

## Song Analysis

In *The Angler*, we wanted to represent the four sections of the English Department and have chosen to do this, at least for this issue, by means of approaching a songtext (Robbie Williams' *Feel*) in different ways: from the different points of view of the various subjects. You will find here a transcription for Linguistics; a puzzle for Language Acquisition; an interpretation of the lyrics, and the etymologies of some selected keywords of the song.

### Linguistics

#### Transcription

[ə dʒəs wənə fi:ʊ | ri:lʌv ||  
 fi:əl ðə hoʊm ðət ə li:v in ||  
 kəs ə ɡəʔ t<sup>h</sup>u: mʌtʃ la:f |  
 rʌnɪn θru: ma: veɪnz ɡoʊn t<sup>h</sup>u  
 wəɪst]

*By Martina Noteboom and Merel Mookhoek*

### Language Acquisition

#### Puzzle

Included are 22 words from the lyrics. Search in all directions. When you've found all words, the remaining letters form a word.

c	h	h	e	f	h	a	n	d	d
v	o	m	y	e	v	o	l	n	i
e	m	m	e	e	r	a	a	t	n
i	e	i	e	l	e	t	n	h	i
n	d	l	l	r	s	h	g	r	l
s	o	l	e	r	e	o	u	o	i
r	a	f	e	t	n	l	a	u	v
f	i	d	s	b	i	d	g	g	i
l	n	a	s	c	a	r	e	h	n
u	w	e	r	u	n	n	i	n	g

## Robbie Williams - Feel

Come on hold my hand,  
 I wanna contact the living.  
 Not sure I understand,  
 This role I've been given.

I sit and talk to god  
 And he just laughs at my plans,  
 My head speaks a language, I don't understand.

I just wanna feel real love,  
 Feel the home that I live in.  
 'cause I got too much life,  
 Running through my veins, going to waste.

I don't wanna die,  
 But I ain't keen on living either.  
 Before I fall in love,  
 I'm preparing to leave her.

I scare myself to death,  
 That's why I keep on running.  
 Before I've arrived, I can see myself coming.

I just wanna feel real love,  
 Feel the home that I live in.  
 'cause I got too much life,  
 Running through my veins, going to waste.

And I need to feel, real love  
 And a life ever after.  
 I cannot get enough.

I just wanna feel real love,  
 Feel the home that I live in,  
 I got too much love,  
 Running through my veins, going to waste.

I just wanna feel real love,  
 In a life ever after  
 There's a hole in my soul,  
 You can see it in my face, it's a real big place.

Come and hold my hand,  
 I wanna contact the living,  
 Not sure I understand,  
 This role I've been given

Not sure I understand.  
 Not sure I understand.  
 Not sure I understand.  
 Not sure I understand.



## Literature

### The Lyrics A close examination

When listening to a song, one does not directly notice what is being sung, let alone realize what the message is. (That is, if the lyrics contain a message, of course). Therefore, in this item we will take a closer look at the lyrics of the song we are discussing. In this edition of *The Angler*, as you've already noticed, this is the song "Feel" by Robbie Williams.

"Feel", like many other songs, deals foremost with the notion of love. Unlike other lyrics however, it is not about loving someone, but about wanting to feel love for somebody. This idea is clearly stated in the chorus: "I just wanna feel real love, feel the home that I live in". The speaker feels he has a lot of love, but cannot find the right person to give it to ("I got too much love, running through my veins, going to waste"). Without this person, he does not feel complete: "There's a hole in my soul, you can see it in my face, it's a real big place". So much for the easy element, a more profound question one can ask is, why? How come he is incapable of feeling "real love"? Maybe the speaker is just afraid to commit himself to someone, "Before I fall in love, I'm preparing to leave her". He is "scared to death" and keeps on running when his relationship becomes too serious.

The motive for this behaviour then can relate to something that happened to him in the past. When we engage Williams's personal life (as discussed in his book "Feel"), his flight-behavior seems to originate in the fact that many women have let him down. Now he is afraid of being hurt again, so before he starts to feel real love, he ends his relationship out of precaution. He then thinks with his head in stead of with his heart. ("My head speaks a language, I don't understand") This makes him feel confused and lonely (because he feels he is being shunned) which he explains at the beginning of the song and repeats at the end; "Come and hold my hand, I wanna contact the living. Not sure I understand, this role I've been given".

All in all, the title perfectly covers the contents; the song "Feel" covers several expressions of the feelings human beings can have.

By Tessa Obbens

## Philology

### Etymologies With Help of the OED

#### Hand

Old English *hand*, *hond*, feminine *u*-stem, plural *-a*. The original Old English pl. *handa*, Middle English *hande*, was superseded in Middle English by *handen*, and this eventually by *handes*, *hands*. Northern English had in 14-15th c. an umlaut-plural *hend* from Norse.

#### Feel

West-German; Old English *félan* (also *ðefélan*) corresponds to Old Frisian *fêla*, Old Saxon *gifôlian* (Dutch *voelen*), Old High German *fuolen* to handle, grope (Middle High German *vüelen*, modern German *fühlen* to feel), Danish *föle* to feel (prob. adopted from some LG. source)

#### Love

Old English *lufu* strong feminine (also declined weak) = Old High German *luba*. Old High German *liuben* (Middle High German *lieben*) to endear, to show kindness; Middle Dutch, Dutch *liefde* feminine, love; Old High German *liubî* weak feminine, *liuba* strong feminine (Middle High German *liebe*), Middle Dutch *lieve* feminine, love.

#### Keen

The original meaning is somewhat obscure. The prominent sense in OE., as in Low and High German, was that of 'bold, brave,' but Old Norse *kænn* meant only 'expert, skilful, clever', a sense also represented in Old English (Old Danish *kiön*, *kön*, Old Swedish *kön*, *kyn*, 'bold', are apparently from Low German, the original Scandinavian sense being found in Old Danish *lovkiön* 'learned in the law'.) It has been suggested that the Old Norse sense is the original one, the connecting link with the other being the idea of 'skilled in war', 'expert in battle' (= Old Norse *vígekænn*), but there is no clear evidence of this. The development of the specifically English sense 'sharp' is also obscure.

#### Language

Adopted from French *langage* (recorded from 12th c.) = Provençal *leng(u)atge*, *lengage*, Spanish *lenguaje*, Portuguese *linguagem*, Italian *linguaggio*: popular Latin type *\*linguticum*, f. *lingua* tongue, language. The form with *u*, due to assimilation with the French *langue*, occurs in Anglo-French writings of the 12th century, and in English from about 1300.

By Anne van Leeuwen