

Introduction

For my project I have chosen to look into the lyrics of songs that have won the Eurovision Song Contest. I find the show very enjoyable, and hope to learn something through my study. It is very interesting to be able to experience the culture of other countries through music. The Eurovision Song Contest allows each participating country the opportunity to showcase their local talent, music and dance to the rest of Europe, and is also a place where it is possible to hear music sang in many different languages. My choice gives me an ideal opportunity to look at the English language's role in the wider world.

Aims and Hypotheses

I will be attempting to discover conventions in the lyrics of English-language Eurovision winning songs, and I expect to find that almost all of my 20 songs have at least some love or relationship-related lexis, and that many will have semantic fields relating to these subjects. I expect that most, if not all, of the songs will use personal pronouns, as that is a common feature in song lyrics.

I am devoting a large part of my study to English as a second language particularly. In this section I expect to find that Non-Standard English is frequently used in songs from non-English speaking countries. I think there will be signs of a lack of knowledge of the English language shown in the songs, but I also predict that there will be certain non-Standard features used to help with the rhyme and cohesion of the song.

I hope that by studying the history of the language rule over the years of the Eurovision Song Contest, to discover how the role of English is advancing as a global force through the example of Eurovision. I expect to find that its role is expanding faster than ever, though I also suspect there may be some attempts to fight this influx of English from other European countries.

When I analyse the success of English language songs in Eurovision, I hope to find proof that they are gradually getting better results over time.

Methodology

I will be getting my data from <http://www.diggiloo.net>, a website which contains all lyrics of every song from the Eurovision Song Contest. I will check the accuracy of the data by listening to the songs, and transcribing any corrections. The European Broadcasting Union is my source for the songs.

I will also be using information from the BPI when comparing Eurovision songs with UK charts songs.

I will limit my language analysis to the English language songs that have won the competition. When I analyse the usage of the English language in the Contest, I will look at data, including every song that has featured in one of the annual contests.

When I am analysing the language of the songs, I will be studying the lexical choices of the songs, looking for common lexical features, and any non-Standard English or grammar that is used in the lyrics. I will also focus on semantics, looking at the meanings behind the lyrics, such as love or relationships. I will look for semantic fields and common phrases related to these topics.

Also, I wish to investigate the use of English as a second language through the lyrics of the songs from the foreign countries that have won. I will analyse the history of the use of the English language in the

Eurovision Song Contest to try and assess how the role of English has changed in Europe over the past 50 years, since the contest began. I hope to back up any findings here with an assessment of how successful English-language songs have been at Eurovision recently.

Language conventions

Lexical Features

In my study, I have looked at the lyrics of all the English-language songs that have won the Eurovision Song Contest. I will now write up my findings, and discover some conventions in the songs.

First of all, I investigated the lexical choices in the lyrics, hoping to find that the majority of the songs used lexis relating to love and/or relationships.

I will first investigate specifically the word “love”, and find out how many times it is used in each song.

Song	Number of times the word “love” is used
1967 Puppet on a string	5
1969 Boom bang-a-bang	4 (+ lovely x 3)
1970 All kinds of everything	1
1974 Waterloo	2
1975 Ding a dong	0 (+ lover x 8)
1976 Save your kisses for me	6
1980 What’s another year?	0
1981 Making your mind up	3
1987 Hold me now	4
1992 Why me?	2
1993 In your eyes	5
1994 Rock ‘n’ roll kids	1
1996 The voice	0
1997 Love shine a light	15
1999 Take me to your heaven	2
2000 Fly on the wings of love	11
2001 Everybody	0
2002 I wanna	0 (+ love-spark x 6)
2003 Everyway that I can	12
2004 Wild dances	0 (+ loved x 3)

I have found that nearly three quarters of the sample data uses the word “love” in it’s lyrics, and half of the songs that don’t contain related words (lover, love-spark, loved) From this, I can conclude that the use of the word love is a common convention among winning ESC songs, and this suggests to me that many of the songs will be about relationships and/or love. I will investigate whether this is true or not next.

Now I will study all the different usages of love or relationship related lexis, including in this any vocabulary related to love (heart, kissing, cuddle, care), as well as phrases which were used in a love/relationship context (lovely feeling, remind me of you, we're all gonna shine a light together) to make sure there will be full count of all the references.

This is what I found:

Song	Number of individual instances	Examples
1967 Puppet on a string	4	Love Care Love me madly Leading me on
1969 Boom bang-a-bang	11	Come closer Beat of my heart Kissin' Love me tonight Cuddle me tight Heart Lovely feeling In your arms Your kiss I wanna hear your heartbeat too I love you
1970 All kinds of everything	3	Remind of you I think of you The way that I love you
1974 Waterloo	2	Promise to love you for ever more Knowing my fate is to be with you
1975 Ding a dong	1	Even when your lover is gone
1976 Save your kisses for me	7	I love you I'll be thinking of you Kisses for me Save all your kisses for me Honey Baby You're so cute honey
1980 What's another year?	3	Lookin' out for you Reachin' out for you Getting' used to bein' alone
1981 Making your mind up	2	Our love The one you're looking for
1987 Hold me now		Your heart How you feel Just the two of us Touch me

	15	<p>You'll be with someone else Hold me now Though we're apart we'll always be together Forever in love Once we're apart In your heart I'll miss you My love for you will go on and on Though I won't be there anymore I will always love you My words are not enough</p>
1992 Why me?	8	<p>I watch you You take my breath away The way you feel about me My love shines in your eyes I lie awake and watch you sleeping Listen to the beating of your heart Who's gonna be holdin you in my arms tonight Who's gonna be the one to make you feel all right</p>
1993 In your eyes	13	<p>My feelings locked inside I made myself an island Take my heart Afraid of letting go It's heaven in your arms My love My heart is in your hands Love's been building bridges Between your heart and mine Your touch swept me away I've never been this close How do I know love will survive? In your arms, I'm alive</p>
1994 Rock 'n' roll kids	3	<p>I was yours and you were mine We never seem to rock 'n' roll anymore Johnny's in love</p>
1996 The voice	0	-
1997 Love shine a light	5	<p>Love shine a light Let the love light carry Let our love shine a light We're all gonna shine a light together Brothers and sisters in every little part</p>
1999 Take me to your heaven		<p>Take me to your heaven Knowin' we will meet before the night is over I'm gonna make you mine Love you 'til the end of time When my nights are cold and lonely</p>

	12	Flyin' high together Won't you take me to your heaven, to your heart I can feel your body next to mine Reachin' for a kiss that keeps me warm and tender I give myself in sweet surrender Will you be my one and only when nights are lonely? Hold on tight forever
2000 Fly on the wings of love	7	Fly on the wings of love Feeling love forever Still happy together She's the greatest love I've ever had Fly, baby, fly Smiling hand in hand Love is all around me
2001 Everybody	2	The heart is young Stays within our heart
2002 I wanna	7	You know all the tricks that make... me stay This artful game you always play You make me sweat in my emotions I wanna be the sunshine in your arms I wanna be the queen in your sweet lies I wanna be the love-spark in your eyes It's me who find you when... when you was stray
2003 Everyway that I can	16	I feel you're moving on a different course You say you love me I thought it was over and we passed all that All we've done is pass back to frame number one Just let go and let me love you I'll try to make you love me again I'll give you all my love I'll cry, I'll die and make you mine again Hold me closer You make me feel just like I should Tell me whatcha see in other girls Come on closer I wanna give you everything you've been missin' out I'm in love with you I'll do all you want me to You make me wanna huh-huh
2004 Wild dances	3	I want you to want me Wanna be loved Come and be mine

From my research, I have discovered that only one of the 20 sample songs does not have at least one instance of love or relationship related lexical usage. I have discovered that a quarter of the songs have over 10 different references to these themes.

This can be explained in different ways: either the voters who chose the winning song like to see meaningful lyrics, with passion and feeling, or love is just a popular subject for songs, this would depend on the percentage of non-winning songs that share the same subject. It is certainly obvious that love is a subject that crosses geographical borders. It is true that the majority of songs that achieve international success in the charts across Europe are about love or relationships. For example, here is the 20 highest-selling songs of last year in the UK, and whether they had any love references in:

1. Do They Know It's Christmas	no love/relationship references
2. F**K It (I Don't Want You Back)	about relationship/break up
3. Cha Cha Slide	no love/relationship references
4. Call On Me	vague love/relationship reference
5. Yeah	about love (flirting)
6. All This Time	about love
7. Left Outside Alone	about love
8. Mysterious Girl	about love
9. Toxic	about love
10. F.U.R.B. (F U Right Back)	about relationship/break up
11. I Don't Wanna Know	about relationship/break up
12. Baby Cakes	about love/relationship
13. Take Me To The Clouds Above	about love
14. Milkshake	about sex
15. Lose My Breath	about love
16. My Band	no love/relationship references
17. These Words	about love
18. Everytime	about love/relationship
19. Thunderbirds/3am	3AM about love
20. Dry Your Eyes	about relationship/break up

This shows that out of the top 20 most successful songs of 2004, three quarters of them contained references to love and/or relationships. The way this figure matches my findings in Eurovision winning songs suggests that the Eurovision lyricists choose the subject of love as they see that it is the subject most common in mainstream music, and essentially mainstream success is what the Eurovision songs want to achieve. As the public buy these songs, and vote for the winner of Eurovision, the Eurovision songs that follow similar conventions to popular music stand the best chance of success.

There are different reasons put forward for why songs about love and relationships are so successful in general. Isaac Lipfert suggests that “love is important because Western culture says it is” and “because it gives us respite from life”. He says it “is important to us on a material level because that is what the majority of our cultural discourse is about.” Eurovision can be seen as the ultimate respite from life, a bit of fun once a year that is not meant to be taken seriously, and is mainly an excuse for a good laugh.

Pronouns

Now I will look into another lexical feature, the use of pronouns, specifically the first and second person pronouns, in the lyrics. The reason I am assessing the pronoun usage is because it is a good way of appealing to the audience, as it makes the song more personal. I don't expect to find any songs without the first or second person pronouns, and expect the ones that are related to love and/or relationships to contain frequent uses of the pronouns "me" and "you". Here are my findings:

Song	I/me/my/mine	You/your
1967 Puppet on a string	19	15
1969 Boom bang-a-bang	19	16
1970 All kinds of everything	7	7
1974 Waterloo	25	11
1975 Ding a dong	1	26
1976 Save your kisses for me	32	29
1980 What's another year?	4	4
1981 Making your mind up	0	47
1987 Hold me now	22	16
1992 Why me?	50	21
1993 In your eyes	37	30
1994 Rock 'n' roll kids	9	7
1996 The voice	34	10
1997 Love shine a light	3	0
1999 Take me to your heaven	25	21
2000 Fly on the wings of love	6	2
2001 Everybody	3	4
2002 I wanna	33	40
2003 Everyway that I can	58	29
2004 Wild dances	11	1

From my results, I can draw several conclusions. Firstly, every song contains at least 3 uses of a first or second person pronoun. Also, there are only 2 songs which don't use both the first and the second personal pronouns. From this I can conclude that it is a common convention of Eurovision songs to use the first and second personal pronouns. This could be because this makes the songs more personal and gives them more appeal, and this also fits in with the frequency of love themes, as it is difficult to have songs about love/relationships without pronouns. The songs with the highest numbers of pronouns used are more likely to be repetitive songs that stick in the listener's mind. Also the high frequency of personal pronouns suggest common usage of persuasive language. By appealing to each listener directly, they are almost appealing for the listener's attention, and are asking each listener to vote for them. This can be linked to persuasive writing, where pronoun usage is very important, especially using the 1st and 2nd person pronouns, which helps make the texts more informal and personal. Songs are also very personal, and are meant to sound informal too, to appeal to younger audiences. This is backed up by the use of some non-Standard English.

Repetition

Repetition is a feature commonly used in songs to keep them in the listener's mind. This can be seen by looking back at the top 20 selling songs of 2004 from the UK, examples such as "Call On Me", "Yeah" and "Babycakes" use repetition to effective results. I will now assess how much repetition is used in the Eurovision-winning songs, by looking at how many times their title is used in the lyrics.

Song	Number of times title is used in song
1967 Puppet on a string	5
1969 Boom bang-a-bang	15
1970 All kinds of everything	5
1974 Waterloo	21
1975 Ding a dong	11
1976 Save your kisses for me	5
1980 What's another year?	10
1981 Making your mind up	9
1987 Hold me now	6
1992 Why me?	14
1993 In your eyes	10
1994 Rock 'n' roll kids	2
1996 The voice	19
1997 Love shine a light	9
1999 Take me to your heaven	10
2000 Fly on the wings of love	7
2001 Everybody	14
2002 I wanna	24
2003 Everyway that I can	10
2004 Wild dances	0

From this, it is clear that repetition is a common feature in the lyrics of Eurovision-winning songs. However, it isn't obvious just how frequent the use of repetition is, as many songs feature many more repeated phrases and choruses. The 2004 winning song "Wild Dances", for example, while containing no uses of the title in the lyrics, uses similar phrases such as "I'm wild n' dancin" and "go, go, go wild dancers" repeatedly, and also repeats the non-Standard "shee-ree-kee-die, shee-ree-kee-dam-day", "shee-kee-ree-a-dam-da" and "die-na die-na-day" frequently. I can, however, surmise that repetition is a frequently used tool in the lyrics of the winning songs, as it is in popular music, as songs tend to be more successful if they are simple and catchy. These findings have similarities with nursery rhymes, with the songs sharing similarities with repetition used in children's songs such as "Heads, shoulders, knees and toes" and "Little Peter Rabbit had a fly upon his nose" each repeated 3 times in one 4-line verse, and the repetition of "Hickory, dickory, dock" at the start and end of each verse. The nursery rhymes have to be simple and catchy so children can understand them and remember them easily, just as the Eurovision songs have to be simple and catchy so that viewers will remember them after just one performance, and also so that those foreigners with a poor grasp of the English language can understand the lyrics.

English as a second language

In this section, I will look specifically at the lyrics of the songs from which countries English isn't the first language. I will hopefully discover some information about English as a global language – in particular its growth and domination. In order to do so, I will be looking at research by David Crystal.

I will be using only the foreign language songs in this part. They are:

Year	Song	Country
1974	Waterloo	Sweden
1975	Ding a dong	Netherlands
1999	Take me to your heaven	Sweden
2000	Fly on the wings of love	Denmark
2001	Everybody	Estonia
2002	I wanna	Latvia
2003	Everyway that I can	Turkey
2004	Wild dances	Ukraine

Non-Standard English

It is feasible to expect there to be some usage of Non-Standard English in the lyrics of foreign songs, but it is not always easy to tell whether these are due to difficulties in the language, or are meant to be there (i.e. for rhyme etc.). I will try and assess whether Non-Standard English is common among non-English speakers, and try and see if I can see any patterns emerging among the data.

Song	Non-Standard English
1974 Waterloo	-
1975 Ding a dong	when you feelin' alright ding ding-a-dong ding-dang-dong ding-ding-dong
1999 Take me to your heaven	dancin' paintin' knowin' 'til flyin' reachin' breakin'
2000 Fly on the wings of love	feelin'
2001 Everybody	'cause Why nobody can't stay We started out long time ago
2002 I wanna	I wanna 'cause it's me who find you
2003 Everyway that I can	makin' whatcha thinkin' missin' you make me wanna
2004 Wild dances	dancin' shee-ree-kee-die shee-ree-kee-dam-day shee-kee-ree-a-dam-da die-na die-na-day

While all but one of the English-language foreign songs use features of Non-Standard English, only a few of these are due to the lyricist's knowledge of the English language. The most common usage of non-Standard English is in the elision of the "g" from the ending of the past participle, as in "thinkin'", "feelin'" and "paintin'". Another similar feature is the elision used in "'til" and "'cause", and the ellipsis and elision in "wanna" and "whatcha" ("want to" and "what are you"). These are all features used to aid in the discourse and flow of the song, to make poly-syllabic words fit into monosyllabic spaces, or to eliminate the harder "g" sound from the song, making it easier on the ear. This use of elision and ellipsis

may well have been influenced by the success of American films, where the actors use these Non-Standard words as part of their dialects. As Hollywood is the biggest exporter of movies, together with the fact that English comprehension in Europe is growing may mean that many American films are shown in European countries', more and more commonly subtitled rather than dubbed, and sometimes not even that.

There is also another non-Standard feature again probably not linked to English-speaking ability, and this is the use of nonsensical phrases such as "ding ding-a-dong", "shee-ree-kee-die" and "die-na die-na-day". This language choice is by no means unique to foreign songs, as Boom bang-a-bang in 1969 used nonsensical onomatopoeic language too. This is a common theme within Eurovision songs, and the Contest is infamous for it. A possible reason for this is the catchiness of this simple nonsense-language, and it's fun qualities, and this also shows that the lyrics for Eurovision songs don't always have deep meanings. However, another possible reason is that the lyricist had difficulty, due to their limited grasp of the English language, struggled to find rhyming lyrics, or lyrics that fitted the song and tune, so instead took an easy way out.

There are, however, some signs of non-Standard English due to the fact that the lyricist is writing in a language he/she isn't completely fluent in. This suggests that English has now become such a global language, that singing in it is the only chance of success, and it is better to have inaccurate or nonsensical lyrics than a completely accurate song not in English. Examples of this are:

Lyric	Grammatical analysis
When you feelin' alright	Uses the present continuous tense instead of the Standard present. (Another example is McDonald's "I'm lovin' it")
Why nobody can't stay	Double negative used, Standard would be "Why nobody can stay" or "Why anybody can't stay"
We started out long time ago	Omission of the indefinite article "a"
It's me who find you	Uses the present "find" instead of the Standard past tense "found"

Use of English in the Eurovision Song Contest

I will now investigate the growth of the English language in wider Europe by studying its use in the Eurovision Song Contest.

When the Eurovision Song Contest began in 1956, there were no rules stipulating which language countries could and couldn't sing in. However, it took until 1965 for a country (Sweden) to sing in English. It is difficult to understand why Sweden chose to sing in English, other than because there were signs emerging that English was becoming more of an international language, as no English-language song had won ESC until then. After this entry, in 1966 the rules were changed, to outlaw the singing in English (or any language not native to the country singing in it). This suggests that there was already an attempt by prescriptivists to preserve the usage of first languages in Europe. This rule was removed in 1973, and Sweden, Finland and Norway took advantage of this. The next year, the lack of restrictions allowed ABBA to win, singing for Sweden in English. Other countries to sing in English that year were Finland, Norway and the Netherlands. This trend of non-English language countries singing in English continued the next year, with the Netherlands winning with Ding-a-dong, in English. This time, as well as Norway, Sweden and Finland again, Belgium sang half of their song in English too. 1976 saw an even greater increase in the number of countries singing in English, with Switzerland, Austria, the Netherlands, Norway and Finland singing completely in English, and Germany and Italy using it in conjunction with their native languages. This clearly was not liked by the European Broadcasting Union, and so 1977 saw a return to the old restriction on language. This rule lasted for over 2 decades, but after English-language songs from Ireland and the UK won in 1992-4 and 1996-7, the rule was finally abolished for good in 1999. The abolition of the language restrictions proved that English really had become the main international language in Europe, and was now understood by more people than any other European language. This linguistic model gives an indication of the massive role that the English language plays in the world now, and even though the other countries of Europe (excluding Ireland and Malta) all fall into the expanding circle, it shows how important English is becoming even to those countries with no historical or traditional links with the language.

The English language's acceptance across Europe can be shown by looking at how many songs in the Eurovision Song Contest were sung at least partly in English, since 1999. In fact, Spain is the only country to have not sung more than 1 line of a song in English. Portugal and France also seem to be attempting to protect their own languages from the threat of English, and have each only sang one part of one of their songs in English.

Year	Number of songs completely in English (excluding English speaking countries)	Number of songs partly in English (excluding English speaking countries)	Number of non-English language songs
1999	9	2	9
2000	11	2	8
2001	12	6	4
2002	14	3	5
2003	13	4	6
2004*	15	2	4

*Only 1 non-English language song made it through from the semi final, and 5 non-English songs failed to make it. The other 9 qualifiers were all in English, though Ukraine only partially.

This shows that over time English has been gradually accepted by more and more European countries as a major language, and that they have believed that they have more chance of success with an English-language song. David Crystal says that English is “the main language” of pop music, and this explains why singers choose to sing in English, to hopefully propel themselves to commercial success. More countries have been singing their whole song in English, rather than trying to maintain their own language and appeal to those who understand English too with a bilingual song. That said, however, non-English language songs have been becoming more successful more recently. While in 1999, 2000 and 2001 and 2002, the entire top 3 songs were in English, 2003 saw second and third place not in English, and 2004's runner up wasn't in English either, and even more significantly, the winner of 2004 was bi-lingual, in English and Ukrainian. This suggests, that while English was embraced by many countries to help them gain better results at Eurovision, there has been somewhat of a backlash against the English language and it's dominance in Eurovision, by the recent success of non-English songs. David Crystal backs this up, saying that France “has issued laws banning (the use of the English language) in certain public domains” and he also tells of “anti-English movements in Spain (and) Germany”. It is however, now 6 years since a completely non-English song has won the contest, and it remains to be seen whether one ever will again.

Success of English-language songs

Since the introduction of the free-language rule, many countries have chosen to sing in English as opposed to their native languages. I will now see whether the results of these countries proves anything about the dominance of the English language.

These are the language results since the language restriction was abolished in 1999:

*English (1) refers to songs in English by the native English speaking countries (UK, Ireland and Malta), English (2) refers to songs in English from non-English speaking countries.

Position	1999	2000	2001	2002	2003	2004
1 st	English (2)	English (2)	English (2)	English (2)	English (2)	English (2)/ Ukrainian
2 nd	English (2)	English (2)	English (2)	English (1)	Imaginary Language	Serbian
3 rd	German/Turkish (2)/ English (2)	English (2)	Greek/ English (2)	English (2)	Russian	English (2)
4 th	Croatian	English (2)	French/ English (2)	English (1)	English (2)	English (2)
5 th	Hebrew/ English (2)	German	English (2)	French	English (2)	English (2)
6 th	English (2)	English (1)	Spanish	English (2)	Steiermarkish	English (2)
7 th	Bosnian/ French (2)	English (2)	English (2)	Spanish	Polish/ German	English (2)
8 th	English (2)	English (1)/ Maltese	German/ English (2)	English (2)	English (2)	English (2)/ Turkish
9 th	English (2)	Croatian	English (2)	English (2)	Spanish	English (2)
10 th	English (2)	Turkish/ English (2)	English (2)	English (2)	English (2)	Spanish
11 th	English (2)	English (2)	Turkish/ English (2)	English (2)	English (1)	English (2)
12 th	English (2)	English (2)	English (2)	Hebrew/ English (2)	English (2)	English (2)
13 th	English (1)	English (2)	English (2)/ Lithuanian	English (2)	English (2)	English (2)
14 th	English (2)	English (2)	Bosnian/ English (2)	Bosnian/ English (2)	English (2)	English (2)
15 th	English (1)	Macedonian /English (2)	English (1)	Slovenian	Croatian/ English (2)	French
16 th	Turkish	English (1)	Hebrew	Turkish	Bosnian/ English (2)	English (1)
17 th	English (2)	English (2)	Portuguese	English (2)	English (2)	English (2)
18 th	Polish	Spanish	English (2)	English (2)	French	English (2)
19 th	French	English (2)	English (2)	Macedonian	Hebrew/ English (2)	English (2)
20 th	Samogitian	Italian	English (2)	English (2)	English (2)	English (2)
21 st	Portuguese	Greek	English (1)	English (2)	English (2)	German
22 nd	Greek	Hebrew	English (2)	French	Portuguese/ English (2)	English (2)
23 rd	Spanish	French	English (2)	English (2)	English (2)	English (1)
24 th	-	French	-	English (2)	English (2)	English (2)
25 th	-	-	-	-	English (1)	-
26 th	-	-	-	-	English (1)	-

These results show quite a clear trend in the success of English-language songs at Eurovision. 1999 showed that most of the countries who still chose to sing in their own national language suffered greatly to the new influx of English-language songs, with all of the bottom 6 songs being in languages other than English.

This trend continued the next year, with 6 of the bottom 7 positions filled by non-English language songs. 2003 and 2004 showed a drop in this, as non-English language songs reached the top 3, with half of the top 10 in 2003 not being in English. The last placed song since 2001 has been in English, suggesting that the massive increase in English language songs affected the quality of the songs, as countries preferred poor quality English songs over decent non-English songs.

Position	1965	1973	1974	1975	1976	1977
1 st	French	French	English (2)	English (2)	English (1)	French
2 nd	English (1)	Spanish	Italian	English (1)	French	English (1)
3 rd	French	English (1)	English (2)	Italian	French	English (1)
4 th	German	Hebrew	English (1)	French	English (2)	French
5 th	Italian	English (2)	French	French	English (2)	Greek
6 th	English (1)	English (2)	French	German	Hebrew	German
7 th	Danish	English (2)/ French (2)	Hebrew	English (2)	Italian/ English (2)	English (2)
8 th	French	German	English (1)	English (2)	French	English (2)
9 th	French	French	Spanish	English (1)	English (2)	Spanish
10 th	English (2)	Portuguese	French	Spanish	English (1)	Finnish
11 th	Dutch	English (1)	Greek	Hebrew	English (2)	Hebrew
12 th	Croatian	French	Serbian	English (1)	Portuguese	Dutch
13 th	Norwegian	Italian	English (2)	Slovene	French	Italian
14 th	Portuguese	Dutch	English (2)	French	German/ English (2)	Portuguese
15 th	Spanish	Bosnian	German	Dutch/ English (2)	Greek	Norwegian
16 th	German	French	German	Portuguese	Spanish	French
17 th	Dutch	Dutch	Portuguese	German	Bosnian	German/ English (2)
18 th	Finnish	-	-	English (2)	English (2)	Swedish
19 th	-	-	-	Turkish	-	-

During the years prior to the rule change in 1999, the only years where countries were allowed to sing in any language were 1956-65 and 1973-77. This shows that the role of English was not as big in the 60s or 70s, as only a few countries chose to take advantage of the lack of restrictions to sing in English, and French language songs scored the same number of wins as English language songs during these years. The English language songs didn't have remarkable success in this time, with only 3 songs in English from foreign countries reaching the top 3. Singing in English was clearly an advantage for success outside the contest, as ABBA followed up the English-language "Waterloo" with massive success across the world.

The UK, Ireland and Malta are the only countries who have been able to sing in English in every contest they have entered. I will analyse whether their ability to sing in English had any bearing on their results, and also whether their results have suffered since the introduction of the Free-Language Rule. The table on the next page shows the finishing positions of all their songs, to show how much of an effect their ability to sing in English has been, and whether this effect has diminished now that every country can sing in English if they want to.

Year	UK	Ireland	Malta
1957	7	-	-
1959	2	-	-
1960	2	-	-
1961	2	-	-
1962	4	-	-
1963	4	-	-
1964	2	-	-
1965	2	6	-
1966	9	4	-
1967	1	2	-
1968	2	4	-
1969	1	7	-
1970	2	1	-
1971	4	11	18*
1972	2	15*	18*
1973	3	10	-
1974	4	7	-
1975	2	9	12
1976	1	10	-
1977	2	3	-
1978	11	5	-
1979	7	5	-
1980	3	1	-
1981	1	5	-
1982	7	11	-
1983	6	-	-
1984	7	2	-
1985	4	6	-
1986	7	4	-
1987	13	1	-
1988	2	8	-
1989	2	18	-
1990	6	2	-
1991	10	10	6
1992	2	1	3
1993	2	1	8
1994	10	1	5
1995	10	14	10
1996	8	1	10
1997	1	2	9
1998	2	9	3
1999	12	17	15
2000	16	6	8
2001	15	21	9
2002	3	-	2
2003	26	11	25
2004	16	22	12

* not in English (The years when other countries sang in English are in grey.)

This data allows me to make several conclusions. English was clearly not such an important global language in the early 1970s, showed by Ireland's decision to sing in their minority languages of Gaelic (1st language of 100,000 from a population of 3,850,000) in 1972, and Malta's choice in 1971 and 1972 to sing in Maltese. The results of these non-English songs are hugely different to the results of their English-language songs, however, suggesting that English was still an advantage, even if they didn't realise it then. While the language restrictions were in place, only 6 of 71 English language songs finished outside the top 10, and only 1 of these outside the top 15, in 18th place. However, since the language restrictions were removed in 1999, 12 of 17 songs have finished outside the top 10. This suggests that second-rate songs were successful in Eurovision just because they were allowed to be in English, but once this unfair advantage was removed, the songs were not of a high enough standard to achieve the same success.

Conclusion

I feel my project has been very successful, as I have been able to reach several conclusions from my data. The project has given me considerable insight into what helps make songs successful, and enables me to analyse these themes to predict future Eurovision winners.

My findings have told me that love and relationships are common themes in the lyrics of Eurovision winning songs, as these themes appeal more to the listener, and also songs with themes such as these do better commercially than other themes do. Pronouns are also frequently used to help with listener appeal. Repetition is also a common feature in the songs, as this makes the song catchier, and this is again a common feature in commercially successful songs.

In studying English usage by non-native speakers, I have discovered that they employ many non-Standard features, and also use nonsensical language sometimes for ease of writing. This shows that English is becoming such a global language that Non-Standard English is becoming more common, as more people with less knowledge of the language attempt to use it, to gain an advantage.

The use of the English language in the Eurovision Song Contest can be used as an example of how the role of English in global affairs is growing. It also illustrates the resistance of some countries to it's growing influences, and how it is the most understood language worldwide. It shows how the language is expanding, and will probably continue to spread further.

In my opinion all these conclusions are safe to reach, as the Eurovision Song Contest takes in the views of thousands of Europeans, and shows who has won. My analysis, however, can unfortunately not take into account other factors in the success of songs, such as performance, singers and draw order, so cannot be seen as completely accurate. I feel that the data I have taken is the most appropriate to my study, and I hope I have covered the subject in enough detail to ensure that my results are reliable.

The lyricist of Ireland's 2005 song has clearly also noticed the success of songs about love, as Ireland's entry "Love?" contains the word "love" 42 times! Macedonia and Albania's entries use repetition with "Ley la la ley la" 16 times and "Di di da" 18 times respectively. Pronouns are used in the titles alone of 13 out of 22 English-language entries.

It will be interesting to see if these ESC conventions continue over the years, and how the role of the English language in the Contest may change in the future.

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List of Contents

Introduction

Aims and Hypotheses

Methodology

Language Conventions

English as a Second Language

Conclusion

Bibliography

Data