment and working-class resistance” (Young Kim, 2008, 73). Moreover, the economy had fallen into a full-scale recession (Hall, 1983), and the collapse of the

Bretton Woods exchange rate system and the oil crisis of 1973 and 1979 made it deeper (Ellison, 2000). Consequently, the level of poverty doubled, concretely between 1977 and 1990.

Lastly, discussion of the Thatcher government's drug policy is relevant. Journalist Balko (2010) explains that "in a 1982 speech, Thatcher peer President Ronald Reagan declared illicit drugs a threat to America's national security, putting a too-literal gloss on the phrase "war on drugs."". This explains why The Stranglers had to approach the subject of drugs in their songs implicitly by creating mystery in their songs. This is ultimately a form of antilanguage expression so the forces of law or parents would not recognize the drug-related content.

3.2. The punk movement as an antisociety.

The punk movement, a youth subculture, arose between 1974 and 1976 in the United States, the United Kingdom, and Australia and elsewhere. Willard (2004, p.184) explains that this subculture and many others from the 70s, "were built on the countercultures of the 1960s" and "were shaped by the conditions of an emerging postindustrial society during a time of political and economic decline".

One of the characteristic features of punks is the belief in what came to be called "D-I-Y" (do it yourself) and an oppositional style 'fusing consumerist and anticonsumerist principles and embodying the complex combination of banality and anger that seemed to suffuse the larger society (Willard, 2004, p.185). In addition, different authors have also described this movement. For instance, Jon Savage, in his book *Teenage: The Creation of Youth Culture* (2007) describes punk subculture as a "'bricolage" of almost every postwar subculture in the West stuck together with safety pins". Hebdige, writing on the postmodern era uses the same term in *Subculture: The meaning of Style* (1998) to explain how the subcultural styles are formed, noting that they are mainly working class.

The areas in which punk influence was most noticeable were arts and crafts; clothing, magazines and music. Another feature of those who considered themselves

to be punks was expression of frustration, disillusionment and sometimes aggressiveness as well as drug use.

Inspired by the Sex Pistols first record, which came out in 1975 and the Germs, an American band of the same era, several bands were formed such as the Clash, the Dead Kennedys and our subject matter The Stranglers.

3.3. The Stranglers- a succinct history

All the following information about The Stranglers has been retrieved in April 2nd, 2015, from web page <http://www.punk77.co.uk/groups/Stranglers1.htm> titled *The Stranglers History*.

The Stranglers are one of the most well-known UK bands in the punk scene. As a band, The Stranglers originated in 1974. The band formed in Guildford in 1974 with Jet Black and Hugh Cornwell before recruiting guitarist turned bassist Jean Jacques Brunel. Initially they called themselves the Guildford Stranglers but later on they decided to shorten their name to The Stranglers. In 1975 Dave Greenfield joined on keyboards. Their first fans were “The Finchley Boys”, a group of noisy football supporters who took the band to their heart and followed them everywhere. The Stranglers acted stark and aggressive in their performances and never cared if they were clapped or booed.

Their first album was *Rattus Norvegicus*, released in 1977. It caused almost universal acclaim and reached number 4 in the charts. From then on The Stranglers became one of the most popular and successful punk bands of the time. They were featured in tabloids, surrounded by controversies, successes, and bannings. In other words, The Stranglers were unstoppable and provocative.

No More Heroes was the name of their second album and reached number 2 in the charts. There was a lot of controversy surrounding the lyrics, for instance, in the song “Peaches” is mentioned the word ‘Clitoris’ which was a taboo topic at that time, so the press alleged for The Stranglers attitude and misogyny. However, it was not a

matter how much the journalists hated them because they still were countless interviewed.

From 1978 to 1979 they released the more experimental album *Black & White*, taking punk in a new experimental direction. At that time The Stranglers saw a mass media commercial upheaval. By then The Stranglers were a serious rock band. Now they were all dressed in black with shiny new instruments. However the period of The Stranglers was also obscured because of the gig bannings, riots, imprisonment, drugs addiction and possession, which were reflected on the majority of their lyrics.

The most famous song was number 2 hit song “Golden Brown” selling 600,000 copies. They are still going on today having the same attitude, outlook and sound.

3.4 Antilanguage

Antilanguage has been defined by several authors in different ways. Cardall (1995, 112), for example, defines this concept as “an extreme form of social dialect that emphasizes the ways in which the subculture that speaks it differs in identity and worldview from the dominant culture”. This first definition fits well with the language characteristics of the songs because musicians use certain expressions with the aim of distinguishability from the standard culture.

The second definition, used by Trudgill (1992, p.10), refers to “a variety of a language, usually spoken on particular occasions by members of certain relatively powerless or marginal groups in a society, which is intended to be incomprehensible to other speakers of the language or otherwise to exclude them. Examples of groups employing forms of antilanguage include criminals, drug-users, schoolchildren, homosexuals and gypsies.” Apart from defining this concept it is also important to clarify its function. For Halliday (1978, p. 181) the purpose of anti-language “is the embodiment of a mildly but distinctly different world view”. This explains why musicians seek to conceal obscure levels of meaning so that naive listeners and fans remain unaware of drug-related issues.

To conclude with the definition it is important to make a further remark on the specific characteristics of anti-languages. In *El cant como antilengua* (2000, p.33) Mele Marrero points out the following aspects:

1) Antilanguage is a language variety represented and generated by an antisociety that emerges as opposition to the order established as official and dominant.

2) Antilanguage is a partial relexicalization of a language; not all words in the language have their equivalents but they share the same grammar. At the same time, the language tend to a major lexical development “overlexicalization”, that explains the number of apparent synonyms; “sets of words which are denotatively synonymous are clearly distinguished by their attitudinal components”.

3) An antilanguage is nobody's "mother tongue"; it exists solely in the context of resocialization.

4) There is a relationship between language and antilanguage. Though they may express different social structures; but they are part and parcel of the same social system.

5) An antilanguage is the means of realization of a subjective reality, “not merely expressing it, but actively creating and maintaining it” (op.cit.172). At the same time it builds a new social order and thus a language, it can be also considered a social dialect, because it meets the main function of it: to represent the hierarchical reality of a wider social order that constitutes the society and the antisociety. Nonetheless, compared to the importance of variation in the sociolect, which Halliday defines as a set of interwoven variants, that is, “a systemic pattern of tendencies in the selection of values of phonological and

lexico-grammatical variables under specified conditions” (op.cit.181), the antilanguage in addition to participating in this type of variation, also pays attention to the meanings that are exchanged.

6) The antilanguage is secret because the reality is secret.

7) The antilanguage itself is a metaphorical entity, and hence metaphorical modes of expression are the norm.

4. Materials and methods.

The body of our study consists of five songs from The Stranglers. Apart from documentary movies, autobiographical books, and an extensive number of online sources about The Stranglers this study draw on a face-to-face interview with Hugh Cornwell; it is important that the reader understands that we have associated the idea of antisociety with the punk subculture because both share the Hallidayan characteristic of being “set up within another society as a conscious alternative to it.” (1978, p.164). Likewise, I have related antilanguage, with the taboo themes and bizarre language features of The Stranglers’ songs.

An analysis of the topics, stylistic features and cohesion in the songs was carried out. These methods reveal the social, cultural and linguistic components involved in the lyrics. First of all, I have resolved to do a general overview of the topics and contents of the songs, doing that we have arrived at the conclusion that most of the songs work on two levels: on the one side, an innocent topic and on the other side, a dark one. Secondly, I have examined the chief stylistic features encountered in the lyrics. Not all the language features suggest subliminal messages or innuendos; the most recurrent features that can be perceived and reveal the antilanguage are instances of irony, allusions, metaphors, euphemism, synonyms, repetitions and similes. Thirdly and lastly,

I have applied the method of cohesion analysis described by Gerot and Wignell (1994). Three kinds of relationship are described: reference, lexical cohesion and conjunction.

With respect to reference, Halliday and Hasan (1976, p.31) explain that “there are certain items in every language which have the property of reference and those items instead of being interpreted semantically in their own right, they make reference to something else for their interpretation.” Therefore, looking at reference will allow us to extract “the identity of the particular thing or class of things that is being referred to”. (1976, p.32). In English these items are “personals, demonstratives and comparatives.” One last aspect to mention is the types of reference that can be retrieved, Halliday distinguishes between endophoric and exophoric (homophoric) references. On the one hand, the endophoric are references to element inside a text, that is, the context of culture or general knowledge. And the exophoric are references to the “shared world” outside a text, that is, the context of situation. Endophoric referencing can be divided into three areas: anaphoric and cataphoric Anaphoric refers to any reference that “points backwards” to previously mentioned information in text; and cataphoric refers to any reference that “points forward” to information that will be presented later in the text. Next, we show a diagram by Halliday and Hasan (1994, p.33) that portrays clearly the different types of references:

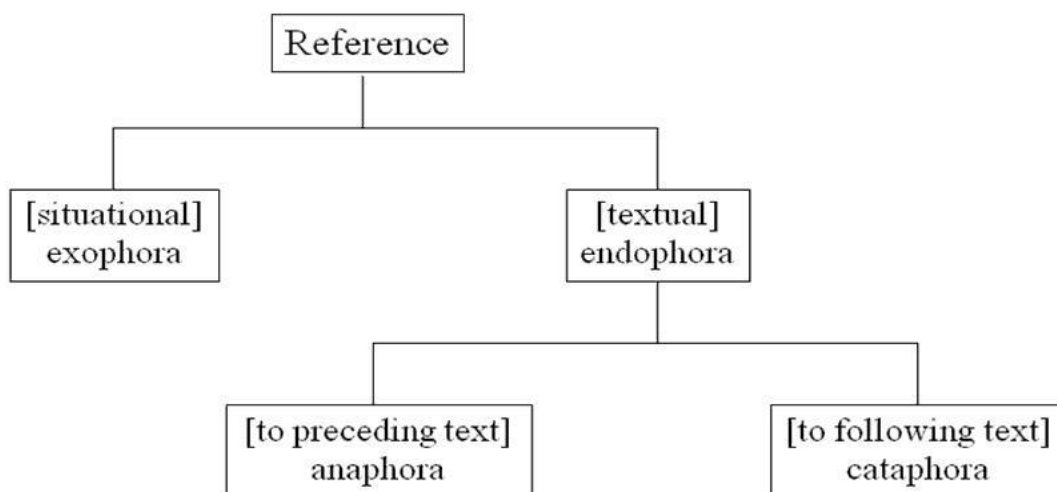


Fig. 1 : Types of Reference (HALLIDAY & HASAN 1994:33)

In relation to lexical cohesion, Gerot and Wignell (1992) explain that lexical cohesion “refers to relationships between and among words in a text”. It is primarily related to Field, which according again to Gerot and Wignell (1992, p.177)”tend to have specialized vocabularies and to engage in specialized activities”. Thus, through lexical cohesion we can reveal the interpersonal meanings. Hasan (1984) presents eight categories:

General:

- Repetition (including inflection and derivation). In this section we have to add that the repetitions of words and phrase structures is a characteristic feature that share every genre of popular music. The reason why there is so much of repetition is merely the need of creating catchy compositions so the audience maintain their interest on them. This fact occurs unconsciously in the minds of the music fans. It is not surprising that the major hit worldwide are the simplest songs in which there is abundance of repetitions. That is also why normally we only are able to learn by heart the more repeated verses, lines or words.
- Synonymy (similarity of meaning).
- Antonymy (opposite or contrastive meaning)
- Hyponymy (classes/superordination and subclasses/is a type of).
- Meronymy (whole-part relations).

Instantial:

- Equivalence (two or more items are one and the same in the context of some particular text).
- Naming (a participant’s name is provided).

- Semblance (two or more items in the text are said to resemble each other).

The third method consists of the recognition of conjunctions which will provide with the information necessary to prove that the text is cohesive or not. Conjunction is the “semantic system whereby speakers relate clauses in terms of temporal sequence, consequence, comparison and addition”. (Gerot and Wignell, 1994). According to Martin (1992, p. 179) there are several types:

- Cohesive conjunction: (additive, comparative, temporal or consequential).
- Paratactic (coordinating) conjunction.
- Hypotactic (subordinating) conjunction.
- Internal (textual meaning).
- External (Ideational meaning.)

In the description of my methods I have seen that there is an extensive variety of cohesive devices. All of them are employed in the analysis of the songs, in order to obtain the maximum possibilities of meanings contained in the text. Also, I have observed that the construction of meanings require the making of choices in regard to how the words are used and how they connect together. Here is where the main subject matter of cohesion takes place. I have also found that texts (lyrics) depend on their purpose and their surroundings (social context). In the case of The Stranglers’ songs they meet the same purposes of antilanguage “to be incomprehensible to other speakers of the language or otherwise to exclude them” (Trudgill, 1992, p.10) and also meets the same surroundings of the antisociety or the social reality made up by the punk subculture.

In conclusion, what I am saying is that an analysis based on contents, stylistic features and cohesion is going to be the vehicle that will allow us to understand in depth the textual structure of the lyrics and the social and cultural connotations involved in them.

5. Data Analysis

Songs are displayed in a random order and extracted from different albums. I made a careful selection of the most suitable songs for this study. First, the topics are identified and mentioned, followed by a description of the contents and then a presentation of the language features and last, a study on the cohesion.

5.1. Block one: Drug contents.

5.1.1. "Golden Brown" (1982).

- Length: 3:30.
- Album: La Folie.
- Format: 7" vinyl.

This song is ninth track from the band's sixth album La Folie. It was released in December 1981 in the United States and in January 1982 in the UK.

A) Themes:

Themes: drug addiction and a girlfriend.

Contents: There has been a lot of controversy surrounding the plot of this song because the meaning of *Golden Brown* is mysterious and blurry. For a standard audience, *Golden Brown* may represent the colour of several things, the sand of a Caribbean beach, the colour of a tanned girl, the sun and so forth. However, for a fan of the Stranglers, a punk or a drug user it may symbolize heroin. The second line *texture*

like sun makes the listener to think that it is about that drug because when it is touched, it disintegrates like the cosmic particles of the sun. Also the use of the pronoun 'she' reinforce this idea because heroin is seen by drug-users as a female noun. It is also clear that the author does not want to reveal what/who is golden brown but if we pay attention to lines four and five *no need to fight/ never a frown with golden brown* we observe that this *she* is something positive because Golden Brown produces the author happiness and pleasure.

In our research we discovered that Hugh Cornwell (2001) states in his book *The Strangers: Song by Song* that:

Golden Brown works on two levels. It's about heroin and also about a girl. She was of Mediterranean origin and her skin was golden brown. So the song was about how my girlfriend and heroin both provided me with pleasurable times. The third verse is more about the feelings you have when taking heroin. When you smoke it or snort it you can still feel it in your body the next day. And heroin comes from the Far East. (2001, p.55).

Therefore we know the topic of this song works on two levels, it is about heroin and Cornwell's girlfriend. In respect to the obscure/antilanguage side of the song we have extracted the following information:

The song depicts heroin as the colour *golden brown*, when you touch it disintegrates and feels very soft, which could be a simile to *texture like sun*. When you have taken heroin it makes you want to *lie down* and your mind wonders. Heroin keeps you awake but in a very tranquil state, consequently there is *never a frown*. When you are on heroin you forget all your problems and are very relaxed. Heroin is *every time just like the last*, it always gives the same effect. Once you've taken heroin there's no going back you're on a journey till the effects wear off like if you were on *her ship tied to the mast*. The line *to distant lands* is talking mentally not physically as your minds travels. I interpret the line *takes both my hands* as if your whole body feels safe and

warm. The line *Golden Brown, finer temptress* refers to the fact that heroin is addictive and makes you want more and it is very tempting to keep using it. The line *through the ages she's heading west* alludes to the idea that heroin comes from Afghanistan and other Eastern countries that grow poppies; it is then transported to Western countries such as England and sold. The line *from far away* explains that heroin comes from Afghanistan which is far away. And lastly the line *stays for the day* explains that the effects of heroin are so powerful that they stay in your body a whole day.

In relation to the innocent side of the song, it describes the songwriter's girlfriend. The adjective *golden brown* describes the color of her skin. The line *no need to fight* refers to her peaceful character. The line *on her ship tied to the mast*, refers to the idea that a woman's womb is also like a ship in the sense that both are vehicles of motion. Evidently, a ship moves and women carry the offspring inside her uterus which is full of water which is constantly moving as well. Also, the ship is a symbol of love because love is all the time moving, with uppers and downers, also like heroin, it makes you up and down all the time.

B) Language features:

I discovered -through the stylistic effect of repetition- that the main theme of the text is *Golden Brown*, these words are repeated seven times, so the main idea lies on these words. However, this is not something extraordinary considering that repetition is a characteristic feature shared with every genre of popular music. The reason of the abundance of repetition is that singers need to create catchy compositions so the audience maintain their interest on them. This fact occurs unconsciously in the listeners' minds. It is also not surprising that the major hits worldwide are the simplest songs in which there is abundance of repetitions. That is also why normally we only are able to learn by heart the verses, lines or words more repeated.

There is assonance in the following vowel sounds:

Frown /fraʊn/, brown /braʊn/ and down /daʊn/.

Away /ə'weɪ/, day /deɪ/, stay /steɪ/

The rhythm of the melody is 3/4. The intro (and the parts like it) sound like three bars of 3/4, then one of 4/4, with the rest just straight 3/4 like a waltz.

Golden Brown itself is a personification of heroin because it has the same characteristic of a woman: same gender and very addictive.

Golden Brown is the euphemism of heroin. For a drug-user this term would be very easy to recognize.

There is no evidence of hyperbole, onomatopoeia, rhetorical question and irony.

Finer temptress is a metaphor of heroin and the singer's girlfriend at that time. Because both are very tempting. *Finer temptress* refers to a general kind of addiction.

I found simile in the first line *golden brown texture like sun* and in line six, *every time just like the last*. With the addition of the intensifier *just*.

There is ellipsis which is our proof to verify that the singer wants to hide the meaning of *Golden Brown* by the omission of pronoun *she*. The elliptical *she* is also a way to shorten and make more musical lyrics but also a way to create mystery and

suspicion in the listeners who wonder who or what is Golden Brown. In the following lines can be seen examples of ellipsis:

Takes both my hands

Stays for a day

Lays me down

Only two lines reveal the gender of Golden Brown:

*With my mind **she** runs*

*Through the ages **she's** heading west*

The question I asked is why Cornwell wants to conceal the meaning of Golden Brown. My explanation is that from 1970s to 1990s, England was governed by a very strong conservative party led by Margaret Thatcher. Among other aspects, there was a strict control on drugs at that time. As we have mentioned above Journalist Balko (2010) explains that “in a 1982 speech, Thatcher peer President Ronald Reagan declared illicit drugs a threat to America's national security, putting a too-literal gloss on the phrase "war on drugs.””. This shows why The Stranglers hid drug related contents, so they could produce their songs without being banned or persecuted.

C) Cohesion

The Clauses of the Text

There are 15 clauses found in the text. In order to present a clear view of the clauses involved in our study of cohesion we have display a table (see Appendix 8.2)

The cohesion of the Text

1) Reference:

To analyze reference I am trying to track how participants are distributed throughout the song text. It can be observed that there are two main identity chains (See Appendix 8.3)

- **Participant 1:** Golden Brown, texture like sun, she, her, finer temptress...refer to heroin and Hugh Cornwell's girlfriend.
- **Participant 2:** me, my...refer to the singer.

2) Retrieval

The writer employs the system of retrieval, tracking who is who and what is what. The writer uses pronouns *me* and *my*, that refer to the songwriter. They are shown in clauses numbers 2, 3 and 7. These pronouns are exophoric references "when the reference points outwards from the text, linking the text to the environment (Halliday, 1985, p. 552). These kind of words point to things (the speakers or speakers' possessions) in which a text occurs.

Two kinds of endophoric references are used by the song writer to create the text cohesion; they are cataphoric and anaphoric references. The cataphoric reference-when referent has not yet appeared but will be provided subsequently-is shown by the

pronoun *she* in clause number 3, which indicates a presumed referent, it is discovered in the clause number 5- *Golden Brown*. And the anaphoric reference is found in clause number 1 since the referent *Golden Brown* occurs in the phrase immediately following the presuming item *she*-not in a separate clause.

3) Lexical cohesion analysis.

3.1) General.

Lexical cohesion refers to relationships between and among words in a text.

a) Repetition:

The writer of the song employs numerous repetitions. The examples are presented here:

- The **repetition** of the word *Golden Brown* in clauses 1, 5, 8, 9, 12, 13, 14, 15 and 16.
- The **repetition** of the phrase *never a frown* in clauses 5, 8, 12, 13, 14, 15 and 16.
- The **repetition** of the elliptical pronoun *she* in clauses 2 and 7.
- The **repetition** of the elliptical structure 'there is' in clauses 4, 8, 12, 13, 14, 15 and 16.

b) Synonymy:

There are three synonymies found in the text: *Golden Brown*, *Finer temptress* and *texture like sun*. Although for an innocent audience there is no similarity of meaning but for an antilanguage member there is quite a lot of resemblance.

c) Antonymy:

The verbs *she's heading west*, *she stays* are examples of opposite meaning.

d) Meronymy:

There is a whole-part relation in words *ship* and *mast*.

e) No hyponymy

3.2) Instantial

a) Equivalence: *Golden Brown*, *Finer temptress*, *texture like sun*.

b) Naming: *Golden Brown*.

c) Semblance: *Golden Brown* and *texture like sun*.

3.3) Conjunction:

The cohesive patten of conjunction, or conjunctive relations, refers to how the writer creates and expresses logical relationships between the parts of the text. In the test we found two conjunctions: a correlative conjunction 'both' and a coordinating

conjunction ‘for’. They relate clauses to support text cohesion. The clauses are quoted as follows:

Takes **both** my hands (clause 7)

Stays **for** a day (clause 11)

5.1.2. “Uptown” (1984)

- **Length:** (2:57)
- **Album:** Aural Sculpture

This song is track number six from album Aural Sculpture and was released in November 1984.

A) Themes:

Themes: drugs and horse racing.

The contents of the song are twofold: for a standard audience this song is quite innocent; it is merely about a horse race competition. The song states what elements are essential before a horse race, like having a crop, a hat, a steed and finally to saddle up the horse. However, for antilanguage members the plot of it would be understood in another way. Before taking a drug you need a preparation, for example a meditation in order to have a positive thinking and reaction to the drug. The line *but every jockey won the race* shows that the song is not about a horse race because in a race not every jockey can win, but not everybody. Cornwell (2001, p.69) that the plot of the song “is not about

horse racing, it's about cocaine. It comes from an expression from New York. When you're "uptown", it means you're taking cocaine.

B) Language features

"Uptown" is divided into 24 lines. The mood is upbeat and exciting; the mood is fast because the song talks about the speed and adrenaline produced by taking cocaine or by horse racing.

We find the following comment by Cornwell interesting:

Cocaine is like speed. That's why you're racing, because it speeds you up. If everybody's uptown, it means they've all won, the very fact they're high. (2001:69)

There is assonance in the vowel sounds:

- Steed /sti:d/, speed /spi:d/, meet /mi:t/, seat /si:t/, been /bi:n/ and believe/bi'li:v/.
- Grab /græb/ hat /hæt/, flat/flæt/, back/bæk/ and track/træk/.
- Up /ʌp/, cup /kʌp/, luck /lʌk/ and stuck /stʌk/.

The songwriter employs the elliptical 'I' in order to shorten the language and make it sound more rhythmic.

A parallel structure is used in the following lines:

Gonna grab my crop gonna grab my hat

Gotta change my situation

I'm gonna pick a steed who's been built for speed (*Uptown*, 1983)

The verb *gonna* is repeated three times in order to emphasize the singer's motivation to initiate the race and at the same times it produces in the listeners the impression that he really wants to do something, for example *change my situation*, a symptom typically of a cocaine user who is depressed. *I'm racing Uptown* may be considered a hyperbole because he is exaggerating. This phrase *I'm racing uptown* is a slang expression or geolect originated in New York that means "the act of taking cocaine" There is irony in line *but every jockey won the race*; obviously it cannot be possible in a horse race because there is only one winner. So it means that we are not talking about horse racing but something else. In the following lines it is possible to appreciate a paradox:

Can you believe your luck

You're uptown and stuck

In these lines, the songwriter describes -through a paradox- the state of a person who has consumed cocaine. This phase is characterized by high levels of Serotonin, which implies an extreme joy, excitement and euphoria for a long period of time. In other words, Cornwell's: *you're uptown and stuck*, is just a metaphor that means that you're feeling like "you are forever on the top of the world".

Finally, I found out that cup is a symbol of victory. But what it is truly about is not the *cup* itself but what there is in it, in this case, it is full of cocaine, according to Hugh Cornwell:

I also refer to people who have cups of cocaine (2001, p.69)

C) Cohesion.

The Clauses of the Text.

There are 38 clauses in the text (see Appendix 8.2)

The cohesion of the Text (see Appendix 8.3).

There are 6 main lexical chains.

1. Reference

The participants are distributed throughout the song text in the following way:

- **Participant 1:** Elliptical 'I', my, I...refer to the songwriter.
- **Participant 2:** a steed, a flat-racing sensation, who...refer to fast-breed horse and cocaine.
- **Participant 3:** we, every jockey, who, all...refer to the audience.
- **Participant 4:** you, your (luck)...refer to the audience.
- **Participant 5:** race uptown, track uptown, uptown, a pleasure, at the track...refer to the race.
- **Participant 6:** that cup...refer to the prize.

The first participant refers to first person singular pronoun I, which is the writer of the song and a *jockey* at the same time. Participant 2 is a *steed*, a horse, especially one that is spirited or swift. Participant 3 refers to *every jockey* that participates in the

race. Participant 4 is *you*, it refers to the audience who listens to this track. Participant 5 refers to the *race at the track uptown*, a race that conduces to the top of the town. And participant 6 refers to the championship prize, *that cup*.

2. Retrieval.

The pronoun *who* of clause number 5 is an anaphor; it points to the left toward its antecedent *a steed*, of clause number 4. In the following clause, happens the opposite case, the pronoun *who* is a cataphor; it points to the right toward its precedent *flat-racing sensation*. In clause 15 we see another example of **cataphor** in the pronoun *it*, it points to the right toward its precedent *a pleasure at the track*. *That cup* is an instance of exophoric reference because we have retrieved the identity from outside the text, precisely, by the reading of Cornwell's book (2001)

This song is an example of homophora because through the retrieval of the context of culture we know that this song is addressed to the community of punks and we also know that this song has antilanguage characteristics, therefore we can deduce that there are hidden messages, in this case the content which is missed is the fact that this song is not about a horse-race but about cocaine. The whole song is a metaphor of the speed of a steed in comparison to the speed that produces cocaine.

Gonna and *gotta* are anaphoras (rethoric) because these words are used successively at the beginning of clauses 1, 2, 3, 4 and 8. *Uptown* is an epistrophe because this word is repeated several times at the end of clauses 7, 16, 18, 21, 22, 23, 25, 33, 34, 35 and 37.

3. Lexical cohesion analysis.

3.1) General

a) Repetition:

There are many repetitions in this song. For example:

- The repetition of the word *uptown* in clauses 7, 16, 18, 21, 22, 23, 25, 33, 34, 35 and 37.
- The repetition of the word *cup* in clauses 19, 20, 26 and 38.

b) Synonymy:

There are two **synonymy** used in the text. The word *steed* and *speed*, both evoke the idea of velocity. And the words *track* and *race*.

c) There is no **antonymy** nor d) **meronymy**.

e) Hyponymy:

There is **hyponymy** in the following words: *crop*, *hat*, *steed*, *flat-racing sensation*, *saddle up* and *rein*, which are of identical categories.

3.2) Instantial

a) **Equivalence:** *steed, flat-racing sensation*

b) **Naming:** there is no evidence of naming

c) **Semblance:** there is no semblance

3.3) Conjunction:

In the text we have discovered five different conjunctions: an internal cohesive and consequential conjunction *for*; a paratactic and consequential *so*; a hypotactic and consequential *as*; a paratactic and additive *and*; and a paratactic comparative *but*. The clauses are instanced as follows:

I'm gonna pick a steed who's been built *for* speed

So I take my seat I'm off to the meet

I don't care who wins *as* the race begins

You're uptown *and* stuck

But every jockey won the race

5.1.3. "Don't bring Harry" (1979)

- **Length:** (4:09)
- **Album:** The Raven

A) Themes:

Themes: a friend and heroin.

The plot of this song works on to levels as well: for a naïve public the song is about a friend called Harry, whose presence is negative. The singer express his disappointment and argue that he does not want him around. For an antilanguage perspective the song is about the effects of heroin. Hugh Cornwell explains:

It's a good representation of what heroin does to you. (2001:36)

Within the song there are many references about the effects of that drug. The line *I don't know where morning is/ It might not come today* refers to the fact that after taking heroin you stay up all night and sleep the whole of the next day. The line *don't bring Harry I don't need him around* alludes to the singer's desire to give up the drug. Therefore, it is possible this song is against heroin. The line *Harry is a beast of luxury* implies the fact that this drug is very expensive.

B) Language features:

The song has 22 lines and 4 stanzas. The mood is tranquil and eased likely feels heroin in your body. There is alliteration of the sound /b/ in the following words: body /'bɒdi/, bones and behind. The line *don't bring Harry I don't need him* around is repeated four times and the noun *Harry* is repeated eleven times. *Harry* is the slang substitution for heroin. *Harry* is the personification of an inanimate object with human characteristics, specifically the object is heroin. The following lines show the use of imagery which talk about how heroin feels in your mind and body.

He likes to prey on my mind with his own special treat

I don't know when morning comes,

It might not come today.

Harry likes to play all night

I'll do what harry says

Ah you've met harry - I can see by your eyes

He just wants my body and soul - leaves the bones behind

If once there was action - Now there is no life

Harry is a metaphor of heroin. It is interesting the gender shift between “Golden Brown” and “Don’t bring Harry” are characterized by the gender play, in ‘Golden Brown’ here the gender of heroin is feminine and in ‘Don’t bring Harry’ the gender is masculine. That means that in order to achieve a powerful secrecy the singer plays with the genders so the audience would think that the songs refer to people and never to a substance, in the case of “Golden Brown” he refers to her girlfriend and in “Don’t bring Harry” he talks about a man, possibly a friend or enemy of him. Therefore the public will never decipher that the main subject matter of the song is heroin.

C) Cohesion:

The Clauses of the Text.

There are 34 clauses. (See Appendix 8.2)

The cohesion of the Text.

There are 3 main lexical chains. (See Appendix 8.3)

1. Reference

- **Participant 1:** Harry, a friend, him, he, midnight cheat, his (own special treat), a beast of luxury, elliptical he.
- **Participant 2:** me, I, my (mind), my (body), my (soul).
- **Participant 3:** you, your (eyes), elliptical you.

2. Retrieval

“Don’t bring Harry” is characterized by the following homophoric nominal group: *Harry, a friend, a midnight cheat, a beast of luxury, and he*. All these nouns are specific words that may be only understood by drug users or punks. These terms such as *beast of luxury* and *midnight cheat* make reference to some of the characteristic features of heroin. Firstly, *beast of luxury* alludes to the fact it is a high-priced drug and devours your life expenses, what is the main reason why drug users are potential thieves in order to get the money necessary for their daily doses. Secondly, it is a *midnight cheat* because it *plays* with your mind and emotions.

There is anaphoric reference in clause 2: with a friend like him I don’t need enemies. *Him* is the anaphora and the antecedent is *friend*. In clause number 3 and 4 there is a cataphoric reference: *where morning is/ it might not come today*. *Morning* is the cataphora and *it* is the precedent. Lastly, there is an exophoric reference in clause 28: *I can see by your eyes*; because the only person who have seen that individual’s eyes is the songwriter, he is the only person who knows how his eyes were.

3. Lexical cohesion

3.1) General

As I have mentioned before my analysis is based on Hasan (1984) eight categories of lexical cohesion:

a) Repetition:

The first category is **repetition**. As the subject matter of our study are songs it is comprehensible that their lyrics contain a considerable amount of repetitions that are employed with the aim of being more melodious, appealing, commercial and captivating for the audience. Within the text we have detected the following repetitions:

- The repetition of the word *I* in clauses 2, 3, 9, 11, 14, 15, 18, 19, 28, 32 and 34.
- The repetition of the word *Harry* in clauses 1, 7, 10, 14, 16, 17, 20, 24, 27, 31 and 33.

b) Synonymy:

I have found **synonymy** in the case of *Harry*, this word has only similarities of meaning to those who are able to decipher the antilanguage of drug. The synonyms are the following: *Midnight cheat* and *beast of luxury*.

c) Antonymy:

Antonymy is presented in the following pairs of words

Enemies – friends.

Action - no life.

Through antonymy the songwriter expresses his indecision to choose whether heroin is an *enemy* or a *friend*, in other words, to give up or not. Action-no life is also an antonymy, in the sense that the writer have to choose between heroin, which means throwing your life away (*no life*) or not to choose taking heroin anymore, so you will have an active life (*action*).

d) There is **no meronymy** nor e) **hyponymy**.

3.2) Instantial:

Equivalence is presented on the terms *Harry*, *midnight cheat* and *beast of luxury*. These concepts are one and the same in the context of this song. There is **naming** and the participant's name provided is *Harry*. There is **no semblance**.

3.3) Conjunction:

There are three kinds of conjunction found on the text:

- *And* (paratactic additive conjunction)
- *When* (hypotactic temporal conjunction)
- *By* (hypotactic consequential conjunction)

5.2. Block two: antisociety contents

5.2.1. “Something better change” (1977)

Length: 3:37

Album: *No more heroes*

A) Themes:

Themes: punk anthem, antisociety.

This song is a punk anthem against the mainstream culture.

What the Stranglers wanted to say in this song is reflected in the following extract:

John always had a very good line of intimidation. He’s saying to people, ‘Our behavior is annoying you because it’s something that’s different’. It’s a rebellion of the punk ethic. (2001, p.14)

This comment John Ellis clearly explains the characteristics of the punk subculture, or in another words of the “antisociety” described by Halliday in his book *Language as Social Semiotics* (1978). It is also interesting to know the addressee of the song. According to Hugh Cornwell:

It's just aimed at a conservative audience. It's a comment on the punk revolution which was happening outside the mainstream. (2001, p.15)

B) Language features:

This song has 34 lines and 6 stanzas. The mood is speedy and self-assertive. The lyrics and the melody both seeks to manifest their discontent with UK society, describe the main trends of punk subculture (dress code, dance and ideology). Something better change is characterized by the use of two different parallel structures:

I said something better change. This structure is repeated in clause number 13, 14, 15, 16, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41 and 42.

Don't you like (something/somebody?). It appears in clause 1, 2,3,4, 17, 18, 19, 20, 21 and 22.

Another recurrent stylistic figure applied in this song is the Rhetorical Question, in which the songwriter raises a question, but does not answer directly as he sees the answer as obvious. These kind of questions are used to provoke emphasize and argue. These are the questions:

Don't you like the way I move when you see me?

Don't you like the things that I say?

Don't you like the way I dance?

Does it bug you?

Don't you like the cut of my clothes?

Don't you like the way, I seem to enjoy it?

C) Cohesion:

The Clauses of the Text.

There are 43 clauses found in the text (see Appendix 8.2).

1) Reference:

There are 4 main lexical chains (see Appendix 8.3).

- **Participant 1:** you, your nose refer to a conservative audience.
- **Participant 2:** I, me, my (clothes, fingers) refer to members of the punk subculture.
- **Participant 3:** something, it refer to UK society.

2) Retrieval.

The pronoun *it* of clause 11 is an *anaphor*, it points to the left, to clause 10, towards its antecedent *something*. There is also an anaphoric reference in clause 22, the pronoun *it* is the anaphor and its antecedent, located in clause 21, is *the way*. There is no cataphor. There is exophoric reference in line *I said something better change. The word something can be* only be decoded by the punk subculture and the band. In order to decipher the meaning of something, it is necessary to identify its context. As the band was form in 70s England, we know that the historical context is set during Thatcherism. If we situate ourselves in this specific context we know that there were a series of problems such the “rise of unemployment” (Young Kim, 2008, 73) and the fall of the

economy into a full-scale recession (Hall, 1983), that explain why The Stranglers want *something better*.

3) Lexical cohesion analysis.

3.1) General.

a) Repetition:

Basically, “Something better change” is based on repetition of the same clause again and again. The clause *I said something better change* is repeated 17 times.

b), c), d), and e): There is no **synonymy**, **antonymy**, **hyponymy** nor **meronymy**. This is by far the less elaborated lyric of The Stranglers, but surprisingly it has been one of the most catchy and appealing songs. Obviously, the use of repetition explains this phenomenon.

3.2) Instantials:

There is no evidence of instantials such as **equivalence**, **naming** or **semblance**.

3.3) Conjunction:

There is one paratactic (coordinating) and consequential conjunction in clause number 6: *but I don't care*. In clauses 8, 11, 25 and 28 there is another conjunction which is paratactic and additive: *and it's happening right now*.

5.2.2. "I feel like a wog" (1977)

- **Length:** 3:18
- **Album:** *No more Heroes*.

A) Themes.

The use of the word "wog" in this song was controversial. This word is used as a short form of "wollywog". According to Cornwell "the word "wog" is used as a short form of "gollywog", which was supposed to mean a black person, but in fact it stands for Western Oriental Gentleman. Our use of it in the title was synonymous with the idea of being made to feel alien or foreign. It was saying that you don't have to be black to be made to feel foreign. "The song seems to be racist but it is in fact about how Cornwell's identifying with immigrants (Cornwell, 2001, p. 639). However, the use of the word "wog" can be interpreted as a racist insult for a standard audience.

The intention of this lyrics is not merely racial but also expresses the feeling of alienation of the English working class society of the 70s. Concretely, we believe that mainly punks were the ones who feel that manner, like they do not belong to any social class, so that is the reason why they feel alienated.

Hugh Cornwell explains in his book *The Strangers: song by song* (2001) that the use of "wog" in the song title is synonymous with the idea of being made to feel

alien or foreign. It was saying that you do not have to be black to be made to feel foreign.

Besides racism and social alienation, there is a part of the song that refers to The Stranglers in a night out in Hamburg when the band was promoting *Rattus Norvegicus* (Cornwell, 2001). It was the first time they had played abroad and they drove across Europe. They went to Hamburg's red light district, had a few drinks and met a pimp at a club called After Eight. The pimp wanted to take them down to an area of Hamburg called Sao Paulo, but they told him they did not have any money. Hugh Cornwell tried to get on his good side and told him a surrealist joke, but he just said he was mad. They had been getting on well with him, but he suddenly started thinking we were odd and made them feel alienated. Therefore, their experience in Hamburg was the original inspiration for the song title.

B) Language features

I feel like a wog, and then he made me feel like and you know I feel like are instances of parallel structures which are repeated several times within the song.

There is simile in line *I feel like a wog people giving me the eyes*. The writer compares 70s English white youth to black person, in the sense that they have the same poor economic situation. Remember that England at that time was characterized by the Winter of Discontent (1978-79) where many people were unemployed.

Wog is a **euphemism** for black person.

C) Cohesion

The Clauses of the Text

There are 36 clauses (see Appendix 8.2).

The cohesion of the Text.

There is 4 main lexical chains (see appendix 8.3)

1) Reference:

- **Participant 1:** I, a wog, me, elliptical I, Golly Wog refer to the vocal, Hugh Cornwell, feeling like if he were a black man or *Golly Wog*.
- **Participant 2:** you, people, everybody, their (time,) your (shoes), elliptical you, refer to the society.
- **Participant 3:** Pimpo (pimp), him, he, mister, refer to a whoremaster that the band met *down at the After Eight*.
- **Participant 4:** we, us, refer to The Stranglers tour in Hamburg.

2) Retrieval.

The following pair of clauses has anaphora:

18 Let me tell you about **Pimpo**

19 We met **him** down at the After Eight

The pronoun *him* of clause 19 is an **anaphor**, it points to the left, to clause 18, towards its antecedent *Pimpo*. And in clause 3 *but I was born **here** just like you* has an **exophoric reference** in *here*, an adverb of place. Knowing what is *here* depends on the context of situation, so only The Stranglers know exactly what this place is. In this case, here Hugh Cornwell refers to the topic of social alienation, he means that everybody lives on earth, therefore *here* corresponds to the fact that everybody comes from the same place.

3) Lexical cohesion analysis.

3.1) General.

In “I feel like a wog” there are 7 repetitions of the word “wog”. This explains why the song was so controversial, hearing “wog” so many times creates the image of a colour person in the audience’s mind. So instantly they would associate this song as racist.

b), c), d), e). There is no **synonymy**, nor **antonymy**, nor **hyponymy** nor **meronymy**.

3.2) Instantials:

a) No **equivalence**.

b) Naming: *Pimpo* and *Mister* are two forms of **naming** which tells about the experience of the band on their night out in Hamburg' red light district.

c) No semblance.

3.3) Conjunction:

There are five repeated conjunctions *but*. It is of *paratactic and comparative* type; and four *and* conjunctions of *paratactic* (coordinating) and *additive* type.

6. Conclusion and results

This essay discussed the reasons why songs can be also considered a form of antilanguage. The songs were consciously selected from the premise that they should meet the same characteristics postulated by Halliday in his book *Language as Social Semiotic* (1976). Once the arduous task of song-selecting was accomplished, I considered it convenient to trace a background context consisting of a brief description of three historical events that occurred in 1970s England: 1) 1975, Margaret Thatcher elected UK Prime Minister 2) mid-1970s, emergence of Punk Subculture 3) 1974, formation of the band The Stranglers. The first historical event was the basis of the emergence of Punk Subculture and subsequently the formation of The Stranglers. The economic crisis during Thatcherism led to mass unemployment and a general social letdown that caused youth anger and need of liberation. It is therefore not surprising that many youth subcultures came to light. Among these subcultures the most controversial and provocative one was the case of Punks. Their aggressive behavior and anarchism “emphasized cultural opposition and punks retreat from the postindustrial conditions in which they lived”(Willard, 2004, p.p. 184-5) This new style of life raised the creation of new lexicon, mainly associated to their own worldview, dress-code, music taste and drug use. Making up new words from old ones or what Halliday described as “relexicalization” (1976, p.165) was a characteristic feature of this subculture and also the antilanguage. This is where our main subject matters resided. Therefore, we could asseverate Halliday’s postulation “the language is secret because the reality is secret” (1976, p.172) because The Stranglers’ language is also private and secret, so, only members of a certain speech community, in this case, drug-users or punks, are the only ones able to decipher the true connotation behind the encoded messages behind the lyrics.

I found that this topic can best be treated under three headings: contents, stylistic figures and cohesion. First, while interpreting the contents of the songs I realized that there was something mysterious while reading between the lines. Cornwell’s book *The Stranglers: song by song* and our toe-toe meeting confirmed my suspicion that the lyrics were related to drugs. However, as a philologist it was not enough to know the contents,

I also wanted to demonstrate why these songs had drug-related content if there were not any explicit reference drugs. Therefore, my second step was analyzing language features. Not all the language features were revealing but there were some which were, for example, euphemisms, allusions, slang, synonyms, metaphors, ironies and similes. While analyzing the language features we discovered that expressions such as *golden brown*, *Harry* and *to be Uptown* were synonyms of drugs and only used by members of the same *antisociety*. Thirdly, I recurred to Gerot and Wignell's (1994) handbook *Making sense of Functional Grammar*- in order to guide me in the course of my cohesion study. I decided to make this kind of analysis because I found cohesion an excellent tool due to its property of "making relations of meaning within texts". (Halliday and Hasan, 1976). Throughout the employment of various cohesive devices such as reference (endophoric or exophoric), lexical chains, lexical cohesion (repetition, synonymy, antonymy, hyponymy, meronymy, equivalence, naming and semblance), conjunction, substitution and ellipsis.

Lastly, the multimodality of antilanguage is one the most fascinating aspects found in this project - covering wide range of areas such art, literature, music, culture and linguistics. I have used a variety of methods to uncover the antilanguage of The Stranglers, and on a bid to decipher the true meaning of each songs we have found out that it is possible not only to unmask the lexical items (euphemism, crypto-words, slang), but also the socio-cultural iconicity involved on them. For example, the word *wog*, is a pejorative term for colored man. The word *uptown*, is a slang word and geolect from New York City that denotes the act of taking cocaine. Also, we found interesting the use of similes such as *Golden Brown texture like sun* which makes reference to heroin. Furthermore, the metaphor of horse racing, a quite witty metaphor that compares the speed and adrenaline found on a horse race to the speed provoked by the consumption of cocaine.

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8. Appendix.

8.1. Appendix I: lyrics

"Golden Brown" (1981)

Golden brown texture like sun

Lays me down with my mind she runs

Throughout the night

No need to fight

Never a frown with golden brown

Every time just like the last

On her ship tied to the mast

To distant lands

Takes both my hands

Never a frown with golden brown

Golden brown finer temptress

Through the ages she's heading

West

From far away

Stays for a day

Never a frown with golden brown

Never a frown

With golden brown

Never a frown

With golden brown

“Uptown” (1983-1984)

Gonna grab my crop gonna grab my hat

Gotta change my situation

I'm gonna pick a steed who's been built for speed

Who's a flat-racing sensation

I'm racing Uptown gotta saddle up

So I take my seat I'm off to the meet

Don't know when I'm getting back

I don't care who wins as the race begins

It's a pleasure at the track

I'm racing Uptown gotta saddle up

I'm racing Uptown gotta win that cup

We're all meeting at the track uptown

We're all meeting at the track uptown

I'm racing Uptown gotta saddle up

I'm racing Uptown gotta win that cup

You gotta rein in strong if the race is long

You'll be hoping for a place

Can you believe your luck

You're uptown and stuck

But every jockey won the race

We're all meeting at the track uptown

We're all meeting at the track uptown

I'm racing Uptown gotta saddle up

I'm racing Uptown gotta win that cup

“Don’t bring Harry” (1979)

Harry and me we live in a dream

With a friend like him I don't need enemies

I don't know where morning is

It might not come today

That's the trouble when Harry's around

He forces me to play

I should have refused to meet this midnight cheat

He likes to prey on my mind with his own special treat

I don't know when morning comes,

It might not come today.

Harry likes to play all night

I'll do what harry says

Don't bring harry I don't need him around

Don't bring harry I don't need him around

Ah you've met harry - I can see by your eyes

If once there was life there, now there's compromise

Harry is a beast of luxury

He just wants my body and soul - leaves the bones behind

Ah you've met harry - I can see by your eyes

If once there was action - Now there is no life

Don't bring harry I don't need him around

Don't bring harry I don't need him around

“Something better change” (1977)

Don't you like the way, I move when you see me?

Don't you like the things that I say?

Don't you like the way, I seem to enjoy it?

When you shout things but I don't care

Something's happening and it's happening right now

You're too blind to see it

Something's happening and it's happening right now

Ain't got time to wait

I said something better change

I said something better change

I said something better change

I said something better change

Don't you like the way, I dance? Does it bug you?

Don't you like the cut of my clothes?

Don't you like the way, I seem to enjoy it?

Stick my fingers right up your nose

Something's happening and it's happening right now

You're too blind to see it

Something's happening and it's happening right now

Ain't got time to wait

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

I said something better change

Change, change, change

“I feel like a wog” (1977)

I feel like a wog people giving me the eyes

But I was born here just like y-y-you

I feel like a wog got all the dirt shitty jobs

But everybody's got to have something to d-d-do with their time

I feel like a wog, I don't wanna go home

I've got a lot of life to run t-t-through

I feel like a wog, I don't mean you no harm

Just don't ask me to shine your sh-sh-shoes

Golly gee, golly gosh

Don't call me your golly wog

Golly gee, golly gosh

Don't call me, don't call me, don't call me

Don't call me your golly wog

Well, let me tell you about Pimpo

We met him down at the After Eight

He wanted to sell us some limbo

But we said, "Mister you've just got to wait

You've got to wait, you've got to wait, you've got to wait"

He wanted to take us down to Sao Paulo
But we said mister, we ain't got no friends
I tried to make him laugh, he didn't get the joke
And then he said I wasn't right in the head

And then he made me

And then he made me

And then he made me feel

And then he made me feel like

And then he made me feel like

And then he made me feel like

You know I feel like, you know I feel like

You know I feel like, you know I feel like a wog

I feel like a wog people giving me the eyes

But I was born here just like y-y-you

I feel like a wog, I don't mean you no harm

Just don't ask me to shine your sh-sh-shoes

Golly gee, golly gosh

Don't call me your golly wog

Golly gee, golly gosh

Don't call me, don't call me, don't call me

Don't call me I'll call you if I want to

8.2. Appendix II: The Clauses of the Text.

“Golden Brown”

NO. CLAUSES

- 1 Golden Brown texture like sun
- 2 (she) lays me down
- 3 with my mind she runs
- 4 throughout the night (there is) no need to fight
- 5 (There is) never a frown with Golden Brown
- 6 every time (is) just like the last
- 7 on her ship tied to the mast to distant lands (she) takes both my hands
- 8 (There is) never a frown with Golden Brown
- 9 Golden Brown finer temptress
- 10 through the ages she's heading west
- 11 from far away (she) stays for a day
- 12 (There is) never a frown with Golden Brown
- 13 (There is) never a frown with Golden Brown
- 14 (There is) never a frown with Golden Brown
- 15 (There is) never a frown with Golden Brown
- 16 (There is) never a frown with Golden Brown.

“Uptown”

NO CLAUSES

- 1 Gonna grab my crop
- 2 Gonna grab my hat
- 3 Gotta change my situation
- 4 I'm gonna pick a steed
- 5 who's been built for speed
- 6 Who's a flat-racing sensation
- 7 I'm racing Uptown
- 8 gotta saddle up
- 9 So I take my seat
- 10 I'm off to the meet
- 11 Don't know
- 12 when I'm getting back
- 13 I don't care
- 14 I don't care who wins as the race begins
- 15 It's a pleasure at the track
- 16 I'm racing Uptown
- 17 gotta saddle up
- 18 I'm racing Uptown
- 19 gotta win that cup
- 20 gotta win that cup

21 We're all meeting at the track uptown
22 We're all meeting at the track uptown
23 I'm racing Uptown
24 gotta saddle up
25 I'm racing Uptown
26 gotta win that cup
27 You gotta rein in strong
28 if the race is long
29 You'll be hoping for a place
30 Can you believe your luck
31 You're uptown and stuck
32 But every jockey won the race
33 We're all meeting at the track uptown
34 We're all meeting at the track uptown
35 I'm racing Uptown
36 gotta saddle up
37 I'm racing Uptown
38 gotta win that cup

“Don’t bring Harry”

NO CLAUSES

1 Harry and me we live in a dream

2 With a friend like him I don't need enemies
3 I don't know
4 where morning is
5 It might not come today
6 That's the trouble
7 When Harry's around
8 He forces me to play
9 I should have refused to meet this midnight cheat
10 He likes to pray on my mind with his own special treat
11 I don't know
12 when morning comes
13 it might not come today
14 Harry likes to play all night
15 I'll do
16 what Harry says
17 Don't bring Harry
18 I don't need him around
19 I don't need him around
20 Ah you've met Harry
21 I can see by your eyes
22 If once there was life there
23 now there's compromise
24 Harry is a beast of luxury

25 He just wants my body and soul
26 lives the bones behind
27 Ah you've met Harry
28 I can see by your eyes
29 If once there was action
30 Now there is no life
31 Don't bring Harry
32 I don't need him around
33 Don't bring Harry
34 I don't need him around

“Something better change”

NO CLAUSES

1 Don't you like the way
2 I move when you see me?
3 Don't you like the things
4 that I say
5 When you shout things
6 but I don't care
7 Something's happening
8 and it's happening right now
9 You're too blind to see it

10 Something's happening
11 and it's happening right now
12 Ain't got time to wait
13 I said something better change
14 I said something better change
15 I said something better change
16 I said something better change
17 Don't you like the way
18 I dance?
19 Does it bug you?
20 Don't you like the cut of my clothes?
21 Don't you like the way,
22 I seem to enjoy it?
22 Stick my fingers
23 right up your nose
24 Something's happening
25 and it's happening right now
26 You're too blind to see it
27 Something's happening
28 and it's happening right now
29 Ain't got time to wait
30 I said something better change
31 I said something better change

32 I said something better change
33 I said something better change
34 I said something better change
35 I said something better change
36 I said something better change
37 I said something better change
38 I said something better change
39 I said something better change
40 I said something better change
41 I said something better change
42 I said something better change
43 Change, change, change

“I feel like a wog”

NO CLAUSES

1 I feel like a wog
2 people giving me the eyes
3 But I was born here just like you
4 I feel like a wog
5 Got all the dirt shitty jobs
6 But everybody's got to have something to do with their time
7 I feel like a wog

8 I don't wanna go home
9 I've got a lot of life to run through
10 I feel like a wog
11 I don't mean you no harm
12 Just don't ask me to shine your shoes
13 Golly gee:
14 Golly gosh
15 Don't call me your Golly Wog
16 Golly gee:
17 Don't call me your Golly Wog
18 Let me tell you about Pimpo
19 We met him down at the After Eight
20 He wanted to sell us some limbo
21 But we said mister
22 We ain't got no bread
23 I tried to make him laugh
24 But he didn't get the joke
25 And then he said
26 I wasn't right in the head
27 And then he made me
28 And then he made me
29 And then he made me
30 And then he made me feel like

- 31 And then he made me feel like
- 32 And then he made me feel like
- 33 You know I feel like
- 34 You know I feel like
- 35 You know I feel like
- 36 You know I feel like a wog

8.3. Appendix III: Lexical chains.

“Golden Brown”

NO	PARTICIPANT 1	PARTICIPANT 2
1	Golden Brown texture like sun	
2	(she)	me
3	she	my (mind)
4		
5	(with) Golden Brown	
6		
7	on her (ship)/ she	(both) my (hands)
8	(with) Golden Brown	
9	Golden Brown finer temptress	
10	she	
11	she	

- 12 (with) Golden Brown
- 13 (with) Golden Brown
- 14 (with) Golden Brown
- 15 (with) Golden Brown
- 16 (with) Golden Brown

“Uptown”

NO	Participant 1	Participant 2	Participant 3	Participant 4	Participant 5	Participant 6
1	‘I, my (crop)					
2	‘I, my (hat)					
3	‘I, my (situation)					
4	I	A steed				
5		who				
6		Who, a flat-racing sensation				
7	I				Uptown	
8	‘I’					
9	I, my (seat)					
10	I					
11	‘I’					
12	I					
13	I					

14	I		who		race	
15					It, a pleasure at the track	
16	I				Uptown	
17	I					
18	I				Uptown	
19	I					That cup
20	I					That cup
21			We, all		at the track uptown	
22			We, all		at the track uptown	
23	I				Uptown	
24	I					
25	I				Uptown	
26	'I'					That cup
27				you		
28					race	
29				you		
30				You, your (luck)		
31				you	uptown	
32			Every jockey		race	
33			We, all		at the track uptown	
34			We, all		at the	

					track uptown	
35	I				uptown	
36	'I'					
37	I				uptown	
38	I					That cup

“Don’t bring Harry”

NO	PARTICIPANT 1	PARTICIPANT 2	PARTICIPANT 3
1	Harry	me	
2	a friend, him	I	
3		I	
4			
5			
6			
7	Harry		
8	He	me	
9	Midnight cheat	I	
10	He, his (own special treat)	my (mind)	
11		I	
12			
13			
14	Harry	I	
15		I	

16	Harry		
17	Harry		elliptical 'you'
18	him	I	
19	him	I	
20	Harry		you
21			your (eyes)
22			
23			
24	Harry, a beast of luxury		
25	He	my (body and soul)	
26	elliptical 'he'		
27	Harry		you
28		I	your eyes
29			
30			
31	Harry		elliptical 'you'
32	him	I	
33	Harry		elliptical 'you'
34	him	I	

“Something better change”

NO	PARTICIP.1	PARTICIP.2	PARTICIP.3	PARTICIP.4
1	you			
2	you	I, me		
3	you	I		
4		I		
5	you			
6		I		
7			something	
8			it	
9	you		it	
10			something	
11			it	
12				
13		I	something	
14		I	something	
15		I	something	
16		I	something	
17	you			
18		I		
19	you		it	
20	you	my (clothes)		

21		I	it
22		'I', my (fingers)	
23	your (nose)		
24			something
25			it
26	you		it
27			something
28			
29			
30		I	something
31		I	something
32		I	something
33		I	something
34		I	something
35		I	something
36		I	something
37		I	something
38		I	something
39		I	something
40		I	something
41		I	something
42		I	something
43			

“I feel like a wog”

NO	PARTICIP. 1	PARTICIP.2	PARTICIP.3	PARTICIP.4
1	I, a wog			
2	me	people		
3	I	you		
4	I, wog			
5	‘I’			
6		everybody, their (time)		
7	I, wog			
8	I			
9	I			
10	I, wog			
11	I	you		
12	me	your (shoes)		
13				
14				
15	me, Golly Wog	your		
16				
17	me, Golly Wog	your		
18	me	you	Pimpo	
19			him	we
20			he	us

21			Mister	we
22				we
23	I		him	
24			he	
25			he	
26	I			
27	me		he	
28	me		he	
29	me		he	
30	me		he	
31	me		he	
32	me		he	
33	I	you		
34	I	you		
35	I	you		
36	I	you		

8.4. Appendix IV: Systemic Functional Grammar tables of Golden Brown.

'Golden Brown', by The Stranglers (1974-present)

Interpersonal metafunctions: Mood systems.

Key:

- S= Subject
- F= Finite
- MA=Mood Adjunct
- P=Predicator
- A=Circumstantial Adjunct
- M=Mood
- R=Residue

Golden Brown

texture like sun lays me down with my mind she runs

Subject	Finite (present)	Complement	Finite	Circumstantial Adjunct	Subject	Finite (present)
Mood		Residue	Mood	Residue	Mood	

Through the night no need to fight

Circumstantial Adjunct	Subject	Non-finite	Predicator
Residue	Mood		Residue

Every time (is) just like the last

Subject	Finite	Mood adjunct	Complement
---------	--------	--------------	------------

		(temporality, time)	
Mood		Residue	

On her ship tied to the mast

To distant lands (she) takes both my hands

A	S	F	C
Residue	Mood		Residue

Golden Brown

finer temptress through the ages she's heading west.

S	A	S	F	P	A
Mood	Residue	Mood			Residue

From far away (she) stays for a day

A	S	P	A
Residue	Mood	Residue	Mood

The ideational metafunction: Transitivity

Golden brown texture like sun lays me down

Senser	Mental: Affect	Phenomenon	Mental: Affect
--------	-------------------	------------	----------------

(Active)

With my mind she runs

Range	Behaver	Behavioural
Throughout the night	no need to fight	

Circumstance: place	Process: material
---------------------	-------------------

Every time (is) just like the last

Token	Process: relational-identifying	Value
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On her ship tied to the mast

to distant lands (she) takes both my hands

Circumstance: place	Participant: actor	Process: material	Participant: goal
---------------------	-----------------------	-------------------	-------------------

Golden brown

finer temptress through the ages she' s heading West

Participant: actor	Circumstance: time	Participant: actor	process: material	Circumstance: place
-----------------------	-----------------------	-----------------------	-------------------	------------------------

From far away (she) stays for a day

Circumstance: place	Participant: actor	process: material	Circumstance: time
------------------------	--------------------	-------------------	--------------------

8.5. Dictionary:

Antilanguage: a variety of a language, usually spoken on particular occasions by members of certain relatively powerless or marginal groups in a society, which is intended to be incomprehensible to other speakers of the language or otherwise to exclude them. Examples of groups employing forms of antilanguage include criminals, drug-users, schoolchildren, homosexuals and gypsies. Exclusivity is maintained through the use of slang vocabulary, sometimes as argot, not known to other groups, including vocabulary derived from other languages. European examples include the antilanguage Polari, which is English with a small admixture of Romance vocabulary, and Anglo-Romani, which consists of English grammar and pronunciation with vocabulary taken from the (original north Indian) Gypsy language Romani. Such varieties may rely as well or instead on phonological distortion process to make them incomprehensible. Examples of this are Cockney black slang, e.g., *yob*= *boy*; London, Glasgow and Australian rhyming slang, e.g., *butchers*, from *butcher's hook* = *look*; and American schoolchildren's Pig Latin, e.g., *ookbay*= *book*. (Introducing Language and Society, 1992).

Standard English: the dialect of English which is normally used in writing, is spoken by educated native-speakers, and is taught to non-native speakers studying the language. There is no single accent associated with this dialect, but the lexicon and grammar of the dialect have been subject to codification in numerous dictionaries and grammars of the English language. Standard English is a polycentric standard variety, with English, Scottish, American, Australian and other standard varieties differing somewhat from one another. All other dialects can be referred to collectively as nonstandard English. (Introducing Language and Society, 1992).

Speech community: a community of speakers who share the same verbal repertoire, and who also share the same norms for linguistic behavior, including both general norms for language use of the type studied in the ethnography, and more detailed norms

for activities such as style shifting of the type studied by social linguistics. It is an important term in both the ethnography of speaking and in secular linguistics. (Introducing Language and Society, 1992).

Golly!: exclamation of surprise. (A concise dictionary of English slang, 1986).

Gee (whiz)!: exclamation of mild surprise. (A concise dictionary of English slang, 1986).

Wog: Indian or Arab; also Negro. Loosely, any foreigner. Example: *The wogs begin at Calais.* [Derog.] (A concise dictionary of English slang, 1986).

Uptown: n narcotics Cocaine; = the LADY [fr the aristocratic and wealthy overtones of cocaine as compared with other narcotics, fr the earlier sense of uptown “affluent, swanky,” as distinct fr downtown; the topography of Manhattan Island underlies these senses] (New Dictionary of American Slang, 1987).

Harry: heroin: drugs c. (Stockley, 1986.) US since- 1984 (Spears). An elaboration of initial H. (A Concise Dictionary of Slang and Unconventional English, 1989).

Slang: vocabulary which is associated with very informal or colloquial styles, such as English batty (mad) or ace (excellent). Some items of slang, like ace, may be only temporarily fashionable, and thus come to be associated with particular age-groups in a society. Other slang words and phrases may stay in the language for generations. Formerly slang vocabulary can acquire more formal stylistic status, such as modern tête (head) from Latin *testa* (pot.). Slang should not be confused with non-standard dialect. (Introducing Language and Society, 1992)