

**POETS' FREEDOMS, MISTAKES, OR ERRORS:
UNGRAMMATICAL LYRICS IN *SUPERMAN IS DEAD* (SID)
ENGLISH SONGS**

A GRADUATING PAPER

Submitted in Partial Fulfillment of the Requirement for Gaining
The Degree of Bachelor in English



By:
Khoirul Havid
09150014

**ENGLISH DEPARTMENT
FACULTY OF ADAB AND CULTURAL SCIENCES
STATE ISLAMIC UNIVERSITY SUNAN KALIJAGA
YOGYAKARTA**

2013

A FINAL PROJECT STATEMENT

I certify that this thesis is definitely my own work. I am completely responsible for the content of this thesis. Other writers' opinions or findings included in the thesis are quoted or cited in accordance with ethical standards.

Yogyakarta, 5 February 2013

The Writer,



Khoirul Havid
09150014



KEMENTERIAN AGAMA
UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
FAKULTAS ADAB DAN ILMU BUDAYA

Jl. Marsda Adisucipto Yogyakarta 55281 Telp./Fak. (0274) 513949
Web : <http://adab.uin-suka.ac.id> E-mail : adab@uin-suka.ac.id

PENGESAHAN SKRIPSI/TUGAS AKHIR

Nomor: UIN.02/DA/PP.009/0218/2013

Skripsi / Tugas Akhir dengan judul:

**Poets's Freedoms, Mistakes, or Errors: Ungrammatical Lyrics in Superman is Dead
(SID) English Songs**

Yang dipersiapkan dan disusun oleh :

Nama : Khoirul Havid

NIM : 09150014

Telah dimunaqosyahkan pada : Kamis, 07 Pebruari 2013

Nilai Munaqosyah : A

Dan telah dinyatakan diterima oleh Fakultas Adab dan Ilmu Budaya UIN Sunan Kalijaga.

TIM MUNAQOSYAH

Ketua Sidang

Jiah Fauziah, M.Hum.
NIP 19750701200912002

Penguji I

Bambang Hariyanto, MA.
NIP 19800411 200912 1 003

Penguji II

Sri Isnani Setiyaningsih, M.Hum
NIP 19770330 200501 2 002

Yogyakarta, 31 Januari 2013

Dekan Fakultas Adab dan Ilmu Budaya



Dr. Hj. Siti Maryam, M.Ag
NIP 19580117 198503 2 001



KEMENTERIAN AGAMA R.I.
 UNIVERSITAS ISLAM NEGERI SUNAN KALIJAGA
 FAKULTAS ADAB DAN ILMU BUDAYA
 Jl. Marsda Adisucipto Yogyakarta 55281
 Telp. 0274-513949

NOTA DINAS

Hal : Skripsi

a.n. Khoirul Havid

Yth.
 Dekan Fakultas Adab dan Ilmu Budaya
 UIN Sunan Kalijaga
 Di Yogyakarta

Assalamu'alaikum . Wr. Wb

Setelah memeriksa, meneliti, dan memberikan arahan untuk perbaikan atas skripsi saudara:

Nama	: Khoirul Havid
NIM	: 09150014
Prodi	: Sastra Inggris
Fakultas	: Adab dan Ilmu Budaya
Judul	: POETS' FREEDOMS, MISTAKES, OR ERRORS: UNGRAMMATICAL LYRICS IN <i>SUPERMAN IS DEAD</i> (SID) ENGLSIH SONGS

Saya menyatakan bahwa skripsi tersebut sudah dapat diajukan pada sidang Munaqasyah untuk memenuhi sebagian syarat memperoleh gelar Sarjana Sastra Inggris.

Atas perhatian yang diberikan, saya ucapkan terimakasih.

Wassalamu'alaikum. Wr. Wb.

Yogyakarta, 05 February 2013

Pembimbing,

Jiah Fauziah, M.Hum.

NIP. 19750701 200912 2002

ACKNOWLEDGMENTS

Praise be to Allah SWT, Lord of the world. Peace and blessing be on The Messenger of Allah the Almighty for His blessings leading to the completion of this research. I would like to express my sincere thanks and appreciation to:

1. Mrs. Jiah Fauziah, M.Hum., my advisor, for her patience in providing continuous and careful available guidance, advice as well as encouragement, helpful corrections, and suggestions so that I was, finally, able to finish my paper.
2. All of the dedicated lecturers of the English Department of UIN Sunan Kalijaga, who have shared the knowledge and experiences during my study at the English Department of UIN Sunan Kalijaga.
3. My beloved father, Bpk. Rustamaji, my beloved mom, Ibu Siti Mariyam, and my beloved sister, Putri Rismawati, who always give their love, prayer and support for finishing my paper. I dedicate my paper for them.
4. All of my friends in UIN Sunan Kalijaga, especially the students of SI chapter 2009, D'incredible A Class, Islamic Youth Organization of Baiturrahman Mosque, and still many whom I cannot mention one by one.

Yogyakarta,

The Writer

ABSTRACT

In literary language, the poets have right to break the grammatical rules. Nevertheless, there is a limit in breaking the grammatical rules. The poets can break the grammatical rules so long as the deviations have no fundamental effect of how the meanings are understood and the deviations cause artistic effects. Actually, it is debatable whether poets should follow the grammatical rules or not. This research has the objectives to show the ungrammatical lyrics and to find out whether the ungrammaticalities are considered as poets' errors, poets' mistakes or poets' freedoms. In this research, the writer analyzes English song lyrics from Superman Is Dead (SID) which were taken from first album until seventh album. The classification of ungrammaticalities are faulty agreement, wrong article, wrong verb tense, wrong word form, wrong word, word missing, unnecessary word, wrong word order, and ungrammatical punctuation. After that, the writer uses Leech's theory to determine the cases as errors, mistakes, or freedoms. The writer uses both the qualitative and quantitative approaches. In collecting data, the writer considers the population and takes the sample. The result of analysis showed that the poets made 87 ungrammaticalities. The ungrammatical type with the highest frequency of occurrence is word missing (34.5%), the second is faulty agreement (17.2%), the third is ungrammatical punctuation (12.6%), the fourth is wrong article (10.3 %), the fifth is wrong verb tense (9.2%), the sixth is wrong word form (8.1%), the seventh is unnecessary word (5.7 %), the eighth is wrong word (1.1%), and the last is wrong word order (1.1%). Besides that, based on the albums, the ungrammatical album with the highest frequency of occurrence is *Angels and The Outsiders* (21.8%), the second is *Case 15* (17.2%), the third is *Kuta Rock City* (16.1%), the fourth is *Black Market Love* (14.9%), the fifth is *Superman Is Dead* (12.6%), the sixth is *Bad Bad Bad* (10.3%), and the last is *The Hangover Decade* (6.9%). In addition, the result showed that the ungrammatical lines which are considered as poets' freedoms are only 1.1%, poets' errors are 24.2 %, and poets' mistakes are 74.7%. In conclusion, the poets seem not to understand the poetic license since most of the ungrammaticalities are unintentional. The poets also need to take care of breaking the grammatical rules.

Keywords : ungrammaticalities, poets, errors-mistakes-freedoms

ABSTRAK

Dalam Bahasa sastra, penyair mempunyai hak untuk melanggar aturan gramatika. Namun demikian, ada batasan-batasannya. Penyair boleh melanggar gramatika selama pelanggaran tersebut tidak menimbulkan efek yang penting dimana makna tersebut tidak rusak dan menimbulkan tujuan tertentu. Sebenarnya masih menjadi perdebatan, apakah penyair harus mengikuti aturan gramatika atau tidak. Penelitian ini mempunyai tujuan untuk mengetahui penyimpangan gramatika pada lirik lagu *Superman Is Dead (SID)* dan menemukan apakah penyimpangan tersebut termasuk eror, kesalahan, atau kebebasan dari penyair. Klasifikasi penyimpangan gramatika tersebut adalah *faulty agreement*, *wrong article*, *wrong verb tense*, *wrong word form*, *wrong word*, *word missing*, *unnecessary word*, *wrong word order*, and *ungrammatical punctuation*. Penulis menggunakan pendekatan kualitatif dan kuantitatif. Dalam mengumpulkan data, penulis melihat populasi dan mengambil sampel. Hasilnya menunjukkan bahwa 87 penyimpangan dilakukan penyair. Penyimpangan paling sering terjadi pada *word missing* (34.5%), kedua adalah *faulty agreement* (17.2%), ketiga adalah *ungrammatical punctuation* (12.6%), keempat *wrong article* (10.3 %), kelima adalah *wrong verb tense* (9.2%), keenam adalah *wrong word form* (8.1%), ketujuh adalah *unnecessary word* (5.7 %), dan yang terakhir adalah *wrong word* (1.1%) dan *wrong word order* (1.1%). Berdasarkan album, penyimpangan paling sering terjadi pada *Angels and The Outsiders* (21.8%), kedua adalah *Case 15* (17.2%), ketiga adalah *Kuta Rock City* (16.1%), keempat adalah *Black Market Love* (14.9%), kelima adalah *Superman Is Dead* (12.6%), keenam adalah *Bad Bad Bad* (10.3%), dan terakhir adalah *The Hangover Decade* (6.9%). Selain itu, 1.1% merupakan kebebasan penyair, 24.2% merupakan eror, dan 74.7% merupakan kesalahan penyair. Dapat disimpulkan bahwa penyair tidak mengerti *poetic license* dan hampir semua penyimpangan tidak disengaja.

Kata kunci: penyimpangan, penyair, eror-salah-kebebasan

LISTS OF CONTENTS

TITLE	i
A FINAL PROJECT STATEMENT.....	ii
APPROVAL	iii
NOTA DINAS.....	iv
ACKNOWLEDGEMENT.....	v
ABSTRACT.....	vi
ABSTRAK.....	vii
LISTS OF CONTENTS.....	viii
LISTS OF TABLES.....	x
LISTS OF ABBREVIATIONS	xi
LISTS OF APPENDIXES.....	xii
CHAPTER	
I. INTRODUCTION	
1.1. Background.....	1
1.2. Scope of The Study.....	5
1.3. The Problem Statements.....	6
1.4. Objectives of The Study.....	6
1.5. Significances of The Study..... ..	7
1.6. Prior Researches..... ..	7
1.7. Theoretical Approach.....	9
1.8. Method of The Research.....	10
1.8.1. Type of the Research.....	10
1.8.2. The Data and The Source of Data.....	11
1.8.3. Technique of Collecting Data.....	12
1.8.4. Technique of Analyzing Data.....	12
1.9. Thesis Organization.....	13
II. REVIEW OF RELATED LITERATURE	
2.1. Grammar..... ..	14
2.2. Generative Transformational Grammar.....	15
2.3. Formal Traditional Syntax.....	17
2.3.1. Phrases.....	17
2.3.2. Clauses.....	19

2.4. Poetic License.....	21
2.5. Error and Mistake.....	25
2.6. Superman Is Dead (SID).....	26
2.6.1. Short Profile.....	26
2.6.2. Discography.....	26
2.6.3. Achievements.....	29
2.7. Song and Song Lyric.....	29
2.8. Standard of Determination.....	31
III. DISCUSSION	
3.1. Findings.....	34
3.2. Description.....	40
3.2.1. Faulty Agreement.....	40
3.2.2. Wrong Article	48
3.2.3. Wrong Verb Tense.....	50
3.2.4. Wrong Word Form.....	53
3.2.5. Wrong Words.....	58
3.2.6. Missing Word.....	58
3.2.7. Unnecessary Words.....	73
3.2.8. Wrong Word Order.....	76
3.2.9. Ungrammatical Punctuation	78
IV. CONCLUSION AND SUGGESTIONS	
4.1. Conclusion.....	82
4.2. Suggestions.....	83
REFERENCES.....	85
APPENDIXES.....	87

LISTS OF TABLES

1. Noun Phrases.....	17
2. Adjective and adverbial Phrases.....	18
3. Prepositional Phrase.....	18
4. Verb Phrase.....	18
5. Roles and Functions of Constituent.....	19
6. Clause patterns.....	19
7. Functions of clause.....	20
8. Total ungrammaticalities based on Hogue's classification.....	38
9. Total Ungrammaticalities based on the albums.....	38
10. Poets' freedom, poets 'mistakes and poets' errors.....	39
11. The sample of subject-predicator mistakes.....	43
12. The sample of pronoun agreement mistakes.....	47
13. The samples of article mistakes.....	50
14. The samples of wrong word form mistakes.....	57
15. The sample of missing subject mistakes.....	62
16. The sample of missing auxiliary verb mistakes.....	64
17. The sample of missing lexical verb mistakes.....	67
18. The sample of missing subject-predicator mistakes.....	70
19. The sample of missing conjunction mistakes.....	73
20. The sample of unnecessary word mistakes.....	76
21. The sample of punctuation mistakes.....	81

LISTS OF ABBREVIATION

- | | |
|----------------|---|
| 1. AdjP | : Adjective Phrase |
| 2. AdvP | : Adverb Phrase |
| 3. FC | : finite clause |
| 4. L1 | : first language |
| 5. L2 | : second language |
| 6. n1 | : total of a given ungrammaticality |
| 7. NFC | : noun finite clause |
| 8. NP | : noun phrase |
| 9. P | : percentage of each classification |
| 10. PP | : Prepositional Phrase |
| 11. Prep | : Preposition |
| 12. ΣN | : total of the whole ungrammaticalities |

LISTS OF APPENDIXES

1. Ungrammaticalities based on Hogue's Classification.....	87
2. The song lyrics with syllables and rhymes.....	90

Chapter I

INTRODUCTION

1.1. Background of The Study

English is an international language and it has important roles in the modern life. Someone who wants to open the world must have the keys and one of the keys is English. English is also the largest official language which is used by people all over the world. There are many countries which use English as their first language (L1), like Britain, the United States, Australia, etc. Besides that, there are also many countries which use English as their second language (L2), like: Singapore, Malaysia, Philippine, etc. In addition, there are some countries which use English as a foreign language, and one of them is Indonesia. Crystal via Lauder (10) estimated that in 2.000 there were approximately 1,500 million speakers of English worldwide, consisting of around 329 million L1 speakers (mostly in inner circle countries), 430 million L2 speakers (outer circle countries) and about 750 million speakers of English as a foreign language in the countries of the expanding circle. Because of those facts, it should not be surprising if English becomes one of languages which are mostly spoken in the world.

In Indonesia, English is a foreign language. It is not like in Indonesia's neighbors: Malaysia, Singapore, and Philippine where it becomes their second language. Indonesia has many local languages which then become the first language and *Bahasa Indonesia* becomes the second language. Lauder (13) also states that English, its status, and its role or function in the nation and in the

education in particular have to be seen against the backdrop of where it takes place in the third of three main categories, *Bahasa Indonesia*, the regional vernaculars, and foreign languages. As a foreign language, English, in Indonesia, is only used in certain situations. Indonesian people only use English in the international events or the academic events whereas their daily language is their local language. Therefore, most of them have a little knowledge of English.

Matondang (128-129) states that English is a foreign language in Indonesia; therefore, an appropriate and effective approach is needed to make learning English successful and joyful. Nowadays, there are many interesting methods which can be used to learn English. One of them is through music / songs. Through music or songs, learners will get some advantages of learning English. Learners can practice their listening skill by understanding the meanings of the songs which are uttered by the singers. Besides that, they can practice their pronunciations by imitating the native singers. Learners can also increase their vocabularies by memorizing the part of the song lyrics and they can know the colloquial languages which are found in the song lyrics. In addition, they can learn the structure of English by analyzing the song lyrics.

Most people consider that music is something, which is beautiful. When they listen to music, they feel so relaxing. An American composer, Billy Strayhorn, states that all music is beautiful (www.goodquotes/quote/billy-strayhorn).

. That statement agree with the credible hadith from Ibnu Mas'ud below

إِنَّ اللَّهَ جَمِيلٌ يُحِبُّ الْجَمَالَ

“Indeed, Allah is beautiful and loves the beauty” (Bukhari)

From the hadith above, the writer can conclude that Allah likes beauty and the writer has an assumption that music, beautiful thing, is not prohibited from Islam.

Now, Learning English through songs is applied not only by informal education but also by formal education. British Broadcasting Corporation (BBC) have ever organized the voting about music in the classroom. The respondents of the voting are English teachers and the voting was participated by 3064 participants. Here is the result.

What do you think of using music or songs in the classroom?

1. I don't want to waste class time with songs. (8.5%)
2. I exploit songs to teach English. (64.1%)
3. I'm not sure how to use songs in the class. (17.6%)
4. My manager won't let me use music in the class. (4%)
5. I don't have the technology to use songs. (5.9%)

Resource:

http://www.bbc.co.uk/worldservice/learningenglish/teach/discuss/2010/03/100325_teach_discuss_music.shtml

‡ (Last updated at 14:28 GMT, Thursday, 25 March 2010)

From the result above, the writer can conclude that using songs is one of appropriate ways to teach English especially for the countries where English becomes their foreign language. Therefore, songs should fulfill at least the following requirements. Songs have to be good at pronunciations, grammar especially in the song lyrics, dictions, and meanings. Besides that, songs can be made more artistic with breaking the linguistic rules. However, they should follow the convention of linguistic rules.

In Indonesia, there are some bands which release their songs in English. One of them is *Superman Is Dead* (SID) which consists of three persons: Jerinx

(drummer), Bobby (vocalist), and Eka (bassist). Most of their songs are in English and they create their songs by themselves. SID is the rock music group which comes from Bali. They have ever held the concerts in Asia, Australia, and the United States. Besides that, the band which has ever been nominated in the list of Uncharted Billboard also claims that they have fans more than 1,7 million. In others word, SID is an Indonesian band which is known not only in Indonesia but also in the foreign countries. Nevertheless, there are many ungrammatical lyrics which can be found in their song lyrics.

According to Langacker (45) deviant or ungrammatical sentences are those which violate some constraints; whether or not they are too complex to be used readily is irrelevant in this regard. The writer has an assumption that the ungrammatical lyrics probably can be caused by poet's error or poet's freedom to deviate the grammatical rules (poetic license). According to Brown (163) error is a noticeable deviation from the adult grammar of a native speaker, reflecting the interlanguage competence of the learner'. Meanwhile, Leech (37 *Poetry*) defines poetic license as the poet's right to ignore rules and conventions generally observed by users of the language.

It is still debatable whether literary arts including songs must use the grammatical rules or not. Some people have an opinion that songs are media to express the ideas and expressions; therefore, there is no limit for expressing their ideas. Some have an opinion that songs have to follow the grammatical rules. Actually, the poets have a freedom to break some aspects of linguistic rules. Nevertheless, the freedom also has the limits so poets cannot break all of the

linguistic rules. Therefore, the poets should prevent ambiguous meanings when they want to violate the linguistic rules.

In this research, the writer will focus on the ungrammatical lyrics in SID's songs. Then, the writer will analyze whether the grammatical deviations which are made by SID are considered as poets' freedom, poets' error, or poets' mistake.

1.2. Scope of The Study

To prevent the large discussion, the writer wants to narrow the discussion. SID have released eight albums. Nevertheless, the writer does not discuss the last album *1997-2009* because the album is in vinyl and most of the songs are re-recorded from the previous albums. Therefore, the writer just discusses seven albums and they are *Case 15* (1997), *Superman Is Dead* (1998/1999), *Bad Bad Bad* (2002), *Kuta Rock City* (2003), *The Hangover Decade* (2004), *Black Market Love* (2006), and *Angels and The Outsiders* (2009). All of those albums contain 63 English songs. The writer will analyze one song from each album and the writer takes those songs randomly. Besides that, the ungrammatical lyrics that the writer will analyze are only the ungrammatical lyrics which include in the following categories of problem areas based on Hogue's classification. They are faulty agreement, wrong article, wrong verb tense, wrong word form, wrong word, word missing, unnecessary word, wrong word order, and ungrammatical punctuation. After that, the writer will use Leech's theory to classify the ungrammatical lyrics.

1.3. The Problem Statements

After presenting the background, the writer can formulate the problems as follows:

1. What kinds of grammatical deviations are found in SID's song lyrics?
2. Do the grammatical deviations belong to the poets' freedoms , the poets' errors, or poets' mistakes?

1.4. Objectives of The Study

The writer wants that the research has the objectives as follows:

1. To explain the grammatical deviations which are found in SID's song lyrics.
2. To find out whether those ungrammatical deviations are the parts of the poets' freedoms, poets' errors, or poets' mistakes. Besides that, this paper is hoped to explain the limits of deviating the grammatical rules in literature especially in song lyrics.

1.5. Significances of The Study

Theoretically, this paper is hoped to give a new contribution and information to the larger body of knowledge, especially to the application of grammatical rules in literary art.

Practically, these significances can be classified into two parts, for the readers and for the poets (the songwriters and the singers).

For the readers, the writer hopes that the result of this research will give the readers valuable inputs to learn English grammar through song lyrics; help the readers to distinguish between poetic license especially grammatical deviation and grammatical errors; and help the other researchers who want to do a deeper analysis.

For the poets (the song writers and the singers), the writer hopes that the result of this research will explain the differences between grammatical deviations in poetic license and grammatical errors; explain how to use poetic license especially in violating grammatical rules in song lyrics; give valuable inputs to minimize the grammatical errors when they want to make song lyrics and help them to overcome the grammatical errors in their lyrics.

1.6. Prior Researches

This research analyzes ungrammatical lyrics in the songs. After trying to find the papers which have a similar topic with this paper, the writer finds them. First is the topic which was written by Nilatudz Dzikriyah. In her paper, entitled *Grammatical Deviation in The Hogg Poems and Drawings by Barry Callaghan*, Dzikriyah discusses the grammatical deviations which were done by the author in these areas: category rule, subcategorization rule, word order, ellipsis, addition, subject-verb agreement, and parallelism. Second is the paper which was written by Gary Thoms entitled *When Sentences Are Not Sentences: Evidence Against Poetic Grammar*. Thoms emphasizes that literary arts can deviate the grammatical rules as long as literary arts are still interpretable. Lastly, the paper which was

written by Yunita Insyana entitled *Information Technology Studying Simple Present and Past Perfect Tense in Song Lyrics*. She discusses the application of simple present and past perfect tense in song lyrics.

The topics of those papers actually have relation to the writer's topic. All of them analyze the ungrammaticalities in literary art. Nevertheless, there are differences between those papers and the writer's paper. First is the subject. Dzikriyah analyzes the poems and the drawings; Thoms analyzes from Samuel Beckett's novel entitled *Worstward Ho.*; and Insyana analyzes the song lyrics from the foreign poets whereas the writer will analyze ungrammatical lyrics which are produced by the Indonesian band. Second are the objectives. Dzikriyah presents the grammatical deviation in the poems and drawings; Thomp just wants to explain that the poets have the freedom to deviate grammar as long as the grammatical deviations are still interpretable; and Insyana presents the usage of simple present and past perfect tense in song lyrics whereas the writer will explain the grammatical deviations based on Hogue's classification and the writer, then, determines whether they belong to poets' freedoms, poets' mistakes, or poets' errors using Leech's theory.

1.7. Theoretical Approach

Theory is a plausible or scientifically acceptable general principle or body of principles offered to explain phenomena (Webster's New Collegiate Dictionary 1920). According to Palmer via Alwasilah (30), the grammar of language is only found in the written language, spoken languages have no grammar or at least

fluctuate so much that they are only partially grammatical. Therefore, this research will not analyze the spoken languages. It will only analyze the written language, SID's song lyrics. In addition, Chomsky via Alwasillah (97) states that grammatical analysis has to be done by two levels: surface structure of sentence and deep structure of sentence. Besides that, to separate the ungrammaticality into its constituents, the writer will use Verspoor and Sauter's theory.

Poets actually have freedom to deviate the linguistics rules and the name of freedom is poetic license. Leech (*Poetry* 36) concedes the poet's right to ignore rules and conventions generally observed by the users of the language. Nevertheless, there are limits in breaking the linguistics rules. Leech (*Poetry* 36) states that there are limits (in literature) not only the degree of freedom, but also in the types of freedom exercised. Certainly, poetic license is displayed more at some linguistic patterning than at others. To decide whether the ungrammatical lyrics belong to poets' freedoms, poets' mistakes, or poets' errors, it is important to know what is surface structure and deep structure. Leech (*Poetry* 45) states that the deep structure directly reflects the meaning of the sentence whereas the surface structure relates to the way in which a sentence is actually uttered.

In other words, the poets have freedom to break the grammatical rules in surface structure. In contrast, the poets have no freedom to break the grammatical rules in deep structure because it can lead to ambiguities.

Leech (*Poetry* 45) states that

Violations of surface structure are 'superficial' not only in the technical sense, but also in the sense that they have no fundamental on the way in which a sentence is understood. Most deviations of deep structure can be treated as a cases of 'mistaken selection' and the interpretation of the

deviation consists not in mapping in the deviant form on to a single formal form which it most closely resembles, but rather in relating it to a whole class of normal forms which could replace in the position. Therefore, the writer will analyze the ungrammatical lyrics then the writer will determine whether the ungrammatical lyrics belong to poets' freedoms, poets' mistakes or poets' errors.

1.8. Method of the Research

1.8.1. Type of the Research

To get the substantive comprehension of the problem of ungrammatical lyrics in SID's English songs, this paper uses both the qualitative and quantitative approaches. Arikunto (12) states that a qualitative approach is a kind of research which does not use numeral in collecting the data and interpreting the result whereas a quantitative approach is a kind of research which uses numeral. The qualitative approach is used to produce descriptive data from the object of research. Meanwhile, the quantitative approach is used to get the frequency of the ungrammaticalities. This paper is a library research which will analyze the texts, the ungrammatical lyrics, as the object of study. Then, the writer gives the findings and the description about ungrammatical lyrics produced by SID.

1.8.2. The Data and The Source of Data

In this research, the writer only uses the primary data. The source of the primary data is SID song lyrics which were taken from their official website, *www.supermanisdead.net*. The data is the ungrammaticalities in SID song lyrics. In the primary data, the writer considers the population and takes the sample.

a. The Population

According to *Encyclopedia of Educational Evaluation* via Arikunto (130) a population is a set (or collection) of all elements possessing one and more attributes of interest. The population of this research is all of SID English songs which were taken from seven albums. The total number of SID English songs is 63 songs.

b. The Sample

According to Arikunto (134) sample is parts of population which would like to be analyzed. He also states that if the number of population is too big to investigate, a writer can take 10-15%, 20-25% or more of the population as sample. In this research, the writer will take one song from each album randomly. Therefore, the number of sample is 7 songs or 11, 1% from the population. The writer takes 7 song lyrics because the writer avoids doing too big discussion.

1.8.3. The Technique of Collecting Data

In this research, the writer uses the documentation technique because the data is a kind of text. Arikunto (231) states that documentation technique is used to get data from variables: notes, books, transcripts, magazines and so on. The writer reads and comprehends the primary data.

1.8.4. The Technique of Analyzing Data

This research uses a descriptive analysis so all of the data will be analyzed to get the result and the conclusion. In analyzing data, the writer needs to

identify, classify, interpret, calculate the data, and find the result and the conclusion. Therefore, the writer will take the following steps:

- a. Identifying : the writer identifies the pattern or the common themes which appear in the song lyrics.
- b. Classifying : the writer classifies the data which have been collected based on Hogue's classifications. They are faulty agreement, wrong article, wrong verb tense, wrong word form, wrong word, word missing, unnecessary word, wrong word order, and ungrammatical punctuation.
- c. Interpreting : the writer interprets the ungrammatical lyrics which are found in SID English songs based on the surface structure and the deep structure.
- d. Calculating : the writer calculates the ungrammatical lyrics in order to know the songs, the albums and the classifications which have the highest and lowest frequency of occurrence of grammar. After that, the writer also calculates the poets' error, poets' mistakes, and poets' freedom. In calculating the data, the writer uses the following formula

$$P = \frac{n1}{\sum N} \times 100\%$$

- e. Describing : the writer describes how should the correct grammars are implemented in the English songs. Then, the writer determines whether the ungrammatical lyrics include the poets' freedoms, poets' mistakes or poets' errors.
- f. Concluding : the writer finds the conclusion and gives the suggestions.

1.9. Thesis Organization

This paper consists of four chapters and the organizing of each chapter as follows:

The first chapter consists of background, scope of the study, problem statement, objective of the study, significances of the study, prior research, theoretical approach, method of research, and paper organization. The second chapter consists of review of literature that describes the supporting data of the research. The third chapter consists of analysis of the data that the research has been collected by the writer. Besides that, this chapter also consists of the findings and the discussion. The last chapter consists of conclusion of the analysis and suggestions.

Chapter IV

CONCLUSION AND SUGGESTIONS

After finding the result and analyzing the data, the conclusion and the suggestions of this study will be presented in this chapter.

A. Conclusion

Based on Hogue's classification of errors, the finding of the analysis shows that the poets made a total of 87 ungrammatical lines which consist of 30 or 34.5% in word missing, 15 or 17.2% in faulty agreement, 11 or 12.6% in ungrammatical punctuation, 9 or 10.3% in wrong article, 8 or 9.2% in wrong verb tense, 7 or 8.1% in wrong word form, 5 or 5.7% in unnecessary word, 1 or 1.1% in wrong word, and 1 or 1.1% in wrong word order. Besides that, it also shows that word missing is the ungrammatical type with the highest frequency of occurrence whereas wrong word and unnecessary word are the ungrammatical type with the lowest frequency of occurrence.

Based on the albums, the finding shows that the poets made 19 or 21.8% in *Angels and The Outsiders*, 15 or 17.2% in *Case 15*, 14 or 16.1% in *Kuta Rock City*, 13 or 14.9% in *Black Market Love*, 11 or 12.6% in *Superman Is Dead*, 9 or 10.3% in *Bad Bad Bad*, and 6 or 6.9% in *The Hangover Decade*. Besides that, it also shows that *Angels and The Outsiders* is the most ungrammatical album with the highest frequency of occurrence made by the poets whereas *The Hangover Decade* is the ungrammatical album with the lowest frequency of occurrence made by the poets.

In addition, the finding shows that the ungrammaticalities which are considered as poets mistakes are 65 or 74.7%, poets' errors are 21 or 24.2%, and poets' freedoms are 1 or 1.1%.

In the classifications of article wrong and unnecessary word, all of the ungrammaticalities are considered as poets' mistakes whereas in wrong word tense and wrong words, all of the lines are considered as poets' errors. Meanwhile, in the classifications of faulty agreement and wrong word form, some of the lines are considered as poets' errors and poets' mistakes whereas in missing word and ungrammatical punctuation, most of the lines are considered as poets' mistakes and a few are considered as poets' errors. In addition, in wrong word order, the line is considered as poets' freedom.

B. Suggestions

Based on the findings, the writer will give some suggestions that can be considered by the poets to improve their ability in writing English song lyrics.

The first is poets should learn the grammar more to avoid the error in their song lyrics. Besides that, the mastery of grammar can make them easier to write good and beautiful song lyrics. The second is poets should understand the differences among poets' mistake, poets' freedom, and poets' error so that they can minimize the errors and mistakes in their song lyrics. The third is poets should be consistent in using grammatical rules and they should think of the artistic effects if they want to break the grammatical rules. The fourth is poets should

know the surface and deep structure of grammar to avoid the ambiguity and confusion in their song lyrics. The fifth is poets should improve their mastery of poet freedom or poetic license to know the limitation of breaking the grammatical rules. The last is poets need to put the punctuations correctly. Perhaps punctuations are not needed in the spoken languages. Nevertheless, these are song lyrics, written language, so the poets should take care of the punctuations.

The writer knows that this research is not perfect so it is possible for the other researchers to do the similar research with using different theories: Russian Formalism or Deconstruction. Besides that, the writer takes only 7 song lyrics or 11,1 % as sample so it is also possible for the others to take the bigger sample as data than the writer does. Therefore, the result of the study is more accurate.

REFERENCES

- Abrams, M. H. *Glossary of Literary Terms*. Third Edition. New York: Holt, Rinehart and Winston, Inc. 1970. Print
- Alwasilah, A. Chaedar. *Beberapa Madhab dan Dikotomi Teori Linguistik*. Bandung :Angkasa. 1992. Print
- Arikunto, S. *Prosedur penelitian: Suatu Pendekatan Praktek*. Jakarta: PT.Rineka Cipta. 2006.Print
- BBC. Co.Uk. *Music in The Classroom*. www.bbc.co.uk/worldservice/learningenglish/teach/discuss/2010/03/100325_teach_discuss_music.shtml accessed on 17 March 2012
- Brown, Douglas H. *Principle of Language Learning and Teaching*. Regenes Englewood Cliffs: Prentice Hall. 1987.Print
- Dzikriyah, Nilatudz. *Grammatical Deviations In "The Hogg Poems And Drawings" By Barry Callaghan*. Undergraduate thesis, Diponegoro University. 2007.Print
- Greenbaum, Sidney and Gerald Nelson. *An Intorduction to English Grammar*. Second edition. London: Pearson Education. 2002. Print.
- Harmer, J. 2001. *The Practice of English Language Teaching*. London: Longman Group Limited.
- Hogue, Ann. *First Steps in Academic Writing*. New York: Addison Wesley Longman. 1996.Print
- Hornby, A.S. *Oxford Advanced Learners' Dictionary of Current English*. London: Oxford Progressive Press. 1995. Print.
- Insyana, Yunita. *Information Technology Studying Simple Present and Past Perfect Tense in Song Lyric*. Undergraduate thesis, Diponegoro University. 2012. Print
- James, C. *Errors in Language Learning and Use: Exploring error Analysis*. London and New York: Longman. 1998. Print
- Langacker, Ronald W. *Language and Its Structure*. New York : Harcourt Brace Jovanovich, Inc. 1973.Print

- Lauder, Allan. "The Status and Function English in Indonesia: A Review of Key Factors". *Makara, Sosial Humaniora*. 12.1 (2008) 9-20. Print.
- Leech, Geoffrey N. *A Linguistic Guide to English Poetry*. Longman: London and New York. 1969. Print
- Leech, G., Margaret Deuchar and Robert Hoogenraad. *English Grammar for Today*. London: Macmillan Education Ltd. 1982. Print.
- McCully, Christopher. *The Sound Structure of English*. Cambridge: Cambridge University Press. 2009. Print
- Matondang, Elisabeth M. "Menumbuhkan Minat Belajar Bahasa Inggris Anak Usia Dini Melalui *Music and Movement* (Gerak dan Lagu)". *Jurnal Pendidikan Penabur*. 5. (2005). 128-136. Print
- Millington, Neil T. "Using Songs Effectively to Teach English to Young Learners". *Language Education in Asia*. 2. (2011). 134-141. Print.
- Murphy, Raymond. 1994. *English Grammar in Use*. Cambridge: Cambridge University Press. Print.
- Samekto, SS. 1998. *Ikhtisar Sejarah Kesusasteraan Inggris*. Jakarta : Daya Widya
- Superman Is Dead, eds. 2008. *Superman Is Dead*. Web. Accessed on 17 March 2012 (www.supermanisdead.net)
- Strayhorn, Billy. 2012. Good quotes. Web. Accessed on 15 November 2012 (www.goodquotes/quote/billy-strayhorn)
- Swan, Michael. *Practical English Usage*. Third edition. New York: Oxford University Press. 2005. Print.
- Thoms, Gary. *When Sentences Are Not Sentences: Evidence Against Poetic Grammar*. Strathclyde University, Glasgow. 2008. Web. accessed on 19 May 2012.
[http://www. Pala.ac. uk/resources/proceedings/2008/thoms2008/pdf](http://www.Pala.ac.uk/resources/proceedings/2008/thoms2008/pdf)
- Verspoor, Marjolijn and Kim Sauter. *English Sentence Analysis*. Amsterdam : John Benjamins Publishing Company. 2000. Print
- Webster's New Collegiate Dictionary*. 1981. G &C., Merriam Co. USA

APPENDIXES

A. Ungrammaticalities Based on Hogue's Classification

1. Faulty Agreement

a. Subject-verb faulty agreement

1. <i>Think about you <u>make</u> me feel right</i>	4. <i>All this things surrounding me <u>is</u> never compromise</i>
2. <i>It <u>hurt</u> so bad I never wanna let you go</i>	5. <i>Like they say some <u>was</u> born to lose</i>
3. <i>My mother <u>have</u> never been aware</i>	6. <i>All the great day's <u>s</u> gonna make it go away</i>

b. Pronoun Faulty Agreement

1. <i>government infect your mind with opinions stay in control, and we say <u>you</u> suck</i>	4. <i>Wake me up from <u>these</u> dream.</i>
2. <i>Look at <u>religion</u> how they fuck my country up</i>	5. <i>The scratches in my heart I know <u>it's</u> real but feel so fake</i>
3. <i>Your words still live in my head. I fall and can't deny <u>it</u>.</i>	6. <i>And just today I've found <u>it</u> why</i>
	7. <i>It's worth a thousand <u>kiss</u></i>
	8. <i>Lots of <u>journey</u> I spent <u>those</u> night</i>

2. Wrong Article

1. <i>Racist war run by some evil</i>	4. <i>when we were downtown, punk rock song</i>
2. <i>government infect your mind with opinions stay in control, and we say you suck</i>	5. <i>I am little screaming creature</i>
3. <i>I am at upper side</i>	6. <i>Like <u>a</u> blood from <u>another</u> flesh</i>
	7. <i>Open the door and you will see <u>another</u> truth</i>

3. Wrong Verb Tense

1. <i>I remember when we <u>drunk</u></i>	4. <i>I fell in love with you as hard as we <u>can</u> go.</i>
2. <i>It was just so much fun but time <u>goes</u> by so fast</i>	5. <i>I <u>hold</u> you tight like there's no tomorrow</i>
3. <i>When the morning <u>comes</u> to spot my eyes from the darkest nights, lots of journey I spent those night.</i>	6. <i>My blood <u>kept</u> telling me</i>
	7. <i>I <u>felt</u> it's not so right</i>
	8. <i>I wonder why we <u>say</u> good bye.</i>

4. Wrong Word Form

1. <u>Believe</u> in killing someone gonna bring'em closer to the Lord	5. All this things surrounding me is never <u>compromise</u>
2. <u>Think</u> about you make me feel right.	6. Truly I'm a <u>power</u> king
3. <u>Start</u> a light gonna get me out now.	7. Facing down to heal the broken guidance of us and <u>start</u> a new light.
4. It hurt so <u>bad</u> .	

5. Wrong Word

1. There is way much to forget you <u>than</u> standing here to get to know you

6. Missing Word

a. Missing Subject

1. <u>Should</u> be left until you're right?	5. Always attack my crazy mind
2. <u>don't</u> know how to sing a song.	6. Can be seen since my birth
3. <u>wish</u> i could kill my own history.	7. Walked together thru the black and blue.
4. <u>wonder</u> why I fucked up everything	

b. Missing Verb

1. <u>Racist</u> war run by some evil	5. Let my case behind
2. <u>Believe</u> in killing someone gonna bring'em closer to the Lord.	6. And the reasons just completely out of sight
3. <u>Start</u> a light gonna get me out now	7. when we were downtown, punk rock song
4. You'll never ever gonna bring me down	

c. Missing Other Words

1. <u>Flying</u> down to set the guidance	5. I never need someone helps
2. And hard to hide alone	6. Count on my days, time is up tell me to wait
3. and hard to take it back	7. <u>will more power</u>
4. The brighter side of me is grey so hard to make it white	8. Face to face with this reality, not enough

d. Missing Conjunctions

1. the moon is dark it's time to let you go.	4. Cry a river burn in hell!
2. You got me love, you got me hell.	5. No matter what they say no matter what they do
3. <u>And</u> now I wake, never know when its	

<i>enuff</i>	6. <i>I look up the sky it's nothing there could make me smile.</i>
--------------	---

7. Unnecessary Words

1. <i>A new day will <u>be</u> come</i>	4. <i>This broken heart and broken life I've made <u>it</u> all no turning back</i>
2. <i>Everything is always <u>be</u> easy</i>	5. <i>To the outside sound <u>that</u> flowing like a blood from another flesh</i>
3. <i>To get to be a boss <u>It</u>'s not so hard for me</i>	

8. Wrong Word Order

1. <i>To fight <u>alone all this beauty</u></i>

9. Ungrammatical Punctuations

1. <i>There you can see how government infect your mind with opinions stay in control</i>	6. <i>You're miles away, I wonder why All those 10 days, That's all I have inside</i>
2. <i>And you_greedy pigs, cry a river burn in hell!</i>	7. <i>should I go for one last try</i>
3. <i>And you_moronic pigs, cry a river burn in hell!</i>	8. <i>Should be left until you're right</i>
4. <i>You and me we could grow old</i>	9. <i>And now I wake, never know when <u>its</u> enuff</i>
5. <i>Face to face with this reality, not enough</i>	10. <i>This country system is, into making someone rich</i>
	11. <i>Wake me up from these dream,</i>

B. Sample of the Songs with Their Syllables and Rhymes.

Case 15 - EVIL COUNTRY

<i>Open the door and you will see another truth</i>	(12 a)
<i>About the human rights and all the things</i>	(10 b)
<i>They want to burn it down</i>	(6 c)
<i>There you can see how government infect your mind</i>	(12 d)
<i>With opinions stay in control, and we say you suck</i>	(15 e)
<i>Now let's piss them off</i>	(5 f)
<i>This country system is, into making someone rich</i>	(13 g)
<i>A new day will be come</i>	(6 h)
<i>And you greedy pigs, cry a river burn in hell!</i>	(12 i)
<i>Look at religion how they fuck my country up</i>	(13 j)
<i>Racist war run by some evil</i>	(8 i)
<i>They think they're a fucking God</i>	(8 k)
<i>There you can see how just stupid people are</i>	(11 l)
<i>Believe in killing someone gonna bring'em closer to the Lord</i>	(16 m)
<i>Now let's piss them off</i>	(5 f)
<i>We ain't scared of you, and your stupid little faith</i>	(11 n)
<i>A new day will be come</i>	(6 h)
<i>And you moronic pigs, cry a river burn in hell!</i>	(13 i)

Superman Is Dead - GET IN TOUCH

<i>When the time is right</i>	(5 a)
<i>I am at upper side</i>	(6 b)
<i>Nothing can save all my words</i>	(7 c)
<i>Let my case behind</i>	(5 d)
<i>Let's make something new</i>	(5 e)
<i>No one can deny my task</i>	(7 f)
<i>The lower sides are cheap</i>	(6 g)
<i>Because I hate them all</i>	(6 h)
<i>Truly I'm a power king</i>	(7 i)

<i>It is alright you feel?</i>	(6 j)
<i>I felt it's not so right</i>	(6 a)
<i>Always attack my crazy mind</i>	(7 d)
<i>I've never felt happy</i>	(6 k)
<i>I have to get in touch with someone else</i>	(10 l)
<i>I hate to get in touch</i>	(6 m)
<i>But if it's gonna be a profit</i>	(9 n)
<i>Finally I am a crazy boy</i>	(8 o)
<i>Can be seen, since my birth</i>	(6 p)
<i>My mother have never been aware</i>	(9 q)
<i>To get to be a boss</i>	(6 r)
<i>It's not so hard for me</i>	(6 s)
<i>Everything is always be easy</i>	(10 t)
<i>I can do by my own</i>	(6 u)
<i>I never need someone helps</i>	(7 v)
<i>Leave me alone, just leave me alone</i>	(9 w)
<i>It goes illegally, nobody can realize</i>	(12 y)
<i>With no vision, will more power</i>	(8 z)
<i>Yeah...</i>	

Bad Bad Bad / the hangover decade - BAD BAD BAD

<i>Think about you make me feel right</i>	(8 a)
<i>To stand above all this beauty</i>	(9 b)
<i>To sing about the way I run away, from</i>	(11 c)
<i>The colour of desire in my head</i>	(10 d)
<i>Don't you know we can make it</i>	(7 e)
<i>You and me we could grow old</i>	(7 f)
<i>Something there's so</i>	(5 g)
<i>significant, admit it</i>	(7 e)
<i>You'll never ever gonna</i>	(7 h)
<i>bring me down</i>	(3 i)
<i>It's not a secret that I should keep</i>	(8 j)

<i>It's not a shame so I won't hide it</i>	(9e)
<i>And all this pain</i>	(4k)
<i>I got from you is true, girl</i>	(7l)
<i>My deepest thought is crying out loud</i>	(9m)
<i>Bad bad bad, the time is up again</i>	(9n)
<i>Sad sad sad, my heart is burning red</i>	(9d)
<i>You're miles away, I wonder why</i>	(9n)
<i>All those 10 days,</i>	(4 o)
<i>That's all I have inside</i>	(6p)
<i>Bad bad bad, I hurt you once so bad</i>	(9d)
<i>Sad sad sad, if I just could make it right</i>	(10 a)
<i>Be stronger now 'cos you'll be back</i>	(7 q)
<i>Close my eyes and</i>	(4r)
<i>It's worth a thousand kiss</i>	(6s)
<i>I remember when we drunk</i>	(7t)
<i>It was just so much fun</i>	(6 u)
<i>But time goes by so fast</i>	(6v)
<i>Think about you make me feel brave</i>	(8w)
<i>To fight alone all this beauty</i>	(9b)
<i>To sing about the way I run away, from</i>	(11c)
<i>This devil deep inside my soul</i>	(8y)

Kuta Rock City - THE BROKEN SONG

<i>I look up the sky it's nothing there could make me smile</i>	(13 a)
<i>And the moon is dark it's time to let you go</i>	(11b)
<i>The scratches in my heart I know it's real but feel so fake</i>	(14 c)
<i>I could never...</i>	(4 d)
<i>Cos when I look back so many things I should regret</i>	(13 e)
<i>My insecurity won't dry to pull you down</i>	(12 f)
<i>All this things surrounding me is never compromise</i>	(13 g)
<i>Bring the devil get outta my side</i>	(9h)
<i>This broken heart and broken life</i>	(8i)
<i>I've made it all no turning back</i>	(8 j)

<i>Now should I stay here with no lights</i>	(8k)
<i>Or should I go for one last try</i>	(8l)
<i>The brighter side of me is grey so hard to make it white</i>	(14 m)
<i>And the reasons just completely out of sight</i>	(12 n)
<i>I'll come back and try when I know I'm a better man</i>	(13 o)
<i>Then again that will never come true</i>	(9 p)
<i>I wonder why we say good bye</i>	(7 q)
<i>Wonder why I fucked up everything</i>	(9 r)
<i>And just today I've found it why</i>	(7s)
<i>Like they say some was born to lose</i>	(8t)

The Hangover Decade - BROKEN GUIDANCE

<i>So you've ever heard the stories?</i>	(7 a)
<i>There's no reason of being blind</i>	(7 b)
<i>I begin to setup my worries</i>	(8 a)
<i>Should be left until you're right</i>	(8c)
<i>No one will catch you</i>	(5 d)
<i>Someone hunts your needs</i>	(5e)
<i>Many good signs can advise you through the timeline</i>	(12f)
<i>Greater range of explanation</i>	(8 g)
<i>Too many lies that come to mind</i>	(8 b)
<i>Pretty doubt on destination</i>	(8 g)
<i>It makes sense to start the night</i>	(7 c)
<i>No one will steer you</i>	(5d)
<i>I'll be on your wings</i>	(5h)
<i>Facing down to heal the broken guidance of us</i>	(13 i)
<i>And start a new light</i>	(5c)
**	
<i>There is way much to forget you</i>	(8d)
<i>Than standing here to get to know you</i>	(9d)
<i>All the great day's gonna make it go away</i>	(11 j)
<i>Flying down to set the guidance</i>	(9k)

<i>It's too late to leave the wrong way</i>	(8 j)
<i>Many saviors know the silent word then make it lost</i>	(14l)
<i>And hard to find again</i>	(6m)

Black Market Love - GOODBYE WHISKEY

<i>First time I met you was year 1994</i>	(12 a)
<i>I fell in love with you as hard as we can go</i>	(12 b)
<i>No matter what they say no matter what they do</i>	(12 c)
<i>Walked together thru the black and blue...</i>	(11 e)
<i>And now I wake, never know when its enuff</i>	(11 e)
<i>My blood kept telling me 'hey man you gotta stop'</i>	(12 f)
<i>It hurt so bad I never wanna let you go</i>	(12 b)
<i>But baby this time, this time it's for sure</i>	(10 g)
<i>Remember when, when we were downtown</i>	(8h)
<i>Punk rock song and I hold you tight like there's no tomorrow</i>	(14 i)
<i>You got me love, you got me hell</i>	(8 j)
<i>And this time we gotta say goodbye...</i>	(8k)
<i>Goodbye whiskey, thanx for all the joy the good times and the bad</i>	(15l)
<i>Goodbye whiskey, our time is over</i>	(10 m)
<i>So goodbye, till we meet again!</i>	(8n)

Angels And The Outsiders - The Days Of A Father

<i>When the morning comes to spot my eyes</i>	(9a)
<i>From the darkest nights</i>	(5b)
<i>Lots of journey I spent those night</i>	(8c)
<i>Only crying without a voice</i>	(8d)
<i>To the outside sound that flowing</i>	(8e)
<i>Like a blood from another flesh</i>	(8f)
<i>Misery won't leave me a history</i>	(10g)
<i>And hard to hide alone</i>	(6h)
<i>Blow me up just like a fire till...</i>	(9i)
<i>I meet you, my lovely son</i>	(7j)
<i>Send my messages to the light</i>	(8c)
<i>I wanna have another hope</i>	(8k)
<i>Keep on crying in the darkness</i>	(8l)
<i>Can you hear me loud and clear</i>	(7m)

<i>Your words still live in my head</i>	(7n)
<i>I fall and can't deny it...</i>	(7o)
<i>can't deny it.... can't deny it</i>	(8o)
<i>Wake me up from these dream,</i>	(6p)
<i>Please help me out</i>	(4o)
<i>Wish i could kill my own history</i>	(9g)
<i>Start a light gonna get me out now</i>	(9q)
<i>Count on my days, time is up tell me to wait</i>	(11o)
<i>Face to face with this reality, not enough</i>	(12r)
<i>to redeem all my wounded pain</i>	(8s)
<i>From this regret, I find a spot of turning back</i>	(12t)
<i>From this rusty cave I break my self</i>	(9u)
<i>to see my burning pain</i>	(6s)
<i>My insecurity is dead,</i>	(8n)
<i>and always burns along my eyes</i>	(8a)
<i>I am little screaming creature,</i>	(9v)
<i>don't know how to sing a song</i>	(7w)
<i>They're all buried in the moon light</i>	(9b)
<i>and hard to take it back</i>	(6t)
