

Metaphorics of Love in Modern Songs

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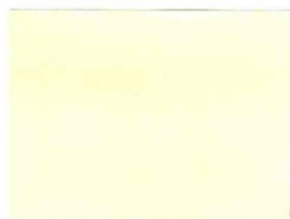
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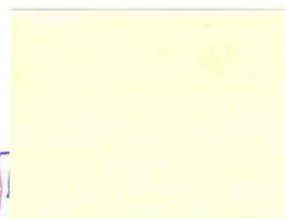
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ABSTRAKT

Tato bakalářská práce se zabývá metaforikou lásky a jejím využitím v moderních písních. Práce se skládá z teoretické a praktické části. Teoretická část popisuje metafory a jejich použití v rétorice, rétoriku, teorie metafor, rozdílné přístupy k metaforám a jejich druhy. Dále popisuje lásku z psychologického hlediska. Praktická část obsahuje analýzu samotných metafor a také popsání významu písně, ve které se metafory vyskytují.

Klíčová slova: rétorika, metafory, moderní písně, láska, konceptuální metafora, psychologie lásky, teorie metafory

ABSTRACT

This Bachelor thesis deals with the metaphor of love and its use in modern songs. The thesis consists of theoretical and practical part. The theoretical section describes metaphors and their use in rhetoric, rhetoric, metaphor theory and different approaches to metaphors and their kinds. It also discusses love from a psychological point of view. The practical part contains an analysis of the metaphors themselves and also a description of the meaning of the song in which the metaphors occur.

Keywords: metaphors, modern songs, love, conceptual metaphor, psychology of love, metaphor theory

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I hereby declare that the print version of my Bachelor's/Master's thesis and the electronic version of my thesis deposited in the IS/STAG system are identical.

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INTRODUCTION

A metaphor is a figure of speech that describes one thing using another. Metaphors are often used to illustrate new or complex concepts, address taboo topics, and inform others of our point of view. Lakoff and Johnson (2003) have discovered that metaphor is pervasive in daily life, not only in language but also in thought and action. Our daily conceptual system, in which they think and act, is essentially metaphorical.

Metaphors are often used unintentionally in attempts at belief. Without wanting to be refined, speakers and writers often use metaphor to argue. A person's informal logic lies in his perceived need and the right response to the use of metaphor because it is a tool that represents the triangulation of the emotions of thought language. It can also be argued that it is influenced by the triangulation of the emotion of thought language. The difference is that one knows one's metaphor. Metaphors have meaning only in the same way or context as jokes: all metaphors and jokes have points, points that some gain and others skip. The meaning of a joke or metaphor is based on and enables the appropriate literal meanings given to the words and phrases that make up the speech based on the corresponding literal construct of speech.

However, one can make the desired literal interpretation of a joke or metaphor without understanding its meaning. Most current philosophical studies of metaphor have regarded it as a problem of linguistic philosophy, and more recently discourse has focused on whether there is such a thing as "metaphorical meaning" and, if so, how it is associated with literal meaning.

The first part of the thesis describes what metaphors are, their usage in rhetoric and metaphor theories.

The second part consists of pointing out the source and target domain, explaining the background of the song where metaphors occur and then the description of the metaphor itself.

I. THEORY

1 RHETORIC

Originally, rhetoric provided guidance in effective public speaking for people of ancient Greece who were actively engaged in political affairs. It was debatable whether it was a valid branch of science, important to the collective existence of the Athenian state, or simply a tool that could be used by anyone (Martin 2014, 15). As an academic discipline that originated in Greek times, it was taught in the Greco-Roman period, and became a part of the trivium in the liberal arts course of the Middle Ages, Renaissance, and early modern periods, along with grammar and dialectic. These days rhetoric is understood as the study and practice of shaping content. (Covino and Jolliffe 1995) In fact, rhetoric has been referred to as the study of persuasion. This connection with persuasion has always been at the center of the debate about whether rhetoric is a neutral method for reaching agreements or an unethical practice that results in coercion and deceit. (Herrick 2000) “Rhetoric is a primarily verbal, situationally contingent epistemic art that is both philosophical and practical and gives rise to potentially active texts.” (Covino and Jolliffe 1995, 5) Rhetoric is typically used to persuade an audience to accept an idea and then behave in accordance with that idea. (Herrick 2000) Rhetoric also studies how rhetors reason from premises to conclusions, but it is situated in the field of ambiguity and probable fact, where conclusions are debatable rather than unarguable. (Covino and Jolliffe 1995)

Rhetoric is a method of effective and creative composition, whether in speech or writing, that was originally concerned with public address in civic and religious life, but has since been adapted to literary composition, including poetry, and letter-writing. (Kennedy 1994, 5) What we call rhetoric can be traced back to the primal instinct to survive and influence our environment, as well as influence the actions of others, in what seems to be the best interests of ourselves, our families, our social and political organizations, and our descendants. This can be achieved by overt action—for example, force, threats, or bribes - or using "signs," the most important of which are words in speech or writing.

independently of one another. Each appeal will be used to some extent, if only implicitly, in any oration or argumentation process” (Martin 2014, 23-58)

1.1 Rhetorical Appeals

Aristotle is rightly considered the “father” of rhetoric. He developed a theory of three types of rhetorical appeals – ethos (character), pathos (emotion), and logos (reason) – that are used with an aim to make the reader or listener believe in the argument being made. (Craig 2017)

“The different types of appeal distinguish between alternative sources of an argument. The three types of appeal can be suitable in various situations, but they seldom work completely independently of one another. Each appeal will be used to some extent, if only implicitly, in any oration or argumentation process” (Martin 2014, 23-58)

Appeals to reason, authority, and emotion are important to the art of rhetorical persuasion and, it could be argued, constitute the bulk of any political interference. Using these appeals to mobilize an argument means not only presenting and defending a well-reasoned case, but also affecting how the case is interpreted and digested by the audience. In a nutshell, it is to establish a relationship and, as a result, recruit others to participate in the process of recognizing those attributes in the group. Argument exploration entails determining the best way to link – or, conversely, detach – specific problems, concepts, and statements from a broader set of principles. (Martin 2014, 65)

I will discuss the appeals below.

1.1.1 Ethos

Using ethos, the speaker or writer might try to support his or her argument by stating to have had extensive personal experience dealing with the problem described. The problem with this approach is that it encourages the reader or listener to make a judgment about the writer's or speaker's credentials while knowing so little about the topic (Craig 2017). “Ethos is generally defined as the good character and the consequent credibility of the rhetor” (Covino and Jolliffe 1995, 15). When academics publish articles in journals, especially on topics such as how to teach writing, they are appealing to ethos in order to get their articles accepted. (Craig 2017) The appeal to authority entails questioning the speaker's authority to speak at all (Martin 2014, 58). Another example of ethos includes celebrities selling goods to customers by using their well-known names, faces, and reputations. Celebrity endorsement, especially in the cosmetics industry, sends the message that you, the customer, should trust this celebrity's word that this product is excellent (Craig 2017).

1.1.2 Pathos

The appeal to emotion is a common feature of rhetorical communication. Pathos entails attempting to shape the audience's emotions as opposed to just their thoughts, which might include attempting to evoke humor, concern, fear, or even anger. This contributes to the creation of a framework in which arguments can be more convincing. “Encouraging a public

sense of anger or hurt might make a forceful or extreme policy option seem reasonable.” (Martin 2014, 64). Using humor can help to lighten the mood and relieve stress or discomfort. A common method for determining whether someone is using pathos in an argument is to count the number of adjectives that appear throughout a passage and determine if they are quite “colorful”, indicating that they are intended to be emotionally gripping (Craig 2017). There is a time and a place for pathos in speech and writing. When listening to or reading someone's story, we can often cut ourselves off from feeling human emotions or empathy in the pursuit of logic, which can be extremely unrewarding. On the other hand, powerful leaders throughout history, such as Adolf Hitler, have successfully used excitement, fear, and anger to motivate their followers, rather than logic (Craig 2017). Pathos does not always have to be interpreted as an attempt to influence the audience; it can also be interpreted as a means of showing a link with common emotions and the desire to redirect them into a positive judgment (Martin 2014, 64).

1.1.3 Logos

The third element of persuasive argumentation is logos. That is the ability of the speaker to present acceptable logical arguments to prove the truth or what seems to be the truth (Aristotle 350 B.C.E.) Logos is the most scientific form of rhetorical appeal, it engages the listener or reader intellectually and scientifically, proposing a simple argument or course of action based on measurable results. The appearance of logos in an argument normally indicates that the speaker's or writer's logic is sound and worthy of consideration (Craig 2017).

Aristotle uses the term logos to refer to proofs available in the sentences, claims, or logic of a speech in the Rhetoric. Logos was the study of drawing inferences or reasoning, which was closely related to logic. However, he was more concerned with how people usually reason when making important public decisions than with the formal reasoning of the logician or dialectician. Logos was the analysis of the arguments typical of rational decision-making reasoning (Herrick 2000, 82).

1.2 The Function of Metaphor in Rhetoric

Theories on how metaphors are used and interpreted are often related to metaphor meanings and recognition methods (Ritchie 2013). Metaphor was assigned to rhetoric and literary theory, while literal language was regarded as a convention or standard for serious language use, as well as an ideal for logical argument (Leezenberg 2001, 1).

“Metaphor has by now been defined in so many ways that there is no human expression, whether in language or any other medium, that would not be metaphoric in someone's definition” (Booth 1978, 50). A metaphor's characteristics make it a strong but also dangerous device in the linguistic arsenal. It is an innovative figure of speech since interpretation requires a creative translation on the part of the receiver or receivers (Morley 2018).

Metaphors are so common and popular that they appear everywhere, from everyday conversation to songs. Through the use of specific terms, metaphors help express abstract concepts. Due to their accessibility and expressiveness, metaphors are often used to make speech more enjoyable and interesting as they serve as sources of defamiliarization, (Miall and Kuiken, 1994). Therefore, cultural metaphors are often associated with our conceptions of culture and morality (Morley 2018).

Metaphors have a unique cultural position in our language. They form perception and causation mechanisms in the sense that they are culturally described and linked to one another. Metaphors form a linguistic comprehension framework that is unique to each culture or group. This structure is self-referential and ever-changing, illustrating the evolution of our cultural imagination and use of language. When we grasp the unspoken, metaphorical essence of each other's language, we communicate on a deeper level. In rhetorical terminology, when an audience unconsciously understands metaphors in the same way as the speaker, they may be able to communicate with the speaker and other members of the audience more easily (Morley 2018). Metaphors induce emotional change; this is significant because metaphor can be used as a heuristic for modifying attitudes in the process of persuasion (Povozhaev 2013, 47). Metaphors can also be used to both include and exclude people. As a result, they become political rhetorical tools. This inclusion or exclusion happens on two levels: one through the metaphor's tacit meaning and the other through the listener's ability to comprehend a metaphor. You are not a part of the group if you do not grasp the basic sense of the cultural metaphor. Every community relies on unspoken laws,

routines, and patterns of interpretation and comprehension, all of which are served linguistically by metaphors. This is also why metaphors are difficult to interpret (Morley 2018).

Metaphors are often used unintentionally in attempts to convince. Without intending to be 'artful,' speakers and writers often use metaphor to argue. A man's informal logic is in his felt-need and correct response to use metaphor since it is a tool that represents the triangulation of thought-language-emotion. It may also be argued that it is affected by the triangulation of thought-language-emotion. The difference here is one's knowledge of one's own use of metaphor (Povozhaev 2013, 53). "Metaphors provide us with meaning; but no metaphor can provide logical or a priori truth." (Morley 2018). There are no rules for forming metaphors; there is no manual for deciding what a metaphor "means" or "says"; and there is no test for metaphor. A metaphor indicates some level of creative success; there are no unsuccessful metaphors, just as there are no unfunny jokes (Davidson 1978, 31). Metaphors have meanings only in the same way or context as jokes do: all metaphors and jokes have points, points that some will get, and others will skip. The point of a joke or metaphor is based on and enabled by appropriate literal meanings given to the words and phrases that form an utterance based on and enabled by an appropriate literal construal of the utterance. However, one may perform the required literal interpretation of a joke or metaphor while failing to understand its point (Hills 2016).

Most contemporary philosophical studies of metaphor have viewed it as an issue in language philosophy, with much recent discourse focused on whether there is such a thing as "metaphorical meaning" and, if so, how it is connected to literal meaning (Moran 1996, 386). A variety of metaphor hypotheses were presented throughout history.

2 MAJOR APPROACHES TO METAPHOR

According to Cambridge Dictionary - metaphor is “an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or object” (Cambridge Dictionary). It is one of the stylistic means that poets and speakers use in their works. “Metaphor has been variously defined in terms of substituting one word for another with an apparently different meaning, comparing one idea to another, or creating an implicit analogy or simile” (Ritchie 2013, 4).

Theories on how metaphors are used and interpreted are often related to metaphor meanings and recognition methods. (Ritchie 2013, 4) “Metaphor is emotive change, use of language that expresses emotion and evokes emotion, which can inform behavior and persuade” (Povozhaev 2013, 44 - 46). Metaphor studies gained attention again in the 1980s, when Lakoff and Johnson established the principle of conceptual metaphor in their seminal work *Metaphors We Live By* (Lakoff & Johnson 1980). In this part I will provide an overview of some of the metaphor theories.

2.1 Interaction Metaphor Theory

Another widely held metaphorical approach is called interaction metaphor theory, founded by British-American philosopher Max Black in the second half of the twentieth century. It does not view metaphor as simply expressing something figuratively that could have been expressed literally, but rather as creating new meanings (Trčková 2014, 26). Black interprets metaphors as follows: “when we use a metaphor, we have two thoughts of different things active together and supported by a single word or phrase, whose meaning is a resultant of their interaction” (Black 1969, 38) Thus, one may argue that the two thoughts stem from the distinct contrast between the metaphor's emphasis and frame, and that they can only communicate in this sense because the thoughts or meanings were distinct prior to the metaphor (Ayoob 2007, 56). Black's theory focuses on "logical grammar" and how this grammar describes what is used or interpreted as a metaphor. He starts by explicitly positing a grammar of metaphor, distinguishing between metaphor's "focus" and "frame." The word in a metaphor that is being used metaphorically is the object of the metaphor (Ayoob 2007, 56). “In calling this former sentence a metaphor, we are implying that there is one word that is being used metaphorically” (Black 1969, 28) For example in a sentence:

5) "John is a wolf."

According to Black's theory, "John" is the frame of the metaphor and "wolf" is the focus of the metaphor, wolf is the word which is being used metaphorically.

The combination of two words creates a new meaning. Focus creates a new meaning to the frame. When we say, "John is a wolf," some characteristics of both must be dropped, such as "covered in fur" (probably not, because John is a human) (Ayoob 2007, 57-58).

It is all about the effect a metaphor has on the listener when it's used. In order to fully comprehend metaphor, people must learn the practical side (Ayoob 2007, 58). Importantly, the interaction theory does not see metaphor only as a matter of language but also points out the cognitive dimension of it.

2.2 The Contemporary Theory of (Conceptual) Metaphor

Lakoff and Johnson's work on cognitive metaphor, known as Conceptual Metaphor Theory or CMT, evolved into the Contemporary Theory of Metaphor or CTM (Ruiz de Mendoza and Pérez Hernández 2011, 162).

Do not go gentle into that good night. - Dylan Thomas

Death is the mother of beauty. - Wallace Stevens, Sunday Morning

"These famous lines by Thomas and Stevens are examples of what classical theorists, at least since Aristotle, have referred to as metaphor: instances of novel poetic language in which words like mother, go, and night are not used in their normal everyday senses."

Metaphor was seen as a matter of language rather than thought in classical theories of language. Metaphorical phrases were believed to be mutually exclusive with the realm of ordinary everyday language: everyday language lacked metaphor, and metaphor relied on structures beyond the realm of ordinary traditional language (Lakoff 1993, 202 (edited by A. Ortony). Even though Lakoff has made a significant contribution to modern metaphor analysis. His methodology, however, is not the same as "the" contemporary theory of metaphor. (Steen 2011, 26) Many people took the classical theory for granted for so long that they did not realize it was just a theory. The theory was not only accepted as true, but also as definitional. The term metaphor was described as a novel or poetic linguistic expression in which one or more words for a concept are used to convey a similar concept

outside of their usual traditional meaning. (Lakoff 1992, 1) Since the emergence, these two theories, collectively referred to as “the Contemporary Theory of Metaphor,” have been the target of a number of criticisms stemming from both the failure of CTM proponents to adequately explain their positions and the fact that the CTM is still in need of improvement in a number of areas, particularly in relation to its communicative effect (Ruiz de Mendoza and Pérez Hernández 2011, 162). The modern contemporary theory of metaphor provides an enhanced analysis framework in which old theories can be reinterpreted and new questions can be posed. The cognitive-linguistic paradigm is insufficient for addressing a range of critical metaphor problems, which necessitate a more comprehensive interdisciplinary approach. Metaphor is not only a matter of language and thought, but also of communication; and metaphor requires not only a linguistic (or, more broadly, semiotic) as well as a cognitive (or, more appropriately, psychological) approach, but also a social approach. If new research results would be combined with each other in this more comprehensive context, it can be argued that metaphor in thought is much less common than the old contemporary theory of metaphor (Steen 2011, 27). A significant distinction between contemporary and classical theory is founded on the old literal-figurative distinction. “Given that distinction, one might think that one “arrives at” a metaphorical interpretation of a sentence by “starting” with the literal meaning and applying some algorithmic process to it. Though there are instances where this occurs, this is not how metaphor operates in general” (Lakoff 1993, 205)

Imagine a love relationship described as follows:

4) Our relationship has hit a dead-end street.

In the example (4) love is being conceptualized as a journey, with the implication that the relationship is stalled, that the lovers cannot continue their current path, and that they must turn back or abandon the relationship entirely (Lakoff 1992). Many everyday expressions in English are based on a conceptualization of love as a journey, and they are used not only for talking about love, but also for reasoning about it. Some are inherently about love, while others can be interpreted as such:

“Look how far we’ve come. It’s been a long, bumpy road. We can’t turn back now. We’re at a crossroads. We may have to go our separate ways. The relationship isn’t going anywhere. We’re spinning our wheels. Our relationship is off the track. The

marriage is on the rocks. We may have to bail out of this relationship". (Lakoff 1993, 206)

The metaphor entails comprehending one domain of experience, love, through the lens of a completely different domain of experience, journeys. (Lakoff 1993, 206)

Lakoff's contemporary theory of metaphor thus has a broadly conceptual orientation: it focuses on thought rather than language. This was not particularly unique, as acknowledged in the preface to Lakoff and Johnson (1980), but its impact in the 1980s and 1990s should be understood in the context of the rise of the new interdisciplinary enterprise known as cognitive science, in which philosophers, linguists, psychologists, biologists, and computer scientists, among others, conducted innovative research on a variety of topics. As a result, the cognitive turn at the end of the 1970s broadened the field of metaphor theory and science significantly, breaking entirely new ground. Admittedly, since 1993, Lakoff has concentrated on one of the most difficult aspects of this cognitive-scientific endeavor: narrowing down the implications of his version of the contemporary theory of metaphor to their neural substratum. This form of breakthrough is obviously one of the reasons why the cognitive-linguistic paradigm seemed to be a contemporary hypothesis. (Steen 2011, 29) It should be noted that contemporary metaphor theorists commonly use the term "metaphor" to refer to the conceptual mapping, and the term "metaphorical expression" to refer to a single linguistic expression (such as dead-end street) that is sanctioned by a mapping. This terminology was chosen for the following reasons: Metaphor, as a phenomenon, consists of both conceptual mappings and individual linguistic expressions. It is critical to keep them separate. We have reserved the term "metaphor" for the mappings rather than the linguistic expressions because it is the mappings that are primary and state the generalizations that are our primary concern (Lakoff 1993, 209 edited by A. Ortony).

Almost all contemporary metaphor study has overlooked the issue of metaphor deliberateness. There have been no psycholinguistic studies that have investigated the function of conscious and deliberate metaphor usage. This is also due to the key thrust of contemporary cognitive-linguistic metaphor theory, which asserts that metaphor functions conventionally, naturally, and unconsciously (Steen 2011, 36). The CTM has sparked a lot of interest in linguistic theory. However, because of its radical departure from previous traditions of metaphor, conceptualization, and semantic theory, it has inevitably been the

target of harsh criticism. Any of the questions raised in relation to the earlier version of the CTM have been addressed. However, innovations in the CTM have usually resolved the initial issues satisfactorily. Nonetheless, the later edition of the CTM has been criticized. Although some of the recent criticism is unjustified, the CTM still needs to be improved (Ruiz de Mendoza and Pérez Hernández 2011, 165).

2.3 Conceptual Metaphor Theory

Metaphors We Live By by George Lakoff and Mark Johnson is the foundation of conceptual metaphor theory (1980) “The theory goes back a long way and builds on centuries of scholarship that takes metaphor not simply as an ornamental device in language but as a conceptual tool for structuring, restructuring and even creating reality.” (Kövecses 2017, 1) In fundamental ways, the concept of metaphor in cognitive linguistics contradicts the concept of metaphor in literary studies: Metaphor is an experiential and cognitive process in which we use properties, relations, and entities that characterize one domain of experience and/or knowledge (source domain) to understand, think about, plan for, and talk about a second domain (target domain) that is different in kind from the first. Source domains, according to CMT, are derived from everyday bodily perception and movement. They are founded on bodily experience. Source domains are required to comprehend target domains. A conceptual metaphor, by definition, is a unidirectional mapping across cognitive domains. The mappings are structured, and structure from one domain is (partially) mapped onto another. The mapping is highly selective since there are ontological correspondences between entities in the source domain (agents, objects, etc.) and entities in the target domain (Lakoff 1993, 202-251)

Metaphor, according to conceptual metaphor theory exists not only in language but also in thought. We use metaphors not only to talk about explicit features of the world, but we also use them to think about those features (Kövecses 2017, 4). “The human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person's conceptual system” (Lakoff and Johnson, 2003, 6-7). Conceptual domains are also used in Conceptual Metaphor Theory. Conceptual metaphor is made up of two domains: source and target, where the target domain is comprehended with the assistance of the source domain (Kövecses 2010, 4). As an example, let me provide the conceptual metaphor LIFE IS A JOURNEY. Metaphors like LIFE IS A

JOURNEY can literally guide how we think about life: we can set goals we want to achieve, do our best to achieve those goals, make careful preparations for the journey, brace ourselves for challenges along the way, draw up alternate plans in the form of choosing a number of different paths, prefer certain paths to others, and so on. When we entertain those and related thoughts, we are simply thinking about life in terms of the philosophical metaphor LIFE IS A JOURNEY. As a result, we can use the vocabulary of journeys to speak about life. (Kövecses 2017, 4)

In the example (6) we can see two definitions of the metaphor (a, b):

6) Love is a journey.

a) He had a head start in life.

b) Two roads diverged in a wood, and I – I took the one less traveled by, and that has made all the difference.

The concept of thinking about one domain in terms of another can potentially refer to two things. On the one hand, people's conceptions of a domain, such as LIFE, can be guided by a specific conceptual metaphor. On the other hand, exposed to a conceptual metaphor, they could use some of the implications of a specific domain on which they depend (such as JOURNEY) in a conceptual metaphor and apply those implications to the other domain (such as LIFE) in their reasoning about it (Kövecses 2017, 4-5). LIFE IS A JOURNEY conceptual metaphor examples tend to confirm a widely held belief that novel metaphorical expressions have their origins in poetry and literature. However, unconventionalized metaphorical expressions are not limited to the arts. Many creative speakers can generate novel metaphors based on conceptual metaphors. Sports journalists, ministers, politicians, authentic users of slang, music authors, and graffiti writers are some well-known groups of these English speakers (Kövecses 2010, 35).

As any other metaphorical theory, conceptual metaphor theory is not perfect and just like other theories it has been criticized. Cognitive metaphor theory (CMT) has gotten a lot of backlash in the last two decades, despite its success inside and outside of cognitive linguistics. Several metaphor researchers have criticized the methodology used to study metaphor (emphasizing concepts rather than words), the direction of analysis, the category level of metaphor (claiming superordinate status rather than basic status), the embodiment of metaphor, and its relationship to culture (emphasizing the role of universal bodily

experience instead of the interaction of body and context) (Kövecses 2008, 168-184). Since the theory's introduction in the 1980s, linguistics has seen its use in cultural studies and political debate. The significance of Conceptual Metaphor Theory is found in the mapping of metaphors, as well as the relationship between source and target domains. This connection enables us to learn more about metaphors and their origins.

2.3.1 Types of Conceptual Metaphors

According to Lakoff and Johnson conceptual metaphors are divided into structural, orientational, ontological. These types of metaphor may occur simultaneously in some cases. (Lakoff and Johnson 2003). And I am going to describe those in the following chapters.

2.3.1.1 Structural Metaphors

In this type of metaphor, the source domain offers a reasonably rich information structure for the target definition (Kövecses 2010, 37). Example of the structural metaphor is a metaphor ARGUMENT IS A WAR. A number of expressions in our daily language represent this metaphor. We have the ability to win or lose arguments. We consider the individual with whom we are arguing to be an opponent. We strike his positions while still defending our own. We make gains and losses. We schedule ahead of time and employ tactics. If we discover that a position is indefensible, we may abandon it and pursue a new line of attack (Lakoff and Johnson 2003, 4). War can be seen among animals. Since there are other animals that want the same thing, animals fight to get what they want. The same is true for humans, except that we have evolved more sophisticated methods of getting our way. The idea here is that our understanding and experience of physical combat informs not just our conception of an argument but also how we carry it out (Lakoff and Johnson 2003, 61-63).

2.3.1.2 Ontological Metaphors

Ontological metaphors reflect abstractions like events, feelings, or ideas as tangible things like objects, substances, containers, or people (Navarro 2017, 167). Ontology is a philosophical branch concerned with the concept of life (Kövecses 2010, 38). Ontological metaphors may be used in a variety of contexts, and various types of metaphors serve different functions they also enable us to discuss things as if they had physical properties (Lakoff and Johnson 2003, 26–27). Assigning a basic status to objects, substances, and our

perceptions is a cognitively significant task. Experiences that are not clearly delineated, vague, or abstract are the ones that involve this the most. We do not really know what the mind is, but we think of it as an object. For example: THE MIND IS A MACHINE. If we think of the mind as an object, we can easily provide more structure for it by using the “machine” metaphor as the mind. Personification can be thought of as a kind of ontological metaphor. Personification is the process of endowing nonhuman beings with human characteristics (Kövecses 2010, 38-39). “The MACHINE metaphor gives us a conception of the mind as having an on-off state, a level of efficiency, a productive energy, and an operating condition” (Lakoff and Johnson 2003, 27).

2.3.1.3 Orientational Metaphors

Third kind of metaphor is called orientational. “One that does not structure one concept in terms of another but instead organizes a whole system of concepts with respect to one another.” (Lakoff and Johnson 2003, 14) The metaphor's orientational configuration is based on our perception and motion experiences of the world. (Navarro 2017, 167) According Kövecses (2010, 40) this metaphor type should be called “coherence metaphor” which would be more appropriate with the cognitive function these metaphors stand for. The term orientational metaphors refers to metaphors that serve this orientational function and are based on basic human spatial orientations such as up-down, in out and so on (Kövecses 2010, 40). For example, HAPPY IS UP: e.g., *That boosted my spirits* (Lakoff and Johnson 2003, 15); SAD IS DOWN: *My spirits sank* (Lakoff and Johnson 2003, 15) Orientational metaphors are profoundly rooted in language and often difficult to detect, but they also reveal how a particular language culture conceptualizes and abstracts different experiences (Sundqist 2018, 6).

3 LOVE AS A CONCEPT

These days people would probably describe love, as “Love is the feeling of butterflies fluttering in your stomach” to “Love is that warm feeling in your heart.” As opposed to the popular belief that love is a “feeling,” some thinkers and authors throughout history have argued that love is a deliberate decision – a desire that leads to action. (Perlman 2013, 1) There is no doubt that love is one of the most intense and humane feelings and is certainly one of the most sought-after. Poets, philosophers, writers, psychologists, and almost everyone has attempted to understand this feeling that is as impracticable or indefinable as it is important in our lives (Hernandez et al 2014, 132) According to some theorists, “love as feeling” and “love as intention” have a hierarchical relationship in which one type of love transforms into the other (Perlman 2013, 1).

3.1 Love in a Psychology

Anthropologists and social psychologists believe that love is a cultural universal. They conclude that at least one form of love, romantic love, is likely to have existed in all human groups at all times throughout history. (Berscheid 2010, 2) Some would argue that “love as feeling” and “love as intention” are such diametrically opposed concepts that they cannot coexist. It may be contradictory to suggest that one may be passive and active at the same time, or autonomous and heteronomous at the same time. (Perlman 2013, 7) “Love is analyzed as an element of social action and therefore of social structure. Although the romantic complex is rare, a “love pattern” is found in a wide range of societies.” Since love frequently defines the intensity of an attraction toward or away from an intimate relationship with another person, it may become a factor in a decision or action. Nonetheless, significant sociological attention has only been paid to love on a few occasions. (Goode 1959, 38) Sometimes human emotions may be beyond control, but how we choose to react to them is a conscious decision.

We humans are an unusual combination of passivity and activity, dependence and independence, internal feelings and external behaviour. It is only natural that, considering their conflicting natures, both love as “feeling” and love as “intention” will emerge within oneself. (Perlman 2013, 8) The most strong and widespread myth about love is that “falling in love” is love or at least one of its manifestations. It is a powerful misconception since falling in love is subjectively experienced as a very powerful love experience. When a person falls in love, the first thing that comes to mind is “I love him” or “I love her.” However, two

issues stand out right away. The first is that falling in love is specifically a sex-related sexual experience.

We do not fall in love with our children, no matter how much we love them. We cannot fall in love with our friends of the same sex, unless we are homosexually inclined, even though we like them. We only fall in love when we are sexually attracted, whether consciously or unconsciously. The second issue is that the feeling of falling in love is temporary. No matter who we fall in love with, if the relationship lasts long enough, we will eventually fall out of love (Peck 2002, 86). The nature of the phenomenon of falling in love is a sudden collapse of a part of an individual's ego boundaries, allowing one to combine one's identity with that of another person (Peck 2002, 91).

In the 1980s, social psychologists started to use psychometric methods to create taxonomies of love by defining the dimensions that underpin people's descriptions of their experiences in romantic relationships. The psychometric approach to love was pioneered by Robert Sternberg and his colleagues. Sternberg developed the Triangular Theory of Love after considering previous theory and studies on love, as well as the outcomes of surveys of people's experiences in romantic relationships (Berscheid 2010, 8).

3.2 Components of Love

According to the theory, love consists of three components: (1) intimacy, which includes feelings of closeness, connectedness, and bondedness in loving relationships; (2) passion, which includes the drives that lead to romance, physical attraction, and sexual consummation; and (3) decision/commitment, which includes, in the short term, the decision that one loves another. The amount of love one feels is determined by the absolute intensity of these three elements, and the type of love one feels is determined by their relative strengths. The three components engage with each other and with the acts that they and others produce to create a variety of different types of love. According to the triangular theory of love, love can be interpreted in terms of three components that, when combined, form the vertices of a triangle. (Sternberg 1986, 119)

In loving relationships, feelings of closeness, connectedness, and bondedness are referred to as the intimacy aspect. It thus encompasses those feelings that, in essence, give rise to the sensation of warmth in a romantic relationship. The passion aspect refers to the drives that lead to romance, physical attraction, sexual consummation, and other similar phenomena in

loving relationships. The passion aspect thus encompasses the origins of motivational and other types of arousal that contribute to the experience of passion in a loving relationship.

The decision/commitment aspect refers to the decision to love someone else in the short term, and the commitment to sustain that love in the long term. The decision/commitment element also encompasses the cognitive elements involved in deciding about the life of and possible long-term commitment to a loving relationship (Sternberg 1986, 119). From history to the present, different meanings of love have been proposed. The tasks of philosophical study of love include distinguishing between different types of personal love, asking whether and how love is or can be justified, and inquiring about the importance of love. While some thinkers believed that abstract concepts in general, and love could not be described, some philosophers believe that love is definable and that conceptual clarity is critical (Yousefvand and Tatari 2015, 231).

II. ANALYSIS

4 PRATICAL PART

In this part I am going to analyse the meaning of the metaphor, showing TARGET and SOURCE domain according to CMT. The source domain is usually a more specific concept, while the target domain is usually an abstract concept. I am going to analyse 19 songs which most of them are love songs. These songs were randomly chosen.

4.1 Lana Del Rey – Young and Beautiful

The song was originally written for the movie *The Great Gatsby*, describing the main female character Daisy Buchanan. Lana Del Rey was specifically asked to write a song about this character.

The song, “Young and Beautiful”, reflects on this woman's past and touches on her current and future life with her partner. She wonders whether she should be with her beloved, and if he is going to stay with her and love her unconditionally even when she is no longer young and beautiful. The lyrics depict Daisy's eternal but possessive love for Gatsby as well as her doubt about their relationship (“Young and Beautiful by Lana Del Rey - Songfacts” 2021).

“He’s my Sun”

TARGET DOMAIN: He

SOURCE DOMAIN: My Sun

This metaphor may refer to a certain characteristic of the relationship between Daisy and Gatsby. He is everything to her, which she describes through the metaphor “He’s my Sun”. This metaphor may imply that exactly as the Sun is the most important source and without it, there would be no life and light – she too cannot live without him because she needs him to be her life’s purpose, because he brings hope and light into her life. Daisy is beautiful, young, and rich but she needs Gatsby as the Earth needs the Sun.

4.2 Selena Gomez – Naturally

The lyrics are about young love and about two people whose connection is not forced. It shows that when you meet someone who is comfortable in their own skin and loves you the way you are, the connection comes naturally ("CBBC - Newsround - Single Review: Selena Gomez - Naturally" 2010).

“You are the thunder and I’m the lightning”

TARGET DOMAIN: You, I’m

SOURCE DOMAIN: The thunder, the lightning

The artist compares herself to a thunder and her partner to a lightning. This may refer to the natural phenomena where the thunder always follows the lightning – meaning these two things always go together and cannot exist without each other, as she describes in the song. Here the metaphor refers to a connection between two people who will always follow each other because it is natural to them, just like the thunder always follows the lightning. It is exciting and electric yet perfectly intuitive.

4.3 Duncan Laurence – Arcade

The song was originally used for the Eurovision contest. Duncan Laurence wanted to tell his personal story, by comparing his love to a video game. He is the main character in his own song, where he describes how loving someone is addictive and that while you are searching for the right one, it might cost you something ("Arcade by Duncan Laurence - Songfacts" 2021).

“Loving you is a losing game”

TARGET DOMAIN: You

SOURCE DOMAIN: Losing game

The artist uses the metaphor “Loving you is a losing game” as a comparison to an addiction to video games. Even though you know you will lose, you still hold on to the hope that one day you may win – same as when you love someone despite the fact that the love might fail and you can lose over and over again. Both love and video games are highly addictive, yet you are willing to go through the pain, to explore if there are any new possibilities of winning.

4.4 Joe Jonas and Demi Lovato – Wouldn’t Change a Thing

This song was written to be performed in the Camp Rock 2 movie. It is a musical about young people and love. They sing about their differences but also about their love, which is worth fighting for and even though they might have different opinions they cannot stay mad at each other, because when you love someone, you would not change a thing about them.

“We’re Venus and Mars”

TARGET DOMAIN: We

SOURCE DOMAIN: Venus, Mars

The singers compare themselves to Venus and Mars which is a famous metaphor for opposites, which often aims to show that men and women are different when it comes to expectations in life and relationship. Even though they are completely different they are trying to overcome the differences and fight for love.

4.5 Gym Class Heroes – Stereo Hearts

The song is essentially a confession of love. The singer confesses his love to a girl who does not know of his love, yet he expects the same from her. He hopes that the melody gets stuck in her head just like she is stuck in his. Since it has an AABB rhyme scheme, “Stereo Hearts” is a poem. Almost all the words in the song rhyme. (Heldenbrand 2018)

“My heart's a stereo that only plays for you”

TARGET DOMAIN: My heart

SOURCE DOMAIN: Stereo

In this metaphor he is comparing his heart to a stereo – meaning he is expressing his love through a song playing on a stereo, because stereo plays loud and beats fast just like his heart when he thinks about her. He is trying to say how much he loves the girl and that his heart is beating only for her.

4.6 Taylor Swift – Delicate

According to Taylor Swift, “Delicate” is about finding someone you really want to be with and love, but you start worrying about what they may have learned about you before they met you. (London 2018)

“Handsome, you’re a mansion with a view”

TARGET DOMAIN: You

SOURCE DOMAIN: Mansion

In the song the artist compares her lover to a mansion with a view. Through this metaphor she is expressing her love, saying that he is good looking and exceptional. By comparing him to a mansion, she wants to express that he is impressive on the inside and has a great personality, and also that his outside is breath-taking, referring to his great looks.

4.7 Taylor Swift – Love Story

As the title implies, the song is about a love story between two people. Taylor Swift says that it is about a man that she wanted to be with, but none of her friends or family liked him, therefore she compared their love to the story of Rome and Juliet (Gordon 2018). Just like in Romeo and Juliet, where their love is not approved by their families, Taylor Swift felt the same because her parents did not approve of the man she loved.

“Cause you were Romeo, I was a Scarlet letter”

TARGET DOMAIN: You, I

SOURCE DOMAIN: Romeo, Scarlet letter

In this metaphor the singer is comparing her lover to Romeo because he was the one, she wanted to love but she could not, just like Juliet. Then she is comparing herself to the main character of the book Scarlet letter. Those are both novels about love and tragedy, which mirror their unapproved teenage love.

4.8 Benny Benassi featuring Gary Go – Cinema

“Cinema” is Benassi's confession about the person he has feelings for, stating that he could watch her for an entire lifetime because to him, she is like a Hollywood movie, so great that he could watch her forever.

“You are my favourite movie, you are my cinema”

TARGET DOMAIN: You

SOURCE DOMAIN: Movie, cinema

The artist uses this movie/cinema metaphor to describe and confess his feelings to the person he loves. By saying that she is his favourite movie, he could mean that he could watch her and spend time with her all day long and never get tired or bored of her.

4.9 Little Mix featuring Jason Derulo – Secret Love Song

“Secret Love Song” is about two people who cannot be with each other and that have to keep their love secret. It may have many interpretations from the forbidden love of a girl and a boy to a gay love where two lovers cannot be together due to social norms and misunderstanding, that is why they must keep their love behind closed doors.

“We got a love that is homeless”

TARGET DOMAIN: Love

SOURCE DOMAIN: Homeless

In this song love is metaphorically compared to being homeless. Two people cannot be together due to certain reasons. Their love does not have home because no one knows about the feelings they keep. It is hopeless, yet they are still trying to find a way to be together.

4.10 Vance Joy – I'm With You

One interpretation of this song is that it tells a story about a desire to repair a relationship. The second interpretation talks about meeting someone who you want to be with and that meeting them is like meeting your second half, that someone who does not even have to say anything, yet you know they are there for you, no matter what ("VIDEO: Vance Joy Releases the Music Video For 'I'm With You'" 2018).

“I'll be the match to your candle”

TARGET DOMAIN: I

SOURCE DOMAIN: Match, candle

In this metaphor the singer compares himself to a match. Meaning he will always be there to light the fire in her, brighten her day and arouse the emotions inside. It expresses the idea of sparking a flame in someone and fulfilling their life. Also, as mentioned before, one of the interpretations of the song is, that it could be about a desire to repair a relationship. Thus, the meaning of the match might be positive but you can still burn the person and hurt them over and over again.

4.11 5 Seconds of Summer – Youngblood

The song depicts good and bad experiences in a relationship, breaking up and getting back together. The title “Youngblood” means a young and inexperienced person (Meriam Webster). Members of the band say that it is called “Youngblood”, because their writing was influenced by older musicians and bands, who inspired them to compose the lyric (Beyond The Lyrics 2021).

“And I’m just a dead man walking tonight”

TARGET DOMAIN: I

SOURCE DOMAIN: Dead man

The singer is comparing his feelings and the sadness he feels to death. He uses this metaphor to describe a vicious circle of ups and downs in the relationship. The person he adores keeps leaving him and coming back. The pain makes him feel, like he is a dead man walking – he is alive but every time his lover comes back, he is hurt again. She is like a drug to him; he is trying to get sober and every time he gets close to feeling alive, she comes back into his life and slowly kills him. He is addicted to a drug (to the person of his interest), which is why he is a dead man all over again.

4.12 Rudimental featuring Jess Glynne, Macklemore & Dan Caplen – These Days

The message of the lyrics focuses on loss, passion, friendship and affection with a positive message (Hessels 2018). The song tells a story of two people who are not together anymore but who do not regret what they had gone through, and who support each other and wish each other happiness in life and their future relationships.

“You were the light for me to find my truth”

TARGET DOMAIN: You

SOURCE DOMAIN: The light

With the metaphor “You were the light for me to find my truth” the artist describes his ex-lover a positive person who carried him through dark times and helped him to not give up. She supported him in finding the truth about himself and their relationship and guided him all the way. The metaphor of light shows a positive and hopeful approach.

4.13 Hozier – Take Me to Church

This song is not so much about religion or the Church, as the title could misleadingly suggest. Hozier says that the song is about sexuality and love being fundamental aspects of life (Riemenschneider 2015). The Church does not allow to have a partner of the same gender, or to have an intercourse before wedding, it is considered “being sick”, which is why he uses the lyrics “born sick”. Hozier emphasizes the fact that sex, no matter if heterosexual or homosexual is an essential part of our lives and that the Church should not have the right to tell you whom you may love and how (Stumme 2016). As he describes throughout the whole song, his lover is his God and they are committing a sin together.

“She’s the giggle at the funeral”

TARGET DOMAIN: She

SOURCE DOMAIN: The giggle

By using this metaphor, the artist is not trying to disrespect the Church, he metaphorically compares his lover to the giggle at the funeral, instead of saying that they are amusing and exciting and that he always has a good time with them – meaning that even though life can get tough, and they might be sad, they still have a good sense of humour and can make his day better.

4.14 One Direction – One Thing

This song is about how sometimes you can really like someone for no apparent reason. It might be caused by the way they make you feel, by their looks or personality but you are not perfectly sure what is it about them that makes you like them. It tells a story about a girl who has got that “one thing” that makes the boys weak just when she walks by.

“You're my kryptonite”

TARGET DOMAIN: You

SOURCE DOMAIN: Kryptonite

In this metaphor, the girl in question is compared to a kryptonite. Kryptonite is a fictitious chemical element that for a long time was the only means to limit Superman's abilities. By comparing her to the kryptonite the boy does not only mean that she is his weakness, but he also wants to say that she is the one who could hurt him, even though he knows she is not good for him. When you are someone's kryptonite it is like knowing that they cannot be with you because it would hurt them. Another explanation might be that you are the only one they might open up to, that is why you are potentially dangerous to them because knowing their feelings and secrets makes you a weapon that could be used against them.

4.15 One Direction – Half a Heart

This song tells a story about a boy and a girl and their breakup. They are not together anymore, yet they still miss each other. The boy describes his emotions and feelings regarding how much he misses her and how much she completed him.

“I'm half a heart without you”

TARGET DOMAIN: I

SOURCE DOMAIN: Half a heart

By using the metaphor “I'm half a heart without you” the artist is claiming he misses his lover and he is not complete without her. Since they broke up everything has changed and when she left, she took part of his heart with her.

4.16 Johnny Cash – Ring Of Fire

The lyrics of this song were written by Johnny Cash's ex-lover June, with the help of his best friend. The story behind this song is told from her point of view. Johnny Cash was involved in drugs and maintained a chaotic and dysfunctional lifestyle at the time June wrote the lyrics. June and Johnny were both married at the time she wrote the whole album, but after the divorce they stayed singing partners and friends (Arnold 2018).

“I fell into a ring of fire”

TARGET DOMAIN: I

SOURCE DOMAIN: Ring of fire

The metaphor “ring of fire” describes the feelings of being in a relationship with an addicted drunk. The artist compares love for such a person to a burning feeling of flames and what being in hell would feel like. You love the person and you want them to change but they never do – meaning you fell into a ring of fire and the love burns you.

4.17 Shannon Purser – Sunflower

This song was written specifically for the movie called *Sierra Burgess Is a Loser*. The main character writes this song after her crush finds out that she had been pretending to be another girl (Music N Soul 2018)

“But I’m a sunflower”

TARGET DOMAIN: I

SOURCE DOMAIN: Sunflower

In this metaphor the singer is comparing herself to a sunflower and saying that she wishes she were a rose instead, so that the boy she is in love with would pick her. Sunflower is subtle and kind of a loser among other flowers, which is exactly how the main character feels. She is funny but not as beautiful and posh as the rose she wishes to be. She wishes to be more beautiful and noticeable, hoping the boy would see her and fall in love with her.

4.18 Imagine Dragons - Boomerang

The lyric of this song tells the story of the lead singer and his wife. The relationship is not great, and they are having some misunderstanding. Despite all of this, they are willing to fight for that love and stay together, both of them have their faults but that does not mean they should stop loving each other and stop fighting for that love.

„You are my boomerang“

TARGET DOMAIN: You

SOURCE DOMAIN: Boomerang

In this metaphor, the artist is comparing his wife to a boomerang due to the fact she will always come back no matter what happens between them. He will always be there for her due to the fact a boomerang will always come back, you cannot run away from it.

4.19 Demi Lovato - Warrior

This song reveals the personal story of Demi Lovato. It tells a story about mental disorder, health problems and abuse. She encourages herself and other people who might feel the same way not to give up and stay strong. This song is not a typical love song about hurt or a broken heart - it is a self-love song. The main message of “Warrior” is to always stand up for yourself, no matter what life throws at you.

„Now I’m a Warrior“

TARGET DOMAIN: I

SOURCE DOMAIN: Warrior

The singer is metaphorically compared to a warrior and the reason for this is that a warrior is built to fight and never give up. The singer also does not want to give up, she wants to fight for her life and keep loving herself.

CONCLUSION

A metaphor is a figure of speech that contains an implicit analogy. Metaphors apply terms or phrases that are normally applied to one type of object or concept to another that is not normally associated with those terms. In communication, metaphors are used to help clarify or describe something by relating it to something else.

The aim of this Bachelor thesis was to analyse and describe the metaphors used in the lyrics of the songs. In the theoretical part, I describe what the metaphor is, how it is used in the rhetoric and I further describe the metaphor theories from different perspectives. In randomly selected songs, I used the Conceptual Metaphor Theory scheme to point out the SOURCE and TARGET domain. I gave a short description of the background of the song and then described the metaphor's meaning.

Using metaphors in songs helps to make the lyric more appealing and poetic. In most of the songs, the metaphorical comparison occurred between the person of the interest or the singer itself. Metaphors can help to improve the clarity and interpretation of a text, no matter if it is a poem, literary work, or a song lyric. Songs that use metaphors and other figures of speech have a powerful emotional influence on listeners.

However, certain metaphors have a specific meaning in the lyric, the reader or listener may have a completely different point of view. The goal of metaphors in songs is not to get the reader/listener to think about someone else's emotions and feelings. The goal of used metaphors is to make the reader/listener think about their feelings and emotions.

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