

BREAKING THE RULES: AN ANALYSIS OF GRAMMATICAL DEVIATIONS IN BOB DYLAN'S LYRICS

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Abstract: *The present research examines the deviations from standard grammar that appear throughout Bob Dylan's lyrics. The study applies qualitative and quantitative analysis to analyse eleven types of errors, such as subject-verb agreement, double negation, noun followed by a personal pronoun, omission, using an adjectival form instead of adverbial form, etc., that appear in his lyrics and to determine their possible purpose and impact. The analysis reveals that being one of the most influential and innovative songwriters in history, Dylan has frequently challenged traditional language structures, often bending grammatical rules to enhance the artistic impact of his music.*

Keywords: *language in music, grammatical deviations, error analysis, Bob Dylan's lyrics, qualitative and quantitative analysis*

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“It’s not a question of breaking the rules, don’t you understand?
I don’t break rules because I don’t see any rules to break.
As far as I’m concerned there aren’t any rules.”
Bob Dylan

Introduction

The decision to focus on Bob Dylan’s lyrics is grounded in his remarkable impact on both music and literature. He is the only singer-songwriter who has been nominated for the Nobel Prize in Literature. In 2016, he was awarded the highly regarded honour “for having created new poetic expressions within the great American song tradition,” (All Nobel prizes in literature, n.d.), thus recognizing his role in making music a literary art form. While it is unquestionable that his lyrics are masterfully created and reflect his artistic talent, this paper explores the grammatical inaccuracies present in his work.

Theoretical background

Bob Dylan’s lyrics have been a central subject of research for decades. Many studies focus on sociolinguistic, literary, and discourse analyses of his songs. Previous research has examined themes like ambiguity, intertextuality, key phrases, motifs and politics within Dylan’s lyrics. Academic studies have discussed how Dylan’s use of ambiguity allows for multiple interpretations (Gearey, 1999; Al-Husseini, 2011). His lyrics often draw on intertextual references, engaging with literary, religious, and cultural texts to add depth to his message (Boucher & Browning, 2009; McDonald, 2018). Many studies also emphasize Dylan’s role in voicing criticism of social and political issues such as racism, inequality, and war in American society (Gezari, 2001; Muhadi, Thoyibi & Hidayat, 2014). Overall, these studies present Dylan’s lyrics as an exceptional combination of poetry, social awareness, and literary depth, showing how his work goes far beyond music (Shank, 2002; Lloyd, 2014; Czechowski, Miranda & Sylvestre, 2016; Mathews, 2017; Thakur, 2018; Yusuff, 2022).

Apart from thematic analyses of Dylan’s lyrics, other studies focus on quantitative analyses and error categorisation examining the educational and stylistic significance of nonstandard grammar in popular song lyrics (Nurchaerani et al., 2020; Žarković McCray, 2023). Werner (2020) analysed a 550k-word corpus of English pop lyrics, arguing these are not errors but intentional choices that help raise awareness about language and add personality and emotion to the music. Additionally, song-specific case studies have examined songs of various artists to understand how they use these features creatively and discuss their artistic effect (Uktolseja, 2020; Simanjuntak et al., 2022; Julieta, 2023). Together, these

studies prove that bending grammar rules in song lyrics is part of how artists make their songs authentic and connect with their audience.

Research methodology

The paper uses qualitative and quantitative methods to analyse the grammatical inconsistencies in 100 of Dylan's songs. Given the fact that his work covers multiple decades, a selection of the top 100 Bob Dylan songs, as ranked by Rolling Stone magazine, is used for this analysis (See Appendix). To guarantee accuracy, the lyrics have been obtained from the official Bob Dylan website (The official Bob Dylan Site, n.d.). By using the official site, the analysis ensures that the lyrics are presented as intended by the artist, free from any divergence that might emerge from unconfirmed sources.

Research questions

The questions which this study aims to address are:

1. What are the grammatical deviations in Bob Dylan's songs?
2. What are the most frequent types of deviation found in the lyrics?
3. What purpose do they serve?

The aims of this research are:

1. To identify and analyse the grammatical deviations in Bob Dylan's songs.
2. To identify the most frequent types of deviations.

Data analysis

The analysis of the data was carried out in a systematic process consisting of five key steps. Initially, the lyrics were downloaded from the relevant source, and any grammatical irregularities within the text were carefully extracted, paying special attention to the specific context in which each error¹ appeared. This made it possible to interpret the grammatical discrepancies in light of the surrounding context and overall meaning. The second step involved categorising these errors according to established grammatical rules. In the third phase, the errors were further examined to determine their possible purpose and impact, focusing on whether they were intentional for stylistic reasons. Finally, the analysis concluded with a comprehensive evaluation of the overall effect of these grammatical errors, considering their impact on the text. In the final stage a quantitative analysis was conducted.

1. The term "error" is used in the paper to describe deviations from standard English, referring to instances of usage that do not align with strict grammatical rules.

After studying 100 songs, 83 deviations from standard grammar have been found in 46 songs. The errors could be classified in 11 categories: double negation, improper use of the objective pronoun, incorrect subject-verb agreement, using an adjectival form instead of adverbial form, a noun followed by a personal pronoun, omission, incorrect past participle, the subjunctive, incorrect verb, word order, incorrect contracted form.

Results/ Key findings

Subject-verb agreement

The main parts in the grammatically correct English sentence are subject and the verb, which agree in number and person in order to fulfil their function. Thus, generally, singular subjects require singular verbs and plural subjects require verbs in the plural. There are, naturally, additional rules regarding compound and abstract subjects.

The analysed corpus of song lyrics reveals that twenty-two phrases in the lyrics of 18 songs presented in the following table do not comply with the rules of subject-verb agreement:

Table 1. Subject-verb agreement

Song	Original lyrics
Subterranean Homesick Blues	The pump don't ² work
Positively 4th Street	What he don't know to begin with
Don't Think Twice, It's All Right	It don't matter, anyhow
Stuck Inside of Mobile with the Memphis Blues Again	But I know that he don't talk
Things have changed	I'm in love with a woman who don't even appeal to me
Just Like Tom Thumb's Blues	And negativity don't pull you through
Percy's Song	He just don't deserve
To Ramona	A world that just don't exist
Going, Going, Gone	Where the willow don't bend
It Takes a Lot to Laugh, It Takes a Train to Cry	Don't the moon look good, mama
It Takes a Lot to Laugh, It Takes a Train to Cry	Don't the brakeman look good, mama
It Takes a Lot to Laugh, It Takes a Train to Cry	Don't the sun look good

2. In the present paper the sentences that do not comply with strict grammatical rules are indicated by the subject word or phrase being marked by **boldface** letters along with a citation of the song source.

Song	Original lyrics
It Takes a Lot to Laugh, It Takes a Train to Cry	Don't my gal look fine
If You See Her, Say Hello	If she's passin' back this way, and I sure hope she don't
I'm Not There	She's my prize forsaken angel but she don't hear me cry
Highlands	And says, " That don't look a thing like me!"
Corrina, Corrina	Life don't mean a thing
Señor (Tales of Yankee Power)	This place don't make sense to me no more
Isis	There was no jewels , no nothin'
One more cup of coffee	There's no books upon your shelf
Sweetheart Like You	They say in your father's house, there's many mansions
Señor (Tales of Yankee Power)	Señor, señor, you know their hearts is as hard as leather

According to subject-verb agreement rules, the third person singular should be followed by the correct verb form. However, in these cases, the choice is clearly made for stylistic reasons – the songwriter has intentionally deviated from strict adherence to this rule, using the one-syllable “don’t” instead of the two-syllable “doesn’t” to reduce the number of syllables. It can be assumed that the decision to use “don’t” instead of “doesn’t” serves the rhythmic needs of the songs. This, however, does not refer to all of the examples included in this category. For instance, the phrase “There was no jewels” is not grammatically correct in standard English, as “was” is used with singular nouns. Using the correct form “were” would not change the rhythm of the song in any way. So, in this case we cannot say that Dylan has intentionally broken the rules for achieving an artistic or stylistic effect. Similarly, if the author had used “there’re no books” or “there’re many mansions”, the rhythm of the line would likely remain the same because the number of the syllables and the stress pattern would be very similar to “there’s no books” and “there’s many mansions”. The difference would be slight, and the line would still fit the music.

Double negation

It’s not unusual to see double negatives in song lyrics. Double negation is often used in song lyrics for a variety of stylistic reasons, such as to create emphasis, achieve a particular tone, or suit the rhythm and the melody. As such, the presence of double negatives in song lyrics highlights the dynamic relationship between grammar and artistic expression. Furthermore, double negatives are common in informal speech or certain dialects, and songs often try to capture

the natural way people speak. According to Cambridge dictionary "...we hear double and triple negatives spoken in some regional dialects of English. This is common when people from the same region are speaking with one another" (Double negative, n.d.). Using double negation can make the lyrics feel more conversational and authentic.

Table 2. Double negation

Song	Original lyrics
Like a Rolling Stone	You never understood that it ain't no good
All Along the Watchtower	There's too much confusion; I can't get no relief
Highway 61 Revisited	Welfare Department they wouldn't give him no clothes
Don't Think Twice, It's All Right	It ain't no use to sit and wonder why, babe
Don't Think Twice, It's All Right	It ain't no use in turnin' on your light, babe
Don't Think Twice, It's All Right	It ain't no use in callin' out my name, gal
You ain't goin' nowhere	You ain't goin' nowhere
Jokerman	Ain't nobody there would want to marry your sister
Percy's Song	But he ain't no criminal
Buckets of Rain	I ain't no monkey but I know what I like
Not Dark Yet	I ain't looking for nothing in anyone's eyes
Tombstone Blues	She ain't got no shoes
Señor (Tales of Yankee Power)	Son, this ain't a dream no more , it's the real thing
One Too Many Mornings	That don't mean no one no good
Highlands	I don't want nothing from anyone, ain't that much to take
Señor (Tales of Yankee Power)	This place don't make sense to me no more

The table presents 16 occurrences of double negation in 13 songs. Changing "nowhere", "nothing", "nobody", "no one" to "anywhere", "anything", "anybody" and "anyone", respectively would certainly affect the rhythm as an additional syllable would be added to each of the lines. It seems that the songwriter has chosen to prioritise the sound over strict grammatical accuracy. It can be concluded that this is not an error, but rather a deliberate choice of shorter words over their longer counterparts made by the songwriter for stylistic reasons. Michael Gray (2006) points out that Dylan's lyrical style is often shaped by the idiomatic speech of the American South and Midwest, which includes the frequent use of "ain't" and double negatives to convey emotional authenticity and resonance. Apart from giving the song a natural, almost conversational rhythm, the phrase "ain't no use" and its repetition in Bob Dylan's "Don't Think

Twice, *It's All Right* plays a crucial role in establishing the song's emotional tone, evoking a sense of hopelessness.

Noun followed by a personal pronoun

According to standard rules, a pronoun is used to take the place of a noun, functioning as its substitute. "A personal pronoun is a pronoun such as *I, you, she, or they* which is used to refer to the speaker or the person spoken to, or to a person or thing whose identity is clear, usually because they have already been mentioned" (personal pronoun, n.d.).

Table 3. *Noun followed by a personal pronoun*

Song	Original lyrics
Tangled Up In Blue	Her folks they said our lives together
All Along the Watchtower	Businessmen, they drink my wine
Visions of Johanna	The fiddler, he now steps to the road
Highway 61 Revisited	Well Georgia Sam he had a bloody nose
Highway 61 Revisited	Now the rovin' gambler he was very bored
Ballad of a Thin Man	Well, the sword swallower, he comes up to you
It's All Over Now, Baby Blue	All your seasick sailors, they are rowing home
Desolation Row	Cinderella, she seems so easy
Desolation Row	And the Good Samaritan, he's dressing
Sad-Eyed Lady of the Lowlands	Oh, the farmers and the businessmen, they all did decide
Isis	The wind it was howlin' and the snow was outrageous
One Too Many Mornings	My eyes they start to fade
One more cup of coffee	Your daddy he's an outlaw
To Ramona" (1964)	But soon my words / They would turn into a meaningless ring
Most Likely You Go Your Way and I'll Go Mine	The judge, he holds a grudge
Highlands	The wind, it whispers to the buckeyed trees in rhyme

Sixteen instances in the lyrics, included in the research, feature a noun followed by a personal pronoun. In each case, the pronoun serves the same function as the noun. From a grammatical perspective, one of them – either the noun

or the pronoun – should be omitted. For instance, in the phrase “His voice it trembles as he calls out” the pronoun “it” is irrelevant and incorrect. In English grammar, the subject of the sentence (in this case, “his voice”) does not need to be repeated. The more accurate and natural version would simply be “His voice trembles”. However, in all of the examples included in this category the pronoun adds another syllable to the line and, therefore, it could be assumed that it is used for stylistic reasons.

Omission

Omission is “the fact of not including something that should have been included, or the thing that is not included” (omission, n.d.). It is generally used in colloquial speech and in telegraphic messages, where content words are retained and transmitted, while function words, i.e. auxiliaries, prepositions, etc., are being omitted to save space and costs.

All of the examples included in the table, lack the auxiliary verb “have” in the parts in bold:

Table 4. *Omission*

Song	Original lyrics
Isis	She said, “ You been gone”
Spanish Harlem Incident	I been wond’rin’ all about me
Spanish Harlem Incident	Ever since I seen you there
Up to Me	She’s the one you been wond’rin’ about, but there’s really nothin’ much to tell
Buckets of Rain	I been meek
Absolutely Sweet Marie	Now, I been in jail when all my mail showed
Tough Mama	Angel Baby, I wonder what you done back there
Leopard-Skin Pill-Box Hat	You know, I never seen him before
Going, Going, Gone	I been hangin’ on threads / I been playin’ it straight -
Pay in Blood	I been through hell, what good did it do?
Pay in Blood	You been accused of murder, how do you plead?
Corrina, Corrina	Gal, where you been so long?
Corrina, Corrina	I been worr’in’ ’bout you, baby
Señor (Tales of Yankee Power)	Seems like I been down this way before

In “You been gone” for instance, the correct version would be “You have been gone”. Adding the auxiliary verb “have” in its contracted form would not affect the rhythm, therefore it could be assumed that it is not left out to serve any rhythmic purposes. It likely reflects a deliberate choice to mirror informal speech patterns, typical of various dialects of English, in particular Southern American English, where omitting auxiliary verbs is common in everyday speech. Therefore, it could be assumed that it serves as a means of grounding the message within a specific cultural and social context.

Using an adjectival form instead of adverbial form

In standard English grammar, adverbs are often used to modify adjectives, adding precision and depth to descriptions. Eight examples that diverge from this rule are shown in the following table:

Table 5. *Adjective vs. adverb*

Song	Original lyrics
Like a Rolling Stone	Now you don't talk so loud
I Dreamed I Saw St. Augustine	Arise, arise," he cried so loud
Things have changed	I hurt easy , I just don't show it
I Shall Be Released	All day long I hear him shout so loud
Desolation Row	Right now I can't read too good
Girl from the North Country	Where the winds hit heavy on the borderline
One of Us Must Know (Sooner or Later)	I didn't mean to treat you so bad
She's Your Lover Now	Why'd you have to treat me so bad

In the line “Now you don't talk so loud”, the use of the adjective “loud” is intentional and plays an important role in both the meaning and the structure of the song. Apart from being another example of informal or colloquial English, by using the adjective “loud” instead of the adverb “loudly”, the songwriter preserves the rhyme with “proud” in the line that follows (“Now you don't seem so proud”). Using the adverb “loudly” would not only disrupt the rhyme, but would also affect the rhythm in the line as the adverb would add one more syllable to the phrase. The same refers to “I didn't mean to treat you so bad”, where the adjective rhymes with “sad” in the next line (“I didn't mean to make you so sad”) and “All day long I hear him shout so loud, where “loud” rhymes with the noun “crowd”. (“Standing next to me in this lonely crowd/ Is a man who swears he's not to blame/ All day long I hear him shout so loud”). On the other hand, in “Why'd you have to treat me so bad”, using the adverb “badly” instead of the adjective “bad” would not be of any benefit with regard to the rhyming pattern.

Incorrect verb

Understanding the distinction between transitive and intransitive verbs is essential when analysing the grammatical accuracy of the usage of the verbs “lie” and “lay”. A transitive verb is one that requires a direct object to complete its meaning; the action of the verb is transferred to something or someone. In contrast, an intransitive verb does not need a direct object and can stand alone to convey a complete thought.

Table 6. *Incorrect verb*

Song	Original lyrics
Lay, lady, lay	Lay , lady, lay / Lay across my big brass bed
Tangled Up In Blue	I was layin' in bed

“Lie” is an intransitive verb (does not take an object), while “lay” is transitive which means that it should be accompanied by a direct object. What the author is really saying in this song is that the lady (the subject in the sentence) should lie down across his bed; hence, the correct form of the title and the song lyrics should be “Lie down lady”.

However, “lie” does not rhyme with “stay”, which appears in the following line (“Stay, lady, stay”), so it can be assumed that the choice of the verb “lay” could be explained with the reason for achieving a rhyme. We could therefore consider that, using the verb “lay” in the song is a deliberate choice related to the style. In the other example included in the research “I was layin’ in bed”, the correct form should be “I was lying in bed” as “lying” is the present participle of “lie”, which is used when talking about being or moving into in a horizontal position. In that case, however, changing the verb “lay” with “lie” would affect neither the rhyming nor the rhythm of the song.

The subjunctive

The subjunctive mood is used to express wishes and hypothetical situations. Unlike the indicative mood, which states facts, the subjunctive conveys ideas that are not real.

In song lyrics, the subjunctive mood is often employed to deepen emotional impact and highlight the gap between reality and possibility, desire, or imagination. Constructions such as “If I were,” “I wish I could,” and “If only I had” are frequently used since they allow songwriters to express wishes, regrets, and dreams, establishing a deeper connection with the listener.

Table 7. *The subjunctive*

Song	Original lyrics
Positively 4th Street	If I was a master thief /Perhaps I'd rob them

To analyse the example, it is essential to understand the difference between the subjunctive and indicative mood. The primary distinction between the two is that the past indicative is used to state facts, whereas the past subjunctive refers to hypothetical or imagined situations. In this case, “being a thief” refers to a state that is a possibility rather than a reality, so the standard phrase would be “If I were a master thief”. However, in informal speech, the use of “was” in place of “were” is frequently observed. Thus, this could serve as another example of a colloquialism found in everyday language.

Incorrect past participle

The past participle is a verb form used to create passive voice constructions, where it combines with a form of the auxiliary verb “be” to indicate that the subject is receiving the action rather than performing it.

The line in the table below is grammatically incorrect. The past participle of “speak” is “spoken”, which should have been used with the auxiliary verb “was” to form the past passive construction.

Table 8. *Incorrect past participle*

Song	Original lyrics
Shelter from the Storm	Not a word was spoke between us, there was little risk involved

Using “spoke” rather than “spoken” deviates from standard grammar and would typically be considered an error in standard English. However, in the context of the song lyrics, this variation may be stylistically motivated, since using the correct form would undoubtedly affect the rhythm as it would change the number of syllables in the line. Therefore, it could be regarded as an intentional choice.

Word order

In indirect questions, the word order typically follows the structure of a statement, rather than the typical question order. The subject precedes the verb, as it would in a regular declarative sentence. In the sentence, “I’m wondering what in the devil could it all possibly mean?” the word order reflects a stylistic choice rather than the standard indirect question structure.

Table 9. Word order

Song	Original lyrics
Highlands	I'm wondering what in the devil could it all possibly mean?

Another point of deviation from the strict rules in the example above, is in the punctuation. A question mark is not used at the end of indirect questions. This type of error occurs only once throughout the entire set of lyrics that is used for the purposes of the research. This suggests that the rest of the lyrics follow the structure of indirect questions, and this example of unconventional word order is an isolated case. It stands out as a minor departure from standard grammar.

Improper use of the objective pronoun

Objective pronouns function as the object of a verb or a preposition, and they typically appear immediately after the verb or preposition they relate to. They correspond to specific subject pronouns, serving as their complementary forms. The phrase “That it is not he or she or them or it” is not grammatically correct because of the inconsistency in the use of pronouns and their case.

Table 10. Pronouns

Song	Original lyrics
It's Alright, Ma (I'm Only Bleeding)	That it is not he or she or them or it

Since both pronouns “he” and “she” are the object in the phrase, they should be changed into object pronouns “him”, respectively “her”. It is important to note that of all songs included in the corpus of the study this type of error is observed only once.

Incorrect contracted form

Contractions are shortened forms frequently used in English to create a more casual and natural flow, especially in spoken English. However, while contractions like “I’m” (I am), “you’re” (you are), etc. follow standard grammatical patterns, the phrase “I was” is typically left uncontracted in standard English and should be used in its full form.

Table 11. Contracted form

Song	Original lyrics
Tangled Up In Blue	I's just about to do the same

It seems that in this case the author might have chosen to “experiment with language” and alter the standard usage for stylistic reasons, as using the correct form “was” would add one more syllable to the phrase and would affect the

rhythm. Thus, rather than being an error, the use of “I’s” could be considered an intentional stylistic decision, allowing greater flexibility in expression and giving priority to the rhythm over strict grammatical accuracy.

Conclusion and implications

The analysis of 100 of Bob Dylan’s most successful songs over the past 62 years reveals that nearly 46% of them feature grammatically questionable phrases. The table below provides summarised information about the frequency of each of the type of grammatical inconsistencies analysed in the research.

Table 12. *Types of grammatical deviations*

Types of grammatical deviations	Number	Percentage
Subject-verb agreement	22	27%
Double negation	16	19%
Noun followed by a personal pronoun	16	19%
Omission	14	17%
Using an adjectival form instead of adverbial form	8	10%
Incorrect verb	2	3%
The subjunctive	1	1%
Incorrect past participle	1	1%
Word order	1	1%
Error of pronoun	1	1%
Incorrect contracted form	1	1%
Total	83	100

Based on the findings and discussions, it can be concluded that the most prevalent grammatical error process identified in the analysis of Bob Dylan’s lyrics is in the category of incorrect subject-verb agreement (27%), followed by errors involving noun followed by a pronoun (19%) and double negation (19%), with omission close behind at 17%. These deviations from grammatical rules are not accidental but appear to be deliberate choices that serve mainly the rhythmic needs of the songs. Conforming to grammatical norms would certainly disrupt the natural flow and timing, as it would add extra syllables to each line, potentially affecting the song’s rhythm and overall feel. The other types of departures from standard grammar included in the research occur infrequently and can be considered isolated cases.

The results show that the manipulation of language in the lyrics of Bob Dylan’s songs can take many forms to fit the rhythm or the melody. Just as poetry often plays with language to create unique patterns or rhythms, music allows for a similar subversion of norms. The analysis demonstrates that sometimes, the rules need to be bent or even broken and confirms that they serve as a

framework rather than a strict boundary. Those grammatical choices which break conventional rules are viewed as vital elements rather than errors.

The elicitations from the present paper could serve as a basis for future research to explore the linguistic choices across different periods of Bob Dylan's career. They may help facilitate comparisons across various songs or artists to identify common patterns or unique approaches in lyric writing. Additionally, they could be used to provide insight into broader trends in songwriting, where grammatical flexibility is used as a tool to achieve specific lyrical effects.

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Appendix

Bob Dylan's songs included in the research (Rolling Stone magazine's list of the 100 greatest Bob Dylan songs):

1. "Like a Rolling Stone" (1965)
2. "A Hard Rain's A-Gonna Fall" (1963)
3. "Tangled Up in Blue" (1975)
4. "Just Like a Woman" (1966)
5. "All Along the Watchtower" (1967)
6. "I Shall Be Released" (1971)
7. "It's Alright, Ma (I'm Only Bleeding)" (1965)
8. "Mr. Tambourine Man" (1965)
9. "Visions of Johanna" (1966)
10. "Every Grain of Sand" (1981)
11. "It's All Over Now, Baby Blue" (1965)
12. "Desolation Row" (1965)
13. "Subterranean Homesick Blues" (1965)
14. "Highway 61 Revisited" (1965)
15. "Simple Twist of Fate" (1975)
16. "Positively 4th Street" (1967)
17. "This Wheel's on Fire" (1975)
18. "Ballad of a Thin Man" (1965)
19. "Blind Willie McTell" (1991)
20. "Blowin' in the Wind" (1963)
21. "Mississippi" (2001)
22. "Don't Think Twice, It's All Right" (1963)
23. "Forever Young" (1974)
24. "Lay, Lady, Lay" (1969)
25. "Knockin' on Heaven's Door" (1973)
26. "Masters of War" (1963)
27. "Sad-Eyed Lady of the Lowlands" (1966)

28. "The Times They Are A-Changin'" (1964)
29. "You Ain't Goin' Nowhere" (1971)
30. "Girl From the North Country" (1963)
31. "Can You Please Crawl Out Your Window?" (1965)
32. "Chimes of Freedom" (1964)
33. "Idiot Wind" (1975)
34. "Isis" (1976)
35. "The Lonesome Death of Hattie Carroll" (1964)
36. "With God on Our Side" (1964)
37. "Maggie's Farm" (1965)
38. "My Back Pages" (1964)
39. "Hurricane" (1976)
40. "I Dreamed I Saw St. Augustine" (1967)
41. "I'll Keep It with Mine" (1985)
42. "I Threw It All Away" (1969)
43. "Gotta Serve Somebody" (1979)
44. "Stuck Inside of Mobile with the Memphis Blues Again" (1966)
45. "It Ain't Me, Babe" (1964)
46. "Jokerman" (1983)
47. "Spanish Harlem Incident" (1964)
48. "Sara" (1976)
49. "Up to Me" (1985)
50. "Not Dark Yet" (1997)
51. "Things Have Changed" (2000)
52. "Tears of Rage" (1975)
53. "When I Paint My Masterpiece" (1971)
54. "4th Time Around" (1966)
55. "If Not for You" (1970)
56. "You're Gonna Make Me Lonesome When You Go" (1975)
57. "Just Like Tom Thumb's Blues" (1965)

58. "Percy's Song" (1985)
59. "Million Dollar Bash" (1975)
60. "Buckets of Rain" (1975)
61. "It Takes a Lot to Laugh, It Takes a Train to Cry" (1965)
62. "Queen Jane Approximately" (1965)
63. "If You See Her, Say Hello" (1975)
64. "Abandoned Love" (1985)
65. "Tough Mama" (1974)
66. "Shelter From the Storm" (1975)
67. "Leopard-Skin Pill-Box Hat" (1966)
68. "One Too Many Mornings" (1964)
69. "One More Cup of Coffee (Valley Below)" (1976)
70. "To Ramona" (1964)
71. "Most Likely You Go Your Way and I'll Go Mine" (1966)
72. "Rainy Day Women #12 & 35" (1966)
73. "I'm Not There" (2007)
74. "All I Really Want to Do" (1964)
75. "Sweetheart Like You" (1983)
76. "Gates of Eden" (1965)
77. "Tonight I'll Be Staying Here With You" (1969)
78. "Absolutely Sweet Marie" (1966)
79. "Romance in Durango" (1976)
80. "Someone's Got a Hold of My Heart" (1991)
81. "Series of Dreams" (1991)
82. "One of Us Must Know (Sooner or Later)" (1966)
83. "Nettie Moore" (2006)
84. "The Man in Me" (1970)
85. "She's Your Lover Now" (1991)
86. "Meet Me in the Morning" (1975)
87. "Most of the Time" (1989)

88. "Tombstone Blues" (1965)
89. "Changing of the Guards" (1978)
90. "The Groom's Still Waiting at the Altar" (1981)
91. "You're a Big Girl Now" (1975)
92. "Going, Going, Gone" (1974)
93. "Pay in Blood" (2012)
94. "Highlands" (1997)
95. "On a Night Like This" (1974)
96. "Farewell, Angelina" (1991)
97. "Where Are You Tonight? (Journey Through Dark Heat)" (1978)
98. "Corrina, Corrina" (1963)
99. "John Wesley Harding" (1967)
100. "Señor (Tales of Yankee Power)" (1978)