

A LINGUISTIC ANALYSIS OF METAPHORS IN THE LYRICS OF ROCK MUSIC

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Abstract: This paper aims to investigate the types of metaphors that occur in the lyrics of rock music as well as to show their functions. The article is divided into two parts. The first part presents the theoretical background of metaphor and provides various definitions of metaphor. The next section concerns the classification of metaphor and its types, such as conceptual metaphor, standard metaphor and new metaphor. The second part of the paper contains the qualitative analysis of orientational, ontological, standard and new metaphors that can be found in the lyrics of rock music. In short, the results of this study reveal that metaphor is a living notion, used on a daily basis by language users and it is applied in many songs, helping the authors to convey their message to the listeners. The role of metaphor is to arouse certain emotions in listeners; however, it is up to them to interpret its meaning.

Keywords: metaphor, linguistic notion, rock music, conceptual metaphor, context

JĘZYKOWA ANALIZA METAFOR W TEKSTACH PIOSENEK ROCKOWYCH

Abstrakt: Celem niniejszej pracy jest analiza typów metafor znajdujących się w wybranych tekstach piosenek rockowych oraz zaprezentowanie ich możliwego znaczenia. Praca została podzielona na dwie części: teoretyczną i praktyczną. Pierwsza część opisuje różne definicje metafory, które uformowały się na przestrzeni lat, co doprowadziło do postrzegania metafory, jako złożonego środka językowego, nieposiadającego jednej konkretnej definicji. Kolejne podrozdziały obejmują klasyfikacje metafory i wyodrębniają typy metafor takie jak martwa (*dead*) metafora, metafora konceptualna (*conceptual*), metafora standardowa (*standard*) oraz inne. Druga część pracy przedstawia wnioski z jakościowej analizy wybranych typów metafor znajdujących się w tekstach piosenek rockowych na przestrzeni lat. Wnioski z przeprowadzonej analizy pokazują, że metafora jest wciąż żywa w codziennym życiu użytkowników języka, ale także jej miejsce znajduje się w tekstach wielu piosenek, pomagając autorom w ten sposób na przekazanie swoich refleksji odbiorcom. Metafora ma za zadanie wzbudzić konkretne emocje u słuchaczy, do których również należy indywidualna interpretacja jej znaczenia.

Słowa kluczowe: metafora, środek językowy, muzyka rockowa, metafora konceptualna, kontekst

Introduction

Metaphors are very popular entities, which bring a lot of diversity into the language usage, and sometimes they even lead to confusion in people's daily lives. They are often perceived only as stylistic figures, however their definition is far more complex. The word "metaphor" derives from the Greek word *metapherein* which means "to carry over", and current approaches to metaphors range from philosophy and literary studies to linguistics (Pisarska 1989, 21-23).

For many years metaphor was considered and understood in terms of Aristotle's classical explanation. He stated that "metaphor is the application of a strange term either transferred from the genus and applied to the species or from the species and applied to the genus, (...) by analogy." (Levin 1982, 24-46). Aristotle treated metaphor as if it was only a simile (Świątek 1998, 12, my translation). Jerzy Świątek (1998, 9, my translation) focuses on Aristotle's description and observes that metaphor is one of the artistic tools for creating a new reality. He questions Aristotle's definition and argues that in his description "there is an assumption that every user of a specific language can fluently perceive and distinguish literal and figurative meaning" (Świątek 1998, 11, my translation). Furthermore, Świątek (1998) questions the treatment of metaphor as the ornamentation of the text. He comments on Aristotle's statement that the purpose of metaphor and figurative language is not to coin a new term, but rather to avoid ordinariness. Świątek implies that metaphors should not be reduced to poetic languages because many of them are present in colloquial language. These metaphors which are accurate, that is language users simply like them, or they fill a semantic gap, can be *lexicalized* and permanently enter the lexicon (Świątek 1998, 71-72, my translation). Those lexicalized metaphors are understood by specific language users because of their general knowledge of the world or experiences common for a particular society. (Świątek 1998, 14-23, my translation).

The crucial moment for the study of metaphor was in 1980 when George Lakoff and Mark Johnson published the book *Metaphors We Live By*. In this book, they proposed a cognitive linguistic view on metaphors and distinguished a *conceptual metaphor*. They claimed that metaphor involves understanding of conceptual domain (*the target domain*) in terms of another conceptual domain (*the source*), and "that understanding takes place in terms of entire domains of experience and not in terms of isolated concepts" (Lakoff and Johnson 2003, 118). They closely investigated conceptual metaphors and distinguished three types such as *ontological*, *orientational* and *structural metaphors*. In general, they agreed that metaphor is a "device of the poetic imagination and the rhetorical flourish – a matter of extraordinary rather than ordinary language", while at the same time metaphor is used in people's everyday life so it also performs the function of being an

indispensable means of communication (Lakoff and Johnson 2003, 4, 248). They challenged the view that metaphor is only a part of language and thus claimed it should be regarded in the context of experience and thought (Lakoff and Johnson 2003, 4). Metaphor is a tool for creation, not exclusively for obvious poetic purposes. That is to say, it has an ability to create new realities because it has a “conceptual structure”, which should be considered in terms of one’s experience, culture, environment and social activities. (Lakoff and Johnson 2003, 236-248).

Zoltán Kövecses (2002) continues the research into conceptual metaphor in his book *Metaphor: A Practical Introduction*. He mentions an old view on metaphor in five points and makes the comparison to a groundbreaking study of metaphor provided in *Metaphors We Live By* by Lakoff and Johnson (Kövecses 2002, preface). In short, traditional metaphor 1) belongs to linguistics and it can be seen in various artistic creations, 2) having a “special talent” is needed to create metaphor, 3) it compares two units by showing similarity between them and 4) it “is not an inevitable part of everyday human communication” (Kövecses 2002, preface). All of those aspects were questioned, which led to the proposal of the notion of conceptual metaphor (Kövecses 2002). Kövecses also draws attention to the term *mapping* as essential to metaphors, which is described as a “set of systematic correspondences between the source and the target” (2002, 6). He explains mappings on the basis of the example of conceptual metaphor *LOVE IS A JOURNEY*, where elements of one conceptual domain correlate with the elements of another conceptual domain, which means that if in the *source* we have *the travellers*, the *target* will be *the lovers* (Kövecses 2002, 6-7).

William Grey (2000) states that “the use of metaphor is a dynamic phenomenon which enables us to generate new meanings from old”. He believes that metaphor is very often used in speaking, however, language users are not always conscious of its presence. There are metaphors that remain invisible for users, or “which we recognise as straightforward and literal”, such as *river runs* (Grey 2000). He also provides an understanding that metaphor does not only serve as a tool for the language ornamentation, but also it should be studied in terms of being a basic communication device because of the powerful abilities such as “imposing or discovering structure within novel or unfamiliar situations” (Grey 2000). At the same time, Grey emphasises the fact that it is possible to substitute *metaphorical expressions* with literal language, though metaphorical language has potential “to develop its complex and powerful resources of generalisation and abstraction” (Grey 2000).

The studies presented above clearly show that there is no unique definition of metaphor. A profound analysis of different understandings of metaphor shows that it cannot be restricted merely to a language unit because its presence in daily life makes it an inevitable tool to create our reality (Grey 2000, Lakoff and Johnson 2003, Świątek 1998).

Types of metaphor

The classification of such a complex unit as a metaphor can be problematic since the body of literature is extensive. Researchers make attempts to differentiate the types of metaphor and very often they create their own classifications (Newmark 1998, Lakoff and Johnson 2003). In this section I would like to provide the types of metaphor that will be relevant for my analysis presented further in this work. The focus will be laid on the following: *conceptual metaphors*, *standard metaphors* and *new metaphors*.

1. Conceptual metaphors

The general explanation of the *conceptual metaphor* is defined as “understanding one conceptual domain in terms of another conceptual domain” (Zoltán Kövecses 2002, 4). Ahmed Hasani Yaseen (2013, 52-69) believes that conceptual metaphor should be considered “in terms of the concepts depending on speech of a personal experience or the experience of the society as a whole”. This understanding covers with Lakoff and Johnson’s (2003) findings, because researchers analysed metaphor in the cognitive linguistic view. Their theory assumed that “conceptual metaphors are grounded in correlations within our experience” and they influence “human thought processes” (2003, 7, 156).

Knowing that conceptual metaphor consists of two corresponding domains, Zoltán Kövecses pinpoints that “conceptual metaphors typically employ a more abstract concept as target and a more concrete or physical concept as their source.” (2002, 6-7). However, there are also cases where this order is changed, as in the example of conceptual metaphor LOVE IS A JOURNEY, in which *the vehicle* corresponds to *the love relationship itself* (Kövecses 2002, 6-7).

Moreover, it has to be mentioned that conceptual metaphor contains a group of metaphors called *conventional metaphors* “that structure the ordinary conceptual system of our culture, which is reflected in our everyday language.” (Lakoff and Johnson 2003, 140). Lakoff and Johnson assigned to this group three different types of metaphor such as *ontological*, *orientational* and *structural metaphor*.

1.1. Structural metaphor

Lakoff and Johnson (2003, 15) stated that *structural metaphor* occurs “where one concept is metaphorically structured in terms of another”. One of the examples of structural metaphor may be ARGUMENT IS WAR, which is illustrated by the expressions such as *Your claims are indefensible*, or *You disagree? Okay, shoot!* This metaphorical concept of an *argument* seen as *war* is possible only when this concept is

known in a certain culture. For instance, if in a particular culture the concept of *argument* would be seen “as a dance [...] people would view arguments differently, experience them differently, carry them out differently, and talk about them differently.” (Lakoff and Johnson 2003, 5-15). A similar instance of structural metaphor is studied by Nguyen Ngoc Vu, who gives an example of the abstract conceptual domain *DEBATE* that is regarded in terms of a specific conceptual domain such as *WAR* (2015, 67-68).

1.2. Orientational metaphors

Orientational metaphor, which Lakoff and Johnson (2003, 26) distinguished, mostly deals with the space and physicality of humans, as well as physical aspects of the world. To more accurately account for this metaphor, they provide the term *spatial orientation*, which refers to the words such as “up-down, in-out, front back, on-off, deep-shallow, central-peripheral” (Lakoff and Johnson 2003, 15). Lakoff and Johnson explain spatial orientation on the basis of the example *HAPPY IS UP*. Expressions that are created from the *HAPPY IS UP* concept like “I’m feeling *up* today” or “I’m feeling *down*” are described on a *physical basis* which indicates an emotional state of a person. The physical basis is a state in which the body reacts to the positive or negative emotions, “drooping posture typically goes along with sadness and depression, erect posture with a positive emotional state” (Lakoff and Johnson 2003, 15-16). What is worth mentioning is that “the orientational metaphors based on them (physical basis) can vary from culture to culture” (Lakoff and Johnson 2003, 15). In contrast to the structural metaphor, which regards one domain as another domain, an orientational metaphor “organizes a whole system of concepts with respect to one another” (Lakoff and Johnson 2003, 15).

Although orientational metaphor deals with “semantic concepts ‘directionality’ and ‘specialization’” (Hasani Yaseen 2013, 52-69), sometimes the concrete place or direction (as *up*, *down*, *front*, *back*) is not indicated explicitly, as in the following examples: “Try to pack more words *into fewer words*” or “Don’t force your meanings *into the wrong words*” (Hasani Yaseen 2013, 52-69). These are the abstract expressions that are used by the people on their daily basis to point out areas and spots. (Hasani Yaseen 2013, 52-69).

1.3. Ontological metaphors

Zoltán Kövecses (2002, 72-73) characterises *ontological metaphors* as “extremely basic ones, in that they give object, substance, or container “shape,” or status, to entities and events that are not physical objects, substances, or containers.” Using the metaphor of *IDEAS ARE FOOD* as an example, he shows the similarity between

these two separate concepts, i.e. the abstract concept of IDEAS and the concrete concept of FOOD. He continues on this example by comparing the two uses of the same concepts: “We cook food and we can stew over ideas; we swallow food and we can swallow a claim”. (Kövecses 2002, 72-73). Nguyen Ngoc Vu (2015, 69) exemplifies this type of metaphor with the instance MIND IS A MACHINE. He explains this example in the following way: “thinking can be seen as a machine operating under on-off mechanism, (which) can work with high or low performance, can damage or rust and can use the fuel.” (Ngoc Vu 2015, 69) Lakoff and Johnson explained ontological metaphors as those which are natural for users because they use those in order to understand the world around them and the way how different things function (2003, 29-31). Moreover, they mention that probably “most obvious ontological metaphors are those where the physical object is further specified as being a person”, which recalls another figure of speech, a *personification*. (Lakoff and Johnson 2003, 31-34).

2. Standard metaphors

The next type of metaphors described in the literature is standard metaphor. Peter Newmark (1988, 125) calls them *stock metaphors*. A standard metaphor is an “established metaphor which in an informal context is an efficient and concise method of covering a physical and/or mental situation both referentially and pragmatically” (Newmark 1988, 125). Ahmed Hasani Yaseen (2013, 52-69) claims that standard *metaphors*, besides their widespread usage, “have not yet taken root”. Furthermore, he provides the example of *A ray of hope* and explains that *life* is connected with *hopeless gloom, and hope reminds warm sun-rays* which illuminate the darkness. Tetyana Oliynyk (2014, 123-125) adds that those metaphors “are effective means of describing concrete or abstract concepts, which has an emotional impact on the reader”. In other words, they carry an “active aesthetic function” (Oliynyk 2014, 125) and readers recognize them as metaphors, which influence their emotions and thoughts.

3. New metaphors

Another type of metaphors is new metaphors “that are outside our conventional conceptual system, metaphors that are imaginative and creative” (Lakoff and Johnson 2003, 140). These metaphors have an ability to provide our experiences with a new interpretation (Lakoff and Johnson 2003, 140). Zoltán Kövecses adds that *new metaphors* often appear in the literary environment where new expressions have “frequently anomalous character”, such as “tea that tastes like window” (2002, 43). This unconventional metaphor “was created by the author in order to offer a new and different perspective on an aspect of reality” (Kövecses 2002, 43).

Metaphors in music

Concerning the subject of this thesis, Victor Kennedy's analysis of metaphor in music is worth mentioning (2013). In the beginning, he refers to the study of conceptual metaphors made by Lakoff and Johnson (2003). Based on their research, Kennedy deduces that metaphor in the conceptual sense can indeed be applied to understanding music. Therefore, Kennedy concludes that metaphor and music have similar structures (2013, 4-10). He states that metaphorical analysis applied to literature and poetry can also be applied to music, as metaphor is the understanding of one concept in terms of another (Kennedy 2013, 4-10). Such an analysis allows for an understanding of how songs influence audiences and produce specific emotional effects (Kennedy 2013, 4-10). Kennedy also argues that metaphor can function in music as sounds, not just linguistic figures and words (2013, 27-28). The right choice of sounds can express and evoke concrete emotions. Through this practice, the artist can help his listeners to get in a particular mood, as they will tune in emotionally to the sounds of the music they hear (Kennedy 2013, 27-28).

The results of a qualitative analysis

From the study I have made, I distinguished the 4 most common types of metaphors that appear in rock music played by bands. The focus is laid on the orientational, ontological, standard, and new metaphors. Selection of bands was on the basis of having composing music in a similar subgenre of rock, that is, alternative rock and alternative metal. These rock bands were also developing and beginning to gain fame and popularity in the first decade of the twenty-first century. Hence, the song selection is within the timeframe 2003-2013. The metaphors were taken from the following rock songs: *Sleepwalking* (2013) and *Can You Feel My Heart* (2013) by Bring Me the Horizon, *Going Under* (2003) by Evanescence, *From Yesterday* (2005) and *Up In the Air* (2013) by Thirty Seconds to Mars, *Best of You* (2005), *Walk* (2011) and *These Days* (2011) by Foo Fighters, as well as *Numb* (2003) by Linkin Park.

According to the division of metaphors mentioned in the first part which is based on a review of the literature, I have analysed 11 metaphors in terms of their meaning and type. The metaphors will be underlined in the given extracts from lyrics. In the selected metaphors I provided around 4 lines of the song because some of the metaphors slightly change their meaning in a specific context and thus their meaning is then clearer. The richness of metaphors in the chosen songs shows that they are an indispensable means of conveying emotions in music and it is the recipient who chooses how to interpret them or identify with the problems presented in the

songs. There have not been many studies into linguistic notions in music, especially metaphors in rock music apart from the aforementioned Victor's Kennedy's research (2013). In fact, there are a small number of blog entries explaining the individual perception of the metaphor by Internet users, but they did not provide any information on the classification of metaphor or its types.

Oriental metaphors in rock music

Oriental metaphor deals with *spatial orientation*, which means that it indicates the place in the space by the usage of words such as *up/down* (Lakoff and Johnson 2003, 15). In the lyrics of the song *Can You Feel My Heart* (2013) recorded by the Bring Me the Horizon there are two orientational metaphors which are underlined below:

(1) I'm scared to get close and I hate being alone
I long for that feeling to not feel at all
The higher I get, the lower I'll sink
I can't drown my demons, they know how to swim

In the underlined line, there are two orientational metaphors that are put together to create a specific impression on the recipient. Their meaning can be understood separately and as a whole. In the first metaphor *The higher I get*, the adjective *higher* is the indicator of a position in space. I believe that it metaphorically can mean "to achieve something important in life or trying to do that". The second metaphor *the lower I'll sink*, deals with a spatial orientation because of the adjective *lower* which means that something is below something or near the bottom. This adjective is fixed with the verb *to sink*, which additionally creates a feeling of going down. The metaphor *the lower I'll sink* can mean to "go down mentally after a failure". Both of these orientational metaphors put together create the metaphorical meaning that the harder a subject tries to achieve something, the worse he feels when he fails or his plans are unsuccessful.

Oriental metaphor can be also found in the song entitled *Going Under* (2003) by Evanescence:

(2) I'm dying again
I'm going under (going under)
Drowning in you (drowning in you)
I'm falling forever (falling forever)

This metaphor is denoted as orientational because the word *under* indicates a place in space when something or someone is below something else. The other lines are placed before and after the metaphor *I'm going under* in order to understand the context in which the metaphor is used, and as a result, understand its meaning. The rest of the lyrics that are not quoted present a story where an individual struggles with negative emotions and these bring him down. In the song there is mention of how much he has done for somebody else, and was hurt because of the actions of the person he was in a relationship with. That is why I believe that this metaphor means that someone is or was in a relationship that has a negative influence on him. The metaphorical phrase *I'm going under* can mean deterioration of the mental state and even depression because then people are feeling “under” their own, normal and everyday mental state.

This section was about to show the use of orientational metaphors in the lyrics of rock music. As it can be seen they are frequently used, and often they indicate a mental state in which the person in the lyrics is. Though, to a large degree they show a poor mental condition, their use does not intend to have a negative influence on the recipient, but rather to help identify with the individual in the lyrics, give vent to emotions and hope to cope with problems.

Ontological metaphors in rock music

Ontological metaphor presents something abstract, which can be a concept living in mind, as something that has a “body”, that is something is regarded as a physical object made from substance (Kövecses 2002, 72-73). In the song titled *Up In the Air* (2013), which was made by the rock band Thirty Seconds to Mars, there is an ontological metaphor underlined below:

(3) I've been up in the air
Is this the end I feel?
Up in the air
Chasing a dream so real

This metaphor *Chasing a dream so real* treats the abstract word *dream* as something that could be chased by a person. In the literal meaning *the dream* cannot be chased. The verb *chase* is applied in order to show a run for a physical object or after somebody. In this ontological metaphor *the dream*, which is something that lives in people's minds becomes “embodied”, that is, it becomes something physical that has a body and can be touched. I consider that the metaphor *Chasing a dream so real* means to try to achieve ambitions or goals which can be really attained. I am

leaning towards this meaning because in the rest of the lyrics a person is hesitating, is lost and unsure, he is considering whether this is the end or his dreams can still come true.

Another example of ontological metaphor can be found in the song entitled *These Days* (2011) written by the rock band Foo Fighters:

(4) Easy for you to say, your heart has never been broken
Your pride has never been stolen, not yet, not yet
One of these days, I bet your heart'll be broken
I bet your pride'll be stolen, I bet, I bet, I bet, I bet

In this metaphor *I bet your pride'll be stolen*, the abstract noun *pride* is treated as something physical, an object which can be stolen and hence it is classified as an ontological metaphor. The noun *pride* is a notion in people's minds, which stands for a feeling of self-satisfaction and belief in one's superiority over the others. This song is about showing and warning somebody that one day he will experience everything that he has never experienced before. It will be hurtful, but it has to happen to develop as a person. I believe that the metaphor *I bet your pride'll be stolen* conveys the meaning that someone with heightened expectations about themselves will finally learn a lesson.

The ontological metaphor is also used in the song entitled *Sleepwalking* (2013) made by the rock group Bring Me the Horizon and it is underlined in the lyrics below:

(5) Your eyes are swallowing me
Mirrors start to whisper, shadows start to sing
My skin's smothering me
Help me find a way to breathe

This metaphor *shadows start to sing* presents the *shadows*, which are dark shapes placed typically on the ground where the light cannot get because something or someone stands in its way, as if they were able to sing. This metaphor is also a personification because it gives something (shadows) human qualities, such as singing. It is a typical example because most of the ontological metaphors are those which treat something as if it was a person by the use of human abilities (Lakoff and Johnson, 2003, 34-35). Through the context of the rest of the lyrics it can be deduced that the person is consumed with emotions, and cannot handle the current situation he is in. The metaphor *shadows start to sing* can mean that the person is in such a mental state as lunacy or insanity and he thinks that things start being alive. I believe that the story presented in this song shows that he got so far in his

madness because of the previous, apparently traumatic past events that he no longer embraces the surrounding reality that is why he sees things that do not exist.

The use of ontological metaphors in rock music enables authors to create new conceptions, and give “life” to things that do not occur in reality. Those metaphors present a listener with an extensive background to the narration through the lyrics, thereby making a possibility to lose himself in this musical story. Ontological metaphors’ role is also to encourage the hearer to think about abstract concepts in terms of things that can be perceived with our senses.

Standard metaphors in rock music

Standard metaphors are those which: perform an aesthetic function in the informal context, allow to describe more or less abstract notions, exert an emotional impact on the reader and are widely used (Newmark 1988, Oliynyk 2014, Hasani Yaseen 2013).

One of the most common among standard metaphors can be found in the song entitled *These Days* (2011) recorded by the rock band Foo Fighters. It is very common as it can be found in many songs and pop culture (e.g. Rixton – *Me and My Broken Heart*). It is also a very old metaphor because it appears in the *Bible* in *Psalm 69:20*. The metaphor is underlined in the lyrics below:

(6) Easy for you to say, your heart has never been broken
Your pride has never been stolen, not yet, not yet
One of these days, I bet your heart'll be broken
I bet your pride'll be stolen, I bet, I bet, I bet, I bet

The metaphor in its initial version *a broken heart* means a great feeling of sorrow or sadness, typically after ending a love relationship or when somebody we loved dies (Oxford Dictionary). It is a standard metaphor as it has an emotional impact upon the recipient and thanks to its use, the text becomes more lyrical and at the same time its aesthetics rises. It also describes an emotional state, which is an abstract notion as it exists in people’s minds. Taking into consideration the rest of the lyrics, where there are a lot of negative situations mentioned that a person will have to experience and live through, I believe that this metaphor can mean that someone has never been into that kind of situation, but one day he will be suffering because of somebody’s actions. In this song, the line *I bet your heart'll be broken* with use of a metaphor, creates a feeling of being afraid of the future and provokes listeners to think that one day *a broken heart* will happen to them. What has to be mentioned is that from this metaphor an idiomatic expression *to break*

somebody's heart was formed, which means “to betray, destroy, or abandon one’s love, as by ending a romantic relationship” (*Farlex Dictionary of Idioms*).

Another standard metaphor which provides the base for idiomatic expressions such as *to put yourself in somebody's shoes* and *to walk a mile in someone's shoes* occurs in the song entitled *Numb* (2003) by Linkin Park and it is underlined in the lyrics below:

(7) I'm tired of being what you want me to be
Feeling so faithless, lost under the surface
I don't know what you're expecting of me
Put under the pressure of walking in your shoes

This metaphor in its original version *walking in somebody's shoes* means to try to put yourself in a situation in which somebody else exists, typically in a complex or hard situation. The first idiom made from this metaphor is *to put yourself in somebody's shoes* means to “imagine how someone else in a difficult situation” (*Cambridge Dictionary*). The second idiomatic expression *to walk a mile in someone's shoes* means “to spend time trying to consider or understand another person’s perspectives, experiences, or motivations before making a judgment about them” (*Farlex Dictionary of Idioms*). Both of those idioms are in a close relationship with the metaphor because of their similar meaning, which is a try to feel what somebody else is feeling. In the context of this song and the lyrics mentioned above where the problem of dealing with pressure from others is addressed, I believe that here the metaphor *walking in your shoes* means that the person is forced to follow somebody’s else actions or a career path and he is miserable because of that situation and the expectations imposed on him. I consider that this metaphor can show the struggle of children because of the expectations of their parents and it is used in the lyrics to prompt an emotional impact and make parents aware that they should not put pressure on their children to follow in their footsteps.

It is one of the qualities that standard metaphor has, that is, it is commonly recognizable so it is not unusual for it to appear in rock songs. At the same time its use makes the lyrics of that “hard” kind of music (because of the use of electric guitars, drums and often singing the lyrics through screaming) more lyrical, more smooth. I believe that standard metaphor is present in rock music because it can be easily understood because of its wide usage, and it still can affect the listeners emotionally.

New metaphors in rock music

The last and one of the most common types of metaphors which can be found in the rock band songs is *new metaphor*. This is the type which is the hardest to define because there are numerous possibilities to create a new metaphor, since they depend on imagination and creativity and frequently they can be found in the literary environment (Lakoff and Johnson 2003, Kövecses 2002). The first new metaphor comes from the lyrics of the song entitled *Walk* (2011) which was written by the rock band Foo Fighters. The metaphor is underlined below:

(8) I never want to die, I never want to die
I'm on my knees, I never want to die
I'm dancin' on my grave, I'm runnin' through the fire
Forever, whenever, I never want to die

This metaphor describes an unreal activity such as *dancing on one's own grave*, which is impossible because graves are made only when people die. In the context of the rest of the lyrics where a person mentions his memories from the past, what he had lived through and what led him to learn how to live differently, I believe this metaphor can mean that the person is not afraid of death. Moreover, the metaphor is also a little sarcastic in tone because the theme of death is serious, and in general people are afraid of dying. It could also be read as presenting a mocking approach to dying, and listeners should not take death very seriously and try to live to the fullest.

Other new metaphors were created by the same rock band, Foo Fighters, and placed in the song called *Best of You* (2005). The new metaphors are underlined in the lyrics below:

(9) I was too weak to give in
Too strong to lose
My heart is under arrest again
But I break loose

Both of these metaphors are similar because they show a contrast between the two opposite concepts that are *being strong* and *being weak*. The first metaphor *I was too weak to give in* shows a contradiction because if somebody is *weak*, then he *gives in* because he cannot handle something anymore. I believe that this metaphor means that somebody was not able to give up something, it could be even committing suicide, which he could not do because he lacked the courage (hence he was too weak). The second metaphor *Too strong to lose* also works in terms of

the set of opposites, because if somebody is *strong* then he does not *lose*, but wins. This metaphor can mean that somebody was fighting for something so hard that failure seems almost impossible. In my understanding, those two metaphors can show the struggle within a person on how to live and what approach to take when it comes to everyday life. Perhaps this is also an indication of struggles with mental illnesses such as depression. Those are new metaphors because they were created specifically for this song to show new perspectives and feelings of the author in a particular situation.

The next new metaphor comes from the song entitled *From Yesterday* (2005) which was written by the rock band Thirty Seconds to Mars. The metaphor is underlined below:

(10) He can never get enough, get enough of the world
For a fortune, he'd quit
But it's hard to admit how it ends and begins
On his face is a map of the world

This is a new metaphor because it sets two notions (a *face* and a *map of the world*) together to achieve the intended effect, that is, a comparison that is relevant to describing the characteristics of the song's protagonist. Taking into consideration the rest of the provided lyrics, I believe that the metaphor *On his face is a map of the world* can mean that a person has been through a lot, and the signs of different struggles and problems can be seen through the marks on his face. There is a possibility that this metaphor can also have the meaning that somebody has learned life lessons through travelling because of the use of words such as *a map* and *the world*, that cause such associations. In the same song *From Yesterday* (2005), there is also another new metaphor which is underlined below:

(11) On a mountain he sits, not of gold, but of shit
Through the blood, he can learn, see the life that he took
From a council of one, he'll decide when he's done
With the innocent

In this example, the word *shit*, which associates with something unpleasant, is combined with the unfolded phrase *mountain of gold*, which gives a feeling of something good and pleasurable. I consider that the metaphor which comes from this connection means that the person achieved something, but in an inappropriate way that may have hurt someone, or is unhappy with the results he achieved. This is a new metaphor as it provides a fresh, unique perception of a *mountain of gold*,

something that is pleasant in terms of *mountain of shit*, which can mean something different from what we expected it to be.

The great potential to form new metaphors, where every word can be combined with another to create a new figurative meaning, makes the language of rock songs still fresh and absorbing. However, it is sometimes hard to deduce the intended meaning that the author wanted to create. Nevertheless it makes new metaphors unique, because their meaning will be highly dependent on the listeners and their experiences that would make them perceive these metaphors in a certain way.

Conclusions

A classification of a metaphor can be sometimes complicated because metaphor is divided into different types, which was shown in the first part of this thesis. It is a very complex notion, and very often metaphor overlaps with personification and idioms, which was illustrated in this chapter. From my observations and the analysis I have conducted, I found out that metaphor is regularly applied in the lyrics of rock music, and this linguistic mean can appear many times in the lyrics of one song.

As I presented in this part there have been many types of metaphors used in the rock songs, and I focused on the most popular ones, such as orientational, ontological, standard and new metaphors. Orientational metaphors are often used to express a mental state of a person that the song is about, whereas ontological metaphors allow to express abstract notions and create a whole new world for the purpose of telling a story. It is a standard metaphor's role to emotionally move the listeners and provide them with an aesthetic experience, such as sensitivity to the set of figurative expressions and ability to appreciate a variety of the lyrical language. However, from all of those types discussed in the practical chapter, new metaphors appear most often and they are the most interesting to analyse because they are a creation of completely different notions that can be analysed and understood differently according to the personal experience of the recipient. In general, metaphor is a linguistic notion that with all its aspects is living through decades in rock music, as is shown in the songs chosen for my analysis.

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