

# Typical errors in song lyrics in English by Croatian performers

---

Lasić, Lucia

Master's thesis / Diplomski rad

2020

Degree Grantor / Ustanova koja je dodijelila akademski / stručni stupanj: **Josip Juraj Strossmayer University of Osijek, Faculty of Humanities and Social Sciences / Sveučilište Josipa Jurja Strossmayera u Osijeku, Filozofski fakultet**

Permanent link / Trajna poveznica: <https://urn.nsk.hr/urn:nbn:hr:142:730024>

Rights / Prava: [In copyright](#)/[Zaštićeno autorskim pravom.](#)

Download date / Datum preuzimanja: **2024-12-23**



Repository / Repozitorij:

[FFOS-repository - Repository of the Faculty of Humanities and Social Sciences Osijek](#)



Sveučilište J. J. Strossmayera u Osijeku  
Filozofski fakultet  
Diplomski studij engleskog jezika i književnosti

Lucia Lasić

**Tipične pogreške u tekstovima pjesama hrvatskih izvođača na  
engleskom jeziku**

Diplomski rad

Mentor: izv. prof. dr. sc. Tanja Gradečak

Osijek, 2020.

Sveučilište J. J. Strossmayera u Osijeku  
Filozofski fakultet  
Odsjek za engleski jezik i književnost  
Diplomski studij engleskog jezika i književnosti

Lucia Lasić

**Tipične pogreške u tekstovima pjesama hrvatskih izvođača na  
engleskom jeziku**

Završni rad

Znanstveno područje humanističke znanosti, polje filologija, grana anglistika

Mentor: izv.prof.dr.sc. Tanja Gradečak

Osijek, 2020.

J. J Strossmayer University in Osijek

Faculty of Humanities and Social Sciences

Double major MA programme in English Language and Literature and Croatian  
Language and Literature

Lucia Lasić

**Typical Errors in Song Lyrics in English by Croatian Performers**

MA Thesis

Supervisor: Tanja Gradečak, Associate Professor  
Osijek, 2020

J. J. Strossmayer University in Osijek  
Faculty of Humanities and Social Sciences  
Department of English Language and Literature  
Double major MA programme in English Language and Literature and Croatian  
Language and Literature

Lucia Lasić

**Typical Errors in Song Lyrics in English by Croatian Performers**

MA Thesis

Humanities, field of Philology, branch of English

Supervisor: Tanja Gradečak

Osijek, 2020

### IZJAVA

Izjavljujem s punom materijalnom i moralnom odgovornošću da sam ovaj rad samostalno napravio te da u njemu nema kopiranih ili prepisanih dijelova teksta tuđih radova, a da nisu označeni kao citati s napisanim izvorom odakle su preneseni. Svojim vlastoručnim potpisom potvrđujem da sam suglasan da Filozofski fakultet Osijek trajno pohrani i javno objavi ovaj moj rad u internetskoj bazi završnih i diplomskih radova knjižnice Filozofskog fakulteta Osijek, knjižnice Sveučilišta Josipa Jurja Strossmayera u Osijeku i Nacionalne i sveučilišne knjižnice u Zagrebu.

U Osijeku, 2.10.2020 .

Juan José

012222495

ime i prezime studenta, JMBAG

## Abstract

This paper deals with the analysis of typical errors in song lyrics in English made by Croatian performers. The results of the paper show that the musicians tend to accommodate their language to best suit and attract a wider range of audience. In this attempt of language manipulation, Croatian musicians opt for the English language, despite it being a foreign one, due to its widespread use and popularity. If one is to observe this transitional language between the performers' mother tongue and target language, one would notice many sociolinguistic cues that provide a useful insight into the singers' cognitive processes that take place in language production. This interlanguage used tends to be erroneous and therefore provides a useful pointer to constructions problematic for second language learners and to their success in second language usage. Some typical error types are the usage of slang, inappropriate word choice, inappropriate constructions and the usage of articles, which corroborates the previous research, with which the results are compared, and the hypothesis about the performers' tendency to use the widespread, familiar register for their addressees.

Key words: error analysis, interlanguage, sociolinguistics, music (performance), second language acquisition

## Contents

|   |    |
|---|----|
| 1. Introduction .....                                       | 1  |
| 1.2. Error Analysis .....                                   | 3  |
| 1.3. Interlanguage .....                                    | 5  |
| 1.3.1. Sociolinguistic influence on IL .....                | 7  |
| 1.3.2. Sociolinguistics of Music .....                      | 8  |
| 1.3.3. Influence of English on the Global Pop Culture ..... | 9  |
| 1.3.4. SLA through Pop Culture .....                        | 10 |
| 2. Methodology .....  | 12 |
| 3. Results .....  | 14 |
| 3.1. AAVE .....   | 17 |
| 3.2. Syntax .....   | 19 |
| 3.3. Morphology and Lexis .....                             | 22 |
| 3.4. Pronunciation .....                                    | 27 |
| 3.5. Frequency of Error Occurrence .....                    | 29 |
| 4. Conclusion .....   | 31 |
| 5. Literature .....   | 32 |
| 6. Appendix – List of Errors and Lyrics .....               | 33 |



## Tables

|   |    |
|---|----|
| Table 1 Sum of Errors .....                 | 14 |
| Table 2 Table of Results .....              | 15 |
| Table 3 Frequency of Error Occurrence ..... | 29 |



## 1. Introduction

Observing and understanding language requires analyzing it in its specific situational contexts in order to truly grasp the underlying structure and thought process behind language production. Based on many sociolinguistic cues visible in communication one can make useful conclusions on the speaker's intentions, background and finally the cognitive processes the person goes through when speaking. When it comes to second language acquisition, it is important to observe an individual learner's learning process, that is, the idiosyncratic language they themselves construe based on their intentions, aspirations and personal observations and conclusions about the target language. This language the learners develop is often erroneous as it is a transitional form of a language towards the competence of a native speaker. These errors, instead of being frowned upon, should be included in the description of one's language production, as they can tell us as much about their cognitive processes as a correct language usage.

Analyzing typical errors in song lyrics in English sung by Croatian artists can provide a useful insight into how an average second language speaker attempts to use a foreign language in the context of performance, that is, for entertainment purposes. One can differentiate between competence and performance while observing the authors' use of specific language, such as slang, in order to seem more authentic or because of the simplicity of pronunciation. This implies intentional misuse of the code or the 'universal truths of language', or, one's performance is intentionally different from competence (Stark, Widdowson 1977: 89). These sociolinguistic cues account for making an error that is justified because of the context of performance or simply because 'it sounded right' to the author. Typical errors made by performers can also showcase the problematic places of foreign language acquisitions based on which one can make assumptions on the causes of errors and apply this knowledge in teaching that language.

Since many errors listed in this paper are intentional or justified by the sociolinguistic and performance purposes, they shouldn't be used as examples of 'what not to do', but should rather make the reader draw conclusions on why a certain error occurred, is its grammaticality the problem or is it its acceptability and, most importantly, what that error tells us about the author's intention and sociolinguistic background. These errors can be used to prompt learners think about language, compare their interlanguage to the performers' and develop critical

thinking about the acceptability of certain language structures. To be more precise, the main goal of this paper is to enlist typical errors in song lyrics in English sung by Croatian performers, to analyze those errors and attempt to provide conclusions on their causes based on the sociolinguistic circumstances.

Firstly, this paper will provide a description and justification of error analysis as a useful strategy in applied linguistics and second language acquisition. The importance of the concept of interlanguage will be provided and described in the terms of sociolinguistic cues that influence it. The following chapter will describe the methodology used in the research of errors made by the Croatian performers. The results of the research will then be provided and thoroughly explained. From these results a conclusion will be drawn on the overall implications of error analysis of song lyrics in English made by Croatian performers.

## 1.2. Error Analysis

The errors produced by foreign language learners have long been considered an unwanted and condemnable part of one's language acquisition. Language teachers were less accepting of their occurrence and believed that the efficient language teaching should eliminate them completely. In time, the errors were observed and explained through the learners' mother tongue and the language interference was considered the main factor in error production. Language interference can occur both because of the languages' (MT and TL) similarity and differences – as language production occurs spontaneously and cognitive effort should be minimal, the speaker tends to reach for any means necessary to relay certain information and more often than not the cognitive processes that take place in language production require usage of both language systems offered to a speaker. In other words, if the speaker cannot find the appropriate construction in the TL, they will attempt to provide a similar one to their MT system. This is why error analysis is often explained as an observation of language interference. However, not every error that a learner makes can be explained in the frame of their MT, so another approach was accepted – errors are to be observed as evidence of a learner's progress and attitude towards the language. This accounts for error analysis as a branch of applied linguistics which observes the learners' language acquisition through the errors they make (Corder 1981: 65-66).

Each individual learner of a second language uses different learning methods and strategies in acquiring that language. This results in developing a unique, idiosyncratic, transitional form of the language called interlanguage (Ellis 1997: 34), which will be further discussed in this paper. As this transitional form of language differs from the standard form and is mostly visible in deviations from the norm, observation of errors in second language production is believed to be a useful source of insight into one's interlanguage. Errors made during language production can be indicators and descriptors of learners' mental processes that take place during language production and therefore may serve as teachers' pointers to which aspects of language are most problematic and how to adapt the teaching methods to best suit one's students.

Here we must differentiate between mistakes that can and cannot be self-corrected so here we shall use Julian Edge's division into slips, errors and attempts:

“If the teacher thinks that a student could self-correct a mistake, we shall call this type of mistake a **slip**. If a student cannot self-correct a mistake in his or her own English, but the teacher thinks that the class is familiar with the correct form, we shall call that sort of mistake an **error**. When the teacher knows that the students have not yet learned the language necessary to express what they want to say, we can call their mistakes **attempts**. When it is not clear what the students want to mean, or what structure they are trying to use, we can also call these mistakes attempts.” (Edge 1989: 9-10)

In this paper every mistake will be regarded as an error because of the following reasons: firstly, the authors did not produce the language spontaneously, that is, they had time and means of self-correcting and thus these cannot be regarded as slips; secondly, the author’s level of English acquisition is unknown and therefore one cannot speculate about their attempts.

Due to the scarcity of data of individual learner’s errors, we tend to observe the errors produced by a group of learners and treat them homogeneously. However, the errors produced depict a very individualized and specific language development and should be treated as such. By observing one’s errors, we also observe their language development, that is, their interlanguage should be observed as any other undescribed language as spoken by a native speaker (Corder 1981: 56-57).

### 1.3. Interlanguage

Understanding and applying second language structures and forms as successfully as a native speaker would imply acquiring a latent psychological/ language structure. But a small percentage of second language learners successfully accomplish that task and majority of them remains in a transitional phase of language acquisition. The production of language in this transitional phase has elements of the target language, but differs greatly from the production of a native speaker. It also, more often than not, exhibits elements of the learner's mother tongue (MT). This 'attempted' form of language Selinker (1972: 35) refers to as the inter-language.

As it has already been stated in this paper, the final goal of the second language acquisition is in one's ability to use it as efficiently as a native speaker, that is, the idiosyncratic language that every learner develops is a transition from their inter-language towards a native speaker's language. We can compare this transitional language of a foreign speaker to a child's acquisition of mother tongue. A child will attempt to imitate adult language, draw conclusions based on the input it is exposed to, and develop its own transitional form of language until it reaches the language competence of an adult:

(...) the child's linguistic competence is never static but is constantly changing, and a feature which is absent in its surface structure today may be present tomorrow. The child's grammar is developing constantly towards the adult model, but at each stage it is a productive and creative system. (Stork, Widdowson 1977: 142)

However the influence of native potential that children have while acquiring their mother tongue is significantly decreased when it comes to second language acquisition and linguistic environment takes a more important role.

Developing one's interlanguage, or attempting to produce a foreign language, implies converting familiar structures from one's MT into the TL. The transfer of language items from one register to another can be positively facilitated by the first language or in some cases it can be negatively influenced. That is why we can talk about a positive and a negative language transfer. The positive transfer occurs when the knowledge of one language, mainly the MT, helps the speaker in producing a foreign language. In this paper the focus is on the negative transfer, that is, the kind that is negatively influenced by the first language. This happens when a speaker cannot provide an appropriate construction in the TL and then applies a familiar one from their MT which differentiates from the correct form. The negative transfer usually results in inappropriate word choice (when a lexical item is unsuccessfully translated), in an unnatural sentence structure or even mispronunciation. In this paper, the errors caused by negative

transfer were not analyzed as a type of classification, but as an explanation of an error. Therefore, some of the examples from the selected corpus will be provided here rather than in the results. An error made on the level of sentence structure is visible in the word order natural for Croatian, but erroneous in the English language:

“**Enough** brave, **Enough** daring, **Enough** stupid so I want to be” (OF14).

Another one is visible in the S-V concordance, because in Croatian the pronoun ‘everybody’ requires a plural form of the verb:

“Everybody **need** this guy” (OF19)

In the verse:

“then suddenly that **kind** looked at me” (OF58)

it is unclear what the author meant, but it could be argued that this is an example of negative transfer from Croatian where the word ‘guy’ (*tip* – eng. type) is inaccurately translated as ‘kind’.

In the verse:

“Would you feel love **to** me” (DJ01)

it is unclear whether the cause of an error is the negative transfer from Croatian language (*osjećati ljubav prema nekome*) or simply the author’s unfamiliarity with the English construction “to feel love for someone”. Finally, almost every example of double negative can be explained either as the use of AAVE or the negative transfer from Croatian in which it is not incorrect to use such structure:

“Even if you **don't** want **nobody**” (SLP32).

As there are not many examples of negative transfer and they cannot always be explained as such, I find it appropriate to provide them in this chapter rather than the results.

### 1.3.1. Sociolinguistic influence on IL



Following the functional approach to language, one is to observe it in its natural context in which it is changed and accommodated, whether intentionally or not. According to Language Accommodation Theory (CAT) people tend to shape the language they produce according to their needs, intentions and environment (Giles, Ogay 2007: 141). From this one can infer that various contextual, therefore, sociolinguistic features have a great influence on one's language production.

“The manipulation of styles of this kind is one of the most difficult skills to learn in the acquisition of a second language. (...) The choice of a particular style depends on certain aspects of a situational context, the interaction of which may be quite complex:

- (1) The subject matter of the conversation.
- (2) The speaker's intention.
- (3) The relative social status of the speakers.
- (4) Feedback from the person being addressed.

(...) The kind of language we use, however, also varies as a result of features over which we have little conscious control and which are not the result of choice to suit a particular situation. The variety of language we use is more permanently influenced by such factors as our age group, sex, geographical, educational and social background.” (Stork, Widdowson 1977, 156-157)

We differentiate between formal and informal language, the one used at the work place and the one used among friends and family, even the languages that we opt for in two different informal groups. The changes in the registers used in different contexts can be intentional or unconsciously produced. More precisely, they can be caused by the speaker's social background or intended for a specific social situation.

This theory is observable in language production of entertainers, such as singers. It is easy to assume that performers adapt their language to their intentions, or rather, their audience's preferences. This is why many Croatian performers opt for the English language when singing instead of staying faithful to their mother tongue. When singing in a foreign language, especially one as widespread and common as English, the performers are more likely to have a wider audience and consequentially more success in their job. However, switching to a foreign language can cause difficulties and production of errors. In an attempt to sound more naturally and appeal to a wider range of audience, the language produced can end up erroneous and unnatural.

If the language that the performers use intentionally is influenced by various contextual and sociolinguistic features, indubitably is such the case with the errors they make as well. Therefore, observing their errors can be very helpful in second language teaching and acquisition.

### 1. 3. 2. Sociolinguistics of music

As previously mentioned, one can differentiate between competence and performance, or in other words, one's maximum potential and ability to use a language and one's use of language. The latter tends to be erroneous due to its spontaneity. According to Bell and Gibson (2011: 557), it is possible to distinguish two types of performance: everyday and staged. The purpose of everyday performance is to convey a message, a specific meaning, to inform the addressee about something. On the other hand, this function is diminished by entertaining purposes in the case of staged performance. Therefore, this language function influences the specific language used for performance:

“The form of the performance is more likely to be scrutinized than in routine communicative practice, and the metalinguistic and poetic functions of language come to the fore. There is heightened reflexivity – social stereotypes can be explicitly put on display, offering a space for critical reflection on self and society.” (Bell and Gibson 2011: 558)

In my BA Thesis on sociolinguistic elements in music (Lasić, 2018) I provided the analysis of the changes appearing in language use. The thesis explains how musicians accommodate the language they use to appeal to a wider audience or even a specific audience (relating to a specific genre). Unlike in everyday performance, in which we accommodate our language according to our environment, performers are unable to interact and analyze such a wide number of listeners. Therefore they opt for the linguistic means that would bring them a wider audience and, consequentially, more success.

Moody (2013: 1) elaborates on the language ideology of popular culture as a construct reinforced by the mass media. The language use by the performers in this sense has the features of widely accepted register that is modified by the genre of the performance, the audience, but also the means of retaining authenticity. Such language is “neither spontaneous nor naturally

occurring” due to its consumerist intention, but in its careful design it is ensured to be “linguistically authentic”. This language manipulation leads to code switching, or crossing, which is a means of appropriating a foreign register, whether a language, a dialect or choice of words, for the purposes of the genre or simply the general appeal. Production of such language variety provides interesting sociolinguistic phenomena that should be observed and analyzed in order to grasp one’s means of sending a specific message to a wide range of audience.

### 1.3.3. Influence of English on the Global Pop Culture

In order to ensure the success of international communication, people have to rely on the familiarity of different languages. As there are over 7000 languages spoken throughout the world, it is nearly impossible to facilitate communication without establishing a common register. This is where the English language has a vital role, as it is widely spread and is becoming increasingly common in any country in the world. Its dominance in international communication was elaborated in the paper by Xue and Zuo (2013) and here it will be presented as such.

According to Xue and Zuo,

“there are 380 million people around the world using English as a native language and 250 million people using English as a second language. While, the number of people who are learning English is an even bigger figure. According to the estimation of English cultural council, the number of people around the world who are learning English reaches 1 billion and about 1.5 to 2 billion people are in contact with English. By 2050, half of the world’s population will be proficient in using English.” (Xue, Zuo 2013: 2263)

It can be assumed that the causes of English dominance lie in the historical dominance of the British Empire and the post-war dominance of American influence. Its further development can be observed through the so-called “Hollywood effect” and “silicon valley phenomenon”. The Dominance of the English language throughout the world is evident and it is to no surprise that it is therefore used as a facilitator of communication in various fields, from science and technology, to politics and economy and, finally, in the popular culture itself.

Following the Moody's hypothesis (2013: 1) that the language ideology of popular culture is prone to accommodation for the purposes of gaining a wider audience, it is to no

surprise that many music performers opt for the English language, despite of it being a foreign one for them, in order to appeal to a wider range of audience, therefore, gaining more approval and popularity.

#### 1.3.4. SLA through Popular Culture

In the previous chapter, we confirmed the domination of the English language in various fields of interest throughout the world. In this chapter I find it appropriate to observe the implications of this on the acquisition of English as a second language. Its widespread use and the students exposure to it, makes the English language one that it, presumably easily acquired and, more importantly, one that the students might find useful regardless of their interests. Motivation and sense of purpose is crucial in SLA and therefore it is safe to say that all these arguments work in favor of learning English.

However, due to its dominance, students might occasionally find it more appropriate and useful to acquire it outside of schools and other educational institutions. In other words, learners could have a tendency to acquire the English language informally. Informal education is

“defined as learning resulting from daily life activities related to work, family, or leisure. It is often referred to as experiential learning and can to a certain degree be understood as accidental learning. It is not structured in terms of learning objectives, learning time and/or learning support. Typically, it does not lead to certification. Informal learning may be intentional but in most cases, it is non-intentional (or ‘incidental’/random)”. (Colardyn, Bjornavold 2004:71)

Assuming that the students would be influenced by the language produced by the performers, such as singers, it is important to observe the language they use. Furthermore, it is likely that the students would be exposed to their native performers who, as it was stated in the previous chapter, might opt for using English in their performance. The implications of this are such: the erroneous English language the Croatian performers produce in their attempt of

language accommodation might be similar to or even influence the language acquisition of their audience with whom they have a shared background, namely, nationality.

Following these assumptions, I find it useful to observe the production of the English language by Croatian singers, as well as their errors for the following reasons: firstly, the Croatian students can be influenced by the language they are exposed to through these performers, and therefore might exhibit similar language patterns; secondly, due to their shared background they might, not only make similar errors, but also be more engaged in comparing and analyzing their interlanguages. To think about the language itself is a useful, yet very abstract way of acquiring a language and not many students have a tendency to think about what they hear (in a sense of analyzing sentence structures, hypothesizing about the cognitive processes that take place in language production, etc.). Therefore, it might be useful to draw their attention to the (erroneous) language performed by Croatian singers and prompt them to think about the causes and implications of such language use.

## 2. Methodology

This paper will showcase 209 examples of errors made by 5 different Croatian performers who sing in English. These errors were collected by listening to the songs while

reading the lyrics found online, with disregard of spelling errors because it is unclear whether the lyrics were posted by the authors themselves or not. Also some of the lyrics are incorrect and differ from what can actually be heard from a song, they were just an aid in collecting the materials. After listing the errors, they were divided into 10 different categories of my own choice, because some of the errors overlap in the nature of their unacceptability (e.g. “It’s not on my plan” [AD05] can be classified as inappropriate word choice, inappropriate preposition or even inappropriate construction). The categories into which the enlisted errors are divided are (1) African American Vernacular English (AAVE), (2) Inappropriate word choice, (3) Constructions, (4) Articles, (5) Illogical constructions, (6) Prepositions, (7) Omission, (8) Word form, (9) Tenses, (10) Pronunciation. For simplification, these categories shall be further divided into 4 categories and described as such in the chapter 3. Results: (3.1.) AAVE, (3.2.) Syntax; Constructions, Illogical constructions and Tenses, (3.3.) Morphology and Lexis; Inappropriate word choice, Articles, Prepositions, Omission, Word form and (3.4.) Pronunciation.

The errors were extracted from the lyrics of these 5 performers: Animal Drive (Heavy Metal), La Lana (Pop music), Overflow (Hardcore Punk), She Loves Pablo (Stoner Rock/Metal) and Divlje Jagode (Heavy Metal). The genres of each performer are enlisted because they account for the causes of some errors, that is, the errors made are occasionally due to the genre (performance purposes). For the purposes of comparison, two other Croatian performers, J. R. August and Arwat, will be mentioned. However their lyrics will not be analyzed due to their overall correctness in performance.

Despite the overlapping categories and ‘gray areas’ of definition of errors, there will be an attempt to provide the most illustrative examples in order to represent the materials as faithfully as possible. The number of errors in each category will be counted and the percentages calculated in order to conclude which errors appear most frequently and why that might be the case. Finally, the frequency of the occurrence of errors in relation to the word count of lyrics will be calculated and the conclusion will be made about the success of the performers’ second language usage.

The method used for data collection is *a broad trawl method* as defined in *Errors in Language Learning and Use* (James 1998, 19), meaning that every error encountered while observing the materials (listening and reading the lyrics) was written down indiscriminately in order to get a broad sense of the variety of errors appearing in the selected corpus. The examples

were first observed homogenously (as if from one source) in order to account for the sociolinguistic similarities and the shared background of the performers observed. With this collection it was then possible to divide the examples into appropriate categories, other-subdivisions and finally to speculate about individual cognitive processes taking place in language production based on the genre, intention etc.

The errors were analyzed by using the template suggested by Ho (2003) which contains the three observed elements: Error identification, Error definition and Explanation of the rule and exemplification. Following this template, the first step was to identify the error (where the error was made), then the error was defined in the terms of word class or type of construction that is erroneous (what was the error), and finally correction and explanation were provided in the final column (how the error should be corrected and what is the rule for the construction).

In this paper the errors are not only understood as Selinker (1972, 35) describes them (as language attempts that native speakers would classify as unacceptable), but also as a deviation from the norm which native speaker themselves would occasionally consider acceptable. The use of slang, specifically African American Vernacular English, will be enlisted as such ungrammatical, yet acceptable form of language.

### 3. Results

The majority of errors enlisted in this research exhibit use of slang or AAVE<sup>1</sup>, that is, are caused by intentional language manipulation due to sociolinguistic and performing circumstances. This accounts for our hypothesis about the sociolinguistic influence on the performance. Secondly, some errors cannot be described as intentionally made and are considered unacceptable and unnatural to native speakers of English. Therefore, they can be explained in terms of interlanguage – whether there is influence from the performers’ MT (Croatian language) or simply an error in their own language acquisition, the language use is ungrammatical and unacceptable. Finally, it is important to stress the overlapping of categories of errors, that is, the impossibility of creating a clear cut division between the errors. For instance, omission of a preposition in one construction can be categorized as an error in prepositions or constructions, inappropriate word choice can be categorized as such or cause an illogical construction, etc. Therefore, categorizing the errors in this paper was a difficult task requiring a lot of choice making and calculating. However, this ‘gray area’ observable in some errors only proves the individuality of each interlanguage and each error made. Despite the shared background of the performers in question, every error is unique and poses an original thought as attempted by each performer who uses their own abilities and means necessary in conveying specific message. From this one can infer that the typical errors found in the song lyrics in English sung by Croatian performers account for both sociolinguistic and individual differences and are useful in observing one’s interlanguage.

The following table exhibits the error analysis as it is going to be described in this paper:

| Language level<br>(Categories<br>combined) | AAVE         | Syntax<br>(Constructions,<br>Illogical<br>constructions,<br>Tenses) | Morphology and<br>Lexis<br>(Inappropriate<br>word choice,<br>Articles,<br>Prepositions,<br>Omission, Word<br>form) | Pronunciation |
|--|--------------|---|--|---------------|
| Sum of errors                              | 95 (45,454%) | 41 (19,617%)  | 68 (32,535%)   | 5 (2,392%)    |

---

<sup>1</sup> In this paper the main features of AAVE have been presented according to Rickford 1999. The use of AAVE has been popularized by the genre hip-hop, therefore becoming more frequently used substandard variety of the English language. Its widespread use has influenced many other genres as well and is common even in very different genres from hip-hop, such as heavy or stoner metal. In this paper every example of such substandard variety will be ascribed to AAVE due to its musical dominance, especially in the USA, which can safely be considered the biggest influence in pop culture and therefore music industry itself.



**Table 1 Sum of errors**

In Table 1 it is visible that the majority of mistakes made is caused by the use of slang or AAVE, that is, the intentional language manipulation. The second most frequent type of error occurs on the morphological and lexical level, or on the level of words. A more successful production is visible on the syntactic level or the level of constructions. The least erroneous level of foreign language production by Croatian performers is pronunciation or the phonetic production of language.

| <b>Type of error/<br/>Performer</b>  | <b>Animal<br/>Drive</b> | <b>La Lana</b> | <b>Overflow</b> | <b>She Loves<br/>Pablo</b> | <b>Divlje<br/>Jagode</b> | <b>Total</b>            |
|--------------------------------------|-------------------------|----------------|-----------------|----------------------------|--------------------------|-------------------------|
| <b>AAVE</b>                          | 14                      | 9              | 20              | 34                         | 18                       | <b>95<br/>(45,454%)</b> |
| <b>Inappropriate<br/>word choice</b> | 2                       | -              | 11              | 10                         | 2                        | <b>25<br/>(11,961%)</b> |
| <b>Constructions</b>                 | 2                       | -              | 7               | 6                          | 8                        | <b>23<br/>(11,004%)</b> |
| <b>Articles</b>                      | 4                       | -              | 8               | 2                          | 3                        | <b>17<br/>(8,133%)</b>  |
| <b>Illogical<br/>constructions</b>   | 1                       | 1              | 4               | 3                          | 2                        | <b>11<br/>(5,263%)</b>  |
| <b>Prepositions</b>                  | 3                       | -              | 5               | 1                          | 1                        | <b>10<br/>(4,784%)</b>  |
| <b>Omission</b>                      | -                       | -              | 6               | 3                          | -                        | <b>9 (4,306%)</b>       |
| <b>Word form</b>                     | 2                       | -              | 3               | 1                          | 1                        | <b>7 (3,349%)</b>       |
| <b>Tenses</b>                        | 2                       | -              | 3               | -                          | 2                        | <b>7 (3,349%)</b>       |
| <b>Pronunciation</b>                 | -                       | -              | 2               | 2                          | 1                        | <b>5 (2,392%)</b>       |
| <b>Total</b>                         | <b>30</b>               | <b>10</b>      | <b>69</b>       | <b>62</b>                  | <b>38</b>                | <b>209</b>              |

## Table 2 Table of Results

In Table 2 are enlisted all categories of errors gathered by a broad trawl. From it one can see that it was necessary to focus on individual categories of errors as well the language levels on which they occur because the results differ slightly from one table to another. For instance, Constructions is the third most frequently occurring category with almost the same number of errors as the most frequent category on the morphological/lexical level (Inappropriate word choice), which is counterintuitive if it is compared to the Table 1.

If we are to compare the results from this paper with the ones gathered by a Croatian survey on the success of writing in Croatian students of English (Matić, Bibić 2009), we will notice that the errors made are somewhat similar. This accounts for the shared background of the speakers and points to the most problematic aspects of acquisition of English as a foreign language. According to the paper by Matić and Bibić (2009: 24), some of the most frequent errors among students of English are the usage of articles and incorrect/ illogical constructions. This is similar to the results gathered by this research and serves as a useful pointer to correction of these errors. However, in their paper they found that the inappropriate word choice is not as common as it is in this research. Perhaps this is due to the context of language production – students, who are to be graded according to their success of language production, might be more careful in their choice of words than the performers who choose the lexical items that ‘sound right’ rather than being ‘correct’. Furthermore, the use of tenses and prepositions appear to be more problematic to the learners than the performers, but erroneousness is nevertheless present in both. Spelling appears to be the second most frequent error in the compared paper, but this type of error was not taken into account in this research (except for one example by Arwat in Chapter 3.3. Morphology and Lexis) for several reasons; firstly, because I couldn’t be positive that the lyrics found online are written by the performers themselves and secondly, and more importantly, spelling can be considered unimportant in the context of staged performance, where the audience listens rather than reads the text (lyrics).

### 3.1. AAVE

African American Vernacular English makes up the majority of errors produced by the performers, whether they are native or foreign speakers. Since the use of slang makes 45,454% of errors enlisted in this paper, they will be analyzed with great attention and sociolinguistic interest. Not only is this type of language most frequent in this error analysis, but it is most frequent in each performer's list of errors individually. From this one can conclude that despite the genre or other background features of a performer, the use of AAVE appears to be useful and intentional.

Some of the most prominent features of AAVE are abbreviating the constructions [*going to* > *gonna*], changing the form of abbreviations [*isn't* > *ain't*], use of double negatives

*He ain't no fool, doesn't need no help* (OF10),

using a non-finite form of a verb when a finite form should be used

*We do just fine* (LL07): *Roles be switchin'* (LL08)

and ellipsis

(IT) *Takes a real man in the end* (AD28).

Some other features of AAVE as enlisted in this paper are the use of accusative case of the pronoun *they* instead of the demonstrative pronoun:

“Their companion with my canyon and *them* gravel roads” (SLP48)

and the use of verb ‘to go’ with the meaning ‘to become’:

“Making my brain *go* bad” (SLP56), “Girls *went* wild and *went* all pretty” (SLP58).

AAVE could be used for authenticity reasons, so that non-native speaking performers avoid sound like foreign speakers. More often than not, it would sound unnatural and ‘plastic’ to use the correct construction as taught in SLA and therefore the authors might opt for use of slang. Other than that, even phonologically the use of AAVE may come more naturally because it is easier to say *ain’t* instead of *isn’t* or *gonna* instead of *going to*. This type of language is more melodic and easier to pronounce in such a context that is singing. Other than authenticity, AAVE is used for versification purposes, that is, if a verse is too long, some words can be shortened or even omitted. This is why in the context of AAVE we talk about ellipsis rather than omission, because in ellipsis language units are purposefully omitted instead of forgotten. This is usually the case with a personal pronoun at the beginning of a construction:

“[I] Swear that it’s over” (LL10)

or with auxiliary verbs:

“What [are] you gonna do now?” (SLP28), “[Are] You deaf?” (SLP10).

Every performer analyzed in this paper seems to use AAVE, regardless of the genre. At this point, the comparison has to be made with other Croatian performers– J. R. August and Arwat. J. R. August is an alternative music/pop singer whose lyrics resemble poetry and are written as such. In his lyrics there is very little, if any, AAVE found (other than ellipsis which is itself common for poetry) Considering the obvious role models such as L. Cohen or Tom Waits or even N. Cave, it shouldn’t be strange that J.R. August uses more or less standard English. It is a hybrid genre of white blues, so different background and different (linguistic and music) influence is obvious. Similarly, Arwat, although being a Black/Thrash Metal band, use stylistically diverse, almost high-brow language when performing. Compared to other performers analyzed in this paper, these two can be considered ones that use a poetic language function because their lyrics are mostly narrative and the target factor is the message itself. However, other performers listed here want to appeal to the listeners and their lyrics are intended to be remembered, understood easily and spread among the admirers. Therefore they are more likely to opt for informal, casual language such as slang itself. In other words, their lyrics have a conative function and the addressee is targeted. These two performers are mentioned here as a proof that AAVE, although appropriate in almost any genre making it sound more natural, in a more ‘serious’, poetic and narrative context would sound inappropriate and inadequate.

### 3.2. Syntax

In this chapter the focus will be on the errors made on the syntactic level. The following categories will be elaborated: Constructions, Illogical constructions and Tenses. Each category will be further explained and representative examples of errors provided. Altogether these three categories make 19,617% of errors analyzed here and are largely dependent on the fixed constructions in the English language, such as conditional clauses, reported speech and word order. Tenses are also listed in this chapter due to their dependence on the context and their role in determining the course of action in a sentence and sometimes even its logic.

The band Divlje Jagode exhibits many examples of illogical and jumbled up sentences and do not refrain from using a part of a construction, for instance a conditional clause, without actually providing a main clause:

“If I should lose control of my emotions, I had to compromise, You pay your due” (DJ03).

From this example it is visible that the meaning as well as the form is inconsistent and probably the product of author's choosing constructions that 'sound right'. Often in their lyrics they only use the non-finite forms of the verbs (but not in a way that one might use AAVE), making their constructions non-sequitur, disjointed parts of a construction:

“All this madness and desire running down the streets of shame, Rings around the eyes of fire, fallen angel with no name” (DJ18).

Once again these errors can be ascribed to performance purposes because opting for what sounds 'right' is more important than what is 'correct'. Along the line of errors on syntactic level caused by 'poetic license' one can notice many incomplete and jumbled up constructions which, more often than not, are intentionally made. For instance, the verse:

“I, what I am, but I am, do you?” (SLP06)

can be considered both jumbled up and incomplete, whereas the verse

“I guess I’ll...” (SLP24)

is only incomplete. Both these examples are from the She Loves Pablo lyrics and are not surprising considering the genre of the band. Obscured meaning and fragmented thoughts are typical for this genre and its function is to be confusing and of obscured meaning.

Some other less occurring, yet interesting examples of errors in sentence structure are those that are useful in spontaneous speech, but sound unnatural in written and sung discourse. For instance, redundancy is used to remove misunderstanding in spontaneous speech and therefore is unnecessary in song lyrics.

“The *inner* child *inside* me is dead only *inside*” (AD15)

is a verse in the song by Animal Drive and, whether the last part of the verse is simply repetition or not, the whole construction sounds unnatural and redundant. Even Divlje Jagode felt that the use of the pronoun ‘you’ was excessive in the verses

“I’ve come to *you* to tell *you*, baby I need *ya*, I’ve come to *you* to tell *you*, baby I want *ya*”. (DJ35)

Perhaps that is why they opted for the non-standard form ‘ya’ at the end – to avoid repetition and homogenous pronunciation. Other than redundancy, the use of fillers is common and expected in a normal unplanned speech, but the band Overflow seems to find it useful in their lyrics as well:

“*I mean, like*, every time I see the water, *I mean, like*, every time I am afraid” (OF27).

It is difficult to find the cause of using fillers in this context, but perhaps it was an attempt of using slang to seem more natural and authentic. Therefore, this might be an example of an unsuccessful use of AAVE.

An incorrect use of constructions is also visible in the singers’ attempts of producing conditional clauses and reported speech/ questions. This is a type of error that many students of the English language make (Matić, Bibić 2009: 26). Most examples of violation of these two types of constructions could be found in the lyrics of She Loves Pablo:

“And I wonder how did you pay for it” (SLP11)

instead of “And I wonder how you paid for it”,

“Never lay clean 'cause if you lay It hasn't been Much of a day” (SLP53)

instead of “If you lay clean, it won't be much of a day”. Other than using an incorrect form of a conditional clause, there are several examples of unnecessary insertion of conditional clauses without a main clause to condition:

“If I control your heart and feel your passion, I keep you by my side burning for me” (DJ02).

Other than the fact that it is difficult to categorize this error (unnecessary insertion, illogical construction, incorrect construction), it is also problematic in the sense of understanding the underlying intention of the performer, that is, whether he made this error with ‘poetic license’ or is it a product of ignorance.

The incorrect use of tenses is also enlisted in the group of constructions because it is dependent on the context of usage or the sequence of actions occurring in the construction. For instance:

“When it's over we will double it up, then you *belong* to me” (AD10).

Even without other verbs in a sentence, tenses can be inappropriately used:

“Last night I've had a dream” (AD27),

“And the story goes on and on until the day when I *will be gone*” (OF40).

Incorrect word order is another type of error frequently occurring and is often the result of language transfer:

“Enough brave, enough daring, enough stupid” (OF09),

or simply not knowing the correct word order:

“standing with *my both* feet on the ground” (AD12).

At the end of this chapter about erroneous syntax in song lyrics, I find it appropriate to mention another Croatian band, Arwat. In one of their songs, one verse is repeated throughout the entire song and it exhibits both redundancy and incompleteness of construction (or rather, jumbled-up sentence):

“It's the black magic spell of doom in the night tonight, this night foreverdark”.

However, one would find it inappropriate to enlist this as an error, at least not as serious an error as the previously described examples, due to its acoustic property. The word play and repetition of the similar sounding and meaning words (*black – magic – spell – doom – night – tonight – foreverdark*) cause an interesting rhythmic and phonological phenomenon, adequate for the very meaning this verse is meant to convey. If their lyrics had been analyzed, this example would be listed as well, but here the justification is provided only as a comparison between the more and less natural sounding constructions exhibiting the same ‘errors’.

### 3.3. Morphology and Lexis

This chapter deals with errors made on the level of words in general – their form, meaning and use. These errors make 32,535% of total errors enlisted here and are largely caused by the interlanguage differences. Whether the choice of words is simply unnatural, incorrectly translated from Croatian language or completely changed the word class, this category is important in understanding different approaches to foreign language and individual performers’ ability to use the appropriate means in order to convey a message.

In searching for appropriate words in specific context it is easy to translate one word incorrectly or misunderstand its actual meaning, opting for ‘what sounds right’ in the moment and making an inappropriate word choice (11,961%) is the most frequent error on a lexical level. Most of the examples of this type of error are found in the lyrics of Overflow:

“*Tell* this meeting is adjourned” (OF06),

“All that I really want is *munchy, bulchy* sound” (OF45),

“I don’t believe it *must be* a lie” (OF53).

In the first example the author clearly used the verb ‘to tell’ instead of ‘to say’ because of their similar meaning, but unaware of the differences in their use. When it comes to use of the words ‘munchy, bulchy’ they can be found in informal speech, but not their meaning inadequate in the context of this verse. The last example shows unnecessary insertion of the modal verb and its more natural form would be ‘I don’t believe it is a lie’. Sometimes the words one speaker



opts for when attempting to convey a message only complicates the construction they make and sounds unnatural to a native speaker. For instance in She Loves Pablo's verse

“But I can't recall the face you own” (SLP08),

the object of the speaker's recalling is unnecessarily elaborated and it would sound more natural as 'your face' because we do not conceptualize the face as a possession, but as a part of a body. Therefore the active verb 'to own' seems inappropriate in this context. The use of pronouns appears to be a problem for an average Croatian performer as well because it is possible to encounter sentences such as:

“Against this crazy world *who* hasn't heard” (AD20) or

“Choose a friend and choose *it* well” (SLP07).

In these examples one can observe the speaker's inability to opt for appropriate pronoun depending on the animate or inanimate object.

As one would expect, a large number of errors (8,133%) occurs in the use of articles – whether they are omitted, unnecessarily inserted or misused, the articles seem to be unnatural and confusing for an average Croatian speaker. This could be due to covert use of articles in Croatian language in which articles are not used like in English, but implied syntactically or by another determiner. The articles are mostly omitted:

“It's not [an] illusion” (AD01),

“Am I [a] part of the masquerade, am I [a] part of the ball (AD07)”

or unnecessarily inserted:

“Don't take me back in *the* time” (OF30),

“Lost forever in *the* time” (OF31).

However, they are occasionally misused:

“'Cause there's no such a thing as time machine” (AD19)

instead of “There's no such thing as a time machine”;

“Al-Farabi wrote *the* book about my hobby” (SLP60)

instead of “a book”. Since apparently articles are problematic for Croatian speakers, it is no surprise that most examples are those of omission of articles. Perhaps this is the strategy most students would use in an attempt to avoid making an error.

Sometimes the performers even change the word class of a word without changing its form:

“Please *able* me to do it and I will make a list” (OF69).

In this example the singer from Overflow is probably unaware that the word ‘able’ can only be used as an adjective and not as a verb. Similar example by She Loves Pablo exhibits the same error, but is susceptible to speculation – the performer might have used the adjective as a noun intentionally, as is sometimes done by native speakers themselves:

“Rocket to your *never-ending*” (SLP37).

However, the same band makes an error on the same level as Overflow:

“*Underage* me and say: not sorry” (SLP04).

The difference in conceptualization of relation between a Croatian and an English speaker is visible in the use of prepositions. Prepositions often help form abstract thoughts and relations denoting time and space, duration and continuation and so on. It is therefore not surprising that the use of preposition varies from language to language and that errors made in this context are relatively frequent (4,784%). For example

“it’s not on my plan” (AD05)

instead of “it’s not in my plan” cannot be considered an error caused by language transfer directly since in Croatian one would also use the preposition ‘in’ in this context. However, this preposition is used in an abstract way and perhaps this is the root of the author’s incorrect use of it. To be ‘on plan’ is an acceptable construction in English, but in this context, and especially with the determiner ‘my’ it is not. Similarly, in the example

“At the end he’s gonna run” (AD16),

it is not true that the construction ‘at the end’ is ungrammatical, but it requires further explanation (at the end of...). Therefore, in this context it would be more appropriate to use the

preposition 'in'. From this we can see that the errors in prepositions are usually in their inappropriate usage, but sometimes they can be unnecessarily inserted:

“I cannot trust *to* someone” (OF20)

or omitted:

“Then what’s the point [in/of] me saying this” (OF68)

and even caused by negative transfer:

“Would you feel love *to* me” (DJ01) (in Croatian: ‘osjećati ljubav *prema* nekome’).

The next most frequently occurring category of errors is the one that overlaps with many others, such as AAVE and Articles and, if it didn’t, it would be much more abundant. This category is Omission and it appears to be a problem on both syntactic and lexical level. As previously mentioned, omission of parts of speech is typical of AAVE. However, some examples cannot be justified as such:

“All I need what they want” (OF08).

In this example we can notice the omission of the auxiliary verb ‘to be’, but it is not natural for the use of slang, it is simply ungrammatical omission. It can be argued that the example

“Nobody’s alone as she is” (OF02)

exhibits the violation of the construction of a simile (as [Adj] as [N]), but it is here listed as an omission. Similarly in the following examples the errors can be also classified as illogical/ jumbled up sentences, but are considered omission of an object since that seems to be a bigger error than simply leaving the thought unfinished:

“I see [?], I like [?], everything that I hate is nice” (OF25),

“But threat is real, you cannot bear [?]” (OF33).

Another example of omission is an incomplete quantifier:

“Then we heard a voice of madness, a thousand [?] strong” (SLP39)

in which it appears that the author felt the number ‘a thousand’ was itself enough to describe the strength of a voice.

Finally the least number of errors enlisted in this chapter is made on the morphological level which one can see in the category Word form, which makes 3,349% of total error count. Perhaps this can be ascribed to the complexity of Croatian morphology, exhibiting a greater amount of word formation categories than the English language. The word number seems to be one of the major issues in this field since it is possible to find examples such as

“The games around us have taken *its* toll” (AD08) and

“Look at *that* wild boys” (DJ09),

where we can see that the possessive and demonstrative pronouns are not in the same number as the noun they denote. There also appears to be an occasional lack of subject – verb concordance:

“In the mirror he could see someone who *wish* he’s gone” (OF67)

without the attempt of AAVE usage. However, sometimes the incorrect verb form seems to be intentional:

“‘Cause I is all you need” (OF42)

– here it is enlisted as an error due to lack of concordance, but based on other examples in which the author successfully uses the pronoun I with an appropriate verb form ‘am’, one might conclude that the error is intentionally made and that the word ‘I’ is not meant literally in this context.

Some performers take liberty in language use and tend to create new words that cannot be found in Standard English. The previously mentioned example of use of the words ‘munchy’ and ‘bulchy’ by Overflow might be the case of this language creation (unless the performer heard the words but used them inappropriately). These words appear to be used simply because the performer found them suitable despite their meaning being questionable. In other words, they appear to only have a ‘decorative’ function. Similarly, She Loves Pablo creates a new word in the verse:

“so strip it from every bit of **fatherness**”. (SLP41)

One can assume that the performer meant to use the word ‘fatherness’ in the sense of ‘origin’, ‘source’, ‘root’, but did not find any of these appropriate and therefore decided to create a new word entirely. This is an excellent example of a performer determined to relay specific meaning

and opting for the most appropriate means possible, even if that requires him to produce a completely new language item. Here it is appropriate to mention the use of the word ‘foreverdark’, in the previously mentioned verse by Arwat, which is a compound word non-existing in terms of Standard English. However, its use implies, either the creativity and freedom in the performer’s language use or perhaps the influence of a Norwegian band Bathory who coined the word. It is apparent that the performer’s creative language, although not very common, can have different causes and purposes – from using the combination of sounds that simply ‘sounds good’, attempting to relay specific meaning which cannot be relayed by already existing means, to revealing the musical and lyrical influence.

### 3.4. Pronunciation

This chapter deals with the least frequently occurring type of error that makes up 2,392% of the total errors made – mispronunciation. Despite the stereotype about Slavic people’s unsuccessful production of English sounds, the performers analyzed in this paper managed to respect the norms of English phonetics. Historical comparison is not the focus of this paper, but I find it interesting to point out that the more contemporary performers (Animal Drive, La Lana, She Loves Pablo) exhibit a more authentic, closer to native pronunciation than the older performers. Overflow and Divlje Jagode have a slight, recognizable Croatian accent. However it is not so strong or disrupting that it would be considered unintelligible.

The fact that there are not many examples of mispronunciation and barely any examples of overgeneralization accounts for the previously stated assumption that the second language acquisition and usage relies on linguistic environment rather than the innate potential of the learner. It appears that the performers refrain from using the words they hadn’t at least heard being pronounced by a native speaker, that is, they tend to rely on imitation rather than their own confidence in language production:

“Some tests show that children, in the main, can only imitate structures which they have already acquired, (...) It is unlikely that a child could develop such forms [*runned, comed*] as a result of imitation; they could only arise from the force of analogy.” (Stork, Widdowson 1977, 145)

Several examples of mispronunciation can also be considered overgeneralization. For instance, the singer of She Loves Pablo pronounced the vowels in the words ‘clock’ (SLP23) and ‘believe’ (SLP26) as diphthongs perhaps because diphthongization is an important and prominent feature of the English language and a native speaker of Croatian language, which doesn’t have as many diphthongs, might feel the need to insert them where they are not appropriate. Another example of overgeneralizing mispronunciation is the verb ‘to tear’ pronounced as a noun ‘tear’ by the singer of Divlje Jagode (DJ21), presumably because an average Croatian speaker might have encountered that combination of letters mostly in that phonological distribution.

Interestingly enough, two examples of mispronunciation found in the performance of Overflow appears to be intentional and not so much incorrect as it is simply exaggerated. The singer seems to be using a very ‘thick’ Slavic, or at least very ‘phonological’, accent in the following verses

‘With a gun in my hand I was willing to go, with a gun in my hand-a’ (OF39) and

“All that I want, that I really want is lots of cheese in my ears, All that I really want is milk all over me, All that I want, that I really want is whiteness all around, All that I really want is munchy, bulchy sound” (OF46).

The causes of this exaggerated pronunciation may lie in the very origin of the band which they wanted to accentuate and present in their performance. For hardcore punk this kind of language manipulation is expected and adequate, so one can ascribe this error to intentional language manipulation due to sociolinguistic reasons.

Overall success of the selected performers on the phonetic level is satisfying and considering the fact that 2 of the mistakes are intentionally made, it makes their success even greater. Only one of the errors in this area (the verb ‘tear’ pronounced as [tir]) can be considered a severe one and it is caused by the confusing English spelling.

### 3.5. Frequency of error occurrence

There is a strong belief in error analysis, and in any attempt of IL observation in general, that the focus should be on individual student (in this case, performer) and that the errors made should not be observed as monolithic. This is why in this chapter there will be provided a brief analysis of individual success of each performer.

| <b>Performer</b>       | <b>Number of errors</b> | <b>Word count</b> | <b>Error frequency</b> |
|------------------------|-------------------------|-------------------|------------------------|
| <b>Animal Drive</b>    | 30                      | 1356              | 2.212%                 |
| <b>La Lana</b>         | 10                      | 197               | 5.076%                 |
| <b>Overflow</b>        | 69                      | 3153              | 2.188%                 |
| <b>She Loves Pablo</b> | 62                      | 2472              | 2.508%                 |
| <b>Divlje Jagode</b>   | 38                      | 1281              | 2.966%                 |

**Table 3 Frequency of error occurrence**

In Table 3 it is discernible that all performers exhibit a similar level of erroneousness. The average frequency of error occurrence is 2.99% which is acceptable if we consider these performers as a prospective source of informal learning among students – the errors are not very frequent and, as we have seen from the Table 2, the most frequent ones are those of intentional language manipulation (use of AAVE).

Furthermore, I find it necessary to add a comment on this statistics as I believe that it is not a very faithful representation of individual performers' success. La Lana in this table represents the most frequent occurrence of error. However, if we consider the type of mistakes she made (in one song that was analyzed in this paper), we will notice that 9/10 are intentional (AAVE) and only one is made on the level of syntax (even that one could be ascribed to the slang usage). On the other hand, the band Overflow, in whose lyrics errors appear to be the least frequent, seems to make more severe mistakes than La Lana. By severity here is meant the level of erroneousness that would be described by an average learner or even a native speaker. As anyone would ignore the use of a word 'gonna' while very well knowing that it a non-standard form used for performance purposes, they would also notice the use of verb 'to tell' instead of 'to say' as a mistake.

#### 4. Conclusion

From the results presented in this paper one can conclude that a learner's acquisition of a second language can be compared to a child's acquisition of mother tongue in several aspects: the success depends largely on one's own personal goals and intentions and the language environment they are exposed to. The learner is more likely to imitate the already familiar constructions that he or she has already acquired or has been exposed to rather than draw one's own conclusions on the language production. This we can see from a small number of overgeneralization errors, which could be expected in the context of artistic performance – a singer is more likely to opt for familiar constructions that 'sound right' rather than hypothesize about language production.

The majority of errors produced is intentional and would be considered acceptable by native speakers (in an informal situation). The second most frequent type of errors is the one on lexical level – the choice of words seems to be a problem for an average Croatian performer and in an attempt to convey a message they tend to opt for inappropriate means. The morphological errors are not as frequent as the ones concerning semantics, which could perhaps



be ascribed to the comparable complexity of Croatian language. Syntactic errors are the third most frequent ones and are usually caused by specific word order in English and fixed constructions such as conditional clauses and reported speech. The least number of errors is made in pronunciation which accounts for the foreign speakers' tendency to opt for already acquired forms and sounds in language production.

The average error occurrence frequency compared to the individual word count is 2,99% which is acceptable and the selected performers could be considered successful in their English language production. Older performers appear to make more severe mistakes than the more contemporary ones and their accent seems to be more prominent, but not unintelligible. Overall performance of the selected authors can be considered successful.

## 5. Literature

- Colardyn, Danielle and Bjornavold, Jens *Validation of Formal, Non-Formal and Informal Learning: Policy and Practices in EU States European Journal of Education, Vol. 39, No. 1, 2004*
- Corder, Pit *Error Analysis and Interlanguage* 1981
- Edge, Julian *Mistakes and Correction* (Longman Keys to Language Teaching) 1989
- Ellis, Rod *The Nature of Language Learner in Second Language Acquisition* 1997
- Giles, Howard and Ogay, Tania *Communication Accommodation Theory* 2007 in B. B. Whaley and W. Santer *Explaining Communication: Contemporary Theories and Exemplars*
- James, Carl *Errors in Language Learning and Use* 1998

- Ho, Caroline Mei Lin, *Empowering English Teachers to Grapple with Errors in Grammar*, [http://iteslj.org/Techniques/Ho\\_Grammar\\_Errors.html](http://iteslj.org/Techniques/Ho_Grammar_Errors.html) (Accessed 13. 9. 2020.)
- Matic, Danijela, Bibic, Jasminka. "The Level of Writing Proficiency in Pupils and University Students" ("Uspješnost pisanja na engleskom jeziku kod učenika i studenata"). *Školski Vjesnik*, Vol. 58, No. 1., 2009.
- Moody, Andrew *Language Ideology in the Discourse of Popular Culture* 2013 in *The Encyclopedia of Applied Linguistics*, Edited by Carol A. Chapelle.
- Rickford, John R. *Phonological and Grammatical Features of African American Vernacular (AAVE)* 1999 Malden, MA: Blackwell Publishers.
- Selinker Larry (1972) 'Interlanguage.' Reprinted from IRAL, Vol. X/3, 1972 in Richards, Jack C. (ed.) 1974 *Error Analysis: Perspectives on Second Language Acquisition*. London: Longman.
- Stork, E. C. and Widdowson, J. D. A. *Learning About Linguistic* 1974, reprinted 1977

## 6. Appendix – List of Errors and Lyrics

**Performer: Animal Drive (Errors 30) (Word count 1356) (2.212%)**

| Identification of error                 | Definition and classification of error       | Explanation of rule   |
|---|--|---|
| 01 It's not illusion (Goddamn Marathon) | Omission of article                          | It's not an illusion<br>-a NP requires a determiner preceding it                  |
| 02 I know hell <b>ain't</b> worth a try | Non-standard form of the verb 'to be' (AAVE) | I know hell isn't worth a try<br>-non-standard form used for performance purposes |

|   |   |  |
|---|---|--|
| 03 Someday we're all <b>gonna</b> hit the wall  | Non-standard abbreviation of the phrase 'going to' (AAVE) | Someday we're all going to hit the wall<br>- non-standard form used for performance purposes   |
| 04 Been too long in the shadows   | Ellipsis (AAVE)   | I have been too long in the shadows<br>-omission parts of construction because of versification  |
| 05 It's not <b>on</b> my plan (Tower of Lies)   | Inappropriate choice of preposition                       | It's not in my plan<br>-to be 'on plan' means to be 'on schedule/on time', whereas in this context it would be more appropriate to use a phrase 'in plan'  |
| 06 Through <b>this</b> empty <b>walls</b>   | Word form – Inappropriate word number                     | Through these empty walls<br>-both the noun and its demonstrative pronoun should be in the same number   |
| 07 Am I part of the masquerade<br>Am I part of the ball<br>Is this dance with the devil | Omission of article                                       | Am I a part of the masquerade<br>Am I a part of the ball<br>Is this the dance with the devil<br>-NPs require determiners preceding them, here they were presumably omitted due to versification purposes |
| 08 The <b>games</b> around us<br>Have taken <b>its</b> toll (Hands of Time)             | Word form – Inappropriate word number                     | The games around us<br>Have taken their toll<br>- both the noun and its possessive pronoun should be in the same number  |
| 09 It <b>ain't</b> the same   | Non-standard form of the verb 'to be' (AAVE)              | It isn't the same<br>-non-standard form used for performance purposes  |

|   |   |   |
|---|---|---|
| 10 When it's over we <b>will</b> double it up<br>Then you <b>belong</b> to me<br>(Lights of the Damned) | Illogical use of tenses                                 | When it's over we will double it up<br>You will belong to me<br>-an action in Future Simple cannot be followed by an action in Present Simple   |
| 11 As I <b>burn on</b> the lights of the damned   | Inappropriate choice of preposition                     | As I <b>turn on/ burn in/ burn on in</b> the lights of the damned<br>-'to burn on' means 'to continue burning' and if there is location mentioned it requires another preposition ' <b>in</b> the lights' |
| 12 And stood with <b>my both</b> feet on the track  | Construction – Wrong word order                         | And stood with both my feet on the track<br>-the quantifier 'both (of)' requires an NP and the pronoun 'my' is a part of that NP  |
| 13 You know there <b>ain't</b> no turning back  | Non-standard form of the verb 'to be' (AAVE)            | - non-standard form used for performance purposes   |
| 14 Too much <b>ain't</b> enough<br>(Time Machine)   | Non-standard form of the verb 'to be' (AAVE)            | - non-standard form used for performance purposes   |
| 15 The <b>inner</b> child <b>inside</b> me is dead only <b>inside</b>                                   | Construction – Redundancy                               | -construction requires revising, there are three words meaning 'inside' applying to the same entity   |
| 16 <b>At</b> the end, he's gonna run  | Inappropriate choice of preposition                     | In the end, he's going to run<br>-the construction 'at the end' requires further explanation ('at the end [of something]), therefore here it is more natural to use the preposition 'in'                  |
| 17 At the end, he's <b>gonna</b> run  | Non-standard abbreviation of the verb 'going to' (AAVE) | In the end, he's going to run<br>- non-standard form used for performance purposes  |

|  |  |   |
|--|--|---|
| 18 <b>Cause</b> there's no such a thing<br>As time machine         | Non-standard abbreviation of the word 'because' (AAVE)   | Because there is no such thing as a time machine<br>- non-standard form used for performance purposes   |
| 19 Cause there's no such a thing<br>As time machine                | Incorrect usage of article                               | Because there is no such thing as a time machine<br>-'there's no such thing as a [NP]' is a fixed construction and the determiner does not precede the noun after the word 'such' |
| 20 Against this crazy world<br><b>Who</b> hasn't heard (Father)    | Inappropriate word choice – pronoun                      | Against this crazy world<br><b>That/ Which</b> hasn't heard<br>-'the world' is regarded as a 'thing' (inanimate) and cannot be replaced with the pronoun 'who'                    |
| 21 What you <b>gotta</b> say                                       | Non-standard abbreviation of the phrase 'got to' (AAVE)  | -non-standard form used for performance purposes  |
| 22 I don't <b>wanna</b> be<br>I don't <b>wanna</b> see (Fade Away) | Non-standard abbreviation of the phrase 'want to' (AAVE) | -non-standard form used for performance purposes  |
| 23 Dancing on the edge of frozen lake (Carry On)                   | Omission of article                                      | Dancing on the edge of a frozen lake<br>-an NP requires a determiner preceding it   |
| 24 Watching every <b>slip</b> that bleeds                          | Inappropriate word choice                                | -construction requires revising, it is unclear what is meant by 'slip' and in either interpretation it cannot 'bleed'   |
| 25 <b>Cause</b> you know this might be the last goodbye            | Non-standard abbreviation of the word 'because' (AAVE)   | -non-standard form used for performance purposes  |
| 26 Last night <b>I've</b> had a dream (Devil Took my Beer Again)   | Inappropriate tense                                      | Last night I had a dream<br>-when the specific time of action is stated ('last night'), Past Simple should be used  |

|  |   |   |
|--|---|---|
| 27 Who is <b>gonna</b> save me now   | Non-standard abbreviation of the phrase 'going to' (AAVE) | -non-standard form used for performance purposes  |
| 28 Takes a real man in the end   | Ellipsis (AAVE)   | It takes a real man in the end<br>-omission of parts of construction for performance purposes                 |
| 29 <b>Cause</b> they're in vain<br>To bow down on their sign<br>(Deliver Me) | Inappropriate abbreviation of the word 'because'          | Because it would be in vain<br>To bow down on their sign<br>- non-standard form used for performance purposes |
| 30 Cause <b>they're in vain</b><br><b>To bow down</b> on their sign          | Illogical structure                                       | -people can't 'be in vain', but the things they do (such as 'bowing down on their sign') can                  |

## Lyrics

### Goddamn Marathon

Blood stained glass  
 Making a mess  
 We all just need a change  
 And somehow I'm the only one awake

It's the same old song, you've heard before  
 Repeating itself today  
 People prayin' for holy water  
 Thinkin' God works for free

I'm gone  
 It's not illusion  
 Somebody's gotta make a difference here  
 So for good, I'll disappear

Roll the dice for paradise, cause  
 I know hell ain't worth a try  
 Someday we're all gonna hit the wall  
 Am i the one  
 To run a goddamn marathon  
 Goddamn marathon

Oh, dirty fingers

Wrapped around this twisted net  
I wanna dig in, and face another threat  
Been too long in the shadows  
Couldn't seem to find the light

But now somehow  
I feel the strength  
Coming from above

Chosen one  
Call it what you want  
I'm here to take the bullet  
For everyone  
I'm gone  
Yeah, yeah, yeah

### **Tower of Lies**

Angry again, it's not on my plan  
I'm damned  
Table is turned, lesson is learned  
I stay away  
If I get stabbed in the back  
It's my reality check  
I'm down

Through these empty walls  
I walk alone, I walk alone  
No place, to call home  
I'm holding on  
But still I walk alone

Hate above love  
Another mystery to solve  
You choose  
They'll take what you got  
Ready or not  
You lose

When the crowds are gone  
They're ready to bury their own God  
But when the lights are on  
They're ready to die  
Building tower of lies

### **Hands of Time**

Misery killing you with eyes open wide  
Waiting for you, to put it on trial  
We must've been broken

It ate us inside  
So I hide

The games around us  
Have taken its toll  
Your cry has damaged  
This one sided war  
And as I write down  
The words full of pain  
It ain't the same, just isn't the same

Hold on  
'till this crazy madness ends  
Calm the fire inside  
Hold on  
And babe don't you cry  
The story of you and I  
Is in the hands of time

I wasn't conscious  
And I couldn't face the fall  
Felt like a paper doll  
Trapped in a wrong show  
And as I write down  
These words full of pain  
Ain't the same

### **Lights of the Damned**

Come and step inside the gutter  
And welcome to the other side  
Wrapped up with the hands of the mother  
Warm welcome to abandoned child

The ride starts when you sign here  
Right at the bottom of the page  
When it's over we will double it up  
Then you belong to me

Riding on the wings of insanity  
I'm blinded by the lights of the damned  
Color black is all I ever got for free  
Black is in my head  
As I burn on the lights of the damned

Well I guess I should've listened  
And stood with my both feet on the track  
Once you make deal with the devil  
You know there ain't no turning back



## Time Machine

They say when lights go out  
That streets cry for freedom  
Colors never change around us  
Only inside  
Same heroes same roles from the past  
Seems like time stands still  
And it will last

They say that fragile minds fall down  
By just one shake  
What seems to be broken is replaceable stuff  
I say that human greed  
Is what keeps train rollin'  
Too much is never enough

Too much ain't enough  
Too much, too much ain't enough for me  
Too much, too much ain't enough, ain't enough for me

They say when lights go  
That streets beg for mercy  
The inner child inside me is dead only inside  
On the outside, nobody knows me  
I need all the time in this world  
To fix the clock

Too much ain't enough  
Too much ain't enough for me  
Too much ain't enough  
Too much ain't enough, ain't enough for me

Inner child is screaming  
It's begging me to finally come out  
So he can play with the sun  
Before this day is done  
At the end, he's gonna run

Ain't enough too much  
Too much ain't enough for me  
Too much ain't enough  
Too much ain't enough for me

Inner child is screaming  
It's begging me to finally come out  
So he can play with the sun  
Before this day is done  
At the end, he's gonna run  
And when he turns around

He's nowhere to be found  
He will vanish and will never be seen  
Cause there's no such a thing  
As time machine

### **Father**

Father  
Take these words to see  
There's no other way, to show you  
How grateful a man can be

And decisions, you made for me  
Maybe sometimes weren't right  
But everyone is sometimes too blind to see

Father  
You can always cry on my shoulder  
And I'll be there  
When there's no one to hold you  
Through the good times and bad  
Through the loving and pain  
Side by side with you, my friend  
I'll find my way to live again

Father  
You're fighting again  
Against this crazy world  
Who hasn't heard  
What you gotta say  
Maybe someday your words  
Might come out right  
But until then  
We must stand up and fight  
And make no end in sight

### **Fade Away**

Rising from the ashes  
I am the last rat, that crawled outside  
Don't bother asking, I'm right at the exit from  
This state of mind

I don't wanna be  
I don't wanna see  
Surrounded by some fake belief  
I wanna fade away  
Same old town  
Ready to drown  
To cut you when you feel no one around

Fade away  
I just wanna fade away

What more do I have to give  
There's nothing to receive  
Feels like I'm back to square one  
I can hear those church bells ringing  
It's the voice inside me singing  
Cacophony for the lost

### **Carry On**

Dancing on the edge of frozen lake  
Watching every slip that bleeds  
Our hands are tied, our eyes are blind  
Ground is farther than it seems

Silence, so loud  
Cracks the bottom of the mud we're floating on  
And you smile, but inside you wanna cry  
Cause you know this might be the last goodbye

Carry on, carry on  
When you come home I will be gone  
All the pain we left inside  
I'm torn and tattered I've got nothing to hide  
Carry on, and when you lose the sight of me  
You'll find your dawn

These hands have swollen  
From holding your breath  
The cold inside starts to rise  
And I'm suddenly warm  
Calm before the storm

### **Devil Took my Beer Again**

Last night I've had a dream  
That I thought would never end  
Woke up this morning, feelin' sober again  
In the backdoor of my van  
Someone came and took the shot  
All my legacy was gone  
And I decided to let it out

This fight never ends  
You can't fight the devil's hand  
Devil took my beer again  
This guy is out of control  
Somebody get me a priest

Devil took my beer again  
You're damn right he did

Who is gonna save me now  
From the real world outside  
Who is gonna fight somehow  
Takes a real man in the end  
To take the beer out of devil's hand

The dirty games you pull  
Thinkin' I'm supposed to be your tool  
These chains have been torn  
When I get in, you were warned  
That beer was all I got, that's how bad it is  
Abandoned by everyone  
With no intention to please

### **Deliver me**

Shaking, bleeding, waiting  
For the day to come  
Marching, stumbling, fading  
In my own private hell

Forget my name  
Put me in the grave  
Deliver me  
In front of the gods  
Against all odds I'll be free  
Forget my name  
And once again  
Deliver me, deliver me  
Take away my...

Fear circus runs again  
Mistaken plan  
Is taken for the right one  
We are all here to entertain  
Cause they're in vain  
To bow down on their sign  
On their sign

Forget my name  
Put me in the grave  
Deliver me  
In front of the gods  
Against all odds I'll be free  
Forget my name  
And once again  
Deliver me

Before you deceive me  
Take away my pain

I remember now  
It came back somehow  
How this all began  
I lost you too many times  
All those guns and mines  
Blew me away  
There was a sign, said "come aboard"  
She'll be brought to you by this open road  
And the only way, to make you stay  
Was to believe in miracles, and pray

I remember now  
It came back somehow how this all began  
I lost you too many times  
And the guiding lines, led me to here  
Another break of dawn  
Was suffered by the dark  
The light in your eyes  
Could tell the way to go  
I had to be sure  
Behind that door  
You would be finally found...  
But not this time around

**Performer: La Lana (Errors 10) (Word count 197) (5.076%)**

| Identification of error                        | Definition and classification of error            | Explanation of rule                                       |
|--|---|---|
| 01 I <b>ain't</b> gonna say 'em (So Messed Up) | Non-standard form of the words 'am not'-AAVE      | I am not going to say them                                |
| 02 I ain't <b>gonna</b> say 'em                | Non-standard form of the verb 'going to'-AAVE     | Going to -non-standard form used for performance purposes |
| 03 I ain't gonna say ' <b>em</b>               | Non-standard abbreviation of the word 'them'-AAVE | Them -non-standard form used for performance purposes     |

|  |  |  |
|--|--|--|
| 04 And I <b>ain't</b> thinking clear                     | Non-standard form of the words 'am not'-AAVE | Am not<br>-non-standard form used for performance purposes   |
| 05 Knew exactly what we're getting into                  | Ellipsis-AAVE                                | I knew exactly what we're getting into<br>-a verb requires a subject   |
| 06 Yeah you know I got you get                           | Illogical construction                       | -meaning unclear   |
| 07 We do just fine                                       | S-V inappropriate combination-AAVE           | We are doing just fine – usage of bare infinitive in concordance with a subject is stylistically marked and non-standard |
| 08 The roles be switchin'                                | S-V inappropriate combination-AAVE           | The roles are switching – subject requires a finite form of the verb   |
| 09 <b>Gotta</b> kill this love                           | Inappropriate abbreviation of the verb-AAVE  | Have (got) to kill this love – abbreviating 'got to' to 'gotta' is stylistically marked and non-standard                 |
| 10 Swear that it's over it's over but I don't believe it | Ellipsis-AAVE                                | I swear that it's over   |

### Lyrics (So Messed up):

Words on the tip of my tongue but I ain't gonna say em  
 I hold it, I hold it, I hold it, take it to the grave, yeah  
 Monster's in the mirror  
 And I ain't thinking clear  
 Why have I held on so long when there's nothing to save  
 From the first time at the bar  
 To confessions in your car  
 Knew exactly what we're getting into  
 I know sometimes I'm a bitch  
 But some days the roles be switchin'  
 another night and all's forgiven  
 Yeah you know I got you get  
 You and, you and I  
 So messed up  
 But we do just fine  
 Say you and, you and I  
 Do too much

Never satisfied  
 We don't see  
 Eye to eye  
 Gotta kill this love but it just won't die  
 Say you and, you and I  
 So messed up  
 But we do just fine

Swear that it's over it's over but I  
 Don't believe it (I don't believe it)  
 Against all the odds all the odds but  
 I'm calling it even (calling it even)  
 Don't leave me hanging here like a chandelier  
 You're hot then you're cold back and  
 Forth change your mind like the seasons

**Performer: Overflow (Errors 69) (Word count 3153) (2.188%)**

| Identification of error  | Definition and classification of error                        | Explanation of rule   |
|--|---|---|
| 01 dive deep down the wall (Dorothy)   | Illogical construction  | -one cannot dive through solid objects  |
| 02 Nobody's alone as she is  | Omission  | Nobody's as alone as she is<br>-similes have a fixed form – something/somebody is as [Adj] as [N]   |
| 03 Like a dog down dead on <b>his</b> way to hell  | Inappropriate word choice – pronoun                           | Like a dog down dead on <b>its</b> way to hell<br>-animals are considered inanimate when it comes to language gender and are usually referred to as 'it'  |
| 04 Why don't we let them see the things how they are and things how <b>should they</b> be? | Construction – Incorrect word order                           | Why don't we let them see the things how they are and things how they should be?<br>-reported questions have a different word order than direct questions |
| 05 Spinal spinning round'n'round   | Non-standard abbreviation of the word 'around' and 'and'-AAVE | Spinal spinning around and around   |

|   |  |  |
|---|--|--|
| 06 <b>Tell</b> this meeting is adjourned (Everything)                         | Inappropriate word choice                  | Say/ Tell [Obj] this meeting is adjourned<br>-the verb 'to tell' requires an indirect object, in this context it would be more appropriate to use the verb 'to say'  |
| 07 And I'm heading down Lower than you think <b>so</b> (Standing on the Edge) | Unnecessary insertion                      | And I'm heading down Lower than you think<br>-the phrase 'to think so' usually refers to thinking about something stated in the previous construction (e.g. It is hot outside. –Do you think so?/ To think so would be foolish.) |
| 08 He is my friend <b>so good</b> friend (Friend)                             | Inappropriate word choice                  | He is my friend, such a/ very good friend<br>-intensifier 'so' is more appropriate when the attribute does not precede the NP (My friend is so good [that...])   |
| 09 He <b>ain't</b> no fool doesn't need no help                               | Non-standard form of the verb 'to be'-AAVE | He isn't a fool, doesn't need <i>no</i> help   |
| 10 He ain't <b>no</b> fool doesn't need <b>no</b> help                        | AAVE – double negation                     | He <i>ain't</i> a fool, doesn't need (any) help<br>-double negation  |
| 11 The floor is cold but he <b>ain't</b> stupid                               | Non-standard form of the verb 'to be'      | The floor is cold but he isn't stupid<br>- non-standard form used for performance purposes (AAVE)  |
| 12 Doesn't need <b>no</b> wine to wash his hands                              | AAVE – double negation                     | Doesn't need (any) wine<br>-double negation  |
| 13 All I need what they want  | Omission                                   | All I need is what they want<br>-shortening for versification  |



|   |   |  |
|---|---|--|
| 14 <b>Enough</b> brave<br><b>Enough</b> daring<br><b>Enough</b> stupid so I want to be (Savage) | Construction – Word order                                     | Brave enough<br>Daring enough<br>Stupid enough so I want to be<br>-negative transfer of word order from Croatian language  |
| 15 I can see you think you're ace (Pussy Eater)   | Omission of article   | I can see you think you're an ace<br>-NPs require a determiner preceding them  |
| 16 ' <b>cause</b> this is not a very good disguise  | Non-standard abbreviation of the word 'because' -AAVE         | -non-standard form used for performance purposes   |
| 17 Take a look at creep out there (Out There)   | Omission of article   | Take a look at the creep out there   |
| 18 Engaged in looking <b>to</b> nothing   | Inappropriate choice of preposition                           | Engaged in looking at/ for nothing<br>-'to look to someone' means to expect something from them (help), whereas here the subject is probably looking at nothing (literal meaning) or for nothing (searching nothing) |
| 19 Everybody <b>need</b> this guy   | Word form – verb  | Everybody needs this guy<br>-negative transfer from Croatian language in which the word 'everybody' (svi) is a plural noun   |
| 20 I cannot trust <b>to</b> someone just because it's time (Domestic and Political)             | Unnecessary insertion of preposition                          | I cannot trust someone just because it's time<br>-the verb 'to trust' does not require a preposition, only an indirect object  |
| 21 This is me and I am <b>gonna</b> hurt you  | Non-standard abbreviation of the construction 'going to' AAVE | Gonna → Going to<br>- non-standard form used for performance purposes  |
| 22 I am <b>gonna, gonna</b> make you love me  |   |  |

|   |   |   |
|---|---|---|
| 23 I am <b>gonna</b> , make you, make you need me   |   |   |
| 24 So I'm running through my face (I kill)  | Illogical construction  | Meaning unclear   |
| 25 I see, I like, everything that I hate is nice  | Omission of object  | -verbs 'to see' and 'to like' require a direct object   |
| 26 It's nice, it's good, I would  | Omission of object  | I would [x]<br>-the modal verb 'would' cannot stand by itself   |
| 27 I mean, like every time I see the water<br>I mean, like every time I am afraid (Water) | Construction – Use of fillers in non-spontaneous discourse    | -'I mean, like' is a filler people usually use in spontaneous language production and it is unnatural in a written, planned discourse   |
| 28 I feel like I'm <b>gonna</b> be used   | Non-standard abbreviation of the construction 'going to' AAVE | I feel like I'm going to be used<br>- non-standard form used for performance purposes   |
| 29 I mean, like every time I see the water<br>I mean, like every time I am afraid         | Construction – Use of fillers in non-spontaneous discourse    | -'I mean, like' is a filler people usually use in spontaneous language production and it is unnatural in a written, planned discourse   |
| 30 Don't take me back in <b>the</b> time (Don't)  | Unnecessary insertion of article                              | Don't take me back in time<br>-if one is to use the definite article in this context, it would require further explanation of 'time' (Don't take me back in the time when...) |
| 31 Lost forever in <b>the</b> time  | Unnecessary insertion of article                              | Lost forever in time<br>-if one is to use the definite article in this context, it would require further explanation of 'time' (Lost forever in the time when...)             |

|   |  |   |
|---|--|---|
| 32 But threat is real, you cannot bare (Make up your Mind)                      | Omission of article  | But the threat is real<br>-NPs require a determiner preceding them  |
| 33 But threat is real, you cannot bare  | Omission of object   | -the verb 'to bare' is transitive and requires a object   |
| 34 so when <b>I'll</b> drop you down by the lake                                | Inappropriate tense  | So when I drop you down by the lake<br>-future action doesn't require future tense  |
| 35 I'll give you to whale   | Illogical construction                                     | -the meaning is unclear   |
| 36 But I know you're <b>gonna</b> lose  | Non-standard abbreviation of the verb 'going to'-AAVE      | - non-standard form used for performance purposes   |
| 37 hey man <b>lock up</b> your mouth  | Inappropriate word choice                                  | hey man shut your mouth<br>-the meaning is clear, but there is no such phrase/ idiom in the English language, unnatural construction  |
| 38 I mean real, try not to shout  | Construction – Use of fillers in non-spontaneous discourse | -'I mean, real' is a filler people usually use in spontaneous language production and it is unnatural in a written, planned discourse |
| 39 With a gun in my hand I was willing to go                                    | Exaggerated pronunciation                                  | -   |
| 40 and the story goes on and on until the day when I <b>will be</b> gone (Star) | Inappropriate tense  | The story goes on and on until the day when I die<br>-future action doesn't require future tense                                      |
| 41 <b>Cause</b> I is all you need   | Non-standard abbreviation of the word 'because'-AAVE       | - non-standard form used for performance purposes   |
| 42 Cause I <b>is</b> all you need   | Inappropriate word form – verb                             | Because I am all you need<br>-the author probably didn't mean to use the pronoun 'I' in the literal sense                             |
| 43 I see million reasons to get out of here (Camels)                            | Omission of article  | I see a/ one million reasons to get out of here   |

|  |  |  |
|--|--|--|
| 44 I see burning sun up in the sky   | Omission of article  | I see the burning sun up in the sky  |
| 45 All that I really want is <b>munchy, bulchy</b> sound (The Mad Milkman)   | Inappropriate word choice                                      | -these words don't exist (in a way they are used in this context), but the author probably opted for them because they 'sounded right' |
| 46 All that I really want is lots of cheese in my ears<br>All that I really want is milk all over me<br><br>All that I really want is whiteness all around<br>All that I really want is munchy, bulchy sound | Exaggerated pronunciation                                      | -  |
| 47 I often <b>have</b> pain in my head (Hanging)   | Inappropriate word choice                                      | I often feel pain in my head/ I often have headache(s)<br>-unnatural construction  |
| 48 I am guilty so I'm <b>gonna</b> pay for that  | Non-standard abbreviation of the construction 'going to'- AAVE | - non-standard form used for performance purposes  |
| 49 we didn't want to call you stupid names<br>but it's the only way you <b>can</b> really hear us (Break the Fence)  | Inappropriate tense  | But it's the only way you could hear us<br>-if the first part of the sentence is in Past Simple, so should the second part             |
| 50 It doesn't mean we're <b>gonna</b> stop at this point   | Non-standard abbreviation of the construction 'going to'- AAVE | - non-standard form used for performance purposes  |
| 51 Burned out bloodthirsty bitch I am and I'm <b>gonna</b> suck you dry (Ebony and Ivory)  | Non-standard abbreviation of the construction 'going to' AAVE  | Burned out bloodthirsty bitch I am and I'm going to suck you<br>- non-standard form used for performance purposes                      |
| 52 <b>Sharp hells</b> on your young dark skin  | Illogical construction   | -meaning is unclear  |
| 53 I don't believe it must be a lie (What do you know)   | Inappropriate word choice                                      | I don't believe it is a lie  |

|  |   |  |
|--|---|--|
| 54 This is not what I wanted <b>for</b> show (Troika)                | Inappropriate choice of preposition                             | This is not what I wanted to show/ for [this/my] show<br>-it is not clear whether the author didn't <i>want to show</i> something or didn't <i>want something for his show/performance</i> [to happen] |
| 55 we're <b>gonna</b> be such a perfect team (She Wants to be a Man) | Non-standard abbreviation of the construction 'going to' AAVE   | we're going to be such a perfect team<br>- non-standard form used for performance purposes   |
| 56 I don't believe what I <b>can see</b>                             | Unnecessary insertion of modal verb                             | I don't believe what I see/am seeing<br>-the construction 'can see' implies the ability to see, it is illogical in the context of not believing what one is seeing                                     |
| 57 I <b>wanna</b> reach out of the fire                              | Non-standard abbreviation of the construction 'want to' AAVE    | I want to reach out of the fire<br>- non-standard form used for performance purposes   |
| 58 then suddenly that <b>kind</b> looked at me                       | Inappropriate word choice                                       | -it is unclear what the author meant, perhaps this is an example of negative transfer from Croatian where the word 'guy' (tip – eng. type) is inaccurately translated as 'kind'                        |
| 59 Suddenly she's <b>gonna</b> let me be                             | Non-standard abbreviation of the construction 'going to'- AAVE  | - non-standard form used for performance purposes  |
| 60 Not <b>gonna</b> let you at your terms                            | Non-standard abbreviation of the construction 'going to' (AAVE) | Not going to <i>let you at your terms</i><br>- non-standard form used for performance purposes   |
| 61 Not gonna <b>let you</b> at your terms                            | Inappropriate word choice                                       | Not <i>gonna</i> let you go <i>at your terms</i><br>-negative transfer from Croatian language ('Neću te pustiti pod tvojim uvjetima')  |

|  |  |   |
|--|--|---|
| 62 Not gonna let you <b>at</b> your terms  | Inappropriate choice of preposition                            | Not <i>gonna let you</i> on your terms<br>-‘on [one’s] terms’ is a fixed construction and requires the preposition ‘on’   |
| 63 I’m <b>gonna</b> give you fear you’re <b>gonna</b> get your chance to scream<br><b>gonna</b> make you feel the rush | Non-standard abbreviation of the construction ‘going to’- AAVE | - non-standard form used for performance purposes   |
| 64 I’m gonna <b>give you fear</b>  | Inappropriate choice of words                                  | I’m going to scare you/ You are going to fear me<br>-in English ‘to give someone fear’ is an unnatural construction   |
| 65 Eagle’s eyes in night (Sun is Wearing Suit of Badges)   | Omission on article  | Eagle’s eyes in the night<br>-NPs require a determiner preceding them   |
| 66 But he could sense that someone preparing a game  | Omission of the auxiliary verb                                 | But he could sense that someone was preparing a game<br>-present participle form cannot stand by itself as a verb and requires an auxiliary verb to become finite<br>-another possible correction: But he could sense someone preparing a game; by omitting the conjunction, the sub-clause becomes a part of the Object and the predicator is not required |
| 67 In the mirror he could see someone who <b>wish</b> he’s gone  | Inappropriate verb form  | In the mirror he could see someone who wishes he’s gone<br>-3 <sup>rd</sup> person singular of Present Simple requires ending -(e)s   |
| 68 Then what’s the point me saying this  | Omission of preposition  | Then what’s the point in/of me saying this  |

|   |                        |  |
|---|------------------------|--|
| 69 Please <b>able</b> me to do it and<br>I will make a list | Inappropriate word use | Please enable me to do it and<br>I will make a list<br>-the word 'able' is an<br>adjective and cannot be used<br>as a verb |
|---|------------------------|--|

## Lyrics:

### Dorothy

Burn me all out  
 I'm not feeling well  
 Like a dog down dead  
 On his way to hell  
 Let's float away  
 Make them live us be  
 Why don't we let them see  
 The things how they are  
 And thing how should they be?  
 Re-head me tender  
 And let me do the same to you  
 You spread your wings when you want to fly  
 But they're too short so you fall and die  
 Make her happy and dive deep down the wall  
 Who cares for Dorothy?  
 Nobody's alone as she is  
 Nobody sees her on her knees  
 Dorothy  
 Dorothy is...  
 Gun in your hand  
 Makes you feel so good  
 Shiny bullet in your head  
 Sliding fast and smooth  
 Let's die away  
 Spinal spinning round'n'round  
 I'm hanging upside down  
 Pick your head underground  
 It makes you feel so fine  
 Re-head me tender  
 And let me do the same to you

### Everything

It is time to sit between them  
 It is time to have a talk  
 Although it's hard for me to know  
 Where I'm wanted and where I'm not

That space right behind me  
There is where I would like to go  
But i didn't get the courage yet  
To leave my home

And I know I'm going to do it  
Sooner or later you will see  
And I'm going to be so happy  
So happy as I've never been

When I take you to the surface  
You will beg me I want more  
But I can't give you anything at all  
At all

Then it's time to sit between them  
Tell this meeting is adjourned  
I am very glad to be here  
I will not turn back so soon  
My words will shine like golden dream  
I'm going to draw the magic rein  
Stand against the wind and hale  
Night will turn to day

When I take you to the surface  
You will beg me I want more  
But I can't give you anything at all  
At all

Then I'm going to hurt your feelings  
Kill the laughter from your face  
Going to shoot you with my shotgun  
I'm going to eat your smart brain  
I will put your heart on the table  
I'm feeling so much hate  
And I'm hoping it will never happened to me again

### **Standing on the Edge**

Standing on the edge  
Waiting for something else to come  
Standing on the edge  
And waiting for something else  
I am on the run  
I am on the stupid run with you  
And I'm heading down  
Lower than you think so  
And I want to give you back my present and my truth  
I'm not on the other side I will follow you  
Now I have to be



So kind and cool  
I will bring myself  
Down in front of you  
And I can look right through your face  
I can learn from your words  
I can see above your mind  
I will follow you

And I want to give you back my present and my truth  
I'm not on the other side I will follow you

You can drag me out from this naked and boring skin  
You gave me a pleasure to dream

### **Friend**

He will shake their hands  
He'll pop into a room  
He will try to make them happy  
To act just like a fool

He is my friend  
So good friend  
His hands are shaking  
He slowly gets up  
The body's so heavy  
But he can't lay back now

Dark things all around  
The night is underway  
He ain't no fool doesn't need no help  
Doesn't need no wine to wash his hands

Bright line from somewhere  
Nailed him to the floor  
The floor is cold but he ain't stupid  
He will ask for some more

I won't try to make them happy  
I won't ask for some more  
Wait and see creeps falling  
They will get what they want

In the night you remember  
In the night you forget it  
If there's something to give  
There's no one to get it

I didn't want to take  
Your good advice

In the night it was heard  
In the night been forgotten  
The body's so heavy  
But he can't lay back now

Hate the laugh when nothing's funny  
I think it is better on the floor  
All I need is a little courage  
All I need is what they want

### **Savage**

I'm not to sing above you  
I'm not to roll the stone  
all I'm saying is nothing  
all I'm thinking is nothing  
I am a savage mind

I am nothing  
You can't see me  
I'm floating in a strange way  
Enough brave  
Enough daring  
Enough stupid so I want to be  
I am a savage mind

### **Pussy Eater**

I am here because of you  
My boss knows what you will do  
I can see you think you're ace  
But I'll wipe that smile of your face

This time you look like p...

I can see you with my eyes  
'cause this is not a very good disguise  
I will take you now with me  
And I hope you'll never be free

This time you look like p...

Watch me, I am free  
Watch me 'cause I am free (Watch me, I am free)

This time you look like p...

### **Out There**

Take a look at creep out there

He's drawing something on his hand  
He's waiting for his dreams to come  
And he's sure he will succeed  
He is sure he will be free  
He'll touch her with power of his mind

Maybe you don't mind  
Maybe you don't care  
But every time you open your mouth  
I don't want you out there  
Every step you take  
Everything you share  
Every little move  
I don't want you out there

He's gotta little man with him  
Engaged in looking to nothing  
He's only here to be a little smaller  
Everybody need this guy  
Just because he's really shy  
And he'll never tell you something wrong

Maybe you can't hear  
Maybe you can't see  
as long as you are with this guy  
You will not be free  
Every step you take  
Everything you share  
Look the bastard in his eyes  
And you will see that he can't cry

### **Domestic and Political**

I can hear it  
it's coming down  
from the distance  
from above

I can hear it coming the distance  
I can hear it coming the above me  
I can hear it coming the inside me  
I am so afraid

this is me and I am gonna hurt you  
I am gonna, gonna make you love me  
I am gonna, make you, make you need me  
and I'll do it now

I cannot trust to someone just because is time

I can hear it coming the distance  
I can hear it now

I can touch your insides with my finger  
I can kill you now

### **I kill**

Ok, I see, everything that I want is frizzed  
I see, I like, everything that I hate is nice  
You see, I'll crack everything that I like is black  
Don't care I'm fine, I will find some way to die  
I kill

So I'm running through my face  
I will "NEVER" be the same

I go, I walk in the darkness I hear them talk  
Who's there? I'm not alone  
They come I run, everything that we do if fun  
It's nice, it's good, I would

### **Water**

I mean, like every time i see the water  
i feel like i am gonna be used  
i don't care if you say remember  
i do not care what you say tonight

i see the water coming falling from the sky  
is that the same old story opening my eyes

i mean, like every time i see the water  
i mean, like every time i am afraid  
so if i do not want to leave i will not  
but i'll make sure you stay alone today

i see the water coming falling from the sky  
this is the same old story opening my eyes

### **Don't**

Don't take me back my friend  
I don't want to be there  
Don't take me back again  
I don't remember that

Don't take me back in the time  
Cause I don't like to search my mind  
To search for something I already know

Don't ask me now to define  
Something what's already down  
Something what's closed forgotten  
Lost forever in the time

Here today that's the final thing again  
The wrong way all the same  
That's the rural urban fame

### **Make up your Mind (MORE ERRORS)**

I saw it all, I didn't care  
but threat is real, you cannot bare  
so when i come to your door  
remember i want more  
so when i'll drop you down by the lake  
your deadly face will be no fake

hey man make up your mind  
i didn't come here to waste my time  
i only came here to take what is mine

don't grab my hand you look so pale  
now ai'm ready, i'll give you to whale  
look out, this is a threat  
and I am ready if you want to bet  
but i know you're gonna lose  
because i'm the one who brings th blues

hey man lock up your mouth  
i mean real, try not to shout  
i don't care 'bout your doubt  
hey man try not to lie  
the main reason you might die  
but before great pain inside

widagan in maj hend ajvoz viling togo  
widagan in maj henda  
widagan in maj hend ajvoz viling togo  
widagan in maj henda

Hey man make up your mind  
i didn't come here to waste my time  
I only came here to take what is mine

### **Star**

Look ad me and sream  
'cause "I" is all you need  
if you want me I'll come down

just lay yourself on the ground

but I could never be your star

and the story goes on and on  
until the day when i will be gone  
but if you want me i'll be your slave  
until you put me into my grave

but i could never blow my face away

### **Camels**

i see camels and nothing to drink  
i see million reasons to get out of here  
i see nothing but dust in my eyes  
and i have to tell you it's no pleasant surprise  
i see burning sun up in the sky  
i know this is no good place to stay now  
but, you know, it never will be  
you can stay, but remember you will not see

and the sun is burning my face again

so i'm in the night 'cause it's dark  
you cannot believe how cold is 'round here  
so we sit down in the dust we have meal  
and the camels are sleeping they are being so still  
in the morning we're moving along  
and i'm starting to feel like shit under cow  
but the reason to stay is not strong  
because the light is burning

### **The Mad Milkman**

All that I really want is lots of cheese in my ears  
All that I really want is milk all over me

All that I really want is whiteness all around  
All that I really want is munchy, bulchy sound

Because i am the terrible milkman  
Because i am now the mad milkman

All that I really want is delivery right on time  
All that I really want is you telling me "it's fine"

Because i am the terrible milkman  
Because i am now the mad milkman

## Hanging

I often dream about my sin  
i often have pain in my head  
i open my eyes when i want to see you  
i listen to you  
i make you talk when i want to hear you  
i make you shut up  
it's just a reason to stay unexcited  
just a way you can stay cold  
just a way you can stay unexpected  
it's kind of way to stay overdosed  
i am guilty so i'm gonna pay for that

and we're hanging in the back room  
and we're hanging like pigs

## Break the Fence

We didn't mean to stab you in your back  
but sometimes it's just te way the things work  
we didn't want to call you stupid names  
but it's the only way you can really hear us

there's nothing we don't want to know  
there's nothing we don't want to see  
you can try but you will never succeed  
because we're not the way you want us to be

we try to find the way out but we cannot  
we're lost in your world of lost sense  
it doesn't mean we're gonna stop at this point  
because the only way out's to BRAKE THE FENCE

## Ebony and Ivory

Let me take you to my home  
I'll show you all the pretty things my old man taught me  
After he died I'm so sad  
Burned out bloodthirsty bitch I am and I'm gonna suck you dry  
Come on boy, dive

Let me take you to my home  
Sharp hells on your young dark skin  
I'll stuck them deep inside your head  
Don't make me nervous boy,  
Don't make me nervous boy!  
Choose life and wealth and kiss those boots  
Your mine  
Bloodthirsty bitch will suck you dry

Come on boy, dive

As you run through my fields of gray hair  
Sea of blood is far away, you see  
Would you marry me?  
You're my rock hard ebony  
Let me be your ivory

### **What do you know**

I see what i see  
i hear what i hear  
i know that i want you near  
what do you know  
it's not easy to make it slow  
when i want to touch you  
there's nothing else that i can do  
when i see you eye  
i don't believe it must be a lie  
what do you know  
so i know what i know  
but there is something else  
that i would like to see  
when i walk the land of pleasure  
in your head and mine  
i really don't know what to think about today  
today, tonight  
the only thing that i can say is  
what do you know  
it's hard to make it slow

### **Troika**

This is not what I had in my mind  
This is not what I wanted for show  
This is not one of my kinds  
This is not what I want

This is getting out of hand can't you see that I pretend  
And I'm wasting all my time to find the way to say goodbye

I'm here and so real is my shame just leave me alone I will go  
I don't like what I see where I am  
I don't like what I need

This is getting out of hand and I don't think I understand  
Can't you see you're wasting time?  
Now it's time to say goodbye

So I'm lost in this place



I don't know who I am and what I want  
What I want is not enough for me now  
There's a place to be cold  
Not enough to stay hot  
There's a lace to be stopped  
And I know this is not what I want

In your ass

This is getting out of hand can't you see that I pretend  
And I'm wasting all my time to find the way to say goodbye  
This is getting out of hand but now I think I understand  
You can't see but that is fine  
Now it's time to say goodbye

### **She wants to be a man**

Page me a little more  
give me a chance to scream  
let me give you the tears of joy  
we're gonna be such a perfect team  
and if you let me i'll be your firend  
and if you want me i'll be your slave  
but just one glance at your eyes  
and i expect you will call me "Dave"  
then suddenly she knows  
flash is now turned around  
i don't believe what i can see  
she's teaming me and i fall apart  
it's not the way it should be  
i want to run from the claws of pain  
i wanna reach out of the fire  
restless anger is what i am now  
and your bleeding desire  
then suddenly that kind look at me  
wull suddenly she's gonna let me be  
no kid not a chance  
not gonna let you at your terms  
and don't expect any price  
that you think you might deserve  
i'm gonna give you fear  
you're gonna get your chance to scream  
gonna make you feel the rush  
of a giant airplane crush  
suddenly she knows all that she can  
suddenly she understands  
she wants to be a man

### **Sun is wearing suit of badges**

In the quiet night he was walking home  
 But there was something in the air  
 Something so very wrong  
 Eagles eyes in night, he was not afraid  
 But he could sense that someone preparing a game  
 Little step by step with incoming dawn  
 In the mirror he could see someone who wish he's gone  
 Then he turns around, gun is in the hand  
 One who messes with the Sun he's soon turned into sand

Every minute every second closer in the frame  
 He is wearing suit of badges never knew the shame

He never thinks about the words he says  
 Just like he never thinks about anything else  
 Then what's the point me saying this  
 Because when I met him I'll be honored with the fist

If i could make a choice to turn him into beast  
 Please able me to do it and I will make a list  
 He's not concerned with the problems of the youth  
 He's there to beat in you  
 The entire truth

**Performer: She Loves Pablo (Errors 62) (Word count 2472) (2.508%)**

| Identification of error  | Definition and classification of error       | Explanation of rule  |
|--|--|--|
| 01 <b>ain't</b> it hard to breathe while underwater (Crumble)  | Non-standard form of the verb 'to be' (AAVE) | Isn't it hard to breathe underwater<br>- non-standard form used for performance purposes |
| 02 Salem city,<br>fry me,<br>in pity.<br><br>Get you close to the water,<br>get you close to the heart,<br>and it's overrated, when I'm gone. (Operator) | Illogical construction                       | -meaning is unclear, too abstract, metaphorical expression                               |
| 03 hit it <b>gotta</b> hit it (All Black)  | Non-standard form of the verb 'got to'(AAVE) | - non-standard form used for performance purposes  |

|  |   |   |
|--|---|---|
| 04 <b>underage</b> me and say: not sorry   | Inappropriate word choice – verb use      | -the word ‘underage’ is an adjective and cannot be used as a verb   |
| 05 Lick it like it's water, it loosens up the cage, bubonic on the yellow floor, bubonic on the yellow. (When it Stacks it makes the Summer Black) | Illogical construction                    | -meaning is unclear, too abstract, metaphorical expression  |
| 06 I, what I am, but I am, do you? (I)   | Incomplete jumbled up construction        | -verbs ‘to be’ and ‘to do’ usually require another meaningful verb and are used as auxiliaries (like in this context)   |
| 07 choose a friend and choose <b>it</b> well (No Modest Line Holds Your Belief)  | Inappropriate word choice – pronoun       | Choose a friend and choose him well<br>-‘a friend’ is animate and cannot be referred to as ‘it’; perhaps it is done for the sake of gender neutrality, however it is not correct and usually the masculine pronoun ‘he’ is used for neutral constructions |
| 08 But I can't recall <b>the face you own.</b>   | Inappropriate word choice                 | But I can't recall your face<br>-face is not a possession, it cannot be owned   |
| 09 <b>On, and on, and on</b> we'll get to you. (Get To You)  | Inappropriate word choice                 | Adverbial phrase 'on and on' implies continuity, so it is illogical with the verb 'get'   |
| 10 You deaf? (Houdini)   | Ellipsis (AAVE)                           | Are you deaf?<br>-omission of auxiliaries is typical for English slang  |
| 11 and I wonder how <b>did you pay</b> for it  | Incorrect construction of reported speech | And I wonder how you paid for it<br>-in reported questions the word order is the same as in declarative sentences   |

|   |  |   |
|---|--|---|
| 12 <b>Who's</b> the air that's moving all around you,<br>When you wanna be alone?<br>(All Down) | Inappropriate choice of pronouns                   | -‘the air’ is inanimate and cannot be referred to as ‘who’  |
| 13 Who's the air that's moving all around you,<br>When you <b>wanna</b> be alone?               | Non-standard form of the verb ‘want to’ (AAVE)     | When you want to be alone<br>- non-standard form used for performance purposes                          |
| 14 Being back with my hands all over I,<br><b>I burn some noise in everyday,</b>                | Illogical construction                             | -the meaning is unclear   |
| 15 I <b>ain't</b> dying   | Non-standard form of the verb ‘to be’ (AAVE)       | I am not dying<br>- non-standard form used for performance purposes                                     |
| 16 And I'm really happy <b>'cause</b> your man is not ready<br>(I am the Motor)                 | Informal abbreviation of the word ‘because’ (AAVE) | And I’m really happy because your man is not ready<br>- non-standard form used for performance purposes |
| 17 <b>'cause</b> it's the last I recall<br>(Over it All)  | Informal abbreviation of the word ‘because’ (AAVE) | Because it’s the last I recall<br>- non-standard form used for performance purposes                     |
| 18 'cause it's the last I recall  | Omission of object                                 | ‘cause it’s the last [thing] I recall<br>-the verb ‘to recall’ is transitive and requires an object     |
| 19 So Lord <b>ain't</b> here no more<br>(White Sands)   | Non-standard form of the verb ‘to be’(AAVE)        | So Lord isn’t here no more<br>-non-standard form used for performance purposes                          |
| 20 first I <b>beat'em</b> , then I <b>eat'em</b> like the fella in Valhalla, go! (No)           | Non-standard abbreviation (AAVE)                   | First I beat them then I eat them<br>-non-standard form used for performance purposes                   |
| 21 first I beat'em, then I eat'em like the <b>fella</b> in Valhalla, go!                        | Non-standard abbreviation (AAVE)                   | Like the fellow in Valhalla<br>-non-standard form used for performance purposes                         |

|  |  |   |
|--|--|---|
| 22 With hundred fingers I hit the clock (Slo Diesel)   | Omission of article                              | With a/one hundred fingers I hit the clock<br>-the word 'hundred' is formally a noun and not just a quantifier and therefore requires a determiner preceding it |
| 23 With hundred fingers I hit the <b>clock</b> [klouk] | Incorrect pronunciation                          |   |
| 24 I guess I'll...                                     | Incomplete construction                          | I guess I'll [verb]<br>-'I'll/ I will' is (in this context) and auxiliary verb and requires a content verb  |
| 25 it's your rightful city (Next of Kin)               | Inappropriate word choice                        | The city is rightfully yours<br>-the city cannot be 'rightful', it can belong to someone 'rightfully'   |
| 26 I have no reason to <b>believe</b> [beleiv] you     | Incorrect pronunciation                          |   |
| 27 <b>'till</b> you are art. (Try Mandarin)            | Informal abbreviation of the word 'until' (AAVE) | Until you are art<br>- non-standard form used for performance purposes  |
| 28 <b>what you gonna</b> do now.                       | Omission of auxiliary verb (AAVE)                | What are you <i>gonna</i> do now<br>- omission of auxiliaries is typical for English slang  |
| 29 what you <b>gonna</b> do now.                       | Non-standard form of the verb 'going to' (AAVE)  | What you going to do now<br>- non-standard form used for performance purposes   |
| 30 since we <b>have went</b> full melee,               | Incorrect verb form (AAVE)                       | Since we went/ have gone full melee<br>-incorrect verb forms are typical for the English slang  |
| 31 since we have went full melee,                      | Inappropriate word use (AAVE)                    | We are in full melee<br>-using the verb 'to go' in the meaning of 'to be' or 'to become' is typical for the English slang                                       |

|   |   |  |
|---|---|--|
| 32 Even if you <b>don't</b> want <b>nobody</b> , (High Holy Holiday)                                    | Double negative AAVE                                    | Even if you don't want anybody<br>-negative transfer from Croatian language in which it is possible to have double negation ('Iako ne želiš nikoga') |
| 33 how you <b>gonna</b> do somebody?  | Non-standard abbreviation of the verb 'going to'(AAVE)  | How you going to do somebody<br>-non-standard form used for performance purposes   |
| 34 how you gonna do somebody?   | Omission of the auxiliary verb(AAVE)                    | How are you going to do<br>-omission of the auxiliary verb is typical for English slang  |
| 35 What you <b>gonna</b> do at home?  | Non-standard abbreviation of the verb 'going to'-(AAVE) | What you going to do at home   |
| 36 What you gonna do at home?   | Omission of the auxiliary verb AAVE                     | What are you going to do   |
| 37 Rocket to your never ending (Rocket to your never ending)  | Inappropriate word choice – Adj used as noun            | -'never ending' is an adjective and cannot be used as a noun   |
| 38 Back us up <b>cause</b> she's on a rampage (Gods will hammer down the town to find she's not around) | Informal abbreviation of the word 'because'(AAVE)       | - non-standard form used for performance purposes  |
| 39 then we heard a voice of madness,<br>a thousand strong.  | Omission  | A thousand [what] strong   |
| 40 Final minutes of my town yes, you should know. (Babel in the bubble, Bible on the table.)            | Omission  | Yes, you should know [something]<br>-the verb 'to know' usually (and in this context) requires an object   |
| 41 so strip it from every bit of <b>fatherness</b>  | Inappropriate word choice – Non-existing word           | -'fatherness' is a non-existing word, perhaps the author meant 'familiarity', 'originality'  |

|  |  |   |
|--|--|---|
| 42 it's <b>gonna</b> rip you inside out! (Inheritance)                     | Inappropriate abbreviation of the verb 'going to' -AAVE      | It's going to rip you inside out<br>- non-standard form used for performance purposes   |
| 43 I have been here before, one hundred days maybe more (Tomorrow's Child) | Omission of preposition                                      | I have been here before, (for) one hundred days (ago) maybe more<br>-the time reference is unclear  |
| 44 If I knew how it smelled I would have burned it long before (Karma)     | Incorrect construction                                       | If I had known how it smelled I would have burned it away<br>-violation of the third conditional  |
| 45 The same old creepy song lingers <b>through and through</b>             | Inappropriate choice of adverb                               | The same old creepy song lingers [continually, repeatedly]<br>-'through and through' means 'thoroughly, completely' and that meaning is inappropriate in this context ('to linger') |
| 46 Gone as the hunger, dishes, 'tatoes too (The Hunt)                      | Word form – Non-standard abbreviation of the word 'potatoes' | Gone as the hunger, dishes, potatoes too  |
| 47 Who poured the water 'cause I've lost my mind and I'm dying             | Informal abbreviation of the word 'because'-AAVE             | Who poured the water because I've lost my mind and I'm dying  |
| 48 Their companion with my canyon and <b>them</b> gravel roads             | Inappropriate choice of pronoun-AAVE                         | Their companion with my canyon and those gravel roads<br>-'them' instead of demonstrative pronoun   |
| 49 <b>Ain't</b> no goddess wild enough to be (Miss Deed)                   | Non-standard form of the verb 'to be'-AAVE                   | There is no goddess wild enough to be<br>-ellipsis and non-standard form  |
| 50 Lack of bussiness tell me is this <b>gonna</b> drive me mad             | Non-standard form of the verb 'going to'-AAVE                | Lack of business tell me is this going to drive me mad  |

|  |   |   |
|--|---|---|
| 51 Lack of bussiness tell me is this gonna drive me mad  | Incorrect construction of reported speech             | Tell me if/whether this is going to<br>-reported questions have the same form as declarative sentences  |
| 52 Never lay clean<br>' <b>cause</b> if you lay<br>It hasn't been<br>Much of a day (Friday's shepherd's pie day) | Informal abbreviation of the word 'because'-AAVE      | Never lay clean<br>Because if you lay<br>It hasn't been<br>Much of a day  |
| 53 Never lay clean<br>'cause <b>if you lay</b><br><b>It hasn't been</b><br>Much of a day                         | Construction  | 'cause if you lay<br>It won't be much of a day<br>-violation of the form of the First Conditional   |
| 54 ' <b>cause</b> I'm bonded to this avenue  | Informal abbreviation of the word 'because'-AAVE      | Because I'm bonded to this avenue   |
| 55 Especially since the red moon rises<br>All night long   | Inappropriate word choice                             | Especially since the red moon is up all night long<br>-'all night long' implies duration, whereas the moon can rise once and the action is over |
| 56 Making my brain <b>go</b> bad   | Inappropriate word use-AAVE                           | Making my brain [become] bad  |
| 57 As blue as Lightnin' moanin' ' <b>bout</b> catfish (Gamblin')   | Informal abbreviation of the word 'about'-AAVE        | As blue as Lightnin' moanin' about catfish  |
| 58 Girls <b>went</b> wild and <b>went</b> all pretty (Fistful)   | Inappropriate word use-AAVE                           | Girls became wild and became all pretty   |
| 59 Fool's the one you're <b>gonna</b> fool   | Non-standard abbreviation of the verb 'going to'-AAVE | Fool's the one you're going to fool   |
| 60 Al-Farabi wrote <b>the</b> book about my hobby (Burnin' my Soul)  | Inappropriate choice of article                       | Al-Farabi wrote a book<br>-there is a description of which book was written and therefore the definite article is redundant                     |



|  |   |   |
|--|---|---|
| 61 But I think I'm <b>gonna</b> disappoint you all   | Non-standard form of the verb 'going to'-AAVE | But I think I'm going to disappoint you all                                     |
| 62 Burning today <b>ain't</b> like bursting tomorrow<br>Just like hey <b>ain't</b> same as hello (Impassive, Massive and Aggressive) | Non-standard form of the verb 'to be' AAVE    | Burning today isn't like bursting tomorrow<br>Just like hey isn't same as hello |

### Lyrics:

#### Crumble

I wonder how you'll stumble.  
 marry a higher speed glow.  
 I wonder how you'll crumble.  
 into a cavity hole.  
 so this is how you tremble.  
 gets me a high end feeling.  
 I see you start to ramble,  
 first time an honest kneeling.  
 ain't it hard to breathe while underwater?

#### Operator

Salem city,  
 fry me,  
 in pity.

Get you close to the water,  
 get you close to the heart,  
 and it's overrated, when I'm gone.

I don't think about it,  
 I don't think I will,  
 'cause its overrated, and I fear  
 that I'm gone.

You got me breathing, a smooth operator.  
 You got me breaking my bones all along.

Ray them, you hear me?  
 lay them,  
 in pity.

Get a song for the water,  
get a song for the fire,  
she's well saturated and a liar.  
I don't think about it,  
I don't think I will,  
'cause its overrated, and I fear

### **All black**

it's getting louder minute by minute,  
I bet you swear it's mandatory,

You read my face but you don't speak the lingo,  
the more I see the more I flourish.

Pick me pick me, hit it gotta hit it,  
underage me and say: not sorry

You read my face but you don't speak the lingo,  
just shit all over the territory.

all black, I load,  
sure looks lovely and it doesn't smell funny at all..

### **When it stacks it makes the summer black**

Lick it like it's water,  
it loosens up the cage,  
bubonic on the yellow floor,  
bubonic on the yellow.

Who brought the gas tank,  
to petty up the slaves,  
when it stacks it makes the summer black,  
when it stacks it makes the summer black.

Why make it harder?  
it opens up the grave  
to feel the rain and motherlode,  
you better feel the rain and thunder.

Feels like your bedroom,  
feels like you aged,  
and it didn't turn out very well, it didn't turn out very well.

The wooden wall is keeping my soul.

Break the wood or make me stay,  
'cause I have called the cavalry,

and they have called the messenger,  
to tell me that the horses said goodbye.

Lick it like it's water, panic on the yellow floor.

I

Get him back,  
get him back inside,

I want no part of that,  
fiddlin' in my mind.

I swear my pocket's got a pocket of its own,  
lately I've been compensating pushing all the pieces in a long gone hole.  
I'm on a highway.

Write him back,  
or write it on the wall:

"I want no part of that"  
and bump it on the lore.

I swear my garden's got a garden of its own,  
evenly distributed all over the abyss I got one hell of a hole.

I'm on a highway.

I, what I am, but I am, do you?  
Season's gone, people talk.

**No modest line is your belief**

You are here and I can tell,  
Oh I can tell it by the smell.

I can smell the planets,  
I can smell the bloody moon,

choose a friend  
and choose it well  
'cause your blood and tears  
are my lagoon.

Little candle smiles  
in the belly of the hive,

when I said "smiles"  
I meant burns down the grid.

Like a reminder,  
like a loop

No modest line is  
your belief that I can smell you in my home.  
But I can't recall the face you own.  
You believe i can smell you in my home  
but I can't recall the face you own.

Got it?

### **Get to you**

We know what everybody knows,  
We know what everybody shows,  
We know whatever comes and goes,  
We know what everybody knows,

On, and on, and on we'll get to you.

### **Houdini**

Me again, remember?  
You're like Houdini,  
not a case, not a single file.

I've got a picture of your home,  
I've got a torch,  
I've got your child.

Or somebody elses,  
doesn't really matter,  
my hope is on a piledriver heading through the ground  
and that used to make you smile.

You deaf?

Me again, I see you found an army  
and I wonder how did you pay for it,  
cause you'll never make them fit,  
in your room at your dining table.  
Or somebody elses,  
doesn't really matter,  
my hope is on a piledriver heading through the ground  
and that used to make you smile.

Put it in, I put it in,  
put it in your spine, I put it in.

to the bone.

## **All Down**

Who's the air that's moving all around you,  
When you wanna be alone?  
I'm the whiskey, I'm the sunshine,  
I'm the laughter in your home.  
Guess that I will stay forever,  
Guess that I will stay

I'll give you time

I'm the pill that makes you feel like Jesus,  
I'm the fill inside the dome.  
I'm the whiskey, I'm the sunshine,  
I'm the laughter in your home.  
Guess that I will stay forever,  
Guess that I will stay

I'll give you time  
I'll give you all the time you need

## **I am the Motor**

In the center of the motor,  
I'm the final moanin' loader,  
I'm the methadone, the matador, the metaphor, the manticore,  
And I'm really happy 'cause your man is not ready,  
I'm feeling little crazy, maybe dazy, never lazy,  
In the center of the motor, I'm the final

Mother of all

Oh, have they told you again,  
That you should have a nicer man,

## **Over It All**

Yes I go to the place where I,  
Pull the weight over bending sky,  
Then I do the old time dance,  
With buffalo and ants,  
On the day when eagles fly,  
I like to nullify,  
All the good things with some booze,  
Cold booze and the old time blues,

The nurse left an hour ago,  
She said I'm gonna die in the cold,  
But I must be over it all,

'cause it's the last I recall,

Just like old Lucifer,  
I have my ass in fur,  
As south moves the north away,  
I slam the gates.

### **White Sands**

Back in the 1945,  
Guys from Los Alamos,  
Have hurt me pretty, pretty fine,  
So Lord ain't here no more,

So Lord ain't here no more,

Back in the 1859,  
I came up with a good solution,  
Mr. Bonney was a damn good sign,  
I don't need contribution.

So Lord ain't here no more,

My mind's all over the sand...

So Lord ain't here no more,  
No, no you wouldn't believe...

### **No**

I said no, no, no, no, no,  
I got my head full of poison and I don't really know,  
What is so, so, so, so, wrong,  
first I beat'em, then I eat'em like the fella in Valhalla, go!

God said he would gather a team,  
not to burn, just to turn the world into steam,  
I don't know, do you know, I think I know, well do you know, c'mon

Look me in the eye and you'll see,  
that I plan to die some other day,  
well I know, do you know,  
that nothing's wrong with going slow.

You're going down like the minutemen,  
curved down, do you feel me, I'm the superhound  
I don't know, do you know, I think I know, well do you know, baby

### **Slo Diesel**

I lost my view there in the smoke,  
With hundred fingers I hit the clock,  
So I spin around, I spin around, I spin around...

Well, I'll see you all in December,  
We'll meet the son of God,  
He'll move like Jesus once did...  
I guess I'll...

### **Next of Kin**

Devil loves his next of kin,  
and that's how I know he'll take you in.  
A huge addition to his horde,  
I bet you'll make him praise the lord.  
It's all just bloody skin and bone  
in this god forsaken town

Save it, save another letter,  
leave it alone - never say it.  
Save it, save another letter,  
leave it alone, I've never said it.

Halls of hell suit you well,  
it's your rightful city,  
I would bet my weight in gold that  
you hate your enemy.  
It's all just bloody skin and bone  
in this god forsaken town.  
I have no reason to believe you,  
because of you my mind is gone.

### **Try Mandarin**

Freeze it until it's solid,  
melt it until it fits,  
try each and every lingo,  
try Mandarin.

Reload that loaded question,  
Don't let it fall apart,  
throw up and hail for venom,  
'till you are art.

It's beyond my mind,  
oh, no, what you gonna do now.

It's beyond my mind,  
yeah, yeah you lay me down anyway.

Gazelles are roaming freely,  
the sun cooperates,  
since we have went full melee,  
we sealed our fates.

### **High holy holiday**

Non stop rodeo,  
high and holy holiday,  
downtown pitty,  
non stop rodeo.

Non stop rodeo,  
lowtown pretty,  
crazy little butterfly,  
non stop rodeo.

Even if you don't want nobody,  
how you gonna do somebody?

What you gonna do at home?  
Nothing you can do alone

### **Rocket to your never ending**

I'm sick and tired of your name,  
push the button and let's go.

Rocket to your neverending.

### **Gods will hammer down the town to find she's not around**

Sons of heaven,  
science begs  
a photograph or two,  
Back us up cause she's on a rampage,  
tell us what to do (I said now).  
Hell of a mobility, she never made a sound,  
gods will hammer down the town  
to find she's not around, good god.

Daughter of an animal  
and her father's not a man  
virgin by the surgeon  
rivals the rivals of japan (I said now).  
Buried in humility,  
we thought what could go wrong,  
then we heard a voice of madness,  
a thousand strong.



Aaaa gut me away...

Rendezvous with mother nature,  
nature's got me spurned,  
I'm begging for the map,  
and, well, the map is what she burned.  
Buried in humility,  
we thought what could go wrong,  
then we heard a voice of madness,  
a thousand strong.

### **Babel in the bubble, Bible on the table**

Final minutes of my town,  
and I'm at home,

generating the epinephrine,  
yes, you should know.

Burn it down,  
flush me out,  
like it never did.

Final minutes of my town  
yes, you should know.

You know this city is just a location,  
it's one on the list,  
so strip it from every bit of fatherhood  
that you miss.

Babel in the bubble, Bible on the table.

### **Inheritance**

You can call it inheritance,  
or just a gift from your mother.  
You're not unique- only a massive gene,  
oh suck it, suck it, suck it!

Suck it up for the love of God,  
"firstborn earthborn",  
you will never understand,  
it's gonna rip you inside out!

Drag you into the world beyond the venue, give it away,  
it's just another faculty.

### **Tomorrow's child**

I have been here before,  
one hundred days maybe more,  
groovy laughter inside.  
and all but my brains open wide.

Dying, smiling.  
tomorrow's child.

### **Karma**

Scents are calling me through the loam  
To raise the nails and to sing their song  
"Shovel makes a hand of a man  
And brave we stand for those again"

I've burned my soul not long ago  
If i knew how it smelled i would have burned it long before  
"Shovel makes a hand of a man  
And brave we stand for those again"

I've got it burned, I've burned it away  
Hell yeah it hurts, I hurt it away

Mistakes are made and I aim for the truth  
The same old creepy song lingers through and through  
"Caviar and caribou  
Is what they eat and what they do"

My butt is high and my head is low,  
Hey - ho the dary-o a hunting we will go  
"Caviar and caribou  
Is what they eat and what they do"

### **The Hunt**

My food is all over, my mind is too  
I'm gone  
Gone as the hunger, dishes, 'tatoes too  
I'm done

Who poured the water 'cause I've lost my mind and I'm dying  
"In poison we trust and that one we couldn't share my love"  
Goddamn i'll hunt you down

I know all the passwords to mister Big  
(wrong turn)  
I thought heaven's in the sky, why do I dig?  
It burns

"Morning, boy, i'm gonna eat your soul if you don't retry"

I opened my eyes and there she was with all her friends and fellas:  
"I am the remedy!"

You want it now, you want it bad but you like the breathin'!

### **Miss Deed**

Intuition you lack, baby, no one has it all  
You can always go south and compensate  
Their companion with my canyon and them gravel roads

As a matter of fact I always get it right  
Is it south or north, I levitate  
For my pleasure I can measure your woods and oceans

Bottles on the road made her scream  
Ain't no goddess wild enough to be  
My gal misdeed  
Oh, yes indeed

If i had a hammer I'd hammer in the morning  
I would hammer in the evening, to compensate  
Lack of business tell me is this gonna drive me mad

Come, don't hesitate, burn and levitate

### **Friday's Shepherd's Pie Day**

Oh, Friday's shepherd's pie day  
And I need the food  
'cause I'm bonded to this avenue  
That leads to you

I know you need a reason  
In season time  
Brave men made brave companions  
My, my, my

Oh, no it's not so easy  
It never was  
Especially since the red moon rises  
All night long

I hear the canine voices  
Burn in the woods  
And I swear they growl my name lord  
And yours too

I'll dig a hole  
I'll cut a tree

I'll eat my bones  
And my canine teeth

Never lay clean  
'cause if you lay  
It hasn't been  
Much of a day

### **Gamblin'**

As sure as Nile's growing and gathering  
As fast as a mile done with those angel wings  
As blue as Lightnin' moanin' 'bout catfish  
As sure as fire screaming for jubilee

How come you're always with the others  
Making my brain go bad

As sick as Skip when words came among the poor  
You may get better, but never get well no more"  
As blue as Lightnin' moanin' 'bout catfish  
As sure as fire screaming for jubilee

### **Fistful**

Once we came across this city  
Girls went wild and went all pretty  
I couldn't stop yelling into the loam  
Ugly goes clean to the bone

(AARGH)  
Fool's the one you're gonna fool  
(AARGH)  
Either way i'm coming through

### **Burnin' My Soul**

Al-Farabi wrote the book about my hobby  
And he kept me sedated for a thousand years and more  
Now it's time for me to record it all for free  
But I think I'm gonna disappoint you all  
Yeah I love the blues, early morning bruise  
Something's not to lose and something's not to change

And together we will scream and together we will fall  
Like the guy on a rodeo  
Sit back and watch tomorrow come today like the song on the radio  
Where the people dance is where they're all alone  
Where the people dance is where I'm

## Burnin' My Soul

### Impassive, Massive and Agressive

Burning today ain't like bursting tomorrow  
 Just like hey ain't same as hello  
 You're welcome to decide is it eye for an eye  
 Is it prayer for the fire, oh, my my my

Impassive, massive and aggressive

**Performer: Divlje Jagode (Errors 38) (Word count 1281) (2.966%)**

| Identification of error   | Definition and classification of error                            | Explanation of rule   |
|---|---|---|
| 01 Would you feel love <b>to</b> me<br>(Fire on the Water)  | Inappropriate choice of preposition                               | Would you feel love for me/<br>Would you love me<br>-negative transfer from Croatian language (osjećati ljubav <i>prema</i> nekome)   |
| 02 If I control Your heart<br>And feel Your passion<br>I keep You by my side<br>Burning for me  | Inappropriate construction – Unnecessary insertion of conditional | -the sentence starts with 'if', but there is no main clause to the conditional one, nor the need for one  |
| 03 If I <b>should</b> lose control<br>Of my emotions<br>I <b>had</b> to compromise<br>You <b>pay</b> Your due<br>If I <b>commit</b> the crime<br><b>Lose</b> my discretion<br>I <b>left</b> my poorest cry<br>My aim <b>is</b> true | Inconsistent use of tenses and conditional clauses                | If I should lose control<br>Of my emotions<br>I would have to compromise<br>You (would) pay Your due<br>[If] I committed the crime<br>Lost my discretion<br>I left my poorest cry<br>My aim is/was true<br>-every verse is in a different tense |
| 04 If I should lose control<br>Of my emotions<br>I had to compromise<br>You pay Your due<br>If I commit the crime<br>Lose my discretion<br>I left my poorest cry<br>My aim is true  | Jumbled up, illogical sentences                                   | -the sentences are not logically connected, they seem like parts of different sentences randomly jumbled up together  |

|  |   |  |
|--|---|--|
| 05 <b>Gonna</b> be some action<br>(Wild Boys)  | Inappropriate abbreviation of<br>the verb 'going to'-AAVE | Going to be some action  |
| 06 Gonna be some action  | Ellipsis -AAVE  | There is gonna be some action  |
| 07 <b>Gonna</b> be a must thing  | Inappropriate abbreviation of<br>the verb 'going to'-AAVE | Going to be a must thing   |
| 08 Gonna be a must thing   | Ellipsis -AAVE  | It's going to be a must thing  |
| 09 Look at all <b>that</b> wild boys   | Inappropriate word form –<br>number                       | Look at all those wild boys<br>-the NP and its pronoun<br>should be in the same number               |
| 10 They just <b>wanna</b> rock   | Inappropriate abbreviation of<br>the verb 'want to'-AAVE  | - non-standard form used for<br>performance purposes   |
| 11 It's <b>gonna</b> rock  | Inappropriate abbreviation of<br>the verb 'going to'-AAVE | - non-standard form used for<br>performance purposes   |
| 12 I don't <b>wanna</b> waste my<br>time (Dancing in the Jungle)   | Inappropriate abbreviation of<br>the verb 'want to'-AAVE  | - non-standard form used for<br>performance purposes   |
| 13 I don't <b>wanna</b> play this<br>game  | Inappropriate abbreviation of<br>the verb 'want to'-AAVE  | - non-standard form used for<br>performance purposes   |
| 14 I just <b>wanna</b> let you know  | Inappropriate abbreviation of<br>the verb 'want to'-AAVE  | - non-standard form used for<br>performance purposes   |
| 15 Shocked me girl, but I<br>never knew You were on the<br>run   | Ellipsis -AAVE  | You shocked me girl  |
| 16 Only guilty of the crime<br>Life is fast no time to die<br>(Shayla)   | Ellipsis -AAVE  | I'm only guilty of the crime   |
| 17 All this madness and<br>desire<br>Running down the streets of<br>shame<br>Rings around, the eyes of fire<br>Fallen angel with no name | No predicator, jumbled up<br>sentence                     | -all verbs in this construction<br>appear in their non-finite<br>form, thoughts are non-<br>sequitur |

|  |   |  |
|--|---|--|
| 18 Gypsy heart I curse the day<br>I saw<br>Fire in your eyes, I wanted<br>more (Gypsy)             | Omission of article   | Gypsy heart I curse the day I<br>saw<br>The fire in your eyes, I<br>wanted more  |
| 19 Blood red rose you gave<br>me and that's not all<br>Crushing all my pride with<br>just one blow | No predicator   | -all verbs in this construction<br>appear in their non-finite<br>form, thoughts are non-<br>sequitur   |
| 20 White lines tear [tir] apart<br>(Caught in a Trap)  | Incorrect pronunciation   |  |
| 21 Rough'n ready for a thrill<br>(Angel in White)  | Inappropriate abbreviation of<br>the word 'and'-AAVE                          | - non-standard form used for<br>performance purposes   |
| 22 Till the mornin' light  | Inappropriate abbreviation of<br>the word 'until'-AAVE                        | - non-standard form used for<br>performance purposes   |
| 23 I <b>wanna</b> be your lover, I<br><b>wanna</b> be your star (I want<br>your love)              | Inappropriate abbreviation of<br>the word 'want to'-AAVE                      | - non-standard form used for<br>performance purposes   |
| 24 Oh, I rather <b>wanna</b> be<br>rock'n'roller   | Inappropriate abbreviation of<br>the word 'want to' -AAVE                     | - non-standard form used for<br>performance purposes   |
| 25 Oh, I rather wanna be<br>rock'n'roller  | Omission of article   | I rather wanna be a<br>rock'n'roller   |
| 26 Oh, I rather wanna be<br>rock'n'roller  | Inappropriate construction  | Oh, I would rather be a<br>rock'n'roller   |
| 27 Like a blind man in the<br>cell (Living in my Dreams)   | Inappropriate choice of article   | Like a blind man in a cell<br>-the word 'cell' is introduced<br>in the discourse for the first<br>time and it is not a specific<br>cell (based on the context) |
| 28 Questions and all, that's<br>either said<br>Pulling me the hour, out of<br>line                 | Inappropriate construction –<br>Unnecessary insertion of the<br>word 'either' | Questions and all, that's [all<br>been] said<br>-the word 'either' in this<br>context implies the 'either...<br>or' construction                               |
| 29 Questions and all, that's<br>either said<br>Pulling me the hour, out of<br>line                 | Illogical construction  | - 'the hour' is in this context<br>used as an adverbial which is<br>unacceptable; 'out of line' is<br>non sequitur   |

|  |  |   |
|--|--|---|
| 30 Nothing's <b>gonna</b> change my mind, I will be home to you<br>(On the Road again)   | Inappropriate abbreviation of the word 'going to' AAVE | Nothing's going to change my mind   |
| 31 Nothing's gonna change my mind, I <b>will be home to you</b>  | Inappropriate choice of word                           | I will return/ come/ go home to you<br>-it is appropriate to say 'to be home', but the addition of 'to you' implies the dynamic verb  |
| 32 Hear your voice telling me baby, that's all right   | Ellipsis (AAVE)  | I hear your voice<br>-omission of the pronoun   |
| 33 I've come to you to tell you, baby I need ya<br>I've come to you to say, baby I want ya   | Non-standard form of the word 'you'-AAVE               | I've come to you to tell you, baby I need you<br>I've come to you to say, baby I want you   |
| 34 I've come to <b>you</b> to tell <b>you</b> , baby I need <b>ya</b><br>I've come to <b>you</b> to say, baby I want <b>ya</b>             | Construction – Redundancy                              | I've come to say I need you, I've come to say I want you<br>-the word 'you' is used three times in each construction, but is implied and using it would be redundant                |
| 35 A little girl is walking<br>With a candle in her hand<br>She looks for secrets<br>In her castle of white sand<br>(Touch me Little Girl) | Inappropriate use of tense                             | She is looking for secrets<br>In her castle of white sand<br>-it is assumed that the search is an ongoing action (requires Present Continuous) because of the preceding description |
| 36 A broken doll, I had from way back when   | Incomplete construction                                | -the last word in the sentence being 'when' implies continuation of the thought, way back when [something was happening]  |
| 37 You are the past that I <b>ride</b>   | Inappropriate choice of word                           | You are the past [on which I thrive] [in which I live]  |
| 38 The children fear the clicking of night   | Inappropriate word choice                              | The children fear the sounds of the night   |



## **Fire on the Water**

If I was there again  
Another hero  
Would You feel love to me  
Time after time  
If I control Your heart  
And feel Your passion  
I keep You by my side  
Burning for me

ref.:

Fire on the Water  
Fire in the sky  
Fire on the Water  
Fire in the sky

If I should lose control  
Of my emotions  
I had to compromise  
You pay Your due  
If I commit the crime  
Lose my discretion  
I left my poorest cry  
My aim is true

## **Wild Boys**

Summer in the city  
Girls are looks so hot  
Gonna be some action  
Givin' all we got

Never ending muscles  
Walking on the highway  
Gonna be a must thing  
Drive into the fire

Wild boys

Look at all that wild boys  
Ready for the night  
Living in the jungle  
Hittin' on the site

Lovers in the angels  
Fighting to the top  
Life is not a love song  
They just wanna rock

Wild boys

Wild boys, yeah  
They just want some action  
It's gonna rock

### **Dancing in the Jungle**

I want you to see her move  
She dances to beat the clock  
I don't wanna waste my time  
We've got all it takes to rock

I've come to say "Hey You what's your name"  
You're here to satisfy  
I don't wanna play this game  
I already know you're mine

Don't try to run  
Make up your mind – try try  
I want your love  
Around tonight

Look at me  
We could be  
Dancing in the jungle

Look at me  
We could be  
Dancing

I see that you know the score  
I love to rock'n roll  
I came here I saw you dance  
I just wanna let you know

Don't try to run  
Make up your mind – try try  
I want your love  
Around tonight

### **Snakes can't dance**

Cloak and dagger in a scarlet smile  
Cuts you when she cries  
Cristal tears and a jagged heart  
Makes you compromise

Red light flashin' on a warning sign

Dangerous to touch  
I don't care if you shoot me down  
Girl you're just too much

Snakes can't dance  
Girl you're wild (wow)  
Wind me up  
With your smile

Shocked me girl, but I never knew  
You're on the run  
I spy, you cry rescue me  
From the blazing gun

Ragin' fire from both sides now  
The heat is really on  
Under cover, shed your skin  
Leave me holding on

### **Shayla**

I want the night that's in your eyes  
I want a permanent surprise  
Only guilty of the crime  
Life is fast no time to die

Yeah, yeah

All this madness and desire  
Running down the streets of shame  
Rings around, the eyes of fire  
Fallen angel with no name

Shayla, Shayla, Shayla, Shayla  
Oh yeah, yeah, yeah

Cut my heart upon the wire  
To hold a candle to the flame  
Can't believe you are a liar  
Left me standing in the rain

Shayla, Shayla, yeah, Shayla, Shayla  
You promised me love  
Yeah you promised me love

### **Gypsy**

Gypsy heart I curse the day I saw  
Fire in your eyes, I wanted more  
Blood red rose you gave me and that's not all

Crushing all my pride with just one blow

Oh, yeah  
Gypsy eyes  
Your gipsy eyes

Faster than the night I'm burning down  
Nothing in this world can stop me now  
I may never see another town  
Blood and rose, the fire in my mind

### **Caught in a Trap**

Hot blood, savage night  
Cold steel in your eyes  
Sharp words, diamond hard  
Say it all for you

Jet black, empty heart  
White lines tear apart  
I know compromise  
Fake it all for you

Oh, caught in a trap  
Oh, caught in a trap, Yeah

Skin deep, makin' love  
Slow burn, China Town  
Rough trade comin' down  
Do it all for you

Bad girl, tellin' lies  
Black lace, no disguise  
Outcasts, take a ride  
Tear it up for you

Oh, caught in a trap, yeah  
Yeah you got it

Yeah, caught in a trap, oh  
Oh, caught in a trap  
Come on, come on, come on  
Yeah, I'm caught in a trap  
No, no, no, no, no, no  
You got me, I'm caught in a trap

There you go  
I'm caught in a trap  
You, you, you, got me, I'm caught in a trap  
Yeah

## **Angel in White**

Some girls like it hot I can tell  
Rough'n ready for a thrill  
Hundred miles an hour to heaven  
Burnin' all they've got in a night

On the wings of the night  
Angel in white  
In our dreams we can fly  
Till the mornin' light

Some girls never play by the rules  
Take it all, and act so cool  
Programmed just to smile and tease you  
They can drive you wild all night long

## **Love walked away**

This is good bye  
Too much too soon  
Indecision can hurt  
Like you'll never know

No tears, no lies  
Only for you  
I'm cruel to be kind  
So don't look away

We were the best for a while  
Left the rest way behind  
How much more do I have to say  
Yesterday love walked away

You will survive  
After I'm gone  
So kiss, kiss me goodbye  
You've got to be strong

## **I want your love**

I got no money, I got no car  
I need somebody, I need some love  
Help me baby, I know you can do it  
Tell me baby what is wrong

I want your love all night long

I need some action, I need a love

One who cares, if you shoot me down  
Help me baby, I know you can do it  
Tell me baby what is wrong

I want your love

I wanna be your lover, I wanna be your star  
I don't care if you stay around  
Listen baby, listen to me  
Oh, I rather wanna be rock'n'roller

I want your love all night long

Listen baby now  
I got no money, I got no car  
I need somebody, I need a love  
I don't care if you stay around  
I don't care if you go

I want your love all night long

Oh, I really want your, love

### **Living in my Dreams**

Like a blind man in the cell  
I wonder how I wonder when  
To turn the day into the night  
To live my life with no pain

Here I am, bouncing out of time  
Here I am, flying high above the sun

Here I am, falling on the edge  
Here I am, dancing on my head

Living in my dreams

Questions and all, that's either said  
Pulling me the hour, out of line

Searching for instance I can't find  
To live my life with no hate

### **On the road again**

Day after day, I'm on my road again  
Waiting for the night, to fall when I'll be on my own  
Nothing's gonna change my mind, I will be home to you  
Day after day, on the road alone

I see a face, smiling from the sky  
Hear your voice telling me baby, that's all right  
Nothing's gonna change my mind, I will be home to you  
Night after night, on the road alone

I've come to you to tell you, baby I need ya  
I've come to you to say, baby I want ya  
I've come home again  
And I pray that everything's alright and I say  
I'm on my road again tonight

I'm in the cold, waiting for the sun  
I keep walking on and on, 'till the morning light

I've come to you to tell you, baby I need ya  
I've come to you to say, baby I want ya  
I've come home again  
And I pray that everything's alright and I say  
I'm on my road again tonight

### **Touch me Little Girl**

The sun is hiding from the shadow  
Of an old oak tree  
The dark of night is knocking  
On my door and bringing mystery

A little girl is walking  
With a candle in her hand  
She looks for secrets  
In her castle of white sand  
Ooh , mmm, little girl

I recall when I was small  
I was a kid who stood alone  
I didn't want reality  
So I dreamed all on my own

I would leave my house at night  
With a solitary friend  
A broken doll, I had from way back when

The children fear, the clicking of night  
The grow ups fear, the pain of the light  
You are the past that I ride

Touch me little girl  
Love me little girl ooh  
Touch me little girl

Bring me back my girl ooh  
Touch me little girl  
Kiss me little girl ooh  
Oh girl, my girl

Now I'm standing here alone  
And the past is far away  
The crazy world, is not for me  
So I have to find my own

The children fear, the clicking of night  
The grow ups fear, the pain of the light  
You are the past that I ride

Touch me little girl  
Love me little girl ooh  
Touch me little girl  
Bring me back my girl ooh  
Touch me little girl  
Kiss me little girl ooh  
Oh girl, my girl