

Ville Karttunen

**”SEEMS LIKE AGES I HAVE WAITED
YOU”**

Lexical and Syntactic Transfer in the English Lyrics
of Finnish Heavy Metal Bands

ABSTRACT

Ville Karttunen: "Seems Like Ages I Have Waited You": Lexical and Syntactic Transfer in the English Lyrics of Finnish Heavy Metal Bands

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This thesis explores native language transfer in the English lyrics of Finnish heavy metal bands. Finland is globally known as a major exporter of heavy metal music, and therefore the lyrics of Finnish bands performing in English are notable examples of English texts written by Finnish speakers. However, in the majority of earlier research regarding the impact of native language transfer on Finnish people's English, the data has mainly consisted of students' school assignments.

20 Finnish metal bands were selected for this thesis based on the popularity index of the database of the Metal Storm website, and the lyrics of 253 songs were compiled to be used as data from the current and archived versions of the bands' official websites. The data was analyzed using the methodology in Lea Meriläinen's 2010 dissertation, and the language transfer found in the texts was classified according to a system of nine lexical and five syntactic features.

The aim of the thesis was to examine whether the song lyrics included the same features of lexical and syntactic transfer as the English compositions in the Matriculation Examination, and whether there would be fewer instances of them in the lyrics. The hypothesis that there would be fewer features of language transfer in the lyrics turned out to be correct, because every main feature and nearly every subtype appeared in the lyric data fewer times than in the compositions. An additional finding of the thesis was that there were fewer features of lexical transfer than syntactic transfer in the lyrics. Therefore, the results were contrary to those of Meriläinen's study, and it can be concluded that the lyricists' knowledge of the English lexicon was stronger than their understanding of the English syntax.

Keywords: native language transfer, lexicon, syntax, heavy metal, lyrics

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TIIVISTELMÄ

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Tutkielma käsittelee äidinkielen siirtovaikutusta suomalaisten metallimusiikin yhtyeiden englanninkielisissä sanoituksissa. Suomi on tullut maailmanlaajuisesti tunnetuksi metallimusiikin merkittävänä vientimaana, ja näin ollen englanniksi metallimusiikkia esittävien suomalaisyhtyeiden sanoitukset ovat merkittäviä esimerkkejä suomalaisten kirjoittamista englanninkielisistä teksteistä. Aiemmin äidinkielen siirtovaikutusta suomalaisten englannin kieleen tutkittaessa aineistona on kuitenkin käytetty eniten koululaisten kirjoituksia.

Tutkielmaa varten valikoitiin Metal Storm -sivuston tietokannan suosiota mittaavan indeksin perusteella 20 suomalaista metalliyhtyettä, joiden virallisten verkkosivujen nykymuotoisista ja arkistoiduista versioista kerättiin aineistoksi 253 kappaleen sanat. Aineistoa analysoitiin Lea Meriläisen vuoden 2010 väitöskirjan metodologiaa hyödyntäen, ja teksteistä havaitut suomen kielen siirtovaikutuksen piirteet luokiteltiin yhdeksän leksikaalisen ja viiden syntaktisen piirteen järjestelmän mukaisesti.

Tutkielman tarkoituksena oli selvittää, löytyisikö kappaleiden sanoituksista samoja suomen kielen siirtovaikutuksen piirteitä kuin englannin kielen ylioppilaskokeiden kirjoitelmista, ja esiintyisikö niitä vähemmän sanoituksissa. Hypoteesi, että sanoituksissa siirtovaikutuksen piirteitä olisi vähemmän, osoittautui todeksi, sillä jokaista pääpiirrettä ja lähes jokaista alatyyppeä esiintyi sanoitusaineistossa vähemmän kuin kirjoitelmissa. Tutkielmassa huomattiin myös leksikaalisia siirtovaikutuksen piirteitä esiintyneen sanoituksissa vähemmän kuin syntaktisia siirtovaikutuksen piirteitä. Näin ollen tulos oli päinvastainen kuin Meriläisen tutkimuksessa, ja siitä voi päätellä sanoittajien englannin kielen sanaston tuntemuksen olleen vahvempaa kuin heidän ymmärryksensä englannin kielen syntaksista.

Avainsanat: äidinkielen siirtovaikutus, leksikko, syntaksi, metallimusiikki, lyriikka, sanoitukset

Tämän julkaisun alkuperäisyys on tarkastettu Turnitin OriginalityCheck –ohjelmalla.

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1. Introduction

Finland is known as a major exporter of heavy metal music, both in the mainstream and the underground (Seppi & Stoycheva 2015: 24). According to data taken from Encyclopedia Metallum's archive of metal bands, Finland has 53.5 metal bands per 100 000 people; a figure that is higher than in any other country in the world (Grandoni 2012). The success of these groups has helped promote Finland's "brand image" around the world, and the bands have even inspired people to study Finnish and travel to Finland as tourists, among other things (Karjalainen & Sipilä 2016: 225). Due to this international notability, the lyrics of Finnish metal bands are a good example of texts in English written by Finnish native speakers and an area worth exploring in the field of linguistic research. In this master's thesis, my focus will be on lexical and syntactic transfer in particular.

Not many Finnish transfer studies have been carried out in recent years. Perhaps the most notable example is Lea Meriläinen's dissertation *Language Transfer in the Written English of Finnish Students* (2010), which examined transfer patterns in Finnish-speaking and Swedish-speaking students' English compositions written in 1995, 2000, and 2005 as part of the Finnish national Matriculation Examination. The framework of my thesis is based on Meriläinen's, but the nature of my data is different due to the poetic format of song lyrics, as opposed to the essay style of school compositions. The research questions are as follows:

1. Do the types of lexical and syntactic transfer detected in Meriläinen's (2010) study occur in the song lyrics as well?

2. Are there fewer instances of lexical and syntactic transfer in the song lyrics than in the students' English compositions in Meriläinen's (2010) study?

Since the people writing the lyrics presumably wrote them out of their own volition to express their creativity – rather than as a mandatory exercise or essay – and were comfortable with having them published, my hypothesis is that the lyrics display an above average competence in English and therefore include fewer instances of lexical and syntactic transfer.

2. Language transfer research

A key concept of this thesis is *language transfer*, which is a term for the several ways in which the native language (L1) has an impact on the learning process of the second language (L2). In the past, terms such as *linguistic interference*, *language mixing*, and *cross-linguistic influence* have been used to describe the same phenomenon (Odlin 2003: 437). This means that the terminology is rather varied, and there is no definite consensus on the correct term, but *language transfer* is used in this thesis, since it is the most commonly used term used in past research (Ringbom 2007: 30). Language transfer applies to various features of language, including phonology, syntax, and word functions (Siegel 2009: 577). In this chapter, I look into the history of language transfer research and its status in Finland, as well as the definitions of lexical and syntactic transfer and positive and negative transfer.

2.1 History

The history of research on transfer from the native language goes back to the 1950s, when works such as Uriel Weinreich's *Languages in Contact* (1953) first discussed the influence of one language on another (Odlin 2003: 438). The popularization of the field can be traced back to Robert Lado's *Linguistics Across Cultures* (1957), which established the term *contrastive analysis*. Contrastive analysis is based on the hypothesis that learners take words and grammatical norms from their native language and adapt them to the language they are learning, which as a consequence will lead to problems in second language acquisition if the structures of the two languages are significantly different (Lado 1957: 2; quoted in Odlin 1989: 15). Lado's conclusions

created the basis for the Contrastive Analysis Hypothesis (CAH), and as a result of its popularity, language teaching became focused on grammar-oriented exercises, and prevention of errors became a priority (Richards & Rodgers 1986: 14–17, 38, 44–56).

The Contrastive Analysis Hypothesis would later face criticism: Dulay and Burt (1973) argued that the processes of first and second language acquisition work in a similar manner and stated that the majority of errors made by learners were developmental errors of a universal nature, rather than rooted in language transfer (Ellis 1986: 28-29). Following the decline of the popularity of CAH, Noam Chomsky's theory of Universal Grammar (UG) rose to favor. The argument held by UG is that there are universal principles that apply to all languages and the people speaking them, as well as language-specific parameters, the latter of which cause the differences between languages due to rules pertaining to the structure, for example (Foley and Flynn 2013: 104). However, in practice this idea of universality was found to have flaws as well, and in later years research such as Selinker's (1972) theory of *interlanguage* has reconciled the opposing views regarding the role of language transfer in second language acquisition, by acknowledging it as one of the multiple factors affecting the learning process, as opposed to either being the sole factor or having no effect at all (Meriläinen 2010: 10).

2.2 Lexical and syntactic transfer

This thesis investigates language transfer in the areas of lexical and syntactic transfer. Of these two, lexical transfer occurs when a person's knowledge of words and how they are used in one language has an impact on learning and producing words in another

language (Jarvis and Pavlenko 2008: 72). On the other hand, syntactic transfer has been a more controversial and difficult term to define, partially due to the universalist viewpoint mentioned in section 2.1, which denies the role of the native language in the learning process of the target language syntax. However, syntactic features such as word order, relative clauses, and negation have been found to be prone to language transfer, making a case for the existence of the phenomenon (Odlin 1989: 85). The different kinds of lexical and syntactic transfer examined in this thesis will be discussed in more detail in chapter 4.

2.3 Transfer research in Finland

Due to the fact that there are two official languages – Finnish and Swedish – in Finland, the country has been considered an ideal environment for transfer research (Ringbom 2007: 41). Finnish is a Fenno-Ugric language, while Swedish is an Indo-European language just like English, and this drastic difference between the two languages has led to a number of studies comparing the speakers' acquisition of English (Ringbom 2007: 34-37). Not unexpectedly, these studies have found that Swedish-speaking learners have an advantage over Finnish-speaking learners of English, since Swedish and English have significantly more in common as languages (Meriläinen 2010: 2). However, as the presence and popularity of English in the Finnish society has become stronger over the past decades and people have become increasingly more exposed to the language in their daily lives, Finnish-speaking students' English skills have grown as well (Takala 2004: 275). The most significant piece of Finnish transfer research in the context of this thesis is Lea Meriläinen's dissertation (2010), which examined the written English of

Finnish students taking the English Matriculation Examination and has provided the framework for this thesis as well, as will be discussed in chapter 4.

2.4 Positive and negative transfer

In addition to the division between lexical and syntactic transfer, a distinction can be made between positive and negative transfer, depending on the level of difference between the features of the native language and the target language. Positive transfer is used to describe situations where the L2 learner benefits from similarities between the target language and their native language, if – for example – the same patterns and rules can be implemented in both. Negative transfer, on the other hand, hinders the learning process and causes difficulties due to the lack of similarities between the languages. Besides unidiomatic constructions, examples of negative transfer include underproduction, such as the avoidance of unfamiliar structures, and overproduction of certain patterns in the target language (Odlin 1989: 36-37).

While negative transfer is the focus of this thesis, it is not a negative phenomenon in itself. Therefore, I have chosen to refer to manifestations of negative transfer as non-standard, deviant or unidiomatic forms and constructions, rather than errors. The reason for this is to avoid a normative approach, according to which only major varieties, such as British and American English, would be considered proper English, while the other varieties would be deemed incorrect.

3. The data

In this chapter, I will present the data, its compilation process and criteria, and the bands whose songs are included in it. The data consists of 253 songs, which are listed in Appendix A and add up to a total of 30 618 words. In order to ensure that the lyrics were in their official published form, they were taken from the official websites of each band or their archived versions on the Internet Archive Wayback Machine. There are general lyric websites where one can search for song lyrics from various artists, but as they have been added by users, they may include errors or additions that do not appear in the official lyrics, and it is not always clear whether the lyrics appear on the sites with permission. Therefore, for the sake of accuracy and ethicality, I have decided to only use the official sources.

In order to make the data sufficiently varied, I selected 20 bands on the basis of their popularity by using the ranking of Finnish bands with most “fans” in the database of the Metal Storm website, because they were more likely to have had their lyrics available on their official websites and enough songs to choose words from. After that, I went through the list of bands and searched their websites – as well as the archived versions on the Internet Archive Wayback Machine – for song lyrics, until I had found 20 bands with a minimum of 1000 words’ worth of lyrics. Finally, I compiled the lyrics from each band into separate text files, stopping at the point where there were enough songs to exceed the limit of 1500 words per band.

On some of the websites, forward slashes were used to mark the beginning of a new line in the lyrics. Therefore, to make the text more readable and the data more concordant, I replaced them with line breaks. Additionally, I removed any duplicate

instances of verses and choruses that were repeated identically with no changes in the songs, as well as any possible lines and verses in other languages, in order to reduce repetition in the data and to keep all of the texts in English. An important factor was to include only lyrics that L1 Finnish speakers had originally written in English, and therefore I left out any songs that had either been credited to non-Finnish speakers or stated to have been translated from Finnish to English. Furthermore, the lyrics I selected were the oldest from each band, because they were more likely to have been written by inexperienced users of English and include language transfer, and therefore more representative of the average skill level of a L1 Finnish speaker writing in English, since artists with long careers have most likely used English more in their daily lives and may have received additional language coaching.

3.1 The bands in the data

In this section, I will present the bands selected for the data, giving background information such as their hometowns, years of activity, subgenres, and lyrical themes (Encyclopaedia Metallum 2019). I will also present each band's position in the fan count ranking of Finnish bands on the Metal Storm website, as well as the number of words and songs in the data from each band and the releases they are taken from (Metal Storm 2018).

3.1.1 Nightwish

Nightwish is a symphonic power metal band that was formed in 1996 in Kitee. Its lyrical themes include love, nature, astrology, religion, fantasy, and beauty. As of

February 2019, Nightwish is the most popular Finnish band in the Metal Storm list, and by 2018 it had sold more than 8 million records worldwide, which makes it one of the most successful Finnish musical groups of all time (Helsingin Kirjamessut 2018). The data in this thesis includes a total of 1587 words taken from the lyrics to 11 songs from Nightwish's first album, *Angels Fall First* (1997).

3.1.2 Children of Bodom

Children of Bodom was a melodic death/power metal band that was formed in 1993 in Espoo and remained active until 2019. Its lyrical themes included death, hate, Lake Bodom, anger, and antagonism. As of February 2019, Children of Bodom is the second most popular Finnish band in the Metal Storm list, and it has sold more than 2 million records worldwide (Johnny Kniga 2019). The data in this thesis includes a total of 1604 words taken from the lyrics to 11 songs from the first three Children of Bodom albums, *Something Wild* (1997), *Hatebreeder* (1999), and *Follow the Reaper* (2000).

3.1.3 Amorphis

Amorphis was formed in 1990 in Helsinki. The band has played a variety of styles over the years, including death metal and progressive metal, and its lyrical themes include war, death, and the Finnish national epic, *Kalevala*. As of February 2019, Amorphis is the sixth most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1553 words taken from the lyrics of 16 songs from three Amorphis albums: *The Karelian Isthmus* (1993), *Tales from the Thousand Lakes* (1994), and *Am Universum* (2001).

3.1.4 Sonata Arctica

Sonata Arctica is a power metal band that was formed in 1996 in Kemi. Its lyrical themes include fantasy metaphors, human relationships, and life. As of February 2019, Sonata Arctica is the seventh most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1607 words taken from the lyrics of 7 songs from Sonata Arctica's first album, *Ecliptica* (1999).

3.1.5 Kalmah

Kalmah was formed in 1991 in Oulu. The band plays melodic death/power metal, and its lyrical themes include politics, personal struggles, swamps, history, hunting, and fishing. As of February 2019, Kalmah is the ninth most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1551 words taken from the lyrics of 15 songs from the first two Kalmah albums, *Swamplord* (2000) and *They Will Return* (2002).

3.1.6 Omnium Gatherum

Omnium Gatherum is a melodic death metal band that was formed in 1996 in Karhula. Its lyrical themes include humanity and civilization, as well as personal subjects. As of February 2019, Omnium Gatherum is the 15th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1545 words taken from the lyrics of 13 songs from Omnium Gatherum's first two full-length albums, *Spirits and August*

Light (2003) and *Years in Waste* (2004), as well as the mini-album *Steal the Light* (2002).

3.1.7 Sentenced

The Muhos- and Oulu-based Sentenced was formed in 1988 and disbanded in 2005. The band initially played death metal, but its later music can be described as gothic metal. The band's lyrical themes included doom, death, depression, love, and suicide. As of February 2019, Sentenced is the 18th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1611 words taken from the lyrics of 9 songs from the second full-length Sentenced album *North from Here* (1993) and the mini-album *The Trooper* (1993).

3.1.8 Norther

The Espoo- and Helsinki-based Norther was formed in 1996 and disbanded in 2012. The band's music can be classified as melodic death metal or extreme power metal, and its lyrical themes included love, death, night, darkness, sadness, and hate. As of February 2019, Norther is the 19th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1569 words taken from the lyrics of 10 songs from the first two Norther albums, *Dreams of Endless War* (2002) and *Mirror of Madness* (2003).

3.1.9 Mors Principium Est

Mors Principium Est is a melodic death metal band that was formed in 1999 in Pori. Its lyrical themes include creation, death, fantasy, and supernatural topics. As of February 2019, Mors Principium Est is the 20th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1186 words taken from the lyrics of 9 songs from the first Mors Principium Est album, *Inhumanity* (2003).

3.1.10 Before the Dawn

Before the Dawn was a melodic death/gothic metal band that was formed in 1999 in Nastola and disbanded in 2013. The band's main lyrical theme was melancholy. As of February 2019, Before the Dawn is the 22nd most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1570 words taken from the lyrics of 19 songs from the first two Before the Dawn albums, *My Darkness* (2003) and *4:17 am* (2004).

3.1.11 Shade Empire

Shade Empire is a black metal band that was formed in 1999 in Kuopio. Its lyrics include anti-religious and post-apocalyptic themes, as well as subjects such as death, destruction, hatred, and pain. As of February 2019, Shade Empire is the 27th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1445 words taken from the lyrics of 7 songs from the first Shade Empire album, *Sinthetic* (2004).

3.1.12 Catamenia

Catamenia was formed in 1995 in Oulu, and over time its style has shifted from melodic black metal to melodic death metal. The band's lyrical themes include darkness, nature, winter, and coldness. As of February 2019, Catamenia is the 29th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1586 words taken from the lyrics of 17 songs from the first two Catamenia albums, *Halls of Frozen North* (1998) and *Morning Crimson* (1999).

3.1.13 Impaled Nazarene

Impaled Nazarene is a black metal band that was formed in Oulu in 1990. Its lyrical themes include Satanism, goats, nuclear war, sex, violence, politics, patriotism, and death. As of February 2019, Impaled Nazarene is the 48th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1520 words taken from the lyrics of 19 songs from the first two Impaled Nazarene albums, *Tol Cormpt Norz Norz Norz* (1993) and *Ugra-Karma* (1993), and the single *Satanic Masowhore* (1993).

3.1.14 Entwine

Entwine was a gothic metal band from Lahti that was active between 1995 and 2019. Its lyrical themes include love, death, and suicide. As of February 2019, Entwine is the 56th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1555 words taken from the lyrics of 17 songs from the first three Entwine albums, *The Treasures Within Hearts* (1999), *Gone* (2001), and *Time of Despair* (2002).

3.1.15 Beast in Black

Beast in Black is a heavy/power metal band that was formed in Helsinki in 2015. Its lyrical themes include life, love, and the *Berserk* manga. As of February 2019, Beast in Black is the 65th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1442 words taken from the lyrics of 12 songs from the first Beast in Black album, *Berserker* (2017).

3.1.16 Colosseum

Colosseum was a funeral doom metal band that was formed in 2006 in Riihimäki and disbanded in 2010. Its lyrical themes included depression, Sumerian mythology, desolation, and H.P. Lovecraft-inspired imagery. As of February 2019, Colosseum is the 69th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1713 words taken from the lyrics of 14 songs from every Colosseum album: *Chapter 1: Delirium* (2007), *Chapter 2: Numquam* (2009), and *Chapter 3: Parasomnia* (2011).

3.1.17 For My Pain

For My Pain is a gothic metal band that was formed in Oulu in 1999 and remained active until 2004. Its lyrical themes included love, death, suicide, and solitude. As of February 2019, For My Pain is the 70th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1147 words taken from the lyrics of 10 songs from the only For My Pain album, *Fallen* (2003).

3.1.18 Reverend Bizarre

The Lohja- and Turku-based Reverend Bizarre was a doom metal band that was formed in 1994 and disbanded in 2007. Its lyrical themes included biblical topics, blasphemy, death, doom, loss, magic, and misery. As of February 2019, Reverend Bizarre is the 71st most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1683 words taken from the lyrics of 10 songs from the first Reverend Bizarre album, *In the Rectory of the Bizarre Reverend* (2002), the demo *Slice of Doom* (1999), and the material recorded for the compilation albums *Out of Focus – Vol. I* (2001) and *Doom or Be Doomed* (2001).

3.1.19 Throes of Dawn

Throes of Dawn was formed in 1994 in Vaasa. The band labels itself as progressive dark metal, and its lyrical themes include nature, death, loss, sorrow, and loneliness. As of February 2019, Throes of Dawn is the 74th most popular Finnish band in the Metal Storm list. The data in this thesis includes a total of 1564 words taken from the lyrics of 13 songs from the first two Throes of Dawn albums, *Pakkasherra* (1997) and *Dreams of the Black Earth* (1998).

3.1.20 Hanging Garden

The Mikkeli- and Helsinki-based Hanging Garden is a doom/death metal band that was formed in 2004. Its lyrical themes include melancholy, despair, and darkness. As of February 2019, Hanging Garden is the 84th most popular Finnish band in the Metal

Storm list. The data in this thesis includes a total of 1580 words taken from the lyrics of 15 songs from the full-length Hanging Garden albums *At Every Door* (2013) and *Blackout Whiteout* (2015) and the mini-album *I Was a Soldier* (2013).

4. Methods

The framework of this thesis is based on Lea Meriläinen's dissertation *Language Transfer in the Written English of Finnish Students* (2010), in which she compiled corpora of Finnish and Swedish speakers' English compositions in the Matriculation Examination. She then analyzed the language transfer in the texts, utilizing a classification system to categorize the different types of lexical and syntactic transfer, which I am using as well. In the following sections I will explain the system and the different subtypes of transfer with the help of examples.

4.1 Manifestations of lexical transfer

There are nine categories of lexical transfer included in this thesis, and they can be grouped under three different aspects of lexical knowledge using Nation's (2001) classification: word form, word meaning, and word use. Each of them will be presented in the following subsections.

4.1.1 Word form

The form of a word involves its pronunciation, spelling, and its individual parts (Nation 2001: 27). There are five subtypes of lexical transfer related to word form in Meriläinen's (2010: 70) classification, which will be presented in the following subsections.

4.1.1.1 Substitution

Substitutions are instances where a target language word is substituted with a native language word that has not been altered in any way (Ringbom 1987: 116). Substitutions rarely occur in Finnish speakers' English, due to the fact that the two languages have largely different vocabularies, and the words are formed differently (Meriläinen 2010: 70).

1. These areas, such as archipelago and *Ahvenanmaa*, are quite isolated from the mainland

(pro *the Åland islands*, cf. Fi. *Ahvenanmaa*) (Meriläinen 2010: 71)

4.1.1.2 Relexification

Like substitutions, relexifications are instances of native language words that replace a target language word, but they are slightly modified to make them look like words in the target language (Ringbom 2007: 82). Relexifications are likewise rarely used by Finnish speakers due to the numerous differences between Finnish and English.

2. Maybe you don't even want to see tarantulas, snakes, *varans*, rats and so on

(pro *monitors*, cf. Fi. *varaani*) (Meriläinen 2010: 71)

4.1.1.3 Orthographic transfer

Orthographic transfer refers to the impact the spelling norms of the native language have on the production of target language words. In Finnish, compounds are written as a single word in most cases (Hakulinen et al. 2005: 388-421). This can lead to situations

where Finnish speakers of English write English compounds as single lexical units as well.

3. *Fullmoon* is on the sky and He's not a man anymore (SOA6)
(pro *full moon*, cf. Fi. *täysikuu*) (SOA6)

Additionally, unlike proper names, words that refer to languages or nationalities are spelled without capital letters in Finnish, and therefore the different capitalization norms can cause Finnish speakers to write these types of words without capital letters in English as well.

4. Animals have always been very important in *finnish* families
(pro *Finnish*, cf. Fi. *suomalaisissa*) (Meriläinen 2010: 72)

Lastly, the influence of Finnish can extend to the choice of letters, and as a result letters that are of foreign origin and rarely occur in Finnish, such as *c*, may be replaced with the more familiar *s*, for example.

5. Genetic *hallusions*, united abominations (IMN19)
(pro *hallucinations*, [c] replaced with [s])

4.1.1.4 Phonetic transfer

As the term implies, phonetic transfer is caused by the phonetic differences between the native and target languages. In instances of phonetic transfer, either the stress pattern or phonemic system of the native language causes the speaker to hear and spell target language words incorrectly. One type of phonetic transfer concerns the stress patterning: in contrast to the word-initial stress in Finnish, the stress patterns in English are varied, which typically leads to Finnish speakers pronouncing English words with the stress on

the first syllable as well (Ringbom 1987: 80-90). However, another possible effect of the stress pattern differences is the mishearing of English words and – as a result – the reduction of their unstressed initial syllables in writing.

6. I am *shamed* to even admit it
(pro *ashamed*) (Meriläinen 2010: 73)

Another type of phonetic transfer involves the distinction between the voiceless sounds *p*, *t*, and *k*, and the voiced sounds *b*, *d*, and *g*. The voiced sounds mainly occur in loan words and slang in Finnish, and therefore they are relatively infrequent compared to their voiceless counterparts (Hakulinen et al. 2005: 38-40). For this reason, some Finnish speakers tend to replace the rarer voiced sounds with the more familiar voiceless ones, and this can extend to the way they speak and write in English (Meriläinen 2010: 73).

7. from where I *descended* (TOD13)
(pro *descended*, [t] vs [d])

4.1.1.5 Morphological transfer

In instances of morphological transfer, native language morphemes are applied directly to the target language. A typical example of this is treating uncountable words as countable (Meriläinen 2010: 89-90).

8. Say *farewells* to your precious memories (SHE1)
(pro *farewell*, cf. Fi. *hyvästit*)

4.1.2 Word meaning

The knowledge of word meaning includes understanding and being able to connect the word form and the concept it refers to, as well as knowing what other words with similar or identical meanings could be used in its place (Nation 2001: 27). The two subtypes of lexical transfer related to word meaning will be presented in the following subsections.

4.1.2.1 Loan translations

Loan translations refer to direct word-for-word translations of native language compounds and idioms, which result in constructions that either do not exist in the target language or whose meaning is different than intended (Ringbom 1987: 115). In Meriläinen's (2010: 90-92) study, loan translations are subcategorized based on the lexical elements they involve: compound words, idioms, and idiomatic constructions. Loan translations involving compound words are typically literal word-by-word translations of Finnish compounds.

9. Only *calmless* spirits of corpses are passing by the altars of Bodom
(COB5)
(pro *restless*, cf. Fi. *rauhaton*)

Loan translations involving idioms, on the other hand, are literal translations of Finnish proverbs and idioms.

10. An *eye from an eye* (MPE3)
(pro *eye for an eye*, cf. Fi. *silmä silmästä*)

Finally, there are the loan translations involving Finnish idiomatic constructions, which are typically expressions consisting of a few words.

11. *Until that* I just weep (REB4)
(pro *until then*, cf. Fi *siihen saakka*)

4.1.2.2 Semantic extensions

Semantic extensions refer to situations in which the semantic properties of a native language word are transferred to a familiar target language word and used in an extended sense (Ringbom 1987: 116). Essentially, this means that due to the speaker's limited knowledge of the meanings of the words in the target language, they select a word whose equivalent is close to the intended meaning in their native language, but is unidiomatic in the context of the target language (Meriläinen 2010: 76).

12. He *keeps* the hands of god (CAT2)
(pro *holds*, cf. Fi *pitää*)

4.1.3 Word use

The knowledge of word use includes the grammatical functions of the word, other words that are typically used in association with it, and the appropriate contexts for using the word (Nation 2001: 27). Meriläinen's classification includes two subtypes of lexical transfer related to word use, which will be introduced in the following subsections.

4.1.3.1 Collocations

As in the case of semantic extensions, in collocational transfer the speaker chooses one of multiple target language equivalents to a native language word and extends its use. However, what distinguishes the two is that collocational transfer is caused by an incomplete knowledge of the contexts in which the word belongs in the target language, rather than the meaning of the word (Meriläinen 2010: 95-96).

13. Are these changes in system meant to be *done*? (KAL7)
(pro *made*, cf. Fi. *tehdä* ‘do, make’)

4.1.3.2 Functional transfer

Functional transfer occurs when function words in the target language are used under the presumption that they work similarly as in the native language. Meriläinen (2010: 97) identifies seven kinds of functional transfer concerning various function words in her data:

1. Auxiliary *olla* ‘to be’
2. Reflexive pronouns
3. Indefinite pronouns
4. Demonstrative pronouns
5. Relative pronouns
6. Conjunctions and connectors

7. Focusing particles

The first type involves confusion between the verbs *be* and *have*, both of which are equivalents of the Finnish auxiliary verb *olla*.

14. Ourselves we *are* created our own gods (AMO9)
(pro *have*, cf. Fi *olla*)

The second type is related to reflexive pronouns and their usage together with non-reflexive verbs. The most common example of this is combining the verb *feel* with a reflexive pronoun, in concordance with the Finnish expression *tuntea itsensä* (*feel* + reflexive pronoun).

15. But after some time you can suddenly start to feel *yourself* lonely (pro *feel lonely*) (Meriläinen 2010: 98)

The third and fourth type concern the use of indefinite and demonstrative pronouns. The main examples are the use of the indefinite pronoun *some* instead of the indefinite article *a/an* and the use of the demonstrative pronoun *it* instead of the definite article *the*, similarly to the way *joku* ‘some’ and *se* ‘it’ are used in Finnish.

16. It would be a *some* pet
(pro *a pet*, cf. Fi. *joku lemmikki*) (Meriläinen 2010: 98)
17. Later *it* real world usually looks much better
(pro *the real world*, cf. Fi. *se oikea maailma*) (Meriläinen 2010: 99)

The fifth type is related to relative pronouns, the number of which is smaller in Finnish than in English. For this reason, *what* in particular tends to be overgeneralized as the equivalent of the Finnish *mikä* in cases where *that*, *which* or *zero* would be appropriate (Meriläinen 2010: 100).

18. this *what* seems to be wrong is right (BTD17)
(pro *which*, cf. Fi *mikä*)

The sixth type concerns conjunctions and connectors, such as the direct transfer of the words *niin* and *kuin* – ‘so’ and ‘than’ – from Finnish into English (Meriläinen 2010: 102).

19. The flame of you life, *so* sweet sacrifice (FMP5)
(pro *such a*, cf. Fi *niin*)

The seventh and final type concerns focusing particles, which highlight a certain part of a sentence, and – for example – the particle *already* can get extended into unsuitable contexts due to its Finnish equivalent, *jo*, which is also used similarly to the English *as early as*.

20. Horses and dogs have been tamed *already* in the pre-historic time
(pro *as early as*, *as far back as*, cf. Fi. *jo esihistoriallisella ajalla*)
(Meriläinen 2010: 102)

4.2 Manifestations of syntactic transfer

The instances of syntactic transfer in the data have been divided into five categories, which will be presented below.

4.2.1 The passive construction

In contrast to the active voice, the passive voice shifts the focus from the subject to other constituents of the sentence. The Finnish passive differs from the English passive

construction to such a degree that the Finnish passive can rather be referred to as passive-like constructions (Hakulinen et. al 2005: 1254). This, in turn, can lead to sentences written using the active voice, rather than the passive voice (Meriläinen 2010: 123-124).

21. Where new worlds ___ *born* and die (NIW11)
(pro *are born*, cf. Fi *syntyä*)

4.2.2 Expletive pronoun constructions

In English, expletive pronoun constructions require *it* or *there* as a dummy subject (Huddleston and Pullum 2002: 238). However, since Finnish does not require it in equivalent contexts, Finnish speakers may not use expletive pronouns at all (Meriläinen 2010: 127-128).

22. Everyday ___ *comes* a time (MPE3)
(pro *there comes*, cf. Fi *tulla*)

4.2.3 Subordinate clause patterns

The subordinate clause patterns in Finnish are for the most part similar to those in English, but the different word orders of the subordinate interrogative clauses (verb-subject in Finnish, subject-verse in English) and the different functions of the Finnish *että* ‘that’ clauses and the English *that* clauses can lead to transfer (Meriläinen 2010: 144). Meriläinen (2010: 150) lists three types of subordinate clause patterns, the first of which involves subordinate interrogative clauses. In these clauses, transfer from Finnish may appear as the lack of word order inversion.

23. No matter *what is the issue and the reason for the war*

(pro *what the issue and the reason for the war is*, cf. Fi. *mikä on ongelmana ja syynä sodalle*) (Meriläinen 2010: 152)

Another typical instance of transfer in interrogative clauses is the omission of the subordinators *if* and *whether*, the equivalent of which in Finnish would be the interrogative particle *-ko/-kö*.

24. I am not sure *is it the best way to live your life*

(pro *if it is the best way to live your life*, cf. Fi. *onko se paras tapa elää*) (Meriläinen 2010: 151)

The second type of subordinate clause patterns involves *that*-clauses, which often include transfer induced by the Finnish *että*-clauses, and particularly the expression *se että*.

25. But we can be proud of *it that Nokia is selling so good these days*

(cf. Fi. *voimme olla ylpeitä siitä, että...*) (Meriläinen 2010: 152)

Finally, the third type involves the merging of the conjunction *that* and a subordinate interrogative clause, which is influenced by the common feature of adding the conjunction *että* ‘that’ in front of a subordinate interrogative clause in Finnish.

26. If you go, for example, to Brasil and ask whoever you see first *that does he knows where Nokia comes from*

(pro *if he knows where Nokia comes from*) (Meriläinen 2010: 154)

4.2.4 Future time

Since no morphological future tense endings exist in Finnish, Finnish speakers tend to use present tense expressions together with clarifying time adverbials to refer to future actions (Hakulinen et al. 2005: 1468). Finnish speakers may therefore use the present tense instead of the constructions ‘*will + infinitive*’ and ‘*be going to + infinitive*’ in English as well (Meriläinen 2010: 154).

27. Maybe we ____ *find* the reason why we lie (ENT10)
(pro *we will find*)

4.2.5 Prepositional constructions

While there are several prepositions in English, in Finnish there are various different case endings that are added to the roots of the words to essentially serve the same function as prepositions in English (Hakulinen 2005: 108). This major difference between the two languages in this area can therefore cause incorrect use of prepositions or complete omission of them (Meriläinen 2010: 164).

27. All I can *wish* ____ now's a miracle (BIB4)
(pro *wish for*, cf. Fi. *toivoa*)

5. Analysis and Results

In this chapter I will explain the analysis process and present the results of the thesis. The analysis began with close readings of each text in the data and searching for non-standard and unidiomatic constructions. If the constructions were believed to be triggered by transfer from Finnish, they were compiled into a separate file and classified according to Meriläinen's (2010) categories and subcategories. To make the classification transparent, every detected instance of lexical and syntactic transfer is included in Appendices B and C, respectively. The instances of each form of transfer were counted and compiled into an Excel file, after which the frequencies per 10 000 words were counted as well. Since my data consists of lyrics released between 1992 and 2017, Meriläinen's complete data from the Finnish-speaking students' compositions written in 1995, 2000, and 2005 was used for comparisons to prevent diachronic change from skewing the results.

5.1 Analysis of lexical transfer

Table 1 displays the numbers and frequencies of lexical transfer found in the lyric data, as well as Meriläinen's (2010: 79) data. Looking at the results makes it clear that a significantly smaller amount of lexical transfer was found in the lyric data, as the total is 56, and the frequency is 18.3 per 10 000 words, as opposed to Meriläinen's 72.6. Each individual category will be discussed in more detail in the subsections.

		Karttunen (2021)		Meriläinen (2010)	
		30 618 words		96 787 words	
	Type	N	N/10 000	N	N/10 000
Word form	Substitution	0	0.0	12	1.2
	Relexification	0	0.0	12	1.2
	Orthographic transfer	17	5.6	150	15.5
	Phonetic transfer	2	0.7	52	5.4
	Morphological transfer	3	1.0	32	3.3
	Word form total		22	7.2	285
Word meaning	Loan translations	14	4.6	80	8.3
	Semantic extensions	6	2.0	138	14.3
	Word meaning total	20	6.5	218	22.5
Word use	Collocations	7	2.3	42	4.3
	Functional transfer	7	2.3	185	19.1
	Word use total	14	4.6	227	23.5
	Total	56	18.3	703	72.6

Table 1. Lexical transfer in Karttunen (2021) and Meriläinen (2010)

5.1.1 Word form

A total of 22 instances at a frequency of 7.2 per 10 000 words of transfer involving the form of the words was found. It was the most common category out of the three types of lexical transfer, but the frequency was still significantly smaller compared to

Meriläinen's 26.7 per 10 000 words. The results for the five subtypes will be presented in the following subsections.

5.1.1.1 Substitution

As stated in section 4.1.1.1, substitutions are a rare form of lexical transfer in Finnish speakers' English writing, due to the vast differences between the two languages.

Considering this and the low frequency of substitutions (12 instances and 1.2 per 10 000 words) in Meriläinen's data, the complete lack of substitutions in the lyric data was therefore to be expected.

5.1.1.2 Relexification

Like substitutions, relexifications rarely occur in English texts written by Finnish speakers, as noted in section 4.1.1.2. The frequency of relexifications in Meriläinen's data (12 instances and 1.2 per 10 000 words) was as low as it was for substitutions, and therefore it was not surprising that no instances of relexification were found in the lyrics. Nevertheless, in one case the data included a potential instance of relexification, in which the word *commissar* was spelled with a single *m*, similarly to its Finnish equivalent *komissaari*:

Comissars ironfist (KAL3)
(pro *commissar*, cf. Fi. *komissaari*)

However, since the spellings of the two words are rather similar as is, and the omission of *m* is such a minor difference that it might also have been an accidental misspelling, this was not counted as a case of relexification.

5.1.1.3 Orthographic transfer

The main type of lexical transfer related to word form in both the lyric data and Meriläinen’s data was orthographic transfer, with total frequencies of 5.6 and 15.5 per 10 000 words, respectively. The distribution and frequencies of the different subtypes of orthographic transfer in the lyric data and Meriläinen’s (2010: 86) data are presented in Table 2.

	Karttunen (2021) 30 618 words		Meriläinen (2010) 96 787 words	
	N	N/10 000	N	N/10 000
Type of orthographic transfer				
Compounds	14	4.6	74	7.6
Lower case / upper case letters	0	0.0	42	4.3
Incorrect letter	3	1.0	34	3.5
Total	17	5.6	150	15.5

Table 2. Orthographic transfer in Karttunen (2021) and Meriläinen (2010)

The most typical form of orthographic transfer was related to compounds, with 14 instances in the lyric data at a frequency of 4.6 per 10 000 words. The same was true for Meriläinen’s results, where transfer concerning compounds was highest with a frequency of 7.6. Some of the compounds in the lyrics were unusual or made-up names of fantastical or mythical creatures and places, which are not likely to appear in

dictionaries, and this lack of familiarity may have led to following the Finnish norms and writing the names with multiple parts as single lexical units.

4. Breed for Satanas, Die for *goatgod* (IMN17)
(pro *goat god*, cf. Fi. *vuohijumala*)

What is notable is the complete lack of orthographic transfer related to capitalization of words. In some cases, the lyrics were presented without any capital letters whatsoever, but this was deemed to be a stylistic choice rather than orthographic transfer, and therefore these instances were excluded from the classification. Furthermore, the omission of capital letters in Meriläinen's (2010: 87) data mainly concerned nationalities, languages, weekdays, and holidays, which were extremely rare in the lyric data.

In all three cases involving an incorrect letter, c was replaced by s. Meriläinen (2010: 72) notes that c is of a foreign origin in Finnish and replaced by s or k in many loanwords. This has triggered the extension of this kind of letter replacement into many English words as well, as seen in both Meriläinen's (2010: 87) results and mine.

1. was harmed by bright *innocense* (CAT11)
(pro *innocence*, [c] replaced with [s])

5.1.1.4 Phonetic transfer

As displayed in Table 3, which also shows Meriläinen's (2010: 88) corresponding results, phonetic transfer was extremely minimal in the lyric data. No instances of transfer related to word stress were found, and there were only two occurrences of

transfer involving phonemes, both of which involved voiced sounds being replaced by their voiceless counterparts, as explained in section 4.1.1.4.

1. *diskies* (CAT3)
(pro *disguise*, [k] vs [g])

	Karttunen (2021)		Meriläinen (2010)	
	30 618 words		96 787 words	
Type of phonetic transfer	N	N/10 000	N	N/10 000
Phonemes	2	0.7	22	2.27
Stress	0	0.0	30	3.1
Total	2	0.7	52	5.4

Table 3. *Phonetic transfer in Karttunen (2021) and Meriläinen (2010)*

5.1.1.5 Morphological transfer

Morphological transfer was relatively rare in Meriläinen’s data, and therefore the scarcity of it in the lyric data is no surprise either. Three instances were found, all of which concerned the countability of nouns.

3. *Say farewells to your former images and believes* (SHE1)
(pro *farewell*, cf. Fi. *hyvästit*)

5.1.2 Word meaning

20 instances of lexical transfer involving word meaning were discovered, but the frequency of 6.5 per 10 000 words was – again – rather low compared to Meriläinen’s 22.5. The breakdown of each subtype of lexical transfer involving word meaning will be presented in the following subsections.

5.1.2.1 Loan translations

A total of 14 instances and a frequency of 4.6 per 10 000 words – in contrast with Meriläinen’s 80 instances and a frequency of 8.3 per 10 000 words – was found in the data. Table 4 displays the distribution and frequency of each type of loan translation in the lyric data and Meriläinen’s (2010: 91) data.

	Karttunen (2021)		Meriläinen (2010)	
	30 618 words		96 787 words	
Type of loan translation	N	N/10 000	N	N/10 000
Compound words	1	0.3	25	2.6
Idioms	1	0.3	5	0.5
Idiomatic constructions	12	3.9	50	5.2
Total	14	4.6	80	8.3

Table 4. Loan translations in Karttunen (2021) and Meriläinen (2010)

Only one occurrence of a word-for-word translation of a compound was detected in the data.

9. Only *calmless* spirits of corpses are passing by the altars of Bodom (COB5)

(pro *restless*, cf. Fi. *rauhaton*)

A single instance of transfer involving idioms was found as well.

10. An *eye from an eye* (MPE3)

(pro *eye for an eye*, cf. Fi. *silmä silmästä*)

The clear majority of loan translations both in the lyric data – 12 instances and a frequency of 3.9 per 10 000 words – and Meriläinen’s data – 50 instances and a frequency of 5.2 per 10 000 words – were idiomatic constructions.

8. *I saw a dream* that can't be real (NOR5)

(pro *I had a dream*, cf. Fi. *nähdä uni*)

While drawing definite conclusions based on the scarce idiom-related transfer in the lyrics is hard, it can be suggested that the lyricists may have used idiomatic expressions more often than the students, hence making themselves more prone to unidiomatic constructions in that area, which might explain the frequencies being so close to each other.

5.1.2.2 Semantic extensions

In the lyric data, semantic extensions made up only 6 – 2.0 per 10 000 words – of the instances of transfer concerning word meaning and were less common than loan translations, in stark contrast with Meriläinen’s results, in which semantic extensions outnumbered loan translations at a total of 138 instances and a frequency of 14.3 per 10 000 words.

2. Let's cut the wings *away* (FMP1)

(pro *off*, cf. Fi *pois*)

5.1.3 Word use

Out of the three main categories of lexical transfer, transfer concerning usage of words was least common. 14 instances were found, leading to a frequency of 4.6 per 10 000

words, which was significantly smaller compared to Meriläinen's 23.5. The specific results for the two types of transfer in this category will be presented in the following subsections.

5.1.3.1 Collocations

Half of the lexical transfer concerning word use involved collocations, with 7 occurrences and a frequency of 2.3 per 10 000 words. However, since the frequency of collocations in Meriläinen's study was 4.3, the difference is less significant compared to most forms of lexical transfer.

7. all happiness is *away* (TOD2)
(pro *gone*, cf. *Fi poissa* 'away, gone')

5.1.3.2 Functional transfer

Functional transfer represented the other 7 instances – with the same frequency of 2.3 per 10 000 words – of lexical transfer related to word use. This marks one of the most notable differences in comparison with Meriläinen's (2010: 97) data, because in her results the frequency of functional transfer was 19.1 per 10 000 words. The distribution and frequencies of every individual form of functional transfer were likewise significantly lower in the lyric data, as presented below in Table 5.

	Karttunen (2021)		Meriläinen (2010)	
	30 618 words		96 787 words	
Type of functional transfer	N	N/10 000	N	N/10 000
Auxiliary <i>olla</i> ‘to be’	2	0.7	51	5.2
Reflexive pronoun	0	0.0	10	1.0
Indefinite pronoun	0	0.0	11	1.1
Demonstrative pronoun	0	0.0	1	0.1
Relative pronoun	3	1.0	73	7.5
Conjunctions and connectors	2	0.7	30	3.1
Focusing particles	0	0.0	9	0.9
Total	7	2.3	185	19.1

Table 5. Functional transfer in Karttunen (2021) and Meriläinen (2010)

Two instances of transfer concerning the Finnish auxiliary verb *olla* were discovered, both of which involved confusion between *be* and *have*.

1. We all ourselves *are* created our own images (AMO9)
(pro *have*, cf. Fi *olla*)

Three instances of *what* being used instead of the appropriate relative pronoun were found.

2. the gaze like death *what* you behold (BTD18)
(pro *that* / (), cf. Fi *mikä*)

The remaining two instances concerned conjunctions and connectors.

1. last of times *when* I meaning you (BTD17)
(pro *that*, cf. Fi *kun*)

No transfer concerning reflexive pronouns, indefinite pronouns, demonstrative pronouns or focusing particles was found in the lyric data. However, this is not surprising, considering the low frequencies of all the other subtypes of functional transfer and the fact that the same four subtypes were the rarest in Meriläinen’s data with extremely low frequencies.

5.2 Analysis of syntactic transfer

Interestingly, there were more instances of syntactic transfer than lexical transfer in the lyric data, which contradicts the findings in Meriläinen’s study, in which lexical transfer was slightly more common. The distribution and frequencies of the different types of syntactic transfer in both the lyric data and Meriläinen’s (2010: 113) are presented below in Table 6.

Type	Karttunen (2021)		Meriläinen (2010)	
	N	N/10 000	N	N/10 000
The passive construction	7	2.3	69	7.1
Expletive pronoun constructions	3	1.0	93	9.6
Subordinate clause patterns	0	0.0	88	9.1
Future time	13	4.2	63	6.5
Prepositional constructions	62	20.2	358	37.0
Total	85	27.8	671	69.3

Table 6. Syntactic transfer in Karttunen (2021) and Meriläinen (2010)

5.2.1 The passive construction

7 of the instances of syntactic transfer concerned passive constructions, resulting in a frequency of 2.3 per 10 000 words, in contrast with Meriläinen's 7.1. All of the passive-related transfer involved passive constructions being expressed in the active voice.

5. *if they leave behind* (MPE5)
 (pro *are left behind*, cf. Fi. *jäää taakse*)

5.2.2 Expletive pronoun constructions

The lyric data yielded very few instances of syntactic transfer concerning expletive pronoun constructions. Table 7 shows the distribution and frequencies of the two different types in the lyric data and Meriläinen's (2010: 138) data.

	Karttunen (2021)		Meriläinen (2010)	
	30 618 words		96 787 words	
Type	N	N/10 000	N	N/10 000
Omission of expletive <i>it</i>	1	0.3	31	3.2
Omission of expletive <i>there</i>	2	0.7	62	6.4
Total	3	1.0	93	9.6

Table 7. Expletive pronoun constructions in Karttunen (2021) and Meriläinen (2010)

A single omission of the expletive pronoun *it* was found in the lyric data.

1. ___ *seems like* ages I have waited you (BTD17)
 (pro *it seems like*, cf. Fi. *vaikuttaa kuin*)

The expletive subject *there* was omitted twice in the data.

1. deep inside me ___ *is* a world of fear (BTD7)
(pro *there is*, cf. Fi. *on*)

5.2.3 Subordinate clause patterns

Notably, no transfer concerning subordinate clause patterns was detected in the data. A likely reason for this lack of occurrences is that the lyrics generally consisted of short lines, and therefore long sentences with subordinate clauses may have been restricted by this. The frequency of 9.1 in Meriläinen's (2010) data, which is higher than that of a few other types of syntactic transfer that did occur in the lyric data as well, would likewise suggest that the lack of transfer related to subordinate clause patterns is not merely a matter of the lyricists being more competent at English than the students.

5.2.4 Future time

13 instances of syntactic transfer concerning future time were discovered in the lyric data, resulting in a frequency of 4.2 per 10 000 words, which is not far from Meriläinen's 6.5. In all of the instances, transfer manifested as the lack of the verb *will*.

2. take my hand and *we* ___ *rest* awhile (BTD15)
(pro *we will rest*)

5.2.5 Prepositional constructions

The main type of syntactic transfer in both the lyric data and Meriläinen's study by a large margin was the one involving prepositional constructions. In the lyric data there were 62 instances, and the frequency per 10 000 words was 20.2, while Meriläinen's

corresponding figures were 358 and 37.0, respectively. There were two main types of transfer concerning prepositions, the first being omission of prepositions. The distribution and frequencies of the omitted prepositions in both the lyric data and Meriläinen's (2010: 183) are presented below in Table 8.

	Karttunen (2021)		Meriläinen (2010)	
	30 618 words		96 787 words	
Type of omitted preposition	N	N/10 000	N	N/10 000
Verb complement	17	5.6	89	9.2
Adjectival complement	0	0.0	4	0.4
Noun modifier	0	0.0	11	1.1
Space adverbial	2	0.7	41	4.2
Time adverbial	2	0.7	15	1.5
Process adverbial	0	0.0	11	1.1
Other adverbial	0	0.0	13	1.3
Total	21	6.9	184	19.0

Table 8. Omission of prepositions in Karttunen (2021) and Meriläinen (2010)

The most typical form of preposition omission in both the lyric data and Meriläinen's data concerned the verb complement, with a total of 17 instances and a frequency of 5.6 per 10 000 words in the lyrics, and 89 instances and a frequency of 9.2 in Meriläinen's study.

13. As I *yearn* ___ your promised treasure (NIW6)
 (pro *yearn for*, cf. Fi. *kaivata*)

Not more than two instances of space adverbials with preposition omission were detected in the lyric data, resulting in a frequency of 0.7 per 10 000 words, while in Meriläinen's data there were 41, and the frequency was 4.2.

2. moon came ___ *behind* the clouds (TOD4)
(*pro from behind*, cf. Fi. *takaa*)

Time adverbials with omitted prepositions were another type with two instances and a frequency of 0.7 per 10 000 words in the lyrics, although in this case the frequency was closer to Meriläinen's 1.5. In both cases in the lyric data the missing preposition in the time adverbial was *for*.

1. *Long* my tale's been in the cold (AMO13)
(*pro for long*, cf. Fi. *pitkään*)

No instances of preposition omission related to adjectival complements, noun modifiers, process adverbials or other adverbials was found in the lyric data, but this was not completely unexpected, as all of these were rare in Meriläinen's data.

Incorrect prepositions were the second of two types of syntactic transfer involving prepositional constructions. Incorrect prepositions appeared more often than omitted prepositions in the lyric data, while in Meriläinen's data the distribution was slightly in favor of preposition omission. The distribution and frequencies of all the types of incorrect prepositions in the lyrics and Meriläinen's (2010: 176) data are included below in Table 9.

Type of incorrect preposition	Karttunen (2021)		Meriläinen (2010)	
	30 618 words		96 787 words	
	N	N/10 000	N	N/10 000
Nominative	0	0.0	0	0.0
Genitive	0	0.0	2	0.2
Accusative	0	0.0	0	0.0
Partitive	0	0.0	0	0.0
Inessive	1	0.3	32	3.3
Elicative	8	2.6	36	3.7
Illative	18	5.9	29	3.0
Adessive	5	1.6	20	2.1
Ablative	1	0.3	3	0.3
Allative	8	2.6	33	3.4
Translative	0	0.0	5	0.5
Essive	0	0.0	10	1.0
Adpositions	0	0.0	4	0.4
Total	41	13.4	174	18.0

Table 9. Incorrect prepositions in Karttunen (2021) and Meriläinen (2010)

A single instance of transfer involving the inessive – resulting in a frequency of 0.3 per 10 000 words – was found, featuring *in* instead of *on*.

1. Revenge *in* my mind (SEN2)
(pro *on*, cf. Fi. *mielessäni*)

The lyrics yielded 8 occurrences of transfer involving the elative at a frequency of 2.6 per 10 000 words.

2. No remains *from* compassion or love (COB2)
(pro *of*, cf. Fi. *jäänteitä jostakin*)

The single most exceptional type of transfer in the entire thesis was transfer involving the illative, as there were 18 instances at a frequency of 5.9 per 10 000 words, which was higher than Meriläinen's 3.0. The majority of the occurrences included the preposition *to* or *into*.

16. I drown *into* ocean (TOD5)
(pro *in*, cf. Fi. *hukkua johonkin*)

5 instances of transfer involving the adessive was found, resulting in a frequency of 1.6 per 10 000 words, which was quite close to Meriläinen's 2.1. The most typical preposition in these constructions was *on*.

3. Like a mist *on* moonlit sky (CAT11)
(pro *in*, cf. Fi. *taivaalla*)

A single instance of transfer involving the ablative was discovered, featuring the incorrect preposition *from*. Notably, the frequency was 0.3 per 10 000 words, which means that the constructions appeared equally often in the lyric data and Meriläinen's data.

1. Searching for justice, but its door is closed *from* you (COL14)
(pro *on*, cf. Fi. *suljettu joltakulta*)

8 instances of transfer – at a frequency of 2.6 per 10 000 words – involved the allative, the incorrect preposition typically being *to* or *for*.

2. Take me *to* the deadly ride (AMO15)
(*pro for*, cf. Fi. *ajelulle*)

No transfer involving the nominative, genitive, accusative, partitive, translative, essive or adpositions occurred in the lyric data, but this was not surprising, as they were among the rarest kinds of transfer in Meriläinen's data.

6. Discussion and Conclusion

The aim of this thesis was to examine the role of language transfer in the English lyrics of Finnish heavy metal bands and answer the research questions presented in chapter 1:

1. Do the types of lexical and syntactic transfer detected in Meriläinen's (2010) study occur in the song lyrics as well?
2. Are there fewer instances of lexical and syntactic transfer in the song lyrics than in the students' English compositions in Meriläinen's (2010) study?

Most of the types of lexical and syntactic transfer did appear in the lyrics, but apart from a few individual subtypes of syntactic transfer concerning prepositions, they all occurred far more rarely than in Meriläinen's data. Additionally, the significantly lower frequencies of transfer across the board support the hypothesis that the lyric writers were more competent users of English than the students participating in the Matriculation Examination. However, in contrast with Meriläinen's data, syntactic transfer was more common than lexical transfer in the lyric data, which also suggests that on average the lyricists have had a better knowledge of the lexicon than the syntax in English.

It must be noted the lyric writers may have had the opportunity to use a dictionary or – in the case of the newer texts – spellcheck, and unlike the students, they most likely have not had to work under time constraints. Furthermore, it is highly possible that the lyric writers have read and taken influence from lyrics by foreign metal bands that were written by native English speakers. The example of these texts may have widened the writers' lexicon and lessened the impact of language transfer that might otherwise occur, just like the everyday visibility of English in Finland in recent

decades has affected young people's English skills positively, as stated in section 2.3. Additionally, since lyrics represent a poetic way of writing, in some cases it may be a matter of interpretation whether a phrase or a word is an example of lexical or syntactic transfer or simply a stylistic choice. The lyrics were only analyzed in their written form and not in the musical context, and therefore it is unknown whether – for example – prepositions were sometimes omitted to make the lines suit the melody and rhythm better.

Further research could focus on lyrics from a specific period of time or by writers belonging to the same age group. Another possibility is to examine lyrics by a larger number of Finnish bands, possibly from different genres of music.

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Appendices

Appendix A. The songs in the lyric data

- AMO1: Amorphis – Karelia (*The Karelian Isthmus*, 1993)
AMO2: Amorphis – The Gathering (*The Karelian Isthmus*, 1993)
AMO3: Amorphis – Grails Mysteries (*The Karelian Isthmus*, 1993)
AMO4: Amorphis – Warriors Trial (*The Karelian Isthmus*, 1993)
AMO5: Amorphis – Black Embrace (*The Karelian Isthmus*, 1993)
AMO6: Amorphis – Exile of the Sons of Uisliu (*The Karelian Isthmus*, 1993)
AMO7: Amorphis – The Lost Name of God (*The Karelian Isthmus*, 1993)
AMO8: Amorphis – The Pilgrimage (*The Karelian Isthmus*, 1993)
AMO9: Amorphis – Misery Path (*The Karelian Isthmus*, 1993)
AMO10: Amorphis – Sign from the North Side (*The Karelian Isthmus*, 1993)
AMO11: Amorphis – Vulgar Necrolatry (*The Karelian Isthmus*, 1993)
AMO12: Amorphis – First Doom (*Tales from the Thousand Lakes*, 1994)
AMO13: Amorphis – Forgotten Sunrise (*Tales from the Thousand Lakes*, 1994)
AMO14: Amorphis – Alone (*Am Universum*, 2001)
AMO15: Amorphis – Goddess (of the Sad Man) (*Am Universum*, 2001)
AMO16: Amorphis – The Night Is Over (*Am Universum*, 2001)
BIB1: Beast in Black – Beast in Black (*Berserker*, 2017)
BIB2: Beast in Black – Blind and Frozen (*Berserker*, 2017)
BIB3: Beast in Black – Blood of a Lion (*Berserker*, 2017)
BIB4: Beast in Black – Born Again (*Berserker*, 2017)
BIB5: Beast in Black – Zodd the Immortal (*Berserker*, 2017)
BIB6: Beast in Black – The Fifth Angel (*Berserker*, 2017)
BIB7: Beast in Black – Crazy, Mad, Insane (*Berserker*, 2017)
BIB8: Beast in Black – Hell for All Eternity (*Berserker*, 2017)
BIB9: Beast in Black – Eternal Fire (*Berserker*, 2017)
BIB10: Beast in Black – Go to Hell (*Berserker*, 2017)

BIB11: Beast in Black – End of the World (*Berserker*, 2017)
BIB12: Beast in Black – Ghost in the Rain (*Berserker*, 2017)
BTD1: Before the Dawn – Unbreakable (*My Darkness*, 2003)
BTD2: Before the Dawn – Seraphim (*My Darkness*, 2003)
BTD3: Before the Dawn – My Darkness (*My Darkness*, 2003)
BTD4: Before the Dawn – Take My Pain (*My Darkness*, 2003)
BTD5: Before the Dawn – Father and Son (*My Darkness*, 2003)
BTD6: Before the Dawn – Alone (*My Darkness*, 2003)
BTD7: Before the Dawn – Angel (*My Darkness*, 2003)
BTD8: Before the Dawn – Undone (*My Darkness*, 2003)
BTD9: Before the Dawn – Human Hatred (*My Darkness*, 2003)
BTD10: Before the Dawn – 4:16 a.m. (*My Darkness*, 2003)
BTD11: Before the Dawn – Heaven (*4:17 am*, 2004)
BTD12: Before the Dawn – Seed (*4:17 am*, 2004)
BTD13: Before the Dawn – Dreamer (*4:17 am*, 2004)
BTD14: Before the Dawn – Fade Away (*4:17 am*, 2004)
BTD15: Before the Dawn – Crush (*4:17 am*, 2004)
BTD16: Before the Dawn – Into You (*4:17 am*, 2004)
BTD17: Before the Dawn – My Room (*4:17 am*, 2004)
BTD18: Before the Dawn – The Black (*4:17 am*, 2004)
BTD19: Before the Dawn – Vengeance (*4:17 am*, 2004)
CAT1: Catamenia – Dreams of Winterland (*Halls of Frozen North*, 1998)
CAT2: Catamenia – Into Infernal (*Halls of Frozen North*, 1998)
CAT3: Catamenia – Halls of Frozen North (*Halls of Frozen North*, 1998)
CAT4: Catamenia – Forest Enthroned (*Halls of Frozen North*, 1998)
CAT5: Catamenia – Awake in Dark (*Halls of Frozen North*, 1998)
CAT6: Catamenia – Child of Sunset (*Halls of Frozen North*, 1998)
CAT7: Catamenia – Land of the Autumn Winds (*Halls of Frozen North*, 1998)
CAT8: Catamenia – Aurora Borealis (*Morning Crimson*, 1999)
CAT9: Catamenia – ...and Winter Descends (*Morning Crimson*, 1999)
CAT10: Catamenia – In Blood They Lay (*Morning Crimson*, 1999)

CAT11: Catamenia – Beauty Embraced by the Night (*Morning Crimson*, 1999)
CAT12: Catamenia – Passing Moment of Twilight Time (*Morning Crimson*, 1999)
CAT13: Catamenia – Cast the Stars Beyond (*Morning Crimson*, 1999)
CAT14: Catamenia – Morning Crimson (*Morning Crimson*, 1999)
CAT15: Catamenia – The Forests of Tomorrow (*Morning Crimson*, 1999)
CAT16: Catamenia – Towards the Winds of Winter (Shores of Sendar) (*Morning Crimson*, 1999)
CAT17: Catamenia – When the Frost Took the Lakes (*Morning Crimson*, 1999)
COB1: Children of Bodom – Touch Like Angel of Death (*Something Wild*, 1997)
COB2: Children of Bodom – Warheart (*Hatebreeder*, 1999)
COB3: Children of Bodom – Bed of Razors (*Hatebreeder*, 1999)
COB4: Children of Bodom – Towards Dead End (*Hatebreeder*, 1999)
COB5: Children of Bodom – Children of Bodom (*Hatebreeder*, 1999)
COB6: Children of Bodom – Downfall (*Hatebreeder*, 1999)
COB7: Children of Bodom – Follow the Reaper (*Follow the Reaper*, 2000)
COB8: Children of Bodom – Children of Decadence (*Follow the Reaper*, 2000)
COB9: Children of Bodom – Everytime I Die (*Follow the Reaper*, 2000)
COB10: Children of Bodom – Hate Me! (*Follow the Reaper*, 2000)
COB11: Children of Bodom – Kissing the Shadows (*Follow the Reaper*, 2000)
COL1: Colosseum – The Gate of Adar (*Chapter 1: Delirium*, 2007)
COL2: Colosseum – Weathered (*Chapter 1: Delirium*, 2007)
COL3: Colosseum – Saturnine Vastness (*Chapter 1: Delirium*, 2007)
COL4: Colosseum – Aesthetics of the Grotesque (*Chapter 1: Delirium*, 2007)
COL5: Colosseum – Delirium (*Chapter 1: Delirium*, 2007)
COL6: Colosseum – Numquam (*Chapter 2: Numquam*, 2009)
COL7: Colosseum – Towards the Infinite (*Chapter 2: Numquam*, 2009)
COL8: Colosseum – Demons Swarm by My Side (*Chapter 2: Numquam*, 2009)
COL9: Colosseum – The River (*Chapter 2: Numquam*, 2009)
COL10: Colosseum – Narcosis (*Chapter 2: Numquam*, 2009)
COL11: Colosseum – Prosperity (*Chapter 2: Numquam*, 2009)
COL12: Colosseum – Dilapidation and Death (*Chapter 3: Parasomnia*, 2011)

COL13: Colosseum – Passage to Eternity (*Chapter 3: Parasomnia*, 2011)

ENT1: Entwine – Thy Guiding Light (*The Treasures Within Hearts*, 1999)

ENT2: Entwine – Deliverance (*The Treasures Within Hearts*, 1999)

ENT3: Entwine – In the Frame of Wilderness (*The Treasures Within Hearts*, 1999)

ENT4: Entwine – My Mistress (*The Treasures Within Hearts*, 1999)

ENT5: Entwine – Veiled Woman (*The Treasures Within Hearts*, 1999)

ENT6: Entwine – Don't Let This Night Be Over (*The Treasures Within Hearts*, 1999)

ENT7: Entwine – Losing the Ground (*Gone*, 2001)

ENT8: Entwine – Snow White Suicide (*Gone*, 2001)

ENT9: Entwine – Closer (My Love) (*Gone*, 2001)

ENT10: Entwine – New Dawn (*Gone*, 2001)

ENT11: Entwine – Grace (*Gone*, 2001)

ENT12: Entwine – Silence Is Killing Me (*Gone*, 2001)

ENT13: Entwine – Thru the Darkness (*Gone*, 2001)

ENT14: Entwine – Blood of Your Soul (*Gone*, 2001)

ENT15: Entwine – Stream of Life (*Time of Despair*, 2002)

ENT16: Entwine – The Pit (*Time of Despair*, 2002)

ENT17: Entwine – Nothing Left to Say (*Time of Despair*, 2002)

FMP1: For My Pain – My Wound Is Deeper Than Yours (*Fallen*, 2003)

FMP2: For My Pain – Dancer in the Dark (*Fallen*, 2003)

FMP3: For My Pain – Queen Misery (*Fallen*, 2003)

FMP4: For My Pain – Sea of Emotions (*Fallen*, 2003)

FMP5: For My Pain – Rapture of Lust (*Fallen*, 2003)

FMP6: For My Pain – Broken Days (*Fallen*, 2003)

FMP7: For My Pain – Dear Carniwhore (*Fallen*, 2003)

FMP8: For My Pain – Bed of Dead Leaves (*Fallen*, 2003)

FMP9: For My Pain – Autumn Harmony (*Fallen*, 2003)

FMP10: For My Pain – Tomorrow Is a Closed Gate (Dead for So Long) (*Fallen*, 2003)

HAG1: Hanging Garden – Ten Thousand Cranes (*At Every Door*, 2013)

HAG2: Hanging Garden – Ash and Dust (*At Every Door*, 2013)

HAG3: Hanging Garden – Hegira (*At Every Door*, 2013)

HAG4: Hanging Garden – Wormwood (*At Every Door*, 2013)

HAG5: Hanging Garden – At Every Door (*At Every Door*, 2013)

HAG6: Hanging Garden – The Cure (*At Every Door*, 2013)

HAG7: Hanging Garden – Evenfall (*At Every Door*, 2013)

HAG8: Hanging Garden – To End All Ages (*At Every Door*, 2013)

HAG9: Hanging Garden – Winter to Summer Adverse (*I Was a Soldier*, 2013)

HAG10: Hanging Garden – I Was a Soldier (*I Was a Soldier*, 2013)

HAG11: Hanging Garden – Will You Share This Ending with Me? (*I Was a Soldier*, 2013)

HAG12: Hanging Garden – Borrowed Eyes (*Blackout Whiteout*, 2015)

HAG13: Hanging Garden – Whiteout (*Blackout Whiteout*, 2015)

HAG14: Hanging Garden – Embers (*Blackout Whiteout*, 2015)

HAG15: Hanging Garden – Eclipse (*Blackout Whiteout*, 2015)

IMN1: Impaled Nazarene – Apolokia (*Tol Cormpt Norz Norz Norz*, 1993)

IMN2: Impaled Nazarene – My Blessing (The Beginning of the End) (*Tol Cormpt Norz Norz Norz*, 1993)

IMN3: Impaled Nazarene – Apolokia II: Aikolopa 666 (*Tol Cormpt Norz Norz Norz*, 1993)

IMN4: Impaled Nazarene – In the Name of Satan (*Tol Cormpt Norz Norz Norz*, 1993)

IMN5: Impaled Nazarene – Goat Perversion (*Tol Cormpt Norz Norz Norz*, 1993)

IMN6: Impaled Nazarene – Mortification/Blood Red Razor Blade (*Tol Cormpt Norz Norz Norz*, 1993)

IMN7: Impaled Nazarene – Condemned to Hell (*Tol Cormpt Norz Norz Norz*, 1993)

IMN8: Impaled Nazarene – The Crucified (*Tol Cormpt Norz Norz Norz*, 1993)

IMN9: Impaled Nazarene – Body-Mind-Soul (*Tol Cormpt Norz Norz Norz*, 1993)

IMN10: Impaled Nazarene – Damnation (Raping the Angels) (*Tol Cormpt Norz Norz Norz*, 1993)

IMN11: Impaled Nazarene – Sadogoat (*Tol Cormpt Norz Norz Norz*, 1993)

IMN12: Impaled Nazarene – Morbid Fate (*Tol Cormpt Norz Norz Norz*, 1993)

IMN13: Impaled Nazarene – Satanic Masowhore (*Satanic Masowhore*, 1993)

IMN14: Impaled Nazarene – Goatzied (*Ugra-Karma*, 1993)

IMN15: Impaled Nazarene – The Horny and the Horned (*Ugra-Karma*, 1993)

IMN16: Impaled Nazarene – Sadhu Satana (*Ugra-Karma*, 1993)

IMN17: Impaled Nazarene – Chaosgoat Law (*Ugra-Karma*, 1993)
IMN18: Impaled Nazarene – Soul Rape (*Ugra-Karma*, 1993)
IMN19: Impaled Nazarene – Cyberchrist (*Ugra-Karma*, 1993)
KAL1: Kalmah – Evil in You (*Swamplord*, 2000)
KAL2: Kalmah – Withering Away (*Swamplord*, 2000)
KAL3: Kalmah – Heritage of Berija (*Swamplord*, 2000)
KAL4: Kalmah – The Black Roiija (*Swamplord*, 2000)
KAL5: Kalmah – Dance of the Water (*Swamplord*, 2000)
KAL6: Kalmah – Hades (*Swamplord*, 2000)
KAL7: Kalmah – Alteration (*Swamplord*, 2000)
KAL8: Kalmah – Using the Word (*Swamplord*, 2000)
KAL9: Kalmah – Hollow Heart (*They Will Return*, 2002)
KAL10: Kalmah – Swamphell (*They Will Return*, 2002)
KAL11: Kalmah – Principle Hero (*They Will Return*, 2002)
KAL12: Kalmah – Human Fates (*They Will Return*, 2002)
KAL13: Kalmah – They Will Return (*They Will Return*, 2002)
KAL14: Kalmah – Kill the Idealist (*They Will Return*, 2002)
KAL15: Kalmah – The Blind Leader (*They Will Return*, 2002)
MPE1: Mors Principium Est – Another Creation (*Inhumanity*, 2003)
MPE2: Mors Principium Est – Eternity’s Child (*Inhumanity*, 2003)
MPE3: Mors Principium Est – In My Words (*Inhumanity*, 2003)
MPE4: Mors Principium Est – Inhumanity (*Inhumanity*, 2003)
MPE5: Mors Principium Est – D.I.B. (*Inhumanity*, 2003)
MPE6: Mors Principium Est – The Lust Called Knowledge (*Inhumanity*, 2003)
MPE7: Mors Principium Est – Life in Black (*Inhumanity*, 2003)
MPE8: Mors Principium Est – Last Apprentice (*Inhumanity*, 2003)
MPE9: Mors Principium Est – Into Illusion (*Inhumanity*, 2003)
NIW1: Nightwish – Elvenpath (*Angels Fall First*, 1997)
NIW2: Nightwish – Beauty and the Beast (*Angels Fall First*, 1997)
NIW3: Nightwish – The Carpenter (*Angels Fall First*, 1997)
NIW4: Nightwish – Astral Romance (*Angels Fall First*, 1997)

NIW5: Nightwish – Angels Fall First (*Angels Fall First*, 1997)
NIW6: Nightwish – Tutankhamen (*Angels Fall First*, 1997)
NIW7: Nightwish – Nymphomaniac Fantasia (*Angels Fall First*, 1997)
NIW8: Nightwish – Know Why the Nightingale Sings (*Angels Fall First*, 1997)
NIW9: Nightwish – Lappi (Lapland) (*Angels Fall First*, 1997)
NIW10: Nightwish – Once Upon a Troubadour (*Angels Fall First*, 1997)
NIW11: Nightwish – A Return to the Sea (*Angels Fall First*, 1997)
NOR1: Norther – Darkest Time (*Dreams of Endless War*, 2002)
NOR2: Norther – Last Breath (*Dreams of Endless War*, 2002)
NOR3: Norther – Released (*Dreams of Endless War*, 2002)
NOR4: Norther – Endless War (*Dreams of Endless War*, 2002)
NOR5: Norther – Dream (*Dreams of Endless War*, 2002)
NOR6: Norther – Victorious One (*Dreams of Endless War*, 2002)
NOR7: Norther – Nothing Left (*Dreams of Endless War*, 2002)
NOR8: Norther – Blackhearted (*Mirror of Madness*, 2003)
NOR9: Norther – Betrayed (*Mirror of Madness*, 2003)
NOR10: Norther – Of Darkness and Light (*Mirror of Madness*, 2003)
OMG1: Omnium Gatherum – Wastrel (*Steal the Light*, 2002)
OMG2: Omnium Gatherum – Son’s Thoughts (*Steal the Light*, 2002)
OMG3: Omnium Gatherum – Candles for Giordano Bruno (*Steal the Light*, 2002)
OMG4: Omnium Gatherum – Ammo (*Steal the Light*, 2002)
OMG5: Omnium Gatherum – Lost and Found (*Steal the Light*, 2002)
OMG6: Omnium Gatherum – Wrihten (*Spirits and August Light*, 2003)
OMG7: Omnium Gatherum – Deathwhite (*Spirits and August Light*, 2003)
OMG8: Omnium Gatherum – The Perfumed Garden (*Spirits and August Light*, 2003)
OMG9: Omnium Gatherum – Amor Tonight (*Spirits and August Light*, 2003)
OMG10: Omnium Gatherum – Cure a Wound (*Spirits and August Light*, 2003)
OMG11: Omnium Gatherum – The Emptiness of Spirit (*Spirits and August Light*, 2003)
OMG12: Omnium Gatherum – It Shines (*Spirits and August Light*, 2003)
OMG13: Omnium Gatherum – The Fall Went Right Through Here (*Years in Waste*, 2004)

REB1: Reverend Bizarre – Strange Horizon (*Slice of Doom*, 1999)
REB2: Reverend Bizarre – Fucking Wizard (*Slice of Doom*, 1999)
REB3: Reverend Bizarre – Doomsower (*Slice of Doom*, 1999)
REB4: Reverend Bizarre – Funeral Summer (*Out of Focus – Vol. I*, 2001)
REB5: Reverend Bizarre – Doom Over the World (*Doom or Be Doomed*, 2001)
REB6: Reverend Bizarre – Burn in Hell! (*In the Rectory of the Bizarre Reverend*, 2002)
REB7: Reverend Bizarre – In the Rectory (*In the Rectory of the Bizarre Reverend*, 2002)
REB8: Reverend Bizarre – The Hour of Death (*In the Rectory of the Bizarre Reverend*, 2002)
REB9: Reverend Bizarre – Sodoma Sunrise (*In the Rectory of the Bizarre Reverend*, 2002)
REB10: Reverend Bizarre – Cirith Ungol (*In the Rectory of the Bizarre Reverend*, 2002)
SEN1: Sentenced – My Sky Is Darker Than Thine (*North from Here*, 1993)
SEN2: Sentenced – Wings (*North from Here*, 1993)
SEN3: Sentenced – Fields of Blood; Harvester of Hate (*North from Here*, 1993)
SEN4: Sentenced – Capture of Fire (*North from Here*, 1993)
SEN5: Sentenced – Awaiting the Winter Frost (*North from Here*, 1993)
SEN6: Sentenced – Beyond the Wall of Sleep (*North from Here*, 1993)
SEN7: Sentenced – Northern Lights (*North from Here*, 1993)
SEN8: Sentenced – Epic (*North from Here*, 1993)
SEN9: Sentenced – Desert by Night (*The Trooper*, 1993)
SHE1: Shade Empire – Conjunction (*Sinthetic*, 2004)
SHE2: Shade Empire – Pain & Pleasure (*Sinthetic*, 2004)
SHE3: Shade Empire – Human Sculpture (*Sinthetic*, 2004)
SHE4: Shade Empire – Designed for Blood (*Sinthetic*, 2004)
SHE5: Shade Empire – Creation of Death (*Sinthetic*, 2004)
SHE6: Shade Empire – Extreme Form of Hatred (*Sinthetic*, 2004)
SHE7: Shade Empire – Demonized (*Sinthetic*, 2004)
SOA1: Sonata Arctica – Blank File (*Ecliptica*, 1999)
SOA2: Sonata Arctica – My Land (*Ecliptica*, 1999)

- SOA3: Sonata Arctica – 8th Commandment (*Ecliptica*, 1999)
- SOA4: Sonata Arctica – Replica (*Ecliptica*, 1999)
- SOA5: Sonata Arctica – Kingdom for a Heart (*Ecliptica*, 1999)
- SOA6: Sonata Arctica – FullMoon (*Ecliptica*, 1999)
- SOA7: Sonata Arctica – Letter to Dana (*Ecliptica*, 1999)
- TOD1: Throes of Dawn – Across the Loveless Horizon (*Pakkasherra*, 1997)
- TOD2: Throes of Dawn – The Night Belongs to Us (*Pakkasherra*, 1997)
- TOD3: Throes of Dawn – Pakkasherra (*Pakkasherra*, 1997)
- TOD4: Throes of Dawn – Watcher in the Tower (*Pakkasherra*, 1997)
- TOD5: Throes of Dawn – Cosmic Seas (*Pakkasherra*, 1997)
- TOD6: Throes of Dawn – End Is Silence (*Pakkasherra*, 1997)
- TOD7: Throes of Dawn – Autumn Winds (*Pakkasherra*, 1997)
- TOD8: Throes of Dawn – Winter Romance (*Pakkasherra*, 1997)
- TOD9: Throes of Dawn – The Withering Goddess (Of Nature) (*Dreams of the Black Earth*, 1998)
- TOD10: Throes of Dawn – The Weeper (*Dreams of the Black Earth*, 1998)
- TOD11: Throes of Dawn – The Blackened Rainbow (*Dreams of the Black Earth*, 1998)
- TOD12: Throes of Dawn – Spring Blooms with Flowers Dead (*Dreams of the Black Earth*, 1998)
- TOD13: Throes of Dawn – Of Scarlet Skies Made (*Dreams of the Black Earth*, 1998)

Appendix B. Instances of lexical transfer in the lyric data

Orthographic transfer: compound words (14)

1. Heaven`s are burning over my sight when the northwind storms on the winds...(CAT1)
(pro *north wind*, cf. Fi. *pohjoistuuli*)
2. Open the wings on the *winterday*, I am the wings of the night calling them. (CAT1)
(pro *winter day*, cf. Fi. *talvipäivä*)
3. So fuck some *goatcorpses* in praise of me (IMN5)
(pro *goat corpses*, cf. Fi. *vuohenraadot*)
4. Breed for Satan, Die for *goatgod* (IMN17)
(pro *goat god*, cf. Fi. *vuohijumala*)
5. *Chaosgoat!* (IMN17)
(pro *chaos goat*, cf. Fi. *kaaosvuohi*)
6. Breed for Satan, vomit for *goatgod* (IMN17)
(pro *goat god*, cf. Fi. *vuohijumala*)
7. *Chaosgoat... law... law... law!!!* (IMN17)
(pro *chaos goat*, cf. Fi. *kaaosvuohi*)
8. Electric baptizing, inner electrocide, *brainmachine* control (IMN19)
(pro *brain machine*, cf. Fi. *aivokone*)
9. Comissars *ironfist* (KAL3)
(pro *iron fist*, cf. Fi. *rautanyrkki*)
10. *Swamphell* (KAL10)
(pro *swamp hell*, cf. Fi. *suohelvetti*)
11. An *angelface* smiles to me (NIW5)
(pro *angel face*, cf. Fi. *enkelinkasvot*)
12. It'll all collapse tonight, the *fullmoon* is here again (SOA6)
(pro *full moon*, cf. Fi. *täysikuu*)
13. *Fullmoon* is on the sky and He's not a man anymore (SOA6)

(pro *full moon*, cf. Fi. *täysikuu*)

14. See what became out of her man... *Fullmoon* (SOA6)

(pro *full moon*, cf. Fi. *täysikuu*)

Orthographic transfer: incorrect letter (3)

1. was harmed by bright *innocense* (CAT11)

(pro *innocence*, [c] replaced with [s])

2. Genetic *hallusinations*, united abominations (IMN19)

(pro *hallucinations*, [c] replaced with [s])

3. Immune to reason when *consequense* kills all (MPE9)

(pro *consequence*, [c] replaced with [s])

Phonetic transfer related to phonemes (2)

1. *diskies* (CAT3)

(pro *disguise*, [k] vs [g])

2. from where I *descented* (TOD13)

(pro *descended*, [t] vs [d])

Morphological transfer (3)

1. At a *crossroad* of life (BIB3)

(pro *crossroads*, cf. Fi. *risteys*)

2. Say *farewells* to your precious memories (SHE1)

(pro *farewell*, cf. Fi. *hyvästit*)

3. Say *farewells* to your former images and believes (SHE1)

(pro *farewell*, cf. Fi. *hyvästit*)

Loan translations: compound words (1)

1. Only *calmless* spirits of corpses are passing by the altars of Bodom (COB5)

(pro *restless*, cf. Fi. *rauhaton*)

Loan translations: idioms (1)

1. An eye from an eye (MPE3)
(pro eye for an eye, cf. Fi. *silmä silmästä*)

Loan translations: idiomatic constructions (12)

1. In my darkest hour the time *has stood* ___ (BTD3)
(pro *stands still*, cf. Fi. *olla seisahtunut*)
2. was there a reason for *this all* (BTD12)
(pro *all this*, cf. Fi. *tämä kaikki*)
3. I feel my worries *are* ___ *to stay* (BTD15)
(pro *are here to stay*, cf. Fi. *olla jäädäkseen*)
4. And when the *night goes down* (CAT6)
(pro *night comes down*, cf. Fi. *ilta laskeutuu*)
5. Living in *fear to be left alone* (FMP7)
(pro *fear of being left alone*, cf. Fi. *jätetyksi tulemisen pelko*)
6. *Throwing* ___ *all away* (KAL9)
(pro *throwing it all away*, cf. Fi. *heittää kaikki pois*)
7. And as sleep *takes me by my hand* (NIW1)
(pro *takes me by the hand*, cf. Fi. *ottaa jonkun kädestä kiinni*)
8. *I saw a dream* that can't be real (NOR5)
(pro *I had a dream*, cf. Fi. *nähdä uni*)
9. throw your wishes at a stone, *whenever feeling it* (OMG10)
(pro *whenever you feel like it*, cf. Fi. *kun siltä tuntuu*)
10. *Until that* I just weep (REB4)
(pro *until then*, cf. Fi. *siihen saakka*)
11. when you *make a sin* I hope you realize all the sinners gotta die (REB9)
(pro *commit sin*, cf. Fi. *tehdä syntiä*)
12. *I feel attraction for* the night (SEN8)
(pro *feel attracted to*, cf. Fi. *tuntea vetoa johonkin*)

Semantic extensions (6)

1. He *keeps* the hands of god (CAT2)
(pro *holds*, cf. Fi *pitää*)
2. Let's cut the wings *away* (FMP1)
(pro *off*, cf. Fi *pois*)
3. Together sleeping the endless *dream* (FMP9)
(pro *sleep*, cf. Fi. *uni*)
4. to *let* my feelings for the song (MPE3)
(pro *give*, cf. Fi. *antaa*)
5. as I carry the light of other *knowing* (TOD4)
(pro *knowledge*, cf. Fi. *tieto*)
6. the wind *came* stronger (TOD7)
(pro *became*, cf. Fi. *tulla*)

Collocations (7)

1. this *can* be my death – sentence (AMO2)
(pro *may*, cf. Fi. *voida* ‘can, may’)
2. repeats your name and the crime you've *done* (BTD19)
(pro *committed*, cf. Fi. *tehdä* ‘commit, do’)
3. This sadness stains *all* red (ENT8)
(pro *everything*, cf. Fi. *kaikki* ‘all, everything’)
4. She lays *all* in ruins. (ENT16)
(pro *everything*, cf. Fi. *kaikki* ‘all, everything’)
5. Are these changes in system meant to be *done*? (KAL7)
(pro *made*, cf. Fi. *tehdä* ‘do, make’)
6. I can lead our *path* - There's no time to lose! (REB1)
(pro *way*, cf. Fi *tie* ‘path, way’)
7. all happiness is *away* (TOD2)
(pro *gone*, cf. Fi *poissa* ‘away, gone’)

Functional transfer: the auxiliary *olla* ‘be, have’ (2)

1. We all ourselves *are* created our own images (AMO9)

(pro *have*, cf. Fi *olla*)

2. Ourselves we *are* created our own gods (AMO9)

(pro *have*, cf. Fi *olla*)

Functional transfer: relative pronouns (3)

1. this *what* seems to be wrong is right (BTD17)

(pro *which*, cf. Fi *mikä*)

2. the gaze like death *what* you behold (BTD18)

(pro *that* / (), cf. Fi *mikä*)

3. classy pale white face *what* her sad eyes brought me (OMG12)

(pro *that* / (), cf. Fi *mikä*)

Functional transfer: conjunctions and connectors (2)

1. last of times *when* I meaning you (BTD17)

(pro *that*, cf. Fi *kun*)

2. The flame of you life, *so* sweet sacrifice (FMP5)

(pro *such a*, cf. Fi *niin*)

Appendix C. Instances of lexical transfer in the lyric data

Passive constructions: active/passive verbs (7)

1. Waiting the call - chance to ___ *reborn* (KAL6)
(pro *be reborn*, cf. Fi *syntyä uudelleen*)
2. And under control of creator - the new race will ___ *born* (KAL7)
(pro *be born*, cf. Fi *syntyä*)
3. Glory days have ___ *left behind* (KAL10)
(pro *been left behind*, cf. Fi *jääda taakse*)
4. The vice man has ___ *left behind* (KAL14)
(pro *been left behind*, cf. Fi *jääda taakse*)
5. if they *leave behind* (MPE5)
(pro *are left behind*, cf. Fi *jääda taakse*)
6. Only a scent of beauty ___ *left behind* (NIW2)
(pro *was left behind*, cf. Fi *jääda taakse*)
7. Where new worlds ___ *born* and die (NIW11)
(pro *are born*, cf. Fi *syntyä*)

Future time constructions (13)

1. And when the time comes near / Oh, I ___ *see* the prince of glory (AMO8)
(pro *I will see*)
2. take my hand and we ___ *rest* awhile (BTD15)
(pro *we will rest*)
3. I ___ *suffer* this terror until I face my death (COL1)
(pro *I will suffer*)
4. Maybe we ___ *find* the reason why we lie (ENT10)
(pro *we will find*)
5. These are the last words I ___ *say* (FMP8)
(pro *I will say*)
6. Third time I ___ *come* and then you will die (IMN18)

(pro *I will come*)

7. Tomorrow it *storms* (KAL5)

(pro *will storm*)

8. The souls I curse ___ *haunt* me forever (NOR4)

(pro *will haunt*)

9. I ___ *feel* no pain when I die (NOR4)

(pro *I will feel*)

10. tomorrow *it's* too late (NOR8)

(pro *it will be*)

11. How can it be that tomorrow *she's not* here and I remain (REB8)

(pro *she will not be*)

12. How can it be that tomorrow *she's not* here and I *remain* (REB8)

(pro *will remain*)

13. tomorrow I *am* your GOD!!! (SEN3)

(pro *will be*)

Expletive constructions: omission of *it* as clause subject (1)

1. ___ *seems like* ages I have waited you (BTD17)

(pro *it seems like*, cf. Fi. *vaikuttaa kuin*)

Expletive constructions: omission of existential *there* (2)

1. deep inside me ___ *is* a world of fear (BTD7)

(pro *there is*, cf. Fi. *on*)

2. Everyday ___ *comes* a time (MPE3)

(pro *there comes*, cf. Fi. *tulee*)

Omitted prepositions: verb complements (17)

1. All I can *wish* ___ now's a miracle (BIB4)

(pro *wish for*, cf. Fi. *toivoa*)

2. *seems like* ages I have *waited* ___ you (BTD17)

(pro *waited for*, cf. Fi. *odottaa*)

3. *Gaze* ___ those in the mist, gleam in night (CAT14)
(pro *gaze at*, cf. Fi. *tuijottaa*)
4. *Searching* ___ the truth in the forest (CAT15)
(pro *searching for*, cf. Fi. *etsiä*)
5. I'll hold ___ until we fade away (FMP9)
(pro *hold on*, cf. Fi. *pitää kiinni*)
6. Yet we *played along* ___ The mummings farce (HAG3)
(pro *play along with*, cf. Fi. *lähteä mukaan*)
7. Jesus Christ, who is he? Why do you *believe* ___ such a shit? (IMN8)
(pro *believe in*, cf. Fi. *uskoa*)
8. Of a weeping lust *waiting* ___ the revival (KAL4)
(pro *waiting for*, cf. Fi. *odottaa*)
9. *Waiting* ___ the call from my master (KAL6)
(pro *waiting for*, cf. Fi. *odottaa*)
10. *Waiting* ___ the call - chance to reborn (KAL6)
(pro *waiting for*, cf. Fi. *odottaa*)
11. By *forcing them* ___ live for greed! (KAL8)
(pro *forcing them to*, cf. Fi. *pakottaa*)
12. Candlelight *whispers* ___ me where to go (NIW4)
(pro *whispers to*, cf. Fi. *kuiskata*)
13. As I *yearn* ___ your promised treasure (NIW6)
(pro *yearn for*, cf. Fi. *kaivata*)
14. I *try* ___ run but I can't hide (NOR6)
(pro *try to*, cf. Fi. *yrittää*)
15. Don't even *think* ___ the promises unkept (REB7)
(pro *think about*, cf. Fi. *ajatella*)
16. *Waiting* ___ my savior (SOA5)
(pro *waiting for*, cf. Fi. *odottaa*)
17. Wind *whispers* ___ me: "come with me..." (TOD4)
(pro *whispers to*, cf. Fi. *kuiskata*)

Omitted prepositions: space adverbials (2)

1. *Few and far* ___ are the havens (HAG7)
(pro *few and far between*, cf. Fi. *harvassa*)
2. moon came ___ *behind* the clouds (TOD4)
(pro *from behind*, cf. Fi. *takaa*)

Omitted prepositions: time adverbials (2)

1. *Long* my tale's been in the cold (AMO13)
(pro *for long*, cf. Fi. *pitkään*)
2. seems like ___ *ages* I have waited you (BTD17)
(pro *for ages*, cf. Fi. *kauan*)

Incorrect prepositions: inessive, -ssa (1)

1. Revenge *in* my mind (SEN2)
(pro *on*, cf. Fi. *mielessäni*)

Incorrect prepositions: elative, -sta (8)

1. All this was the fragment *from* my life (AMO10)
(pro *of*, *pala jostakin*)
2. No remains *from* compassion or love (COB2)
(pro *of*, cf. Fi. *jäänteitä jostakin*)
3. I see it *from* your eyes (FMP5)
(pro *in*, cf. Fi. *jonkun silmistä*)
4. searching for bliss *from* between the lines, and if i'm given the chance... (OMG12)
(pro \emptyset , cf. Fi. *rivien välistä*)
5. *From* the wall of frozen time I see my own reflection (SEN8)
(pro *on*, cf. Fi. *seinästä*)
6. The dreams *about* house of God are all nothing but lies (SHE4)
(pro *of*, cf. Fi. *haaveet jostakin*)
7. Touched, my soul was *from* the winds weeping (TOD10)
(pro *by*, cf. Fi. *liikuttunut jostakin*)

8. ...Drunk *from* their tears (TOD12)
(pro *on*, cf. Fi. *juopunut jostakin*)

Incorrect prepositions: illative, -hVn (18)

1. That it makes us *to* believe? (AMO7)

(pro \emptyset , cf. Fi. *saada uskomaan*)

2. I breath *inside* and keep it there (BTD3)

(pro *in*, cf. Fi. *sisään*)

3. things that make a man *to* act in godly ways (BTD9)

(pro \emptyset , cf. Fi. *saada toimimaan*)

4. A glance *to* my eyes deep within reveals this worn-out warrior's mind (COB1)

(pro *in*, cf. Fi. *silmiini*)

5. If ya wanna take a glance *to* the blaze of pain (COB8)

(pro *at*, cf. Fi. *silmäys johonkin*)

6. I stare *to* empty gloom (COL2)

(pro *at*, cf. Fi. *tuijottaa johonkin*)

7. Staring *to* these white walls and waiting for them to vanish (COL10)

(pro *at*, cf. Fi. *tuijottaa johonkin*)

8. Drowned in *to* lies (FMP5)

(pro \emptyset , cf. Fi. *hukkua johonkin*)

9. Will you join *to* me (MPE7)

(pro \emptyset , cf. Fi. *liittyä johonkuhun*)

10. Make me believe *to* you and your love again (NIW4)

(pro *in*, cf. Fi. *uskoa johonkuhun*)

11. Landing safely *to* the blue lagoon (NIW8)

(pro *in*, cf. Fi. *laskeutua johonkin*)

12. the spirit blowing the answer *to* an asshole's face (OMG11)

(pro *in*, cf. Fi. *kasvoihin*)

13. but *to* whom do you believe? (REB7)

(pro *in*, cf. Fi. *uskoa johonkuhun*)

14. So Lot and his family left for good *to* the house of Zoar (REB9)

(pro *for*, cf. Fi. *lähteä johonkin*)

15. dreams ending *into* tragedies (TOD1)

(pro *in*, cf. Fi. *päättävä johonkin*)

16. I drown *into* ocean (TOD5)

(pro *in*, cf. Fi. *hukkua johonkin*)

17. I drown into ocean, *into* the shoreless ocean of eternity (TOD5)

(pro *in*, cf. Fi. *hukkua johonkin*)

18. I drown *into* streams (TOD5)

(pro *in*, cf. Fi. *hukkua johonkin*)

Incorrect prepositions: adessive, -lla (5)

1. shadows of whisper rises, *on* the darkened sky (CAT1)

(pro *in*, cf. Fi. *taivaalla*)

2. Riding *with* mist of sky (CAT5)

(pro \emptyset , cf. Fi. *ratsastaa jollakin*)

3. Like a mist *on* moonlit sky (CAT11)

(pro *in*, cf. Fi. *taivaalla*)

4. Think quick *on* your feet (HAG12)

(pro *with*, cf. Fi. *jaloilla*)

5. Fullmoon is *on* the sky and He's not a man anymore (SOA6)

(pro *in*, cf. Fi. *taivaalla*)

Incorrect prepositions: ablative, -lta (1)

1. Searching for justice, but its door is closed *from* you (COL14)

(pro *on*, cf. Fi. *suljettu joltakulta*)

Incorrect prepositions: allative, -lle (8)

1. It's the servants devotion *for* the decay

(pro *to*, cf. Fi. *omistautuminen jollekin*)

2. Take me *to* the deadly ride (AMO15)

(pro *for*, cf. Fi. *ajelulle*)

3. *For* me it's all the same (FMP8)

(*pro to*, cf. Fi. *minulle*)

4. The moonwitch took me *to* a ride on a broomstick (NIW1)

(*pro for*, cf. Fi. *ajelulle*)

5. An angelface smiles *to* me (NIW5)

(*pro at*, cf. Fi. *hymyllä jollekulle*)

6. when i gave in wholly *for* that thing other and went my way (OMG5)

(*pro to*, cf. Fi. *antaa periksi jollekin*)

7. The goals I've set *to* myself are far beyond mortality (SEN1)

(*pro for*, cf. Fi. *asettanut itselleni*)

8. The goals I've set *to* myself are far beyond humanity (SEN1)

(*pro for*, cf. Fi. *asettanut itselleni*)