

# Descriptive Analysis of PUs in Songs by Guns N' Roses

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Diplomski sveučilišni studij engleskog jezika i književnosti; smjer: nastavnički  
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## Descriptive Analysis of PUs in Songs by Guns N' Roses

Diplomski rad

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Zadar, 2019.



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Zadar, 9. prosinca 2019.

## Table of Contents

1. INTRODUCTION.....	1
2. THEORETICAL FRAMEWORK .....	2
3. METHODOLOGY, CORPUS AND REFERENCES .....	4
3.1. METHODOLOGY .....	4
3.2. THE CORPUS .....	5
3.3. LEXICOGRAPHIC SOURCES .....	6
4. IDENTIFICATION AND CLASSIFICATION OF PUs .....	7
4.1. PHRASEOLOGICAL NOMINATIONS .....	8
4.1.1. DESCRIPTIVE ANALYSIS OF NOUN-EQUIVALENT PHRASEOLOGICAL NOMINATIONS .....	17
4.1.2. DESCRIPTIVE ANALYSIS OF VERB-EQUIVALENT PHRASEOLOGICAL NOMINATIONS .....	17
4.1.3. DESCRIPTIVE ANALYSIS OF ADJECTIVE-EQUIVALENT PHRASEOLOGICAL NOMINATIONS .....	19
4.1.4. DESCRIPTIVE ANALYSIS OF ADVERB-EQUIVALENT PHRASEOLOGICAL NOMINATIONS .....	20
4.2. IRREVERSIBLE BINOMIALS .....	20
4.3. STEREOTYPED COMPARISONS .....	21
4.4. PROVERBS.....	22
4.5. WINGED WORDS.....	24
4.6. ROUTINE FORMULAE.....	24
4.7. PARAPHRASAL VERBS.....	26
4.8. RESTRICTED COLLOCATIONS .....	27
5. ANALYSIS OF MODIFICATIONS .....	28
6. CONCLUSION .....	30
APPENDIX .....	34

## 1. Introduction

Phraseology, as a relatively new linguistic discipline, remains a rather unexplored field of study with a nearly unlimited number of domains ripe for research as a consequence of the constant evolution of language. Moreover, there is a multitude of classification systems based on varying, yet most often overlapping criteria for the analysis of *phraseological units* (hereinafter referred to as PUs). Therefore, the album *Use Your Illusion I* by the American rock band *Guns N' Roses* appears to be a rather fascinating corpus for phraseological research by virtue of the band's lasting popularity and, more importantly, the fact that it is easy to notice an abundance of potential PUs in their lyrics even upon a superficial reading.

The aim of this research is to establish the quality and quantity of PUs in the lyrics of *Guns N' Roses* songs from the previously mentioned album in order to showcase the expressiveness of the lyrics in question achieved via a wide variety of different types of PUs. To that end, the first part of research will focus on the identification and subsequent classification of the types of PUs contained within the lyrics, as well as uncover the extent to which certain types are represented in the entire corpus. Namely, the presence of PUs in the corpus will be confirmed using various online dictionaries and other Internet sources and subsequently classified in accordance with the conventional types of PUs in most classification systems, as well as certain special types of PUs, as presented in Sabine Fiedler's *English Phraseology: A Coursebook*. Moreover, the meaning of the PUs in the context of the corpus will be provided whenever possible in order to establish the way in which they embellish the subject matter of the songs.

The second step of the research will examine the modifications which certain PUs may have undergone, also in accordance with Fiedler's book. These modifications will be identified and classified, while the possible motivations for their occurrence, as well as the extent to which each type is represented in the entire corpus, will also be explored.

## 2. Theoretical Framework

Before the PUs in the corpus can be analysed, the seven basic properties of a PU must be presented for the purpose of understanding certain decisions that may be made during the analysis of potentially problematic cases. Firstly, PUs are *polylexemic* in terms of structure. In other words, a PU may range from a word group to one or more sentences. Secondly, PUs are rather stable with regard to both syntax and meaning; however, certain variations may be made, such as substitution of function words, as well as a change in spelling, grammatical number, or even lexical elements. Thirdly, PUs are *lexicalised*, i.e. the members of a language community have accepted them as a part of the lexicon. The process during which a newly coined word group secures its place in the collective memory of a language community is called *institutionalisation*. The fourth important trait of PUs is their *idiomaticity*, which refers to the fact the meaning of a PU may be not be easily deducible from the sum of its constituting elements. The difficulty of deducing the meaning of a PU based solely on the meanings of its components may vary. Furthermore, even though certain PUs may be completely transparent regarding their respective meanings, they still retain their status due to their polylexemic structure, syntactic and semantic stability, as well as their lexicalisation. The fifth essential feature of PUs is their connotative nature, which adds a higher degree of expressiveness to texts. Connotations may be stylistic, ranging from formal to informal, or expressive, implying a speaker's/writer's attitude towards the topic of their statement. The sixth property of PUs is the fact that they generally do not retain their idiomaticity after undergoing syntactic changes such as *passivisation* or *topicalisation*; nonetheless, much like the degree of idiomaticity, this extent to which PUs are prone to these syntactic transformations is highly variable. Finally, PUs may be ungrammatical in terms of form or may contain elements which are no longer part of the lexicon (Fiedler 17-28).

In *English Phraseology: A Coursebook*, Sabine Fiedler compiled the types of PUs found in most classification systems into a relatively comprehensive list of the most common, as well as several special ones. The types which Fiedler has listed as “conventional” are *phraseological nominations*, *irreversible binomials*, *stereotyped comparisons*, *proverbs*, *winged words* and *routine formulae*. Phraseological nominations substitute words and have a wide array of functions. Irreversible binomials consist of two components which share most, if not all, grammatical properties and appear in a fixed order, connected by either a conjunction or a preposition. Stereotyped comparisons (“*frozen similes*”) are defined by their rigid structure which is ingrained in the minds of members of a language community. Likewise, proverbs are fixed memorable sentences which reflect the values of a language community in which they exist. On the other hand, winged words are determined not by originating from a vacuum of shared knowledge or experiences within a culture, but by the existence of a traceable source. Routine formulae form a part of general discourse and are thus defined by their pragmatic function along with their conventionalised structure (Fiedler 39-50). Although there are four “special” types of PUs as described by Fiedler, only two of those are relevant to the topic in question and will therefore be elaborated for the purposes of this paper: *paraphrasal verbs* and *restricted collocations*. The former type refers to transitive verbs with a variety of meanings accompanied by noun phrases which carry the actual meaning of such syntactic constructions, therefore these entire constructions can often be substituted by a single word which would be the noun forming the noun phrase converted into a verb. These word groups express duration, cause or the beginning of an action denoted by the noun phrase. The latter type refers to combinations of words which often appear together and where one component is used in a figurative sense (Fiedler 51-53).

It should be noted that, although seemingly practical, Fiedler’s classification suffers from a lack of an overarching criterion according to which PUs are categorised, which in turn



may result in a certain degree of overlap between certain types of PUs. In order to overcome this issue, such PUs will be sorted into the categories whose properties they possess to the fullest extent, or ultimately classified in a certain manner at the researcher's discretion when their respective types cannot be established using objective criteria.

In her book, Fiedler also lists five types of modification: *substitution*, *expansion*, *reduction*, *permutation*, as well as a change in the grammatical polarity of a PU. Substitution, the most frequent of the five type, refers to the change in one or several elements of a PU in order for the PU to be more suitable for the context in which it is used. Expansion refers to the addition of new constituents to a PU in order to create a connection between a PU and a text or to further delineate the meaning of a PU, usually focusing on its literal meaning. Reduction is the removal of one or more constituents. Permutation is a change of word order in a PU. The final type of modification lacks a specific name and Fiedler refers to it as either the affirmation of a typically negative PU or the negation of a typically affirmative PU. The modifications are utilised in order to further enhance the impact a text may have on the reader (Fiedler 90-96).

### 3. Methodology, Corpus and References

#### 3.1. Methodology

Firstly, the potential PUs found in the corpus will be extracted in order that their lexicalisation may be confirmed by one or several lexicographic sources. Those instances of word groups confirmed to be PUs will subsequently be classified in accordance with the categorisation by Sabine Fiedler in *English Phraseology: A Coursebook*.

Secondly, not only will the PUs be examined with regard to their type, but they will also be analysed in order to detect and explain the modifications which they may have been

undergone (and the possible respective motivations for such changes) in accordance with the basic types of PU modification elaborated by Fiedler.

### 3.2. The Corpus

The corpus consists of 192 PUs contained within the lyrics to the 15 songs from the album *Use Your Illusion I* by *Guns N' Roses*. 155 of those 192 PUs are phraseological nominations, while the remaining PUs consist of 2 irreversible binomials, 5 proverbs, 4 winged words, 16 routine formulae, 7 paraphrasal verbs and 3 restricted collocations. Although the album consists of 16 tracks, the track *Live and Let Die* is written and originally performed by *Paul McCartney and the Wings* and therefore will not be included in the analysis.

The album in question was chosen as a corpus due to its evident abundance of PUs; namely, even a superficial reading of the lyrics to certain songs suggests a potentially large number of various types of PUs, as well as of various PU modifications which may be examined. The source of the corpus is the booklet accompanying the original CD in order to ensure the accuracy of the lyrics, since the lyrics found online are usually transcribed without consulting the album booklet and thus often contain mistakes. For this reason, the accurate version of the entire corpus is provided in the Appendix (p. 36-39).

The most characteristic feature of the entire corpus is the highly colloquial writing style of its principal authors, the singer Axl Rose and the guitarist Izzy Stradlin' (Appendix, p. 36-39). Most notably, certain words are often spelled "incorrectly" in order to mimic the pronunciation and the accent which Rose (as well as Stradlin', who assumes lead vocal duties on several songs) uses to sing certain lines from the lyrics, while the vocabulary used is rather informal and often marked by profanities.

Since the meanings of the identified PUs will be presented in the context of the respective lyrics in which the PUs in question appear, a short summary of the general topics which the songs from the album explore will be listed. *Right Next Door to Hell*, *Perfect Crime*, *Double Talkin' Jive* and *Bad Apples* describe the problematic aspects of fame (“Right Next Door to Hell – Guns N’ Roses Song Facts and Meaning!”; Pareles; “Meaning Of The Title Double Talkin' Jive”; “Every Guns N' Roses Song Ranked, Worst To Best”). *Don't Cry*, *You Ain't the First*, *Back Off Bitch*, *November Rain* and *Dead Horse* describe failing romantic relationships from various perspectives (“Don't Cry By Guns N' Roses – Songfacts”; “Every Guns N' Roses Song Ranked, Worst To Best”; Neely; Thomson; “Guns N' Roses - Dead Horse Lyrics | Songmeanings”). *Bad Obsession*, *The Garden* and *Coma* describe the problems the band members had with drug abuse at the height of their fame (Harrington; “Guns N' Roses - The Garden Lyrics | Songmeanings”). *Dust N' Bones* portrays Izzy Stradlin’s wry outlook on the darker aspects of life (“Guns N' Roses - Dust N' Bones Lyrics | Songmeanings”). *Garden of Eden* offers a commentary on the socio-political circumstances in the USA at the end of the 1980s and the very beginning of 1990s (Pareles). Finally, *Don't Damn Me* was written as a response to the controversy sparked by the lyrics to the song *One in a Million*, which was featured on the band’s previous release, *G N' R Lies* (Burger).

### 3.3. Lexicographic Sources

In order to identify PUs lexicographically, multiple sources were used. Due to the fact that Internet sources are readily available and also more convenient where regularity of updating entries is concerned, they were used exclusively for the purposes of this research. The sources in question were: Cambridge Dictionary, The Free Dictionary by Farlex, Dictionary by Merriam-Webster, Longman Dictionary of Contemporary English, Macmillan Dictionary, Dictionary.com, Collins Online Dictionary, YourDictionary, Urban Dictionary, English Language & Usage Stack Exchange, UsingEnglish.com, Quora, The Phrase Finder,

Know Your Phrase, WordReference, TripAdvisor, Angel City Review, Balboa Press, Hackernoon, Lynn Baber, Elephant Journal, Songsforteaching.com, CNN.com and Lexico (Cambridge Dictionary; “Idioms and phrases.”; Dictionary by Merriam-Webster; Longman Dictionary of Contemporary English; Macmillan Dictionary; Dictionary.com; Collins Online Dictionary; Urban Dictionary; “History of the phrase "The walls are closing in"; “too much to handle.”; “What does the following phrase mean: "She's taking it pretty badly"?? - Quora”; “Why Do People Always Say Nothing Lasts Forever? - Quora”); “The meaning and origin of the expression: Silence is golden”; “You Can't Judge a Book By Its Cover - Phrase Meaning, Idiom Origins”; “Give a kiss to someone”; “weary bones”; O, Ciaran; Khayat; “Let Me Give You A Whisper”; Pakalniškis; Baber; Morgan; Schellinger; "CNN.com - Transcripts"; “Definition Of 'Don't You Know”)). Each source was chosen either because it provided the most accurate definitions of specific PUs in accordance with the meaning of those PUs in the context of the corpus or because it was the only reliable source for confirming the lexicalisation of certain PUs.

Due to the lack of dictionary entries for specific PUs found in the corpus, sources less formal in character than typical online dictionaries, such as Urban Dictionary various Internet forums or similar websites, were utilised in those instances. Although informal, the sources in question nevertheless provide an invaluable proof of the lexicalisation of certain PUs, while also presenting their respective meanings either explicitly or implicitly. Since some of those sources do not contain the definitions of their corresponding PUs or the definitions given are not presented in a concise and formal manner, both the basic forms and definitions of the PUs in question will be provided at the researcher’s discretion in the “Dictionary entry/Reference” and “Meaning” cells in the tables, respectively.

#### 4. Identification and Classification of PUs

The analysis concerning the identification and classification of PUs will be presented in the form of tables, with each table being dedicated to a particular type of PUs. Each row within a table will consist of three cells: the first one will contain the form of the PU as found in the corpus; the second one will contain the lexicographic entry of the PU in question with the corresponding lexicographic source used to confirm a PU's lexicalisation, while the third cell will contain the meaning of the PU as presented in the lexicographic source provided in the second cell.

Moreover, only one instance of a specific PU will be analysed, with the exception of one or more remaining instances exhibiting differences in relation to their antecedent (i.e. multiple instances of a PU with variable constituents); those instances will be listed in the same cell as the antecedent. PUs will be listed in order of appearance for each category, with the exception of the above-mentioned variants.

The PUs listed in each table will be followed by the text containing the analysis of their various properties in accordance with Fiedler's classification.

#### 4.1. Phraseological Nominations

Counting 155 instances, phraseological nominations are by far the most represented type of PUs in the corpus. This may be attributed to the fact that they are rather vaguely defined by Fiedler. In *Table 1*, all phraseological nominations in the corpus will be presented in accordance with the principles stated in the preceding section, while the analysis of their various properties will be given in the sections following the table.

**Table 1**

#### **Overview of Phraseological Nominations**

	Phraseological unit	Dictionary entry/Reference	Meaning
1	<i>take a nicotine, caffeine, sugar fix</i>	get a fix - The Free Dictionary	'Obtain a needed dose of something, especially but not

			necessarily a narcotic drug.’
2	<i>git tired of</i>	get tired of (something) - The Free Dictionary	‘To become exceedingly wearied or exasperated by something.’
3	<i>turnin' tricks</i>	turn a trick - The Free Dictionary	‘To perform sexual acts for money. Typically said of a prostitute. More commonly seen as "turn tricks."’
4	<i>born to lose</i>	born to lose - Urban Dictionary	‘Predetermined to constantly endure hardship as a result of bad luck or being raised in difficult financial circumstances.’
5	<i>dead end</i>	dead-end - Merriam-Webster	‘lacking an exit’
6	<i>rest my bones/head</i>	rest (one’s) weary bones/head - WordReference/TripAdvisor	‘To rest.’
7	<i>sit for a spell</i>	sit a spell - The Free Dictionary	‘To sit down, relax, and socialize for a while at one's leisure.’
8	<i>right next door</i>	next door - Cambridge	‘very close’
9	<i>so many eyes are on me</i>	all eyes are on (someone or something) - The Free Dictionary	‘Everyone is paying close attention to someone or something.’
10	<i>the walls are closing in on me</i>	the walls are closing in (on someone) - English Language & Usage Stack Exchange	‘one is trapped, panicked, running out of time, or doomed’
11	<i>your pockets get deeper</i>	deep pockets - The Free Dictionary	‘A lot of money, or access to a lot of money.’
12	<i>too much to handle</i>	too much to handle - UsingEnglish.com	‘there is more to understand than it is possible to take in at one time’
13	<i>time’s too much for me</i>	be too much (for one) - The Free Dictionary	‘To be too difficult, arduous, or overwhelming for one; to be more than one can handle.’
14	<i>drives me up the walls</i>	drive (one) up the wall) - The Free Dictionary	‘To annoy or frustrate one to the point of exasperation.’
15	<i>drives me out of my mind</i>	drive (one) out of (one's) mind) - The Free Dictionary	‘to make someone go crazy; to frustrate someone.’
16	<i>lost his mind</i>	lose (one's) mind - The Free Dictionary	‘To become insane or mentally unsound; to become extremely foolish or foolhardy.’
17	<i>to see the next day</i>	see the day - Merriam-Webster	‘to experience something (specified) in one's lifetime’
18	<i>rip you right in two</i>	rip (someone or something) in two - The Free Dictionary	‘To cause someone a devastating amount of emotional and psychological pain.’
19	<i>get to you</i>	get to (someone or something) - The Free Dictionary	‘To bother someone.’
20	<i>get out</i>	get out - The Free Dictionary	‘To depart, flee or escape.’

21	<i>on your own</i>	on (one's) own - The Free Dictionary	'Without the assistance or support of, or dependence upon, anybody else.'
22	<i>go your own way</i>	go your own/separate way - Cambridge	'When people or groups of people choose to go their own way, they decide to live or work without continuing their previous personal or business relationship.'
23	<i>in the end</i>	in the end - The Free Dictionary	'Ultimately; in the future, when something can be better analyzed.'
24	<i>hang your head in sorrow</i>	hang your head - Cambridge	'to be ashamed or unhappy'
25	<i>take it so hard/bad</i>	take (something) hard - Macmillan/Quora	'to be very upset by something'
26	<i>make it</i>	make it - Macmillan	'to succeed in a particular activity'
27	<i>your own way</i>	in (one's) way - The Free Dictionary	'In the manner that one finds most natural, suitable, or desirable. Often used as "in (one's) own way".'
28	<i>come the morning light</i>	come (the) morning light - Songsforteaching.com/CNN.com	'When the night turns into a day.'
29	<i>kickin' back</i>	kick back - Cambridge	'to stop doing things and relax'
30	<i>old timer</i>	old-timer - Dictionary.com	'an old person'
31	<i>got the time</i>	have (the) time - Merriam-Webster	'to be able to use an amount of time required for a particular purpose'
32	<i>lay it all on the line</i>	lay it on the line - Macmillan	'to say something in a direct or honest way, even if this might upset someone'
33	<i>perfect crime</i>	perfect crime - Merriam-Webster	'a crime that leaves no evidence'
34	<i>keep the demons down</i>	keep down - Macmillan	'to control something and prevent it from increasing in size or number'
35	<i>the skeletons</i>	a skeleton in the closet - Cambridge	'a secret that would cause embarrassment if it were known'
36	<i>fuck with me</i>	fuck with (someone or something) - The Free Dictionary	'To tease or attempt to deceive someone, typically as part of a prank or practical joke.'
37	<i>don't fuck wit'da bad side o' me</i>	get on (someone's) bad side - The Free Dictionary	'To be or become displeasing to someone; to do something that provokes someone's anger, contempt, or dismissal.'
38	<i>stay away</i>	stay away (from someone or something) - The Free Dictionary	'To forbear from interacting with someone, engaging in something, or using something.'

39	<i>was thinking about something</i>	think about something - Cambridge	'to consider doing something'
40	<i>call on</i>	call on - Cambridge	'to come to see someone; visit'
41	<i>last rites</i>	last rites - Collins	'sacraments administered to a person near death'
42	<i>locked them away</i>	lock someone or something away - The Free Dictionary	'to put someone or something away in a locked container or space'
43	<i>running through the visions</i>	run through something - Cambridge	'to look at, examine, think of, or deal with a set of things, esp. quickly'
44	<i>let me be</i>	let someone be - Collins	'To let someone be means to leave them alone and not interfere in what they are doing.'
45	<i>get through to you</i>	get through to (someone) - Macmillan	'to make someone understand what you are trying to say'
46	<i>come on</i>	come-on - YourDictionary	'a sexual advance'
47	<i>you've worn your welcome</i>	wear out one's welcome - The Free Dictionary	'To visit so often or stay so long as to become a nuisance.'
48	<i>see you along</i>	see someone off – The Free Dictionary	'To accompany one to the place where they will be departing and wish them farewell.'
49	<i>your day's been numbered</i>	one's days are numbered - The Free Dictionary	'one is facing death or dismissal'
50	<i>I've read your last page</i>	read someone like a book - Macmillan	'to be able to understand easily what someone is thinking or feeling'
51	<i>look for me</i>	look for (someone or something) – The Free Dictionary	'To search for someone or something.'
52	<i>be in with another</i>	be in with somebody - Longman	'to have a friendly relationship with someone'
53	<i>deep down inside</i>	deep down inside - The Free Dictionary	'At the 11entremost point of one's emotions or convictions.'
54	<i>sinkin' down</i>	sink down - The Free Dictionary	'To fall or lower (oneself), as due to exhaustion, weakness, despair, etc.'
55	<i>sick in the head/brain</i>	sick in the head - The Free Dictionary	'Crazy.'
56	<i>ta give me a line</i>	give someone a line - The Free Dictionary	'to deceive someone with false talk'
57	<i>you're better off</i>	be better off - The Free Dictionary	'To be in a preferable position or situation.'
58	<i>left behind</i>	leave somebody/something behind - Longman	'to permanently stop being involved with a person, place, or situation'
59	<i>messin' my mind</i>	mess with someone's	'to cause someone to feel



		mind/head - Merriam-Webster	confused'
60	<i>you're fucked up</i>	fuck up - Merriam-Webster	'to ruin or spoil especially through stupidity or carelessness'
61	<i>take it down</i>	take someone or something down - The Free Dictionary	'to move someone or something to a lower position or level'
62	<i>you let me down</i>	let sb down - Cambridge	'to disappoint someone by failing to do what you agreed to do or were expected to do'
63	<i>ain't playing childhood games</i>	play games - Cambridge	'to behave in a way that is not serious or honest enough'
64	<i>even the score</i>	even the score - Merriam-Webster	'to harm or punish someone who caused one harm'
65	<i>stake your claim</i>	stake a claim - Dictionary.com	'indicate something as one's own'
66	<i>claim to fame</i>	claim to fame - The Free Dictionary	'The reason why someone or something is famous or well-known.'
67	<i>back off</i>	back off - Collins	'If you tell someone to back off, you are telling them to stop interfering.'
68	<i>makin' love</i>	make love - Cambridge	'to have sex'
69	<i>gone on a binge</i>	go on a binge - The Free Dictionary	'To indulge in something to an excessive degree.'
70	<i>you're off the hinge</i>	to be off the hinges - The Free Dictionary	'to be in a state of disorder or irregularity'
71	<i>livin' on the run</i>	be on the run - The Free Dictionary	'To be fleeing the police or other authorities, typically after having committed a crime.'
72	<i>double talkin'</i>	double-talk - Dictionary.com	'to use language that is deliberately evasive or ambiguous'
73	<i>out of place</i>	out of place - The Free Dictionary	'awkward and unwelcome'
74	<i>hearts can change</i>	change of heart - The Free Dictionary	'altered feelings or attitude'
75	<i>we've been through this</i>	go through something - Cambridge	'to experience something, esp. something unpleasant or difficult'
76	<i>who's lettin' go</i>	let go - The Free Dictionary	'To stop pursuing a particular desire or attempting to maintain a particular situation and accept things as they are.'
77	<i>walkin' away</i>	walk away - The Free Dictionary	'to abandon someone or something'

78	<i>take the time</i>	take the time - The Free Dictionary	'to make an effort to spend enough time on something to do it properly or sufficiently.'
79	<i>end up</i>	end up - The Free Dictionary	'To reach some conclusion, state, or situation due to a particular course of action.'
80	<i>out to</i>	out to - Merriam-Webster	'to be determined to'
81	<i>broken heart</i>	break (one's) heart - The Free Dictionary	'To cause one to feel great sadness. This phrase is often said about the end of a romantic relationship.'
82	<i>take a chance</i>	take a chance - The Free Dictionary	'to try something where failure or bad fortune is likely'
83	<i>wrestle with</i>	wrestle with - Macmillan	'to try to deal with or solve a difficult problem'
84	<i>got the blues</i>	have the blues - Dictionary.com	'feel depressed or sad'
85	<i>glass jawed</i>	glass jaw - The Free Dictionary	'a person's jaw, esp. that of a boxer, that is vulnerable to even a light blow.'
86	<i>line up</i>	line up - The Free Dictionary	'To begin to stand in a line.'
87	<i>on their knees</i>	on (one's)/its knees - The Free Dictionary	'In a position or manner of supplication or humble entreaty.'
88	<i>kiss ass</i>	kiss-ass - YourDictionary	'an obsequious person that tries to win the favor of someone, usually their superior'
89	<i>out of control</i>	out of control - The Free Dictionary	'Reckless or wild; in an unruly or unmanageable fstate or manner.'
90	<i>went straight to my head</i>	go to (one's) head - The Free Dictionary	'To cause one to feel dizzy or tipsy.'
91	<i>on edge</i>	on the edge - Collins	'so tense or nervous as to be easily upset; irritable'
92	<i>point of view</i>	point of view - The Free Dictionary	'an attitude or standpoint'
93	<i>I've been dragging my heels</i>	drag (one's) heels - The Free Dictionary	'To move slowly and reluctantly because one does not want to do something.'
94	<i>they'd sell my soul</i>	sell (one's) soul (to the devil) - The Free Dictionary	'To abandon one's values or morals in return for some highly desired benefit, typically success, power, wealth, etc.'
95	<i>speak a piece of mind</i>	give (someone) a piece of (one's) mind - The Free Dictionary	'To tell someone how one feels, often while expressing anger or frustration.'
96	<i>I'm holding it inside</i>	hold something inside ((of) one(self)) - The Free Dictionary	'to keep one's emotions inside oneself'
97	<i>put the pen to the</i>	put pen to paper - The Free	'To write or begin to write'

	<i>paper</i>	Dictionary	something, especially on paper.’
98	<i>hold my tongue</i>	hold (one's) tongue - The Free Dictionary	‘To stay quiet despite wanting to say something’
99	<i>speaks of</i>	speak of - The Free Dictionary	‘To be indicative or suggestive of something.’
100	<i>get even</i>	get even - The Free Dictionary	‘To exact revenge or do something that one perceives as equalizing prior mistreatment.’
101	<i>give up</i>	give up - The Free Dictionary	‘To abandon some task or goal.’
102	<i>give a fuck</i>	give a fuck - The Free Dictionary	‘to care or be concerned about someone or something.’
103	<i>for a while</i>	for a while - The Free Dictionary	‘for a short time’
104	<i>tears into</i>	tear into someone/something - Collins	‘to attack impetuously and, often, devastatingly’
105	<i>take for granted</i>	take for granted - The Free Dictionary	‘To consider something as being innately or unfailingly true, correct, real, or available.’
106	<i>whole story</i>	whole story - Merriam-Webster	‘all the facts’
107	<i>read what we want between selected lines</i>	read between the lines - Merriam-Webster	‘to understand more than is directly stated’
108	<i>missing link</i>	missing link - The Free Dictionary	‘Something that is significantly, noticeably absent, often because its presence would be helpful or beneficial.’
109	<i>a fucking waste of time</i>	waste of time - The Free Dictionary	‘the devotion of time to a useless activity’
110	<i>money to burn</i>	have money to burn - The Free Dictionary	‘To have a lot of money that one can spend freely (and often unnecessarily).’
111	<i>got my head in the clouds</i>	have (one's) head in the clouds - The Free Dictionary	‘to be unaware of what is going on from fantasies or daydreams.’
112	<i>like a mother</i>	like a motherfucker - Urban Dictionary	‘Used to indicate an unusually high degree of intensity.’
113	<i>give me a lift</i>	give someone a lift - The Free Dictionary	‘to provide transportation for someone’
114	<i>paint a story</i>	paint a (some kind of) picture of (something) - The Free Dictionary	‘to give an elaborate or detailed description of something that portrays it in a specific way’
115	<i>got to (make a living)</i>	have got to (do something) - The Free Dictionary	‘To be obligated, obliged, or required to (do something).’
116	<i>make a living</i>	make a living - Merriam-Webster	‘to earn the money one needs to pay for housing, food, etc.’
117	<i>bring yourself to</i>	bring (someone or oneself) to	‘To muster the courage or resolve

	<i>(sell)</i>	(do something) - The Free Dictionary	to do something, typically something unpleasant or frightening.'
118	<i>bad apples</i>	a bad apple - The Free Dictionary	'A person whose own words or actions negatively impacts an entire group of people.'
119	<i>peace o' mind</i>	peace of mind - The Free Dictionary	'A calm, untroubled emotional state.'
120	<i>up to date</i>	up to date - Cambridge	'modern, recent, or containing the latest information'
121	<i>musta seen me comin'</i>	see (one) coming - The Free Dictionary	'To view someone as being particularly gullible and thus easy to deceive, swindle, or exploit.'
122	<i>when the shit hit the fan</i>	when the shit hits the fan - The Free Dictionary	'when all the expected trouble materializes'
123	<i>up to me</i>	up to (one) - The Free Dictionary	'One's responsibility to decide or dictate; one's decision to make.'
124	<i>leave me be</i>	leave (someone or something) be - Merriam-Webster	'to not bother or touch (someone or something)'
125	<i>I'd have all the bases covered</i>	cover (one's) bases - The Free Dictionary	'To ensure one's safety or success by dealing with every potentially problematic aspect of a situation or activity.'
126	<i>deep end</i>	deep end - Merriam-Webster	'a new and difficult activity when one is not fully prepared or ready to do it'
127	<i>your laundry could use washing / we'll hang it up all over town</i>	wash one's dirty laundry in public - The Free Dictionary	'To discuss very private, personal matters, especially that which may be embarrassing, in public or with other people.'
128	<i>suckin' down</i>	suck down - The Free Dictionary	'To drink something very quickly or hastily.'
129	<i>nice and</i>	nice and - Collins	'altogether, in a pleasing way'
130	<i>sick of this life</i>	sick of (someone or something) - The Free Dictionary	'Thoroughly annoyed or exasperated by someone or something.'
131	<i>I'm beating a dead horse</i>	beat a dead horse - Merriam-Webster	'to keep talking about a subject that has already been discussed or decided'
132	<i>you'd be bringing me down</i>	bring someone down - The Free Dictionary	'to depress someone'
133	<i>a tad</i>	a tad - The Free Dictionary	'A bit; a small amount.'
134	<i>came to me</i>	come to - The Free Dictionary	'To be called to one's mind.'
135	<i>a son of a gun/the gun of a son</i>	son of a gun - Collins	'a rogue or rascal'
136	<i>old soul</i>	old soul - Urban Dictionary	'Someone who has a greater appreciation and understanding of

			things that might be dismissed by others their age. An old soul would have a different taste in things than the mainstream media. They are often wise beyond their age or appearance.'
137	<i>wet behind the ears</i>	wet behind the ears - The Free Dictionary	'young and inexperienced'
138	<i>around this track</i>	around the block - The Free Dictionary	'Having experience, either in a particular area or in one's life overall.'
139	<i>the dust is startin' to clear</i>	the dust clears - The Free Dictionary	'If . . . the dust clears after an argument, a problem or a big change, the situation becomes calmer.'
140	<i>the light at the end</i>	light at the end of the tunnel - The Free Dictionary	'The end to something difficult or unpleasant.'
141	<i>are calling back to me</i>	call back - Collins	'to ask or command to come back'
142	<i>slipping farther and farther away</i>	slip away - The Free Dictionary	'To escape, leave, or disappear quietly or in secret.'
143	<i>full of shit</i>	full of shit - The Free Dictionary	'full of lies; stupid'
144	<i>at the crossroads</i>	at the crossroads - The Free Dictionary	'At a point of decision or a critical juncture'
145	<i>used to live</i>	used to - Cambridge	'done or experienced in the past, but no longer done or experienced'
146	<i>son of a bitch</i>	son of a bitch - Cambridge	'an unpleasant man'
147	<i>one way ticket to your suicide</i>	a one-way ticket to (somewhere or something) - The Free Dictionary	'A specific, usually negative, result of an action, event, or situation.'
148	<i>has left you in the cold</i>	leave (one) (out) in the cold - The Free Dictionary	'To ignore or exclude someone from a group, activity, benefit, etc.'
149	<i>on the line</i>	on the line - The Free Dictionary	'In a state of jeopardy or uncertainty.'
150	<i>waving goodbye</i>	wave goodbye (to someone) - Macmillan	'to wave your hand when you leave someone or when they leave you'
151	<i>nobody's home</i>	there's nobody home - The Free Dictionary	'Said of someone whom one thinks is dimwitted or mentally impaired.'
152	<i>would have seen it coming</i>	see it coming - The Free Dictionary	'To realize that something is approaching or is about to happen, usually but not always something bad.'
153	<i>drop a dime</i>	drop a dime - The Free Dictionary	'To make a telephone call, especially to the police to inform on or betray someone.'

154	<i>point of breaking</i>	breaking point - The Free Dictionary	'the point at which nerves or one's mental state can endure no more'
155	<i>take some time</i>	take time - Merriam-Webster	'to need or require time to happen or be done'

All PUs belonging to this category are characterised by a highly colloquial and/or vulgar style, which can be discerned when focusing on the often irregular orthography (e.g. *old timer*, *peace o' mind*, *don't fuck wit'da bad side o' me*), as well as on the commonplace and often profane vocabulary (e.g. *a son of a gun/the gun of a son*, *one way ticket to your suicide*, *a fucking waste of time*, *son of a bitch*, *drives me out of my mind*, *sick in the head/brain*, etc.). What follows is the categorisation of phraseological nominations according to the word class they represent, respectively. Besides the categorisation, the following sections will also list the functions of the phraseological nominations in question.

#### 4.1.1. Descriptive Analysis of Noun-equivalent Phraseological Nominations

There are 24 phraseological nominations which act as noun equivalents: *your pockets get deeper*, *old timer*, *perfect crime*, *the skeletons*, *last rites*, *come on*, *claim to fame*, *hearts can change*, *glass jawed*, *kiss ass*, *point of view*, *whole story*, *missing link*, *a fucking waste of time*, *bad apples*, *peace o' mind*, *up to me*, *deep end*, *a son of a gun/the gun of a son*, *old soul*, *the light at the end*, *son of a bitch*, *one way ticket to your suicide* and *point of breaking*.

*Old timer*, *kiss ass*, *bad apples*, *a son of a gun/the gun of a son*, *old soul* and *son of a bitch* denote people; *perfect crime*, *the skeletons*, *claim to fame*, *hearts can change*, *glass jawed*, *point of view*, *whole story*, *peace o' mind*, *deep end*, *a fucking waste of time*, *the light at the end*, *one way ticket to your suicide* and *point of breaking* signify states; *your pockets get deeper* and *last rites* denote processes; *come on*, *missing link* and *up to me* signify relations.

#### 4.1.2. Descriptive Analysis of Verb-equivalent Phraseological Nominations

The corpus contains 101 phraseological nominations which function like verbs: *take a nicotine, caffeine, sugar fix, git tired of, turnin' tricks, rest my bones/head, sit for a spell, so many eyes are on me, drives me up the walls, drives me out of my mind, lost his mind, to see the next day, rip you right in two, get to you, get out, go your own way, hang your head in sorrow, take it so hard/bad, make it, kickin' back, got the time, lay it all on the line, keep the demons down, fuck with me, don't fuck wit'da bad side o' me, stay away, was thinking about something, call on, locked them away, running through the visions, let me be, get through to you, you've worn your welcome, see you along, your day's been numbered, I've read your last page, look for me, be in with another, sinkin' down, ta give me a line, you're better off, left behind, messin' my mind, you're fucked up, take it down, you let me down, ain't playing childhood games, even the score, stake your claim, back off, makin' love, gone on a binge, you're off the hinge, livin' on the run, double talkin', we've been through this, who's lettin' go, walkin' away, take the time, end up, broken heart, take a chance, wrestle with, got the blues, line up, went straight to my head, I've been dragging my heels, they'd sell my soul, speak a piece of mind, I'm holding it inside, put the pen to the paper, hold my tongue, speaks of, get even, give up, give a fuck, tears into, take for granted, read what we want between selected lines, money to burn, got my head in the clouds, give me a lift, paint a story, got to (make a living), make a living, bring yourself to (sell), musta seen me comin', leave me be, I'd have all the bases covered, your laundry could use washing / we'll hang it up all over town, suckin' down, I'm beating a dead horse, you'd be bringing me down, came to me, the dust is startin' to clear, are calling back to me, slipping farther and farther away, used to live, has left you in the cold, waving goodbye, would have seen it coming, drop a dime and take some time.*

The phraseological nominations acting as verb equivalents which denote states are: *git tired of, so many eyes are on me, drives me up the walls, drives me out of my mind, lost his mind, rip you right in two, get to you, hang your head in sorrow, take it so hard/bad, kickin'*

*back, got the time, stay away, you've worn your welcome, your day's been numbered, sinkin' down, you're better off, you're fucked up, gone on a binge, you're off the hinge, end up, got the blues, went straight to my head, I'm holding it inside, hold my tongue, speaks of, give a fuck, take for granted, money to burn, got my head in the clouds, got to (make a living), I'd have all the bases covered, came to me, the dust is startin' to clear, slipping farther and farther away and used to live.*

The phraseological nominations acting as verb equivalents which denote processes are: *take a nicotine, caffeine, sugar fix, turnin' tricks, rest my bones/head, sit for a spell, to see the next day, get out, go your own way, make it, lay it all on the line, keep the demons down, stay away, was thinking about something, call on, locked them away, running through the visions, get through to you, see you along, I've read your last page, look for me, ta give me a line, left behind, messin' my mind, take it down, ain't playing childhood games, even the score, stake your claim, back off, makin' love, livin' on the run, double talkin', we've been through this, who's lettin' go, walkin' away, take the time, broken heart, take a chance, wrestle with, line up, I've been dragging my heels, they'd sell my soul, speak a piece of mind, put the pen to the paper, get even, give up, tears into, read what we want between selected lines, give me a lift, paint a story, make a living, bring yourself to (sell), musta seen me comin', your laundry could use washing / we'll hang it up all over town, suckin' down, I'm beating a dead horse, are calling back to me, has left you in the cold, waving goodbye, would have seen it coming, drop a dime and take some time.*

The phraseological nominations acting as verb equivalents which denote relations are: *fuck with me, don't fuck wit'da bad side o' me, let me be, be in with another, you let me down, leave me be, you'd be bringing me down,*

#### 4.1.3. Descriptive Analysis of Adjective-equivalent Phraseological Nominations



There are 18 adjective-equivalent phraseological nominations in the corpus: *born to lose, dead end, the walls are closing in on me, too much to handle, time's too much for me, sick in the head/brain, out of place, out to, out of control, on edge, for a while, like a mother, up to date, nice and, sick of this life, wet behind the ears, full of shit and nobody's home*. All phraseological nominations found in the corpus belonging to this subcategory signify various states.

#### 4.1.4. Descriptive Analysis of Adverb-equivalent Phraseological Nominations

The corpus contains 12 phraseological nominations which function as adverb equivalents: *right next door, on your own, in the end, your own way, come the morning light, deep down inside, on their knees, a tad, around this track, when the shit hit the fan, at the crossroads and on the line*. Like the phraseological nominations from the preceding section, the phraseological nominations belonging to this subcategory also signify various states exclusively.

#### 4.2. Irreversible Binomials

While there are only two instances of irreversible binomials in the corpus, the PUs in question will nevertheless be presented in the form of a table with the following text elaborating on its contents not only because of the convenience of the method in question, but also in order to maintain the uniformity of the manner in which this part of analysis is presented.

**Table 2**

#### **Overview of Irreversible Binomials**

	Phraseological unit	Dictionary entry/Reference	Meaning
1	<i>lovers always come and lovers always go</i>	come and go - Merriam-Webster	'used to talk about people who appear and then leave as time passes'
2	<i>rock n' roll</i>	rock and roll / rock 'n' roll – Cambridge	'a style of popular dance music that began in the 1950s in the US and has a strong,

			loud beat and simple repeated tunes'
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The two irreversible binomials found in the corpus are *lovers always come and lovers always go*, an expanded variant of *come and go*, and *rock n' roll*, a colloquial variant of *rock and roll*.

From a semantic perspective, *lovers always come and lovers always go* consists of two constituents which are opposite in meaning to one another, which is the primary reason why it was recognised as a PU of this type. Moreover, the PU adheres to one of the seven semantic constraints of irreversible binomials listed by Fiedler, according to which the element expressing the idea of *here* is the first element in a binomial (41).

With regard to the phonological constraints of irreversible binomials, the PU in question contains the following properties: the monosyllabic first element in the binomial featuring a monophthong, while the second element contains a diphthong; furthermore, there are no final consonants in the second element, while there is a single final consonant in the first element.

With regard to its semantic properties, *rock n' roll* consists of two elements expressing mutually complementary actions; however, the notions denoted by the constituents cannot be categorised according to the above-mentioned semantic constraints of irreversible binomials with any degree of certainty.

From a phonological perspective, *rock n' roll* meets the following criteria: the monosyllabic first element in the binomial contains a short vowel, followed by the long vowel of the second monosyllabic constituent; moreover, the first element ends with a plosive, while the second one ends with a liquid.

#### 4.3. Stereotyped Comparisons

The entire corpus does not contain a single instance of a stereotyped comparison. Although it may appear initially that *like a mother*, a PU previously discussed in the section dedicated to phonological nominations, qualifies as a stereotyped comparison, such conclusion is proven to be incorrect upon further inspection. In fact, there are three reasons why it should be considered a phraseological nomination. Firstly, the PU in question can be perceived as an equivalent of an adjective such as “intense” or “splitting” (in the lyrics, it is used to describe a headache). Secondly, the previous argument emphasises the fact that it denotes a specific state, thus fulfilling the conditions necessary for its induction among the phraseological nominations extracted from the corpus. Thirdly, since it describes a noun phrase (*a headache*) by replacing an adjective that would be commonly used to describe it, *like a mother* does not conform to either of the two prevalent structural types of stereotyped comparisons listed by Fiedler, in which a comparison is used in combination with an adjective to describe a noun phrase (the first type) or to describe a verb (the second type) (Fiedler 43). Taking these arguments into consideration, it appears reasonable to classify *like a mother* as an instance of a phraseological nomination rather than that of a stereotyped comparison.

#### 4.4. Proverbs

*Table 3* and the following text present the five proverbs found in the corpus: *nothin' lasts forever*, *silence isn't golden*, *judge a book by its cover*, *'Why let one bad apple spoil the whole damn bunch?'* and *home is where the heart is*.

**Table 3**

#### **Overview of Proverbs**

	Phraseological unit	Dictionary entry/Reference	Meaning
1	<i>nothin' lasts forever</i>	nothing lasts forever - Quora	'Nothing in this world is permanent.'
2	<i>silence isn't golden</i>	silence is golden - The Phrase	'A proverbial saying, often used in circumstances where it is thought that saying nothing is preferable

		Finder	to speaking.'
3	<i>judge a book by its cover</i>	don't judge a book by its cover - Know Your Phrase	'One should not form an opinion on someone or something based purely on what is seen on the surface, because after taking a deeper look, the person or thing may be very different than what was expected.'
4	<i>Why let one bad apple spoil the whole damn bunch?</i>	one bad apple spoils the (whole) bunch - The Free Dictionary	'It only takes one person, thing, element, etc., to ruin the entire group, situation, project, etc.'
5	<i>home is where the heart is</i>	home is where the heart is - The Free Dictionary	'One's home is made up of the places and people one loves or cherishes most.'

*Nothing lasts forever* expresses a well-known truth using *nothing* in order to emphasise its validity.

*Silence isn't golden* is a modified variant of the proverb '*silence is golden*'. It expresses its intended message indirectly, so that the person at whom it is directed must draw their own conclusion concerning what the statement in question implies.

*Judge a book by its cover* is a modified variant of the proverb 'don't judge a book by its cover'. The unmodified variant of the proverb serves as both a command and a warning, and is therefore presented in the imperative. However, the type of modification which the proverb underwent in the corpus implies that the message of the proverb is generally not applied in everyday life.

'*One bad apple spoils the (whole) bunch*' functions in the same way as '*silence is golden*' – its meaning is only implied and intended to be interpreted by the person at whom the proverb in question is directed. In the corpus, however, the proverb in question is presented in the form of a rhetorical question, which expresses the lyrical subject's disregard for the message of the proverb, while the addition of the modifier *damn* shifts the proverb from a colloquial style to a vulgar one.

'*Home is where the heart is*' is a proverb expressing a general truth; its memorability is ensured by two phonostylistic effects – alliteration and rhyme.

#### 4.5. Winged Words

*Table 4* and the following text below present the four instances of winged words found in the corpus. *throw me to the lions*, *cast the first stone*, *the Garden of Eden*, *turn the other cheek*.

**Table 4**

#### Overview of Winged Words

	Phraseological unit	Dictionary entry/Reference	Meaning
1	<i>throw me to the lions</i>	throw (one) to the lions - The Free Dictionary	'To sacrifice one to ruin, destruction, or hostility from others, especially for the benefit or survival of the one performing the action.'
2	<i>who'll cast the first stone</i>	cast the first stone - The Free Dictionary	'To be the first to criticize someone or something.'
3	<i>the Garden of Eden</i>	the Garden of Eden - Cambridge	'the beautiful garden, described in the Bible, made by God for Adam and Eve'
4	<i>turn the other cheek</i>	turn the other cheek - Cambridge	'to not do anything to hurt someone who has hurt you'

It is interesting to note that all four PUs identified as belonging to the category of winged words share two common traits. Namely, each of the four PUs originates from the Bible, and none of the PUs is modified, therefore they retain their original meaning. With the exception of *who'll cast the first stone*, all winged words in the corpus retain their literary style; the contraction in *who'll cast the first stone* gives the PU in question a colloquial undertone.

#### 4.6. Routine Formulae

*Table 5* and the text explaining its contents present the 16 instances of routine formulae found in the corpus: *fuck you*, *that's all right*, *time moves on*, *that's the way*, *don't*

*you know/don't cha know, look at (how you've spent your life), god dammit, so long, heads up, it's such a pity that, how ya been?, never mind (the darkness), go on, ya hear?, listen to who's talking, it's fine with me and nobody's home.*

**Table 5****Overview of Routine Formulae**

	Phraseological unit	Dictionary entry/Reference	Meaning
1	<i>fuck you</i>	fuck you - The Free Dictionary	'A forceful expression of anger, dismissal, or contempt directed at someone.'
2	<i>that's all right</i>	that's all right - Cambridge	'Used to answer someone who has just thanked you for something or just said they are sorry for something they did.'
3	<i>time moves on</i>	move on (time is moving on) - Longman	'used to say that you must leave soon or do something soon, because it is getting late'
4	<i>that's the way</i>	that's (just) the way it goes - The Free Dictionary	'There is nothing we can do to change or prevent the way things have unfolded or will unfold; this is just the normal way things happen. Usually said of negative events or outcomes that are or seem unfair.'
5	<i>don't you know/don't cha know</i>	don't you know - Lexico	'Used to emphasize what one has just said or is about to say.'
6	<i>look at (how you've spent your life)</i>	look at someone/something - Macmillan	'used for giving an example that proves that what you are saying is true'
7	<i>god dammit</i>	goddammit / goddamnit / goddamn it - Collins	'Some people say goddammit when they are angry or irritated. This use could cause offence.'
8	<i>so long</i>	so long - The Free Dictionary	'Used to express goodbye.'
9	<i>heads up</i>	heads up - The Free Dictionary	'Used as a warning to watch out for potential danger, as at a construction site.'
10	<i>it's such a pity that</i>	it's a pity (that) - Macmillan	'used for saying that you are disappointed about something'
11	<i>how ya been?</i>	How you been? - The Free Dictionary	'a standard greeting inquiry'
12	<i>never mind (the darkness)</i>	never (you) mind (something) - The Free Dictionary	'Don't worry or bother about something.'
13	<i>go on</i>	go on - The Free Dictionary	'An invitation for someone to do something.'
14	<i>ya hear?</i>	do/did you hear (me)?	'If you say 'Do you hear?' or 'Did you hear

		- Collins	me?' to someone, you are telling them in an angry or forceful way to pay attention to what you are saying.'
15	<i>listen to who's talking</i>	look who's talking! - Cambridge	'something you say when someone criticizes you for something that that person does himself or herself'
16	<i>it's fine with me</i>	(that's) fine with me - The Free Dictionary	'I'm amenable to this situation.'

The shared property of all routine formulae identified in the corpus is their rather colloquial and/or vulgar style. Once again, this can be concluded by examining the orthography (e.g. *don't cha know, how ya been?*), as well as vocabulary (e.g. *fuck you, that's the way*).

The PUs of this type which belong to the subcategory of social formulae are: *time moves on, that's the way, so long, how ya been?, never mind (the darkness)* and *it's fine with me*. The routine formulae in the corpus which can be further classified as gambits are: *don't you know/don't cha know, look at (how you've spent your life), go on, ya hear?, heads up* and *it's such a pity that*. The routine formulae in the corpus which belong to the subcategory of expressive formulae are: *fuck you, god dammit* and *listen to who's talking*.

#### 4.7. Paraphrasal Verbs

Table 6 shows the seven instances of paraphrasal verbs found in the corpus: *give me a whisper, give me a sigh, give me a kiss, got no need for the light, keep an open heart, the lies they sell, make a mockery of humanity*.

**Table 6**

#### **Overview of Paraphrasal Verbs**

	Phraseological unit	Dictionary entry/Reference	Meaning
1	<i>give me a whisper</i>	to give (someone) a whisper - Angel City Review/Balboa Press	'to whisper (to someone)'
2	<i>give me a sigh</i>	sigh for someone – The Free	'to release a deep breath, indicating

		Dictionary	
			anxiety about one's emotional attachment for someone'
3	<i>give me a kiss</i>	to give someone a kiss - WordReference/ Hackernoon	'to kiss (someone)'
4	<i>got no need for the light</i>	have no need of something - MacMillan	'to not need something'
5	<i>keep an open heart</i>	open (one's) heart (to someone) - The Free Dictionary	'to share one's deepest or most intimate emotions, thoughts, or secrets'
6	<i>the lies they sell</i>	to sell lies - Lynn Baber/ Elephant Journal	'to deceive someone in order to profit from their gullibility'
7	<i>make a mockery of humanity</i>	make a mockery (out) of (something) - The Free Dictionary	'to treat something in a way that shows contempt for it, or makes it seem foolish'

It should be noted that the paraphrasal verbs found in the corpus, while still colloquial (which is to be expected when taking their basic properties into consideration), lack the elements of the vulgar style. In other words, none of the paraphrasal verbs identified in the corpus contain any profanities.

With regard to the type of meaning which they convey, paraphrasal verbs in the corpus can be divided into two subcategories: the paraphrasal verbs which express inchoative meanings are *give me a whisper*, *give me a kiss* and *give me a sigh*; the ones which express durative meanings are *got no need for the light*, *keep an open heart*, *the lies they sell* and *make a mockery of humanity*.

#### 4.8. Restricted Collocations

Restricted collocations, a type of PUs whose clear delineation often poses difficulties, have been identified in the corpus in only three instances: *you've spent your life*, *kill the pain*, *spend time*.



**Table 7****Overview of Restricted Collocations**

	Phraseological unit	Dictionary entry/Reference	Modification	Meaning
1	<i>you've spent your life</i>	spend the rest of (one's) life - The Free Dictionary	reduction	'To spend the remaining portion of one's life (doing something or being some place).'
2	<i>kill the pain</i>	kill the pain (kill*) - Macmillan	-----	'to stop pain'
3	<i>spend time</i>	spend (time) - Cambridge	-----	'to use time doing something or being somewhere'

The three word groups in question are identified as restricted collocation due to the fact that each one of them contains a single constituent (*spend, kill*) which is not used in a literal sense, i.e. life or time can be “spent” as if they were a currency, while pain can be “killed” as if it were a living entity. All three PUs of this type are marked by its colloquial character, which is perfectly reasonable considering the fact that they have originated in discourse. Like paraphrasal verbs found in the corpus, none of the restricted collocations contain any profanities.

#### 5. Analysis of Modifications

The corpus contains 12 PUs which have undergone substitution: *take a nicotine, caffeine, sugar fix, so many eyes are on me, don't fuck wit'da bad side o' me, see you along, I've read your last page, livin' on the run, we've been through this, speak a piece of mind, paint a story, your laundry could use washing / We'll hang it up all over town, around this track and listen to who's talking*. It should be noted that all but one of the aforementioned PUs are phraseological nominations; the PUs of that type are word equivalents, which enhances their semantic malleability and makes them more suitable for substitution in comparison to the other types of modifications, which focus more on the functional aspects of the PUs. The

PU in question have undergone this particular type of modification for a myriad of reasons. The stylistic purposes of substitution in the corpus are: to make the PUs more colloquial, to make the PUs fit the subject matter or the imagery of the lyrics, as well as to express the lyrical subject's/author's attitude. The functional purposes of substitution in the corpus are: to substitute an original constituent with a word which contains the number of syllables required for the line containing the PU fit the metre of vocal melody or the musical metre (when the lyrics are written in free verse), to make the PU rhyme with another part of the lyrics, as well as to avoid repetition. However, since in most cases it is highly likely that substitution was used for both stylistic and pragmatic reasons, these motivations are all based on speculation and cannot be properly identified without interviewing the respective song writers.

The PUs which have undergone expansion are *take a nicotine, caffeine, sugar fix, sit for a spell, right next door, so many eyes are on me, to see the next day, rip you right in two, in their own special way, hang your head in sorrow, lay it all on the line, ain't playing childhood games, went straight to my head, read what we want between selected lines, a fucking waste of time, I'd have all the bases covered, your laundry could use washing / We'll hang it up all over town, the dust is startin' to clear, slipping farther and farther away, lovers always come and lovers always go, 'Why let one bad apple spoil the whole damn bunch?'* and *it's such a pity that*. Unlike substitution, expansion is fairly dispersed across various types of PUs, which may be attributed to its syntactic dimension, which makes it suitable for most types of PU. Expansion is also used for a multitude of reasons. The semantic reasons for this type of modifications are: making the meaning of the original PUs more literal and thus more applicable to the topic of the text in question, emphasising/intensifying the original PUs' meanings and expressing the lyrical subject's/author's attitude. The single functional reason for expansion is adapting the lines containing the original PUs to the metre of the vocal

melody or the overall musical metre of the song by adding words with the required number of syllables to do so.

In the corpus, there are 14 PUs which have undergone reduction: *rest my bones/head* (two variants of the same PU modified in the same manner), *your own way*, *the skeletons*, *you've worn your welcome*, *messin' my mind*, *on edge*, *put the pen to the paper*, *money to burn*, *like a mother*, *the light at the end*, *that's the way*, *'ya hear?'*, *nobody's home* and *you've spent your life*. Interestingly enough, reduction is used in the corpus with the sole intent of adapting the metre of the lines containing the reduced PUs to the metre of the vocal melody or the general musical metre of the song.

Permutation, affirmation of a traditionally negative PU and negation of a traditionally affirmative PU occur only once in the entire corpus, respectively. Namely, *gun of a son* is the single occurrence of a PU undergoing permutation; affirmation of a traditionally negative PU occurs in *judge a book by its cover*, while negation of a traditionally affirmative PU is present in *'silence isn't golden'*. The lack of other instances can be explained by the rather particular nature of these modifications, especially since the last two of these modification types require either a sententious construction, such as the two proverbs found in the corpus, and since all three types affect primarily the semantic aspect of the PUs which they modify. For instance, the shifting of *son* and *gun* in *son of a gun* intensifies the PU's meaning, while the affirmation of *judge a book by its cover* and the negation of *'silence is golden'* both express the author's attitude towards the truthfulness of the two well-established proverbs.

## 6. Conclusion

The primary goal of this research was to identify and classify phraseological units (PUs) in the songs by the rock band Guns N' Roses. The secondary goal was to examine how many of the identified and classified PUs were modified, the ways in which they have been

modified, as well as the motivations for doing so. The source material for the corpus chosen for the analysis was the band's third studio album, *Use Your Illusion I*. The theoretical framework for the research was *English Phraseology: a Coursebook* by Sabine Fiedler, which provided the information on the universal properties of PUs, as well as the typology used to classify PUs, whose lexicalisation was confirmed using a variety of lexicographic sources found on the Internet.

The research ultimately revealed that there are 192 PUs in the corpus. With regard to their types, there are 155 phraseological nominations, 2 irreversible binomials, 5 proverbs, 4 winged words, 16 routine formulae, 7 paraphrasal verbs and 3 restricted collocations. The obvious predominance of phraseological nominations could be attributed to their rather abstract properties in comparison to the remaining types of PUs, which in turn results in their inclusiveness. The prevalent characteristics of the overall corpus were found to be its peculiar register, which combines colloquial and vulgar style, with only a select few literary/formal instances. The characteristics of the colloquial style are evident in the orthography of the corpus, where contractions and deliberate spelling mistakes are used to mimic the conversational style of its respective authors, while the multiple profanities contained within the corpus serve as an indicator of the vulgar style, which is also utilised to a great extent.

Out of the 192 PUs found in the corpus, 46 PUs have undergone modification; 36 of those 46 PUs are phraseological nominations, which appears reasonable when taking into consideration their aforementioned prevalence in the corpus. The number in question refers only to the occurrence of modifications, since there are three occasions in which a PU has undergone two modifications simultaneously and a single occasion in which two instances of the same PU have undergone different modifications. It should be noted that the PUs in all four examples in question are phraseological nominations, which serves as another indicator of their abstract nature and therefore their productivity.

When counting separate instances of each type of modification, there are 50 PU modifications: 12 substitutions, 20 expansions, 15 reductions, 1 permutation, 1 negation of a normally affirmative PU and 1 affirmation of a normally negative PU. The modifications which occurred concurrently within an instance of a PU were substitution and expansion, while the modifications which a single PU has undergone separately were reduction and expansion.

The possible reasons for which PUs have been modified range from semantic (changing the PUs in order that their meaning may be more literal and thus appropriate for the context of the lyrics; intensifying their respective literal meanings) to more functional ones (altering PUs in order to fit the rhythm of the lyrics, adapting them to match the colloquial register used throughout the lyrics, making them rhyme with other parts of the text, avoiding repetition of certain words, etc.). The analysis of PU modifications shows that the three predominant types – substitution, expansion and reduction – were used for specific purposes. Firstly, it appears that substitution was generally used for making the PUs more literal in order to fit the lyrical context in a more precise manner. Secondly, expansion was mostly used in order to emphasise the meaning of the PUs, as well as to make the lines containing the expanded PUs fit the metre of either the vocal melody or the musical metre of the entire song, while only occasionally expressing the attitude of the lyrical subject towards the subject matter of the respective songs. Finally, reduction was almost exclusively used for the purpose of functionality, i.e. shortening the PUs so that the lines containing them may fit the singing or overall musical metre of a particular song). The varied nature of the possible motivations for using expansion for the modification of PUs may be the reason for its prevalence among the types of modifications found in the corpus. Nevertheless, in most instances, it is still difficult to make a clear distinction between the semantic or functional motivations for the

modification of PUs, so it would be advisable to view this aspect of differing motivations for modification as a spectrum, rather than a clear delineation of two opposing extremes.

Taking all the findings into consideration, this research has proved to be a rather fruitful endeavour. Above all, it showed the true breadth of the lyrical expression and song writing talent which certain members of Guns N' Roses possessed, therefore confirming the artistic merit of the band in a way that most likely was not previously explored.

Appendix





# GUNS 'N' ROSES



# GET YOUR ILLUSION!

1. RIGHT NEXT HOUR TO HELL 2:58
2. DUST 'N' BONES 4:55
3. LIVE AND LET DIE 2:59
4. DON'T GIV' ORGEMAU 4:42
5. PERFECT CRIME 2:22
6. YOU AIN'T THE FIRST 2:52
7. BAD OBSESSION 5:26
8. BACK OFF BITCH 5:01
9. DIDDLE TALK 'N' JIVE 5:19
10. NOVEMBER RAIN 8:55
11. THE GARDEN 3:17
12. GARDEN OF EDEN 2:56
13. DON'T DAMN ME 5:15
14. BAD APPLES 4:25
15. DEAD HORSE 4:17
16. CIMA 10:00

PRODUCED BY MIKE CLINK  
AND GUNS 'N' ROSES



**RIGHT NEXT DOOR TO HELL**

(Sieder / Carter / Reed)

ILL TAKE ANOTHER CUP OF COFFEE SUGAR-FIX  
JESUS DON'T YA GET TIRED OF TURNIN' THICKS  
BUT WHEN YOUR MIND GOES BLUES  
YOU'LL FIND THE BLUES  
SEEMS ALL OUR HEROES WERE BORN TO LOSE  
JUST WALKIN' THROUGH TIME  
YOU BELIEVE THIS HEAT  
ANOTHER BAPTIST HOUSE ANOTHER DEAD END STREET  
GODMAHER'S BOWS AN' SITS FOR A SPELL  
THIS SIDE OF HEAVEN HIS CLOSE TO HELL

RIGHT NEXT DOOR TO HELL  
WHY DON'T YOU WRITE A LETTER TO ME YEAH  
I SAID IN THE RIGHT NEXT DOOR TO HELL  
AN SO MANY EYES ARE COME  
RIGHT NEXT DOOR TO HELL  
I GOT NOWHERE ELSE TO BE  
RIGHT NEXT DOOR TO HELL  
FEELS LIKE THE WALLS ARE CLOSING IN ON ME

MY MAMA NEVER BEATLY SAID MUCH TO ME  
SHE WAS MUCH TOO YOUNG AND SCARED TO BE  
HELL FREED MIGHT SAY THAT'S WHAT I NEEDED  
BUT ALL I REALLY EVER GET IS GREED  
AN MOST MY FRIENDS THEY FEEL THE SAME  
HELL WE DON'T EVEN HAVE OURSELVES TO BLAME  
BUT TIMES ARE HARD AND THINGS ARE CHEAPER  
AS YOUR ARMS GET SHORTER  
YOUR POCKET GET DEEPER

RIGHT NEXT DOOR TO HELL  
WHY DON'T YOU WRITE A LETTER TO ME  
I SAID IN THE RIGHT NEXT DOOR TO HELL  
AN SO MANY EYES ARE COME  
RIGHT NEXT DOOR TO HELL  
I GOT NOWHERE ELSE TO BE  
RIGHT NEXT DOOR TO HELL  
FEELS LIKE THE WALLS ARE CLOSING IN ON ME

RIGHT NEXT DOOR TO HELL  
WHY DON'T YOU WRITE A LETTER TO ME  
I SAID IN THE RIGHT NEXT DOOR TO HELL  
AN SO MANY EYES ARE COME  
RIGHT NEXT DOOR TO HELL  
I GOT NOWHERE ELSE TO BE  
RIGHT NEXT DOOR TO HELL  
FEELS LIKE THE WALLS ARE CLOSING IN ON ME

Dave's Matt Searin  
Bass: Duell  
Lead and Rhythm Guitars: 6 String Bass: Sush  
Rhythm Guitar: tzy  
Vocals: Al  
Background Vocals: Stan, Duell, tzy

**DUST N' BONES**

(Sieder / McKagan / Sush)

HE LOST HIS MIND TODAY  
HE LET IT GO BACK ON THE HIGHWAY  
ON 89

SHE LOVED HIM YESTERDAY  
YESTERDAY'S OVER  
I SAID OKAY  
THAT'S ALL RIGHT  
TIME LIVES ON  
THAT'S THE WAY  
WE LIVE AN' HOPE TO SEE THE NEXT DAY  
THAT'S ALL RIGHT

SOMETIMES THESE THINGS THEY ARE SO EASY  
SOMETIMES THESE THINGS THEY ARE SO HARD  
SOMETIMES THESE THINGS JUST SEEM TO  
RIP YOU RIGHT IN TWO  
OH MAN DON'T LET EM GET TA YOU  
SHE LOVED HIM YESTERDAY  
HE LAD HER SISTER  
SHE SAID OK  
AN THAT'S ALL RIGHT  
BORED HER THINGS TODAY  
WAY BACK OUT DEEP  
BEHIND THE DRIVEWAY  
AND THAT'S ALL RIGHT

SOMETIMES THESE WOMEN ARE SO EASY  
SOMETIMES THESE WOMEN ARE SO HARD  
SOMETIMES THESE WOMEN SEEM TO  
RIP YOU RIGHT IN TWO  
OH YEAH YOU LET EM GET TO YOU  
YA GET OUT ON YOUR OWN  
AND YOU TAKE ALL THAT YOU OWN  
AND YOU FORGET ABOUT YOUR HOME  
AND THEN YOU'RE JUST TOOKIN' GONE

THERE'S NO LOGIC HERE TODAY  
DO AS YOU GOT TO GO YOUR OWN WAY  
I SAID THAT'S RIGHT  
TIME'S SHORT YOUR FEELS YOUR OWN  
AND IN THE END  
WE ARE JUST  
DUST N' BONES

Dave's Percussion Matt  
Bass: Duell  
Lead and Rhythm Guitars: Vocals: Sush  
Rhythm Guitar: tzy  
Piano: Organ: Duell  
Background Vocals: Al, Stan, Duell



**LIVE AND LET DIE**

(Paul and Linda McCartney)

WHEN YOU WERE YOUNG  
AND YOUR HEART WAS AN OPEN BOOK  
YOU USED TO SAY I'VE AND LET LIVE  
YOU KNOW YOU DO  
YOU KNOW YOU DO  
YOU KNOW YOU DO  
BUT IF THIS EVER CHANGES WORLD  
IN WHICH WE LIVE IN  
MAKES YOU GIVE IN AND CRY  
SAY I'VE AND LET DIE  
LIVE AND LET DIE

WHAT DOES IT MATTER TO YA  
WHEN YA GOT A JOB TO DO YA GOT TO DO IT WELL  
YOU GOT TO GIVE THE OTHER FELLA HELL  
YOU USED TO SAY I'VE AND LET LIVE  
YOU KNOW YOU DO  
YOU KNOW YOU DO  
YOU KNOW YOU DO  
BUT IF THIS EVER CHANGES WORLD  
IN WHICH WE LIVE IN  
MAKES YOU GIVE IN AND CRY  
SAY I'VE AND LET DIE  
LIVE AND LET DIE

©1973 LIFE Communications Inc. ASCAP/ BMI  
Unaf/ Catalog Inc. BMI  
Dave's Matt  
Bass: Duell  
Lead and Rhythm Guitars: 6 String Bass: Sush  
Rhythm Guitar: tzy  
Piano: Duell  
Synthesizer Programs: Stan, Sush, Al  
Vocals: McKagan, Al  
Horns: Matthew McKagan, Robert Weir,  
Robert Clark, Jan Travenex  
Background Vocals: Al, Stan, Duell

**DON'T CRY**

(Sieder / Reed)

TALK TO ME SOFTLY  
THERE'S SOMETHING IN YOUR EYES  
DON'T FEAR YOUR HEAD, I SORROW  
I KNOW HOW YOU FEEL INSIDE I'VE  
I'VE BEEN THERE BEFORE  
SOMETIMES CHANGIN' INSIDE YOU  
AND DON'T YOU KNOW

DON'T YOU CRY TONIGHT  
I'LL LOVE YOU BABY  
DON'T YOU CRY TONIGHT  
THERE'S A HEAVEN ABOVE YOU BABY  
AND DON'T YOU CRY TONIGHT

GIVE ME A WHISPER  
AND GIVE ME A KISS BEFORE YOU TELL ME GOODBYE  
DON'T YOU TAKE IT SO HARD NOW  
I'LL STILL BE THINKING OF YOU  
AND THE TIMES WE HAD BABY  
AND DON'T YOU CRY TONIGHT

AND DON'T YOU CRY TONIGHT  
DON'T YOU CRY TONIGHT  
SAY I'VE AND LET DIE  
THERE'S A HEAVEN ABOVE YOU BABY  
AND DON'T YOU CRY TONIGHT

AND PLEASE REMEMBER THAT I NEVER LIED  
AND PLEASE REMEMBER  
HOW I FEEL INSIDE NOW HONEY  
YOU GOTTA MAKE IT YOUR OWN WAY  
BUT YOU'LL BE ALRIGHT NOW SIGH  
YOU'LL FEEL BETTER TOMORROW  
COME THE MORNING LIGHT NOW BABY

AND DON'T YOU CRY TONIGHT  
AND DON'T YOU CRY TONIGHT  
THERE'S A HEAVEN ABOVE YOU BABY  
AND DON'T YOU CRY

DON'T YOU EVER CRY  
DON'T YOU CRY TONIGHT  
BABY MAKE SOMEHAY  
DON'T YOU CRY  
DON'T YOU EVER CRY  
DON'T YOU CRY  
TONIGHT

Dave's Matt  
Bass: Duell  
Lead and Rhythm Guitars: Stan  
Rhythm Guitar: tzy  
Vocals: Al, Sush  
Background Vocals: tzy

**PERFECT CRIME**

(Sieder / Sush / Reed)

KICKIN' BACK IN THE SHADOWS  
GOT NO NEED FOR THE LIGHT  
WHO'S SPRAY NOW GO D'NER  
LOOK AT HOW YOU'RE SPENT YOUR LIFE  
SCROLLING FOR CHANGE  
TO PUT SOME MONEY IN YOUR POCKET  
MY HOW SCRAPCH DOES BURN  
LAUGHIN' AT THE SLOWERS AS YOU PRESSED IT MAMY

BUT GOT THE TIME AND GOT THE MUSCLE  
I GOT THE NEED TO LIVE IT ALL ON THE LINE  
I AMT AHEAD OF YOUR SMOKE SCREEN HUSTLE  
IT'S A PERFECT CRIME  
GOODMAM IT'S A PERFECT CRIME  
MOTHERFUCKER IT'S A PERFECT CRIME  
I SAID IT'S PERFECT

KEEP THE DRINKS DOWN  
AND DRINK THE SWEET DROPS OUT  
GOT A BLIND MAN FOLLOWIN' ME IN CHAINS  
I SAID HE'S FUN TO WATCH  
WHEN THE WORLD HAS STOPPED  
AND I THINK HE'S GOT SOMETHIN' TO SAY  
YOU WANNA FLOCK WITH ME DON'T FLOCK WITH ME  
CAUSE IM WHAT YOU'LL BE SO DON'T FLOCK WITH ME  
IF YOU HAD BETTER SERVE  
YOU'LL JUST STEP ASIDE FROM THE BAD SIDE OF ME

DON'T FLOCK WITHA BAD SIDE OF ME  
STAY AWAY FROM THE BAD SIDE OF ME  
DON'T FLOCK WITHA BAD SIDE

TIMINUS 09 AND COUNTING  
OSTRACIZED BUT THAT'S ALL RIGHT  
I WAS THINKIN' ABOUT SOMETHIN' WIFSE-  
1,2,3,4,5,6,7,8

CALL ON EVERYBODY WHO'S GOT LAST BITES  
SAYD IT'S BETTER IF YOU LOOKED BMA MANY  
RUNNIN' THROUGH THE VISIONS  
WANT YA LET ME BE  
NOTHERBROTHER JUST LET ME BE  
GOODMAM IT BETTER LET ME BE  
DON'T YA KNOW YA BETTER LET ME

PERFECT CRIME  
GOODMAM IT'S A PERFECT CRIME  
MOTHERFUCKER IT'S A PERFECT CRIME  
DON'T CHA KNOW  
IT'S A PERFECT CRIME  
Dave's Matt  
Bass: Duell  
Lead and Rhythm Guitars: Sush  
Rhythm Guitar: tzy  
Vocals: Sander Effects: Al

**YOU AN'T THE FIRST**

(Sieder)

I TRIED SO HARD JUST TO GET THROUGH TO YOU  
BUT YOUR HEADS SO FAR  
FROM THE REALNESS OF TRUTH  
WAS IT JUST A COME ON IN THE DARK  
WASN'T MEANT TO LAST LONG  
I THINK YOU'VE WORKN YOUR WET COME HONEY  
IL JUST SEE YOU ALONG AS SING YOU THIS SONG

THE CAN PRESS SLOWLY THINGS ALWAYS CHANGE  
YOUR DAD'S BEEN NUMBERED  
AND I'VE READ YOUR LAST PAGE  
YOU WERE JUST A TEMPORARY LOVER  
HONEY YOU AN'T THE FIRST  
LOTS OF OTHERS CAME BEFORE YOU WOMAN  
SAYD BU YOU BEEN THE WORST  
SA YOU BEEN THE WORST

SO GOODBYE TO YOU GIRL  
SO LONG FAREWELL  
I CAN'T HEAR YOU ANYVING  
YOUR JINUS BEEN HELD  
SO LOOK FOR ME WALKIN  
DOWN YOUR STREET AT NIGHT





WHEN THEY GOT NOWHERE TO GO  
WATCH THEM GO OFF THE STREETS  
WHILE THEY'RE BANGIN' OUT FRONT  
INSIDE THEY'RE SHAKIN' TO THE BUNCH  
GO ON AN' PROWLE TO THE LOGS  
AND THE WHOLE DAMN SCREAM BUNCH  
RI' EVERYWHERE YOU TURN  
TELL ME HOW A GENERATION'S  
EYES PROBED TO EARLY  
THIS FIRE'S BURNIN' AND IT'S OUT OF CONTROL  
IT'S NOT A PROBLEM YOU CAN STOP  
IT'S ROCK N' ROLL

I HEARD IT ON A WALL  
IT WENT STRAIGHT TO MY HEAD  
IT SAID COME TO THE TENSION  
OF A WORLD ON EDGE  
WE GOT PRALAY VIOLENCE  
AND YOU'LL LAST THE FIRST STONE  
AND SEX'S USED ANYWAY IT CAN BE  
SOMETIMES WHEN I LOOK OUT  
IT'S HARD TO SEE THE DAY  
IT'S A FEELIN' YOU CAN HAVE IT  
IT'S NOT TIME TO TAKE AWAY

LOST IN THE GARDEN OF EDEN  
SAY WE'RE LOSIN' IN THE GARDEN OF EDEN  
AND THERE'S NO ONE'S GONNA BELIEVE THIS  
BUT WE'RE LOSIN' IN THE GARDEN OF EDEN  
THIS FIRE'S BURNIN' AND IT'S OUT OF CONTROL  
IT'S NOT A PROBLEM YOU CAN STOP  
IT'S ROCK N' ROLL  
SUCK ON THAT!

LOOKING THROUGH THIS POINT OF VIEW  
THERE NO WAY IN GONNA FIT IN  
DON'T YA TELL ME WHAT MY EYES SEE  
DON'T YA TELL ME WHO TO BELIEVE IN  
I WANT SUPERSTITIONS  
BUT I KNOW WHEN SOMETHING'S WRONG  
I'VE BEEN DRAGG'D MY FEELS  
WITH A BITCH CALLED HOPE  
LET THE UNDERCURRENT DRAG ME ALONG

LOST IN THE GARDEN OF EDEN  
SAY WE'RE LOSIN' IN THE GARDEN OF EDEN  
AND THERE'S NO ONE'S GONNA BELIEVE THIS  
BUT WE'RE LOSIN' IN THE GARDEN OF EDEN  
MOST ORGANIZED RELIGIONS MAKE  
A MOCKERY OF HUMANITY  
OUR GOVERNMENT'S ARE DANGEROUS  
AND OUT OF CONTROL  
THE GARDEN OF EDEN'S JUST ANOTHER GIMMICKARD  
SAY I'VE HAD SOMEONE TO BUY IT  
SAY I'M SURE THEY'D SELL IN SOUL

THIS FIRE'S BURNIN' AND IT'S OUT OF CONTROL  
IT'S NOT A PROBLEM YOU CAN STOP  
IT'S ROCK N' ROLL  
LOST IN THE GARDEN OF EDEN  
SAY WE'RE LOSIN' IN THE GARDEN OF EDEN  
AND THERE'S NO ONE'S GONNA BELIEVE THIS  
BUT WE'RE LOSIN' IN THE GARDEN OF EDEN  
HAYE AN' TALKIN' ABOUT NO  
POISON APPE' ON SOME MESSIN' (BIG YA HEAR)  
SAY WE'RE LOSIN' IN THE GARDEN OF EDEN  
SAY THERE'S NO ONE'S GONNA BELIEVE THIS  
THIS FIRE'S BURNIN' AND IT'S OUT OF CONTROL  
IT'S NOT A PROBLEM YOU CAN STOP  
IT'S ROCK N' ROLL

SO I HAD INSIDE MY WORLD  
I TOOK WHAT I COULD FIND  
I CRIED WHEN I WAS LONELY  
I FELL DOWN WHEN I WAS BLIND  
BUT DON'T DREAM WHEN I SPEAK  
A PECE OF MY MIND  
CAUSE SILENCE ISN'T GOLDEN  
WHEN I'M HOLDIN' IT INSIDE  
CAUSE I'VE BEEN WHERE I'VE BEEN  
AN I'VE SEEN WHAT I'VE SEEN  
I PUT THE PEN TO THE PAPER  
CAUSE IT'S ALL A PART OF ME

HOW CAN I EVER GAT IT? YOU  
AN' HOW CAN I EVER MAKE YOU SEE  
THAT DEEP INSIDE WE'RE ALL SOMEBODY  
AINT DONT' MATTER WHO YOU WANNA BE  
BUT NOW I GOTTA SMILE I HOPE YOU COMPAREHEAD  
FOR THIS MAN CAN SAY IT HAPPENED  
CAUSE THIS CHRD HAS BEEN CONDEMNED  
SO I STEPPED INTO YOUR WORLD  
I KOCKED YOU IN THE MIND  
AN I'M THE ONLY WITNESS  
TO THE NATURE OF MY CRIME

DON'T DREAM ME  
(Slick / Law / Road)

DON'T DREAM ME  
WHEN I SPEAK A FECE OF MY MIND  
CAUSE SILENCE ISN'T GOLDEN  
WHEN I'M HOLDIN' IT INSIDE  
CAUSE I'VE BEEN WHERE I'VE BEEN  
AN I'VE SEEN WHAT I'VE SEEN  
I PUT THE PEN TO THE PAPER  
CAUSE IT'S ALL A PART OF ME

BET A SONG OR A CASUAL CONVERSATION  
TO HOLD MY TONGUE SPEAKS  
OF QUIET RESERVATIONS  
YOUR WORDS ONCE HEARD  
THEY CAN PLACE YOU IN A FRACTION  
MY WORDS MAY DISTURB  
BUT AT LEAST THERE'S A REACTION  
SOMETIMES I WANNA KILL  
SOMETIMES I WANNA DIE  
SOMETIMES I WANNA DESTROY  
SOMETIMES I WANNA CRY  
SOMETIMES I COULD GET EEN  
SOMETIMES I COULD OVE' UP  
SOMETIMES I COULD OVE' UP  
SOMETIMES I'D GIVE A FLOCK

IT'S ONLY FOR A WHILE  
I HOPE YOU UNDERSTAND  
I NEVER WANTED THIS TO HAPPEN  
DONT' WANT TO BE MAMM

WHILE EVERYBODY'S TALKIN'  
HELL IN JUST ANOTHER DAY  
IF I'VE JUST LEAVE ME BE  
I'D SAY JUST LEAVE ME BE  
WHY LET ONE BAD APPLE  
SPOIL THE WHOLE DAMN BUNCH  
GODD AND DAMN  
NOW WHAT'N YOU FOUR MY PATTY?  
I'D HAVE ALL MY BASS COVERED  
IF I COULD TEACH MY HANDS TO SEE  
BUT NOW WE'RE DOWN IN THE DEEP END  
WHERE THEY'D LOVE TO WATCH YOU DROWN  
I SAID YOUR LAUNDRY COULD USE WASHING  
WELL I WANT IT UP ALL OVER TOWN  
I SAID HOLLOWOOD'S LIKE A DRIVER  
AN WE'RE DOWN ON SUNSET STRIP  
AN YOU'LL BE SLIDIN' DOWN THE CLOPOX  
TIL YOUR LIPS ARE ALL NICE AND CRISP

WHEN THE SHIT HIT THE FAN  
IT WAS ALL COULD STAND  
YEAH, WELL I'M A FREQUENT FLYER  
MY BODY'S BEATIN' WHILE IT CAN  
BUT WHAT I DON'T UNDERSTAND IS THAT  
MY WORLD AINT GETTIN' NO BRIGHTER  
IF I COULD TOUCH THE SKY  
I'D WOULD FLOAT ON BY

WHEN THE SHIT HIT THE FAN  
IT WAS ALL COULD STAND  
YEAH, WELL I'M A FREQUENT FLYER  
MY BODY'S BEATIN' WHILE IT CAN  
BUT WHAT I DON'T UNDERSTAND IS THAT  
MY WORLD AINT GETTIN' NO BRIGHTER  
IF I COULD TOUCH THE SKY  
I'D WOULD FLOAT ON BY

WHEN THE SHIT HIT THE FAN  
IT WAS ALL COULD STAND  
YEAH, WELL I'M A FREQUENT FLYER  
MY BODY'S BEATIN' WHILE IT CAN  
BUT WHAT I DON'T UNDERSTAND IS THAT  
MY WORLD AINT GETTIN' NO BRIGHTER  
IF I COULD TOUCH THE SKY  
I'D WOULD FLOAT ON BY

WHEN THE SHIT HIT THE FAN  
IT WAS ALL COULD STAND  
YEAH, WELL I'M A FREQUENT FLYER  
MY BODY'S BEATIN' WHILE IT CAN  
BUT WHAT I DON'T UNDERSTAND IS THAT  
MY WORLD AINT GETTIN' NO BRIGHTER  
IF I COULD TOUCH THE SKY  
I'D WOULD FLOAT ON BY

WHEN THE SHIT HIT THE FAN  
IT WAS ALL COULD STAND  
YEAH, WELL I'M A FREQUENT FLYER  
MY BODY'S BEATIN' WHILE IT CAN  
BUT WHAT I DON'T UNDERSTAND IS THAT  
MY WORLD AINT GETTIN' NO BRIGHTER  
IF I COULD TOUCH THE SKY  
I'D WOULD FLOAT ON BY

COVER COLLECTED: PHOTONS RIGHT LEFT MARGA - TOP TO BOTTOM: 1. JOHANN LANGE 2. WINTERHILK/MAGN BACHEL WEST ROBERT CLARK, JOHN THOMPSON 3. BLU PRICZ 4. ALICE COOPER  
5. JOHN ROHMANN 6. JAMES BELL 7. BLAKE 8. STATION RIGHT MARGA - TOP TO BOTTOM: 4. DANIEL MUK 9. GORDO GOSTENIN 10. DEJAMES WESTI BRENEN  
11. SHANNON HOON REED SHAW STUBBS 12. C. BAKER 13. JONATHAN DEAN GARDNER 14. P. SERVICES 15. MICHAEL MADRICE 16. JANE CLARK

WHEN THE SHIT HIT THE FAN  
IT WAS ALL COULD STAND  
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BUT WHAT I DON'T UNDERSTAND IS THAT  
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IF I COULD TOUCH THE SKY  
I'D WOULD FLOAT ON BY



HEAD HORSE

NOBODY UNDERSTANDS QUITE WHY WE'RE  
HERE BE SEARCHIN' FOR ANSWERS  
THAT WE'RE APPEAR  
BUT MAYBE IF I LOOKED REAL HARD I  
D SEE YOU'RE THINKIN' TOO  
TO UNDERSTAND THIS LIFE  
THAT WE'RE ALL GOIN' THROUGH  
THEIR WHEN SHE SAID SHE WAS GONNA LIKE  
WRECK IN CAR I DONT KNOW WHAT TO DO!

SOMETIMES I FEEL LIKE I'M BEIN' A DEAD HORSE  
AN I DONT KNOW WHAT YOU'D BE BRINGIN ME DOWN  
I D LIKE TO THINK THAT OUR LOVES  
WORTH A TAD MORE  
IT MAY SOUND FUNNY BUT YOU'D THINK BY NOW  
I'D BE SMILIN'  
I GUESS SOME THINGS NEVER CHANGE  
NEVER CHANGE

I MET AN OLD CONVOY  
I SAW THE LOOK IN HIS EYES  
SOMETHIN TELLS ME HE'S BEEN HERE BEFORE  
CAUSE EXPERIENCE MAKES YOU WISE  
THAS ONLY A SMALL CHILD  
WHEN THE THOUGHT FIRST CAME TO ME  
THAT I'M A SON OF A GUN AND THE GUN OF A SON  
THAT BROUGHT BACK THE DEVIL IN ME

BUT SOMETIMES I FEEL LIKE  
I'M BEIN' A DEAD HORSE  
AN I DONT KNOW WHAT YOU'D BE BRINGIN ME DOWN  
I D LIKE TO THINK THAT OUR LOVES  
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WORTH A TAD MORE  
IT MAY SOUND FUNNY BUT YOU'D THINK BY NOW



I'D BE SMILIN' I GUESS SOME THINGS NEVER CHANGE NEVER CHANGE

I AM NOT THAT YOU'D CALL AN OLD SOUL I'VE BEEN AROUND THIS TRUCK A COUPLE OF TIMES BUT NOW THE MUSIC IS STARTIN' TO CLEAR OH YEAH!!

SOMETIMES I FEEL LIKE BEATIN' AROUND HOUSE AN I DON'T KNOW WHY YOU'D BE BRICKIN' ME DOWN I'D LOVE TO THINK THAT OUR LOVES WORTH A HAD MORE IT MAY SOUND FOLK BUT YOU'D THINK BY NOW I'D BE SMILIN' OH YEAH I'D BE SMILIN' NOW WAY I'D BE SMILIN' OH-SMILIN'

SUCK OF THIS LIFE NOT THAT YOU'D CARE I AM NOT THE ONLY ONE WITH WHOM THESE FEELINGS SHARE

Diana Hair  
Bass Duff  
Lead and Rhythm Guitars: Steph  
Rhythm Guitar: Izzy  
Voices: Kristine Garcia, Rai  
Nudecator: Mike Clark

COMA

(Sasha: Baby)

HEY YOU LAUGHIN' IN A COMA AND I DON'T THINK I WANNA EVER COME BACK TO THIS WORLD AGAIN

KINDA LIKE IN A COMA CAUSE NO ONE'S EVER GONNA OH I WANE ME COME BACK TO THIS WORLD AGAIN NOW I FEEL AS IF I'M FLOATIN' AWAY I CAN'T FEEL ALL THE PRESSURE AND I WANE IT THIS WAY BUT I WANE'S CALLIN' M' BODY'S CALLIN' WONT YOU COME BACK TO THIS WORLD AGAIN SUSPENDED DEEP IN A SEA OF BLACK

I'VE GOT THE LIGHT AT THE END I'VE GOT THE BONES ON THE MAST WELL I'VE GONE SMILIN' I'VE GONE SMILIN' I COULD EASE SO EASILY WHILE FRIENDS ARE CALLING BACK TO ME I SAID THERE THEY'RE LEAVIN' IT ALL UP TO ME WHEN ALL I NEEDED WAS CLARITY AN SOMEONE TO TELL ME WHAT THE FLICK IS GOIN' ON GODDAMN IT!

SLEEPIN' FARTHER AWAY PARTNER AWAY IT'S A MIRACLE HOW LONG WE CAN STAY IN A WORLD OUR MINDS CREATED THEY'RE WAITING FOR AN ANSWER IN A WORLD THAT'S FULL OF SHT

HELP ME HELP ME HELP ME HELP ME HELP ME HELP ME HELP ME BASTARD

PLEASE UNDERSTAND ME IN-CULPINE THROUGH THE WRECKAGE OF ALL MY THIRSTED DREAMS BUT THIS GEAR INVESTIGATION JUST CAN'T STRIFE ALL MY SCREAMS AND I'M WAITIN' AT THE CROSSROADS WAITING FOR YOU WAITING FOR YOU WAITING FOR YOU WHERE ARE YOU?

NO ONE'S GONNA BOTHER ME ANYMORE NO ONE'S GONNA MESS WITH MY HEAD NO MORE I CAN'T UNDERSTAND WHAT ALL THE FIGHTIN'S FOR BUT IT'S SO NICE HERE DOWN OFF THE SHORE I WISH YOU COULD SEE THIS

CAUSE THERE'S SOMETHING TO SEE IT'S SPECIAL TO ME AND IT'S RITE IN TIME NOT LIKE THE WORLD WHERE USED TO LIVE I NEVER REALLY WANTED TO LIVE

ZAP-HIA AGAIN ZAP THE SON OF A BITCH AGAIN

YOU GOT A ONE WAY TICKET ON YOUR LAST CHANCE RIDE GOTTA ONE WAY TICKET GOTTA ONE WAY TICKET GOTTA ONE WAY TICKET

AN ALL THE CROSS COMMUNICATION THAT HAS LEFT YOU IN THE COOL ENTH MACH FOR CONSOLATION WHEN YOU FEEL SO WEAK AND OLD BUT I'F HOME & WHERE THE HEART'S THEN THERE'S STORES TO BE TOLD NO YOU DON'T NEED A DOCTOR NO ONE ELSE CAN HEAL YOUR SOUL

GET YOUR MIND IN SUBMISSION GET YOUR LIFE ON THE LINE BUT NOBODY PULLED THE TRIGGER THEY JUST STEPPED ASIDE THEY'RE DOWN BY THE WATER

WHILE YOU WATCH EM WANNIN' GOODBYE THEY'RE CALLIN' IN THE MORNING THEY'RE HANGIN' ON THE PHONE THEY'RE WAITING FOR AN ANSWER BUT YOU KNOW NOBODY'S HOME

AND WHEN THE BELL'S STOPPED RANGIN' IT WAS ROBERT'S FALL BUT YOUR OWN THERE WERE ALWAYS SABLE WHIMKES AND YOU WOULD HAVE BEEN IT COMIN' BUT WE GAVE YOU TOO MUCH TIME

AND YOU SAID THAT NO ONE'S LISTENING AND YOU'RE BEST FRIEND DROPPED A LINE SOMEONES WE GET SORTED OF WAITING FOR A MAN TO SPEED OUR TIME

AND I'M SO EASY TO BE SOCIAL IT'S SO EASY TO BE COOL YEAH IT'S EASY TO BE HANGRY WHEN YOU AINT GOT SHIRT TO LOSE AND I WISH THAT I COULD HELP YOU WITH WHAT YOU'RE TRYING TO DO BUT I'M STILL OUT HERE WAITING

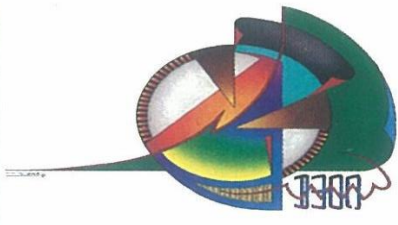
WAITING FOR YOU TO REACH THE POINT OF BREAKING KNOW IT'S GONNA TAKE SOME TIME TO HEAL THE BROKEN MEMORIES THAT ANOTHER MAN WOULD NEED JUST TO SURVIVE

Diana: Percussion Matt  
Bass: Duff  
Lead and Rhythm Guitars: Steph  
Rhythm Guitar: Izzy

Special Thanks to Dr. Michael Stephens, Sam Steaton and Steve Rogers

Send Effects: Brad Foster, Jason Butler, Susanne Finkler, Patrick Fernandez, Rose Haron, Monica Zepher, Sam Morris, Corinne, Diane Mitchell

Words: All



ENGINEERED BY MIKE CLANK MIXED BY BILL PRIGG IN OUR SOUND™

ADDITIONAL ENGINEERING: JIM MITCHELL ASSISTANT ENGINEERS: ED GOODPRAU JOHN AGUIO, MINE DOUGLASS, ALLEN ABRAHAMSON, BLIZZ BURROWS, CHRIS PUGHAN, LEON GANNADO, JASON ROBERTS, TALLEY SHERWOOD, CRAIG PORTRELLS, L. STU YOUNG

RECORDED AT A&M STUDIOS HOLLYWOOD CA RECORD PLANT HOLLYWOOD CA STUDIO 56 HOLLYWOOD CA IMAGE RECORDING ANTT'S SO EASY TO BE SOCIAL

LOS ANGELES CA MASTERSHIP BY GEORGE MARINO AT STERLING SOUND NEW YORK NY ART DIRECTION: DESIGN KEVIN BEAGAN SLASH W. AXL ROSE

ART SLAVE WENDY SHERMAN EDITORIAL: GAIL LYNN FEY COVER PHOTO: MARK KOSTRAB PHOTOGRAPHY: ROBERT JOHN

PHOTO COLLAGE: ROBERT JOHN GEORGE CHIN GENE WINKLAND WILLIAM HAINES R.K. SLOANE INSIDE ILLUSTRATIONS: KIRK HUGHES - "DON'T CRY" ASCENSION, STEVE LANK - "COMA" R.K. SLOANE - GUNS N' ROSES LOGO MIKE STRAGGS - PRETTY THING UP THE STAIRS TWINS - DEADLY PIECE - DEAD HORSE - PHOTO COURTESY OF N.Y. TIMES

PERSONAL MANAGEMENT: DOUG GOLDSTEIN A&P COORDINATION: TOM ZILVATT

GUNS N' ROSES WOULD LIKE TO THANK THE FOLLOWING: JAMN IN NO FLOCKING WAY'S THIS IS OURS FOR PROPERTY: A&M STUDIOS, JOANNE ARBOTT, ROB ARSLO, DR. KENTH ADER, AUNN, ALL MY PROS, FROM THE SEA, WA, DR. EDDIE, ANDY ET AL, KIM GARDNER, RON ANDERSON, MICHELLE ANTHONY, NAWD ARAGON, WEST AGENE, MIKE ASCOLLESE, SEBASTIAN BACH, AMY BALEY, STUART IS C, BILLY WELLS, BARD, HOWARD BECKER, AND ELECTRIC ENTERTAINMENT, RACHEL BOJAN, JACK DONALD, BRW, BROCKMAN, CRAIG BROOK, MICHAEL BONDINO, AT BROCKMAN, TIMOTHY BROGDON, D.J. JOSEPH BROOKS

ROCKIE BROWN, RAY BROWN, STEPHANE BROWNSTEIN, JUDY KIMMEL, SAMANTHA BRICE, BRIDGET CLIFF BIRNSTEIN & PETER WENSON, BLIZZ BURROWS, CURTIS CAMPBELL, JOHN CANNELL, MARK LISA CARTER, HANER CARL, JAKEE, CERRASIO, MARTIN CHAMBERS, CESTER CHOZE, DOFF S DOSS, GEORGE CHIN, THE CHAIN CLUB, CHROME HEARTS, RICHARD & LOB, WY FAW, FROM CHOLE OF SOUL, FOREVER FRIENDS - LOVE DUFF, DICK FLORIN, CLARK, MIKE CLANK, THE ELIT NETWORK, ROBERN WINKNER, FALLOUSHIT, VANDOLIS LEW, HEAD GIVEN KNOW, ALL MONEY, BLONDED, DEAN BIRNBAUM, OF LEE LOVIN, IN THE ED GASHBANS, AND DEER KNOW, IN THE WESER, JOSH BILLY, PATRICK, CHARLIE, Y, GOSAR & GAVIN, FROM O.S.I. ALICE COOPER, AL COURY, JUDITH CHAN, LESLIE CHECKOET, THE CLUT, DR. DAWGSON, ADAM DAY, DAWY DOOD, MALCOLM DOME, TIMMY DOME, CHRIS LOMBARDI, AT PRIMA WORKSHOP TO DOFFER, MILOK FOR STRENGTH AND WYALM VYOR, INSPIRATION AND ALL THE CLUT, NIGHT PHONE CALLS, RICHARD & ERN DUGAN, LOB EARL, ELECTRIC DUFF, STUDIO ROCK & PEBBLE AT ELECTRO, DR. ELLIOT, AND SHARON MAYNARD, BILL ELSON, TV ESTRADA, ERN EVELY, AL F - JIT BOX, MIKE FASANO, RICH FELOSTEN, LYNN FEY, SIANNE FLUNKS, PRIGGE, FOSTER, LEWOOD FRANKS, ROCK FRANKS, ART FREED, LOM & DORCE FRENDO, RICK YOU, ST LOUIS, PARRON, GENEVA LORA, EARL GIBBSON, BILL GAZDAR - THE GODDAMN HIRP! - DAVID GERREN, BILL ALTI, GERREN, WHO WORKED THEIR FLICK, ASSES OFF - "XOXOXO", COLLEEN GERALDINE, KEVIN WASH, AT GIBSON, EDDIE GIBBERTY, GUNNY & TERRY, DR. G. GIBSCHMANI, RICH GULLEN, JIM HERRIGER, AND ALL AT CV, ERN GONG, ABOVE AND BEYOND, SHIELBY GLUCK, DANIE GLOCH, SHELLEY GOLDBERG, DEE & DEAN, GOLDSTEIN, DOUG GOLDSTEIN, JENNY GOLDSTEIN, GRAMMAM, AMY GRAND, PRIX AUTO, WILLE GREEN & HOWIE STAMMCKER, BRIGHDE GROUND, ALBERT KOPWARD, AT GUNTERS F.I. US GUNS, N' LOCKIN, ROSES, BOB GARDNER, PETER MARPION, BRAD HAPPER, WARM HARTER, DON, HELELY, WARELL, HEWLETT, BOB HILDEN, SHANNON, ROON, BLAND, MELON, OLA ASH & TOM, HILSON, PAUL HOGE, JOE BRU, SIBEL, VA, SIBEL, ROSS SIBEL, & FAMILY, JAM PRUD, DEE, JAMES & DEBBE, WOODWORTH FOR THE WISDOM AND WARM FOOD™, JAN, JEWELL, ROBERT JOHN, THE PHOTOGRAPHER, CHRIS JONES, STEVE JONES, JUSTIN, AMINICK, LARRY KASINOFF, KIM GENE, WINKLAND, KIMC, ALEX, KOSHAN, ABBEY, KOMONICH, PHIL, KOVAL, KANE, RYANUSS, LENNY, KRAWITZ, DAVE LANK, KANE, RAGEI, DOUGLAS, CLEMENT, AT LAIN, PERLOSSON, JIM LADD, PAUL, DOUGLAS, AT LEATHERS & TREASURES, DR. STEVEN, LEMIS, KATI, LOBER, MICHELLE, LORELEI, STEVEN, LUCINA, TOM, MAREN, ROSE, NANI, DOMINAPRES, LOUS, MARCANO, MARK & CORRE, ANDY, WARDSON, BOBBY, ROCK, MARC, JENNY & ANTHONY, FROM WATES, JAMES WALTERS, JON & HELEN, WANNIE, MADBOG - WE FLOON, MADIE, IT FLICKER, RON, MENEY, MIKE & JENNY, WALTER, MITCH MITCHEL, JIM MITCHELL, MOBLEY, VET, MICHAEL

MONROE, WORKMAN, THE MIT SUPPORT SQUAD - THANKS SHAWN MURPHY, JIM FOOT, AT MUSIC WORKS, BILL B B WAREY, NEW YORK, FOR GET IN THE RING - NICHOLAS WAREY, SHERINA OKAMOTO, OLA QUER - R.I. (IF IT BURNER FOR YOU ♣ - SLASH, ONE - PAT, PETER PATRINO, SEAN BROW, BENFER, PERRY, LEE PHILIPS, PAK, DOO, GARY PER, MEL, POSNER, PAUL BROWN, AT PHOD, WARE, QUEEN, RICKY, RACHMAN, AT THE CATHOUSE, ALVINI, MIKE & TONY, AT THE MARIWAM, AND OF COURSE, LAMBO SR, KEVIN, REAGAN, THE RECORD PLANT, MARK RHOOD, ROSE, AT THE RECORD PLANT, USA, REED, THE REEBS, GEORGE, BARRETT, AT BRNO, JOSE, RICHMAN, CINDY, ROBBYX, DR. RISH, DAVID, KEEL, A, RODRIGON, USA, ROBINSON, ROLLING STONE, DAVID, WID, RIMBERY, JAMES'S, WENNER, THE ROLLING STONES, EDDIE ROSEBBLATT, RUMBO, RECORDERS, MCKAY, RAM, ARNOLD, SCHWARZEGGER, JEFF SCOTT, THE STRAP BAR, SEBASTIAN, MARCELLE, SERUSS, STEPHANE, SEMOUR, SHELLEY, SHAW, SORBERMAN, SHOW, STANG, BARRY, SEEGL, ROCK, FERRO, SLOW, ROBYN, SLOANE, DR. ROBYN, SMITH, (CALL ME ANYTIME, 24 HRS.), DR. SMOGNER, (THE BUTTERBALL, TURKEY), SWIKE, GREG, SPECIAND - THANKS FOR THE OASH, RUNS, S \$ AUTO, MIKE STRAGGS, DAWSTER, CLARE, STANFIELD, BLAKE, STANFON, DUSTY, STREET, FOR A GOOD TIME - P \$ LOVE SLASH, AMY STEUERY, STUDIO CITY, BET HOSPITAL, STUDIO 56, SUMNER, KEVIN T, ANDY GROSS, EDDY, THAMORE, JESS, TEGALMAN, ED, HOCKER, STEVE THOMPSON & MICHAEL, SHERRER, TIM THORNTON, BOB THOMAS, DR. THABILLAS, LITTLE ISLAND, LARS, LARSH, DANETTE, V.L.O.O, JOHN WESLEYMAN, AT VART, LESLIE, JOHN, BEESE, AND ALL AT V.I.P. SERVICES, KIM WARRICK, AND FAMILY, THE WEST, LOGAN, SHERIFFS, DEPT. FOR ALL DAY, PROGRESS, NIGNS, COVAGE, LESLIE, WEST, FLICKER, THE WILBERTS, THE MID, STEVE, EITZSON, AND EVERYONE, AT YAMAH, MICHELLE, YOUNG, ROYANE, YOUSSEF, ANDY & CAROL, ZANE, MIKE, MORSE & AMY, WARE, WICARD, & VERONIE, AT ZILDAN, JOHN, ZUCKER, TOM, ZILVATT, ETC

AND TO ALL THOSE WHO BELIEVED THANK YOU WANT IT FLUT - STIV, BARTORS

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## DESCRIPTIVE ANALYSIS OF PUs IN SONGS BY *GUNS N' ROSES*

### Summary

The aim of this phraseological research is to establish the quality and quantity of PUs in the lyrics of *Guns N' Roses* songs from the band's critically acclaimed album *Use Your Illusion I* in order to showcase the expressiveness of the lyrics in question. Firstly, the research will identify and subsequently classify the types of PUs contained within the lyrics, as well as uncover the extent to which certain types are represented in the corpus. The PUs will be confirmed using various online dictionaries and other Internet sources, and subsequently classified in accordance with the categorisation presented by Sabine Fiedler in *English Phraseology: A Coursebook*. Secondly, the modifications which certain PUs may have undergone will also be identified and classified, while the possible motivations for their occurrence will also be explored, also in accordance with Fiedler's book.

### Keywords

Phraseological unit, corpus analysis, lexicographic sources, classification of PUs, modification of PUs

DESKRIPTIVNA ANALIZA FRAZEMA U PJESMAMA GRUPE *GUNS N' ROSES*

## Sažetak

Cilj je ovog frazeološkog istraživanja ustanoviti vrstu i broj frazema u pjesmama grupe *Guns N' Roses* s njihovog albuma *Use Your Illusion I*, koji je svojedobno hvaljen od strane kritičara. Namjera je istraživanja ukazati na izražajnost pjesama s dotičnog albuma. Istraživanje će za početak identificirati i potom klasificirati tipove frazema sadržane u tekstovima pjesama, te otkriti u kojoj su mjeri određeni tipovi zastupljeni u korpusu. Frazemi će biti potvrđeni uz pomoć raznovrsnih rječnika i drugih izvora koje se može pronaći na internetu, te će potom biti klasificirani u skladu s podjelom koju je predstavila Sabine Fiedler u *English Phraseology: A Coursebook*. Drugi će se dio istraživanja baviti identifikacijom te klasifikacijom modifikacija kojima su određeni frazemi bili podvrgnuti, kao i proučavanjem mogućih motivacija za navedene modifikacije; i ovaj će dio istraživanja biti proveden u skladu s knjigom gore navedene autorice.

## Ključne riječi

Frazeološka jedinica, korpusna analiza, leksikografski izvori, klasifikacija frazema, modifikacija frazema