

ZÁPADOČESKÁ UNIVERZITA V PLZNI

**FAKULTA PEDAGOGICKÁ
KATEDRA ANGLICKÉHO JAZYKA**

HOMOFONY, ORONYMA A MONDEGREENY

BAKALÁŘSKÁ PRÁCE

HANA POSPÍŠILOVÁ

Specializace v pedagogice, Anglický jazyk se zaměřením na vzdělávání

Vedoucí práce: PhDr. Naděžda Stašková, Ph.D.

Plzeň 2019

UNIVERSITY OF WEST BOHEMIA IN PILSEN

FACULTY OF EDUCATION
DEPARTMENT OF ENGLISH

HOMOPHONES, ORONYMS AND MONDEGREENS

UNDERGRADUATE THESIS

HANA POSPÍŠILOVÁ

Specialization in Pedagogy, English Language in Education

Supervisor: PhDr. Naděžda Stašková, Ph.D.

Pilsen 2019

Prohlašuji, že jsem bakalářskou práci vypracovala samostatně
s použitím uvedené literatury a zdrojů informací.

V Plzni, 28. června 2019

.....
vlastnoruční podpis

ACKNOWLEDGEMENT

I would like to thank my supervisor PhDr. Naděžda Stašková, Ph.D. for her advice, time and patience.

ZDE SE NACHÁZÍ ORIGINÁL ZADÁNÍ KVALIFIKAČNÍ PRÁCE.

ABSTRACT

Pospíšilová, Hana. University of West Bohemia. June, 2019. Homophones, oronyms and mondegreens. Supervisor: PhDr. Naděžda Stašková, Ph.D.

This thesis deals with the phenomenon of misheard lyrics called mondegreens. The thesis is divided into six main chapters. The first and the second chapter define the linguistic categories into which mondegreens belong. The following chapter describes mondegreens and similar phenomena. The fourth chapter covers the general psychological aspects, the reasons why and how mondegreens happen. The summary of the most important facts is in chapter five. The final, sixth, chapter depicts the process of creating a survey on mondegreens, analyses the results and discusses the factors influencing the formation of mondegreens.

Keywords: mondegreens, misheard lyrics, oronyms, homophones, mishearings in songs

TABLE OF CONTENTS

1 INTRODUCTION.....3

2 BASIC TERM DISTINCTION.....5

3 HOMOPHONES.....7

 3.1 HETEROGRAPHS..... 8

4 MONDEGREENS AND SIMILAR PHENOMENA.....10

 4.1 ORONYMS..... 10

 4.2 MONDEGREENS..... 11

 4.3 SORAMIMI..... 12

 4.4 SPOONERISMS..... 13

 4.5 MALAPROPISMS..... 14

 4.6 EGGCORN..... 15

 4.7 HOBSON–JOBSON..... 16

5 PSYCHOLOGICAL ASPECTS OF MISHEARINGS.....17

6 SUMMARY OF THE THEORETICAL CHAPTER.....19

7 PRACTICAL PART.....21

 7.1 THE PROCESS OF CREATING THE SURVEY..... 22

 7.2 EVALUATING THE RESULTS..... 26

 7.3 RESPONDENT DEMOGRAPHICS..... 28

 7.4 SONG FAMILIARITY FACTOR..... 31

 7.5 TIME FACTOR..... 34

 7.6 AGE FACTOR..... 37

 7.7 GENDER FACTOR..... 38

 7.8 LEVEL OF ENGLISH FACTOR..... 39

 7.9 DEVICE FACTOR..... 41

 7.10 AUDIO CLIP QUALITY FACTOR..... 43

 7.11 VISUAL HINT FACTOR..... 44

 7.12 COMMON THEMES OF MONDEGREENS..... 46

 7.13 EGGCORN PRESENT IN THE RESULTS..... 47

8 CONCLUSION.....	49
BIBLIOGRAPHY.....	51
LIST OF FIGURES.....	55
LIST OF TABLES.....	56
APPENDIX.....	i

1 INTRODUCTION

Mistakes are an integral part of our lives. Through them, humans develop and learn new ways of overcoming problems and build powerful memories of them with emotional charge. These memories can be embarrassing, frustrating or negative in general and although they are important too, the more positive memories are more likely to be shared amongst friends, as they can be motivating, entertaining to discuss and otherwise bringing happiness. This might be one of the reasons why mondegreens – misheard song lyrics – seem to be gaining more and more popularity, partially also due to the ease of sharing videos with changed lyrics on social media. Notably, there are dedicated channels and user communities on various social websites focused only on finding mondegreens and sharing videos of such songs with them.

I believe this growing phenomenon is interesting because all of my close relatives and I have been affected by it, without knowing it existed and had a name. After doing an initial research into this topic, I have discovered that there are not a lot of books dedicated to mondegreens. I have managed to locate one with the focus on this phenomenon only, which is *Mondegreens: A Book of Mishearings* by Jacquie Wines[1]. However, it only presents a brief introduction to this phenomenon and serves more like a list of mondegreen examples. In addition to that, some research papers have covered mondegreens in very specific fields or situations, such as Jeff Aronson's *When I Use a Word ... Words misheard: medical mondegreens* depicting the use of mondegreens in medicine, or the *Reception of Spoken English Mishearing in the Language of Business and Law* by Horea Ioana – Clausia from Romania, which addresses mishearings of students of business. Furthermore, there are some books and academic articles mentioning mondegreens[2][3][4], but they often do not describe why and how are they created or what factors influence their creation. They are not aimed at providing a general understanding of this phenomenon and are usually conducted on respondents from one country. Other articles focus on the mishearing of individual words and not mondegreens,

such as the *Naturalistic and experimental analyses of word frequency and neighborhood density effects in slips of the ear*. [5]

The reason for choosing this topic is to explore mondegreens more in depth. The aim of this thesis is to gather information on linguistic categories and phenomena similar to mondegreens, to create a comprehensive overview, to determine which factors influence the occurrence of mondegreens and to define the reason why and how it happens. An overall understanding and description of this phenomenon with correlation to other similar phenomena would provide a better insight into this somewhat unexplored field.

In the first part of this thesis, the linguistic hierarchy of words is explained, with focus on categories connected to mondegreens, such as homophones. Then mondegreens and other similar phenomena, such as oronyms, are discussed, including their psychological aspects. Although homophones and oronyms are important for better understanding misheard lyrics, they are not the main focus of this research, which is dedicated to mondegreens. The last part contains the detailed analysis of results from a survey which I have conducted as part of this thesis. The survey asked the participants to fill in missing parts of various song lyrics based on played audio clips, which were chosen to test particular factors possibly influencing mondegreen creation. The actual survey is described in the appendix.

2 BASIC TERM DISTINCTION

Firstly, it is essential to define the linguistic hierarchy and the superordinate categories, into which mondegreens belong, to fully understand them.

A pair or a group of words can be similar in some ways and that is according to their meaning, spelling or pronunciation. Main categories can be defined as (fig. 1):

- Synonyms – words which have almost the same or similar meanings, but are spelled and pronounced differently. Some examples are *fast/quick*, *fun/enjoyment*, *help/assist* and many more.[6]
- Homographs – words which have the same spelling and different meaning. Their subcategories are heterophones and homonyms. Heterophones, also known as heteronyms, share the same spelling, although their meaning and pronunciation differ. Some examples are: *lead* – a metal element and a leash to direct an animal, *desert* – to leave and an arid region. Homonyms are meaning variants, they convey different meanings but are spelled and pronounced the same, e.g. *bank* – financial building/land alongside a river, *skate* – a boot with metal used for walking on ice/a flat fish similar to a ray.
- Homophones – words which have the same pronunciation and different meaning. Their subcategories are heterophones and again homonyms. Thus homonyms are the intersection of homophones and homographs. Heterographs are words that sound the same, have different meanings and are spelled differently, for example: *hear/here*, *bear/bare*, *dear/deer*.

Moreover, other minor categories exist:

- Spelling variants – dissimilar spelling, identical pronunciation and meaning, e.g. (BrE) *barbecue* vs. (AmE) *barbeque*, (BrE) *diarrhoea* vs. (AmE) *diarrhea*. It is apparent that these mostly depend on dialects.

- Pronunciation variants – unlike pronunciation, alike spelling and meaning, e.g. *the* [ði:] or [ðə], *about* [əbaʊt] or (CanE) [əbu:t]. They are often influenced by accent. [7]

Furthermore, homophones of multiple words or phrases are called oronyms, e.g. *ice cream/I scream* or *the sky/this guy*, the latter being in fact a mondegreen too.

Finally, mondegreens are mishearing or misinterpretation of a phrase as a result of near-homophony, in a way that gives it a new meaning. Mondegreens are most often created by a person listening to a poem or a song; the listener, being unable to clearly hear a lyric, substitutes words that sound similar and make some kind of sense.

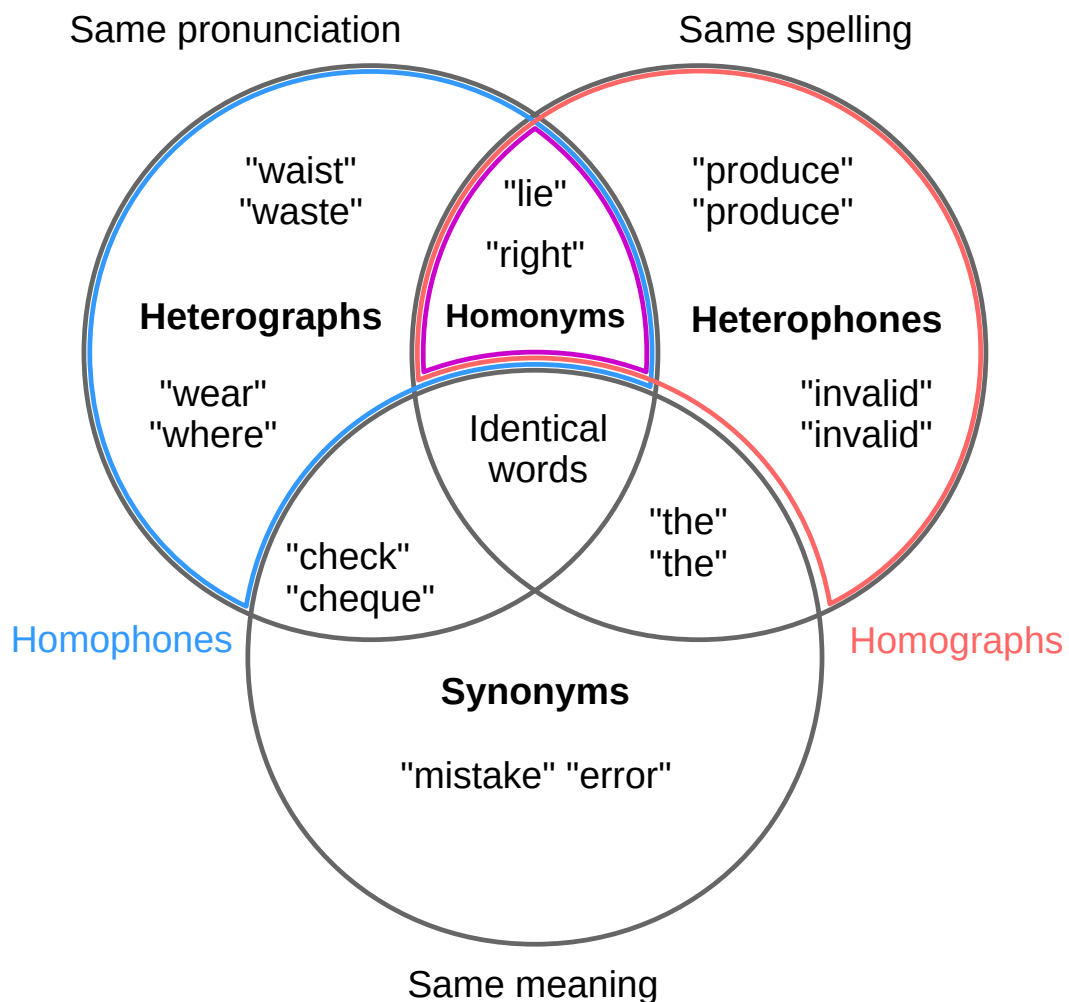


Figure 1: Word Categories

3 HOMOPHONES

Homophones, as mentioned previously, are two, three or even four identically sounding words divergent in meaning. The name comes from Greek *homo*, meaning the same, and *phone*, meaning a voice. Homophones are not concerned with spelling, it can be either the same or different. However, according to their spelling difference, they are divided into two subcategories: heterographs (words with different spelling and meaning but same pronunciation) and homonyms (words with different meanings, but same pronunciation and spelling). Homophones are thus not synonymous with heterographs, because homophones also include homonyms.

The following table illustrates the similarities and differences between these groups for better comprehension.

Table 1: Homophones and Their Subcategories

Term	Meaning	Pronunciation	Spelling
Homophones	Different	Same	(No requirement)
Heterographs	Different	Same	Different
Homonyms	Different	Same	Same

One of the languages with a high number of homophones is Chinese because of its various word intonations and subtle nuances. English too has a higher number of homophones because of the origin of loanwords. According to [8], most of English words are of French, Latin and Old English origin. Another factor that influences the creation of homophones is the tendency to shorten words, for instance laboratory reduced into lab can sound like lap or nab, or Mathematics shortened into Math can be mistaken for meth – Methamphetamine, or path. Homophones can also be formed by the transformation of proper names into particular items such as Joule and jewel or more curious case the merge of a surname *Dempster* and *dump* into *dumpster*, the synonym for big garbage bin. The second last situation where homophones begin to rise, though not very common, is

with the creation of acronyms such as WAACS (Women's Army Auxiliary Corps), homophonous with wax and whacks.[9]

Several linguists have been concerned with the question whether homophones can surpass one another due to their tendency to create confusion and ambiguity, thus eliminating the other in common use. In 1921, Jules Gilliéron brought forth a hypothesis and according to it, two words of different origin that evolved into homophones may cause so much confusion and misuse that one word is excluded from a dictionary.[9] This hypothesis is known as The Conflict of Homophones.

Homophones usually occur in pairs, e.g. *air/heir*, *loot/lute*, *boy/buoy*, but sometimes there can be triplets, e.g. *raise/rays/raze*, *seas/sees/seize*, *there/their/they're*, or even scarcely quadruplets, e.g. *awe/oar/or/ore*, *right/rite/wright/write*, *pause/paws/pores/pours*.

Near-homophones are groups of words with various meanings and although they sound very similar, they are not pronounced the same. Examples – *recent, resent; please, pleas*.

Homophones can be separated into two groups according to their accent dependency: dialect-dependent homophones and dialect-independent homophones.[10]

3.1 HETEROGRAPHS

Heterographs are homophonic words with distinct spelling and meaning. The word itself is helpful for understanding what they are, the first part *hetero* means different or other and the second part *graph* means write. Thus it can be interpreted as *different writings*, e.g. *where/wear, sail/sale*.

The spelling of heterographs was not consistent and clarified until 1755 when Samuel Johnson, an English writer and literary critic, produced one of his most notable works; *A Dictionary of the English Language*. This glossary, sometimes referred to as the Johnson's Dictionary, is considered one of the most prominent lexicons ever made, with significant effects on the shaping of Modern English. Johnson defined a baseline for the distinction of heterographs and thus standardized the correct use of them.

The total number of heterographs in English is 335 and it is crucial to learn the differences between these groups of words as they are often miswritten. Interestingly, some languages do not possess nearly as large quantities of heterographs as English, French or Chinese. Some of these languages are Hungarian, Czech, Spanish, German and Finnish, with Finnish being considered one of the few languages with almost no heterographs.[11]

4 MONDEGREENS AND SIMILAR PHENOMENA

4.1 ORONYMS

Oronyms are homophonic pairs of phrases that are shaped due to the linking of two or more words and the ambiguity of where one word starts and the other ends. The term was coined by Gyles Brandreth in 1980 in his book *The Joy of Lex*. Other less known names for this phenomenon are continunym and sliceonym.

There are two ways of creating an oronym; by splitting one word or a phrase into more words, e.g. *arrest/a rest, add in/a din, realise/real lies/real eyes*, or by the mishearing the original phrase as something else, e.g. *Some others/Some mothers I have met., That was the biggest hurdle/turtle they have ever seen., The monster ate the plum pie/plump eye.*

Notably, oronyms have four key facts to remember. Both the target and the new phrase consist of valid words with different meanings. Oronyms may result in the alteration of the original meaning or in a senseless utterance.[12] Abbreviations can be involved in the creation of oronyms, e.g. VC (we see), ICT (I see tea), TP (teepee). Oronyms heard in poems or songs are specified as mondegreens.

Oronyms can accidentally happen in everyday communication, but are also used intentionally, for instance in The Four Candles TV sketch by Ronnie Barker, where a customer asks the shopkeeper for “o’s”, the shopkeeper brings a hoe, then a hose and even a pantyhose, all the things the customer did not want. Finally, it is revealed that the buyer meant the letter O to use in a label. Another example can be found in the movie Annie Hall, where someone has asked “Jew eat?” (Did you eat?), which Woody Allen thought was inappropriate.[13]

Notably, one factor influences the possibility of oronym occurrence – dialects and regional accents. For example, “the mall” can sounds like “them all”, but usually not to people using American English due to different pronunciation of the letter “a”.

4.2 MONDEGREENS

A mondegreen is a misheard and misunderstood word or phrase that is homophonous or almost homophonous with a similar part in an utterance and most importantly, it creates new meaning. It is sometimes referred to as the slip of the ear and it could be considered an aural malapropism. Instead of the word being said wrong, it is heard wrong. The word mondegreen is generally used for misheard song lyrics, although technically it can apply to any speech[1], thus they can be produced in common everyday situations, e.g. while listening to an audiobook, carol or even hymn. Although frequently happening unintentionally, they can be intentionally fabricated, e.g. in some songs and TV advertisements.

The word itself was coined by an American writer Sylvia Wright in November 1954 issue of Harper's Magazine.[14] An article from her covers the story of when she was a little girl and her mother had narrated the Thomas Percy's *Reliques of Ancient English Poetry* (1765), which included the Scottish ballad "The Bonny Earl of Murray" that she had remembered very well. Wright cherished it, especially because of the following part, which she heard as:

Ye Highlands and Ye Lowlands,
Oh, where hae ye bin?
They hae slain the Earl Amurray,
And Lady Mondegreen.

In Wright's imagination, Lady Mondegreen was a tragic heroine – murdered alongside her husband by the Gordon henchmen of the Earl of Huntly in the late 1500s.[1] She pictured Lady Mondegreen wearing a complicated, highly-detailed dark green dress and described her as the most loving and brave character who died due to an arrow wound. Unfortunately, Wright later discovered that she misheard the poem and that the original is "They hae slain the Earl of Murray, / And laid him on the green." In the event of that, she invented the term and proceeded to record many other mondegreens.[15]

It is possible for a mondegreen to transform into a neologism, for instance *spitting image* was originally a mondegreen made by a separation of syllables of *spit and image*. [16]

4.3 SORAMIMI

One of the minor, yet important topics to understand is soramimi, which is used for describing the substitution of song lyrics of a foreign language to similar-sounding words of the listener's mother tongue or other languages that the listener commands. In other words, soramimi is the misinterpretation of original lyrics from one language resulting in almost homophonic words of another language. The term is an English transcription of a Japanese word 空耳, meaning "mishearing", other name for this phenomenon is 空耳歌詞 (soramimi kashi), meaning "misheard lyrics".

Mondegreens and soramimi have an identical feature; the meaning of the original lyrics does not have to be the same as the meaning of the new lyrics. In majority of cases the new meaning is not even close to the original. On the other hand, these phenomena vary in the extent involved, mondegreens being monolingual and soramimi bilingual.

The cause of soramimi is an inclination to decipher ambiguous stimuli as something recognizable. This tendency is called auditory pareidolia and it emerges subconsciously due to the brain's assumption of real data being hidden in random sounds. Philip Jaekl[17] wrote about people hearing voices in air conditioners, ventilators, radiators and even toys, such as the infamous Fisher Price's *Little Mommy Real Baby Cuddle'n Coo* doll, which is talking in gibberish. One customer, however, reported she misheard the doll say "Islam is light." and the doll had to be removed from shops due to this.

According to Dan Johnson[18], soramimi have been practiced by Japanese comedians for a period of many years, e.g. Kazuyoshi Morita or Tamori had a part of his TV show dedicated to "Soramimi hour", where he and his guests watched clips containing soramimi. Some examples of Japanese soramimi (in English transcription) are: *Bei sa! Beishu darou! Nomanoma-iei!* (meaning *Rice, obviously! Rice wine, most likely! Drink drink yay!*) instead of romanian song lyrics *Vrei să pleci dar nu mă, nu mă iei...* from

Dragostea Din Tei, and *Aho na hōnyōhan*. (*idiotic public urination*) instead of Beatles' *I want to hold your hand*.

4.4 SPOONERISMS

Spoonerisms are misspoken words or phrases usually formed by reversing initial consonant phonemes in two words, often resulting in new amusing meanings, e.g. the intended *a well-oiled bicycle* vs. the accidental *a well-boiled icicle*. In addition to that, this interchange of sounds or syllables is called metathesis.[19][20] The order of the mixed sounds may vary, for example in *flutterby* for *butterfly* and *ossifer* for *officer*.[21] The vowels of the front of a word can seldom, if ever, be exchanged with the last part of another.[22] Other notable examples include: *You have hissed my mystery lecture and tasted two whole worms!* (*You have missed my history lecture and wasted two whole terms!*), *Someone is occupewing my pie.* (*Someone is occupying my pew.*) or *Is bean dizzy?* (*Dean busy*)[23]

The word spoonerism was coined after Reverend William Archibald Spooner, Oxford, who was notoriously prone to these slips of the tongue. One of his uttered spoonerisms is *The Kinquering Congs Their Titles Take*, which he said instead of the name of a hymn entitled *The Conquering Kings Their Titles Take*. "The term spoonerism was used at Oxford as early as 1885, entering into the lexicon of the general English-speaking public around 1900." [20] Nevertheless, not all spoonerisms associated with Spooner are his own.

Two groups of this phenomenon exist; the unintentional and intentional spoonerism. Unintentional spoonerisms generally do not possess new meanings and are considered an oral mistake, e.g. *goys and birls* for *boys and girls*. Another example dates to the announcer Harry von Zell, who introduced the President of the USA, Herbert Hoover on a live broadcast in 1931 as Hoobert Heever.[24] On the contrary, intentional spoonerisms are constructed after a well-thought process and thus the result develops into semantically correct units with the overall phrase having acquired new content, usually with humorous effect. Examples of deliberate spoonerism are found in comedian sketches, poems, TV series, music and in books, e.g. in William Shakespeare's *Tempest*

there is a character called the Caliban (cannibal), or in *Dark Sea of Darkness*, by Andrew Peterson, 2008, Peet the sock man often uses spoonerisms such as: “*I’m not borried a wit.*” (worried a bit) or “*I tell smerrible.*” (smell terrible).[23][25][21] Moreover, the occurrence could be present in the name of the books as well, e.g. *Runny Babbit: A Billy Sook* by Shel Silverstein.

There is also a tendency to substitute swear words with spoonerisms, some examples include *nucking futs* (from the movie *Dickie Roberts: Former Child Star*), *biserable mastered* (from the video game *Escape from Monkey Island*), and the *pheasant plucker* (from the *Pheasant Plucking Song*).[26][21]

4.5 MALAPROPISMS

The incorrect placement of a spoken word with a similar sound results in a *malapropism*, an unplanned word selection due to ignorance or carelessness.[27] Other names for this phenomenon are *malaprop* or *Dogberryism*, or simply *slip of the tongue*. [28]

The first documented application of a variant of this term, called *malapropos*, is from 1630, although the term with its established meaning was used for the first time by Lord Byron in 1814. Despite this, the name was coined by Richard Brinsley Butler Sheridan in 1775 in his play *The Rivals*. There was a character of a lady, Ms. Malaprop, who applied these slips of tongue frequently, resulting in a comic effect. “Sheridan presumably chose her name in humorous reference to the word *malapropos*, an adjective or adverb meaning “inappropriate” or “inappropriately”, derived from the French phrase *mal à propos* (literally “poorly placed”).[29]

Interesting fact is that the synonym *Dogberryism* originates from Shakespeare’s *Much Ado About Nothing*, 1598, where a character *Dogberry* was doing the same as Ms. Malaprop. Although this alternative term can be considered semantically the first, it was not confirmed until 1836.[30][29]

“Malapropisms have three characteristics: the error is a real word; the error and the target are unrelated in meaning; and the error and the target are closely related in

pronunciation.”[27] To describe this differently, malapropisms reflect a process of mis-selection of a word based upon the phonological similarity of the uttered word and the target word, and are not due to intrusion of sounds from neighbouring words or to any semantic relationship between the error and the target. Semantic errors, rearrangements, blendings, or omissions of consonants, vowels or word segments are not malapropisms.[27]

Interestingly, it was concluded in a study by David Fay and Anne Cutler that in absolute majority of the cases, the target and the error had the same grammatical category, the same number of syllables and the same stress pattern.[27]

There are many examples of this phenomenon, for instance “nuclear power pants” instead of “nuclear power plants” said by George Bush in 2003, “illiterate him quite from your memory” (obliterate) by Ms. Malaprop, or “Patience is a virgin.” (virtue) by Archie Bunker in *All in the Family*.

4.6 EGGCORN

Eggcorns were named by linguist Geoffrey Pullum in 2003 after he commented on story of a woman who exchanged the word *acorn* for an *egg corn* and suggested the name *eggcorn* for this then unnamed phenomenon. The core principle being the substitution of a word or a phrase that sounds similar or identical to the target and conveying the original sense to a certain extent. It is an exchange of an unknown word to a word recognizable by the individual. Moreover, it happens due to mishearing or reinterpreting the phrase. Additionally, eggcorns tend to be used repeatedly by more people rather than just one individual.[31][32]

Typical examples are *old timers disease* (Alzheimer's Disease), *flaw in the ointment* (fly in the ointment) or *internally grateful* (eternally grateful).[33]

4.7 HOBSON–JOBSON

Hobson–Jobson or The Law of Hobson–Jobson can be considered a linguistic term referring to the process of adapting loanwords from one language to the phonological and lexical systems of another language. Interestingly, the expression Hobson–Jobson also applies to the pairs of words with this connection, e.g. Spanish *cucaracha* and English *cockroach* – the latter evolved from the former. Moreover, Hobson–Jobson is a glossary of Anglo–Indian vocabulary formed in this manner and the authors are Arthur Coke Burnell and Sir Henry Yule. The term arose around the same year as the book, in 1886, and evolved from British soldiers hearing *Yā Ḥasan! Yā Ḥosain!*, the chants of Muslims during the Mourning of Muharram.[34][35][36]

The phenomenon spread to other countries and languages, as apparent from the before mentioned example. Other memorable instances include French *redingote*, initially from English *riding coat*, or French *écrevisse* becoming English *crayfish*. Some words are still used nowadays, such as *skunk*, from Indian *seganku*, (meaning “one who squirts”), *chili*, originally taken from the *Chile* and then becoming *chilly* before its final form, and many more.[37][38]

5 PSYCHOLOGICAL ASPECTS OF MISHEARINGS

There are scientific explanations for the causes of mishearings. Even after we comprehend someone's discourse it is still partly a hallucination, according to Mark Liberman, a linguist at the University of Pennsylvania.[16]

How and why mondegreens and mishearings happen?

In order to determine the correct answer, it is important to point out how hearing functions. It consists of two phases; the auditory perception; an ability to distinguish various sounds through the detection of vibrations travelling through an ear into the auditory cortex of the brain, where the second phases begins; the process of sorting and deciphering words and imbuing them with meaning.[39][40] "Mondegreens occur when communication breaks down somewhere between the sound and the meaning." [16] Hence, the input is not recognized or interpreted correctly.

Moreover, mishearings are firstly perceived as immediate information and then consciously analysed for better understanding of the original meaning if possible. Therefore, there is a distinction between instantaneous response and retrospective reasoning in a sense that the listener can act based on these aspects and produce different reactions.[41]

There are several reasons why mishearings happen. It can be due to noisy surroundings, lack of visual signs and/or context, for instance when listening to the radio, when hearing people talk in a full bus etc. Moreover, poems and songs can be treated as borderline units between foreign language and common speech due to the lack of context. Then again, other factors are the speaker's ability to communicate clearly and quality of the utterance, whether an unknown accent is used, whether the speaker's intonation and stress are altered or the words have a higher tendency of linking from one to another.[16]

Likewise, normal speech does not emphasize every word nor has breaks after them like in sentences that we utter for the first time in a language that we are learning. There are specific qualities to everyday communication. Furthermore, phonetic features such as

assimilation, elision, delayed plosion, catenation and intrusion often occur in the common speech, which also influence what kind of information we hear.[16]

Another aspect that affects the final result is the extent of knowledge acquired in a given language, therefore, the likelihood of erroneous word substitution increases in the case of words that are not present in the listener's active or passive vocabulary. Moreover, people can lack the ability to tell what words, exactly, should emerge from the sounds that are being spoken. In some cases, the listener might misjudge where one word ends and another begins.[16]

As previously mentioned, the meaning of an utterance is generated by hearing and expecting and what is not understood is automatically substituted for the most adequate word or phrase. This is underlined by another action. According to the cohort model – one of the leading theories of auditory word processing – after an aural input is received, cognate associations are introduced based on partial similarity or homophony and the appropriate replacement is selected.[16]

Following the explanations above, the final deciding aspect is familiarity. According to the phenomenon known as Zipf's law, the actual frequency of a word can affect how seamlessly it's processed.[16] That is to say, if the associated words are known and used by the listener, their likelihood of implementation is increased. To illustrate this point, here is one of the most famous mondegreens, the lyrics of Bad Moon Rising by Creedence Clearwater Revival, where the original phrase "there's a bad moon on the rise" becomes "there's a bathroom on the right".[16] It is apparent, that the mondegreen consists of words used more commonly, whereas the original phrase, especially with the order of the words placed like this, is not an utterance stored in long-term memory and used frequently.

6 SUMMARY OF THE THEORETICAL CHAPTER

The first part of the theoretical chapter covers the differentiation of main linguistic concepts, which are necessary to establish a hierarchy into which other categories belong.

The three main categories, which are further used, are homophones, heterographs and homonyms. It has been established that homophones are the superordinate category and heterographs and homonyms are their subordinates. The distinction between them is in spelling, as homophones are either spelled the same or differently, heterographs are always spelled differently and homonyms are always spelled the same. After understanding these differences, it is now possible to describe other categories and phenomena belonging into homophones.

One of the most important phenomena are oronyms – homophonic pairs of phrases which are created either by dividing one word or a phrase into more, such as *The stuffy nose can lead to problems/The stuff he knows can lead to problems.* (http://www.fun-with-words.com/nym_ornyms.html), or by mishearing the original phrase as something else, e.g. *If you stop being so loud you can hear the night rain/night train.*

Oronyms can result in the alteration of the original meaning but they can also create a senseless utterance, apart from mondegreens, which create new meaning. Both of these groups can happen accidentally or they can be intentionally created and often used for comical purposes. Mondegreens, however, are generally used for misheard song lyrics, although these two terms are sometimes wrongly interchanged in other cases, e.g. in books or in everyday communication. Moreover, mondegreens can be considered an aural malapropism, which is why it is important to provide an explanation for this term too.

Malapropisms are slips of the tongue and the substitution of two similar sounding words and according to (28) “Malapropisms have three characteristics: the error is a real word; the error and the target are unrelated in meaning; and the error and the target are

closely related in pronunciation.” Another closely related term is spoonerism. Spoonerisms are misspoken words or phrases usually formed by reversing initial consonant phonemes in two words, often resulting in new amusing meanings, e.g. the intended *a well-oiled bicycle* vs. the accidental *a well-boiled icicle*. These phenomena can happen in any kind of speech and thus singers might be prone to making these tongue slips too.

There are other interesting phenomena related to mondegreens. Soramimi is the misinterpretation of original lyrics from one language resulting in almost homophonic words of another language. Mondegreens and soramimi have an identical feature; the meaning of the original lyrics does not have to be the same as the meaning of the new lyrics. In majority of cases the new meaning is not even close to the original. On the other hand, these phenomena vary in the extent involved, mondegreens being monolingual and soramimi bilingual. Soramimi were considered to be included in the survey, but unfortunately, were not included due to two reasons – the duration of the survey would be extended tremendously and less people could be inclined to complete it, and because soramimi are not the main subject matter of this study.

The eggcorns are one of the phenomena, which may be found in the answers of the survey conducted as part of this research. Their core principle is the exchange of an unknown word to a word recognizable by the individual, such as *Old timers disease* for *Alzheimer's Disease*.

If present and relevant, these categories will be discussed as part of the survey result analysis. The psychological aspects will serve a greater role in the practical part, as the reasons why and how mondegreens are created and what factors influence the creation will be discussed in depth.

7 PRACTICAL PART

This chapter describes my own research on the occurrence of mondegreens, which are the main topic of this thesis. Other phenomena are mentioned and discussed if encountered, but were not focused on.

The soramimi were not included in the research for reasons mentioned in the last chapter. Another idea that had to be abandoned was the making of a similar survey but in Czech with Czech songs. Main reasons for abandonment of this Czech survey are, first, that a large enough number of Czech respondents to obtain satisfying results was not expected and, second, the English survey was deemed more important for this research for its ability to address significantly larger number of respondents and Czech respondents were not expected to fill in the same survey in two different languages as willingly as a single survey.

The main part of this research is the survey on mondegreens and the purpose of it is to determine the factors affecting mondegreen formation. First, the process of creating the survey is described. Then, in the next chapters, the survey results are analysed separately for each possible factor influencing mondegreen creation. The last chapter contains the summary of the results and the main factors which have impact on mondegreens.

The factors covered by this research are:

- Song familiarity – whether people have heard the song and know the lyrics
- Time – people can listen to the song more than once or spend more time thinking about what they heard
- Age – people of different age groups can have different audio perception
- Gender – whether gender has some influence on mondegreens
- Level of English – different English proficiency may affect understanding of English songs

- Device – people can headphones or desktop or mobile phone speakers of various quality
- Audio Quality – lower audio quality can hinder humans’ ability to understand speech and possibly impact mondegreen formation
- Visual Hints – seeing either correct or wrong lyrics could influence what humans actually hear

The whole survey used in this research can be found in the appendix.

7.1 THE PROCESS OF CREATING THE SURVEY

The survey has been completely designed using SurveyJS Creator, an online tool for creating your own survey, because of the ability to modify the form and the individual items of the survey in depth, especially in terms of implementing the audio clips.

Firstly, the most suitable songs had to be chosen. This was achieved by finding songs known to include mondegreens, which were located in multiple YouTube videos and on various websites, for instance in an article “The Top 40 Misheard Song Lyrics” by Leonie Cooper on www.NME.com. Another way was by checking social media and recommendations on posts connected with observation of mondegreens and oronyms.

Secondly, a list of songs was constructed in the process of analysing about 80 songs. Each song was heard once without any visual guidelines or without knowing the original lyrics or mondegreens. The songs were arranged according to several factors, but most importantly according to their probability of hearing mondegreens. The other notable factor was sound quality and only the best available quality of songs have been chosen. Some older songs from the 80’s or 90’s had to be discarded due to lower quality, but mostly because of the low likelihood of mondegreen occurrence. Other songs, which had mondegreens only in specific situations, such as concert versions and other unofficial versions, were discarded too. In addition to that, the popularity of these songs, the third main influencing factor, had an impact on the final the choices because of the sources by which these songs were found and of because of their nature. Most of these options are

well-known, mainstream songs played on the radio and thus are pop. Genre, however, was not a priority in the selection. To have two or three songs of diverse genres and examine them was considered but, for illustration, the comparison of country and power metal was not recognized as valuable, because the feature of power metal is to scream, shout or growl almost unintelligible words quickly with loud musical background, while country could be consider the opposite with rather slow and comprehensible music and lyrics.

Moreover, the selection was then narrowed down to 25 songs based on previously mentioned factors and also on the overall legibility of the song, the length of the mondegreen sequence, the speed of the song and the background music, whether it effected the comprehension of the mondegreen section in a great measure or not. The chosen songs then had to be meticulously cropped to 4–15 second long audio clips and inserted into the SurveyJS Creator to be tested and assessed. After that, the final number was brought to 16 clips due to the length of the entire survey. These clips were divided into three sets. The survey consisted of three main sections, each containing audio clips from one set. Each section was focused on testing different aspects as described later. This was the initial core of the survey and other elements followed accordingly.

The survey was divided into 5 pages, the introduction and basic instructions were on the first page. The second page asked the basic information from participants, like age, gender, level of English and the audio device used for the survey. The other three pages were the main part of survey and each of the pages contained one survey section, including its specific instructions.

SECTION 1

This section included 5 audio clips and it was not aimed at one specific aspect. The participant were instructed to play the audio clip and try to write what they heard right after they hear it. The focus was on the immediate response, which might be one of the factors influencing mondegreen creation, as mentioned in chapter 5. Due to the majority of the audio clips being sang by various singers and having different styles, each audio clip

started with a short segment before the possible mondegreen part to aid the respondents with following the song. Some clips were longer and continued for a few seconds after the mondegreen part to not end the clip too abruptly. Respondents were requested to choose whether they have heard the song previously and if yes, whether they knew the lyrics or not (as can be seen in figure 2). Additionally, they have been given the lyrics of the whole clip, except for the part being observed. Furthermore, the number of replays was not restricted to avoid stressing participants and this allowed the use of number of audio clip replays for each participant as another statistic. The respondents were not time limited for the same reason, but they were advised to not spend too much time on each audio clip. The last instruction for this page was to leave the input field empty if the participant did not understand anything.

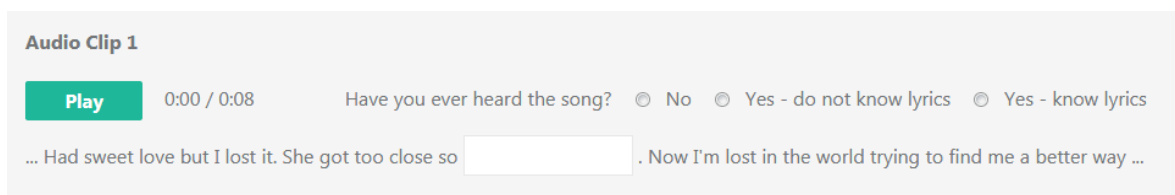


Figure 2: Audio Clip in Section 1

List of songs in section 1:

1. Knee Deep by Zac Brown Band featuring James William Buffett (country)
2. All About Tonight by Pixie Lott (pop)
3. Hands to Myself by Selena Gomez (pop)
4. Leave Your Lover by Sam Smith (pop)
5. Blank Space by Taylor Swift (pop)

SECTION 2

This section comprised of 5 audio clips as well. The focus of this section is on testing whether visual cues affect the auditory perception. Each input field could contain hints for the missing part of the lyrics. These hints could have been either wrong or correct. The appearance of these hints and their correctness, if shown, was chosen randomly and participants were not presented with the information whether the hints were correct or not. The instructions were the same as for the section 1 with the addition of one instruction. The participants were requested to read the presented lyrics, including hints, before playing the audio clips.

Correct hints were original song lyrics. I have chosen the wrong lyrics as one of the most popular mondegreens, found in various social websites. The list of all the hints used is included in the appendix.

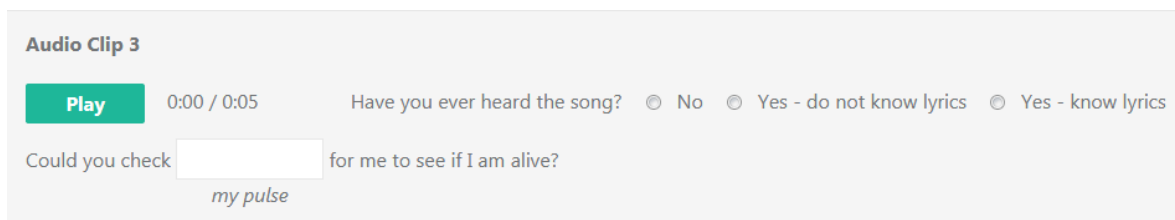


Figure 3: Audio Clip in Section 2

List of songs in section 2:

1. Bleeding Love by Leona Lewis (pop)
2. Famous by Kanye West, Rihanna (hip-hop/rap)
3. Alone by Sleeping With Sirens (emo/hardcore)
4. Lean Back by Terror Squad featuring Fat Joe, Remy Ma (hip-hop)
5. Hash Pipe by Weezer (alternative rock)

SECTION 3

This section contained 6 audio clips and its aim was to examine the influence of audio quality on the song mishearings. I have evaluated all clips and those which were easier to understand and had clearer sound were used in this section. I have reduced the audio quality of each clip and saved it separately from its high quality version. I have tried several methods to find the compromise between bad audio quality and the intelligibility of the lyrics. I have decided to decrease the audio quality by reducing the sample rate to 11,025 Hz. The original clips had 44,100 Hz. Similar to section 2, audio clip quality was randomly selected for each participant. Otherwise, this section was the same as section 1.

After the completion, the survey was sent to several people to gather comments and critics. The feedback was then used to improve the survey format and modify instructions to make them more clear.

List of songs in section 3:

1. Team by Lorde (alternative/indie/electropop)
2. Hash Pipe by Weezer (alternative rock)
3. Beautiful day by U2 (rock)
4. Bootylicious by Destiny's Child (contemporary R&B)
5. Viva La Vida by Coldplay (rock/Britpop)
6. Another Brick in the Wall by Pink Floyd (rock)

7.2 EVALUATING THE RESULTS

The survey was posted on social media and survey sharing websites. The recorded results of each participant include all their responses to all questions, the number of times each clip was played, the time spent in each survey section, and their country, which was retrieved from their IP address.

The final number of respondents is 510. Data has been collected from 515 individuals, 5 of whom had to be discarded, as they did not answer any question regarding audio clips.

I have decided to separate the audio clips into 5 classes:

- Completely correct – original lyrics of the song, includes small spelling or grammatical mistakes
- Partially correct – close to the original, includes one word mistakes, bigger grammatical or spelling mistakes, but the meaning can be considered the same as the original
- Mondegreen – incorrect lyrics, mostly homophonous to the original, having some sense, which is usually different to the original
- Completely wrong – nonsense, impossible to match the original lyrics (text too short or long, text not considered homophonous)
- Ignored – the input field was left blank or it was obvious from the answer that the participant could not hear anything (for example, many participants wrote “I don’t know” or “couldn’t understand” instead of leaving the field blank as instructed)

The complete number of results, which needed to be graded this way, was 8,160 (510 participants times 16 audio clips). The process of grading began with gathering all the answers for each clip and removing all duplicate answers. Subsequently, I have manually graded all the remaining unique answers (see table 2). I have used LibreOffice Calc formulas to automatically grade all 8,160 answers using this unique answer list.

Table 2: Total Count of All Answers of Each Grade

Answer Grade	Count	Percentage
Completely correct	3485	42.7 %
Partially correct	361	4.4 %
Ignored	539	6.6 %
Mondegreens	3250	39.8 %
Completely wrong	525	6.4 %

In the following chapters specific audio clips will be named as X.Y, where X is the section and Y is the number of audio clip in the section.

7.3 RESPONDENT DEMOGRAPHICS

This chapter shows the basic information of all participants, as mentioned in chapter 7.1. The table 3 displays how many participants of each country completed the survey. The majority of respondents were from countries, which have English as their official language, with the USA accounting for almost half of the participants. The third largest group was, unsurprisingly, from the Czech Republic, mostly because I have also posted the survey on Czech social media.

Table 3: The Number of Survey Participants from Each Country

Country	Count	Country	Count
United States	246	Ireland	2
United Kingdom	50	Malaysia	2
Czechia	40	Israel	2
Australia	34	Slovakia	2
Canada	33	Republic of Lithuania	2
Germany	16	Switzerland	2
Netherlands	15	Singapore	1
Denmark	5	Japan	1
Norway	5	Ukraine	1
Sweden	5	United Arab Emirates	1
Italy	4	Bulgaria	1
Russia	4	Spain	1
Finland	4	Estonia	1
France	4	Brazil	1
New Zealand	4	Morocco	1
India	3	Latvia	1
Philippines	3	Hong Kong	1
Turkey	3	Pakistan	1
Slovenia	3	Nigeria	1
Belgium	3	Uruguay	1



Figure 4: Approximate Location of Survey Respondents

Participants were asked to specify their gender. The gender representation was not balanced, as shown in table 4; the number of females was 45 % larger than the number of males. The number of participants stating their gender as *other* was too low to consider for the comparison of results between genders.

Table 4: Participant's Gender

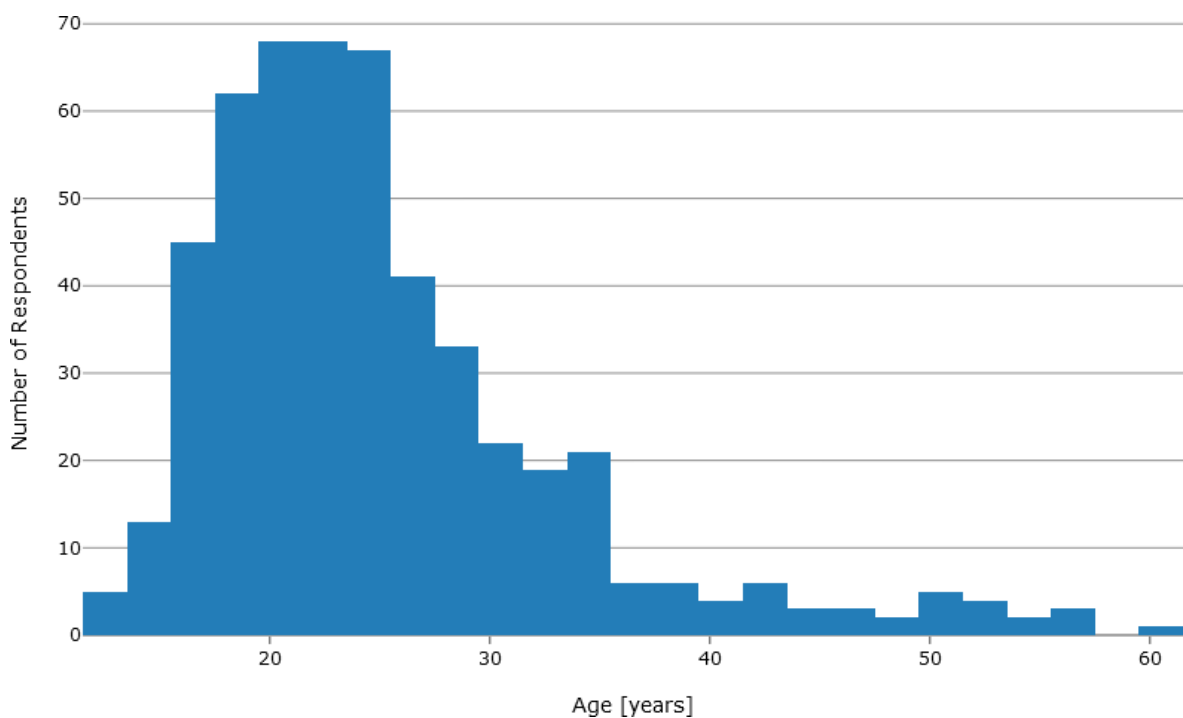
Gender	Count
female	294
male	202
other	14

The proficiency of English language was one of the required data, which was divided into 4 levels. Surprisingly, only one person selected beginner and the number of intermediates was likewise low. Table 5 shows the number of participants for each proficiency category.

Data was collected from participants of various age categories. The youngest participant was 13, while the oldest was 60. The groups, however, were not distributed evenly, as most of the participants were of ages 16–30, as is shown by histogram in figure 5.

Table 5: Participants' English Proficiency

English Proficiency	Count
native	379
advanced	111
intermediate	19
beginner	1

*Figure 5: Histogram of Participants Age*

The last required question from basic information part of the survey was the audio device used, namely speakers and headphones. Additionally, I have used client web browser information to determine the client's platform – a desktop computer (or notebook) or mobile device (such as mobile phone or tablet). The majority of respondents used mobile speakers (figure 6), the second largest group was desktop with headphones, no significant difference in size between last two groups was observed. However, there was an unexpectedly large difference between both genders. Half of the females used mobile

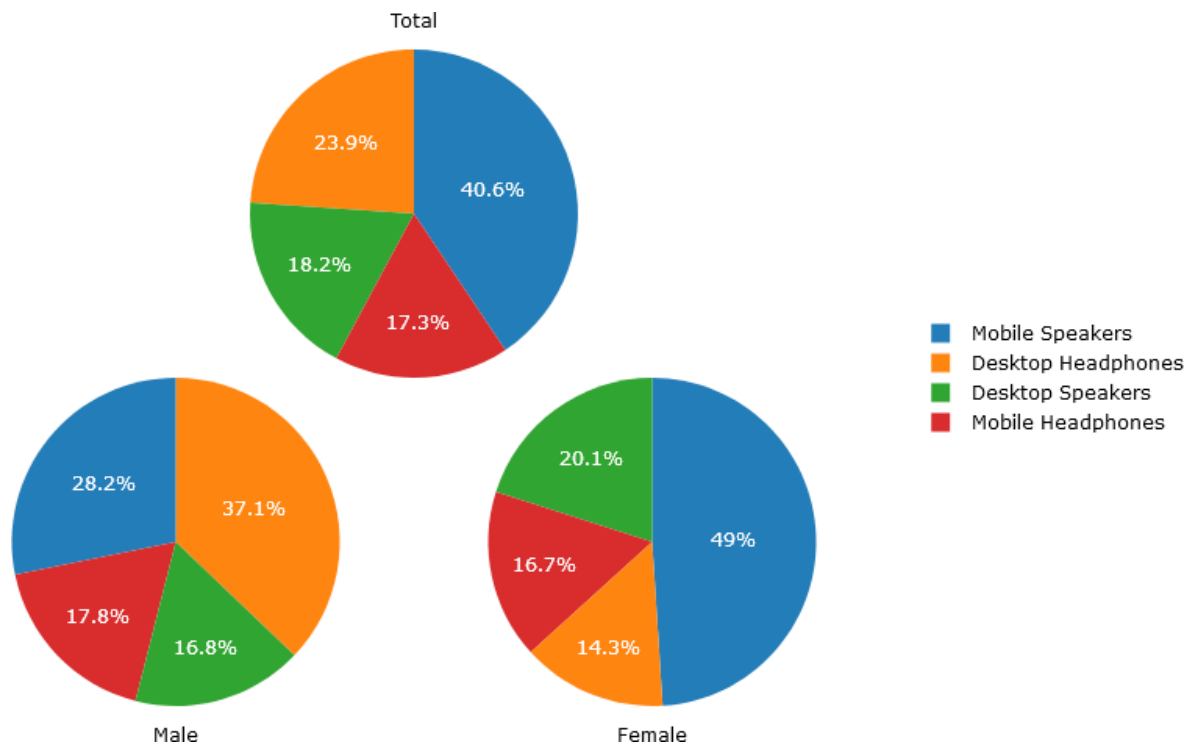


Figure 6: Representation of Audio Devices and Platforms Among Respondents

speakers whereas males used mobile speakers in only 28 % of cases. Also, the most used device for males, desktop headphones, was the least used device for females. Therefore, device analysis had to acknowledge gender.

7.4 SONG FAMILIARITY FACTOR

Respondents were asked if they ever heard the song before and if they have, whether they knew the lyrics. In this thesis, this is referred to as familiarity.

It is vital to cover this topic, because I anticipated this to have an immense impact on the participant responses. I expected that those respondents who knew the correct lyrics would actually hear them more likely than other respondents. It was mentioned in chapter 5 that from all possible words or sentences human brain tends to select those, which are homophonous, fit the context and are familiar. Therefore, known lyrics are more probable to be heard.

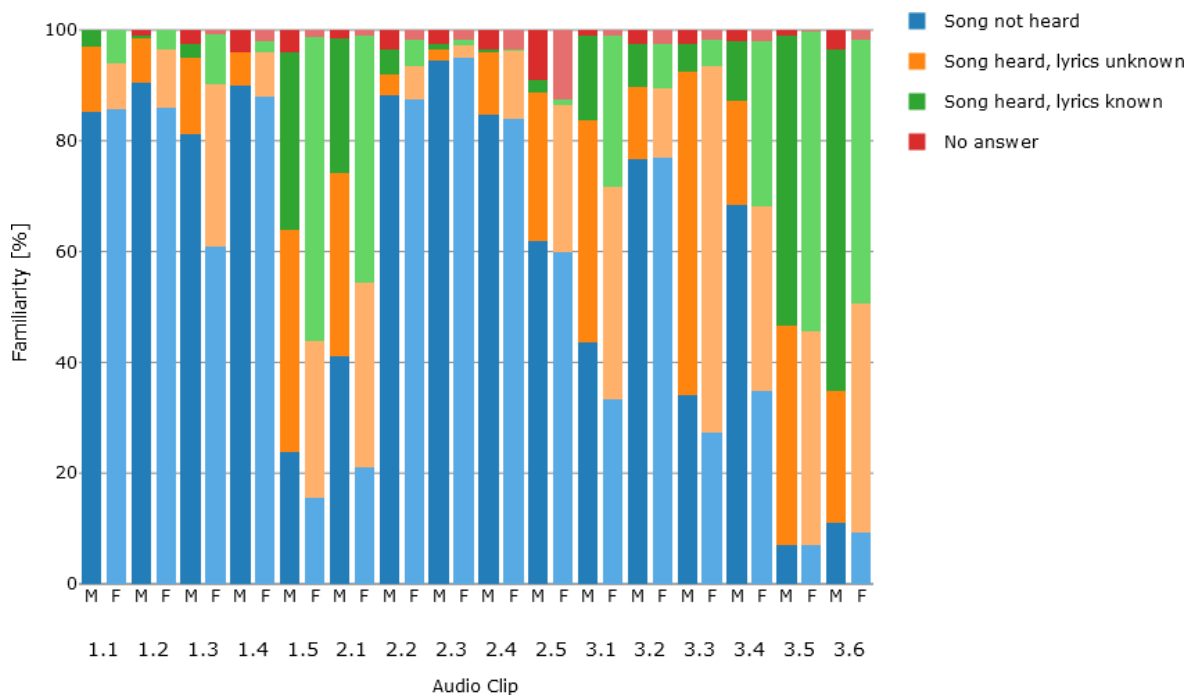


Figure 7: Song Familiarity for Each Gender

The familiarity of audio clips for both genders was compared, see figure 7. For six audio clips, the proportion of females that knew the song was considerably higher than males. In five of those clips, females also reported knowing the lyrics significantly more often than males. There was only one clip, where the portion of males, who knew the lyrics, was higher than the portion of females. In all other cases, the song familiarity was similar for both genders.

For sections 1 and 2, only one song was familiar to more than half respondents. On the contrary, at least half of the respondents were familiar with five out of six songs in the section 3. It can be seen from the figure 7 and it was also pointed out to me by several participants. This could have influenced some results in the following chapters and had to be taken into consideration.

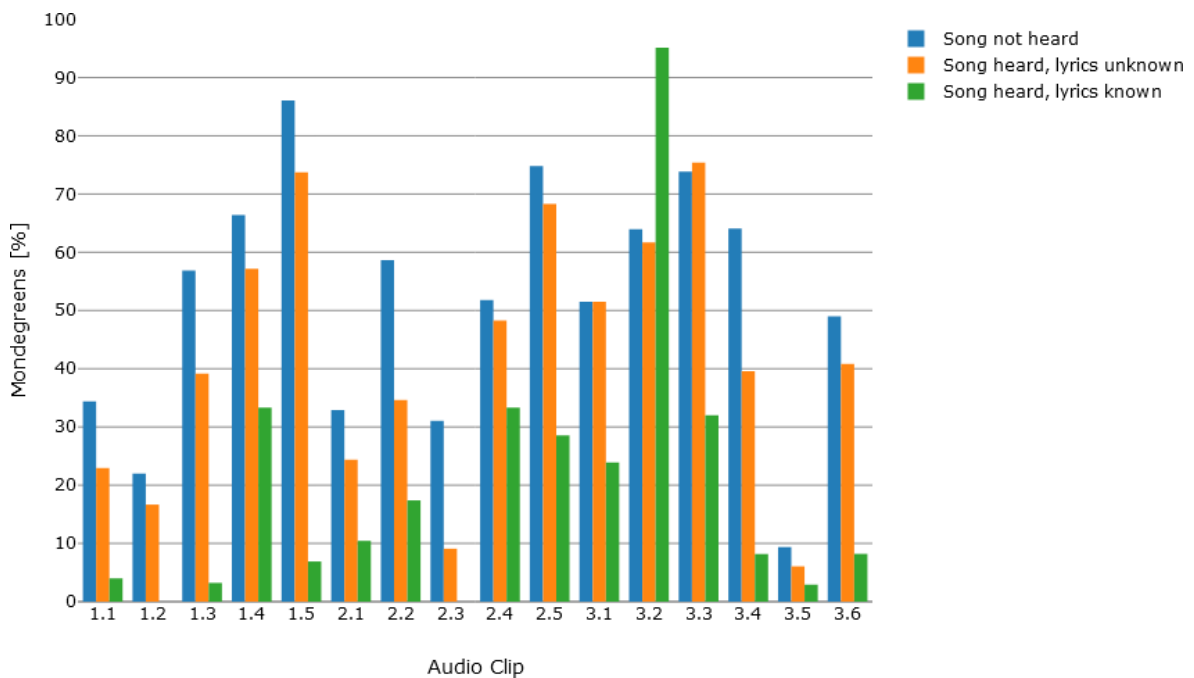


Figure 8: Impact of Song Familiarity on Mondegreen Creation

I have inspected the likelihood of mondegreen formation depending on song familiarity (figure 8). Besides one clip, answers of respondents who knew the lyrics contained the least extent of mondegrens. This confirmed my expectations. The highest percentage of observed mondegrens belonged to the respondents, who never heard the song. Those familiar with the song but not the lyrics created less mondegrens than the former group, probably because they could have seen or heard the correct lyrics somewhere without realising it. Or they could have employed contextual information to select correct lyrics, as they heard the song before, unlike the group of people unfamiliar with it.

One song produced fascinating results. Respondents not knowing the lyrics answered mondegrens in around 60 % of cases. However, participants who thought they knew the lyrics answered mondegrens in even 95 % of cases. The part of this song which was the objective of the survey question was homophonous to the song title. The song title was *Hash Pipe* and the part of the lyrics asked from responders to fill was *eyes wide*. Moreover, the song contains phrases *I've got my eyes wide* and *I've got my hash pipe* two verses apart, which must have confused a majority of the respondents.

7.5 TIME FACTOR

As stated earlier, each participant result included the time spent in each section. According to data, several participants spent hours on the survey, up to even 13 hours in one case. It is possible that these participants left the survey opened and returned to it later. For time factor analysis only, I have decided to ignore all results from sections lasting more than 30 minutes.

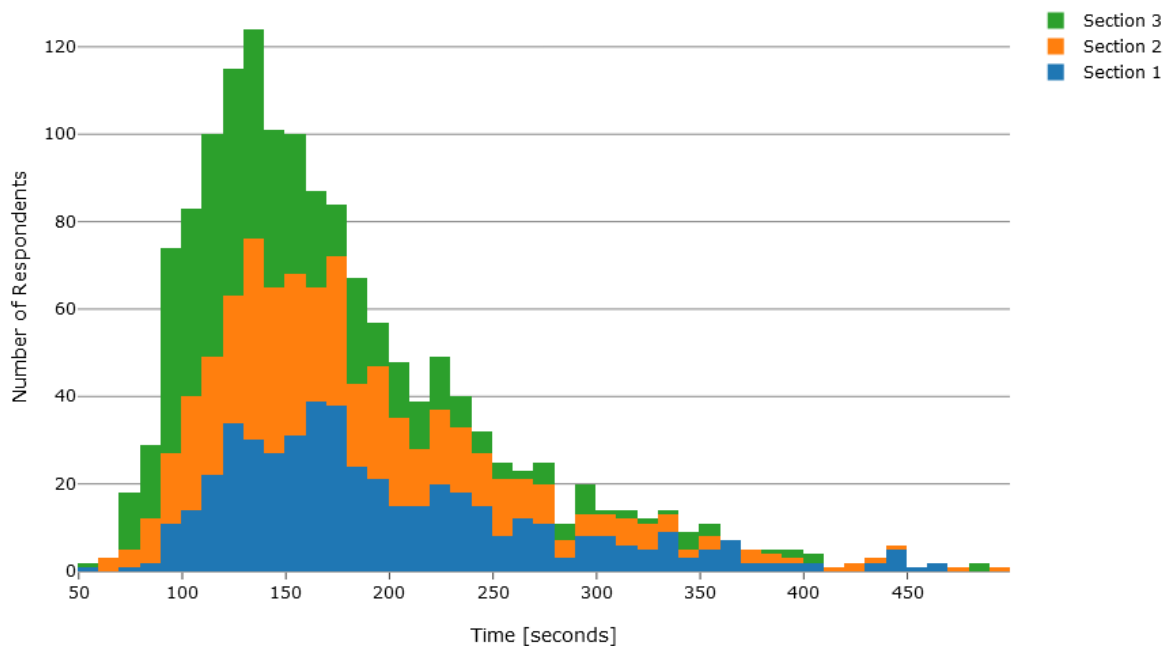


Figure 9: Histogram of Time Spent in Each Section

The figure 9 shows the histogram of time taken for each section. These times are comparable, although respondents spent generally less time on section 3. This is most likely caused by a higher level of familiarity for clips in this section, as is discussed in chapter 7.4.

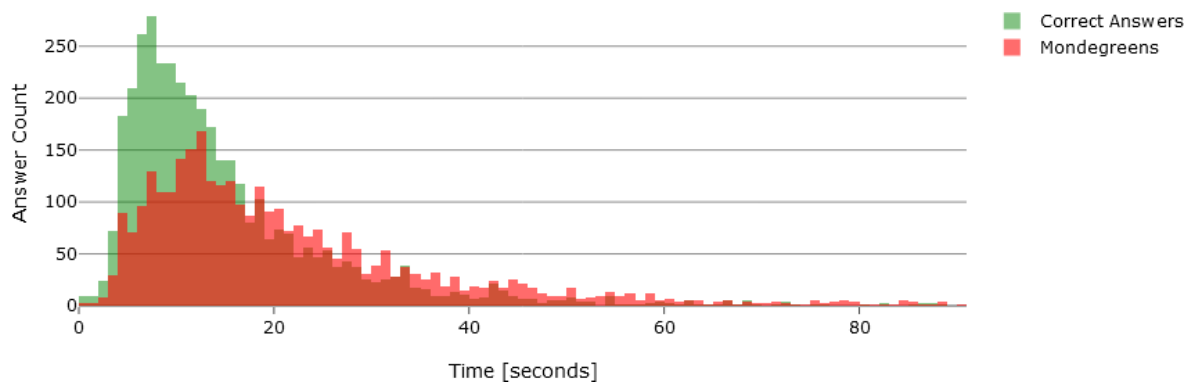


Figure 10: Histogram of Additional Time Spent on Each Clip

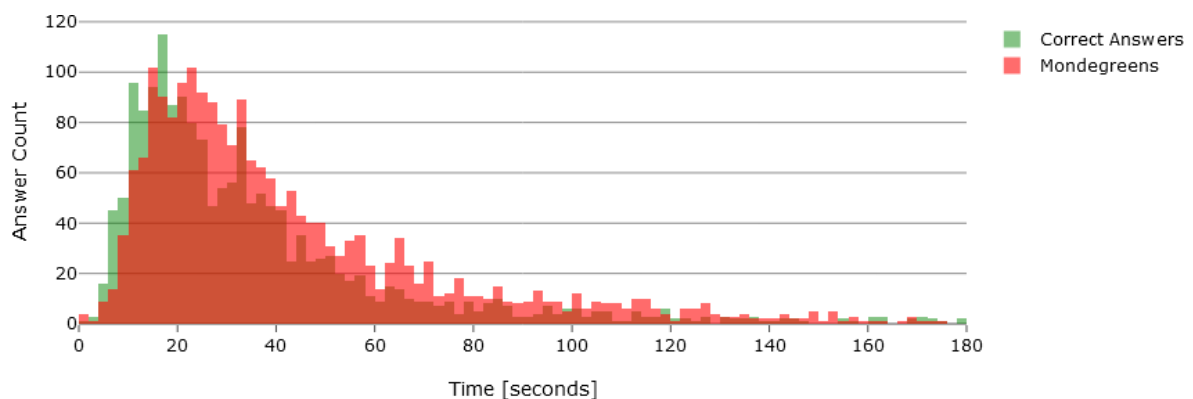


Figure 11: Histogram of Additional Time Spent on Each Clip for Participants Never Hearing the Song Before

The goal of time evaluation was to determine whether people who spent more time thinking over what they heard achieved higher success rate and therefore heard fewer mondegreens. I have used time spent in each section for each participant, the number of replays of each clip and clip length to calculate the additional time, which respondents spent in each section not listening to audio. I have divided this time into each clip depending on the number of replays. The result was the approximate time each respondent spent on each clip thinking or typing. These times are plotted into a histogram in figure 10. I have discovered that as the additional time spent on each clip decreases, the success rate increases. This could have been caused by people, who knew the lyrics, typed the correct answer and did not spend extra time on the clip. Therefore, I have done the same analysis but only with the answers, where people indicated that they have never heard the song before. The resulting histogram is in figure 11.

Although the difference is smaller than in figure 10, the conclusion is the same; the less additional time people spent on each clip the higher their success rate was. The amount of mondegreens is larger than the number of correct answers for responses, which took more than 20 seconds of additional time, as can be seen in figure 11. I believe, if people do not understand the song initially nor after several seconds spent thinking over it, then spending too much time trying to understand the singer will not help them to actually understand the correct lyrics.

Closely similar to this analysis is evaluating the impact of the number of replays. I have calculated the percentage of correct answers and mondegreens for all the audio clips which respondents replayed the same number of times. I have plotted these values into the graph in figure 12. I have found out that if the clip was played less than four times, the lower number of replays had higher success rate. Four and more replays had no effect on the percentage of correct answers. Similarly, four replays was the threshold for the change of the mondegreen occurrence. The mondegreen percentage rose with the number of replays up to the threshold. After that, it slowly decreased with the number of replays.

It can be said that if respondents did not understand the clip after hearing it four times, repeating it more did not help in finding the correct lyrics and also decreased the chance of hearing a mondegreen; it only increased the amount of meaningless answers.

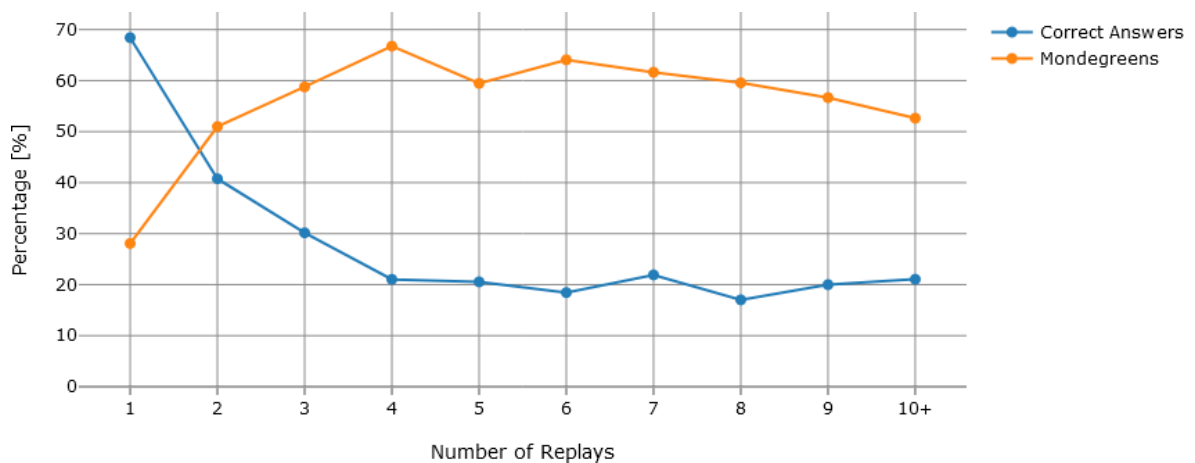


Figure 12: Effect of Number of Replays on Correct Answers

7.6 AGE FACTOR

The initial prediction was that there would be more older people with correct original lyrics than mondegreens. The possible reasons might have been that older people have more experiences, larger vocabulary and might know more songs used in this research. Also, I expected younger people to be more rushed and less thorough than older people.

The respondents were distributed into groups by their age. These groups were then merged in such a way, that each group contained at least 200 answers, correct or wrong. Percentage of correct answers and mondegreens in each age group was then calculated. I have chosen at least 200 answers for each group, because lower number of answers led to less reliable percentages. Correctness of answers from various respondents varies greatly and calculating from too few numbers would have resulted in too unstable results.

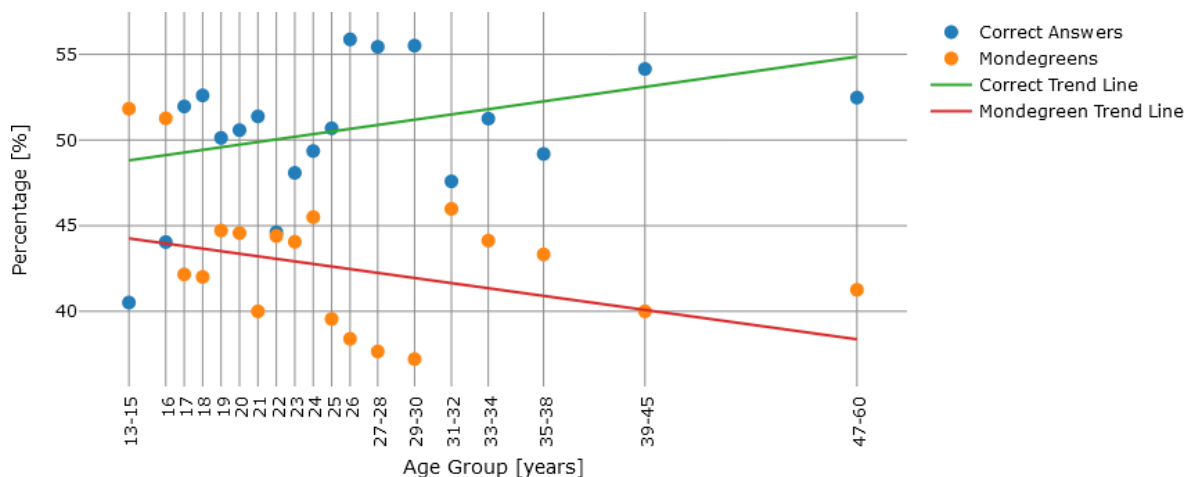


Figure 13: Effect of Age on Correct Answers and Mondegreens

Disappointingly, the majority of respondents were between the ages of 17 and 30, which led to unfavourable age groups as seen in the graph in figure 13.

I have interpolated the points in the graph with a line to determine the trend for correct answers and mondegreens. The initial prediction about older people being more correct and generating less mondegreens was confirmed.

7.7 GENDER FACTOR

Unfortunately, only 12 people selected the answer *other* in the first question (Which gender do you identify with?) and therefore this category could not be utilized in the comparison of gender in the following graphs.

Gender had no noticeable effect on the total percentage of correct answers; the males achieved 49.5 % of correct answers, while females scored 51.4 %. On the hand, higher percentage of mondegreens was observed amongst results from males compared to females; males had 44.6 % of mondegreens, while females had 41.0 %, although the difference is not significant.

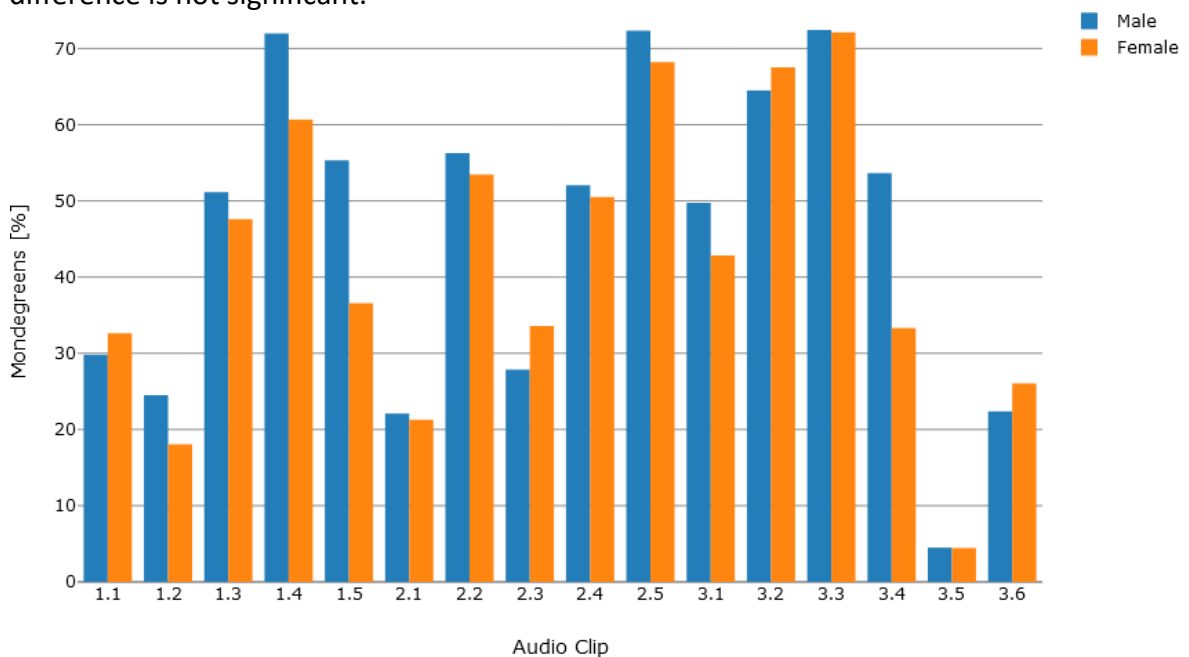


Figure 14: Effect of Gender on Mondegreens

The difference of mondegreen occurrence between genders for each audio clip is displayed in the figure 14. Females had significantly lower portion of mondegreens in their answers than males in three cases, in audio clips 1.4, 1.5 and 3.4. This was most likely due to familiarity, because more females reported knowing the lyrics for these clips than males, as shown in figure 7. Demographics chapter mentioned that both genders use greatly different proportions of audio devices, this impact of gender and device will be discussed in chapter 7.9.

7.8 LEVEL OF ENGLISH FACTOR

As previously mentioned, the beginner level had to be discarded, due to the number of participants being only one. I have included the intermediates into the evaluation, even though their number was low. Therefore, their results are less reliable.

The anticipated outcome was that if the English proficiency level is higher then the number of correct answer would rise with it. This proved to be correct as those respondents which selected native as their proficiency level had the highest number of correct results; as is presented in figure 15.

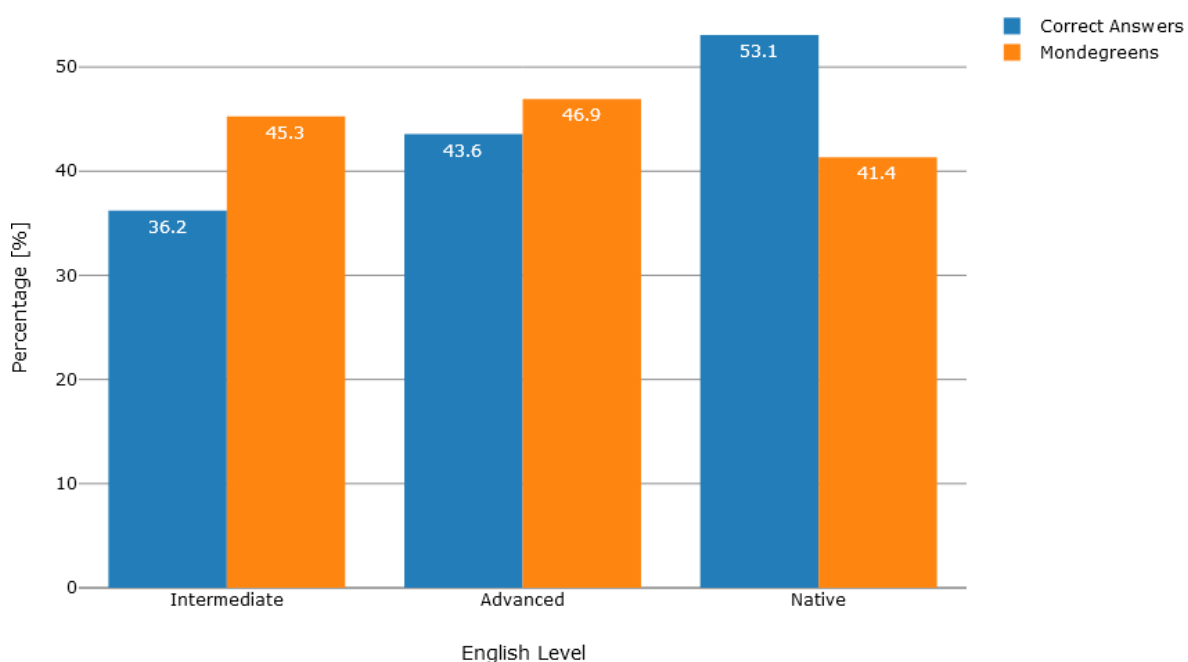


Figure 15: Effect of English Level on Correct Answers and Mondegreens

Moreover, this figure displays also the percentage of mondegreens in all answers. Native speakers produced the lowest portion of mondegreens from all groups, as expected; because they had the highest success rate, thus had the lowest number of wrong answers, including mondegreens. Interestingly enough, both intermediate and advanced speakers produced almost the same portion of mondegreens with advanced having a slightly higher number. It might be due to advanced speakers having larger vocabulary

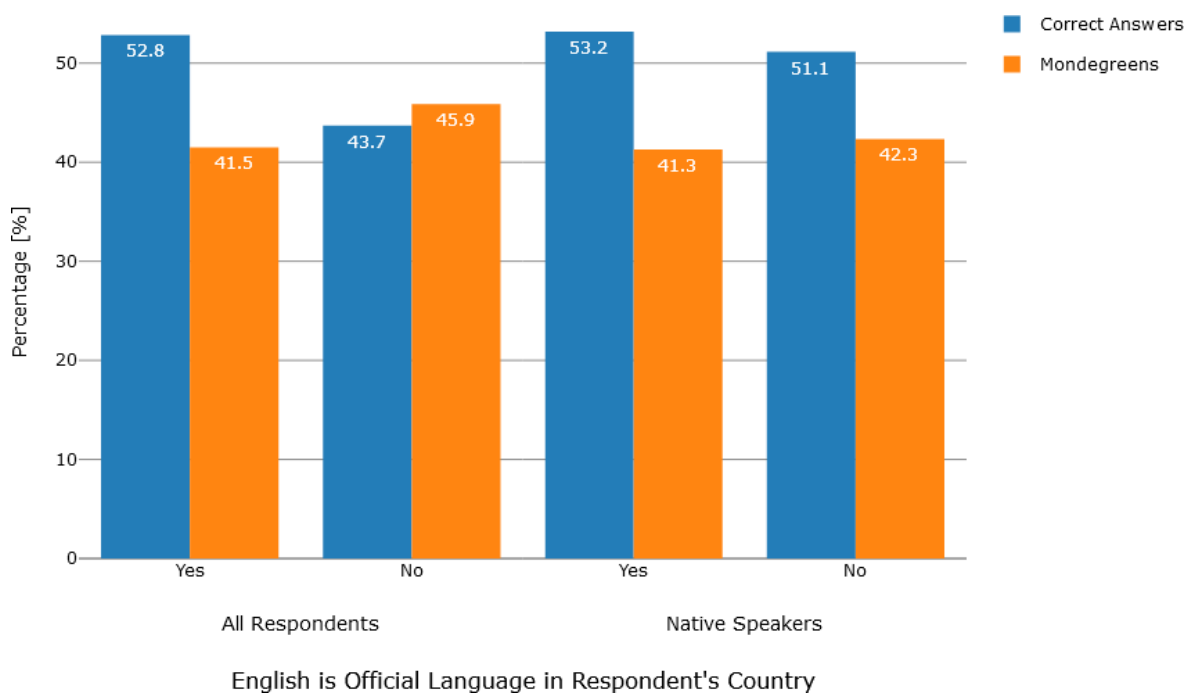


Figure 16: Influence of English Being the Official Language in Respondents' Countries

and better knowledge of English than intermediates, therefore they are more likely to create some meaning from sounds they do not understand.

The influence of English being the official language in respondents' countries was also evaluated. All respondents were split into two groups, one living in country with English as official language and second group with all other respondents. Success and mondegreen rates for both groups are shown in figure 16 using left 4 bars. There is significant increase of correct answers and decrease of mondegrens for countries with English as official language. This is most surely affected by high number of residents of these countries considering themselves native speaker and low number of intermediate or advanced speakers. Therefore the same evaluation was performed, but with only people considering themselves native. Results are visualised using right 4 bars in the same figure. English–official countries still have higher success rate and lower mondegreen rate, but the difference is negligible. Only 2.1 % higher success rate and 1 % lower mondegreen rate. The conclusion is that official language being English has no effect on this phenomenon but speaker's individual level of English does have a large impact.

7.9 DEVICE FACTOR

Analysing this factor revealed unexpected results. The hypothesis was that respondents using desktop headphones would have the majority of correct answers, because desktop headphones are usually of better audio quality than mobile headphones and speakers. It was anticipated that the respondents using speakers would not have heard the audio clips as clearly as headphone users due to generally worse audio quality of speakers compared to headphones. Unlike headphones, the sound from speakers often spreads to the surroundings and echoes across the room. The users of mobile speakers were expected to score the lowest number of correct answers, but this proved to be the opposite, as seen in figure 17.

It was problematic to compare audio devices because different users often use different types and models with varying quality. However, after averaging the results across all users of the same type of audio device, all categories were found comparable with the exception of desktop speakers, which achieved the lowest percentage of correct answers.

The influence of audio devices and platforms on mondegreen creation was negligible. The amount of mondegreens generated for each platform was comparable.

As stated in demographics chapter, 7.3, there was a substantial difference in audio device use between both genders. This difference is too large to ignore in device influence

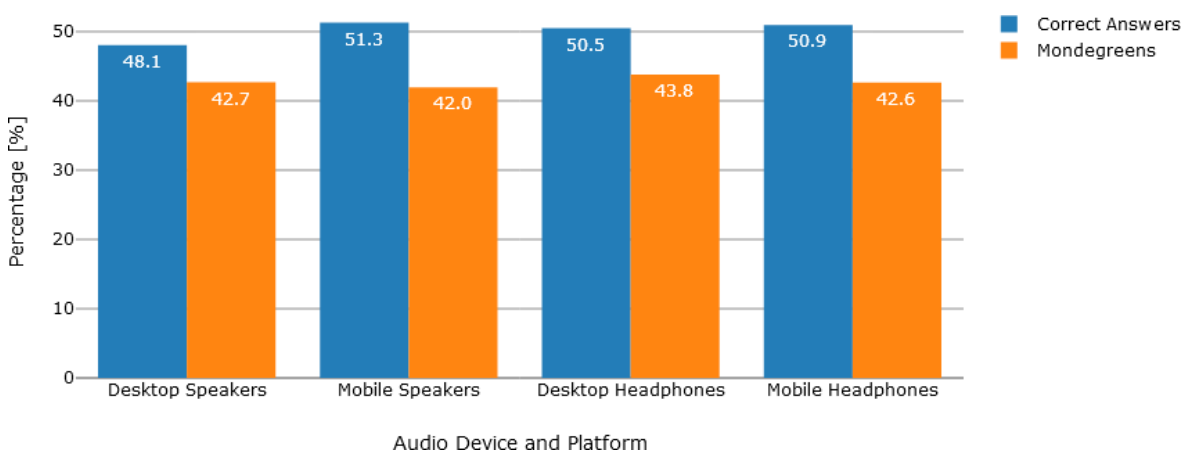


Figure 17: Influence of Audio Device on Correct Answers and Mondegreens

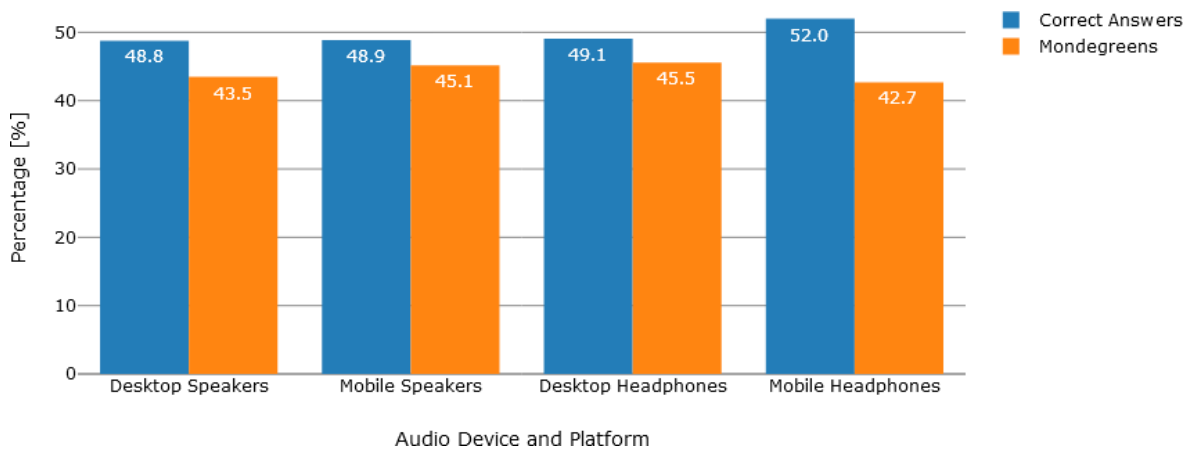


Figure 18: Influence of Audio Device on Correct Answers and Mondegrens for Males

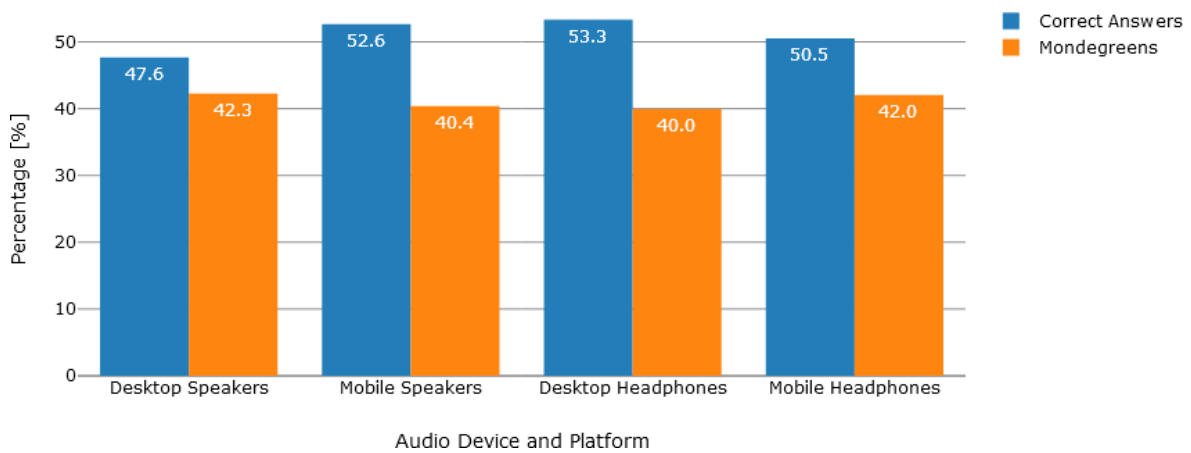


Figure 19: Influence of Audio Device on Correct Answers and Mondegrens for Females

analysis. The percentage of correct answers and mondegrens in results was evaluated separately for both genders. The lowest overall success rate across all users was in case of desktop speakers, but this category has lowest results only for females. In case of males, it is comparable to all other categories except mobile headphones. Likewise, other audio device categories are not consistent between genders. Therefore, it cannot be said that one device is generally better or worse than others.

The impact of audio devices on mondegren generation was also assessed separately for each clip. Similarly to gender–device comparison, there is no general trend to be observed. For different audio clips, respondents performed better or worse with different

audio devices or platforms, therefore it cannot be said that a single device or platform is generally better or worse. The results for specific audio clips in a form of a graph or a table are omitted because they show no relevant information.

7.10 AUDIO CLIP QUALITY FACTOR

Since mondegreens are mostly created if a person does not understand the song lyrics, I have decided to test, whether decreasing audio quality would lead to higher rate of creating mondegreens. The premise is that if participant's ability to understand correct lyrics is worsened, it might create better conditions for mondegreen formation.

As is explained in chapter 7.1, audio clip quality influence on mondegreens was tested in survey section 3. Each audio clip in this section was available in two quality variants. First, original, had sample rate 44,100 Hz and second, low quality, had sample rate 11,025 Hz. The original intention was to emulate widely used telephone quality, which is sampled at 8 kHz. In preliminary testing, it was found out, that the majority of test subjects did not understand anything in most audio clips sampled at this frequency. Hence the frequency was increased to sufficient, but still low quality, 11,025 Hz. Each participant was given audio clips in randomly selected quality and there was no clear indication of which quality was selected.

The percentage of mondegreen occurrence for both good and bad quality audio clips was calculated. The results are shown in figure 20. Mondegreen rates between good and bad quality for three clips were comparable. However, there was a significant difference in the amount of mondegreens between both quality levels in case of other three clips. In all of these clips, quality decrease led to increase in mondegreen percentage. The biggest change was from 33.3 % to 50 % for audio clip 3.4.

It can be generally said, that decreasing audio quality can help in mondegreen formation.

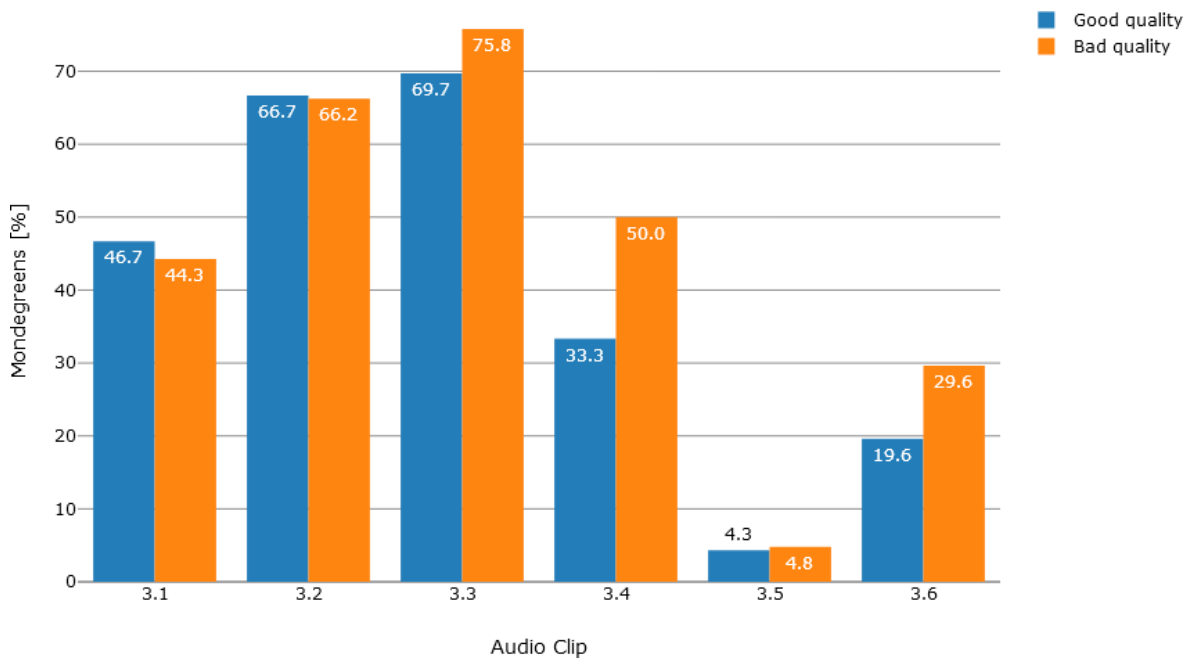


Figure 20: Influence of Audio Quality on Mondegreen Creation

7.11 VISUAL HINT FACTOR

This factor was tested in section 2 of the survey. Participants were presented with the same survey question format as in other sections, except that input field could have a hint below. These hints could be either correct lyrics or mondegreens. Whether a hint was shown and if it did, whether it was correct or wrong, was chosen randomly for each clip and for each participant. Participants had no information about the correctness of specific hints. For more information see chapter 7.1.

The percentage of mondegreens occurring in all answers was calculated separately for each type of hint (no hint, correct, wrong). The resulting values are shown in graph in figure 21. It is obvious that in all cases, showing the correct hint led to the lowest mondegreen occurrence while showing the wrong hint resulted in the highest mondegreen occurrence. Answers with no hints presented had mondegreen percentages lower than those with wrong hints and higher than those with correct hints in all audio clips.

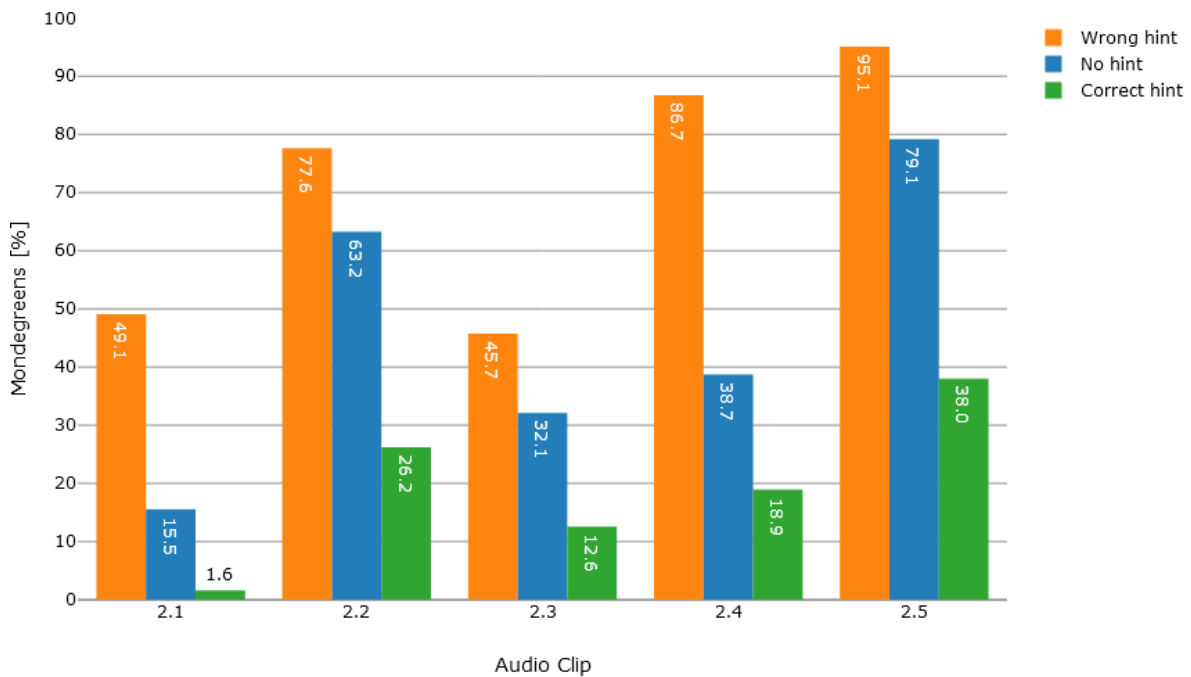


Figure 21: Influence of Visual Hints on Mondegreen Creation

These findings led to an interesting conclusion. Visual input had significant effect on audio perception. If participants were presented with lyrics in a text form, correct or wrong, they were often influenced by it and actually heard those lyrics when listening to the song after. In all tested cases, showing the wrong lyrics greatly reduced the correct answer percentage and made significant portion of participants hear the chosen wrong lyrics.

This phenomenon of read text influencing heard lyrics is somewhat related to McGurk effect, which deals with connecting visual and auditory input in speech perception. This effect says that both visual and auditory information is used in verbal communication between people. McGurk in his study showed to participants a film of young woman's talking head in which repeated utterances of a syllable [ba] were dubbed over with a syllable [ga]. The study respondents reported hearing [da]. [42] The same effect happens if the audio is kept and video is changed. Visual input is an important part of human speech perception and seeing a video of a person saying different sounds can actually change what we hear even if the audio is unchanged. Similarly, in [43] Jesse reported, that seeing a singer helps comprehension of the song's lyrics.

In this research, survey participants were not shown a video of a person speaking, but were presented with a text. The results were consistent with both McGurk's and Jesse's findings. If the correct text information is provided (correct song lyrics are shown), it is able to increase the percentage of correct answers. However, if the wrong text information is provided, it is able to change the perceived lyrics even if the audio is still the same. Although my experiment was based on text input only and no video of a person speaking was used, the same phenomenon as in McGurk's experiments happened; visual input can change auditory perception.

7.12 COMMON THEMES OF MONDEGREENS

During the analysing process, some common themes started to appear among mondegreens, as expected. The most common themes found in this research are shown in table 6 below. The table also contains the observed number of words belonging to these themes and their percentages calculated from all answers, which were graded as mondegreens. There were total 10,022 words in all mondegreen answers which were used and 1,165 words which were ignored, because they carried no meaning. They were mostly articles, prepositions and conjunctions.

Table 6: Main Themes Found in Mondegreens

Theme	Number of Words	Percentage
Body parts	378	3.77 %
Swear words	368	3.67 %
Food	323	3.22 %
Animals	208	2.08 %

It should be noted that some words may belong to more than one category.

But why do these themes occur?

To discover the answer, it is crucial to understand the topic of profanity itself. The reason why we hear swear words is closely related to why do we use them. It is a part of human

nature and according to psychologist Timothy Jay: "If you don't study this kind of language, you're missing an important part of being a human." For a human brain, swear words are considered small concentrations of emotions, thus they are not recognized as regular words. Swear words are in fact located in the limbic system; a sector of the brain, which manages learning, motivation and emotions. Regular words are handled by two cerebral areas connected to speech; Broca's and Wernicke's area. There have been many interesting cases of patients suffering from brain damage of language areas, who were able to say emotionally charged words, especially obscenities, but were unable to read or form complex and meaningful sentences. As children, humans are taught not to say swear words and are often punished for doing so, thus these words are imprinted into our memories and are imbued with emotion. This insight provides the reason why swear words cannot be eliminated; because they are linked to emotions and emotions cannot be removed either.[44][45]

I believe that the other themes were formed here for a similar reason; people learning a new language initially learn body parts, food and animals as a basic foundation to build upon. Likewise, some body parts, specific types of food and particular representations of animal categories can possess various emotions and thus arise suddenly. Additionally, food is one of animal and human basic needs vital for everyday function, it is an everyday topic for people and therefore it is one of the main themes. The results were, nevertheless, unexpected, as I predicted that food would be the second most popular topic.

7.13 EGGCORN PRESENT IN THE RESULTS

I have inspected all results to find out whether some eggcorns have appeared or not.

The first case, although not being present in its complete form, could have been easily created using the words other respondents have actually written. From the original lyrics *set my midnight sorrow free*, could have emerged *stop my midnight suffering*. Individual words from the phrase occurred in the results in the correct positions, but the phrase as a whole did not appear in the results.

The numbers of occurrences of these words were:

- stop – 16x
- my midnight – 25x
- suffering – 6x

The second case was a real eggcorn in the audio clip 2.5. The original lyrics are *these players come to get me cause they'd like my behind*. It is important to present the theme of the song, which is about a male transvestite prostitute and his clientele and thus the misheard lyrics *these bears gonna get me cause they like my behind* is an eggcorn, as bear is a slang word for a gay man and is considered one of the clients. Although not being an eggcorn, these entries are worth mentioning as they were also playing on the sexual theme of this song: *ass wipe/ass wide/ass white/ass swollen/ass wipe* instead of *eyes wide*.

There were some cases of near-eggcorns (as in audio clip 3.3 *the sky's full of feelings*, instead of the original *sky falls you feel like* and in clip 3.1 *we sure know how the rotten think*, instead of *we sure know how to run free*) that matched the theme of the song. The general meaning of the song, however, could be disputed whether it was present in the near-eggcorn or not, but this is not the fundamental requirement for eggcorns. The meaning of the segments being the same or similar is the main requirement, which was not present in these cases, thus they had to be discarded.

Other examples of eggcorns were not found.

8 CONCLUSION

This thesis had two main goals. The first was to provide a comprehensive overview of mondegreens (misheard lyrics) with similar phenomena and related linguistic categories. The second goal was to discover the factors influencing the occurrence of mondegreens and the reasons why and how this phenomenon happens.

I have gathered information from a vast number of sources. I have created a summary of main word groups into which mondegreens belong. Then, I have described phenomena similar to mondegreen in depth and covered the psychological aspects of mondegreen formation. These aspects include auditory perception, the problems between the speaker and the listener and the determinants affecting the mondegreen creation, such as phonetic features of utterances, the listener's general knowledge and familiarity of given topics. The practical part of this thesis follows.

To discover the factors influencing mondegreens, I have constructed a survey based on audio clips of songs known for misheard lyrics. Respondents were tasked with playing the clips and typing what they heard. I have managed to obtain results from 510 people all over the world, many of them gave positive and constructive feedback and the survey gained popularity on the survey sharing sites where it was posted. I have analysed the results extensively to assess whether and how each possible factor influences the mondegreen creation. Each factor is discussed in a separate chapter.

The factors having none or unnoticeable effects were gender and used audio devices. Males and females were compared in the chapter about gender, where males created 44.6 % of all mondegreens, while females had 41 %, thus the difference is not significant. The effect of devices was slightly different for both genders. There was no general trend observed here and those differences were most likely caused by varying quality of devices used by participants. It cannot be said that device factor has any influence.

The factors with low influence were the age and the audio quality. I have found out that mondegreen occurrence decreases as age increases. In average, mondegreen rate

decreases from 44 % at 13 years of age to 38 % at age of 60. In the case of audio quality factor, the mondegreen occurrence increased as quality decreased in half of the audio clips. The quality had no effect on the rest of the clips.

The time factor had a medium impact. In average, if people spend less than 20 additional seconds thinking over the clip after listening, they have a higher chance of understanding the correct lyrics than mondegreens. Similarly, there is a threshold for the number of clip replays. Playing the clip up to 4 times increases the mondegreen occurrence, however it slowly decreases with more replays.

The song familiarity and English proficiency had significant influence on mondegreen formation. People familiar with the song or even the lyrics are less prone to hear mondegreens than people who never heard the song, as expected. However, it was confirmed that in a rare instance, where lyrics contain similar parts, the listener can assume that both parts are the same. In the English proficiency analysis, it was observed that native speakers hear less mondegreens. The amount of mondegreens for speakers of lower proficiency is comparable.

The presence of visual input proved to have a great impact on mondegreens. If people read correct lyrics, they are most likely to actually hear them in the song. On the other hand, reading wrong, but homophonous lyrics often causes people to hear them instead of the correct lyrics. The highest increase in mondegreen occurrence with wrong lyrics compared to no visual input was by 48 %. I find the results of this factor's analysis the most interesting, because this factor is connected to famous McGurk effect. This research confirmed McGurk's findings and found that the effect holds true not only for video input but also for text input. This work could be built upon and further research could be conducted in the future about the text input influencing the auditory perception.

BIBLIOGRAPHY

- 1: Wines, J. A. (2008). *Mondegreens: A Book of Mishearings*. Michael O'Mara
- 2: Lederer, R. (2007). *The Bride of Anguished English: A Bonanza of Bloopers, Blunders, Botches, and Boo-Boos*. St. Martin's Press
- 3: Fontaine, M. (2010). *Funny Words in Plautine Comedy*. Oxford University Press
- 4: Nakata, H. (2016). Hearing Japanese Words in English Songs: Mondegreen Phenomena by Nonnative Listeners
- 5: Vitevitch, M. S. (2002). Naturalistic and experimental analyses of word frequency and neighborhood density effects in slips of the ear. *Language and speech*, 45 (4)
- 6: Study sheet for semantics. (Retrieved in 2019, June). Retrieved from <http://pandora.cii.wvu.edu/vajda/ling201/test3materials/semanticsHANDOUT.htm>
- 7: Stevens, M. (Retrieved in 2019, June). Homonyms. Retrieved from <https://www.youtube.com/watch?v=gTKeB8BnzPY>
- 8: Notari, D. (Retrieved in 2019, June). Heterographs: Definition & Examples. Retrieved from <https://study.com/academy/lesson/heterographs-definition-examples-quiz.html>
- 9: Hobbs, J. B. (2006). *Homophones and homographs: An American dictionary*. McFarland
- 10: More about Near-Homophones. (Retrieved in 2019, June). Retrieved from <https://www.ck12.org/spelling/homophones-and-near-homophones/lesson/More-about-Near-Homophones/>
- 11: Bate, W. J. (1977). *Samuel Johnson*. Harcourt Brace Jovanovich
- 12: Joshi, M. (2014). *Oronym Words in English: Vocabulary Building*. Manik Joshi
- 13: Nordquist, R. (Retrieved in 2019, June). Mondegreen. Retrieved from <https://www.thoughtco.com/what-is-a-mondegreen-1691401>
- 14: Wright, S. (1954). The Death of Lady Mondegreen. *Harper's Magazine*, November
- 15: Hunter, J. (Retrieved in 2019, June). Mondegreen. Retrieved from <https://sophia.smith.edu/blog/wordinyourear/2016/02/19/mondegreen/>

- 16: Konnikova, M. (Retrieved in 2019, June). Excuse Me While I Kiss This Guy. Retrieved from <https://www.newyorker.com/science/maria-konnikova/science-misheard-lyrics-mondegreens>
- 17: Jaekl, P. (Retrieved in 2019, June). Why We Hear Voices in Random Noise. Retrieved from <http://nautil.us/blog/why-we-hear-voices-in-random-noise>
- 18: Johnson, D. (Retrieved in 2019, June). What did they say? Mondegreen and Soramimi . Retrieved from <https://www.dexterityunlimited.com/2009/10/14/what-did-they-say-mondegreen-and-soramimi/>
- 19: Hirsch, E. D., Kett, J. F., Trefil, J. S. (2002). *The New Dictionary of Cultural Literacy*. Houghton Mifflin Harcourt
- 20: Spoonerism vs malapropism. (Retrieved in 2019, June). Retrieved from <https://grammarist.com/interesting-words/spoonerism-vs-malapropism/>
- 21: Fogarty, M. (Retrieved in 2019, June). Spoonerisms, Mondegreens, Eggcorns, and Malapropisms. Retrieved from <https://www.quickanddirtytips.com/education/grammar/spoonerisms-mondegreens-eggcorns-and-malapropisms?page=1>
- 22: Young, J. (Retrieved in 2019, June). Spoonerisms: William Archibald Spooner and his Infamous Fain Brarts. Retrieved from <https://www.altalang.com/beyond-words/spoonerisms-william-archibald-spooner-and-his-infamous-fain-brarts/>
- 23: Lederer, R. (1988). *Get Thee to a Punnery*. Wyrick & Company
- 24: Mikkelson, D. (Retrieved in 2019, June). Harry von Zell and Hoobert Heever. Retrieved from <https://www.snopes.com/fact-check/hoobert-heever/>
- 25: Riviuccio, G. (Retrieved in 2019, June). Desperately Seeking Spoonerisms: The Decline of Word Play in Literature. Retrieved from <https://www.culledculture.com/desperately-seeking-spoonerisms-the-decline-of-word-play-in-literature/>
- 26: Hall, C. K. (Retrieved in 2019, June). The Pheasant Plucking Song. Retrieved from <http://kristinhall.org/songbook/SeaAndPub/PheasantPlucker.html>

-
- 27: Royce, W. (2011). *Eureka!: Discover and Enjoy the Hidden Power of the English Language*. Morgan James Publishing
- 28: Caplan, D. (1987). *Neurolinguistics and Linguistic Aphasiology: An Introduction*. Cambridge University Press
- 29: Stevenson, A. (2001). *Oxford Dictionary of English*. Oxford University Press
- 30: Berger Jr., H., Anderson, J. (2005). *Situated Utterances: Texts, Bodies, and Cultural Representations*. Fordham University Press
- 31: Morris, E., Wollard, K. (Retrieved in 2019, June). Mondegreen vs. Eggcorn. Retrieved from <http://www.word-detective.com/2009/08/mondegreen-vs-eggcorn/>
- 32: Freeman, J. (Retrieved in 2019, June). So wrong it's right. Retrieved from http://archive.boston.com/bostonglobe/ideas/articles/2010/09/26/so_wrong_its_right/
- 33: Found Any Eggcorns Lately?. (Retrieved in 2019, June). Retrieved from <https://www.dailywritingtips.com/found-any-eggcorns-lately/>
- 34: Mencken, H. L. (2010). *The American Language: A Preliminary Inquiry Into the Development of English in the United States*. Cosimo, Inc.
- 35: Sengupta, I., Ali, D. (2011). *Knowledge Production, Pedagogy, and Institutions in Colonial India*. Springer
- 36: Champion, M. J. (Retrieved in 2019, June). Hobson-Jobson: The words English owes to India. Retrieved from <https://www.bbc.com/news/magazine-18796493>
- 37: Howse, C. (Retrieved in 2019, June). Linguistic gems from the jewel in the crown. Retrieved from <https://www.telegraph.co.uk/culture/books/10121610/Linguistic-gems-from-the-jewel-in-the-crown.html>
- 38: Chao, E. (Retrieved in 2019, June). The Law of Hobson-Jobson. Retrieved from <https://chinachannel.org/2017/12/19/law-hobson-jobson/>
- 39: Plack, C. J. (2013). *The Sense of Hearing*. Routledge
- 40: Henning, D., Sabic, E., Hout, M. C. (2018). Hear and There: Sounds from Everywhere!. *Frontiers for Young Minds*, 6
- 41: Linell, P. (2015). Mishearings are occasioned by contextual assumptions and situational affordances

- 42: McGurk, H., MacDonald, J. (1976). Hearing lips and seeing voices. *Nature*, 264
- 43: Jesse, A., Massaro, D. W. (2010). Seeing a singer helps comprehension of the song's lyrics. *Psychonomic Bulletin & Review*, 17(3)
- 44: Jordan, J. E. (Retrieved in 2019). Why The &@ \$# Do We Swear?. Retrieved from <https://www.babbel.com/en/magazine/why-do-we-swear/>
- 45: Byrne, E. (2017). *Swearing Is Good For You: The Amazing Science of Bad Language*. Profile Books

LIST OF FIGURES

Figure 1: Word Categories.....	6
Figure 2: Audio Clip in Section 1.....	24
Figure 3: Audio Clip in Section 2.....	25
Figure 4: Approximate Location of Survey Respondents.....	29
Figure 5: Histogram of Participants Age.....	30
Figure 6: Representation of Audio Devices and Platforms Among Respondents.....	31
Figure 7: Song Familiarity for Each Gender.....	32
Figure 8: Impact of Song Familiarity on Mondegreen Creation.....	33
Figure 9: Histogram of Time Spent in Each Section.....	34
Figure 10: Histogram of Additional Time Spent on Each Clip.....	35
Figure 11: Histogram of Additional Time Spent on Each Clip for Participants Never Hearing the Song Before.....	35
Figure 12: Effect of Number of Replays on Correct Answers.....	36
Figure 13: Effect of Age on Correct Answers and Mondegreens.....	37
Figure 14: Effect of Gender on Mondegreens.....	38
Figure 15: Effect of English Level on Correct Answers and Mondegreens.....	39
Figure 16: Influence of English Being the Official Language in Respondents' Countries.....	40
Figure 17: Influence of Audio Device on Correct Answers and Mondegreens.....	41
Figure 18: Influence of Audio Device on Correct Answers and Mondegreens for Males.....	42
Figure 19: Influence of Audio Device on Correct Answers and Mondegreens for Females.....	42
Figure 20: Influence of Audio Quality on Mondegreen Creation.....	44
Figure 21: Influence of Visual Hints on Mondegreen Creation.....	45

LIST OF TABLES

Table 1: Homophones and Their Subcategories.....	7
Table 2: Total Count of All Answers of Each Grade.....	27
Table 3: The Number of Survey Participants from Each Country.....	28
Table 4: Participant's Gender.....	29
Table 5: Participants' English Proficiency.....	30
Table 6: Main Themes Found in Mondegreens.....	46

APPENDIX

This is the text of the survey used in the research. The audio clips are on the included CD.

Each audio clip included a following question *Have you ever heard the song?* with choices:

- No
- Yes – do not know lyrics
- Yes – know lyrics

1. Page

Introduction

Hello,

my name is Hana Pospíšilová, I am a student of English language at the Faculty of Education, University of West Bohemia.

The purpose of this survey is to gather data about Mondegreens, which are misheard lyrics, and the results will be used in my bachelor's thesis.

The survey is anonymous and is divided into 3 sections. Each section contains 5 or 6 short audio clips and has specific instructions at the top of the page. Please read the instructions thoroughly and answer honestly.

The survey takes about 5–8 minutes.

2. Page

Basic information

Which gender do you identify with? *

- Male
- Female
- Other

What is your age? * _____

What is your level of English? *

- Beginner
- Intermediate
- Advanced
- Native Speaker

What audio device will you use for this survey? *

- Headphones
- Speakers

3. Page

Section 1

Instructions

- Use the Play button to play each audio clip and write what you heard into the input field. There are original lyrics written around the input field to help you follow the song. Write only the missing part.
- The focus is on the immediate response, so try to write what you hear right after you hear it.
- You can replay the audio clip and modify your answer if you feel like you heard something else.
- There is no limit on the number of replays but do not spend too much time on each audio clip.
- If you cannot understand anything, leave the input field empty.

Audio Clip 1

- *Prompt:* ... Had sweet love but I lost it. She got too close so _____. Now I'm lost in the world trying to find me a better way ...

Audio Clip 2

- *Prompt:* ...Yeah, we'll be dancing and singing and climbing up on_____. 'Cause we'll be rocking this party, so tell the DJ don't stop ...

Audio Clip 3

- *Prompt:* ... but people say what they wanna say. And you should know_____...

Audio Clip 4

- *Prompt:* ... can't keep this beating heart at bay. _____...

Audio Clip 5

- *Prompt:* ... If the high was worth the pain, _____. They'll tell you I'm insane ...

4. Page

Section 2

Some clips **may** or **may not** have suggestions below the input fields, which may be **correct** or **wrong**. The aim is to test if audio perception is affected by visual input.

Instructions

The same instructions in section 1 apply with the addition of:

- Please **read** the suggestions **before** you **play** the clip and write what you hear even if you know that the lyrics should be different.

Audio Clip 1

- *Prompt:* My heart's crippled by the vein, that I keep on closing. You _____...
- *Correct Hint:* cut me open and I
- *Wrong Hint:* call me your banana

Audio Clip 2

- *Prompt:* I've loved you better than your _____, from the very start.
- *Correct Hint:* kin did
- *Wrong Hint:* candy

Audio Clip 3

- *Prompt:* Could you check _____ for me to see if I am alive?
- *Correct Hint:* my pulse
- *Wrong Hint:* my balls

Audio Clip 4

- *Prompt:* I did it all, I put 'da _____ . I knew me and my peoplez was gonna' bubble.
- *Correct Hint:* pieces to da puzzle, just as long
- *Wrong Hint:* pizzas to da puzzle, tits long

Audio Clip 5

- *Prompt:* I can't help my feelings, I'll go out of my mind.
_____ my behind.
- *Correct Hint:* These players come to get me, cause they liked
- *Wrong Hint:* This bear's gotta get me, cause it liked

5. Page

Section 3

This section contains audio clips with randomly selected quality. The aim is to test whether the audio quality has an effect on mishearings.

Instructions

The same instructions in section 1 apply.

Audio Clip 1

- *Prompt:* Not very pretty, but we sure know how to _____. Livin' in ruins ...

Audio Clip 2

- *Prompt:* (Woah) You've got your problems. (Woah) I've got my _____.

Audio Clip 3

- *Prompt:* It's a beautiful day, _____ It's a beautiful day ...

Audio Clip 4

- *Prompt:* Buckle your seat belt, it's time for takeoff. I don't think you're ready for _____.

Audio Clip 5

- *Prompt:* I used to roll the dice. Feel the fear in my enemy's _____.

Audio Clip 6

- *Prompt:* We don't need no education. We don't need no _____.

The CD contains LibreOffice Calc spreadsheet file *survey_data.ods* with data from all respondent including all their answers.

SUMMARY IN CZECH

Tato práce se zabývá fenoménem přeslechnutých textů zvaných mondegreeny. Práce je rozdělena do šesti hlavních kapitol. První a druhá kapitola definuje lingvistické kategorie, do kterých mondegreeny spadají. Následující kapitola popisuje mondegreeny a podobné fenomény. Čtvrtá kapitola pojednává o obecných psychologických aspektech, o důvodech proč a jak mondegreeny vznikají. Shrnutí nejvíce důležitých faktů se nachází v kapitole pět. Poslední, šestá kapitola zobrazuje proces vytváření dotazníku na mondegreeny, analyzuje výsledky a studuje faktory ovlivňující tvorbu mondegreenů.

Klíčová slova: mondegreeny, přeslechnuté texty písní, oronyma, homofony, přeslechy v písních