A Rhetorical Analysis and Interlinked Aspects of Culture that Affected the Success of the Musical Band, Oasis, in the UK and US

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“A Rhetorical Analysis and Interlinked Aspects of Culture that affected the Success of the Musical Band Oasis in the UK and US”

A thesis submitted for candidacy for the degree of Master of Communication
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“A Rhetorical Analysis and Interlinked Aspects of Culture that Affected the Success of the Musical Band Oasis in the UK and US”

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Abstract

This paper focuses on the rhetoric contained within the lyrics and spoken words of the band Oasis. The paper argues that the style of rhetoric can be directly related to the level of success of the music within two different regions. The regions within the context of this paper are the UK and the US. However, the study also stresses that in order for rhetoric to have such an effect; there must also be other contributing factors. The study uses rhetorical analysis as the primary method of research. By analyzing the rhetoric of the lyrics and spoken words and also considering the genre of the music and the timing of each album, the study aims to provide answers about the varying levels of success between the UK and the US. The study analyzes the cultural differences between the US and UK and applies the ‘Lacuna Theory’ along with cultural concepts as theorized by Edward Hall as its core cultural theoretical focus. The ‘Lacuna Theory’ plays a lead role in cross culture communication and the study believes that there is relevance between this theory and the rhetoric being analyzed. The study argues that there are great differences in culture between the UK and the US. These differences influence how each culture receives music as a message and interprets what is being received. The study is relevant to the field of communication with reference to rhetoric and that cultural aspects of communication remain prevalent in modern day mass communication.
TABLE OF CONTENTS

PERMISSION TO USE ......................................................... i
ABSTRACT ........................................................................ ii
TABLE OF CONTENTS ..................................................... iii
1. INTRODUCTION ..............................................................
   1.1 HISTORY ..............................................................
   1.2 MARKET INFORMATION .........................................
2. METHODOLOGY ..............................................................
3. PRESENTATION OF DATA ............................................... 
4. INTERPRETATION OF DATA AND ANALYSIS ............... 
5. CONCLUSION .................................................................
6. APPENDIX .....................................................................
CHAPTER ONE

INTRODUCTION:

Abstract:

This paper focuses on the rhetoric contained within the lyrics and spoken words of the band Oasis. The paper argues that the style of rhetoric can be directly related to the level of success of the music within two different regions. The regions within the context of this paper are the UK and the US. However, the study also stresses that in order for rhetoric to have such an effect; there must also be other contributing factors. The study uses rhetorical analysis as the primary method of research. By analyzing the rhetoric of the lyrics and spoken words and also considering the genre of the music and the timing of each album, the study aims to provide answers about the varying levels of success between the UK and the US. The study analyzes the cultural differences between the US and UK and applies the ‘Lacuna Theory’ along with cultural concepts as theorized by Edward Hall as its core cultural theoretical focus. The ‘Lacuna Theory’ plays a lead role in cross culture communication and the study believes that there is relevance between this theory and the rhetoric being analyzed. The study argues that there are great differences in culture between the UK and the US. These differences influence how each culture receives music as a message and interprets what is being received. The study is relevant to the field of communication with reference to rhetoric and that cultural aspects of communication remain prevalent in modern day mass communication.
History:

The band Oasis dates back to 1991 when at the Boardwalk in Manchester’s Little Peter Street, England, they played their first live gig. There were only about 40 or 50 people in the club but among the audience were all the members of the *Inspiral Carpets* (English Indie band), Noel, his girlfriend Louise and Alan McGhee (Head of Creation Records). Noel had just finished touring with the *Inspiral Carpets* for the last time it turned out (Christian and Gallagher 1996).

That gig watched by Noel was the real beginning of the band. The dream was there but there was little direction and little songwriting talent. Liam Gallagher had formed the band that had begun to rehearse at a local venue. Older Gallagher Noel had witnessed the band and was at a time when his gig with the *Inspiral Carpets* was coming to an end. He shared the same dream as Liam, to be a rock and roll band. He has been waiting for the right time and the right band, his band.

The first gig with both Gallagher brothers on stage was again at the Boardwalk in Manchester on January 15, 1992. That year saw continued local gigging and then the break that the band was waiting for. It happened at ‘King Tut’s Wah Wah Hut’ in Glasgow on May 31, 1993. The band was not going to be allowed to play but managed to talk the promoters into letting them do a short set. The then head of Creation records, Alan McGhee was in the city by chance and decided to take in the gig. It was Sunday night and he was out with his sister when she saw a poster advertising *18 Wheeler* and *The Sister Lovers*. He mistook *The Sister Lovers* for my friend’s band which has the same name. Someone pointed out all these guys from Manchester and said it might kick off that night if they weren’t allowed to play (Oasis). When he saw them, he knew he had just seen the greatest rock and roll band in the world and he knew they thought he was mad when he...
offered them a deal there and then. It was pure coincidence (Christian and Gallagher, 1996).

Oasis was on the road to UK success. In the United Kingdom there is always ‘hype’ about the next big band. The success of their debut album was phenomenal. “Definitely Maybe” was the fastest selling debut album ever in the UK. The band was five working class guys from Manchester, England. Oasis was at the forefront of the period known as ‘Cool Britannia’, a period when Britain was the centre of cool, with the best and most provocative fashion designers and, most importantly, the best bands in the world.

In Britain, politics is complicated, and the political culture is not isolated from the waves of change that are marked by shifts in television taste and style or, indeed, in pop music (Doyle, 1997, paragraph 2). Documentaries have been produced and articles written, memorializing and capturing an entire decade of influential British culture by focusing on a handful of rock 'n' roll bands.

One of these is ‘Seven Ages of Rock’. Directed and produced by Sebastian Barfield, it documents the rise and fall of what’s usually called Britpop. That’s the indie rock of Oasis, Blur, Stone Roses, Suede and a passel of others. A BBC production, it's gloriously flush with anecdotes and it's essentially about an enormous cultural shift - the rise of working-class pop culture from the bars and clubs to mainstream acceptance and then redundancy.

It opens in 1996, with Noel Gallagher of Oasis contemplating holding an outdoor concert for more than 200,000 people in a place called Knebworth. That concert, for which more than one million people applied for tickets, marked the beginning of the Cool Britannia period, a time when British pop culture and politics blended together and spawned a wide-eyed optimism about Blair and the future of Britain.

We get a cogent history and analysis of a decade of British pop history, at floor level in bars and clubs. We learn how the working-class Oasis beat out the middle-class Blur to take the
Britpop crown. We hear about the Stone Roses and other bands that articulated in songs, attitude and fashion the Labour revolution that was happening in politics. Many of the interviews are revealing and funny. Noel Gallagher acts as an acid-tongued pundit throughout. Describing the time when Oasis seemed to leap instantly from outsiders to major pop stars, he laughs and says, with incredulity, "I became a millionaire four times in one week. Four times!" He also swears a lot. The program ends with a segment on the Libertines, a band led by Pete Doherty, whose shambolic descent into drug-addled dereliction has become symbolic of the decline of Britain itself. Now a tabloid target thanks to his antics with ex-fiancée Kate Moss, Doherty was released from prison the other day, after serving time for drug-related offences. Like Labour, he's a Britpop star on a downward spiral. (Doyle, 1997, paragraphs 5 & 6)

The reason for its brevity is the same as the reason for its success. As the term might suggest, Britpop had a lot to do with Britishness - singing, in an English accent, about chip shops and bank holidays, and being rudely awakened by the dustmen on a Wednesday. But it had at least as much to do with pop - a radical concept at the time. In the early 1990s, pop was something that New Kids On The Block did. Even Kylie Minogue was in that unfortunate phase when she disowned "I Should Be So Lucky" and tried to convince us that she was a cutting-edge singer-songwriter. Any band that took themselves at all seriously would categorise themselves as indie or rock or alternative or punk: this newspaper's popular music reviews were headed "Rock", not "Rock & Pop" as they are today.

But then, round about 1994, Britain's guitar bands began to see things differently. Their ambitions no longer peaked with a Peel session and a tour of the student union circuit; their idea of a show stretched beyond covering their faces with their fringes and keeping their eyes down on their effects pedals. While their direct forebears, the Smiths and the Stone Roses, were lucky
to get a single in the UK top 10, the Britpack wanted to top the charts around the world. They wanted to be pop stars.

In practice, this meant applying a traditional indie band’s guitar/bass/drums arrangements to lyrics you could hear and melodies you could sing along to. (Blur made a point of printing the chord changes in their lyric sheets, so you could play along, too.) And that, in turn, meant looking back to a period when bands could write their own songs, play their own instruments and still sell records to millions of screaming schoolgirls. The Britpack shamelessly pillaged *the Beatles, the Kinks and the Small Faces*, and with the input of such producers as *Stephen Street, Chris Thomas* and *John Leckie*, they reminded listeners of an era before there was a distinction between rock and pop.

The style of the music wasn't the only throwback to pop's golden era. The style in which it was presented was, too. Nowadays, the demands of international promotion will rarely let a band record more than one album every two or three years. But *Blur, Oasis* and *Pulp* were determined to keep pace with the fickle pop market. They all released excellent albums in 1994 and they all released excellent albums in 1995. That's still just half the rate of *the Beatles* back when London was first Swinging, but it gave Britpop a rare sense of momentum, especially when the gaps were filled by albums from other promising bands - *Supergrass, Elastica, the Bluetones, Sleeper, Echobelly, Mansun*. And when they weren't making music, the leaders of the Britpack were making headlines, again in ways reminiscent of the Sixties. (Barber 2003).

Meanwhile popular music in the US in the early 1990's was very different to the UK. A study by Alan Wells titled ‘Nationality, Race, and Gender on the American Pop Charts: What Happened in the ’90s?’ provides this study with some important information. The study investigated the degree to which gender, nationality, and race are reflected in the pop music charts. Using the Billboard top 50 annual album charts from 1985 to 1999, they replicate and update earlier studies by Wells that covered the charts from 1955 to 1984. There has been much
media coverage of female pop artists in recent years, and a relative neglect of race and particularly of foreign incursions into the U.S. music market. In the '60s and again in the '80s, there was much press attention to the so-called British invasion. This analysis investigates chart performances that can indicate music trends on the three identity dimensions of performing artists. (Wells 2001)

The study also includes information from previous studies by Wells. Wells's 1987 ("British") study found that the British invasion of the American market that occurred in 1965-66 led to a relatively permanent British presence on the charts until 1985. Analysis of annual singles and album charts showed that the "new wave" and "second British invasion," widely heralded by the press, were largely myths. While there were fluctuations, the British and other foreigners accounted for about 20% of the singles market and one-third of the U.S. album chart. The British invasion clearly died in the '90s and the total foreign share of the top 50 albums has been below 20% since 1991. Nineteen hundred ninety-nine is back to pre-1963 levels. Without the recent great success of a few foreign women-Canadians Celine Dion, Shania Twain, and Alanis Morissette, and Britain's Spice Girls (more on them below)-the foreign scores would be marginal indeed. In 1999, the foreign score was below 10% of the total points for the chart, far below the more than 30% share in earlier post-Beatles decades. (Wells 2001)

There were two clear trends in the '85-'99 period that are relevant to this study. They were the dramatic decline in foreigners (even including the few new female stars), and the significantly higher African American presence on the charts. (Wells 2001).

A complete history of Oasis album releases is included in the table on page nine. The information was collected from various industry sources and websites. It shows the sales information available at the time of research. This information is included as a tool that the study can use to show the success of Oasis in the regions of the US and the UK. The certification for units of sales is awarded by the relative trade groups within each country. RIAA awards
certificates for the number of units shipped in the US and BPI awards certificates for the same in the UK. The units shipped are supported by the debut number and peak position of each album. The study requires this information as it acts as a measure for the amount of albums actually sold and in turn can be defined as a measure of success in each country for each album. The region known as the UK has an estimated population of 61 million. The US has an estimated population of 299 million. (www.infoplease.com/ipa/A0004379.html).

For the purposes of this paper a table has been included titled Percentage of Population. It reflects a percentage of each countries population against the number of the units of Oasis albums sold in that country. Because of the differences in populations between the US and the UK, it is an important tool to use. This table was formed by combining the number of units sold based on industry awards and dividing each with the approximate population to find the percentage of the population that may have a copy of each album.

PERCENTAGE OF POPULATION

<table>
<thead>
<tr>
<th>Album</th>
<th>UK</th>
<th>US</th>
</tr>
</thead>
<tbody>
<tr>
<td>Definitely Maybe</td>
<td>3.500%</td>
<td>0.333%</td>
</tr>
<tr>
<td>(What's The Story) Morning Glory</td>
<td>7.000%</td>
<td>1.333%</td>
</tr>
<tr>
<td>Be Here Now</td>
<td>3.000%</td>
<td>0.333%</td>
</tr>
<tr>
<td>Standing on the Shoulder of Giants</td>
<td>1.000%</td>
<td>0.037%</td>
</tr>
<tr>
<td>Heathen Chemistry</td>
<td>1.475%</td>
<td>0.048%</td>
</tr>
<tr>
<td>Don't Believe the Truth</td>
<td>1.475%</td>
<td>0.067%</td>
</tr>
</tbody>
</table>
The table shows that in the UK the percentage of population to actually have a unit of any of the albums is significantly greater. The percentages combined results in approximately 17.5% of the UK population actually owning a copy of one of the four albums, compared approximately 2% of the US population. This data is relevant to the study as it highlights the levels of success of the band Oasis within the sales market of each country. The figures conclusively show that Oasis was more successful in the UK region than in the US region.
## MARKET INFORMATION:

<table>
<thead>
<tr>
<th>Country</th>
<th>Album</th>
<th>Release date</th>
<th>Debut number</th>
<th>Peak position</th>
<th>Imprint</th>
<th>Label</th>
<th>Units by Certificate awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>US</td>
<td>Definitely Maybe</td>
<td>11/02/1995</td>
<td>163</td>
<td>58</td>
<td>Epic</td>
<td>Epic</td>
<td>1,000,000</td>
</tr>
<tr>
<td></td>
<td>(What's) The Story) Morning Glory</td>
<td>21/10/1995</td>
<td>72</td>
<td>4</td>
<td>Epic</td>
<td>Epic</td>
<td>4,000,000</td>
</tr>
<tr>
<td></td>
<td>Be Here Now</td>
<td>13/09/1997</td>
<td>2</td>
<td>2</td>
<td>Epic</td>
<td>Epic</td>
<td>1,000,000</td>
</tr>
<tr>
<td></td>
<td>Standing on the Shoulder of Giants</td>
<td>18/03/2000</td>
<td>24</td>
<td>24</td>
<td>Creation</td>
<td>Epic</td>
<td>109,000*</td>
</tr>
<tr>
<td></td>
<td>Heathen Chemistry</td>
<td>20/07/2002</td>
<td>23</td>
<td>23</td>
<td>Epic</td>
<td>Epic</td>
<td>143,000*</td>
</tr>
<tr>
<td></td>
<td>Don't Believe the Truth</td>
<td>18/06/2005</td>
<td>12</td>
<td>12</td>
<td>Epic</td>
<td>Sony</td>
<td>200,000*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*estimated</td>
</tr>
<tr>
<td>UK</td>
<td>Definitely Maybe</td>
<td>30/08/1994</td>
<td>1</td>
<td>1</td>
<td>Creation</td>
<td>Sony</td>
<td>2,100,000</td>
</tr>
<tr>
<td></td>
<td>(What's) The Story) Morning Glory</td>
<td>02/10/1995</td>
<td>1</td>
<td>1</td>
<td>Creation</td>
<td>Sony</td>
<td>4,200,000</td>
</tr>
<tr>
<td></td>
<td>Be Here Now</td>
<td>21/08/1997</td>
<td>1</td>
<td>1</td>
<td>Creation</td>
<td>Sony/ATV</td>
<td>1,800,000</td>
</tr>
<tr>
<td></td>
<td>Standing on the Shoulder of Giants</td>
<td>28/02/2000</td>
<td>1</td>
<td>1</td>
<td>Big Brother</td>
<td>Big Brother</td>
<td>600,000</td>
</tr>
<tr>
<td></td>
<td>Heathen Chemistry</td>
<td>07/01/2002</td>
<td>1</td>
<td>1</td>
<td>Big Brother</td>
<td>Big Brother</td>
<td>900,000</td>
</tr>
<tr>
<td></td>
<td>Don't Believe the Truth</td>
<td>30/05/2005</td>
<td>1</td>
<td>1</td>
<td>Big Brother</td>
<td>Big Brother</td>
<td>900,000</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>*estimated</td>
</tr>
</tbody>
</table>

(bpi, billboard & RIAA, 2008)
CHAPTER TWO

METHODOLOGY

Rhetorical analysis:

As part of the analysis section the rhetoric of the seven studio albums released by Oasis will be examined. Rhetoric has been defined by many scholars thru the years. Plato described rhetoric as “the art of winning the soul by discourse” and Erika Lindemann said, "Rhetoric is a form of reasoning about probabilities, based on assumptions people share as members of a community." Philip Johnson was quoted, "Rhetoric is the art of framing an argument so that it can be appreciated by an audience” (americanrhetoric, 2005).

All of these definitions are built to help other scholars understand that rhetoric is the persuasive art of oral or literal communication by one person to another or others.

In the analysis section of the study I will use a light-dark metaphorical comparison to attempt to elucidate the lyrical content of the Oasis songs on all existing seven studio albums. Because of their strong positive and negative associations with survival and developmental motives, light-dark metaphors express intense value judgments and thus may be expected to elicit significant value responses form an audience (Burgchardt, 2000). Light and the day relates to the fundamental struggle for survival and development. Light is a condition for sight, the most essential of a man’s sensory attachments to the world around him. With light and sight one is informed of his environment, can escape its dangers, can take advantage of its rewards, and can exert some influence over its nature. Light also means the warmth and engendering power of the sun, which enable both directly and indirectly mans physical development (Burgchardt, 2000).

In contrast as Michael Osborn wrote in his study, “Archetypal Metaphor in Rhetoric: The Light-Dark Family”, “…is darkness (and the night), bringing fear of the unknown, discouraging
sight, making one ignorant of his environment-vulnerable to its dangers and blind to its rewards. One is reduced to a helpless state, no longer able to control the world around him. Finally, darkness is cold, suggesting stagnations and thoughts of the grave.” The study feels that this is an important method that can be used to define or classify musical lyrics. Light lyrics prompt positive feelings and responses and dark lyrics prompt negative feelings and responses.

The rhetorical analysis will continue within the paper looking at a cultural aspect of the lyrical content. As the study has found during research, Edward Hall is the father of cultural context.

The famed anthropologist Edward T. Hall was born in Missouri in 1914. The foundation for his lifelong research on cultural perceptions of space was laid during World War II when he served in the U.S. Army in Europe and the Philippines. During this time, as well as during his subsequent service as director of the Foreign Service Institute training program for technicians assigned to overseas duty, Hall observed the many difficulties created by failures of intercultural communication. Hall began to believe that basic differences in the way that members of different cultures perceived reality were responsible for miscommunications of the most fundamental kind. Along with his wife, Mildred Reed Hall, he has published numerous practical and academic books on cross-cultural communication (Brown, 2001). Hall’s theories are imperative to this study; particularly his theories on culture and the contexts that culture provide us with.

One of the functions of culture is to provide a highly selective screen between man and the outside world. In its many forms, culture therefore designates what we pay attention to and what we ignore. This screening function provides structure for the world and protects the nervous system from “information overload” (Hall, 1989). This means that culture poses as a kind of filtration system that allows the human mind to cope with the correct amount of information for it to function efficiently. Hall poses the theory that the culture surrounding a person acts as an informational restraint within which it is simpler for that person to understand
the fundamental basics of their own life allowing for a more comfortable existence. This makes sense to me as a basic theory. As we live and grow in one space or culture we come to understand it. We are then exposed to other cultures and ideas in smaller doses than the ones we live in and we can choose to interpret the messages we receive from these experiences based on the initial culture that we have learned to live life within. As each person samples new experiences through culture they make a decision whether or not to accept that as a positive, negative or non applicable experience. The point being that the experiences are taken in smaller doses allowing the information the time and chance to be received and processed, something that would be much harder or even impossible to achieve should all of the information come at one time or in one load.

Screens are set in place through culture that allows us as individuals the ability to digest the information we receive in an orderly fashion. This theory applies to my study through the cultural context theory which Hall also developed.

A high context communication or message is one in which most of the information is either in the physical context or internalized in the person, while very little is in the coded, explicit, transmitted part of the message. A low context communication is just the opposite; e.g.; the mass of the information is vested within the explicit code (Hall, 1989).

The study will use Lacuna Theory as to argue that the type of rhetoric had an effect on the varying levels of success for the band the UK and the US. The term ‘lakune’ first emerged in 19th century Russia but it was not until the 1970’s when J.A. Sorokin discovered the Lacuna Model and developed it within the framework of Russian ethno-psycholinguistics. Lacunas are ‘gaps’, ‘holes’, ‘spaces’ which seem to hold a cultural specific piece of information. (lacuna1). Lacunas that refer to the different ways in which cultures differ in the types of activities they perform are called lacunas of communicative activity. There are many types of lacunas that this study could have looked and many different models of Lacuna theory that have been developed
over time but the study will concentrate on Cultural Lacunas. Cultural lacunas can be understood
as deeply embedded ways of communicating within a given culture, which seem to be “odd” or
“strange” for non-members of the culture. A culture builds and identity for itself by identifying
outsiders, creating subjective view points and opinions of others. Members in a culture think in a
certain way, they have their own ways of classifying material that can vary greatly from another
culture. (Grodzki 2003) Any other findings of lacunas will be included in the analysis section
also.

For example Americans will attend a live music event and think it is normal to sit down
and relax, walk out to the bathroom or the refreshment stand and talk between friends during the
show. In the UK the British attending a similar event will be more focused on the entertainment.
They will be standing even of they have seats, singing and shouting at the band, jumping around
and a journey to the refreshment stand would be a lot less likely than in the US.

These cultural differences in communicative activity can almost seem to be nightmares
for non-members of the culture, these individuals search for the logic in the system and they
simply cannot find it since they are used to another way of classifying material.

The study ‘Investigating Cultural Advertising Creative Strategy’ uses the ‘Lacuna’ theory
but also states that there are always major and minor factors that should be considered. Both
factors should be considered as it is sometimes minor factors that cost the campaign. Major
cultural determinants, such as religion and ethics, sub cultures within the national culture,
consumption patterns and products and services available in the given country as well as how the
products are sold commercially (regulations and formats must be understood) should first be
investigated. This applies to the study of the lyrical content and the affect that has on the success
of the band. There are major and minor factors that should also be considered that could also
affect the success outside of the lyrical content.
The study ‘How to Analyze and Handle Cultural Gaps in German everyday Life’ uses the Lacuna theory to explain situations that Russian students faced when living within German culture. The author implements the lacuna theory to explain intercultural communication gaps between the two countries.

The study will use Lacuna Theory to argue that the type of rhetoric had an effect on the varying levels of success for the band the UK and the US. The study will attempt to prove or disprove that rhetoric within the lyrics and the spoken word of the band Oasis had an effect on the varying levels of success for the band in the UK and the US. The study will call upon my experiences from residing in both of the countries in question to draw conclusions from the analysis. As a resident of the UK from birth in 1976 to 2000, this was the culture I was surrounded with from childhood through adulthood. As a resident of the US from 2000 until the present day I have been immersed in the American culture and grown to understand and appreciate it.

Zeitgeist:

An important concept in all areas of culture is zeitgeist. It is the Germanic expression for ‘spirit of the times’ and is an extremely influential concept when doing analysis. Whatever was being experienced within a culture at important points in time can have altering affects on that culture. This is an important concept that must be considered when analyzing the rhetoric of Oasis. The study believes that there are factors that can be classified as zeitgeist that should be included in the analysis section if only for consideration. Factors such as musical genres and popular culture in both the UK and US will be included in this section.
CHAPTER THREE

PRESENTATION OF DATA

RHETORICAL ANALYSIS:

SPOKEN WORD ANALYSIS:

The rhetorical analysis of the study looked at the spoken word and lyrics of the band from all seven studio albums. From a lacuna analysis standpoint the study was attempting to find any lyrical content or rhetoric that could be classed as a lacuna that would result in issues with the audience in the US when receiving the lyrics as a message.

This section of the analysis will concentrate on the spoken words of the band and in particular the Gallagher brothers. The study will concentrate on interview and media appearances from around the times that each of the albums was being promoted in each country.

Definitely Maybe was the first album and it brought much attention to the band. We will concentrate on the actions and words of the two Gallagher brothers who are today the only remaining members of the initial line up of the group.

In 1994 the band lauded headlines in the UK such as “Manchester band Oasis are the latest Big Thing. But the fighting Gallagher brothers and their "throwaway pop" may be here for longer than most.” Interviews gave the audience the first chance to form an impression of the brothers in their new found fame. There were many occurrences of what could be interpreted as anything from ‘self-confidence’ to ‘sheer arrogance’ depending on the context of the interview. The early interviews also showed the roughness of the personalities of the Gallagher brothers. They showed little knowledge or respect for anything or anyone who had preceded them aside The Beatles and some other Rock bands. In an interview from August 1994 Noel Gallagher was asked to explain the bands appeal;
'I dunno. I suppose we ... inspire people or summat. It's all very simple, you know. It's throwaway pop, like the Beatles was. And you don't have to stroke your chin and analyse the lyrics 'cos they're not about anything. You just go to the gigs, get pissed and jump about in the air. And throw bottles at the singer.' (Taylor 1994, paragraph 1)

He goes on to talk about the bands early success;

'It is easy; it's not if you're some crap indie band with three chords and no lyrics, obviously. But if you've got songs as great as ours, it's a piece of piss.' (Taylor, 1994, paragraph 1)

This showing of self confidence was to become a trade mark of both of the brothers in interviews to come. The ways in which the two different countries began to perceive the band started in the early interviews. The study believes that cultural differences between the two countries resulted in ‘Character lacunas’ developing in the US based on the rhetoric in interviews and media releases from the Gallagher brothers. Character lacunas are classified as Cultural lacunas under the subjective lacunas type. There is and always will be a certain stereotypical reception of national characters of other countries (Grodzki 2003). The study found that during interviews the Gallagher brothers slipped naturally into a certain stereotypical British Rock character. The self confidence, nonchalance, sheer arrogance which was shown in the rhetoric of interview material is where this lacuna formed. The audiences in the UK and US would interpret the rhetoric used by the Gallagher brothers differently based on this theory. The simplicity of positioning the Gallagher’s into this stereotypical lacuna was made possible by the brother’s words and actions. An exert form an early US interview exert went as follow;
'A reporter wants to know why they're so certain the United States will take to them. 

"Because we're the best group in the world." (Ruth, 1994, page 1)

The wording used by Noel Gallagher to describe the early success of the band gives the impression that it all came together easily as if it was meant to happen. Further comments from Noel cement the studies Character lacuna stance with this confident rhetoric;

'Liam's the star. He's the singer, and singers have always been conceited tossers; look at Morrissey, Mick Jagger, Roger Daltrey.' He laughs. 'Liam's a genius front man, but he'd be nothing without me.' (Taylor, 1994, paragraph 6)

The symbols that are taken to form judgments based upon the spoken word are very explicit. The particular way that one takes a cue and forms a judgment is also very much culturally dependant. Therefore, the way in which a person forms certain judgments or evaluations from certain clues is sometimes cultural specific or group specific and is dependant upon the cultural morals, rituals, traditions, beliefs, values and attitudes (Grodzki 2003)

The study believes the judgments formed by persons within US based on interview comments similar to those shown below would not have been favorable;

'We've been doing that in the small towns and it's been great, but every time we get to a big city all the tickets have been bought up by the record companies. I didn't come all the way to America just to shake hands with some executive knob head's wife.' (Ruth, 1994, page 2)
There is a large show of contempt towards the American media and or recording industry within this statement. These types of comments were directed in interviews towards US media significantly more than towards the UK media. The study found differences in the way the Gallagher brothers acted and reacted during interviews and media events starting with the initial rhetoric used in interviews and the reaction to those interviews from the reporters involved. There was stereotypical behavior from upcoming Rock stars. However, this behavior was underlined with some fresh new well received music by both the UK and the US.

The attitude from the brother’s continued in interviews the year after the debut album. From this interview in 1995 prior to the 2nd album being released Noel speaks about making a dent on the American market:

'We hope people buy our records. But there's too much pressure being put on people: Are they gonna crack America?' Who says you even have to? . . . We knew what we had to do when we came over. It's not like we think we can come over and play to 10,000 people. It's gonna take quite a while, if it does indeed happen. Making it doesn't necessarily make you a good band or a bad band.' (Sullivan, 1995, paragraph 2)

The attitude he presents is very nonchalant. America is important to the success of the band but is not the benchmark for them in his opinion. The study believes this was a mistake to show this attitude towards the American market and people. Within American, their market and people are the most important and whether the Gallagher brothers believed that or not the study believes this would have helped them build on the success that had began to grow with the music that had been initially well received by the media and the fans. The media opinion in the US from early 2nd album performances was good with this exert from a review of a live performance in Washington D.C.:
'Oasis may be the most overly hyped pop act of the moment, but against all odds it managed Thursday night at the Patriot Center to live up to every claim ever made for it... Oasis included versions of the Beatles' "Octopus's Garden" and "I Am the Walrus," but the highlights were such Replacement-like originals as "Some Might Say" and "Champagne Supernova.' (Himes 1996, paragraph 3)

The strength of the character lacuna is something that the study believes can be manipulated by several contributing factors. At this time there is a lower level character lacuna that is counter balanced at this time by the positive rhetoric in the lyrics and the critically acclaimed quality of the music. Therefore the lacuna is evident and is in place but is not as prevalent to the audience in the US as the main focus is towards the positive rhetoric used in reviews to the music and performances by the band.

The study qualifies the character lacuna in a number of ways. Firstly the brothers both speak with a heavy accent and use a lot of dialect and or slang. This is even translated into written words and is printed as it is spoken. We see this in the parts of text that the study has included. Secondly the attitude of the brothers that shows the arrogance, self confidence, roughness and lack of respect also shapes the character lacuna. And thirdly the media translate the words and actions of the Gallagher's by positioning them as the stereotypical 'British Rock star' based on their attitude. The trend continues throughout 1995 and 1996 as the band releases and tours on its sophomore album. The attitude remains the same resulting in the character lacuna beginning to strengthen. The brothers use the opportunity to promote themselves through the media giving the impression of arrogance and self-confidence. This reinforces the character lacuna as the Gallagher brothers do nothing to promote any other interesting facts about
themselves during these interviews. This text taken from March of 1995 reinforces the character lacuna:

‘Em, I’d just say we’re honest. We don’t promise anybody anything. We never said we’re gonna set out to change anybody’s lives. Well, our singer might have. He’s a singer, right, and all singers are the same aren’t they? They always hope to change people’s expletive lives.’

(Sullivan, 1995, paragraph 4)

Noel is very honest in his rhetoric as he has stated previously. This quote was taken form the same interview piece. Again there is self-confidence but also a glimpse into the honesty with the reference to being in the ‘hands of the gods’ when it comes to his own song writing.

‘It all comes naturally. I don’t read or write music; I’m afraid it’s all in the hands of the gods. If it comes out, it comes out. I usually write songs first thing in the morning before I even have a wash - just pick up a guitar with the first thing that comes into your head. Usually, you get your best ideas first thing in the morning. Your brain’s just waking up and you’re uninhibited. You’re not in a good mood, you’re not in a bad mood. I start with a melody - it dictates what follows - and then it goes. Music is far easier; I hate writing words.’ (Sullivan, 1995, paragraph 7)

After the second album and the resulting promotional tour and interviews the band saw similar success in the UK and the US. The study believes the character lacuna as depicted throughout this part of the analysis was at a stage where it was developed but was neither a help nor hindrance to the success of the band. The other contributing factors had counter balanced the
character lacuna. There had been success in the initial sales and tours of both albums and in the criticism of the music.

On the back of this success of the second album the band returned to tour in early 1996. Some of the following rhetoric was taken from US interviews with Noel or Liam;

'We're the best band in the world today,' says singer Liam Gallagher. To me, I'm the best songwriter in the world. I'm at least up there with Neil Young. And U2. And Paul Weller, says older brother Noel.'

From the same article the response to the remarks show enamor and support:

'Cocky? Oh yes, but both of the band's albums sparkle with enough Beatles-inspired melodies, shimmering acoustic ballads and prickly punk riffs to support the lads' hype.'

(Runett, 1996, paragraphs 1-3)

Another review of a performance reinforces the feeling towards the band at this time:

'Oasis may be the most overly hyped pop act of the moment, but against all odds it managed Thursday night at the Patriot Center to live up to every claim ever made for it.' (Himes, 1996, paragraph 1)

Support for the band was beginning to build in the US as it had in the UK. The character lacuna that shrouds the brothers is evident but is not hurting the band’s success due to the positive rhetoric in reviews given by the mass media based on performances and quality of music. During this time the band reached what the study believes was the crescendo of their
success in the UK. During late 1996 the band played two sold out performances to an estimated 250,000 people in Knebworth, England. The sheer magnitude of an event of this size had not been seen before in the UK for many years. It solidified the bands reputation in the UK but shortly after that the Gallagher brothers began to have problems in the US.

The band travelled to the US on the back of two successful albums but began to come undone with some behavior that did not impress US audiences. In stereotypical fashion at an awards show in New York City Liam Gallagher took the attitude and arrogance of the British Rock Star to far. Reports that followed were not as understanding as the previous ones. One writer reported:

‘The awards are the pop world's equivalent of the Oscars and the ceremony was being broadcast live around the world. Gallagher spat on stage, threw an empty beer can into the audience, clutched the crotch of his trousers and shouted a minor insult in the direction of the Radio City Hall auditorium.’ (Letts, 1996, paragraph 3)

This is where the study believes the character lacuna had begun to be an issue. Without the positive rhetoric reports of the performances and quality of music, the brothers were seen as arrogant, nonchalant and disrespectful. They were stereotyped in the ‘British Rock Star’ character lacuna as the study argues developed from the beginning but with a difference. The band did not play at this particular ceremony therefore there was no counter balance of interview rhetoric and musical review rhetoric as we have seen previously. Not long after this the band cut short a tour of the US and returned to the UK. Neither of the Gallagher brothers commented on the premature end to the tour at the time leaving audiences with only previous interview rhetoric and the character lacuna behavior to dwell on.
The time between albums two and three saw the Gallagher brothers issue some interesting quotes. The success they had built seemed to have fueled their arrogance and confidence to all new highs. When asked about his views on drug use Noel Gallagher likened it to ‘having a cup of tea in the morning’. And when speaking about the recent Knebworth gig’s Noel was quoted;

'I would hope we mean more to people than putting money in a church basket and saying ten Hail Marys on a Sunday. Has God played Knebworth recently?' (Daily Mail, 1997, paragraph 3)

The rhetoric was translated by many areas of the press that Oasis thought it was more important than God. This caused several different reactions from many different groups which this study will not go into. For the purposes of this study the views and rhetoric used to express opinions on religion and drug use by Noel Gallagher reinforced the stereotypical ‘British Rock Star’ character lacuna.

Album number three was promoted on both sides of the Atlantic in 1997 on the back of the success from album’s one and two and the live performances from the summer of 1996. The first half of the year saw little press or promotional work by the band. The Gallagher brothers had started to generate a lot of negative press on both sides of the Atlantic from their words and actions in late 1996 and early 1997. The album and shows that accompanied it were drawing a very different attitude from the Gallagher brothers. Early reviews from the US were not good;

'...All of which leaves Oasis in roughly the same position that Guns N' Roses occupied when they released their bloated "Use Your Illusions" in the early '90s. Like them, Oasis has the
scrappy character and the vaunted myth of a great band. But, at least here, they lack the emotional heft and melodic girth to back it up.' (Farber, 1997, paragraph 11)

The size of the tour that had accompanied the first two albums did not happen on album number three. The band did not play as many times live to promote this album and decided to pick and choose performances. They played only one live show in the US in August 1997 and a few live dates in the UK in December 1997. Quotes from either of the brothers began to dry up along with the desire to tour and play the music. Noel Gallagher used these words when talking before a sold out performance from Dublin;

I'm bored with Oasis, and I can't wait till this tour is over so I can take a long break. If someone told me that tonight was the last date and we wouldn't play again for another five months, I wouldn't give a f... I'd go home, grab a beer, turn on the telly and watch the football. I think everybody's getting a bit bored with Oasis - I know they're getting bored with me and Liam, and the Beatles influences, and the drug stuff, and all that other bollocks about us. I think it's time to give it a rest, give the fans some time off from us.' (Courtney, 1997, paragraph 2)

The rhetoric here seems to give a self admittance that all that came before this was too much; over hyped and out of control. There is no arrogance or attitude as we saw previously that built the character lacuna. Noel goes on to talk about himself and his words seem as if he wants to take no responsibility for all that came before and that the way he was perceived which this study defines as the ‘British Rock Star’ character lacuna was not his doing.
'I've never believed in the rock 'n' roll myth. I'm just the bloke in a band who writes the songs and plays the guitar. I'm just doing my best, writing the best songs I can at the time. I never said we were bigger than Jesus. I never said I was a genius.' (Courtney, 1997, paragraph 10)

Noel Gallagher uses words here in an attempt to alleviate the situation that the band finds themselves in. The Character lacuna that the Gallagher brothers find themselves in is harmful to the band of the music is not counter balancing the stereotype.

There was a long wait until the release of the next album. It was the new millennium and Oasis released album four titled 'Standing on the Shoulder of Giants' three years after the much hyped third album. As the study found in the lyrical analysis this album was a big change rhetorically from the first three albums. The lyrics were a lot darker with many more examples of negative rhetoric than the first three albums.

The study found the approach to the tour and promotion of this album quite different to the previous three. In interview both Noel and Liam were less confident and brash. The stereotypical 'British Rock Star' was not as apparent as the study found from the first three albums. This shows in an initial interview on the tour with words from Noel;

'British rock doesn't need no saving. It's been well for years, but America hasn't been paying attention. Everyone here has been focused on this really aggressive, loud rock and rap stuff and not on real rock. It's all well and good that bands like Coldplay are getting a hearing, but they're not saviors. America just needed to open their ears.' (Capobianco, 2000, paragraph 2)

He goes on to add;
'You can't have the level of success we had and stay that high. We sold 18 million records in two years, and it did seem like we were going to be the next Beatles. But, come on, it had to level off, you know, and we're quite happy at where we are now.' (Capobianco, 2000, paragraph 7)

The rhetoric here contains none of the self confidence, cockiness or arrogance of the earlier interviews. The character lacuna has faded and there is more of an understanding and respect between the Gallagher brothers and their audience. There are still some discerning remarks towards the US audience with the reference to America opening its ears but it is not on the same scale as the study witnessed previously. The Gallagher brothers were being continuously quoted around this time that this album would be the last one. It had taken so long and was a difficult process due to the issues internally in the band in late 1996 and 1997. Noel and Liam spoke about the future of the band during 2000;

'Our first two records hang over us, I miss the euphoria of selling 600,000 copies of a new album in the first day. But if we don't get that back again, or if we split up, it doesn't matter. We've had it once.'

'Listen, I'm a fan of this band, too. I love this band. It's made me a s*** load of money. But nobody wants to know about Oasis now. It's all about bands like Travis. They're what people want. Travis are better than us. They can do it. But we've done it. It's time to stop.' (The Independent, 2000, paragraph 5)

The rhetoric still contains the nonchalance but there is a distinct lack of confidence in the band and what the Gallagher’s think the audience wants to hear. At this time the band went
through some of the lowest times as fighting between the brothers reached and all time high. A report had the Gallagher brothers physically punching each other resulting in Noel leaving the tour;

'On 21 May, Oasis arrived in Barcelona, and Liam and Noel had one of their trademark drunken rows. Liam said something about Noel's home life; his brother, replete with black eye, announced that he was returning to the UK. Against all expectations, the group drafted in a replacement, and European audiences were treated to the bizarre sight of Oasis taking the stage without their songwriter, strategist and chief motive force. With or without Noel, the band's performances this year have tended to be strikingly rudimentary.' (The Independent 2000, page 2)

Reviews of the music itself had not been great. Audiences on both sides of the Atlantic had taken notice and the success of this album fell way behind the standards set by the first two and to some degree the third. Who could blame them if the band members themselves did not believe that they would carry on making anymore albums? It was almost a complete turn around from the initial two albums. The rhetoric within the lyrics had changed from being light and positive to predominantly dark and negative. The album went on to be the least successful of all the band's releases to date.

2002 saw the fifth studio album and another shift in lyrical rhetoric. The light to dark lyrical analysis resulted in similar uses as the second album. The success in sales was better than the previous album number four but no where close to the figures seen from albums one, two and three. The rhetoric used by the brothers to promote this album was interesting. Noel was interviewed early on the US tour;
'It's the most enjoyable tour I've ever been on. It's because I'm 35 and I've finally got to the point where I go, 'None of this matters, so I'm just going to enjoy it.' I've gotten to a point where I understand it all now. I don't have to be young anymore. I can now legitimately say, I'm 35, I'm going to bed.' (McDonnell 2002, paragraph 6)

This translates to Noel becoming more comfortable with how the Gallagher’s and the band are perceived by the media and the audience. Words like ‘understand’, ‘enjoyable’ are a change in rhetoric for the Gallagher’s when it comes to touring and promoting their work. The interviews around the time of this album begin to show another side to the Gallagher’s and especially Noel. He had always been the leader of the band as the songwriter and begins to open up in interview as the spoke’s person. Interviews previously were always blunt questions and answers but at this time there seems to be more conversing taking place between the interviewer and Noel. His answers are more detailed and he speaks with more subject depth and knowledge. Constantly questioned about the success in the US he answers questions now with more knowledgeable rhetoric;

‘To be that successful in America, you've got to please a lot of (jerks), shake a lot of people's hands. It's a corporate country in which you live; we didn't understand all that. I will meet the record-company people but not his wife and kids. To get to No. 1 in America, you have to play the game.’ (McDonnell 2002, page 2 paragraph 14)

Previously this question had been answered with a storm of expletives and disrespectful rhetoric. This time there is more thought and detail in the answer, an air of maturity from a now thirty five year old Noel. He goes on to add;
‘We all feel better. We want to do well for ourselves - not for anybody else. I've seen every hotel bar in America, and I've sat up in all of them till 7 o'clock in the morning. I can't really be bothered doing that again. There just comes a point where I want to actually remember some of this. We just pick and choose our nights out now. Instead of partying five nights a week, it's three.’ (McDonnell 2002, page 2 paragraph 16)

There is no sign of the character lacuna the study found in early rhetoric from interviews form the early albums dated 1994, '95 and '97. The rhetoric is more detailed and the stereotype that had begun to be broken down during the last album with the more detailed rhetoric continues on to be more expressive. Being the spokes person in the band Noel had always been quoted more than Liam in the press but it was around this time that he began speaking with more knowledge and using varied rhetoric. The success of this album was an up turn from the last on both sides of the Atlantic with sales climbing in both areas. Press reports still contained stories of discontent and fighting between the brothers and continued irrational behavior mostly from Liam. Problems with US touring were again par for the course with several members of the band being injured in a taxi which was involved in a car crash. This resulted in the tour being cut short not for the first or last time in the US.

Three years on and the sixth studio album from Oasis was released. Lyrically it was a continuation from the fifth release with light and positive rhetoric dominant across the album. The year was 2005 and Noel and Liam were now well into their thirties. Interview rhetoric continued with similarity from the 2002 album but there was a return of the confidence and arrogance from the early days predominantly from Liam. Liam was asked about the album when promoting the album from 2005;
'This is the best job in the world. It's even better when you're the best rock star. This is a classic record. Definitely Maybe's an all right record. People just have this love affair with it because it's the first record. If this record had come out at the same time that did, it'd be equally good. I think the songs are better on this record but it's the sixth album and we're waning to some people. They think we're not as great as we used to be, all that nonsense. This album's better than the first two.' (Adams 2005, paragraph 5)

Liam's rhetoric in general has always been arrogant and self confident when speaking about the band and himself. Baring the time around the fourth album in 2000 he has continued to fill the 'British Rock Star' character lacuna. However as Noel has always been the leader and spokesperson for the band resulting in his spoken words having more of an influence than Liam's. The change in Noel's rhetoric around the time of the fourth album was an important factor for this study to consider. Liam's rhetoric while still being influential has less of an effect this study believes.

Reviews of the album and performances on both side of the Atlantic were generally good and the album was a success again as sales figures were comparative to their 2002 album in both areas. Noel again continued to build his personality and that of the bands with his use of rhetoric in interview. He was interviewed on the promotion of the sixth studio album resulting in the following words;

'When you start off unemployed, writing songs to fill your little rehearsal room, and you get to being the biggest band, knowing you've got to play them in stadiums and tailor it to that, the music has to justify the size of the band. It's where Chris [Martin] is with Coldplay. We were there getting away with writing songs about nothing, about the mundaneness of life. Chris is
writing about the solar system. But you can't win, because there's nothing better than potshots when you're at the top. You've got to ride it out.' (Anderman 2005, page 1)

Noel’s rhetoric has developed dramatically from the interviews dating back to 1994, '95. Back then the majority of the answers were one or two sentence tirades littered with foul language. By this time at least the foul language is accompanied with some knowledgeable rhetoric. His rhetoric has moved him out and away from the character lacuna that both of the Gallagher brothers developed early in their careers. The sixth album in sales figures was also a success and progression from four and five. Each built upon the previous with album four being the low point on both sides of the Atlantic.

Album number seven was released late 2008. It followed the same trend as five and six with light rhetoric dominating the lyrics. With Noel now in his forties and Liam in his mid thirties the Gallagher brothers had now been in the music business for almost fifteen years. The rhetoric used by Liam in promoting this album is similar to what the study has found previously. The self confidence and arrogance is evident and the unwillingness to go into too much detail when answering questions remains. Some words he used when being asked about the band when promoting this album;

‘Oasis is the best rock band on the planet I don’t say that for the sake of saying it, there are other good bands. They're not as good as Oasis.’

He goes on to talk about the new album...

‘It's f---in' heavy, man, it’s very good. There are beautiful songs. Noel wanted to write songs that are a bit more groovy. I don't know - it sounds like Oasis. I don't care, as long as the songs are good.’ (Gunderson 2008, paragraph 4)
An example of Noel’s rhetoric results in similarities to the findings from previous albums. From around the time of album the third album Noel’s use of knowledgeable rhetoric began to build and move away from the character lacuna that the study found early in the careers of the Gallagher brothers. Noel is at the point promoting album seven where he has reformed the way in which he addresses the audience in interview with his spoken words. He speaks about the lyrics of the seventh studio album and gives the audience and insight into his religious views;

‘I don’t believe any of the stories in the Bible, but I do like the imagery, I wish there were people with wings living in the clouds. But I don’t see the hand of God anywhere’

He adds when being asked about music piracy;

‘That’s what was spent on Champagne and limos. It’s good when record companies panic. They need to streamline. Just like these big banks going under, and those Wall Street idiots driving Ferraris. What about people who had a hurricane rip apart their community? That’s real pressure, my friend’ (Gunderson 2008, paragraph 10)

As the years passed and albums have been released Noel has developed in his ability to formulate specific opinions on various matters and been able to express these opinions when being interviewed.
LYRICAL ANALYSIS:

Light and the day relates to the fundamental struggle for survival and development. Light is a condition for sight, the most essential of a man’s sensory attachments to the world around him. With light and sight one is informed of his environment, can escape its dangers, can take advantage of its rewards, and can exert some influence over its nature. Light also means the warmth and engendering power of the sun, which enable both directly and indirectly man’s physical development (Burgchardt, 2000).

This classification of words is an interesting way of defining the lyrics in Oasis studio albums. The amount of light as a pose to dark rhetoric included in the lyrics overwhelms the content with an aura of optimism. The debut album by the band was ‘Definitely Maybe’. During research the study looked closely at the lyrical content of this album first. The lyrics could be considered the thoughts of the writer and can be a very powerful tool.

The analysis of the light-dark rhetoric within the lyrics resulted in the amount of light rhetoric outnumbering the dark very heavily.

“*I need some time in the sunshine, I’ve gotta slow it right down, The day’s moving just too fast for me*”.

This is one example of the light rhetoric. ‘Sunshine’, ‘Sun’ or ‘Shines’ are used throughout the album. These words are used a total of twelve times in various songs, an average of more than once per song. Rhetorically ‘sunshine’ belongs to the ‘Light’ category along with other members such as; live, life, stars, shine, sun, light, high, praying, supersonic and dreams. The total number of Light occurrences in the first album amounts to 37. This is where the positive message begins to form within the lyrics and where Oasis gives the audience a positive feeling. There are some examples of Dark rhetoric but they are outnumbered by the light. The total of Dark amounts to 8 occurrences with words including ‘pain’, ‘rain’; ‘die’, ‘down’.
The underlying context of the song is to feel good about your self and find a way to be heard. There are some examples of distinct language use lacunas in the lyrics with the following lines;

"She's sniffin in her tissue, Sellin' the Big Issue..."

The Big Issue is a newspaper sold by homeless people on the streets of the UK and often the sellers would have a cold due to the poor weather conditions. This is a great example of a language usage lacuna. There is a high possibility that a person outside of the UK or its culture would not know what the big issue is or what this message represents.

"I'd like to build myself a house out of plasticine..."

In the UK plasticine is what is more commonly known in the US as play dough. Below is another example of a language usage lacuna.

"Mr. Clean and Mr. Ben are living in my loft..."

The very top room in a house, just below the roof is called a loft in the UK. In the States it is usually called an attic.

"If you would come to mine for tea, I'll pick you up at half past three we'll have lasagne ..."

There are two examples in this line. The word tea in this context is referring to what Americans know as dinner, as the wording cites ‘having lasagne for tea’. Also in the telling of
the time there is a difference. UK culture divides the hour up into quarters and halves and words that before the actual hour as in the line from the song. In the US the hour is always followed by the number of minutes.

These are all small details but prove that there are cultural differences manifested in the lyrics. This study believes these are good examples of language usage lacunas and that excluding the UK other cultures including the US would have a higher degree of difficulty in understanding and relating to them.

An analysis of album two’s lyrics results in similar findings to the first album. There are again many positive words within the content. The ‘Light’ side of the rhetorical family of words amounts to forty six occurrences. Examples again are words such as ‘sun’, ‘shine’, ‘fire’, ‘light’, ‘blinding’, ‘saves’, ‘Wonderwall’, ‘summertime’, ‘bloom’ and ‘burn’. Lyrically, Oasis still used positive words to conjure and aura of optimism in their sophomore effort. The second song from the album contains the greatest amount of light rhetoric with fifteen examples. The song named ‘Wonderwall’ also happens to be the most successful one written by Oasis and remains the song that cemented their success in the UK and pioneered their attempts at success in the US.

Adopting a similar rhetorical stance as the previous album, there are examples of dark rhetoric. Words used to counter act the light side are ‘sun don’t shine’, ‘shadows’, ‘rain’, ‘sky turned black’.

However, the amount of language usage lacunas within the lyrics that I believed that people from outside of the UK would need more information to understand was significantly lower. Only a one or two examples of the ‘Britishness’ from Definitely Maybe are present here.

‘What’s the story morning glory...’
This is the only example the study could find in all of the lyrics from this album that could be classed as a language usage lacuna. What does it mean? In the UK this is slang for a rather private part of the male anatomy and its status when a male awakes on a certain morning. The omission of language usage lacunas might result in the lyrics of this album being much easier to understand and relate to for people from outside of the UK. The amount of ‘light’ rhetoric as the study measured in previous albums is again apparent here however; with a total of twenty three references to ‘light’ or positive rhetoric as opposed to four examples of the opposite. An example of a phrase that included light rhetoric would be:

‘And all the lights that lead us there are blinding...’

The words ‘light’, ‘lead’ and ‘blinding’ come together to give a sense of an extremely powerful bright light.

Album number three was penned ‘Be Here Now’ which when released in the UK became the fastest selling album of all time, moving 695,761 copies in the first week. The album which was released on a Thursday sold 423,000 copies on its first day of release. The album had sold over 1 million within two weeks. Be Here Now went on to sell 8 million copies worldwide (nationmaster, 2005). The light to dark lyrical content was a lot less in this album than the previous two with a total of light to dark 23 to 6. There were the usual positive lyrics such as ‘star’, ‘shine’, ‘angels’, ‘God’, ‘Heaven’, ‘believe’, ‘smile’, ‘dreams’ and ‘sun’ but not quite as many instances then the previous two albums. The dark rhetoric had instances few and far between with a few words such as ‘devil’, ‘cloud’, ‘cold’ and ‘rain’. This album saw a major difference in the amount of instances of both types of rhetoric. The large amount of instances of light rhetoric fell by half the amount of the previous album. The dark rhetoric was so small in occurrence that the change in occurrences is not as significant as the light rhetoric.
An analysis on the lyrics of the fourth studio album, first of the new millennium, results in some extreme changes in the rhetoric. The light to dark ratio that was present in previous albums has been reversed in this case. The light rhetoric had 9 examples compared to the dark rhetoric with 29 examples. The album begins with rhetoric which really does not fall into either category in question in this study. The first song has no light or dark rhetoric in the lyrics. The second has some light rhetoric suggesting the trend will continue with an aura of optimism, with ‘sun’, ‘shines’, ‘heals’ and ‘love’ used. However after a third song with another distinct lack of light or dark rhetoric the album slips into a deeper mood with lyrics filled with dark rhetoric. The middle of this album, songs six, seven and eight are filled with dark rhetoric. Examples of uses are ‘enemies’, ‘ghost dancer’, ‘eyes are dead’, ‘black hole’, ‘sing for his sole’, ‘day you die’, ‘tears’, ‘wrong’ and ‘stormy skies’.

This fifth album was a return to the more positive lyrics the study found in earlier albums. The ‘light’ outnumbered the ‘dark’ 40 to 19, significantly more than the fourth album. The album begins with a song filled with positive lyrics. The words ‘Flare’, ‘high’, ‘sun’, ‘shine’, ‘warm’ and ‘light’ litter the song. The album then moves on with equal amounts of light to dark in the next few songs until the last few songs in the album that again return to have more positive or light than dark. The words ‘sun’, ‘shine’, ‘smile’, ‘love’, ‘stars’ and ‘perfect’ are dominant giving the latter part of the album a more positive feel. However, there are many uses of dark rhetoric a trend started in the fourth album. Words used such as ‘scared’, ‘bad’, ‘crying’, ‘frozen’, ‘night’ and ‘cold’ are scattered throughout the lyrics. Rhetoric that is ‘dark’ but not as dark as the previous album.

The sixth studio album was a return to the trend seen in earlier albums with a significantly more Light rhetoric. The light out numbered the dark 50 to 7 and the most noticeable occurrence was the return to the very limited use of dark rhetoric. The lyrics were a
littered with usage of the words ‘stars’, ‘sun’, ‘light’ and ‘love’. Also there were many uses of
the words ‘Heaven’, ‘dream’ and ‘believe’. There were a few instances of dark rhetoric but not
enough in one song to give it even a hint of a dark feel. The album was a true return to the strong
positive lyrical content found on the first three albums and amount of dark rhetoric found on the
first two albums.

The seventh and latest studio album also heavily leaned towards light rhetoric. The
numbers in this body of work favored light to dark 61 to 16. This was an increase from the
previous album in both types of rhetoric but a continuation in the trend seen in the first three
albums and the sixth album in regards to the heavily used positive words and scattered use of
‘light’ are used repetitively throughout the lyrics
Rhetoric and culture Oasis 43

ZEITGEIST:

Many media reports around the release of the first album suggested Oasis was representing the heritage of the country or UK. Within the industry the band was seen as an uprising against the American Music machine that threatened to saturate the charts in the UK. Early sales and articles on the band were very positive in the UK.

Another agenda that characterized Oasis music was a sound that was cultivated by the British media. It was a new sound and a sound that became popularly known as ‘Britpop’. The sound was penned by some musical critics as anti-American. The proponents of "Britpop" also indulged in anti-Americanism. The "happy new era" in British popular music had been heralded by the death of Kurt Cobain, which ended "the cult of depression" in Britain. The Times editorial noted earlier that "unmistakably British" bands were having success "just when it seemed that American pop music had taken over." There was reference to "the confident sharpness that was always the hallmark of British youth culture" and counter posed it to the scruffiness of the American-derived grunge and condemnation of the "mire of vacant Yankophilia" which preceded the revival of "Britpop. Also there was notation that Blur and the rest represented bands that were "discovering their own glittering heritage." This plowing of heritage also reflected another English trait; Nostalgia and the Rubbishing of Modern Life (Cloonan, 1997).

The Britpop movement was symbolised in 1994-1995 by the outwardly happy, poppy sing-along summer anthems of such bands as Dodgy's "Staying Out for the Summer", Supergrass' "Alright", Sleeper's "Inbetweener", The Boo Radleys' "Wake Up Boo" and Echobelly's "Great Things". Although the majority of the bands associated with Britpop were English, there were exceptions. Super Furry Animals, Catatonia, Gorky's Zygotic Mynci, Manic Street Preachers and Stereophonics were Welsh. This even led native media to call the rise of Welsh Bands "Cool Cymru" an answer to "Cool Britannia". Others like The Gyres, Travis and
Belle and Sebastian were Scottish. There were also Irish acts such as the Cranberries and Ash (from Northern Ireland) - and not to mention the infamous Gallagher brothers (Oasis), who were Irish descendants. Thus the movement and Britpop hysteria engulfed not just one province or city; it encompassed the entire region and established itself as a definitive British movement, both musically and spiritually (nationmaster, 2005).

The rivalry between Blur and Oasis, the two leading acts of the British scene, proved the vitality of popular music across the channel and reminded (us) of the great competition days between the Beatles and the Rolling Stones,’ wrote French newspaper Le Monde.

In France, Oasis was more established than Blur. The group's first album, 'Definitely Maybe,' released on Sony Music's Squatt imprint, was a critical and commercial success, selling 300,000 units, compared to 100,000 units for Blur's 1994 album 'Parklife.' Both bands went on to later release new discs: '(What's The Story) Morning Glory?' from Oasis and 'The Great Escape' from Blur.

Although the genre Britpop was arguably an extension of British popular culture, this did not seem to hinder the success of the genre and the band Oasis early in their career. Sales across Europe were good and the band shrouded in all of its Britishness headed for the US in an attempt to export Britpop. Early reviews were mixed.

"Overall, Oasis made it quite clear Saturday why the band has won so much success and popularity within the States and aboard. Unlike many British and American groups who meet reasonable success with a single or two and fizzle, Oasis has managed to construct an awkward permanence with its catchy, punk-like, carefree style.

It is this peculiar style that has produced, and hopefully will continue to produce, several interesting and delightful songs instead of an album filled with fleeting exuberance. Oasis is definitely a band to keep an eye on, and if the band ever
decides to make another trip to this part of the colonies again and I have a feeling that will happen it should definitely be a show worth taking the night off work for”

(findarticles4207, 2005).

This article was one of many I read from Internet sources. The band was received with an inquisitive skepticism by fans and local media during their early career in the US. The initial style and sound of Oasis was something that the US was interested in even though the fans and media might not have completely understood what the messages were behind the music.

During 1995 ‘Britpop’ was in full swing in the UK and Oasis was emerging as the most popular band within the genre. More and more UK acts were having success in their own market and some were even thriving as exports. The bands that were written about as spearheading the Britpop culture were Oasis and Blur. Others followed later to fill out this genre of music but it was these two that initialized the sound that influenced the culture. It sounded like sixties and seventies rock and roll with a nineties twist. The term "Britpop" had been used as early as 1987 in "Sounds" magazine by journalist and TV pundit John Robb. He referred to bands such as The La's, Stone Roses and the Inspiral Carpets with the term. ‘Britpop’ arose around the same time as the term ‘Britart’ which was being used to refer to the work of British modern artists such as Damien Hirst.

It wasn’t until 1995 when the term was used extensively by industry media NME, Melody Maker, Select, and Q Magazine. The word subsequently entered the mainstream media. Its influence was recognized by an article in The Guardian by the editors of the Oxford English Dictionary declaring "Britpop" as the new word which best exemplified 1995. "Britpop" was added to the Oxford English Dictionary in 1997 (nationmaster, 2005)

Oasis had become synonymous with the zeitgeist of nineties Britain. Two albums in and they were riding high on top of the Britpop wave. The entire country had become caught up in
the fervor. It had spilled over into Europe and even the US was sitting up and taking notice.

Oasis could do no wrong and the much anticipated third album ‘Be Here Now’ was released on August 21st 1997. It had the largest number of units sold in its first week by any UK album with more than a million sold. Reviews from fans and critics were mixed but there was an even more important event that I believe affected the album and the time just about to happen.

Ten days after the release of ‘Be Here Now’, August 31st 1997, marked one of the saddest days in the recent history of Britain. Princess Diana was killed in a horrific car crash in Paris, France. The whole of the UK and the rest of the world was shocked into silence. The Princess’s car was being followed by paparazzi at high speeds and being driven by a man who was under the influence of alcohol. Diana was separated from Prince Charles, the future King of England but was still held close to the hearts of millions of people across the world.

The whole feeling within the country changed. I was living there myself and remember exactly where I was when the news broke. I was scheduled to play football that Sunday morning and then go to watch the professional team that I support, Newcastle united. All of that was postponed. The country had literally come to a stand still out of respect to the Princess. The country never really recovered from the loss of the Princess and all other things seemed to decline in importance after that moment. Radio stations played somber music for the whole week after her death leading up to her funeral the following weekend. The country mourned as one and it felt as if the exuberance of the happy new era of Britpop was about to come to an end.

The members of Oasis had never been renowned for their tact or PR skills. Often brash and over confident, the Gallagher brothers commonly caused controversy with their off the wall statements. This was a time when Noel Gallagher beyond the realms of sensitivity when asked about the Princess Diana situation. He was quoted before a concert early in 1998 as saying;
'Diana's death didn't affect me. I really couldn't give a ---- at the end of the day. So she died in a car crash. Big ------- deal Fat ------- British housewives are a pathetic bunch of -------. Half the people there probably wouldn't go visit their grandmothers' graves and then they go and throw flowers at some coffin of some bird they never met because she'd done some work for charity. I'm sure she was probably a nice woman. I just don't believe in the 'Oh, the Royal Family, they're lovely'. They're just ------- horrible people, aren't they? Well, I wouldn't say they're horrible people, but kings and queens and empires and all that ---- doesn't agree with me. That and the fact they're all ------- Germans' (findarticles4161, 2005).

These comments were well publicized in the UK and across the world. Noel Gallagher was responding to an incident that had indirectly caused the downfall of the musical genre that his band was at the forefront of. Whether or not he realized this, his comments were coming off the back of months of poor sales in the UK and the rest of the World.

Culture and the media including music are influenced by one another. The untimely unfortunate death of Princess Diana resulted in a redirection in the British music industry. Happy uplifting Britpop was no longer as popular as it had been and other influences began taking over. The bands were British but the musical genre was slightly different. In late 1996, the movement and hysteria started to subside due to high expectations, burnout and drug fuelled lives among the bands - common traits from the inspirational acts of the 1960s and 1970s. It received some late impetus from Radiohead and The Verve, who weren't previously considered to be Britpop acts with their respective 1997 albums OK Computer and Urban Hymns, both of which were widely acclaimed. While these albums were Britpop in the sense of being popular and British, neither wore that Britishness or accessibility with that particular pride (nationmaster, 2005).
Neither of the bands, The Verve or Radiohead had any kind of uplifting spirit in their music. But that was not what the British people wanted to listen to. They wanted to listen to something more downbeat slightly melodic but with feeling. That is why these albums were successful that year and the end of Britpop for the time being.

The musical genre that had helped and hyped Oasis to super stardom was fading away. Even in the UK where the band made their name album sales were not as good. The press was not as productive and popular culture had taken a step forwards and Oasis had stood still. Musically and lyrically the third album form Oasis, ‘Be Here Now’, could still be classified as Britpop. The majority of critics welcomed the album and predicted it to be a success. One review from Billboard.com even hyped the album. With the momentum of superstardom, the edge of notoriety, and a penchant for catchy, well-crafted songs in their favor, the members of Oasis have already made a huge worldwide splash with their latest album. In addition to the smash single 'D'You Know What I Mean?', 'Be Here Now' is loaded with Noel Gallagher-written tracks that are destined to keep the band in the public eye for several months, including the Cheap Trick-like 'My Big Mouth'; the catchy, mid-tempo rocker 'Stand By Me'; the soulful, psychedelic 'Fade In-Out'; the hypnotic title cut; and the anthemic 'All Around The World.' With their overt musical and lyrical references to the Beatles, these tunes are likely to touch a nerve in a public hungry for melody and pop song craft. ‘Be Here Now’ is an album with unlimited potential on modern rock, mainstream rock, college, and pop radio (billboard, 2005).

The critics without the knowledge that we have now due to the past tense, simply penned reviews similar to prior albums. The fact was that Oasis had become a commercial success even after their much publicized arrogant behavior. There was no reason to think that this album would bomb. There was more hype to this album than any other in the UK in the whole of the nineties decade and it became the fastest selling album with massive first week sales. The success did also continue to the US with the greatest sales to date for any album by the band in
this market. What neither the critics nor the band had accounted for was zeitgeist. When an event like the death of a Princess, who was held in great esteem by millions of people across the globe occurs, change is definite. It is a change that this paper has no intention of defining or detailing but I feel that it must the very apparent effect upon the culture of one country and its people. As research has proven, the Oasis influenced Britpop musical genre ended around the time of the event of the Princess’s death along with Oasis’ press fuelled popularity in the UK.

Research on popular culture in the UK and the US and especially the genre of music that Oasis was born into is important information to consider. As the term might suggest ‘Britpop’ had a lot to do with Britishness - singing, in an English accent, about chip shops and bank holidays, and being rudely awakened by the dustmen on a Wednesday. But it had at least as much to do with pop - a radical concept at the time. In the early 1990s, pop was something that New Kids On The Block did. Even Kylie Minogue was in that unfortunate phase when she disowned “I Should Be So Lucky” and tried to convince us that she was a cutting-edge singer-songwriter. Any band that took themselves at all seriously would categorise themselves as indie or rock or alternative or punk. (Barber 2003).

But then, round about 1994, Britain's guitar bands began to see things differently. Their ambitions no longer peaked with a Peel session and a tour of the student union circuit; their idea of a show stretched beyond covering their faces with their fringes and keeping their eyes down on their effects pedals. While their direct forebears, the Smiths and the Stone Roses, were lucky to get a single in the UK top 10, the Britpack wanted to top the charts around the world. They wanted to be pop stars.

In practice, this meant applying a traditional indie band’s guitar/bass/drums arrangements to lyrics you could hear and melodies you could sing along to. (Blur made a point of printing the chord changes in their lyric sheets, so you could play along, too.) And that, in turn, meant looking back to a period when bands could write their own songs, play their own instruments and
still sell records to millions of screaming schoolgirls. The Britpack shamelessly pillaged the Beatles, the Kinks and the Small Faces, and with the input of such producers as Stephen Street, Chris Thomas and John Leckie, they reminded listeners of an era before there was a distinction between rock and pop. (Barber 2003)

The very name "indie" denotes a more concerted effort to separate the "good" from the "popular"—to be not just an "alternative to," but "independent of." Indie rock claims for itself a kind of vacuous existence, independent of the economic and political forces, as well as the value systems and aesthetic criteria, of large-scale production. At the same time, in its manifestation as "indie" (not "independent"), indie rock mystifies itself, its more literal meanings giving way to something both trendy and exclusive. For those on the "outside," the link between "indie" and "independent" is never necessarily made, thus preserving its meaning as something of an enigma, something other people know. (Hibbett 2005). Throughout the study it is important to remember the genre of music that Oasis is packaged into. At the early stages of their career they were a dominant figure in 'britpop' but they were always also classed as an 'indie' band.
INTERPRETATION

The analysis of Oasis and their debut album found that there are many language use lacunas included in the lyrics. A language use lacuna is a stylistic choice that has been made by the writer of the text (Grodzki 2003). This classification of text could also fall under the ‘Hi-Low’ cultural theory. A high context communication or message is one in which most of the information is either in the physical context or internalized in the person, while very little is in the coded, explicit, transmitted part of the message. A low context communication is just the opposite; e.g.; the mass of the information is vested within the explicit code (Hall, 1989). Both of the theories are relevant to this study. The study believes the audience in the US would have had more difficulty understanding the lyrics or spoken words. The study found the first studio album also contained rhetoric heavily stacked in favor of light with many more examples than the dark rhetoric.

The study believes that this would have a direct effect on the success of the band in both markets. The music had a new sound; research into the history of the genre has confirmed this point. The study believes that culmination of the new sound, new genre and the language use lacunas would have made it more difficult for US audiences to understand the lyrics. The study believes that the addition of the character lacuna that developed with both of the Gallagher brother’s spoken rhetoric during interview would have also had an effect on the success of the band from the first album release. Character lacunas are classified as Cultural lacunas under the subjective lacunas type. There is and always will be a certain stereotypical reception of national characters of other countries (EGbook). The studies findings of a self confidence, arrogance and lack of respect in the spoken words of both brothers’ would began to have an effect that would be compounded during album number two.
Although the album was a massive success in the UK and the US, all of these factors together contributed to result in the album being bought by a lower percentage of the population of the US.

The second album did not contain as many language use lacunas or high context messages but contained as many optimistic ‘light’ rhetorical references as the first. The ‘Britpop’ genre that had manifested around the time of album one was again present on the second album. Oasis were one of the groups at the forefront of ‘Britpop’, an era that lead to a periodic resurgence of British rock and pop music throughout Europe and the rest of the world. This resurgence was one of the reasons for the jump in sales of the second album.

Sales alone defines album number two was a huge success. In the UK and the US album two from 1995 remains the most successful album. The main difference between the studies findings from albums one to two was the decline of language use lacunas or high context messages. There were only one or two examples of this in the second album. The lyrical rhetoric remained heavy with light words. The spoken rhetoric from both Gallagher brothers remained the same. Both were self confident, arrogant and largely disrespectful especially towards the US media filling the character lacuna that began to develop with the spoken rhetoric from album one. This character lacuna had some resounding effects in the US. The study believes that US audiences would have less of an understanding of the characters of the Gallagher brother’s and would be less likely to take an interest in them or the band Oasis.

The examples of language use lacunas and or high context messages found in earlier lyrics are no longer present within the lyrics of album three. However the trend of positive lyrics is still apparent with numbers stacked highly in the favor of light rhetoric. These two factors together should have resulted in the third album being a great success for Oasis in the UK and the US. However a look at the sales results shows that this was not the outcome.
The spoken rhetoric that was analyzed around this time had a major effect on the sales of this album. The band played only one major show to promote album three in the US. The interviews and rhetoric that accompanied that time resulted in what could have been a continuation of the success of album number two being a decline in the success on both the US and UK. The lack of touring was not only apparent in the US. The band did very few performances in the UK also and as research showed during the spoken word analysis that with no promotional work the character lacuna that had developed with the Gallagher brothers had become an issue.

Album four resulted in the lyrical analysis showing big changes in rhetorical content. The lyrics were analyzed and resulted in much more dark rhetoric than light. After a three year absence from 1997-2000 there had also been many other changes; one of them being the downfall of the 'Britpop' genre. The spoken rhetoric also incurred some changes from the release of this album. Noel who had always been the spokesperson in the band began to break down the character lacuna that had shrouded both him and Liam throughout the years of the first three albums. He began to use more detailed and knowledgeable rhetoric which the study believes had a positive effect on the audience. There was a lot less bravado, arrogance and disrespect from both brothers but Liam’s spoken rhetoric showed no real signs of change.

However the decline of the genre of the music ‘’Britpop’, the change in rhetorical content and the changes in popular culture all had adverse effects on the success of this album. This became a low point in the success of the band. After the premature hype of album three and well publicized decline of the band, this was penned as a come back album. The sales of this album remain the lowest in both the UK and the US. Other factors began to have an effect also with the media picking up on the constant fighting between the brothers.
2002 saw the release of album five and a return to the positive rhetoric. The lyrical analysis resulted in light word uses again dominating the album. The appearance of language use lacunas or high context messages had not been seen since 1995’s album two and did not appear here. The study found the development of Noel’s character continued and as his character lacuna became part of the past. There was still some animosity towards the US music market but it was not as direct and disrespectful as in the early interviews. Noel in particular had a more mature outlook on the band and life in general. The album did record an increase in sales and therefore goes down as a success in both the US and the UK markets.

Album six was released in 2005 and was a continuation of the lyrical rhetoric we saw in the 2002 album. The dark lyrics were again few and far between and the album had a positive light lyrical content. There were no examples of language use lacunas or high context message for the audience to deal with.

The spoken rhetoric of the Gallagher brothers in general had improved over the years. Noel was now very comfortable speaking to audiences all over the World and had developed a commanding use of his own style of rhetoric. Liam still remained inside the character lacuna of the ‘British Rock Star’ and continued to use words such as, ‘best job in the world’, ‘best rock star’, ‘This album's better than the first two.’

The final and latest studio album was released in 2008. It again followed the patterns the study found in the previous two albums from 2002 and 2005. Success in sales again made an increase continuing the trend of the previous two albums. The lyrical rhetoric was again predominantly light and there was no use of language use lacunas or high context messages.

The interview rhetoric from Noel is now extremely concise and specific to the question. As this has developed the study believes the audience has responded positively to this in turn affecting the success in sales of the band. Noel remains the spokesperson for Oasis and while he showed no desire to stand up for any particular cause early in the career of Oasis; he has become
the voice of reason to a certain extent. Liam’s constant devotion and belief that their band is the
best in the World only wobbled once when the band looked like it would disband for good in the
late ‘90’s. Remove that and Liam’s constant still puts him in the character lacuna the study
believes developed with the early interviews and promotions.
CONCLUSION:

Oasis was propelled onto the 1994 music scene by ‘Definitely Maybe’ with a cauldron of raw lyrics bubbling with hope, clarity and Britishness. With a sprinkling of language use lacunas and lyrics that added an essence of British culture, the band became popular with the British public with some very distinct rhetoric. These language use lacunas or high context messages combined with the heavily stacked light opposed to dark rhetoric resulted in great success. The rhetoric repeated positive lyrics giving an uplifting message that subconsciously gave listeners a positive feeling. As the study found during analysis, the strong positive and negative associations with survival and developmental motives, light-dark metaphors express intense value judgments and thus may be expected to elicit significant value responses form an audience.

The study aimed to answer the question ‘the style of rhetoric had a direct affect on the success of the band within two different regions’. The study found that this does have an affect but it is certainly not a direct effect and there are other contributing factors and many areas of rhetoric that can have an affect. Initially the study examined the lyrical rhetoric. The analysis of the lyrics resulted in having less of an effect than the study initially believed. The first album and second albums contained the most interesting rhetoric. They contained groups of words that an audience in the US might have more difficulty understanding. From the third album onwards there were no real examples of rhetoric that any person in the US would have more difficulty understating than any person from the UK. The rhetoric style changed only once with album number four resulting in mainly dark rhetoric and the least success of any of the seven albums.

The study believes that light rhetoric is very important to the success of the music of Oasis. The genre that the music initially developed is known as ‘Indie’ or ‘Britpop’ is generally upbeat. However the study cannot prove that there is a direct relation between the style of rhetoric and the level of success in different regions.
As the results of the lyrical rhetoric were not as in depth as the study initially believed, the study went on to analyze examples of the spoken rhetoric of the Gallagher brothers. This proved to be very interesting. The study discovered character lacunas that developed early in the career of the band through the rhetoric used by the Gallagher brothers. The study believes this had more of an effect on the success of the band in the US region. Character lacunas are classified as Cultural lacunas under the subjective lacunas type. There is and always will be a certain stereotypical reception of national characters of other countries (Grodzki 03). The study found that during interviews the Gallagher brothers slipped naturally into a certain stereotypical British Rock character. The self confidence, nonchalance, sheer arrogance which was shown in the rhetoric of interview material is where this lacuna formed. The audiences in the UK and US would interpret the rhetoric used by the Gallagher brothers differently based on this theory. The study believes this would be more of a turn off for the US audience; the UK audience would have more of an understanding and knowledge of this sort of behavior.

As the study moved through the album releases and related spoken rhetoric and it discovered and interesting development. Elder brother Noel began to break out of the character lacuna shortly after the third album was released. The study found that Noel had developed an ability to formulate specific opinions on various matters and be able to express these opinions when being interviewed. This was not the case for Liam, however as Noel was always viewed as the leader and spokes person in the band it was more significant that Noel broke out of the character lacuna.

The data that the study found on sales of albums was used to measure levels of success within the two areas. As a percentage of population the study found that Oasis was and still is more successful in the UK than it is in the US. This formula was important to use as the study needed some way to compare the two areas which are very different in population.
The study found that the success of sales in the UK seemed to be a benchmark for the sales in the US, the only difference being that the US sales were on a smaller scale than the UK sales. Album one was a good start in sales figures which transmitted to the US, album two was an improvement in both areas and remains the high point to this day. Album three was a decrease from two but still seen as relatively successful in both areas. After album three the sales figures for both areas have never reached the heights of album two but have been similar in each album release from four through to seven.

The study believes that the early success of the albums one, two and three was related to the unusually heightened interest in the genre known as ‘Britpop’ or ‘Indie’. The band Oasis was the highest profile band to come out of this time. The music was new, refreshing and became ‘popular music’ in the UK. This era lasted until the late 1990’s but came to an end as all eras must do. Oasis went on to release further albums as the study has seen but would never recapture the success of the early days. The transcendence of success to the US market could be related to the fact that the genre of music never had the same effect as it did in the UK. As the study found during research of popular music there were two clear trends in the '85-'99 period that are relevant to this study. They were the dramatic decline in foreigners (even including the few new female stars), and the significantly higher African American presence on the US charts (Wells 2001). Although the US never really embraced many of the bands that sprouted from that period, Oasis was the band that had the best platform to go on and have major success in the US. However the study believes that Oasis did not build upon the stage that this genre gave them to have heightened success in the US.

The music was received well but the Gallagher brother’s spoken rhetoric was most surely related to the level of success in the US. The study believes the character lacuna had a major effect on the success of the band in the US during the first three albums. Other factors that were
attached to the character lacuna were the lack of respect towards the US media and the constant issues when touring the US.
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**APPENDIX**

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<th>Album</th>
<th>Year</th>
<th>Lyrics Listing</th>
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<td>II</td>
<td>Oasis – What’s the Story (Morning Glory)?</td>
<td>1995,</td>
<td></td>
<td>46</td>
<td>15</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>Oasis – Be Here Now</td>
<td>1997,</td>
<td></td>
<td>23</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>Oasis – Standing on the Shoulder of Giants</td>
<td>2000,</td>
<td></td>
<td>11</td>
<td>26</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>V</td>
<td>Oasis – Heathen Chemistry</td>
<td>2002,</td>
<td></td>
<td>40</td>
<td>19</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VI</td>
<td>Oasis – Don’t Believe the Truth</td>
<td>2005,</td>
<td></td>
<td>50</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>VII</td>
<td>Oasis – Dig Out Your Soul</td>
<td>2008,</td>
<td></td>
<td>61</td>
<td>16</td>
</tr>
</tbody>
</table>
I

Oasis – Definitely Maybe 1994

Lyrics listing

Rhetorical analysis

<table>
<thead>
<tr>
<th>Light</th>
<th>Dark</th>
</tr>
</thead>
<tbody>
<tr>
<td>37</td>
<td>8</td>
</tr>
</tbody>
</table>

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

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

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

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

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

You're not down with who I am
Look at you now, you're all in my hands Tonight

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

It's just rock 'n' roll
It's just rock 'n' roll
It's just rock 'n' roll
It's just rock 'n' roll
It's just rock 'n' roll
It's just rock 'n' roll

I'd like to be somebody else and not know where I've been
I'd like to build myself a house out of plasticine
Shake along with me
I've been driving in my car with my friend Mr. Soft
Mr. Clean and Mr. Ben are living in my loft
Shake along with me!
I'm sorry but I just don't know I know
I said I told you so
But when you're happy and you're feeling fine
Then you'll know it's the right time
It's the right time
To shake along with me!
Mister Sifter sold me songs
when I was just sixteen
Now he stops at traffic lights
but only when they're green

Maybe I don't really want to know
How your garden grows
I just want to fly
Lately did you ever feel the pain
In the morning rain
As it soaks it to the bone
Maybe I just want to fly
I want to live I don't want to die
Maybe I just want to breath
Maybe I just don't believe
Maybe you're the same as me
We see things they'll never see
You and I are gonna live forever
Maybe I don't really want to know
How your garden grows
I just want to fly
Lately did you ever feel the pain
In the morning rain
As it soaks it to the bone
Maybe I will never be
All the things that I want to be
But now is not the time to cry
Now's the time to find out why
I think you're the same as me
We see things they'll never see
You and I are gonna live forever
We're gonna live forever
Gonna live forever
Live forever
Forever

Hey you! Up in the sky
Learning to fly
Tell me how high
Do you think you'll go
Before you start falling
Hey you! Up in a tree
You wanna be me
But that couldn't be
Cos the people here they don't hear you calling
How does it feel
When you're inside me?
Hey you! wearing the crown
Making no sound
I heard you feel down
Well that's too bad
Welcome to my world
Hey you! Stealing the light
I heard that the shine's
Gone out of your life.
Well that's just too bad
Welcome to my world
You'll need assistance with the things that you have never ever seen
It's just a case of never breathing out
Before you've breathed it in
How does it feel
When you're inside me?
Hey you! Up in the sky
Learning to fly
Tell me how high Do you think you'll go
Before you start falling
Hey you! Up in a tree
You wanna be me
But that couldn't be
Cos the people here they don't hear you calling
How does it feel
When you're inside me?
You'll need assistance with the things that you have never ever seen
It's just a case of never breathing out
Before you've breathed it in
How does it feel
When you're inside me?

There we were now here we are
All this confusion nothings the same to me
There we were now here we are
All this confusion nothings the same to me
But I can't tell you the way I feel
Because the way I feel is oh so! new to me
No I can't sell you the way I feel
Because the way I feel is oh so! new to me
What I heard is not what I hear
I can see the signs but they're not very clear
What I heard is not what I hear
I can see the signs but they're not very clear
This is confusion am I confusing you?

I need to be myself
I can't be no one else
I'm feeling **supersonic**
Give me gin and tonic
You can have it all but how much do you want it?
You make me **laugh**
Give me your autograph
Can I ride with you in your BMW?
You can sail with me in my yellow submarine
You need to find out
'Cos no one's gonna tell you what I'm on about
You need to find a way for what you want to say
But before tomorrow
'Cos my friend said he'd take you home
He sits in a corner all alone
He lives under a waterfall
No body can see him
No body can ever hear him call
You need to be yourself
You can't be no one else
I know a girl called Elsa
She's into Alka Seltzer
She sniffs it through a cane on a supersonic train
She made me laugh
I got her autograph
She done it with a doctor on a helicopter
She's sniffin' in her tissue
Sellin' the Big Issue
She needs to find out
'Cos no one's gonna tell you what I'm on about
She needs to find a way for what she wants to say
But before tomorrow
'Cos my friend said he'd take you home
He sits in a corner all alone
He lives under a waterfall
No body can see him
No body can ever hear him call

What was that sound ringing around your brain?
Today was just a blur, you gotta head like a ghost train
What was that sound ringing around your brain?
You're here on your own who you gonna find to blame?
You're the outcast - you're the underclass
But you don't care - because you're living fast
You're the un-invited guest who stays 'till the end
I know you've got a problem that the devil sends
You think they're talking 'bout you but you don't know who
I'll be scraping your life from the soul of my shoe tonight.
Bring it on down. Bring it down for me
Your head's in a fish tank
Your body and your mind can't breath
You're the outcast - you're the underclass
But you don't care - because you're living fast
You're the un-invited guest who stays 'till the end
I know you've got a problem that the devil sends
You think they're talking 'bout you but you don't know who
I'll be scraping your life from the soul of my shoe tonight.

Is it my imagination
Or have I finally found something worth living for?
I was looking for some action
But all I found was cigarettes and alcohol
You could wait for a lifetime
To spend your days in the sunshine
You might as well do the white line
Cos when it comes on top . . .
You gotta make it happen!
Is it worth the aggravation
To find yourself a job when there's nothing worth working for?
It's a crazy situation
But all I need are cigarettes and alcohol!
You could wait for a lifetime
To spend your days in the sunshine
You might as well do the white line
Cos when it comes on top . . .
You gotta make it happen!

What a life it would be
If you would come to mine for tea
I'll pick you up at half past three
And we'll have lasagne
I'll treat you like a Queen
I'll give you strawberries and cream
And then your friends will all go green
For my lasagne
These could be the best days of our lives
But I don't think we've been living very wise
Oh no! no!
What a life it would be
If you would come to mine for tea
I'll pick you up at half past three
And we'll have lasagne
I'll treat you like a Queen
I'll give you strawberries and cream
And then your friends will all go green
For my lasagne

Slide away - and give it all you've got
My today - fell in from the top
I dream of you - and all the things you say
I wonder where you are now?
Hold me down - all the world's asleep
I need you now - you've knocked me off my feet
I dream of you - we talk of growing old
But you said please don't!
Slide in baby - together we'll fly
I've tried praying - and I know just what you're saying to me
Now that you're mine
I'll find a way
Of chasing the sun
Let me be the one that shines with you
In the morning when you don't know what to do
Two of a kind
We'll find a way
To do what we've done
Let me be the one that shines with you
And we can slide away.
Slide away - and give it all you've got
My today - fell in from the top
I dream of you - and all the things you say
I wonder where you are now?
Slide in baby - together we'll fly
I've tried praying - and I know just what you're saying to me
Now that you're mine
I'll find a way
Of chasing the sun
Let me be the one that shines with you
In the morning when you don't know what to do
Two of a kind We'll find a way
To do what we've done

There's no need for you to say you're sorry
Goodbye I'm going home
I don't care no more so don't you worry
Goodbye I'm going home
I hate the way that even though you
Know you're wrong you say you're right
I hate the books you read and all your friends
Your music's shite it keeps me up all night
There's no need for you to say you're sorry
Goodbye I'm going home
I don't care no more so don't you worry
Goodbye I'm going home
I hate the way that you are so sarcastic
And you're not very bright
You think that everything you've done's fantastic
Your music's shite it keeps me up all night
And it will be nice to be alone
For a week or two
But I know that I will be
Right back here with you
There's no need for you to say you're sorry
Goodbye I'm going home
I don't care no more so don't you worry
Goodbye I'm going home
I hate the way that even though you
Know you're wrong you say you're right
I hate the books you read and all your friends
Your music's shite it keeps me up all night
Oasis – What’s the Story (Morning Glory)? 1995

Lyrics listing

Rhetorical analysis

I don't feel as if I know you
You take up all my time
The days are long and the night will throw you away
Coz the sun don't shine
Nobody ever mentions the weather can
make or break your day
Nobody ever seems to remember life is a game we play

We live in the shadows and we had the chance and threw it away
And it's never gonna be the same
Cos the years are following by like the rain
And it's never gonna be the same
'Til the life I knew comes to my house and says

Hello

There ain't no sense in feeling lonely
They got no faith in you
But I've got a feeling you still owe me
So wipe the shit from your shoes
Nobody ever mentions the weather can make or break your day
Nobody ever seems to remember life is a game we play

We live in the shadows and we had the chance and threw it away
And it's never gonna be the same
Cos the years are following by like the rain And it's never gonna be the same
'Til the life I knew comes to my house and says

Hello

Hello!
Hello!
Hello!
Hello!
It's good to be back

You gotta roll with it
You gotta take your time
You gotta say what you say
Don't let anybody get in your way
'Cause it's all too much for me to take

Don't ever stand aside
Don't ever be denied
You wanna be who you'd be
If you're coming with me

I think I've got a feeling I've lost inside
I think I'm gonna take me away and hide
I'm thinking of things that I just can't abide

I know the roads down which your life will drive
I find the key that lets you slip inside
Kiss the girl, she's not behind the door
But you know I think I recognize your face
But I've never seen you before

You gotta roll with it
You gotta take your time
You gotta say what you say
Don't let anybody get in your way
'Cause it's all too much for me to take

I know the roads down which your life will drive
I find the key that lets you slip inside
Kiss the girl, she's not behind the door
But you know I think I recognize your face
But I've never seen you before

You gotta roll with it
You gotta take your time
You gotta say what you say
Don't let anybody get in your way
'Cause it's all too much for me to take

Don't ever stand aside
Don't ever be denied
You wanna be who you'd be
If you're coming with me

I think I've got a feeling I've lost inside
I think I've got a feeling I've lost inside
Today is gonna be the day
That they're gonna throw it back to you
By now you should've somehow
Realized what you gotta do
I don't believe that anybody
Feels the way I do about you now

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

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

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

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

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

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

I said maybe
You're gonna be the one who saves me?
And after an
You're my wonderwall

Said maybe
You're gonna be the one that saves me
You're gonna be the one that saves me
You're gonna be the one that saves me

Slip inside the eye of your mind
Don't you know you might find
A better place to play
You said that you'd once never been
All the things that you've seen
Will slowly fade away

So I'll start the revolution from my bed
Cos you said the brains I had went to my head
Step outside the summertime's in bloom
Stand up beside the fireplace
Take that look from off your face
You ain't ever gonna burn my heart out
So Sally can wait, she knows it's too late as we're walking on by
Her soul slides away, but don't look back in anger I hear you say

Take me to the place where you go
Where nobody knows if it's right or day
Please don't put your life in the hands
Of a Rock n Roll band
Who'll throw it all away

So I'll start the revolution from my bed
Cos you said the brains I had went to my head
Step outside the summertime's in bloom
Stand up beside the fireplace
Take that look from off your face
You ain't ever gonna burn my heart out
So Sally can wait, she knows it's too late as we're walking on by
Her soul slides away, but don't look back in anger I hear you say

Don't look back in anger
Don't look back in anger
Don't look back in anger
At least not today

I hitched a ride with my soul
By the side of the road
Just as the sky turned black
I took a walk with my fame
Down memory lane
I never did find my way back

You know that I gotta say time's slipping away
And what will it hold for me
What am I gonna do while I'm looking at you
You're standing ignoring me

I thought that I heard someone say now
There's no time for running away now
Hey now! Hey now!

Feel no shame - cos time's no chain
Feel no shame

The first thing I saw
As I walked through the door
Was a sign on the wall that read
It said you might never know
That I want you to know
What is written inside of your head

And time as it stands
Won't be held in my hands
Or living inside of my skin
And as it fell from the sky
I asked myself why
Can I never let anyone in?

I thought that I heard someone say now
There's no time for running away now
Hey now! Hey now!

Feel no shame - cos time's no chain
Feel no shame

I hitched a ride with my soul
By the side of the road
Just as the sky turned black
I took a walk with my fame
Down memory lane
I never did find my way back

You know that I gotta say time's slipping away
And what will it hold for me
What am I gonna do while I'm looking at you
You're standing ignoring me

I thought that I heard someone say now
There's no time for running away now
Hey now! Hey now!
Feel no shame - cos time's no chain
Feel no shame

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

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

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

Some might say they don't believe in heaven
Go and tell it to the man who lives in hell
Some might say you get what you've been given
If you don't get yours I won't get mine as well
Some might say we will find a brighter day
Some might say we will find a brighter day

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

Here's a thought for every man
Who tries to understand what is in his hands
He walks along the open road of Love & Life surviving if he can

Bound with all the weight of all the words he tried to say
Chained to all the places that he never wished to say
Bound with all the weight of all the words he tried to say
and as faced the sun, he cast no shadow

As they took his soul they stole his pride
As they took his soul they stole his pride
As they took his soul they stole his pride

Here's a thought for every man
Who tries to understand what is in his hands
He walks along the open road of Love & Life surviving if he can
Bound with all the weight of all the words he tried to say
Chained to all the places that he never wished to say
Bound with all the weight of all the words he tried to say
and as `faced the sun` he cast no shadow

As they took his soul they stole his pride
As they took his soul they stole his pride
As they took his soul they stole his pride

And as he `faced the sun` he cast no shadow

She's **electric**
She's in a family full of eccentrics
She done things I never expected
And I need more time
She's got a sister
And god only knows how I've missed her
On the palm of her hand is a blister
And I need more time
And I want you to know
I've got my mind made up now
But I need more time
And I want you to say
Do you know what I'm saying?
But I need more ....
Coz I'll be you and you'll be me
There's lots and lots for us to see
There's lots and lots for us to do
She is **electric**, can I be **electric** too?

She's got a brother
We don't get on with one another
But I quite fancy her mother
And I think that she likes me
She's got a cousin
In fact she's got 'bout a dozen
She's got one in the oven
But it's nothing to do with me

And I want you to know
I've got my mind made up now
But I need more time
And I want you to say
Do you know what I'm saying?
But I need more ....
Coz I'll be you and you'll be me
There's lots and lots for us to see
There's lots and lots for us to do
She is **electric**, can I be **electric** too?
All your dreams are made
When you're chained to (your) mirror with (your) razor blade
Today's the day that all the world will see
Another sunny afternoon
(I'm) walking to the sound of your favorite tune
Tomorrow never knows what it doesn't know too soon

Need a little time to wake up
Need a little time to wake up wake up
Need a little time to wake up
Need a little time to rest your mind
You know you should so I guess you might as well
What's the story morning glory?
Well
(you) need a little time to wake up
Wake up well
What's the story morning glory?
Well
Need a little time to wake up
Wake up

(Cos) all your dreams are made
Now you're chained to the mirror with your razor blade
Today's the day that all the world will see
(It's) another sunny afternoon
Yeah I'm walking to the sound of my favorite tune
Tomorrow doesn't know what it doesn't know too soon

Need a little time to wake up
Need a little time to wake up
Need a little time to wake up
Need a little time to rest your mind
You know you should so I guess that you might as well

What's the story morning glory?
Well
Need a little time to wake up, wake up
Well
What's the story morning glory?
Well

Need a little time to wake up, wake up
Well
What's the story morning glory?
Well
Need a little time to wake up, wake up
Well
What's the story morning glory?
Well?

How many special people change
How many lives are living strange
Where were you when we were getting high?
Slowly walking down the hall
Faster than a cannon ball
Where were you while we were getting high?

Some day you will find me
Caught beneath the landslide
In a champagne supernova in the sky
Some day you will find me
Caught beneath the landslide
In a champagne supernova
A champagne supernova in the sky

Wake up the dawn and ask her why
A dreamer dreams she never dies
Wipe that tear away now from your eye
Slowly walking down the hall
Faster than a cannon ball
Where were you when we were getting high?

Some day you will find me
Caught beneath the landslide
In a champagne supernova in the sky
Some day you will find me
Caught beneath the landslide
In a champagne supernova
A champagne supernova in the sky

Cos people believe that they're
gonna get away for the summer
But you and I, we live and die
The world's still spinning round
We don't know why
Why, why, why, why

How many special people change
How many lives are living strange
Where were you when we were getting high?
Slowly walking down the hall
Faster than a cannon ball
Where were you while we were getting high?

Some day you will find me
Caught beneath the landslide
In a champagne supernova in the sky
Some day you will find me
Caught beneath the landslide
In a champagne supernova
A champagne supernova in the sky

Cos people believe that they're
Gonna get away for the summer
But you and I, we live and die
The world's still spinning round
We don't know why
Why, why, why, why

How many special people change
How many lives are living strange
Where were you when we were getting high?
We were getting high
We were getting high
We were getting high
We were getting high
Rhetoric and culture Oasis 84

III

Oasis – Be Here Now 1997

Lyrics listing

Rhetorical analysis

Light 23  Dark 6

Step off the train all alone at dawn
Back into the hole where I was born
The sun in the sky never raised an eye to me
The blood on the trax and must be mine
The fool on the hill and I feel fine
Don't look back cos you know what you might see
Look into the wall of my mind's eye
I think I know, but I don't know why
The questions are the answers you might need

Coming in a mess going out in style
I ain't good-looking but I'm someone's child
No-one can give me the air that's mine to breathe
I met my maker
I made him cry
And on my shoulder he asked me why
His people won't fly through the storm
I said 'Listen up man, they don't even know you're born'
All my people right here, right now
D'You Know What I Mean?
All my people right here, right now
D'You Know What I Mean?
All my people right here, right now
D'You Know What I Mean?
Yeah, yeah
I don't really care for what you believe
So open up your fist or you won't receive
The thoughts and the words of every man you'll need
Get up off the floor and believe in life
No-one's ever gonna ever ask you twice
Get on the bus and bring it on home to me

Everybody knows ... but no-one's saying nothing
And it's a sound so very loud ... that no-one can hear
I got something in my shoe ... it's keeping me from walking
Down the long and winding road ... back home to you
Around this town you've ceased to be
That's what you get for sleeping with the enemy
Where angels fly you won't play
So guess who's gonna take the blame for ...
My big mouth, my big name
Who'll put on my shoes while they're walking
Slowly down the hall of fame?
Into my big mouth you could fly a plane
Who'll put on my shoes while they're walking
Slowly down the hall of fame?
Slowly down the hall of fame
I ain't never spoke to God
And I ain't never been to heaven
But you assumed I knew the way
Even though the map was given
And as you look into the eyes
Of a bloody cold assassin
Only then you'll realize
With who's life you have been messin'

An extraordinary guy
Can never have an ordinary day,
He might live a long goodbye
But that is not for me to say
I dig his friends, I dig his shoes
But he is just a child with nothing to lose
But his mind
They are sleeping while they dream
And then they want to be adored
They who don't say what they mean
Will live and die by their own sword.
I dig their friends, I dig their shoes
But they are like a child with nothing to lose
In their minds, their minds.
But I'll have my way
In my own time
I'll have my say
My star will shine
Cos you see me I got my Magic Pie
Think of me yeah that was me I was that passer by
I've been and now I've gone.
There are but a thousand days preparing for a thousand years
Many minds to educate and people who have disappeared
D'you dig my friends? D'you dig my shoes?
I am like a child with nothing to lose but my mind
My mind
Made a meal and threw it up on Sunday
I've got a lot of things to learn
Said I would and I believe in one day
Before my heart starts to burn.
So what's the matter with you?
Sing me something new ... Don't you know
The cold and wind and rain don't know
They only seem to come and go, away
Times are hard when things have got no meaning
I've found a key upon the floor
Maybe you and I will not believe in the things we find behind the door
Stand By Me -- Nobody knows the way it's gonna be
Stand By Me -- Nobody knows the way it's gonna be
Stand By Me -- Nobody knows the way it's gonna be
If you're leaving will you take me with you
I'm tired of talking on my phone
But there is one thing I can never give you
My heart will never be your home
They're trying hard to put me in my place
And that is why I've gotta keep running
The future is mine and it's no disgrace
Cos in the end the past means nothing
You tell me I'm free then you tie me down
And from my chains I think it's a pity
What did it cost you to wear my crown
You don't like me why don't you admit it
D'you feel a little down today?
Bet you ain't got much to say?
But your gonna miss me when I'm not there
You know I don't care, You know I don't care
As we beg and steal and borrow
Life is hit and miss and this
I Hope, I Think, I Know
And if I hear the names you call
If I stumble catch me when I fall
Cos baby after all, You'll never forget my name

If I may be so bold could I just say something
Come and make me my day
The clouds around your soul don't gather there for nothing
But I can chase them all away
Why d'you need a reason for to feel happy
Or be shining for the rest of the world
Give me just a smile and would you make it snappy
Get your shit together girl!
You got a feeling lost inside
It just won't let you go
Your life is sneaking up behind
It just won't let you go
No it just won’t let you go
What I’m trying to say ...
Is would you maybe, come dancing me
Cos to me it doesn’t matter if your hopes and dreams are shattered
When you say something you make me believe
In the girl who wears a dirty shirt
She knows exactly what she’s worth
Knows exactly what she’s worth to me!
That I can see, I can see
If you ever find yourself inside a bubble
You’ve gotta find your own way home
You can call me anytime you’re seeing double
Now you know you’re not alone

Get on the rollercoaster
The fair’s in town today
Y’gotta be bad-enough to beat the brave
So get on the helter skelter
Bowl into the fray
Y’gotta be bad-enough to beat the brave
You fade in-out
You fade in-out
Without a doubt
I don’t see no shine
Today is just a daydream
Tomorrow we’ll be castaway
Coming in-out of nowhere
Singin’ rhapsody
Y’gotta be bad-enough to wanna be
Sitting upside a high chair
With the devil’s refugee
Is gonna be blinded by the light
That follows me
She fade in-out
She fade in-out
Without a doubt
I don’t see no shine
Today is just a daydream
Tomorrow she’ll be castaway

Cold and frosty morning there’s not a lot to say
About the things caught in my mind
And as the day was dawning my plane flew away
With all the things caught in my mind
I don’t wanna be there when you’re ...
Coming down
I don’t wanna be there when you hit the ground
So don’t go away, say what you say
Say that you’ll stay
Forever and a day ... In the time of my life
Cos I need more time, yes I need more time just to make things right
Damn my situation and the games I have to play
With all the things caught in my mind
Damn my education I can't find the words to say
With all the things caught in my mind
Me and you what's going on?
All we seem to know is how to show
The feelings that are wrong

Wash your face in the morning sun
Flash your pen at the song that I'm singing
Touchdown bass living on the run
Make no sweat at the hole that you're digging
Wrap up cold when it's warm outside
Your shit jokes remind me of Digsy's
Be my magic carpet ride
Fly me down to capital city in the sun
Kicking up a storm from the day that I was born
Sing a song for me one from 'Let It Be'
Open up your eyes get a grip on yourself inside

It's a bit early in the midnight hour for me
To go through all the things that I want to be
I don't believe in everything I see
Y'know I'm blind so why d'you disagree
So take me away cos I just don't want to stay
Cos all the lies you make me say
Are getting deeper every day
These are crazy days but they make me shine
Time keeps rolling by
All Around The World, you've gotta spread the word
Tell 'em what you heard
You're gonna make a better day
All Around The World, you've gotta spread the word
Tell 'em what you heard
You know it's gonna be okay
So what you gonna do when the walls come falling down?
You never move you never make a sound
So where you gonna swim with the ridges that you found?
If you're lost at sea then I hope that you've drowned

Say Something shout it from the roof tops off your head
Make it sort of mean something make me understand or I'll forget
The people here on life's beaches they wish upon the waves that hide the sand
Let them know that life teaches you to build a castle in the hand
Maybe the songs that we sing are wrong
Maybe the dreams that we dream are gone
So bring it on home and it won't be long
It's getting better man!
Hey! What was that you said to me?
Just say the word and I'd be free?
And where the stars are shining bright
It's getting better man!
And crashing in upon a wave
It's calling out beyond the grave
And we're in the sky
We're getting better man!
Build something build a better place and call it home
Even if it means nothing you'll never-ever feel that you're alone
IV

Oasis – Standing on the Shoulder of Giants 2000

Lyrics listing

Rhetorical analysis

Paint no illusion, try to click with whatcha got
Taste every potion cos if yer like yerself a lot
Go let it out, go let it in, go let it out

Life is precocious in a most peculiar way
Sister psychosis don't got a lot to say
She go let it out, she go let it in, she go let it out
She go let it out, she go let it in, she go let it out

Is it any wonder why Princes & Kings
Are clowns that caper in their sawdust rings
And ordinary people that are like you and me
We're the keepers of their destiny

I'm goin' leaving this city, I'm goin' drivin' outta town
Your comin' with me the right time is always now
To go let it out, go let it in, go let it out
To go let it out, go let it in, go let it out

Is it any wonder why Princes and Kings
Are clowns that caper in their sawdust rings
Cos ordinary people that are like you and me
We're the builders of their destiny
We're the builders of their destiny
We're the builders of their destiny
We're the builders of their destiny

So go let it out - go let it in
Go let it out - don't let it in
Go let it out - go let it in
Go let it out - don't let it - don't let it in
Found what I'd lost inside
My spirit has been purified
Take a thorn from my pride
And hand in hand we'll take a walk outside

Thank you for the sun, the one that shines on everyone
Who feels love
Now there's a million years between my fantasies & fears
I feel love

I'm leaving all that I see
Now all my emotions fill the air I breath

Now you understand that this is not the promised land
They spoke of
There's nothing more to be
If you can be the remedy who heals love

Put yer money where yer mouth is
Yer mamma sez that you was real
Put yer money where yer mouth is
Yer mamma sez that you was real

Ready or not, come what may
The bets are going down for judgement day
So put yer money in yer mouth
And your hands right upon the wheel

Put yer money where yer mouth is
Yer pappa sez that you was real
Put yer money where yer mouth is
Yer pappa sez that you was real

Ready or not, and come what may
You betcha going down on judgement day
So put yer money in yer mouth
And yer hands right upon the wheel

Little James, we're all the same
They always seem to look to us
But we weren't meant to be grown ups
Thank you for your smile
You make it all worthwhile to us

You live for your toys, even though they make noise
Have you ever played with plastereine
Or even tried a trampoline
Thank you for your smile
You make it all worthwhile to us

I'm singing this song for you and your mum that's all
'Cos it won't be long before everyone is gone

Sailed out to sea, your mum you and me
You swam the ocean like a child
Life around us was so wild
Thank you for your smile
You make it all worthwhile to us

I'm singing this song for you and your mum that's all
And it won't be long before everyone is gone

What tongueless ghost of sin crept through my curtains?
Sailing on a sea of sweat on a stormy night
I think he don't got a name but I can't be certain
And in me he starts to confide

That my family don't seem so familiar
And my enemies all know my name
And if you hear me tap on your window
Better get on yer knees and pray panic is on the way

My pulse pumps out a beat to the ghost dancer
My eyes are dead and my throat's like a black hole
And if there's a god would he give another chancer
An hour to sing for his soul

Cos my family don't seem so familiar
And my enemies all know my name
And when you hear me tap on yer window
Yer better get on yer knees and pray panic is on the way

Cos my family don't seem so familiar
And my enemies all know my name
And when you hear me tap on yer window
Then you get on your knees and you better pray
Cos my family don't seem so familiar
And my enemies all know my name
And when you hear me tap on your window
Yer better get on yer knees and pray
Panic is on the way
Panic is on the way
You know that feeling you get
You feel you're older than time
You ain't exactly sure
If you've been away a while

Do you keep the receipts
For the friends that you buy
And ain't it bittersweet
You were only just getting by

But I hope you know
That it won't let go
It sticks around with you until the day you die
And I hope you know that it's touch and go
I hope the tears don't stain the world that waits outside
Where did it all go wrong?

And until you've repaid
The dreams you bought for your lies
You'll be cast away
Alone under the stormy skies

But I hope you know
That it won't let go
It sticks around with you until the day you die
And I hope you know that it's touch and go
I hope the tears don't stain the world that waits outside
Where did it all go wrong?

Here's another Sunday morning call
Yer hear yer head-a-banging on the door
Slip your shoes on and then out you crawl
Into a day that couldn't give you more
But what for?

And in your head do you feel
What you're not supposed to feel
You take what you want
But you won't get it for free
You need more time
Cos your thoughts and words won't last forever more
But i'm not sure if it ever works out right
But it's ok. It's all right

When yer lonely and you start to hear
The little voices in your head at night
You will only sniff away the tears
So you can dance until the morning light
At what price?
And in your head do you feel
What you're not supposed to feel
You take what you want
But you won't get it for free
You need more time
Cos your thoughts and words won't last forever more
But I'm not sure if it ever works out right
But it's ok. It's all right

And in your head do you feel
What you're not supposed to feel
When you take what you want
You don't get hope for free
You need more time
Cos your thoughts and words won't last forever more
And I'm not sure if it'll ever, ever, ever work out right
Will it ever, ever, ever work out right?
Cos it never, never, never works out right

Baby the time is right to tell it all like it is
And now that I feel god like there's nothing that can't be kissed
The name of a lonely soul is scratched into my brain
He thought he was king creole
Until he found out, until he found out

He sits upon a throne
He lives a sleazy lie
But he's all alone again, again

I can see a liar, sitting by the fire
Trouble in his heart, laughing at the thought
Coming as he goes into overdose
I wonder what he thinks of me?

I can give a hundred million reasons
To build a barricade
I blame it on the changing of the seasons
The thoughts that I've conveyed

Does it make it all right?
It doesn't make it all right

To roll it over my soul and leave me here
Roll it over my soul and leave me here

Look around at all the plastic people
Who live without a care
Try to sit with me around my table
But never bring a chair

Does it make it all right?
It doesn't make it all right

To roll it over my soul and leave me here
Roll it over my soul and leave me here
Oasis – Heathen Chemistry – 2002

Lyrics listing

Rhetorical analysis

I get up - when I’m down
I can’t swim - but my soul won’t drown
I do believe - I got flare
I got speed and I walk on air

Cos God gimme soul and all rock’n’roll (babe)
Cos God gimme soul and all rock’n’roll (babe)

And I get so high I just can’t feel it
And I get so high I just can’t feel it

In and out my brain, runnin’ through my veins
Cos you’re my sunshine you’re my rain

There’s a light - that shines on
Shines - on me - and it keeps me warm
It gimme peace - I must say
I can’t sleep - cos the world won’t wait

Yeah I feel like the force of nature
could make you sing like a bird released
If what you seek is the wise man’s treasure
you know it’s buried beneath your feet
You know you look like a faded picture
I see the cracks freezing on your skin
and as the world slowly turns and hits you
that the thieves of the night
are coming to take you in

For smoking all my stash
and burning all my cash
I bet you knew right away
it’s all over town that
the sun’s going down  
on the days of your easy life.

I bet you knew right away  
you dope you don’t know where it’s at  
It’s all over town  
that the sun’s gone down  
and it’s high time to pray.

Yeah I feel like the force of nature  
could make you sing like a bird released  
If what you seek is the wise man’s treasure  
you know it’s buried beneath your feet  
You know you look like a faded picture  
I see the cracks frozen on your skin  
and as the world slowly turns and hits you  
then the thieves of the night  
are coming to take you in

For smoking all my stash  
and burning all my cash  
I bet you knew right away  
it’s all over town that  
the sun’s going down  
on the days of your easy life.

I bet you knew right away  
you dope you don’t know where it’s at  
It’s all over if you’re begging me please  
then get on your knees and pray.

For smoking all my stash  
and burning all my cash  
I bet you knew right away  
it’s all over town that  
the sun’s gone down  
and it’s high time to pray

I can go where I wanna  
Be who I wanna be now  
I can sleep under water  
Never worried what I’m gonna dream now

Yeah the times come and gone  
And I know where I’m from  
And can be so
It's hasta ma?ana
You’re on your own banana skin feet now

Yeah I’ve been hung in a bad place
Had no sun over my face
Yeah I’ve been hung in a bad place
For too long

I can say what I wanna
Feel how I wanna feel now
I can squeeze all the hours
I choose to devour with ease now

I can sing to the trees
Tarzan on harmonies for free yeah
You’ve been blocked and you’re stalling
Nature is calling for me (you got me!)

Yeah I’ve been hung in a bad place
Had no sun over my face
Yeah I’ve been hung in a bad place
For too long

Hold up hold on don’t be scared
You’ll never change what’s been and gone

May your smile. Shine on. Don’t be scared
Your destiny may keep you warm.

Cos all of the stars are fading away
Just try not to worry you’ll see them some day
Take what you need and be on your way
And stop crying your heart out

Get up. Come on why you scared
You’ll never change what been and gone

Talking to the songbird yesterday
Flew me to a place not far away
She’s a little pilot in my mind
Singing songs of love to pass the time

Gonna write a song so she can see
Give her all the love she gives to me
Talk of better days that have yet to come
Never felt this love from anyone

She's not anyone

A man can never dream these kinds of things
Especially when she came and spread her wings
Whispered in my ear the things I'd like
Then she flew away into the night

Gonna write a song so she can see
Give her all the love she gives to me
Talk of better days that have yet to come
Never felt this love from anyone

She's not anyone

We the people fight for our existence
We don't claim to be perfect but we're free
We dream our dreams alone with no resistance
Faded like the stars we wish to be

Y'know I didn't mean what I just said
But my God woke up on the wrong side of His bed
And it just don't matter now

Little by little we gave you everything you ever dreamed of
As little by little the wheels of your life have slowly fallen off
Little by little you have to live it all in all your life
And all the time I just ask myself why are you really here?

True perfection has to be imperfect
I know that that sounds foolish but it's true
The day has come and now you'll have to accept
The life inside your head we gave to you

Show me who you are
I'll show you what you love
I'll give you half the world if that's enough

Let me take you down
Let me hear you smile
Let me rest my head here for a while

In the end we'll leave it all behind
Because the life I think I'm trying to find
Is probably all in the mind

Show me who you are
I'll show you what you love
I'll give you all the world if that's enough

Oh when the sunshine beckons to ya
And your wings begin to unfold
the thoughts you bring and the songs you sing
are gonna keep me from the cold

And if the sword is among ya
and its words may wound my soul
you can fill me up with what you've got
cos my heart's been keeping old

Born on a different cloud
from the ones that have burst round town
It's no surprise to me
that yer classless, clever and free

Loaded just like the gun
You're the hero that's still unsung
Living on borrowed time
You're my sun and you're gonna shine

Talking to myself again
This time I think I'm getting through
It's funny how you think
It's funny when you do

Lonely soul
Busy working overtime
Nothing ever gets done
Specially when your hands are tied

Lonely soul
Baking up your mother's pride
Nothing ever gets done
Not until your war's won

I wanna love you
I wanna be a better man
I don't wanna hurt you
I just wanna see what's in you hand
But all right now, yeah, yeah
Well all right now, yeah, yeah

And I know you’ll understand
And I know you’ll understand

I wanna ❁ you
I wanna be a better man
I don’t wanna hurt you
I just wanna see what’s in you hand

But all right now, yeah, yeah
Well all right now, yeah, yeah

And I know you’ll understand
And I know you’ll understand
VI

Oasis – Don’t Believe the Truth - 2005

Lyrics listing

Rhetorical analysis

Light - 50  Dark - 7

(V1) I carry madness
     Everywhere I go
     Over the border
     And back to the snow

So if you see me
     and I look right through
You shouldn’t take it
     As a reflection on you

(Ch) Come on, turn up the sun
     Turn it up for everyone
      Love one another
     Love one another

(V2) The boys in the bubble
     They wanna be free
     They got so blind
     That they cannot see

But I’m not your keeper
     I don’t have your key
     I’ve got a piano
     I can’t find the C

Come on, turn up the sun
     Turn it up for everyone
      Love one another
     Love one another

I know you think you deserve
     an explanation on the meanings of life
     But what you think that you heard
slipped away out the back of your mind!!

You'll get your mucky fingers burned
You'll get your truth from the lies you were learned
When all your plastic believers will leave us they won't return

And when you look in that mirror
and you're tying up your buttons and bows
and as you face your disease
you can squeeze into the emperors clothes

You found your God in a paperback
You get your history from the Union Jack
When all your brothers and sisters have gone
And they won't come back

I'm fed up with life in the city
All the phonies have blown my mind
When I'm gone, you look like you'd miss me
So come along with me
But don't ask why

Cos it's all mine!!
Its all mine!!
Its all mine!!
Its all mine!!

Call in all the stars to fall
And catch the silver sunlight in your hands

Come for me and set me free
Lift me up and take me where I stand

She believes in everything
And everyone and you and yours and mine

I waited for a thousand years
For you to come and blow me out my mind

Hey Lyla! A stars about to fall
So what do you say Lyla?
The world around us makes me feel so small Lyla!
If you can't say Lyla!
Heaven help you catch me if I fall

She's the queen of all I've seen
And every song and city far and near, my mademoiselle
She ring the bell for all the world to hear

I'm seeing
A whole nother world in my mind
Girl I'm feeling
An *breathing in* love all the time
You turn me on
Yer *loves like a bomb
Yer blowin my mind
You turn me on
Yer *loves like a bomb
Yer blowin my mind

Am I reachin the world that I want deep inside
Girl I mean it
An you hold the key to the *shrine
Cos you turn me on
Yer *loves like a bomb
Yer blowin my mind
You turn me on
Yer *loves like a bomb
Yer blowin my mind
Blowin my mind
Blowin my mind
Blowin my mind
Shes blowin my mind

Yeah I'm seeing
A whole nother world in my mind
Girl I'm feeling
That weve been in love all the time
Yeah I'm seeing

I sold my soul for the second time
Cos the man dont pay me
I begged my landlord for some more time
He said son the bills are waiting
My best friend called me the other night
He say Man - you crazy
My girlfriend told me to get a life
She said boy - you lazy
But I dont mind
As long as there's a bed beneath the *stars that shine
Ill be fine, if you give me a minute A mans got a limit
I cant get a life if my hearts not in it
I lost my faith in the summer time
Cos it dont stop raining
The sky all day is as black as night
But Im not complaining
I begged my doctor for one more line
He say Son - words fail me
It aint your place to be killing time
I guess Im just lazy

I gotta show you, man
The meaning of soul
Im taking on love tonight

Get out of my way, yeah man
I dig what you say
But that aint enough, alright

Im a different breed
Im outta your league
Im 10 out of 10, alright

All rise
I see the love in your eyes
If its alright
Then I’ll be your light

I could be your lover
You could be all mine
Wed go on forever
Till the end of time
You could be my best friend
Stay up all night long
You could be my railroad
Wed go on and on

Lets get along, theres nothin here to do
Lets go find a rainbow
I could be wrong but what am I to do
Guess God thinks Im Abel
You could be my enemy
I guess there's still time
I'd get round to loving you
Is that such a crime

No one could break us
No one could take us
If they tried
No one could break us
No one could take us
If they tried
No one could take us
If they tried
Come along let's make it tonight.

Suddenly I found that I'd lost my way in this city
The streets and the thousands of colours all bleed into one
I fall down, heaven won't help me
I call out, no one would hear
All of a sudden I'd lost my way out of the city
Stand tall, stand proud
Every beginning is breaking it's promise
I'm having trouble just finding some soul in this town
The names on the faces in places they mean nothing to me
It's all they can do to be part of the queue in this town
I fall down, heaven won't help me
I call, out no one will hear
There'll be no tomorrow they say, well I say mores the pity
Stand tall, stand proud
Every beginning has broken its promise
I'm having trouble just finding my soul in this town
But I'll keep on trying I keep on trying

Four seasons seconds flicker and flash, I'm alone
A lonely screen provides the scene, it's no home
Every night I hear you scream
But you don't say what you mean
This was my dream, but now my dream has flown.

I'm at the crossroads, waiting for a sign
My life is standing still, but I'm still alive Every night I think I know
In the morning where did it go?
The answers disappear when I open my eyes.

I'm no stranger to this place
A little space, a little time
see what it can do.
A little faith, peace of mind
See what passes through.

The sun will shine on you again.
A bell will ring inside your head
and all will be brand new.

Come alive, come on in,
heres something that you know.

The worlds as wide
as your life is thin
so entertain your goals.
The sun will shine on you again.
A bell will ring inside your head
and all will be brand new.

I can tell you what you wanna hear
Ive been there once before
You pulled me through my empty nights, sleepless on your floor.

The sun will shine on you again
a bell will ring inside your head
and all will be brand new.

Who kicked a hole in the sky so the heavens would cry over me?
Who stole the soul from the sun in a world come undone at the seams?
Let there be love

I hope the weather is calm as you sail up your heavenly stream
Suspected clear in the sky are the words that we sing in our dreams
Let there be love

Come on Baby Blue
Shake up your tired eyes
The world is waiting for you
May all your dreaming fill the empty sky
But if it makes you happy
Keep on clapping
Just remember I'll be by your side
And if you don't let go it's gonna pass you by
Oasis – Dig out Your Soul – 2008

Lyrics listing

Rhetorical analysis

Light - 61  Dark - 16

GOLD AND SILVER AND SUNSHINE IS RISING UP
POUR YOURSELF ANOTHER CUP OF LADY GREY
TAKE MY HAND IN THE MEANTIME
WHEN YOU'VE HAD ENOUGH
YOU’LL FIND ME ON THE END OF THE RUNWAY, BABE

TELL THE WORLD THAT YOU LOVE THEM
IN A MELODY
SEND MY OLD PIANO AND A TELEGRAM
GOTTA GET ME A DOCTOR
WITH A REMEDY
I’M GONNA TAKE A WALK
WITH THE MONKEY MAN!

SOMEONE TELL ME I’M DREAMING
THE FREAKS ARE RISING UP THROUGH THE FLOOR
BUT EVERYTHING I BELIEVE IN
IS TELLING ME THAT I WANT
MORE...MORE...MORE

LAY YOUR LOVE ON THE FIRE
WHEN YOU COME ON IN
I GOT MY HEE-BEE-JEE-BIES
HIDDEN IN A BAG
TELL ME WHAT YOU DESIRE
AND WE’LL BAG IT UP...

EYES OVER THE CITY
RISE UP FROM YOUR SOUL
THEY HANG OVER THE STREETS AT NIGHT
BROUGHT ON BY THE COLD
WE LIVE WITH THE NUMBERS
MINING A DREAM
FOR THE SAME OLD SONG
WHAT HOPE FOR THE TURNING
IF EVERYTHING YOU KNOW IS WRONG

SO COME ON SHAKE YOUR RAG DOLL, BABY
BEFORE YOU CHANGE YOUR MIND
COME ON WHEN THE RAPTURE TAKES ME
BE THE FALLEN ANGEL BY MY SIDE

IF YOU CARRY THE LANTERN
I'LL CARRY YOU HOME
IF YOU SEARCH FOR THE DISAPPEARED
I'LL BURY THE COLD
YOURS IS A MESSIAH
MINE IS A DREAM AND IT WON'T BE LONG
NO HOPE FOR THE JOURNEY
IF NO-ONE EVER SEES THE DAWN

I STILL DON'T KNOW WHAT I WAS WAITING FOR
BIG LOVE TO FALL DOWN FROM THE SKY?
SHE TOOK MY HAND AND PICKED ME UP OFF THE FLOOR
SHE PUT AN APPLE IN MY EYE

I SAID I'M TIRED – COME GET ME OFF THE MERRY-GO-ROUND
I'M WIRED – COME FEED ME AND THEN BRING ME DOWN

SHE COME UP TO ME – CAN'T REMEMBER WHAT SHE SAID
'COS I WAS IN A TRANCE AND I FORGOT IT ALL
BANGING ON ABOUT ALL THAT REVOLUTION IN HER HEAD
MAKING LOVE SEEM SO MAGICAL

SHE SAID I'M TIRED – COME GET ME OFF THE MERRY-GO-ROUND
I'M WIRED - WELL HEAVEN MUST'VE SENT YOU
TO SAVE ME FOR THE RAPTURE

I'M ALL OVER MY HEART'S DESIRE
I FEEL COLD BUT I'M BACK IN THE FIRE
I'M OUT OF CONTROL BUT I'M TIED UP TIGHT
COME IN – COME OUT – TONIGHT

I'M COMING UP IN THE EARLY MORNING
I FEEL LOVE IN THE SHOCK OF THE LIGHTNING
I FALL INTO THE BLINDING LIGHT
COME IN – COME OUT – COME IN - COME OUT – TONIGHT
LOVE IS A TIME MACHINE... UP ON THE SILVER SCREEN
IT'S ALL IN MY MIND...
LOVE IS A LITANY... A MAGICAL MYSTERY
ALL IN GOOD TIME... ALL IN GOOD TIME... ALL IN GOOD TIME

I GOT MY FEET ON THE STREET BUT I CAN'T STOP FLYING
MY HEAD'S IN THE CLOUDS BUT AT LEAST I'M TRYING
I'M OUT OF CONTROL BUT I'M TIED UP TIGHT.
COME IN - COME OUT - TONIGHT

THERE'S A HOLE IN THE GROUND INTO WHICH I'M FALLING
GOD SPEED TO THE SOUND OF THE POUNDING
I'M ALL INTO THE BLINDING LIGHT
COME IN - COME OUT - COME IN - COME OUT - TONIGHT

HERE'S A SONG
IT REMINDS ME OF WHEN WE WERE YOUNG
LOOKING BACK AT ALL THE THINGS WE'VE DONE
YOU GOTTA KEEP ON KEEPING ON

OUT TO SEA
IT'S THE ONLY PLACE I HONESTLY
CAN GET MYSELF SOME PEACE OF MIND
YOU KNOW IT'S GETTING HARD TO FLY

IF I'M TO FALL
WOULD YOU BE THERE TO APPLAUD
OR WOULD YOU HIDE BEHIND THEM ALL
'COS IF I HAVE TO GO
IN MY HEART YOU GROW
THAT'S WHERE YOU BELONG

IF I'M TO FALL
WOULD YOU BE THERE TO APPLAUD
OR WOULD YOU HIDE BEHIND THEM ALL
'COS IF I HAVE TO GO
IN MY HEART YOU GROW
THAT'S WHERE YOU BELONG

I'M OUTTA TIME
I'M OUTTA TIME
I'M OUTTA TIME
I'M OUTTA TIME
I'M OUTTA TIME
GET OFF YOUR HIGH HORSE LADY
I DON'T NEED A RIDE TONIGHT
GET OFF YOUR HIGH HORSE LADY
I DON'T NEED A RIDE TONIGHT
LAY DOWN

I HEAR YOUR SOUL SONG SINGING
FROM A FIRE IN THE SKY
I HEAR YOUR SOUL SONG SINGING
FROM A FIRE IN THE SKY
RAIN DOWN

THE SUMMER SUN THAT BLOWS MY MIND
IS FALLIN' DOWN ON ALL THAT I'VE EVER KNOWN
IN TIME WE'LL KISS THE WORLD GOODBYE
FALLIN' DOWN ON ALL THAT I'VE EVER KNOWN...
IS ALL THAT I'VE EVER KNOWN

A DYING SCREAM MAKES NO SOUND
CALLIN' OUT TO ALL THAT HAVE EVER KNOWN
HERE AM I, LOST AND FOUND...
CALLIN' OUT TO ALL

WE LIVE A DYING DREAM...
IF YOU KNOW WHAT I MEAN...
IT'S ALL THAT I'VE EVER KNOWN...
IT'S ALL THAT I'VE EVER KNOWN

CATCH THE WHEEL THAT BREAKS A BUTTERFLY
CRY THE RAIN THAT FILLS THE OCEAN WIDE
I TRIED TO TALK WITH GOD TO NO AVAIL
I CALLED HIM UP IN-AND-OUT OF NOWHERE
I SAID IF YOU WON'T SAVE ME
PLEASE DON'T WASTE MY TIME

DAYS, TURNING TO NIGHT
PRAY, FOR THE LIGHT
LET ME COME THROUGH
LET ME TAKE YOU
WAY OVER THE LINE

EVERYONE FALL IN, EVERYONE FALL IN,
JAILERS COME CRAWLING
NEIGHBOURS JUMP WALLING,
LET ME COME THROUGH
LET ME TAKE YOU
WAY, OVER THE LINE, OVER THE LINE
OVER THE LINE, OVER THE LINE.

AND WE’LL WAKE
TO BE WHERE THERE’S LIFE
SHAKE, THE WILL TO COMPLY.
FEARS DON’T TRY ME
TEARS DON’T CRY ME
AND WE’LL WAKE,
TO BE WHERE THERE’S LIFE.

WHEN WE COME CALL OUT
EVERYTHING’S SOLD OUT
TV JUST CLOSED DOWN
NOTHING ON THE NEWS NOW
FEARS DON’T TRY ME
TEARS DON’T CRY ME
AND WE’LL WAKE.
TO BE WHERE THERE’S LIFE, BE WHERE THERE’S LIFE
BE WHERE THERE’S LIFE, BE WHERE THERE’S LIFE.

DIG OUT YOUR SOUL
‘COS HERE WE GO
WE GOTTA MOVE
IT’S WHAT WE DO

LET ME COME THROUGH
LET ME TAKE YOU
AND WE’LL WAKE.
TO BE WHERE THERE’S LIFE
BE WHERE THERE’S LIFE
BE WHERE THERE’S LIFE

TAKE YOU OVER THE LINE
UNDER THE SIGNS
IN THROUGH LOCKED DOORS
UP TO SECRET FLOORS
WHERE WE’VE ALL STOOD BEFORE.

THEY GOT NOTHING ON ME ANYMORE
THEY GOT NOTHING ON YOU
I DON’T CARE WHAT THEY SAY ANYMORE
ALL I WANT IS THE TRUTH

OUT ON BAIL
TO UNVEIL
HERE’S A SONG
SING ALONG

THEY GOT NOTHING FOR ME ANYMORE
THEY GOT NOTHING FOR YOU
I DON’T CARE WHAT THEY SAY ANYMORE
ALL I WANT IS THE TRUTH

OUT ON BAIL
TO UNVEIL
HERE’S A SONG
SING ALONG
WATCH MY STYLE
PICK UP PACE
WIPE THAT SMILE
FROM YOUR FACE

OUT ON BAIL
TO UNVEIL
HERE’S A SONG
SING ALONG
WATCH MY STYLE
PICK A PACE
WIPE THAT SMILE
FROM YOUR FACE

THEY GOT NOTHING ON ME ANYMORE
THEY GOT NOTHING ON YOU
I DON’T CARE WHAT THEY SAY ANYMORE
ALL I WANT IS THE TRUTH

THE NATURE OF REALITY
IS PURE SUBJECTIVE FANTASY
SPACE AND TIME AND HERE AND NOW
ARE ONLY IN YOUR MIND

I SEEN OFF GOD AND DEVIL TOO
WITH NO WEAPON, JUST THE TRUTH
BELIEF DOES NOT EXISTENCE MAKE
IT’S ONLY IN YOUR MIND

THE NATURE OF REALITY
IS ONLY IN YOUR MIND

HOLD THE LINE
FRIEND OF MINE
SING A SONG
SOLDIER ON

FOR ME TONIGHT
DON'T BE LONG
SOLDIER ON

WHO'S TO SAY
YOU WERE RIGHT
AND I WAS WRONG
SOLDIER ON

COME THE
COME THE NIGHT
I'LL BE GONE
SOLDIER ON