



A Critical Stylistic Analysis of Adele's Song: Hello, It's Me

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Abstract in English

The present study is a critical-stylistic analysis of Adele's song "Hello, It's Me." Music often reflects and conveys ideological attitudes, as evidenced by its frequent association with censorship and social influence. Song lyrics, in particular, serve as a medium through which songwriters express their perceptions of reality and personal ideologies. This study, therefore, explores the intersection between artistic expression and ideological meaning in Adele's work, a song that has not previously been examined from a critical stylistic perspective. The main aims are: (1) to identify the critical stylistic tools used in Adele's lyric, (2) to determine the most frequent ideologies it conveys, and (3) to show how these tools shape ideological meanings. The study hypothesizes that Adele's lyric frequently employ specific critical stylistic devices to convey personal ideologies and emotional states, that some ideologies are more dominant than others, and that Adele's use of these tools is closely tied to her personal stance. Using a mixed qualitative and quantitative method, the research applies Jeffries' (2010) model of ten textual-conceptual functions to analyze the song. The findings demonstrate that Jeffries' framework is effective for lyric study, revealing nine of the ten tools, though many subcategories were absent due to lyrical and emotional nature of the song. Four core ideologies emerge—emotional authenticity, self-empowerment, resilience, and relational insight—each shaped by distinct linguistic patterns. Adele's lyrics reveal a balance of high-, mid-, and low-frequency stylistic tools, making her songs both intimate and widely relatable, and illustrating how linguistic choices construct and communicate deep ideological meanings.

Paper Info

Keywords

Critical Stylistic, Songs, Textual-Conceptual Functions, Jeffries, Ideology, Adele

1. Introduction

Music has long functioned as a powerful medium for expressing ideological viewpoints, which explains why it continues to be the subject of censorship and public scrutiny. Its impact extends beyond aesthetic enjoyment; music can shape values, influence social attitudes, and articulate complex emotional and ideological positions. As Setiowati and Wahyuningtyas (2011) note, a song is the result of a dynamic interaction between the songwriter's personal beliefs and the surrounding social reality. The songwriter interprets their experiences through an ideological lens and translates this understanding into lyrical form, making the song a reflection of the interplay between individual ideology and the world they inhabit.

Despite the increasing scholarly attention to music as a cultural and ideological practice, research on how ideology is linguistically constructed within individual song lyrics remains limited. Much of the existing literature focuses on thematic, social, or cultural interpretations, often overlooking the stylistic mechanisms through which ideology is encoded. This gap highlights the need for critical stylistic approaches that examine how language structures meaning and shapes ideological expression in musical texts.

In response to this need, the present study conducts a critical stylistic analysis of Adele's song "Hello," employing Jeffries' (2010) framework of textual-conceptual functions. The analysis aims to identify the stylistic tools used in the lyrics, uncover the underlying ideological meanings embedded in these linguistic choices, and explain how these tools contribute to shaping the song's overall ideological message. Specifically, the study is guided by three hypotheses: (1) Adele's lyrics frequently employ specific critical stylistic tools to convey personal ideologies and emotional experiences; (2) certain ideologies appear more dominant than others, reflecting recurring themes within her music; and (3) the use of critical stylistic tools is strategically aligned with the ideological stance and intended message of the song.

The analysis is limited to one illustrative example for each stylistic tool identified in Jeffries' (2010) framework. Through this approach, the study seeks to contribute to a deeper understanding of how music operates not only as an artistic form but also as a linguistic and ideological medium that participates in shaping identity, values, and shared meaning.

This study aims to address the following research questions:

(1) Which textual-conceptual functions, as outlined in Jeffries' critical stylistics framework, are most salient in "Hello, It's Me", and how are they distributed across this song?

(2) What dominant ideological positions are constructed through the deployment of textual-conceptual functions in this selected Adele song lyric, and how do these positions intersect with and reinforce the songwriter's recurring thematic concerns?

(3) In what ways do the patterns, selections, and combinations of textual-conceptual functions contribute to the construction, reinforcement, and communication of the songwriter's ideological stance within this song?

(4) What is the most effective CS tool used to uncover the implicit ideology of this song?

2. Literature Review

2.1 Stylistics

Stylistics is a branch of linguistics concerned with the systematic study of style in language. It bridges linguistics and literary criticism by analyzing how linguistic forms are used to convey meaning, emotion, and effect in texts. Defined by Crystal and Davy (1969), stylistics aims:

1- To analyze language habits for identifying, explaining, and classifying linguistic features.

2 -To evaluate stylistic qualities, distinguishing "good" style from "bad."

Stylistics examines written texts, focusing on individual styles, genre-specific conventions, and broader linguistic and literary features (Crystal & Davy, 1969; Wales, 1989). It applies linguistic methods to study both literary and non-literary texts, exploring creativity in language use while emphasizing context, genre, and historical factors.

2.2 Critical

The concept of “critical” originates from the Frankfurt School’s critical theory, which seeks to expose the ideological foundations of power and society (Wodak, 2001). Early literary criticism, influenced by the Formalists and New Critics, focused mainly on textual form and style, but from the 1960s onward, it expanded to include the social and ideological dimensions of language (Verdonk, 2002). Over time, both critical theory and literary studies evolved toward examining how language, ideology, and power interact in shaping meaning and cultural perception.

2.3.1 Critical Stylistics

Critical Stylistics (CS) is an approach to textual analysis developed by Lesley Jeffries (2010) to address the limitations of Critical Linguistics (CL) and Critical Discourse Analysis (CDA). This method offers a more systematic and linguistically grounded framework for uncovering the ideologies embedded in texts. CS bridges the gap between CDA and stylistics by integrating the textual focus of stylistics with the ideological awareness of CDA (Jeffries & McIntyre, 2010). While CDA often

emphasizes socio-political contexts, CS directs attention to textual features and their role in representing ideological perspectives (Jeffries, 2010). This approach asserts that all texts, whether intentionally or unintentionally, carry ideological significance that shapes readers' perceptions of the world (Jeffries, 2010).

2.3 Ideology

As described by Gramsci (1971) and Eagleton (1991), reflects a structured worldview shaped by social, cultural, and linguistic practices. It encompasses shared beliefs and values that legitimize power relations and influence collective thinking. According to Simpson (1993) and Van Dijk (2001), ideology is transmitted through language and functions as a form of social cognition guiding group behavior. Jeffries (2010a, p. 5) emphasizes that texts carry and reproduce ideologies through linguistic choices. Within this framework, critical stylistics serves to uncover hidden ideologies in discourse, revealing how language constructs and sustains belief systems across social contexts (Olaluwoye, 2015).

3. Methodology

3.1 Research Design

This study adopts a mixed-method that integrates both quantitative and qualitative approaches in accordance with APA research standards.

While quantitative research emphasizes numerical data and objectivity (Bryman & Bell, 2011), qualitative research focuses on interpretation and contextual understanding (Hoberg, 1999).

3.2 Data Collection and Selection

The data for this paper is of Adele's song Hello, selected due to its wide global popularity and cultural impact. The song was released in 2015 and quickly achieved international commercial success. As reported by Times of Malta, Hello gained significant global attention immediately upon release, with the newspaper noting that Adele "topped music charts worldwide" and reached a level described as "world domination" in terms of its reception (Times of Malta, 2015). In addition to its chart performance, the song became a major digital milestone. According to Tech Times, the music video for Hello became the fastest video in YouTube history to reach one billion views, achieving this record in approximately 87 days, surpassing previous records held by other internationally successful artists (Ng, 2016). Given this widespread reach and

cultural resonance, the song provides an appropriate and relevant text for examining how linguistic choices may construct ideological meaning within a widely consumed musical work.,the researcher followed a multi-step process:

1. Applying the model of Jeffries (2010) to the song selected.
2. Analyzing the data qualitatively in terms of the tools of conceptual functions of Critical Stylistics to uncover the ideologies intended by the writer.
3. Doing a statistical analysis to verify or refute the study's hypotheses and offer quantifiable evidence in support of the findings.
4. Conducting results analysis and discussion for all the tools used in the song and the frequency of these tools and drawing conclusions.

3.3 The Model of Analysis

The textual–conceptual functions model developed by Jeffries (2010, 2014) within Critical Stylistics offers a framework for analyzing how language constructs ideological meanings. Positioned between linguistic structure and contextual interpretation, it examines how texts conceptually represent reality through language choices. Drawing on the works of Fowler, Fairclough, and Simpson, Jeffries refined earlier linguistic and discourse models to establish ten key analytical tools that systematically reveal how texts create, shape, and communicate ideological perspectives.

1. Naming and Describing

Explores how language names and characterizes people, places, or events in ideologically charged ways.

- a. Choice of noun: Selecting specific nouns (e.g., boss vs. manager) can frame entities positively or negatively.
- b. Noun modification: Adding adjectives or other modifiers (e.g., the honest child) conveys evaluative attitudes or ideological emphasis.
- c. Nominalization: Converting verbs into nouns (e.g., decide → decision) obscures agency and abstracts processes, often depersonalizing responsibility.

2. Representing Actions, States, and Events

Classifies verb processes to show how actions and experiences are linguistically constructed.

- a. Material action processes: Express physical or tangible actions.
 - Intention: Conscious acts performed deliberately (The man throws the book).
 - Supervention: Unintentional or accidental acts (The man fell on his knee).
 - Event: Actions involving inanimate participants (The car crashed).
- b. Verbalization processes: Represent communication or speech acts (said, told, reported).
- c. Mental-cognition processes: Represent internal experiences.
 - Cognition: Thinking or knowing (think, realize, understand).
 - Reaction: Feelings or emotions (love, hate, fear).
 - Perception: Sensory experiences (see, hear, taste).
- d. Relational processes: Describe states of being or possession.
 - Intensive: Express identity or description (She is clever).
 - Possessive: Indicate ownership (She has a car).

- Circumstantial: Express spatial or temporal relations (He is in the room).

3. Equating and Contrasting

Examines how texts create relationships of similarity or opposition between concepts.

- Equivalence triggers: Create semantic alignment through apposition (my friend, the doctor), parallel structure, relational patterns, simile or metaphore
- Opposition triggers: Establish binary contrasts (e.g., rich vs. poor), including:
 - Negated opposition
 - Transitional opposition
 - Comparative opposition
 - Replative opposition
 - Concessive opposition
 - Explicit opposition
 - Parallelism,
 - Contrastives.

4. Hypothesizing

Analyzes how writers construct hypothetical or possible realities using modality.

- a. Modal auxiliaries: Indicate degrees of possibility or certainty (can, will, may).
- b. Lexical verbs, adverbs, adjectives: Express mental stance or probability
- c. Conditional structures: Introduce hypothetical situations (If it rains, we'll stay inside).

5. Prioritizing

Explores how syntactic arrangement foregrounds or backgrounds information to produce ideological effects.

- Information structure: Positioning key information early or late in a sentence to influence emphasis.
 - Fronting
 - Cleft Sentence
- Transformation: Using passive voice (Unemployment benefit was reduced) to obscure agency.
 - Passive Transformation
 - Adjectival Transformation
- Subordination: Embedding information to downplay its significance (Although he failed, he tried hard).

6. Negating

Investigates how negation constructs alternate realities or ideological boundaries.

- a. Syntactic negation: Inserting negatives (not, didn't) to reverse propositions.
- b. Pronoun/adjectival negation: Using no one, none, nothing to exclude entities.
- c. Lexical negation: Choosing words with inherently negative semantics (lack, reject, fail).
- d. Morphological negation: Adding prefixes (un-, dis-, in- → unfair, disconnect).

7. Exemplifying and Enumerating

Explores how lists and examples structure inclusion and exclusion.

- Exemplifying: Giving partial examples to suggest category membership without completeness (such as birds and fish).

- Enumerating: Listing all members to imply completeness (birds, fish, and mammals).

8. Implying and Assuming

Analyzes implicit meaning through implicature and presupposition.

- Implying: Based on Grice's Cooperative Principle, meaning arises when conversational norms are flouted (e.g., irony or understatement).
- Assuming (Presupposing): Backgrounded meanings built into syntax.
 - Existential presupposition: Existence implied by definite nouns (the house, those cars), possessive form and demonstrative
 - Logical presupposition: Derived from linguistic structures such as:
 - Change-of-state verbs (She stopped smoking → implies she smoked before).
 - Factive verbs (He regrets that she left → presupposes she left).
 - Cleft sentences (It was Janet who broke the vase).
 - Iterative markers (again, anymore → imply repetition).
 - Comparatives (Linda is not as tall as Susan → presupposes Susan is tall).

9. Presenting Others' Speech and Thoughts

Explores how writers represent others' voices or ideas (based on Leech & Short, 1981; 2007).

- NRS (Narrator's Report of Speech): Summarizes content without direct wording.
- NRSA (Narrator's Report of Speech Act): Describes speech type or intention (He promised to help).
- FIS (Free Indirect Speech): Blends narrator's and character's voices.
- IS (Indirect Speech): Paraphrases content (He said that he was tired).
- DS (Direct Speech): Quotes exact words (He said, "I'm tired.").

10. Representing Time, Space, and Society (Deixis)

Examines how deictic expressions anchor discourse in context.

- A. Spatial deixis: Refers to location using adverbs (here, there), demonstratives (this, that), or prepositions (in front of, behind).
- B. Temporal deixis: Refers to time via adverbs (now, then), demonstratives (this, that) and adverbials (earlier, later).
- C. Personal deixis: Indicates participants in discourse (I, you, she, they). First, second and third persons.
- D. Social deixis: Reflects relationships and social hierarchy via titles (Dr., Mrs.) or address forms (sir, sweetheart).

4. Data Analysis and Discussion of the Results

4.1 Data Analysis

4.1.1 Naming and Describing

Extract 1: Hello from the other side

Adele, "Hello, It's Me - line 10"

The word side functions as a noun of relational positioning, a key element in Jeffries' (2010) category of naming and describing. Linguistically, Adele's lexical choice delineates a spatial and metaphorical boundary. The noun side situates the speaker in a distinct realm separated from the addressee, implying distance not only in geography but in emotion and time. By using side rather than a more neutral term like place or world, the lyric foregrounds division and alterity — the sense of being apart yet still oriented toward the other.

Ideologically, this naming constructs an us-versus-them framework that symbolizes the broader human condition of separation and longing. It positions Adele as someone reaching across an emotional and perhaps existential divide, reinforcing themes of alienation and loss. The noun choice encapsulates the ideological tension between connection and isolation — she names herself as belonging to “the other side,” a space marked by absence and memory.

4.1.2 Representing Actions, Events, and States

Extract 2: To go over everything

Adele, “Hello, It's Me - line 2”

The verbal phrase go over represents a mental-cognitive process, as it implies reflection and evaluation rather than a physical act. Linguistically, it functions as a material metaphor for revisiting memories or experiences, framing thought as an action. Through this choice, Adele translates internal contemplation into something active and deliberate, blurring the boundary between doing and thinking (Jeffries, 2010).

Ideologically, this expression positions the speaker as someone seeking emotional closure through retrospection. The act of “going over everything” signifies the human desire to make sense of past pain by re-examining it, suggesting that healing is achieved through conscious acknowledgment rather than avoidance. It reflects an ideology of emotional responsibility — the belief that confronting one's past is both a burden and a pathway to understanding.

4.1.3 Equating and Contrasting

Extract 3: But when I call, you never seem to be home

Adele, “Hello, It's Me - line 13”

The conjunction but establishes a clear contrastive opposition. Linguistically, but signals a shift between expectation and outcome. Adele's repeated action (I call) versus the consistent non-response (you never seem to be home). The opposition is intensified by the temporal marker when, which embeds the expectation of connection, only to negate it through absence.

Ideologically, this contrast exposes an imbalance in communication and emotional reciprocity. Adele's effort represents persistence and emotional openness, while the addressee's absence symbolizes emotional withdrawal. The line thus constructs an ideological divide between presence and absence, effort and indifference, portraying modern disconnection as a form of silent resistance within relationships.

4.1.4 Hypothesizing

Extract 1: I must've called a thousand times

Adele, "Hello, It's Me - line 11"

The modal auxiliary "must" shows epistemic modality, expressing strong belief rather than confirmed fact. Adele uses it to intensify emotion, suggesting she's called so often that it feels like a thousand times. As Jeffries (2010, p. 117) explains, such use of modality helps create emotionally imagined realities. It blends fact with feeling, making the line more expressive than literal.

Ideologically, the line presents Adele as the one who carries the emotional weight, trying to reconnect. Using "must" highlights how effort and regret are internalized and repeated, even without response. It reflects the imbalance in emotional labor — she tries, he disappears. It positions vulnerability as active and persistent, yet unheard.

4.1.5 Prioritizing

Extract 5: I'm in California dreaming about who we used to be

When we were younger and free

Adele, "Hello, It's Me - line 5,6"

The subordinate clause "When we were younger and free" exemplifies Jeffries' (2010) prioritising function, where grammatical subordination determines which ideas receive more prominence. Linguistically, the main clause "I'm in California dreaming" occupies syntactic priority, presenting Adele's current emotional state as central. The subordinate clause functions as background information, a nostalgic frame that gives emotional context but remains secondary to the act of dreaming. This structure subtly privileges present reflection over past experience.

Ideologically, the subordination positions the past as something longed for but irretrievable. By grammatically demoting "when we were younger and free", Adele constructs an ideology of loss and maturity — the awareness that freedom and innocence belong to a time that can only be revisited in memory. The prioritisation thus mirrors an inner hierarchy of value: present pain and longing outweigh the nostalgic comfort of the past, reinforcing a worldview where reflection defines identity more than remembered freedom.

4.1.6 Negating

Extract 6: But it don't matter, it clearly doesn't tear you apart anymore

Adele, "Hello, It's Me - line 17"

The phrases "don't matter" and "doesn't tear you apart" demonstrate syntactic negation, where negation is expressed through grammatical structures involving do +

not rather than through a negative lexical item. Linguistically, these constructions explicitly deny two propositions: that the situation holds significance (it don't matter) and that the other person experiences emotional pain (doesn't tear you apart). According to Jeffries (2010), syntactic negation works to reshape reality by rejecting possible meanings and asserting an alternative emotional truth.

Ideologically, these negated clauses create a narrative of emotional asymmetry. Adele's use of syntactic negation portrays a world in which her feelings remain intense while the addressee's feelings have faded. The structure asserts that emotional impact is one-sided, emphasizing an ideology of unreciprocated attachment and unequal emotional labor. Through these negations, the song frames detachment as a definitive state — one that contrasts sharply with the speaker's ongoing vulnerability.

4.1.7 Implying and Assuming

Extract 7: I have forgotten how it felt before the world fell at our feet

Adele, "Hello, It's Me - line 7"

The clause "before the world fell at our feet" contains an existential presupposition. Linguistically, the phrase presupposes that the world once did fall at their feet — in other words, that Adele and the addressee previously experienced success, power, or admiration. This assumed truth is not stated directly but taken for granted as shared knowledge between speaker and listener.

Ideologically, this presupposition encodes the fleeting nature of dominance and recognition. By assuming the existence of a time when "the world fell at our feet," Adele constructs an ideology of loss and humility — a recognition that glory and control are temporary states. The line contrasts past triumph with present emptiness, suggesting a moral reflection on fame, change, and the erosion of emotional authenticity. Thus, the presupposed experience becomes a subtle critique of transience and the human tendency to take moments of greatness for granted.

4.1.8 Presenting Other People's Speech and Thought

Extract 8: They say that time's supposed to heal ya, but I ain't done much healing

Adele, "Hello, It's Me - line 7"

Linguistically, Adele embeds the reported belief of an unspecified collective (they) through indirect discourse, distancing herself from the claim. The reporting verb say introduces a commonly accepted social truth without directly quoting it, signaling detachment and skepticism.

Ideologically, this construction exposes a tension between collective wisdom and individual experience. By invoking a vague they, Adele alludes to societal clichés about emotional recovery, only to reject them in the following clause ("but I ain't done much

healing”). This contrast undermines the authority of communal sayings, positioning the speaker as an independent voice who challenges social expectations. The indirect speech thus functions as both acknowledgment and critique — a way to question inherited ideologies of healing while asserting personal truth.

4.1.9 Representing Place, Time, and Society

Extract: To tell you I’m sorry for breaking your heart

Adele, “ Hello, It’s Me - line 16”

The pronoun “your” functions as a form of personal deixis, referring directly to the second person and anchoring the emotional content of the clause in the addressee’s experience. Linguistically, the use of your specifies ownership of the emotional damage, assigning the heart — and thus, the emotional consequences — to the listener. According to Jeffries’ (2010) framework, personal deixis situates individuals within the social world of the text, shaping how relationships are constructed and perceived. Here, your narrows the scope of the apology, creating an intimate and individualized address rather than a general or abstract expression of regret.

Ideologically, this personal reference positions Adele as accountable and emotionally responsible. By attributing the emotional wound to the addressee, your reinforces a dynamic in which the speaker acknowledges her role in causing pain while elevating the listener’s emotional suffering as central. This constructs an ideology of interpersonal responsibility, emphasizing the significance of individual emotional impact within relationships. Through this choice, Adele frames the apology as not merely self-reflective but relational, highlighting the moral weight of acknowledging harm done to a specific person.

4.2 The Assessment and Discussion of Jeffries’ TCFs Results

The song is discussed in terms of their use of Textual Conceptual Functions (TCFs). It is examined in the following sections by presenting the frequency and percentage of occurrences for the major tools.

Hello, It’s Me

Table (4-23)

The Distribution of Jeffries' Ten Tools in "Hello, It's Me"

In the song "Hello, It's Me", the most frequent tool is Representing Time, Space & Society (78 occurrences, 21.79%), which sets the song within changing moments and distant emotional or physical spaces. These shifts not only mark the passage of time and place but also intensify the sense of separation and highlight the emotional distance. Close behind is Naming & Describing (72 occurrences, 20.11%), where specific references make memories and situations feel vivid and almost touchable. Representing Actions, Events & States (62 occurrences, 17.32%) sustains the emotional flow by showing repeated attempts to reach out, ongoing reflection, and the persistence of unresolved feelings. Presenting Others' Speech & Thought (45 occurrences, 12.57%) adds depth through remembered conversations and direct speech, preserving the voice of a relationship that can no longer happen face to face. Implying & Assuming (46 occurrences, 12.85%) works quietly in the background, hinting at feelings and experiences without spelling them out, creating the sense that the addressee already carries the shared history and meaning.

Among the less common tools, Negating (13 occurrences, 3.63%) softly refuses the idea of detachment or closure. Equating & Contrasting (13 occurrences, 3.63%) balances emotional and practical attempts to connect, while also setting opposing ideas side by side to heighten the gap between expectation and reality. Hypothesizing (12 occurrences, 3.35%) introduces brief moments of imagined scenarios, suggesting what might have been without lingering there. Prioritizing (17 occurrences, 4.75%) singles out certain emotions and memories as most important to the song's meaning. The absence of Exemplifying & Enumerating (0%) due to Adele's lyric style is

Critical Stylistic Tools	Frequency	Percentage
1-Naming and Describing	72	20,11%
2-Representing Actions, Events and States	62	17,32%
3-Equating and Contrasting	13	3,63%
4-Exemplifying and Enumerating	0	0%
5-Prioritizing	17	4,75%
6-Implied and Assuming	46	12,85%
7-Negating	12	3,35%
8-Hypothesizing	13	3,63%
9-Presenting Others' Speech and Thought	45	12,57%
10-Representing Time, Space and Society	78	21,79%
Total	358	100%

predominantly affective and introspective rather than descriptive or informational.

Empirically, highly emotive, narrative-driven lyrics typically avoid listing structures, as their communicative purpose centers on conveying emotional states rather than providing examples or itemized details. Consequently, the song's reliance on personal reflection and direct address leaves little functional space for syntactic patterns of exemplification or enumeration. This style keeps the delivery fluid and conversational, avoiding structured lists in favour of a continuous, confessional flow.

The lyric line	The Word	The Tool	Category	Subcategory	Explanation
Hello, its me	is	Representing Actions, States and Events	Relational process	Intensive relation	
	me	Representing Space, Time and Society	Personal Deixis	1 st person	
	The whole lyric phrase	Presenting Other's Speech and Thought	Direct speech		
I was wondering if after all these years you'd like to meet	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Was wondering	Representing Actions, States and Events	Mental-cognition process		
	if after all these years you'd like to meet	1-hypothesizing 2-prioritizing	1-conditional structure 2-Subordinate clause		
	after all these years	Representing Space, Time and Society	time Deixis	Time adverbial	
	these	Implying & Assuming	AssumingExistential Presupposition	Demonstrative	
	years	Naming & describing	Choice of a noun		
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	would	Hypothesizing	Model auxiliary		
	like	Representing Actions, States and Events	Mental-reaction process		
	To meet	Representing Actions, States and Events	Material intentional- action		
	The whole lyric phrase	Presenting Other's Speech and Thought	Free indirect thought		
To go over everything	To go over	Representing Actions, States and Events	Mental-cognition process		
	The whole lyric phrase	Presenting Other's Speech and Thought	Free indirect thought		
They say that time's supposed to heal ya, but I ain't done much healing	they	Representing Space, Time and Society	Personal Deixis	3 rd person	
	say	Representing Actions, States and Events	Verbalization process		
	that time's supposed to heal ya, but I ain't done much healing	prioritizing	Subordinate clause		
	that	Implying & Assuming	Assuming- Existential Presupposition	Demonstrative	
	time	Naming & describing	Choice of a noun		
	Is supposed	Representing Actions, States and Events	Relational process	Intensive relation	
	To heal	1-Representing Actions, States and Events 2- Implying & Assuming	1-Material-supervention action 2- Assuming- logical Presupposition	2-state-changing verb	
	ya	Representing Space, Time and Society	Personal Deixis	2 nd person	
	But I ain't done much healing	Equating & contrasting	Contrasting	Contrastive opposition	
	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Ain't	Negation	Syntactic negation		
	done	Representing Actions, States and Events	Material-supervention action		
	healing	Naming & describing	Choice of a noun & nominalization		
	The whole lyric phrase	Presenting Other's Speech and Thought	Indirect speech		
Hello, can you hear me?	can	Hypothesizing	Model auxiliaries		
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	hear	Representing Actions, States and Events	Mental-perception process		
	me	Representing Space, Time and Society	Personal Deixis	1 st person	
	The whole lyric phrase	Presenting Other's Speech and Thought	Direct speech		
I'm in California dreaming about who we used to be	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Am	Representing Actions, States and Events	Relational process	Intensive relation	

	in California	Representing Space, Time and Society	Place Deixis	Adverbial prepositional structure	
	California	Naming & describing	Choice of a noun		
	dreaming	Representing Actions, States and Events	Mental-cognition process		
	about who we used to be	prioritizing	Subordinate clause		
	we	Representing Space, Time and Society	Personal Deixis	1 st person	
	Used to be	Representing Actions, States and Events	Relational process	Intensive relation	
	The whole lyric phrase	Presenting Other's Speech and Thought	Free indirect thought		
When we were younger and free	we	Representing Space, Time and Society	Personal Deixis	1 st person	
	were	Representing Actions, States and Events	Relational process	Intensive relation	
	Younger	implying & assuming	assuming-logical presupposition	Comparative structure	
	The whole lyric phrase	Presenting Other's Speech and Thought	Narrator report of speech		
I've forgotten how it felt before the world fell at our feet	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Have forgotten	1-Representing Actions, States and Events 2-implying & assuming	1-Mental-cognition process 2-assuming-logical presupposition	2-factive verb	
	how it felt before the world fell at our feet	prioritizing	Subordinate clause		
	felt	Representing Actions, States and Events	Mental-perception process		
	before the world fell at our feet	Representing Space, Time and Society	time Deixis	Time adverbial	
	the world	Implying & Assuming	Assuming- Existential Presupposition	Definite noun phrase	
	world	Naming & describing	Choice of a noun		
	fell	Representing Actions, States and Events	Material-action event		
	at our feet	Representing Space, Time and Society	Place Deixis	Adverbial prepositional structure	
	our	1-Implying & Assuming 2- Representing Space, Time and Society	1-Assuming- Existential Presupposition 2-personal deixis	1-Possessive forms 2-1 st person	
	feet	Naming & describing	Choice of a noun		
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming	1-indirect thought 2-implying	2-flouting the maxims of quality & manner	
There's such a difference between us	is	Representing Actions, States and Events	Relational process	Intensive relation	
	a difference	Naming & describing	Choice of a noun		
	The whole lyric phrase	Presenting Other's Speech and Thought	direct thought		
	us	Representing Space, Time and Society	Personal Deixis	1 st person	
And a million miles	a million	Naming & describing	Noun modification		
	miles	Naming & describing	Choice of a noun		
	a million miles	Representing Space, Time and Society	Place deixis	Adverbial prepositional structure	
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming	1-direct thought 2-implying	2-flouting the maxim of manner	
Hello from the other side	from the other side	Representing Space, Time and Society	Place Deixis	Adverbial prepositional structure	
	the other side	Implying & Assuming	Assuming- Existential Presupposition		
	other	Naming & describing	Noun modification		
	side	Naming & describing	Choice of a noun		
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming 3-equating & contrasting	1-indirect thought 2-implying 3-equating	2-flouting the maxims of quality & quantity 3-parallel structure	With "hello, from the outside"

I must've called a thousand times	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	must	Hypothesizing	Modal auxiliary		
	Have called	Representing Actions, States and Events	Material -intentional action		
	thousand	Naming & describing	Noun modification		
	times	Naming & describing	Choice of a noun		
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming	1-direct thought 2-implying	2-flouting the maxim of quality	
To tell you I'm sorry for everything that I've done	To tell	Representing Actions, States and Events	Verbalization process		
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Am	Representing Actions, States and Events	Relational process	Intensive relation	
	that I've done	prioritizing	Subordinate clause		
	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Have done	Representing Actions, States and Events	Material- intentional action		
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-equating & contrasting 3-prioritizing	1-Narrator report of speech act 2-equating 3-subordinate clause	2-parallel structure	With "To tell you I'm sorry for breaking your heart"
But when I call, you never seem to be home	when I call	Representing Space, Time and Society	time Deixis	Time adverbial	
	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	call	Representing Actions, States and Events	Material -intentional action		
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	never	1-Negation 2- implying & assuming	1-Lexical negation 2-assuming-logical presupposition	2-iterative word	
	Seem to be	Representing Actions, States and Events	Relational process	Intensive relation	
	home	Naming & describing	Choice of a noun		
	The whole lyric phrase	Presenting Other's Speech and Thought	Free indirect thought		
Hello from the outside	from the outside	Representing Space, Time and Society	Place Deixis	Adverbial prepositional structure	
	the outside	Implying & Assuming	Assuming- Existential Presupposition	Definite noun phrase	
	outside	Naming & describing	Choice of a noun		
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming 3-equating & contrasting	1-direct speech 2-implying 3-equating	2-flouting the maxim of manner 3-parallel structure	3-with "hello from the other side"
At least I can say that I've tried	At least	Hypothesizing	Modal adverb		
	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	can	Hypothesizing	Modal auxiliaries		
	say	Representing Actions, States and Events	Verbalization process		
	that I've tried	prioritizing	Subordinate clause		
	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Have tried	Representing Actions, States and Events	Material- intentional action		
	The whole lyric phrase	Presenting Other's Speech and Thought	direct thought		
To tell you I'm sorry for breaking your heart	To tell	Representing Actions, States and Events	Verbalization process		
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	I	Representing Space, Time and Society	Personal Deixis	1 st person	

	Am	Representing Actions, States and Events	Relational process	Intensive relation	
	breaking	Naming & describing	Choice of a noun & nominalization		
	your	1-Implying & Assuming 2- Representing Space, Time and Society	1-Assuming- Existential Presupposition 2-personal deixis	1-Possessive form 2-2 nd person	
	heart	Naming & describing	Choice of a noun		
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming 3-prioritizing	1-direct speech 2-implying 3-subordinate clause	2-flouting the maxim of quality & manner	
But it don't matter, it clearly doesn't tear you apart anymore	Don't	Negation	Lexical negation		
	matter	Representing Actions, States and Events	Mental-cognition process		
	Doesn't	Negation	Lexical negation		
	Tear apart	Representing Actions, States and Events	Mental-cognition process		
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	anymore	Representing Space, Time and Society	Time deixis	Time adverbial	
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming	1-indirect thought 2-implying	2-flouting the maxims of quality & manner	
Hello, how are you	are	Representing Actions, States and Events	Relational process	Intensive relation	
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	The whole lyric phrase	Presenting Other's Speech and Thought	direct speech		
It's so typical of me to talk about myself, I'm sorry	is	Representing Actions, States and Events	Relational process	Intensive relation	
	me	Representing Space, Time and Society	Personal Deixis	1 st person	
	To talk	Representing Actions, States and Events	Verbalization process		
	myself	Representing Space, Time and Society	Personal Deixis	1 st person	
	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Am	Representing Actions, States and Events	Relational process	Intensive relation	
	The whole lyric phrase	Presenting Other's Speech and Thought	direct speech		
I hope that you're well	I	Representing Space, Time and Society	Personal Deixis	1 st person	
	Hope	1-Representing Actions, States and Events 2-hypothesizing	1-mental-cognition process 2-model verb		
	that you're well	prioritizing	Subordinate clause		
	that	Implying & Assuming	Assuming- Existential Presupposition	Demonstrative	
	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	are	Representing Actions, States and Events	Relational process	Intensive relation	
	The whole lyric phrase	Presenting Other's Speech and Thought	direct speech		
Did you ever make it out of that town where nothing ever happened?	you	Representing Space, Time and Society	Personal Deixis	2 nd person	
	ever	Representing Space, Time and Society	Time Deixis	Time adverbial	
	Make out	Representing Actions, States and Events	Material intentional action		
	That town	Representing Space, Time and Society	Place Deixis	Demonstrative	
	that	Implying & Assuming	Assuming- Existential Presupposition	Demonstrative	
	town	Naming & describing	Choice of a noun		
	where nothing ever happened	1-Representing Space, Time and Society 2-prioritizing	1-Place Deixis 2-subordinate clause	1-Adverbial prepositional structure	

	nothing	Negation	Lexical negation	pronoun	
	ever	Representing Space, Time and Society	Time Deixis	Time adverbial	
	happened	Representing Actions, States and Events	Material event action		
	The whole lyric phrase	Presenting Other's Speech and Thought	direct speech		
It's no secret that the both of us	is	Representing Actions, States and Events	Relational process	Intensive relation	
	no	Negation	Lexical negation		
	Secret	Naming & describing	Choice of a noun		
	that the both of us	prioritizing	Subordinate clause		
	that	Implying & Assuming	Assuming- Existential Presupposition	Demonstrative	
	the both of us	Implying & Assuming	Assuming- Existential Presupposition	Definite noun phrase	
	us	Representing Space, Time and Society	Personal Deixis	1 st person	
	The whole lyric phrase	Presenting Other's Speech and Thought	direct speech		
Are running out of time	Are running out	Representing Actions, States and Events	Material supervention action		
	Of time	Naming & describing	Choice of a noun		
	The whole lyric phrase	1-Presenting Other's Speech and Thought 2-implying & assuming	1-direct speech 2-implying	2-flouting the maxims of quality & manner	
Repeated lines					
Ooh (lows, lows, lows ,lows), anymore	lows	Naming & describing	Choice of a noun		
	anymore	Representing Space, Time and Society	-time deixis	time adverbial	
	The whole lyric phrase	Presenting Other's Speech and Thought	direct thought		
(highs, highs, highs, highs)	highs	Naming & describing	Choice of a noun		
	Lows , highs	Equating & contrasting	contrasting	Parallelism opposition	
	The whole lyric phrase	Presenting Other's Speech and Thought	direct thought		

5.1 Conclusions

1- As a theoretical framework, all ten tools of CS were employed except Exemplifying and Enumerating of Jeffries' (2010) Ten Textual-Conceptual tools in Critical Stylistics were applied and verified in the analysis of this song. This confirms the suitability of Jeffries' framework for lyric analysis. However, many subcategories, specifically noun phrase apposition, explicit contrasting/opposition, and titles in social deixis, and others were absent from Adele's lyrics..

2- The study of Adele's twenty-songs shows that her use of textual-conceptual tools is more than a stylistic preference; it is a deliberate way of expressing deeper ideas and beliefs. From the analysis, four main ideologies emerge, each shaped by specific patterns and frequencies of these functions.

The first is emotional authenticity, which comes through in detailed references to time, place, and social context. These concrete settings make the emotions in her songs feel real and lived-in, allowing listeners to connect their own memories and experiences with the song's story. This strengthens both the sincerity and the relatability of her message.

The second is self-empowerment, often created through negation and self-definitional naming. Here, Adele rejects past identities, failed relationships, or roles imposed by others. By combining these tools, she affirms the right to self-determination and shapes a lyrical journey that moves from vulnerability to strength.

The third is resilience through transformation, built through action- and event-focused language that shows progress, confrontation, and change. These expressions align with key themes in her work, such as moving from heartbreak to healing and from loss to renewed self-worth.

The fourth is relational insight through implication, which comes from her frequent use of implying and assuming. By leaving some meanings unstated and letting listeners work them out, Adele creates a sense of shared understanding and emotional closeness. This approach reflects the belief that some truths are more powerful when discovered rather than openly stated.

3. The mix of high-, mid-, and low-frequency textual-conceptual functions (TCFs) in Adele's lyrics shows a deliberate approach to shaping and sustaining her main ideas and beliefs. The most frequent tools are Representing Time, Space, and Society, Representing Actions, Events, and States, and Naming and Describing provide the main structure of her songwriting. These functions work together to create vivid and detailed scenes, trace emotional and relationship changes, Naming shapes how people, events, and feelings are presented.

Tools used at a medium frequency Implying and Assuming and Presenting Others' Speech and Thought help make her messages more specific and relatable, that express ideas indirectly through suggestion and presupposition. By leaving some meaning unstated, Adele encourages listeners to fill in the gaps themselves, which makes the songs feel more personal and emotionally engaging, while including actual or imagined speech adds a sense of realism and connection to others in the story.

Less frequent tools such as Equating and Contrasting, Prioritizing, Negating, and Hypothesizing, appear only for emphasis. They are used to draw moral contrasts, highlight key emotional points, reject certain identities or situations, or consider possible alternatives.

Zero use tool which is Exemplifying and Enumerating, this tool scores zero frequency and percentage in the analysis of this song, totally absent of categories and subcategories of this tool.

5.2 Verification of the Research Hypotheses

Hypothesis 1: Adele's lyrics frequently employ specific critical stylistic tools to convey personal ideologies and emotional experiences.

This hypothesis is verified. Analysis of the song "Hello ,It's Me" showed that nine main textual-conceptual functions (TCFs) in Jeffries' framework were present, reflecting a broad and balanced use of these tools and confirming the framework's suitability for lyrical analysis. Many did not appear in the data. This pattern indicates that Adele consistently draws on the complete set of main TCFs while omitting certain subcategories. Such omissions may point to deliberate stylistic choices, aligning with her focus of her work .

Hypothesis 2: Certain ideologies in Adele’s song lyrics are more dominant than others, reflecting recurring themes and viewpoints in her music.

This hypothesis is also verified. The analysis identified four main ideological positions in Adele’s lyrics are emotional authenticity, self-empowerment, resilience , and relational insight . These recur throughout this song and align closely with her recurring themes of love, loss, identity, and personal growth. Emotional authenticity is supported by the use of deictic references that anchor experiences in specific times and places, while self-empowerment is strengthened through negation and self-definitional naming, allowing her to reject past roles or identities.

Hypothesis 3: The use of critical stylistic tools by Adele is strategically aligned with her personal ideological stance and the messages she aims to communicate through her lyrics.

This hypothesis is confirmed. The deliberate use of high-, mid-, and low-frequency textual-conceptual functions (TCFs) shapes and sustains these ideological positions.

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Abstract in Arabic

تُعدّ هذه الدراسة تحليلًا أسلوبياً نقدياً لأغنية أديل “Hello, It’s Me”. وتستند إلى أن الموسيقى غالباً ما تعكس مواقف أيديولوجية وتُسهّم في نقلها، وهو ما يتجلى في ارتباطها المتكرر بقضايا الرقابة والتأثير الاجتماعي. وتُعدّ كلمات الأغاني، على وجه الخصوص، وسيطاً يُعبّر من خلاله عن إدراك كُتاب الأغاني للواقع وأيديولوجياتهم الشخصية. ومن هذا المنطلق، تستكشف الدراسة التفاعل بين التعبير الفني والدلالات الأيديولوجية في عمل أديل، وهو نصّ لم يُبحث سابقاً من منظور الأسلوبية النقدية. وتمثّل الأهداف الرئيسة للدراسة في: (1) تحديد الأدوات الأسلوبية النقدية المستخدمة في كلمات أديل، (2) الكشف عن أكثر الأيديولوجيات حضوراً في النص، و(3) بيان كيفية إسهام هذه الأدوات في تشكيل المعاني الأيديولوجية. وتفترض الدراسة أن كلمات أديل توظّف أدوات أسلوبية نقدية محددة للتعبير عن أيديولوجيات شخصية وحالات انفعالية، وأن بعض الأيديولوجيات أكثر ظهوراً من غيرها، وأن استخدام أديل لهذه الأدوات يرتبط ارتباطاً وثيقاً بموقفها الأيديولوجي الخاص. وباستخدام منهج يجمع بين التحليلين الكيفي والكمي، تُطبّق الدراسة نموذج جيفريز (2010) المكوّن من عشرة وظائف نصّية مفاهيمية لتحليل الأغنية. وتُظهر النتائج فاعلية هذا الإطار في تحليل كلمات الأغاني، حيث كشفت الدراسة عن تسع من الأدوات العشر، على الرغم من غياب العديد من الفئات الفرعية نظراً للطبيعة العاطفية والغنائية للنص. كما برزت أربع أيديولوجيات أساسية—الصدق العاطفي، وتمكين الذات، والقدرة على التحمّل، والبصيرة العاطفية—تشكّلت كلّ منها عبر أنماط لغوية مميزة. وتبيّن أن كلمات أديل تجمع بين أدوات أسلوبية عالية ومتوسطة ومنخفضة التكرار، مما يجعل نصوصها حميمة وفي الوقت نفسه واسعة المدى، ويُظهر كيفية مساهمة الخيارات اللغوية في بناء معانٍ أيديولوجية عميقة والتواصل معها
