

Coherence in One Direction's *Night Changes* Lyrics through Discourse Markers: Discourse Study



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ENGLISH LITERATURE STUDY PROGRAM
FACULTY OF CULTURAL SCIENCES
UNIVERSITAS HASANUDDIN
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2026**

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THESIS

**Coherence in One Direction's Night Changes Lyrics through Discourse Marker:
Discourse Study**

BY

Ayu Widya Putri

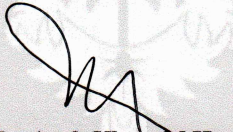
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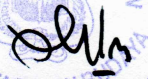
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AGREEMENT

On July 10, 2026, the Board of Thesis Examination has kindly approved a thesis by Ayu Widya Putri (F041221030) entitled *Coherence in One Direction's Night Changes Lyrics through Discourse Marker: Discourse Study* submitted in fulfillment of one of the requirements to obtain *Sarjana* Degree in English Literature Study Program, Faculty of Cultural Sciences, Hasanuddin University.

Makassar, July 10th, 2026

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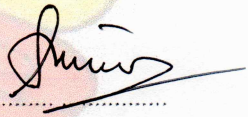
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The thesis by Ayu Widya Putri (F041221030) entitled *Coherence in One Direction's Night Changes Lyrics through Discourse Marker: Discourse Study* has been revised as advised during the examination on Friday, July 10th 2026 and is approved by the Board of Undergraduate Thesis Examiners:

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STATEMENT LETTER

I hereby declare that the thesis entitled “Coherence in One Direction’s *Night Changes* Lyrics through Discourse Marker: Discourse Study” is entirely my own work under the supervision of Dr. Ayub Khan, M.Hum. This scientific work has not been previously submitted and is not currently being submitted in any form to any other higher education institution. All sources of information derived from or quoted from published and unpublished works of other authors have been properly acknowledged in the text and listed in the references of this thesis. If it is later proven that part or the entirety of this thesis is the work of others, I am willing to accept any sanctions in accordance with the applicable regulations.

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APPROVAL FORM

With reference to the letter of the dean of Faculty of Cultural Sciences Hasanuddin University No. 03966/UN4.1.15.1/KEP/2025 regarding supervision, we hereby confirm to approve the undergraduate thesis draft by Ayu Widya Putri (F041221030) to be examined at the English Literature Study Program of Faculty of Cultural Sciences.

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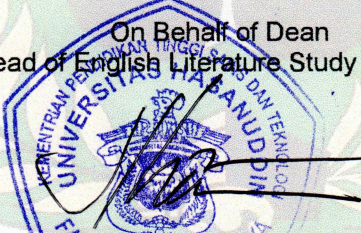
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This thesis is not without its imperfections and I take full responsibility for any errors or omissions that exist within these pages. Writing it has been as much a process of learning as of completion, and I welcome any criticism or suggestion that may serve to improve what is presented here. I hope that this research, however modest, can be of some help to future readers and researchers who will find themselves facing this subject.

Ayu Widya Putri

Friday, 26 June 2026

ABSTRACT

AYU WIDYA PUTRI. **Coherence in One Direction's *Night Changes* Lyrics through Discourse Markers: Discourse Study** (Supervised by Ayub Khan).

This study explores how coherence is constructed in the lyrics of the song *Night Changes* by One Direction through the use of discourse markers. The analysis uses Schiffrin's (1987) interactional model and Fraser's (1999) pragmatic taxonomy of discourse markers. Song lyrics differ from normal written or spoken discourse in their heavy reliance on brevity, ellipsis, and emotional suggestion. This raises the question of how coherence is achieved when explicit connectives are relatively sparse. The study uses a qualitative descriptive design and discourse analysis method. The study identifies and classifies all the discourse markers found in the lyrics and analyzes the semantic and pragmatic functions of each discourse marker in connecting the lyrical propositions. Six discourse markers were identified in twenty-two instances and categorized in three of Fraser's (1999) four categories: elaborative (*that, and, how*), contrastive (*but, even when*), and temporal (*when*); no inferential markers were identified. Elaborative markers are the most frequent category, specifying the referents of the song's recurring images of desire, memory, and change, though they function largely as connective tissue rather than as the drivers of the song's emotional argument. Contrastive markers, though fewer in number, occupy the single structural turning point of the chorus, where the paired markers *but* and *even when* pivot the narrative from anxiety about impermanence to unconditional reassurance, while the temporal marker *when*, recurring in every chorus, grounds that anxiety in the concrete, shared moment of waking. The study concludes that the markers in the lyrics are sufficient and adequate when sufficiency is considered with respect to the generic properties of lyrical discourse: explicit markers cluster at the lines carrying interior, evaluative, or argumentative weight, while descriptive and imagistic lines cohere through implicit means such as schema-based inference and lexical cohesion. The results imply that the frameworks of Schiffrin and Fraser, developed for conversational and prose discourse, respectively, remain useful for lyrical texts but also point to genre-specific gaps, such as the extension of the elaborative category to obligatory subordinators and the cyclical repetition of markers across recurring structural units, that existing discourse marker theory has yet to address.

Keywords: discourse analysis, discourse markers, coherence, lyrics, *Night Changes*.

ABSTRAK

AYU WIDYA PUTRI. **Koherensi dalam Lirik Lagu *Night Changes* Milik One Direction Melalui Penanda Wacana: Studi Wacana** (Dibimbing oleh Ayub Khan).

Penelitian ini mengkaji bagaimana koherensi dibangun dalam lirik lagu *Night Changes* oleh One Direction melalui penggunaan penanda wacana. Analisis ini menggunakan model interaksional Schiffrrin (1987) dan taksonomi pragmatik penanda wacana karya Fraser (1999). Lirik lagu berbeda dari wacana tertulis atau lisan pada umumnya karena sangat mengandalkan kesederhanaan, elipsis, dan sugesti emosional. Hal ini menimbulkan pertanyaan tentang bagaimana koherensi dapat tercapai ketika konektor eksplisit relatif jarang digunakan. Penelitian ini menggunakan desain deskriptif kualitatif dan metode analisis wacana. Penelitian ini mengidentifikasi dan mengklasifikasikan semua penanda wacana yang ditemukan dalam lirik serta menganalisis fungsi semantik dan pragmatik masing-masing penanda wacana dalam menghubungkan proposisi-proposisi lirik. Enam penanda wacana diidentifikasi dalam dua puluh dua contoh dan dikategorikan ke dalam tiga dari empat kategori Fraser (1999): elaboratif (*that, and, how*), kontrasif (*but, even when*), dan temporal (*when*); tidak ada penanda inferensial yang teridentifikasi. Penanda elaboratif merupakan kategori yang paling sering muncul, berfungsi menspesifikasikan rujukan dari citra-citra lagu yang berulang mengenai kerinduan, ingatan, dan perubahan, meskipun perannya sebagian besar bersifat sebagai jaringan penghubung dan bukan penggerak utama argumen emosional lagu. Penanda kontrasif, meskipun lebih sedikit jumlahnya, menempati satu-satunya titik balik struktural dalam chorus, di mana pasangan penanda *but* dan *even when* mengalihkan narasi lagu dari kecemasan akan ketidakkekalan menjadi jaminan tanpa syarat, sementara penanda temporal *when*, yang berulang di setiap chorus, menjadikan kecemasan tersebut berpijak pada momen konkret dan universal, yaitu saat terbangun. Studi ini menyimpulkan bahwa penanda dalam lirik tersebut cukup dan memadai ketika kecukupan dinilai berdasarkan sifat-sifat generik wacana lirik: penanda eksplisit bergerombol di baris-baris yang membawa muatan interior, evaluatif, atau argumentatif, sementara baris-baris deskriptif dan imajistik bersatu melalui cara-cara implisit seperti inferensi berbasis skema dan kohesi leksikal. Hasil ini menyiratkan bahwa kerangka kerja Schiffrrin dan Fraser, yang masing-masing dikembangkan untuk wacana percakapan dan prosa, tetap berguna untuk teks lirik, namun juga menunjukkan adanya celah spesifik genre, seperti perluasan kategori elaboratif untuk mencakup subordinatur wajib secara gramatikal, serta pengulangan penanda secara siklikal pada unit-unit struktural yang berulang, yang belum dibahas oleh teori penanda wacana yang ada.

Kata kunci: analisis wacana, penanda wacana, koherensi, lirik, *Night Changes*.

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CHAPTER I INTRODUCTION

1.1 Research Background

In song lyrics, language not only functions as a tool to make the lyrics look aesthetic but also as a means of communication to convey meaning through words, sentence structure, and the relationship between ideas. One of the crucial aspects in linguistics and discourse is coherence, which refers to the unity or relatedness of meaning among sentences in a text or speech. Coherence enables the audience to fully and rationally understand the meaning of the message. One method for building coherence in text is to use discourse markers, that is, words or phrases that explicitly connect ideas in the discourse.

The lyrics of the song by the band One Direction entitled *Night Changes* are an intriguing object of research because they present a narrative that is full of complex emotion, portraying the dynamics of time filled with uncertainty, doubt, and fear. Consider, for instance, the chorus lines *"Everything that you've ever dreamed of / Disappearing when you wake up / But there's nothing to be afraid of even when the night changes."* The word *but* here does not simply connect two lines; it signals a deliberate emotional turn, shifting the narrative from a proposition of loss and impermanence to one of reassurance. A listener who pays close attention will notice that without *but*, the reassurance would feel disconnected from the anxiety that precedes it. This small marker is doing significant discursive work, and it is precisely this kind of detail that makes the lyrics worth examining linguistically. This song conveys a message in beautiful language and also contains a rich narrative structure in which explicit and implicit connectors work together to create integrated meaning. Therefore, it is necessary to analyze the role of discourse markers in forming a coherent meaning structure in song lyrics. This research not only enriches the understanding of linguistics in popular texts but also opens new paths in the analysis of modern music discourse.

This study has great significance because it can provide a more comprehensive understanding of how popular song lyrics communicate meaning through systematic discourse structures and markers. By focusing on song lyrics, linguistic studies can gain new perspectives that are more in line with the reality of popular culture and the younger generation, beyond the dominance of conventional literary texts. With this study, the researcher can determine whether discourse markers in the song *Night Changes* play a role in creating clear text coherence or actually creating ambiguous meanings.

From an academic perspective, this study can add to the richness of pragmatic studies and discourse analysis in literary linguistics, especially in English literary linguistics. For the researcher, this study is a means to develop critical analysis skills, understand text structures, and understand the relationship between language and meaning better. Meanwhile, for the general public, this study can provide a new perspective that song lyrics have not just value as

entertainment but also as a form of communication that has complex and rich meanings. Thus, revealing coherence in song lyrics through discourse markers is a crucial step in understanding how language forms emotional and narrative messages linguistically.

1.2 Identification of Problems

Based on the background described above, it is evident that *Night Changes* presents a lyrical text rich in emotional transitions and narrative complexity, yet the linguistic mechanisms behind its coherence have not been thoroughly examined. The presence of words such as *but* and *even when* at critical moments in the chorus and the largely unmarked paratactic structure of the verses raises questions about how coherence is actually constructed across the song and what role discourse markers play in that process. These observations point to several problems that need to be addressed in this study:

- 1.2.1 It is difficult to recognize the discourse markers used in the lyrics of *Night Changes*.
- 1.2.2 The readers find problems in knowing the discourse markers' function in connecting ideas and building coherence within the song's narrative structure.
- 1.2.3 The sufficiency of these markers in creating a clear and logical flow of meaning, and their impact on the listener's comprehension of the song's message.
- 1.2.4 The extent to which discourse markers enhance or obscure the listener's understanding of the song's message.
- 1.2.5 The implications of potentially removing explicit discourse markers, exploring whether coherence could still be maintained implicitly and what this suggests about the nature of implicit coherence in song lyrics.

1.3 Scope of Problems

This study undertakes a linguistic analysis of the lyrics of One Direction's *Night Changes*, with its scope precisely defined by the following points:

- 1.3.1 This study will identify and classify the types of discourse markers used within the song's lyrics.
- 1.3.2 This study will analyze how these identified discourse markers function in connecting ideas and building coherence within the song's narrative structure.
- 1.3.3 This study will evaluate to what extent the discourse markers enhance or obscure the listener's understanding of the song's message.

1.4 Research Questions

Based on the background and problem identification above, the research questions in this study are as follows:

- 1.4.1 What types of discourse markers does *Night Changes* by One Direction use?
- 1.4.2 How do the discourse markers function to establish coherence in the lyrics?
- 1.4.3 To what extent can the role of discourse markers maintain a coherent narrative?

1.5 Objective of the Study

This study aims to:

- 1.5.1 To identify the discourse markers used in the lyrics of *Night Changes*.
- 1.5.2 To reveal the function of these discourse markers in constructing coherence.
- 1.5.3 To evaluate to what extent the role of the discourse markers can provide adequate cohesion and coherence throughout the text.

1.6 Significance of the Study

1.6.1 Theoretical Significance

This study contributes to the field of discourse analysis by applying linguistic frameworks to song lyrics, a text type that carries unique characteristics compared to conventional written or spoken discourse. Unlike formal texts, song lyrics operate through brevity, structural recurrence, and emotional suggestion, which means the way coherence and discourse markers function within them cannot simply be assumed to mirror how they work in prose or conversation. By demonstrating that the frameworks of Schiffrin (1987) and Fraser (1999) can be applied productively to this kind of text, this study offers new insights into how coherence can be achieved across different text types, not only in academic or formal writing but also in artistic and popular forms of communication.

1.6.2 Practical Significance

This study encourages students, researchers, and the wider community to engage with popular culture from a critical linguistic perspective. Understanding that song lyrics are not merely aesthetic objects but structured communicative texts can deepen appreciation for how language works in everyday life. Beyond that, the analytical process involved in this study, identifying discourse markers, examining their functions, and evaluating their contribution to coherence, helps develop the kind of close reading and interpretive skills that are valuable both in academic settings and in navigating language more generally, particularly for younger audiences who encounter popular music as a primary form of cultural engagement.

1.7 Previous Studies

The present study was based on such relevant studies selected as academic foundation. This part aims to review how previous researches have analyzed

coherence and discourse markers in texts especially in song lyrics, and to find the gap that the current study is trying to fill.

The first study examines the use of discourse markers in educational texts. Damanik (2021), in her thesis *Discourse Markers in Narrative Texts in English Textbooks of Senior High School Students*, utilized Fraser's taxonomy to analyze the types and functions of discourse markers in narrative texts. Her work offers crucial insight into how discourse markers build coherence in educational texts but does not examine creative or lyrical texts.

Another relevant study approaches coherence from the perspective of journalistic discourse. Maulida (2021), in her article *Wacana Penanda Kekohesian dan Kekohersian dalam Berita Covid-19 di Liputan6.com in Jurnal Peneroka*, analyzed cohesion and coherence in online news articles. She pinpointed both grammatical and lexical cohesion markers, as well as explicit coherence indicators like additive and causal coherence. Despite being very thorough, her research centers on journalistic discourse instead of artistic or poetic texts.

A study more directly related to the present study focuses on cohesion within song lyrics. Putri (2022) undertook a study titled *Cohesiveness in Informal Written Text: Song Lyrics*, published in *SCIENTIA: Social Sciences & Humanities*. The study focused on Bruno Mars' lyrics, applying Oshima and Hogue's coherence theory to pinpoint cohesive devices such as repetition, reference, and conjunction. She found these devices essential for creating coherence in informal, expressive texts like song lyrics. Her findings are relevant to the current study because they show that song lyrics have a linguistic structure that can be explained academically, especially in terms of the integration of meaning. However, the study did not treat discourse markers as an independent subject of inquiry, nor did it address the coherence of a single narrative song.

Lexical cohesion in song lyrics is also explored in the following study. Putirulan, Cahya, and Latuihamallo (2023), in their study *An Analysis of Lexical Cohesion Found in "Red" Song Lyrics*, published in *Huele: Journal of Applied Linguistics, Literature, and Culture*, used Halliday and Hasan's framework to identify cohesive elements such as repetition, antonyms, and synonyms in Taylor Swift's lyrics. Their research emphasizes how lexical cohesion creates emotional resonance and narrative coherence. However, their analysis remains at the lexical level and does not extend to discourse markers in particular.

The broadest in scope among the studies reviewed here is one that examines coherence markers across an entire album. Inderajati et al. (2024), in their study titled *Kesesuaian Penanda Koherensi dalam Lirik Lagu Coldplay Pada Album X&Y*, analyzed different kinds of coherence markers across multiple songs using discourse analysis. Their analysis showed the predominance of additive markers, which reflected strong internal cohesion within the album. Nonetheless, their research encompasses the entire album, rather than a micro-level exploration focused on a single song.

While these studies offer important insights into cohesion and coherence across various text types, none of them examines the specific role of discourse markers in constructing coherence within the lyrics of One Direction's *Night Changes*. Most of the previous studies either covered entire albums, addressed cohesion without specific attention to discourse markers, or focused on genres such as educational texts and news articles. The present study seeks to fill this gap by conducting a song-specific discourse analysis of how discourse markers contribute to coherence in *Night Changes*, offering a contribution to the field of discourse studies in popular music.

1.8 Theoretical Background

1.8.1 Discourse Analysis

Discourse analysis is a linguistic approach which moves beyond the sentence level to study the way meaning is constructed, negotiated, and maintained through language in use. Gee (2014) supports this perspective by stating that discourse analysis is concerned with how meaning is constructed in communicative contexts. Discourse analysis, on the other hand, views language as a social activity rather than a system of abstract rules. Fairclough (1995, p. 7) defines discourse as "language use as social practice," highlighting the strong connection between text and the social context in which it is produced and interpreted.

The current study, with discourse analysis as a methodological lens, treats the lyrics of *Night Changes* as a whole text with an internal communicative structure. The approach assumes the lyrics of songs are a valid form of discourse and thus amenable to the same systematic linguistic analysis as other texts. This allows the lyrics to be analyzed not as random pieces of poetry, but to see how elements of language, and especially discourse markers, work in unison to create coherence in narrative, emotion, and theme across the different sections of the song (Johnstone, 2008).

1.8.2 Discourse Markers

Two foundational theoretical perspectives inform this study's understanding of discourse markers: the interactional approach proposed by Schiffrin (1987) and the pragmatic approach developed by Fraser (1999). Although these frameworks share common ground, each offers a distinct analytical vantage point that, together, provides a more complete account of how discourse markers operate within the lyrical discourse of *Night Changes*.

1.8.2.1 Schiffrin's (1987) Interactional Approach

Schiffrin (1987, p. 31) defines discourse markers as "sequentially dependent elements which bracket units of talk." Her framework situates discourse markers within a multidimensional model of discourse structure, arguing that they operate simultaneously across several planes: the ideational plane (propositional content), the action plane (speech acts), the exchange structure (turn-taking), and the participation framework (social relationships between interlocutors). From this

perspective, discourse markers do not carry independent propositional meaning; rather, they signal how a unit of discourse relates to what precedes and follows it in the sequential flow of talk or text. Consequently, this framework provides a robust analytical tool for tracking how meaning and coherence are sequentially constructed across textual structures.

While this framework was primarily developed in the context of spoken conversation, the model remains applicable to the lyrical discourse of *Night Changes* because it highlights the sequential and relational nature of discourse organization. Song lyrics unfold line by line across verses and choruses in a manner analogous to sequential discourse units in conversation; markers such as *and*, *but*, and *so* guide the listener through narrative and emotional shifts just as they manage sequential coherence in spoken interaction.

Several key markers and their interactional functions are identified as follows: *and* functions as an elaborative or additive connector, linking propositions that build upon each other within the ideational plane, while *but* signals contrast or unexpected information, often marking a shift in the speaker's stance or the direction of the discourse. *So* functions as an inferential or result marker, signaling that what follows is a consequence of what has been said, while *then* marks temporal sequence or logical consequence, organizing information along a timeline of events. In the context of *Night Changes*, these markers contribute to the sequential logic of the narrative by connecting scenes, linking emotional states, and guiding the listener through the progression from one lyrical moment to the next.

1.8.2.2 Fraser's (1999) Pragmatic Approach

Fraser (1999, p. 931) defines discourse markers as a class of lexical expressions that "signal a relationship between the interpretation of the segment they introduce (S2) and the prior segment (S1)." This definition anchors discourse markers firmly in the domain of pragmatics: their primary function is not to contribute to propositional content but to encode procedural instructions that guide the hearer's interpretation of the logical and rhetorical relationship between discourse segments.

A critical distinction in Fraser's (1999) framework is that discourse markers are not semantically vacuous; rather, they carry procedural and non-propositional meaning that guides the hearer in processing and relating incoming information to prior context. This pragmatic dimension is particularly relevant in lyrical discourse, where the compressed and elliptical nature of song lyrics requires listeners to rely heavily on inferential and contextual cues in constructing coherent meaning.

Fraser (1999) proposes a systematic taxonomy of discourse markers based on their pragmatic functions, which serves as the primary classification framework for this study:

1. Contrastive markers (e.g., but, however, still) signal that S2 presents information that contrasts with, qualifies, or challenges S1.
2. Elaborative markers (e.g., and, in addition, furthermore, also) indicate that S2 adds information that extends, specifies, or reinforces the content of S1.
3. Inferential markers (e.g., so, therefore, thus, as a result) signal that S2 is an inference, conclusion, or result that can be drawn from S1.
4. Temporal markers (e.g., then, next, meanwhile, after) organize discourse along a timeline, marking sequentiality, simultaneity, or temporal transition.

This four-category taxonomy provides the operational framework for identifying and classifying discourse markers in the lyrics of *Night Changes*. By applying Fraser's (1999) classification, this study can map each identified marker to its specific pragmatic function and assess its contribution to overall coherence.

1.8.2.3 Integration of Both Framework

Schiffrin (1987) and Fraser (1999) approach discourse markers from different theoretical traditions, namely interactional sociolinguistics and pragmatics, respectively; the two frameworks are complementary rather than contradictory. Schiffrin's model illuminates the sequential and multidimensional functions of markers within the flow of discourse, while Fraser's taxonomy provides a principled categorization based on the pragmatic relationships markers signal between segments.

In this study, Fraser's (1999) taxonomy is adopted as the primary classification framework because of its clear categorical structure and its focus on meaning-relations, which is directly applicable to the analysis of lyrical discourse as a written text. Schiffrin's (1987) notion of sequential dependency is used as a supplementary interpretive lens to explain how markers manage the flow and coherence of the lyrical narrative across stanzas and choruses.

1.8.3 Coherence Theory

Coherence is what makes a text feel like a unified whole rather than a collection of unrelated sentences. It refers to the logical, semantic, and contextual connectedness among propositions, ensuring that discourse unfolds in a consistent and interpretable manner. Halliday and Hasan (1976) discuss this idea from the angle of cohesion, arguing that explicit linguistic ties on the surface of a text are what allow it to "hang together" as a meaningful unit. While their framework centers on cohesion rather than coherence directly, it laid the groundwork for later scholars to examine how deeper semantic and interpretive unity is achieved in discourse.

Brown and Yule (1983) add a cognitive dimension, arguing that coherence is not an inherent property of the text itself but a conceptual property residing in the mind of the interpreter that is constructed through perceived relationships among ideas, drawing on both textual cues and prior knowledge. Renkema (2004) extends this view by stating that a coherent text exhibits a clear

communicative purpose, a logical sequence of ideas, and an overarching unity that allows the audience to grasp its message rationally.

In relation to discourse markers, Schiffrin (1987) and Fraser (1999) both underscore that coherence is achieved, in part, through the procedural signals encoded by discourse markers. For Schiffrin (1987), coherence emerges from the coordinated interaction of multiple discourse planes, with markers facilitating sequential and relational organization. For Fraser (1999), markers contribute to coherence by explicitly signaling logical and rhetorical relationships between adjacent discourse segments, reducing the inferential burden on the hearer.

It is worth noting that the specific generic properties of song lyrics such as their brevity, reliance on suggestion, and emotional orientation present particular conditions under which coherence is constructed. Lyrical discourse frequently relies on implicit coherence, where listeners construct unified meaning through inference and shared cultural knowledge rather than through explicit discourse markers alone. This study examines both the explicit coherence created by discourse markers and the implicit coherence that operates around them.

For the purposes of this study, coherence in the lyrics of *Night Changes* is analyzed across two primary dimensions: semantic coherence and pragmatic coherence. These two dimensions provide the analytical framework for examining how discourse markers contribute to the construction of coherent meaning throughout the lyrics.

1.8.3.1 Semantic Coherence

Semantic coherence refers to the conceptual and thematic unity that runs across a text, ensuring that words, phrases, and lines are meaningfully related to a shared topic, theme, or narrative thread (Renkema, 2004). In song lyrics, semantic coherence is reflected in the consistency of recurring themes, imagery, and emotional registers across verses, choruses, and bridges.

In *Night Changes*, semantic coherence is manifested through persistent thematic concerns of time, change, and emotional ambivalence. Discourse markers, particularly elaborative markers such as *and* and contrastive markers such as *but* contribute to semantic coherence by linking propositions that develop these themes across lyrical units. Listeners are able to trace a continuous thematic arc throughout the song because the markers signal how each new line or verse relates semantically to what has come before.

1.8.3.2 Pragmatic Coherence

Pragmatic coherence concerns the relationship between the language of the text and the communicative context in which it is produced and received (Gumperz, 1982). It emerges when a text is not only internally consistent but also relevant, interpretable, and meaningful within the experiential and cultural framework of its audience.

In the context of song lyrics, pragmatic coherence is shaped by the listener's ability to recognize the communicative intent embedded in the text and

to relate the lyrical content to shared emotional experiences and cultural knowledge. Discourse markers contribute to pragmatic coherence by providing interpretive instructions that help listeners infer the intended relationship between lyrical segments, even when explicit propositional content is minimal or elliptical, a characteristic feature of lyrical discourse (Fraser, 1999; Schiffrin, 1987).

1.8.4 Cohesive Devices and Their Relationship to Coherence

While the primary analytical focus of this study is coherence and the role of discourse markers in constructing it, an understanding of cohesion is necessary to clarify the boundaries between these two related but distinct concepts. As Halliday and Hasan (1976, p. 4) define it, cohesion refers to the semantic relations between an element in the text and another element that is crucial to its interpretation. Cohesion is a grammatical and lexical property of the text itself, a set of surface-level linguistic ties that signal how parts of a text are connected.

The critical distinction between cohesion and coherence, as established by Halliday and Hasan (1976) and further refined by Brown and Yule (1983), is that cohesion is a textual property (observable in the linguistic form of the text), whereas coherence is an interpretive property (constructed in the mind of the reader or listener through inference and contextual knowledge). A text may be highly cohesive yet incoherent; conversely, and this is particularly relevant to lyrical discourse, a text may achieve coherence even when explicit cohesive ties are minimal, relying instead on the listener's inferential and cultural resources.

Cohesive devices, as classified by Halliday and Hasan (1976), include:

- a. Reference: the use of pronouns, demonstratives, or comparatives that point to other entities within the text (e.g., she, it, this).
- b. Substitution: the replacement of a word or phrase with a pro-form to avoid repetition (e.g., do so, the same).
- c. Ellipsis: the omission of recoverable elements from the text, relying on context for interpretation.
- d. Conjunction: the use of conjunctions and connectives to link clauses and sentences. This category overlaps significantly with discourse markers, particularly the elaborative and contrastive categories identified by Fraser (1999).
- e. Lexical Cohesion: the use of semantically related words to bind a text together, including repetition, synonymy, antonymy, hyponymy, and collocation.

The relationship between cohesive devices and discourse markers requires careful delineation. Not all cohesive devices are discourse markers (e.g., pronoun reference is a cohesive device but not a discourse marker), and not all discourse markers function primarily as cohesive ties (e.g., attitude markers such as "well" or "frankly" are pragmatic markers in Fraser's sense but do not constitute cohesive ties in Halliday and Hasan's framework). In this study, conjunctive cohesive devices that also function to signal pragmatic relationships between

discourse segments, as defined by Fraser (1999), are classified and analyzed as discourse markers. All other cohesive devices are acknowledged as contributing to the surface-level cohesion of the text but are not the primary focus of analysis.

This boundary ensures analytical precision and prevents the conflation of cohesion with coherence, a distinction that is foundational to both Schifffrin's (1987) and Fraser's (1999) treatments of discourse markers, and that becomes especially important given the particular cohesive and coherence strategies characteristic of lyrical discourse.

1.8.5 Song Lyrics as Discourse

A foundational premise of this study is that song lyrics constitute a legitimate and analyzable form of discourse. This premise requires theoretical grounding, because song lyrics differ from canonical discourse types such as conversation, news texts, or academic writing in ways that have direct implications for how coherence and discourse markers operate within them.

Viewing a song as a text means treating its lyrical component as a complete linguistic unit amenable to systematic analysis. As Street (1992, p. 6) argues, a text is a coherent structure of meaning created by the choices of a speaker or writer within a given context. From this perspective, *Night Changes* is a text with its own internal logic, communicative purpose, and structured meaning, independent of though enriched by the musical dimension in which it is embedded. Widdowson (1978) similarly contends that a text achieves its status not merely through grammatical well-formedness but through its capacity to communicate coherently within a particular situational context, a criterion that song lyrics readily satisfy.

1.8.5.1 Distinctive Properties of Lyrical Discourse

As a distinct discursive genre, song lyrics possess several formal and communicative properties that differentiate them from other text types and that bear directly on the analysis of discourse markers and coherence:

- a. Conciseness and Ellipsis. Lyrics are characteristically brief and condensed, relying on suggestion, imagery, and metaphor rather than explicit elaboration (Shepherd & Wicke, 1997). Propositional content is frequently omitted or left implicit, requiring listeners to supply missing information through inference. This elliptical quality means that coherence in lyrical discourse is often achieved implicitly through shared cultural and emotional knowledge rather than through overt linguistic markers alone. Consequently, the discourse markers that do appear in the lyrics carry a heightened functional load, as they provide explicit relational signals in an otherwise inferentially dense text.
- b. Repetition and Structural Recurrence. Song lyrics are organized around repeating structural units, such as verses, choruses, and bridges, that create a cyclical discourse structure unlike the linear progression typical of prose or conversation. Repetition of lines, phrases, and entire stanzas reinforces thematic coherence and creates emotional intensity (Watanabe, Ito & Goto,

2016). Within this structure, discourse markers must function not only to connect adjacent lines but also to maintain coherence across structurally distant but semantically related segments.

- c. Emotional and Narrative Orientation. Unlike expository or informational texts, song lyrics prioritize emotional expression and narrative immersion over logical argumentation. As Aleshinskaya (2013) notes, musical discourse is fundamentally oriented toward affective engagement, and linguistic choices, including the use of discourse markers, serve this affective function alongside their structural one. In *Night Changes*, discourse markers do not simply organize logical relationships between propositions; they also modulate the emotional rhythm of the narrative, signaling shifts in tone, perspective, and feeling
- d. Performative and Multimodal Context. While this study focuses exclusively on the linguistic dimension of the lyrics, it is important to acknowledge that song lyrics are embedded in a multimodal context in which rhythm, melody, and performance shape how they are delivered and interpreted (Middleton, 1990). The segmentation of lyrics into lines and stanzas is partly determined by musical structure, and the boundaries that discourse markers signal in the text may align with or operate in tension with the segmentation imposed by musical phrasing. This study brackets the musical dimension and treats the lyrics as an autonomous textual object, while acknowledging that this is an analytical abstraction.

1.8.5.2 Implications for Discourse Marker Analysis

The distinctive properties of lyrical discourse outlined above have three direct implications for the analysis of discourse markers in *Night Changes* and thus for the application of Schiffrin's (1987) and Fraser's (1999) frameworks.

First, the elliptical and compressed nature of song lyrics means that the absence of discourse markers is as analytically significant as their presence. Where markers are absent, coherence must be maintained through implicit means through thematic repetition, imagery, and the listener's inferential engagement. This study, therefore, not only identifies the discourse markers that are present but also notes segments where coherence is achieved without explicit markers to assess the overall sufficiency of the markers used.

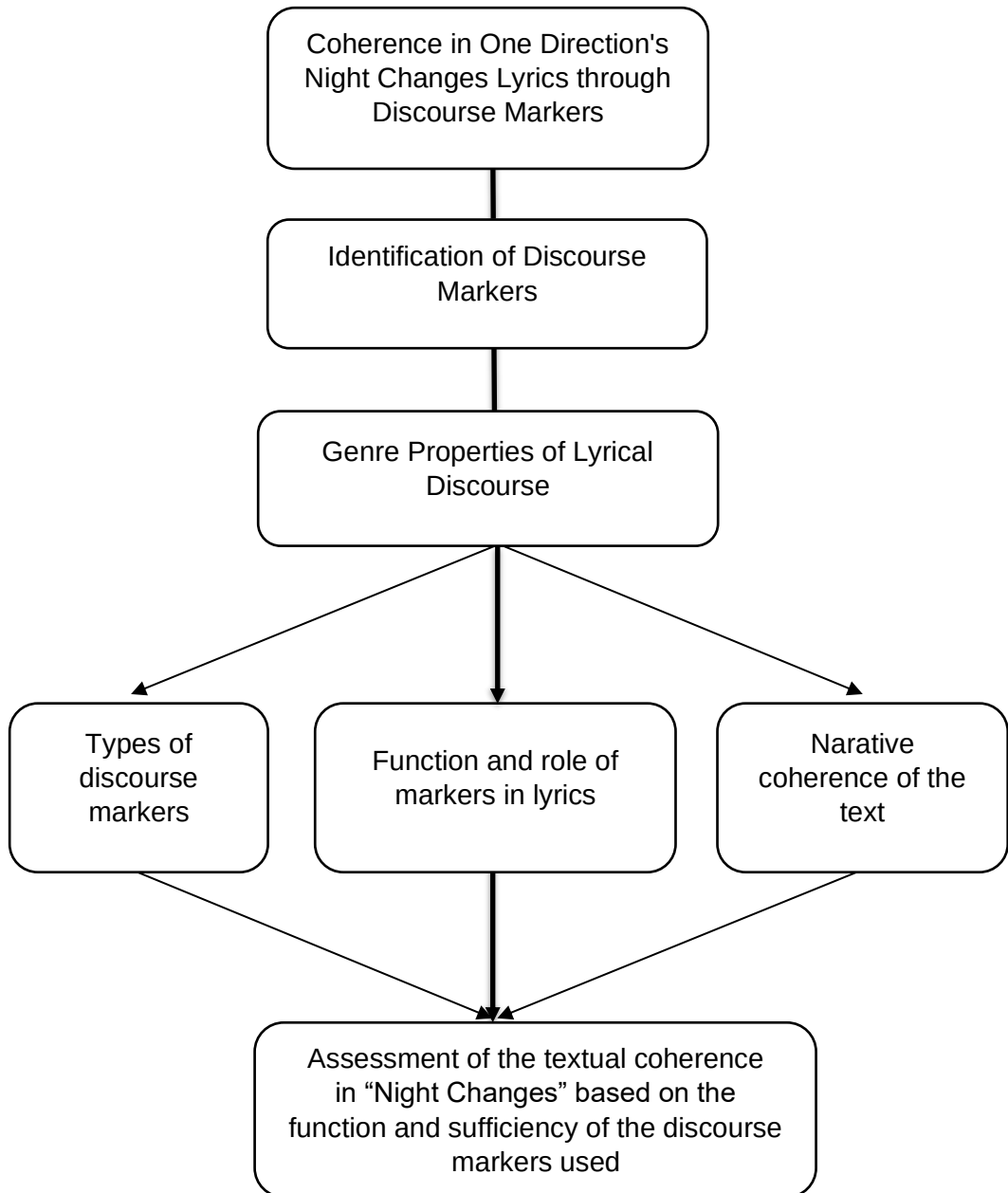
Second, the structural recurrence of the chorus in *Night Changes* creates a discursive situation in which the same markers appear multiple times across different contextual positions. Fraser's (1999) framework, with its focus on the S1–S2 relationship, allows for a nuanced assessment of whether the same marker performs the same or different pragmatic functions depending on its position within the song's structure.

Third, the emotional orientation of lyrical discourse suggests that pragmatic coherence is particularly central to how *Night Changes* communicates meaning. Schiffrin's (1987) notion of discourse markers operating across the

participation framework, which includes the relational dimension between speaker and listener, provides a useful lens for understanding how markers in the lyrics address and position the listener emotionally, not merely logically.

Ultimately, treating the lyrics of *Night Changes* as discourse and specifically as a genre of lyrical discourse with its own distinctive properties is essential to understanding both the scope and the limits of what discourse markers can achieve in this text.

1.9 Conceptual Framework



CHAPTER II METHODOLOGY

2.1 Research Design

This study employed a qualitative descriptive design using the discourse analysis method as the primary approach. This method is particularly suited for exploring the intricate linguistic and semantic aspects of texts such as song lyrics, which combine emotional expression with narrative coherence. According to Creswell (2014), qualitative research focuses on exploring and understanding how individuals or groups construct meaning around a social or cultural phenomenon. In this study, the phenomenon under examination is the use of discourse markers and their role in creating coherence within One Direction's song *Night Changes*.

The discourse analysis method, as outlined by Gee (2014) and Johnstone (2008), examines language beyond the sentence level to uncover how meaning, structure, and coherence are achieved in communication. It investigates how linguistic features interact with contextual and social elements to produce unified meaning. This method allows for a comprehensive examination of the *Night Changes* lyrics by focusing on how discourse markers contribute to the logical flow, semantic unity, and interpretive depth of the song. The analysis does not rely on numerical data or statistical inference but rather on descriptive interpretation and textual evidence.

Two theoretical frameworks jointly guide the analysis. First, Schiffrin's (1987) interactional model is employed to understand how discourse markers function as sequentially dependent elements that bracket units of discourse, managing the relational flow of the lyrical narrative across verses and choruses. Second, Fraser's (1999) pragmatic taxonomy provides the primary classification system for identifying and categorizing discourse markers according to the procedural relationships they signal between adjacent discourse segments: contrastive, elaborative, inferential, and temporal.

These two frameworks are applied against the generic backdrop of the theoretical framework: that song lyrics constitute a distinctive form of discourse characterized by ellipsis, structural recurrence, emotional orientation, and a heightened reliance on listener inference. This generic awareness shapes the analytical design at every stage from data collection through interpretation, ensuring that findings are grounded not only in the formal properties of the text but also in an understanding of what kind of text is being analyzed.

The analysis is organized around two primary dimensions of coherence. Semantic coherence examines the conceptual and thematic unity that discourse markers help sustain across the song's lyrical units. Pragmatic coherence examines how markers signal communicative relationships between segments in ways that are interpretable within the listener's experiential and cultural context. These two dimensions are adopted deliberately, rather than a dimension

such as syntactic coherence, which belongs to the domain of cohesion rather than discourse coherence in the Schiffrin/Fraser sense.

The analysis does not rely on numerical data or statistical inference. Instead, it proceeds through descriptive interpretation and close textual reading, with analytical claims supported by specific evidence drawn from the lyrics. This approach is consistent with the qualitative and interpretive tradition within discourse analysis (Brown & Yule, 1983; Johnstone, 2008).

2.2 Data Sources

The main data source for this study is the full lyrics of the song *Night Changes* by One Direction. The lyrics were obtained from Musixmatch, a verified music lyrics platform, to ensure transcription accuracy. They were then crosschecked against the official audio recording of the song accessed through Youtube and Spotify to confirm their completeness and correctness.

The use of *Night Changes* as the data source is supported by its intricate emotional and narrative content, as highlighted in the background, making it a rich ground for analyzing coherence and the function of discourse markers. The lyrics function as standalone texts, which enables in-depth linguistic analysis of their internal structure and meaning-making processes. The song was also listened to repeatedly through both platforms to ensure a thorough understanding of its narrative flow and emotional structure before the analysis was carried out.

2.3 Method of Collecting Data

The data collection in this study followed several systematic steps. First, the song *Night Changes* by One Direction was listened to multiple times to become familiar with its flow, mood, and structure. Second, the lyrics were accurately transcribed from Musixmatch and then formatted for annotation. Third, a close reading of the lyrics was conducted to identify every discourse marker present in the text. Lastly, all identified markers were recorded using a note-taking method that captured their line positions and surrounding context to support detailed analysis.

2.4 Method of Analyzing Data

The data analysis in this study was divided into four stages. First, the identified discourse markers were classified according to Fraser's (1999) taxonomy into four categories: contrastive, elaborative, inferential, and temporal. Schiffrin's (1987) interactional approach was used as a supplementary framework to interpret their sequential and interactional functions. Second, the classified markers were organized into tables to clearly present their frequency, distribution, and categories. Third, each marker was interpreted to examine how it contributes to the overall coherence of the lyrics by connecting ideas across verses and choruses. Finally, conclusions were drawn regarding the sufficiency

and adequacy of the discourse markers in establishing coherence in *Night Changes*.

CHAPTER III FINDINGS AND DISCUSSIONS

3.1 Findings

3.1.1 Types of Discourse Markers in *Night Changes*

The close reading of the segmented lyrics identified six discourse markers appearing across nine distinct lyrical contexts and twenty-two instances in the complete text of *Night Changes*. Table 1 presents a comprehensive inventory of these markers, their line positions, and their classification according to Fraser's (1999) taxonomy.

No.	Marker	Line / Lyrical Context	Category (Fraser, 1999)	Frequency
1	<i>that</i>	She's headin' for something that she won't forget [Verse 1]	Elaborative	1
2	<i>that</i>	Having no regrets is all that she really wants [Verse 1, Verse 2]	Elaborative	2
3	<i>that</i>	Everything that you've ever dreamed of [Chorus ×3]	Elaborative	3
4	<i>and</i>	We're only getting older, baby / And I've been thinking about it lately [Chorus ×3]	Elaborative	3
5	<i>and</i>	Heart is beating loud, and she doesn't want it to stop [Verse 2]	Elaborative	1
6	<i>how</i>	Does it ever drive you crazy / Just how fast the night changes? [Chorus ×3]	Elaborative	3
7	<i>but</i>	But there's nothing to be afraid of even when the night changes [Chorus ×3]	Contrastive	3
8	<i>even when</i>	But there's nothing to be afraid of even when the night changes [Chorus ×3]	Contrastive	3
9	<i>when</i>	Disappearing when you wake up [Chorus ×3]	Temporal	3
6 marker types		9 lyrical contexts	3 categories	22 instances

Table 1. Inventory of discourse markers in *Night Changes* classified by Fraser's (1999) taxonomy

As Table 1 shows, the discourse markers in *Night Changes* fall into three of Fraser's (1999) four categories: elaborative, contrastive, and temporal. No inferential markers (e.g., so, therefore, thus) were identified in the lyrics. The

most frequently occurring category is elaborative, accounting for thirteen of the twenty-two total marker instances (*that* ×6, *and* ×4, *how* ×3), followed by contrastive markers with six instances (*but* ×3 and *even when* ×3) and temporal with three instances (*when* ×3). The following sub-sections discuss each category in turn.

3.1.1.1 Elaborative Markers

Three elaborative markers were identified: *that*, *and*, and *how*. Elaborative markers, in Fraser's (1999) framework, signal that the incoming segment (S2) adds, extends, or reinforces the content of the prior segment (S1), building upon the same thematic or propositional direction.

Datum 1: *that*

The marker *that* appears six times across three distinct lyrical contexts, each introducing a relative clause that specifies the referent of an otherwise unspecified noun phrase. In Verse 1, "*She's headin' for something that she won't forget*" uses *that* to elaborate on something, the unnamed destination or experience the character is moving toward; without the relative clause, the listener would have no access to what makes this something significant. In both verses, the recurring line "*Having no regrets is all that she really wants*" uses *that* to specify the scope of all, anchoring the character's motivation and linking the two verses through a shared evaluative statement. In the chorus, repeated three times, "*Everything that you've ever dreamed of*" uses *that* to specify everything as the object that subsequently disappears, tying the marker directly to the song's central anxiety about the impermanence of one's dreams.

S1: *She's headin' for something*

that → elaborative

S2: *she won't forget*

S1: *Having no regrets is all*

that → elaborative

S2: *she really wants*

S1: *Everything*

that → elaborative (specifying)

S2: *you've ever dreamed of*

In Schiffrin's (1987) terms, *that* operates chiefly on the ideational plane, since its function is to build propositional content rather than to manage turn-taking or participant relations. What distinguishes *that* from a purely grammatical relative pronoun is its recurring discourse role in this song: in every one of its six occurrences, the clause it introduces supplies precisely the information the surrounding line needs in order to be interpretable as more than a vague gesture toward loss, memory, or desire.

Datum 2: and

The marker *and* appears four times in the lyrics, performing an elaborative function in two distinct contexts. In the chorus line "*We're only getting older, baby / And I've been thinking about it lately*," repeated across all three choruses, it connects two coordinate clauses that together construct the reflective voice of the speaker. The first clause ("*We're only getting older, baby*") establishes an observation about the passage of time, while and introduces a second clause ("*I've been thinking about it lately*") that adds the speaker's cognitive and emotional response to that observation. In Schiffrin's (1987) terms, and here operates on the ideational plane: it links two propositions that are semantically related, building a compound picture of temporal anxiety. Because this line recurs unchanged in every chorus, the marker's elaborative function is reinforced structurally each time the chorus returns.

S1: *We're only getting older, baby*

and → elaborative

S2: *I've been thinking about it lately*

In Verse 2, *and* appears once in "*Heart is beating loud, and she doesn't want it to stop*." Here the marker links two simultaneous physical and emotional states: the involuntary racing of the heart (S1) and the subject's conscious desire for that feeling to continue (S2). The elaborative function of *and* in this instance is particularly nuanced: it does not simply add a new proposition but creates a tension between involuntary sensation and intentional desire, both of which are presented as co-occurring aspects of the same emotional moment.

S1: *Heart is beating loud*

and → elaborative (simultaneous states)

S2: *she doesn't want it to stop*

Datum 3: how

The marker *how* appears three times, in the recurring chorus line "*Does it ever drive you crazy / Just how fast the night changes?*" Syntactically, *how* introduces an embedded interrogative clause that functions as the complement of the adjective *crazy*. Its discourse-level function is elaborative in Fraser's (1999) sense: it specifies the exact source of the distress named in the preceding clause. Without *how fast the night changes*, the question would remain an open, unanchored one (does it ever drive you crazy, full stop); with it, the listener understands precisely what the speaker finds disorienting.

S1: *Does it ever drive you crazy / Just*

how → elaborative (specifying)

S2: *fast the night changes?*

In Schiffrin's (1987) framework, *how* operates on the ideational plane by supplying the missing propositional content of the rhetorical question, while its repetition across all three choruses reinforces the song's thematic preoccupation with the speed of change named in its title.

3.1.1.2 Contrastive Markers

Two contrastive markers were identified: *but* and *even when*. These remain the most analytically significant markers in the text, together accounting for six of the twenty-two total instances and forming the structural backbone of the song's emotional argument. Contrastive markers, in Fraser's (1999) framework, signal that S2 presents information that contrasts with, qualifies, or challenges S1, creating an adversative or concessive relationship between discourse segments.

Datum 4: but

The marker *but* appears three times, once in each chorus iteration, in the line "*But there's nothing to be afraid of even when the night changes.*" Each occurrence of *but* comes immediately after two lines that describe change, loss, or anxiety: "*Everything that you've ever dreamed of / Disappearing when you wake up.*" These preceding lines (S1) establish an emotionally negative proposition, that the things one values most are impermanent, and *but* then introduces a counter-proposition (S2) that challenges and partially overturns that conclusion.

*S1: Everything that you've ever dreamed of / Disappearing when
you wake up*

but → *contrastive (adversative)*

S2: there's nothing to be afraid of even when the night changes

But here operates simultaneously on the ideational plane (contrasting the proposition of loss with the proposition of reassurance) and on the participation framework (positioning the speaker as a stabilizing presence in relation to a listener who is imagined to be vulnerable), making *but* the primary instrument of pragmatic coherence in the song.

Datum 5: even when

The marker, *even when* appears three times, always in the same line as *but*: "*But there's nothing to be afraid of even when the night changes.*" Grammatically, *even when* introducing a concessive adverbial clause, and its discourse-marking function in Fraser's (1999) framework is also contrastive; specifically, it marks a concessive relationship in which the truth of S2 ("*there's nothing to be afraid*") is maintained even under the challenging condition specified by S1 ("*the night changes*").

The distinction between *but* and *even when* is analytically important. While *but* creates a simple adversative contrast between two segments (S1 vs. S2), *even when* creates a concessive contrast within S2 itself: the reassurance is presented not as a replacement for the reality of change but as a position that holds firm despite that reality. This is a more nuanced contrastive relationship, one that acknowledges rather than denies the threatening force of the change it describes.

S2a: there's nothing to be afraid of
even when → contrastive (concessive)

S2b: the night changes

Together, *but* and *even when* form a paired contrastive structure that constitutes the song's emotional resolution. *But* pivots from anxiety to reassurance at the macro level (across the chorus as a whole) while *even when* anchors that reassurance against the acknowledged reality of change at the micro level (within the reassurance line itself). Their co-occurrence in the same line, repeated three times, creates the most coherence-dense moment in the entire song.

3.1.1.3 Temporal Marker

There was only one temporal marker identified in the lyrics: *when*. Temporal markers, in Fraser's (1999) framework, organize discourse along a timeline, marking sequentiality, simultaneity, or temporal transition between events or states.

Datum 6: *when*

The marker *when* appearing three times in the chorus line "*Disappearing when you wake up.*" The function of *when* in this line is to mark the precise temporal condition under which S1 ("*everything that you've ever dreamed of*") undergoes the process named in S2 ("*disappearing*"). Rather than presenting disappearance as a spontaneous, unmotivated event, *when* locates it at a specific moment, the moment of waking, and in doing so ties the song's central metaphor of dreaming and disappearing directly to the literal opposition between night and day that the song's title, *Night Changes*, foregrounds.

S1: Everything that you've ever dreamed of / Disappearing
when → temporal (prospective gap)

S2 : you wake up

When operates on the ideational plane by anchoring a propositional event to a specific temporal condition, but it also has a function on the participation framework: by naming the moment of waking as the trigger for loss, the line invites the listener to recognise their own experience of a dream dissolving upon waking, which is precisely the emotional ground the chorus's subsequent reassurance (but there's nothing to be afraid of) is built to address. Because *when* recurs in every chorus, it carries a substantial and consistent coherence load across the song: it is the marker responsible for setting up the very anxiety that *but* and *even when* go on to resolve two lines later, which means the temporal, contrastive, and concessive markers in the chorus form a single, tightly linked chain rather than three isolated relational signals.

3.1.2 Coherence Functions of Discourse Markers in *Night Changes*

This section addresses research question 2: how do the identified discourse markers function to establish coherence in the lyrics? Drawing on the established dimensions of semantic coherence and pragmatic coherence, the analysis demonstrates how each category of marker contributes to the unified meaning of the text in distinct but complementary ways.

3.1.2.1 Semantic Coherence

Semantic coherence refers to the conceptual and thematic unity that runs across the entirety of a text. In *Night Changes*, the central thematic concerns are time, change, and emotional ambivalence. The identified discourse markers contribute to semantic coherence by explicitly signaling how individual propositions relate to these overarching themes.

The elaborative marker *and* continues to build thematic continuity by linking propositions that together develop the song's portrait of emotional complexity, joining temporal awareness to reflection in the chorus and involuntary sensation to conscious desire in Verse 2. The elaborative marker *that* contributes a thread of its own: across its six occurrences, it consistently specifies the object of the character's longing or memory, something she won't forget, all that she really wants, everything you've ever dreamed of, and in doing so builds a semantic chain that runs from the narrative verses into the reflective chorus, giving the song's abstract theme of unfulfilled desire a concrete anchor in each section. The elaborative marker *how* sustains semantic coherence by tying the rhetorical question of the chorus directly back to the song's title concept: it is specifically the speed of change, not change in general, that the speaker names as disorienting.

The contrastive markers *but* and *even when* make perhaps the most direct contribution to semantic coherence. The central semantic tension of the song, between the impermanence of dreams and the constancy of a relationship, is precisely the kind of adversative contrast that contrastive markers are designed to signal. Without *but*, the chorus line "*There's nothing to be afraid of*" would appear disconnected from what precedes it.

The temporal marker *when* also contributes to semantic coherence by establishing a clear temporal relationship between dreaming, waking, and disappearance. By locating the disappearance of what has been dreamed of at the moment of waking, *when* connects the imagery of the verses and chorus to the broader themes of time and change that run throughout the song. This temporal relationship reinforces the idea that change is an inevitable part of life, while also connecting the experience of loss to the emotional uncertainty expressed in the lyrics. Thus, *when* contributes to the thematic continuity of the song by situating the experience of change within a specific moment in time.

3.1.2.2 Pragmatic Coherence

Pragmatic coherence concerns the relationship between the language of the text and the communicative context in which it is produced and received. It emerges when discourse markers provide interpretive instructions that help listeners infer the intended relationship between segments, particularly in lyrical discourse where propositional content is often compressed or elliptical.

The contrastive markers *but* and *even when* are the primary instruments of pragmatic coherence in *Night Changes*, addressing the listener directly and closing the inferential gap between the anxiety of the chorus opening and the reassurance that follows. The elaborative marker *that* contributes to pragmatic coherence in a quieter but no less important way: each of its six occurrences resolves a referential gap that would otherwise force the listener to guess at the content of a vague pronoun. This reduces the inferential burden that lyrical ellipsis typically places on the listener, consistent with Fraser's (1999) view of markers as carrying procedural rather than purely propositional meaning. The elaborative marker *how* performs a related function: it tells the listener exactly which aspect of the situation to attend to when interpreting the speaker's rhetorical distress, namely the pace of change rather than change as an abstract idea, so that the question is processed as a specific complaint rather than a general one.

The temporal marker *when* contributes to pragmatic coherence by supplying the listener with the precise circumstance under which the song's opening claim should be understood, closing the gap between the abstract assertion that dreams disappear and the everyday, recognisable moment, waking up, at which that disappearance is said to occur. This grounding in an ordinary, shared experience is part of what allows the listener to process the chorus's later reassurance as addressed to a real and familiar anxiety rather than an abstract one, since almost anyone listening has experienced the specific disappointment of a pleasant dream ending the moment they open their eyes.

3.1.3 Assessment: Sufficiency and Adequacy of Discourse Markers

This section addresses Research Question 3: to what extent do the discourse markers in *Night Changes* maintain a coherent narrative? The assessment examines both the sufficiency of the markers present, specifically whether they are adequate in number and variety to signal key relational connections within the text, and their adequacy, referring to how effectively they perform their functions within the given context.

3.1.3.1 Sufficiency of Discourse Markers

Across a forty-four-line lyric text, twenty-two marker instances work out to roughly one explicit marker for every two lines, though this average is misleading if taken at face value, since the markers are not spread evenly across the song but concentrated at specific points. Song lyrics are a genre characterized by deliberate ellipsis and a reliance on the listener's inferential and cultural

engagement. A lyric that explicitly marked every relational connection between its propositions would sacrifice the suggestive quality and emotional resonance that define the genre. The relevant question, then, is not how many markers are present in total, but whether the markers that are present cover the most critical relational junctions in the text.

The verses of *Night Changes* are not entirely free of explicit discourse markers, and the markers they do contain are concentrated at the lines that carry the character's interior state, her motivation, her desire, her physical response, while the surrounding descriptive and imagistic lines remain unmarked and paratactic:

Going out tonight, changes into something red
Her mother doesn't like that kind of dress
Everything she never had she's showing off
Driving too fast, moon is breaking through her hair

No discourse marker connects these purely descriptive lines, and yet they cohere as a scene because the listener supplies the narrative logic: a young woman getting ready for a night out, observed through a series of visual and behavioral details. The coherence here is inferential and imagistic rather than marker-driven, and the absence of markers in these lines is not a deficiency but a generic choice: the paratactic structure creates a cinematic effect that would be disrupted by explicit connectives. Set against this, the line "*She's headin' for something that she won't forget*" and the recurring line "*Having no regrets is all that she really wants*" both use *that* to specify exactly what the character wants or will remember, and Verse 2 uses *and* to link her racing heart to her desire for that feeling to continue. What these marked lines share, and what distinguishes them from the descriptive lines around them, is that they express the character's interior state rather than the visual surface of the scene.

This same pattern holds in the chorus, where the three elaborative markers *that* and *how*, together with the contrastive pair *but* and *even when* and the temporal marker *when*, cluster at the song's most argumentative and emotionally pivotal lines, while the resolution of the bridge ("*Reminds her of the missing piece of innocence she lost*") remains unmarked despite carrying real emotional weight. Descriptive and imagistic material, in other words, coheres through inference wherever it appears in the song, in a verse or in the bridge, while interior, evaluative, and argumentative material is explicitly marked wherever it appears, in a verse or in the chorus. Sufficiency, on this account, is not a matter of how many markers a stretch of text contains but of whether markers are present at the points where the text is doing its most demanding interpretive work, and by that measure the markers in *Night Changes* are strategically positioned at precisely those junctions.

3.1.3.2 Adequacy of Discourse Markers

All discourse markers identified in *Night Changes* perform their expected functions clearly and without ambiguity in context. No marker was found to obscure rather than clarify the relational connection it is expected to signal.

The contrastive markers *but* and *even when* are particularly adequate in the sense that their functions are mutually reinforcing and complementary. *But* signals the macro-level contrast between anxiety and reassurance; *even when* anchors that reassurance against the acknowledged reality of change. Together they create a layered contrastive structure that is more coherently effective than either marker would be in isolation. The elaborative marker *and* is adequate in both of its occurrences, although its function in Verse 2 reflects a more nuanced meaning, linking simultaneous rather than sequential states, than a straightforward additive interpretation might suggest; this complexity does not diminish the marker's adequacy but demonstrates the ability of elaborative markers to convey more intricate relational meanings within emotionally charged lyrical contexts (Schiffrin, 1987).

The elaborative markers *that* and *how* are adequate for a somewhat different reason than the canonical connective *and*: their adequacy lies in the precision with which they resolve referential and propositional gaps that the song's characteristic ellipsis would otherwise leave open. Each occurrence of *that* answers a question the surrounding line implicitly raises (something, what?; all, what?; everything, what?), and *how* answers the question the rhetorical structure of its line raises (crazy, because of what, exactly?). The temporal marker *when* is equally adequate for its function: its threefold repetition across the choruses gives the song's central temporal condition, the moment of waking, a structural weight consistent with the amount of emotional work the surrounding contrastive markers ask it to carry two lines later.

Notably, the absence of inferential markers (so, therefore, thus) reflects a generic choice rather than a gap in coherence. The song communicates causal and logical relationships implicitly, through the arrangement of propositions, rather than through explicit inferential signals. This is consistent with the elliptical and suggestion-based nature of lyrical discourse and does not represent an inadequacy in the text's coherence.

3.1.4 Summary of Findings

The analysis presented in this chapter yields three sets of findings that directly address the research questions of this study.

In response to Research Question 1, six discourse markers were identified in *Night Changes* (*and*, *that*, *how*, *but*, *even when*, and *when*), appearing across twenty-two instances, falling into three of Fraser's (1999) four categories: elaborative (*and*, *that*, *how*), contrastive (*but*, *even when*), and temporal (*when*). No inferential markers were found. The most frequently occurring category is elaborative, reflecting the song's heavy reliance on

specifying subordinate clauses to anchor its recurring images of desire, memory, and change.

In response to Research Question 2, the discourse markers function to establish both semantic and pragmatic coherence in the lyrics. The elaborative markers *and*, *that*, and *how* build thematic continuity by linking propositions and specifying the referents of the song's central images across both verse and chorus, with that in particular tracing a scale of widening stakes from something to all to everything. Contrastive markers, particularly the paired *but* and *even when* in the chorus, provide explicit relational signals that make the song's central emotional argument, reassurance in the face of change, semantically legible and pragmatically compelling. The temporal marker *when*, recurring in every chorus, grounds the abstract theme of change in a concrete, shared moment of waking, strengthening its contribution to both dimensions of coherence and forming, together with *but* and *even when*, a single connected chain that carries the chorus from anxiety to unconditional reassurance.

In response to Research Question 3, the discourse markers present in *Night Changes* are judged to be sufficient and adequate, provided that sufficiency is understood in the context of the generic properties of lyrical discourse rather than as a measure of raw quantity. Markers cluster at the lines carrying interior, evaluative, or argumentative weight, in the verses as much as in the chorus, while purely descriptive and imagistic lines remain paratactic throughout the song regardless of where they occur. The distribution of markers therefore reflects a purposeful discursive economy characteristic of the lyrical genre rather than a deficit in coherence signaling.

Marker	Category	Primary Function	Coherence Dimension	Instances
<i>and</i>	Elaborative	Links co-occurring or sequential propositions; builds compound emotional portrait	Semantic + Pragmatic	4
<i>that</i>	Elaborative	Specifies the referent of the preceding noun phrase, anchoring the song's recurring objects of longing and memory	Semantic + Pragmatic	6
<i>how</i>	Elaborative	Specifies the exact source of the speaker's rhetorical distress, tying the question back to the song's central image of change	Pragmatic	3
<i>but</i>	Contrastive	Pivots from anxiety (S1) to reassurance (S2) at each chorus	Semantic + Pragmatic	3
<i>even when</i>	Contrastive	Anchors reassurance as unconditional, despite acknowledged change	Semantic + Pragmatic	3
<i>when</i>	Temporal	Marks the temporal trigger that turns dreaming into disappearing,	Semantic + Pragmatic	3

Marker	Category	Primary Function	Coherence Dimension	Instances
		reinforcing the song's day/night dichotomy		
3 categories			Both dimensions	22

Table 2. Summary of discourse markers, functions, and coherence contributions in *Night Changes*

3.2 Discussion

3.2.1 Why Contrastive Markers Still Anchor the Song's Emotional Turn

One of the most noticeable things about the findings is that elaborative markers are the most frequent category in the song, with thirteen instances against six contrastive and three temporal. At first glance, this might seem to suggest that the song's coherence rests primarily on accumulation and specification rather than on tension and resolution. Looking more closely at where each category's instances actually sit in the song, however, shows that raw frequency and structural importance are not the same thing, and that frequency alone gives an incomplete picture of how the song's emotional argument is built.

The thirteen elaborative instances are spread widely across the text: *and* appears in two locations, *that* in three, *how* in one. Their function, in each case, is largely local and referential. *And* links two co-occurring propositions; *that* specifies what an otherwise vague noun phrase refers to; *how* specifies the source of an already-stated emotion. None of these markers, on their own, redirects the emotional trajectory of the song. Even the three chorus occurrences of *that* ("*everything that you've ever dreamed of*") do nothing more than identify the referent, everything, that *but* and *even when* will go on to defend two lines later. A useful way to test this is to imagine the elaborative markers removed one at a time: without *that* in "*everything that you've ever dreamed of*," the line becomes odd and underspecified, but the chorus still turns from anxiety to reassurance in the same place, because that turn is carried by *but*, not by *that*. In this sense, the elaborative markers function as connective tissue, necessary for the text to remain interpretable at the level of individual lines, but not themselves responsible for the song's central emotional argument.

The six contrastive instances, though fewer, occupy a single, non-repeatable structural position in the song: the exact line where the chorus turns from a proposition of loss to a proposition of reassurance. Fraser (1999) explains that contrastive markers signal that S2 challenges or qualifies S1. In the chorus, S1 is the unsettling claim that dreams disappear when you wake up, itself marked by the temporal *when*, while S2 is the counterclaim that there is nothing to be afraid of. *But* is what makes that turn audible; *even when* is what makes the reassurance unconditional rather than provisional. Running the same removal test on *but* makes the difference plain: without it, "*there's nothing to be*

afraid of" would follow directly on from "*disappearing when you wake up*" with no signal of how the two lines relate, and a listener would have no linguistic cue that the second line is meant as a response to the first rather than a continuation of the same anxious thought. No other marker in the song performs a comparable function.

This distinction, between markers that are numerically frequent and markers that are structurally load-bearing, answers RQ2 more precisely than a simple frequency count could, and it also puts the comparison with Inderajati et al. (2024), who found additive markers dominant in Coldplay's X&Y, on a more careful footing. *Night Changes* is, numerically, an elaborative-dominant text in the same broad sense that the songs in Inderajati et al.'s corpus were, so category dominance by frequency alone is not, on its own, what distinguishes a song built around opposition and resolution from one built around accumulation. What appears to distinguish *Night Changes* is not which category is most frequent but which category occupies the song's structural hinge: not the accumulation of specifying detail (*that, how, and*) but the paired contrast (*but, even when*) that pivots the entire chorus. The distribution of discourse markers in a song, in other words, may be more informative when read positionally, in relation to where in the song's structure they occur and what would happen to the song's coherence if each one were removed, than when read purely by frequency count.

3.2.2 The Balance Between Explicit Markers and Implicit Coherence

The findings established where discourse markers concentrate in *Night Changes*: at lines carrying interior, evaluative, or argumentative weight, whether those lines sit in a verse or in the chorus. What that account leaves open, and what the discussion should address, is a different question: given that a considerable stretch of the song, the descriptive material in the verses and the bridge, contains no discourse marker at all, what actually makes that material hang together as coherent text? Coherence there cannot be attributed to any of the six markers identified in this study, since by definition none of them occurs there. The answer lies in mechanisms that sit outside the discourse-marker inventory altogether but work alongside it.

The first of these is schema-based inference in the sense described by Brown and Yule (1983): coherence as a property the listener constructs by matching what is heard against a familiar cultural scenario, rather than a property carried by any single word in the text. The opening lines of Verse 1, a young woman getting dressed, a disapproving mother, driving too fast, describe a recognisable script, preparing for a night out against a parent's wishes, that most listeners already hold in memory. Because the scenario itself supplies the connections between the images, the listener does not need *but, and, or* any other marker to understand that the dress, the mother's disapproval, and the fast driving belong to the same unfolding event. The absence of markers here is not

a gap in the text; it is evidence that the text is relying on a different coherence resource than the one this study was built to measure.

The second mechanism is lexical cohesion in Halliday and Hasan's (1976) sense, operating quietly beneath the level of discourse marking. The moon appears in both verses, breaking through her hair in Verse 1 and lighting up her skin in Verse 2; tonight opens both verses; too fast describes the pace of both the dress and, later, the driving. This repetition ties the two verses to one another without any discourse marker linking them, since the two verses never appear adjacent to each other in the song and so have no shared S1–S2 boundary for a marker to occupy in the first place. Cohesion of this kind performs a job discourse markers structurally cannot: it connects passages that are separated by an intervening chorus, holding the narrative together across the song's overall architecture rather than within a single local transition.

Together, schema-based inference and lexical cohesion explain why the descriptive verses can remain almost entirely unmarked without becoming difficult to follow, and this in turn clarifies why the song does not need, and would likely be weakened by, explicit connectives at every line. Lyrics operate under constraints, meter, syllable count, breath, and melodic phrasing, that prose does not, and the properties of lyrical discourse discussed in the theoretical background, its conciseness, its reliance on suggestion, and its performative delivery, are not incidental features but part of what makes a line singable in the first place. Inserting *and* or *because* into "*Driving too fast, moon is breaking through her hair*" would not simply be redundant; it would alter the line's rhythm and flatten the cinematic, image-by-image quality that gives the verse its atmosphere. The absence of markers in the descriptive material is therefore not a shortfall the song happens to get away with, but a condition of the genre working as intended.

This account of the balance between marked and unmarked material also refines what Putri (2022) and Putirulan et al. (2023) established in their respective studies of song lyrics. Both demonstrated that cohesive devices, repetition, reference, and synonymy are central to how lyrical texts achieve unity, but neither distinguished cohesion of this kind from the pragmatic, relation-signaling work that discourse markers perform. The present analysis suggests that *Night Changes* achieves coherence through a functional division of labor: lexical repetition and shared cultural schema carry the descriptive, scene-setting material, particularly across the gap between the two verses, while discourse markers are reserved for the smaller number of lines where the song is not describing a scene but making a claim, expressing a motivation, or pivoting from one emotional position to another. Cohesion and coherence marking, in other words, are not competing explanations for how the song holds together; they are two distinct tools the lyric deploys for two distinct kinds of textual work.

3.2.3 What the Frameworks Can and Cannot Explain

Applying Schiffrin's (1987) and Fraser's (1999) frameworks to the lyrics of *Night Changes* worked well in many respects, but it also exposed some gaps that are worth being honest about.

Fraser's taxonomy was at its most useful when classifying the contrastive markers. The distinction between adversative contrast (*but*) and concessive contrast (*even when*) is a real and analytically meaningful distinction, and Fraser's framework made it possible to name and describe that distinction precisely. The concept of procedural meaning was equally valuable: it provided a way to explain why discourse markers do what they do without reducing them to simple connectives. Rather than saying "*but* joins two ideas," it became possible to say, "*but* encodes an instruction to the listener to interpret what follows as a counter to what preceded," which is a far more accurate description of what the marker actually accomplishes.

The framework was less well-fitted, however, for that and how. Fraser's elaborative category was developed primarily to describe free connectives, expressions like *and*, *in addition*, and *furthermore*, that stand between two independent segments of discourse and signal that the second extends or reinforces the first. *That* and *how*, in this song, do something related but not identical: they are subordinators, grammatically required by the sentences in which they occur, that happen to carry out an elaborative, referent-specifying function at the same time as satisfying that grammatical requirement. Classifying them as discourse markers required treating Fraser's functional definition, that a marker signals a relationship between S1 and S2, as taking precedence over the syntactic profile of the free connectives Fraser most often uses as examples. This is a defensible reading of Fraser's own definition, since Fraser himself draws discourse markers from more than one syntactic class, but it does stretch the category further than a straightforward application of it would. It was necessary in this study because song lyrics rely so heavily on brief, elliptical noun phrases and questions, something, all, everything, crazy, that need a considerable amount of subordinate specification to remain interpretable, arguably more than a comparable stretch of conversational or expository prose would need. Future researchers working with discourse markers in lyrical or other elliptical registers might find it productive to develop an explicit sub-category for specifying subordinators of this kind, distinct from the free elaborative connectives that Fraser's taxonomy was originally built around, since the two clearly do overlapping but not identical work.

Schiffrin's (1987) framework filled in some of what Fraser's left open, particularly in explaining the relational dimension of discourse marker function. Her concept of the participation framework, the plane of discourse on which markers signal something about the relationship between speaker and listener, was essential for explaining why *but* does more than connect propositions: it addresses the listener as someone who is afraid and offers them reassurance.

The elaborative marker *how* contributes here too, in a smaller way: by specifying exactly what about the night's changes the speaker finds disorienting, it invites the listener to locate their own experience of that same disorientation, positioning speaker and listener as sharing a common vulnerability to time's speed. The markers do not just organize the text; they create a relationship between the voice of the song and the person listening to it, and Schiffrin's model was the tool that made this dimension of the analysis possible.

One limitation that neither framework fully addresses is the cyclical repetition of markers across chorus iterations. Both Schiffrin and Fraser theorized discourse markers in linear discourse, whether conversation or prose, where a marker appears once in a given sequential position and the discourse moves on. In *Night Changes*, *but*, *even when*, *that* ("everything that"), *how*, and *when*, all appear in structurally identical positions three times, once in each chorus. The analysis found that their functions remain consistent across each repetition, but there is more happening than consistency alone. The repetition itself builds something: a rhythm of expectation and fulfillment, where the listener comes to anticipate the pivot that *but* signals, the specification that *how* and *that* supply, and the temporal grounding that *when* provides, and finds a kind of comfort in their return. Neither framework provides theoretical language for this phenomenon, and it represents a genuine gap in the existing literature. A future study focused specifically on discourse markers in repetition-based or cyclical discourse structures would have a lot to contribute here.

Comparing this study with Damanik (2021), who also applied Fraser's taxonomy but to narrative texts in English high school textbooks, the contrast in findings is instructive. Damanik found inferential markers to be well-represented in her corpus, which makes sense because educational narrative texts are designed to guide readers through logical progressions and causal sequences. In *Night Changes*, as noted in the findings, inferential markers are entirely absent. The song communicates its causal relationships implicitly, through the arrangement of images and emotional cues rather than through explicit logical signaling. This difference confirms that discourse marker distribution is sensitive to genre and communicative purpose, not just to language. Fraser's taxonomy is robust enough to capture this because it classifies markers by the pragmatic relationships they signal, which means it can reveal not only what is present but also what the absence of a category tells us about how a text is organized.

In terms of what this study contributes more broadly, the findings suggest that the frameworks of Schiffrin and Fraser are genuinely applicable to lyrical discourse, though their application benefits from being grounded in an explicit understanding of how song lyrics work as a genre, and from distinguishing a marker's frequency from its structural and pragmatic weight. They are not perfectly fitted to the genre, but neither are they inadequate. The gaps and limitations that emerged from applying them to this text are productive rather than damaging: they point toward directions for theoretical development

that would extend discourse marker analysis into domains it has not yet fully explored.

For language learning and teaching, the findings also carry practical value. Song lyrics like those of *Night Changes*, which deploy a compact set of markers with high precision at structurally significant moments, offer an accessible and motivating entry point for learners trying to understand how discourse markers, including subordinators repurposed for discourse-level work, shape meaning and listener interpretation. The fact that the markers are relatively few in type and their effects are strong makes them easy to isolate and discuss in a classroom setting.

This study is not without its limitations, and it would not be honest to close without naming them. The data comes from a single song, which means the findings cannot be generalized to One Direction's broader catalog, to other artists, or to the genre of popular ballads as a whole. The analysis deliberately brackets the musical dimension, treating the lyrics as a standalone text, which is methodologically defensible but also means that the full multimodal experience of the song, including how melody and rhythm interact with the linguistic features analyzed here, lies outside the scope of what this study can claim. The classification of markers also involved interpretive judgment, and this is particularly true of that and how, whose status as discourse markers rests on a functional rather than a purely syntactic definition; without inter-rater verification, this analysis carries a somewhat greater degree of interpretive latitude for these two markers than a classification built solely from canonical free connectives would.

For researchers who wish to build on this work, several directions seem worth pursuing. A comparative study applying the same analytical framework to multiple songs across different genres would help establish whether the patterns found here, including the distinction between frequent and structurally pivotal markers, are specific to *Night Changes* or reflect broader tendencies in how lyrical discourse is organized. Combining discourse marker analysis with multimodal analysis would offer a more complete picture of how meaning is made in songs as performed, multimodal texts. A reception study, examining how actual listeners process and interpret the markers identified in this analysis, would help bridge the gap between textual description and communicative experience that close reading alone cannot close. And, finally, further theoretical work is needed on where exactly the boundary lies between an obligatory syntactic subordinator and a genuine discourse marker, a question this study could only address by making and defending a single analytical choice rather than resolving in general terms.

CHAPTER IV CONCLUSIONS AND SUGGESTIONS

4.1 Conclusions

This study set out to identify the discourse markers used in the lyrics of *Night Changes*, to reveal how those markers function to construct coherence, and to evaluate whether they are sufficient to sustain a coherent narrative. The analysis identified six discourse markers, *that*, *and*, *how*, *but*, *even when*, and *when*, appearing across twenty-two instances and falling into three of Fraser's (1999) four categories: elaborative, contrastive, and temporal. No inferential markers were found, a gap that itself reflects the song's preference for communicating causal and logical relationships through the arrangement of images rather than through explicit reasoning.

The central conclusion this study reaches is that a marker's frequency and its structural importance are not the same measure. Elaborative markers are numerically dominant, but their work is local: they specify what an otherwise vague noun phrase or question refers to, and in doing so keep individual lines interpretable without themselves redirecting the song's emotional trajectory. Contrastive markers, though far fewer, occupy the one position in the song where its central argument is made, the pivot from anxiety about impermanence to unconditional reassurance, and the temporal marker *when* supplies the concrete condition that anxiety depends on. It is this small, tightly linked cluster of markers in the chorus, rather than the more numerous elaborative markers scattered across the text, that carries the greatest share of the song's coherence.

The study also concludes that sufficiency, in a genre defined by ellipsis and suggestion, cannot be measured by counting markers alone. Discourse markers in *Night Changes* are concentrated at the lines that do interior, evaluative, or argumentative work, wherever those lines occur, while descriptive and imagistic lines remain unmarked throughout the song without becoming difficult to follow. That unmarked material coheres through resources outside the discourse-marker inventory itself, a shared cultural schema that lets listeners supply the connections between images, and the quiet, structure-spanning work of lexical repetition. Explicit marking and implicit coherence, in this sense, are not alternatives competing for the same textual space but complementary strategies assigned to different kinds of content.

Taken together, these findings support the conclusion that Schiffrin's (1987) interactional model and Fraser's (1999) pragmatic taxonomy, though developed for conversational and expository discourse, extend productively to lyrical texts. Their productive extension, however, is not automatic: applying them to *Night Changes* required treating Fraser's functional definition of a discourse marker as taking precedence over the syntactic profile of the free connectives his taxonomy was originally illustrated with, since two of the markers central to this song's coherence, *that* and *how*, are grammatically obligatory subordinators rather than free connectives. The frameworks also offer no established vocabulary for the cyclical repetition of markers across a song's recurring chorus, a structural feature with no real counterpart in the linear discourse both frameworks were built to describe. These are not failures of the

frameworks so much as evidence of where discourse marker theory, built primarily from conversation and prose, has yet to reach.

4.2 Suggestions

Based on these conclusions, this study offers three broad suggestions for future research. The first concerns the discourse marker inventory itself: subsequent work on lyrical or otherwise elliptical registers would benefit from a taxonomy that formally distinguishes free elaborative connectives from obligatory subordinators pressed into elaborative service, since the present study could only treat this distinction descriptively rather than resolve it within Fraser's existing categories. A related theoretical opening lies in the cyclical repetition this study observed but could not fully account for; discourse marker theory, developed largely for discourse that moves forward without returning to a prior point, would benefit from a framework for markers that recur in structurally identical positions across a text.

The second suggestion concerns scope. Because this study examined a single song, its conclusions describe *Night Changes* specifically rather than lyrical discourse in general. Extending the same analytical approach across a larger corpus, whether multiple songs by One Direction or a cross-genre sample of popular music, would help establish whether the distinction this study draws between numerically frequent and structurally pivotal markers holds more broadly, or whether it is a feature of how this particular song is built. Pairing that expanded corpus with attention to the musical dimension bracketed here, melody, rhythm, and performance, would also address a limitation the present study could not resolve on its own, namely how far a song's coherence depends on language alone as opposed to the multimodal experience of hearing it performed.

The third suggestion is more practical. Because *Night Changes* deploys a compact set of markers with high precision at a small number of structurally significant moments, it offers accessible material for classroom instruction in discourse markers, and a reception study, observing how listeners without linguistic training actually process these markers, would help confirm whether the interpretive effects proposed in this study are borne out in practice rather than remaining a matter of close textual reading alone.

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APPENDIX

Lyrics of Night Changes by One Direction

Verse

Going out tonight, changes into something red
Her mother doesn't like that kind of dress
Everything she never had, she's showing off

Driving too fast, moon is breaking through her hair
She's headin' for something that she won't forget
Having no regrets is all that she really wants

Chorus

We're only getting older, baby
And I've been thinking about it lately
Does it ever drive you crazy
Just how fast the night changes?

Everything that you've ever dreamed of
Disappearing when you wake up
But there's nothing to be afraid of
Even when the night changes
It will never change me and you

Verse

Chasing her tonight, doubts are running 'round her head
He's waiting, hides behind a cigarette
Heart is beating loud, and she doesn't want it to stop

Moving too fast, moon is lighting up her skin
She's falling, doesn't even know it yet
Having no regrets is all that she really wants

Chorus

We're only getting older, baby
And I've been thinking about it lately
Does it ever drive you crazy
Just how fast the night changes?

Everything that you've ever dreamed of
Disappearing when you wake up
But there's nothing to be afraid of

Even when the night changes
It will never change me and you

Bridge

Going out tonight, changes into something red
Her mother doesn't like that kind of dress
Reminds her of the missing piece of innocence she lost

Chorus

We're only getting older, baby
And I've been thinking about it lately
Does it ever drive you crazy
Just how fast the night changes?

Everything that you've ever dreamed of
Disappearing when you wake up
But there's nothing to be afraid of
Even when the night changes

Outro

It will never change, baby
It will never change, baby
It will never change me and you

Writer(s): Julian C Bunetta, Niall James Horan, Zain Javadd Malik, Liam James Payne, Harry Edward Styles, Louis William Tomlinson, John Henry Ryan, James Christopher Needle