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CONCEPTUAL METAPHOR OF LOVE IN ED SHEERAN'S LYRICS

This paper deals with analysing conceptual metaphors of LOVE found in the lyrics "Perfect" and "How Would You Feel" from the album "Divide" by Ed Sheeran. The emphasis is put on the question of the source domains used to express LOVE concept. On the basis of George Lakoff and Mark Johnson's theory of conceptual metaphors and Friedrich Ungerer and Hans-Jörg Schmid's theory of domains the qualitative research of the songs' lyrics is done.

The result and analysis of the findings in this paper show that there are nine source domains of conceptual metaphors used to express LOVE – object, unity, journey, physical force, home, war, magic, crime and money. The nine source domains of conceptual metaphors have their own unique interpretation of what love is. The source domains prove that the abstract concept of LOVE can be reduced and described in more concrete domains of conceptual metaphors.

Key words: conceptual metaphor, lyrics, source domain, target domain, the concept of LOVE.

Ця стаття присвячена аналізу концептуальних метафор любові, що зустрічаються в текстах пісень "Perfect" і "How Would You Feel" з альбому "Divide" Еда Ширана. Акцент робиться на питанні про вихідні домени, які використовуються для вираження концепції любові. На основі теорії концептуальних метафор Джорджа Лакоффа і Марка Джонсона, теорії доменів Фрідріха Унгерера і Ханса-Йорга Шміда проводиться якісне дослідження текстів пісень.

Аналіз отриманих результатів показує, що існує дев'ять вихідних доменів концептуальних метафор, що використовуються для вираження любові: об'єкт, єдність, подорож, фізична сила, будинок, війна, магія, злочин і гроші. Дев'ять вихідних доменів концептуальних метафор мають свою власну унікальну інтерпретацію того, що таке любов. Ці домени доводять, що абстрактне поняття любові може бути зведено і описано в більш конкретних доменах концептуальних метафор.

Ключові слова: *концептуальна метафора, тексти пісень, вихідний домен, цільовий домен, концепція любові.*

Donald Davidson defined metaphor as "the dreamwork of language" [1, p. 247]. Metaphor is a phenomenon of linguistics, in particular literature and poetry. However, it is extensively used in social life today. Metaphor is regarded as the mode of thought helping humanity to have cognition about the world by the way, which moves concept from a morpheme domain to another, so called conceptual metaphor. Metaphorical concepts somehow reign over our lives without realising their profound power. So in order to examine metaphor it is necessary to examine the mind.

Ed Sheeran is a successful English musician, whose irreplaceable subject in the songs' lyrics is love, being an endless inspiration to bring succeeding for his songs. To wind out the motion into the songs Ed Sheeran makes listeners feel his emotion following the way that each audience has different feelings when they listen to the same song by using a lot of metaphors in his work.

Thus, by choosing to focus on the conceptual metaphors regarding the conceptual domain LOVE, and by choosing the works of one particular artist, it is possible to study how conceptual LOVE metaphors could be used by a particular artist.

The term “conceptual metaphor” was arguably mentioned for the first time in 1980 by George Lakoff and Mark Johnson in “Metaphors We Live By”. They argue that “the essence of metaphor is understanding and experiencing one kind of thing in terms of another” [4, p. 5], and that conceptual metaphors are mostly used to describe rather abstract conceptual domains with conceptual domains that are easier to grasp. According to the scholars, ARGUMENT and WAR are closely connected and the thought of ARGUMENT in terms of WAR may result in difficult recognising the action performed as “arguing” [4, p. 5].

Conceptual metaphor theory is further elaborated by Friedrich Ungerer and Hans-Jörg Schmid in an “Introduction to Cognitive Linguistics” (2006) whereby their conception of viewing the mapping scope through a predetermined set of limitations support to identify the source domain and subsequently the target domain and thus detect the conceptual metaphor [7, p. 119]. According to Friedrich Ungerer and Hans-Jörg Schmid (2006), WAR, MONEY and JOURNEY, are source concepts. The conceptual domains are generally easier to understand, and they are described by using different expressions relevant to the conceptual domains of another nature. Eventually, it constructs profuse examples and lists multiple ordinary phrases which illustrate the very extensive, and sometimes subconscious, use of conceptual metaphors [7, p. 93].

Studies of conceptual metaphors have been conducted by many scholars, and there are studies where LOVE has been focused on. The LOVE IS A UNITY metaphor has been studied by Xiaowei Fu (2010) where the analyst concentrates on one particular conceptual domain which describes LOVE. In Xiaowei Fu's [2, p. 9–10] research the occurrences of metaphors LOVE IS A UNITY were investigated and the study illustrate various instances of the subcategories of this metaphor. Fu chooses to analyse these subcategories through analysing various love songs, and the qualitative study show that LOVE is often described in the songs as a bond between two people which can be unbreakable or rather fragile [2, p. 27].

Conceptual metaphors have also been studied by Heli Tissari (2001), and while Xiaowei Fu does not include the diachronic perspective in the study of LOVE IS A UNITY Heli Tissari considers this particular phenomenon. Her analysis revealed that there is a change in the metaphors of LOVE, but there also exists a stability. Heli Tissari writes: “People keep fetching their metaphors from the spatial, temporal and sensory domains” [6, p. 223], showing that metaphors have been, and are still, reflecting what people experience. Moreover, she also indicates that people's usage of conceptual metaphors can indeed change over time [6, p. 225].

The aim of this paper is to identify the conceptual metaphors reflected in the lyrics “Perfect” and “How Would You Feel” from the album “Divide” by Ed Sheeran.

In the song “Perfect” [5] LOVE is seen as AN OBJECT in the first line, “I *found* a love for me”. In the next one “Darling, just *dive* right in” the target domain is understood as A PHYSICAL FORCE. The third line “And *follow* my lead” describes LOVE as A JOURNEY. In the fourth line “Well, I *found* a girl, beautiful and sweet”

Ed Sheeran saw it as AN OBJECT. The same source domain is seen in line 8 (“I will not *give you up* this time”), 10 (“And in your eyes, you’re *holding mine*”), 15 (“Well, I *found* a woman, stronger than anyone I know”), 17 (“I *found* a love, to *carry* more than just my secrets”) and 24 (“I *see* my future in your eyes”). In the eleventh line “Baby, I’m *dancing in the dark* with you between my arms” LOVE is seen as A PHYSICAL FORCE. The metaphor LOVE IS A HOME is mentioned in line 16 (“She shares my dreams; I hope that someday I’ll share her *home*”). Moreover, there is one more source domain – WAR that is seen in line 20 (“*Fighting against* all odds”).

In the song “How Would You Feel” [3], LOVE is seen as MAGIC in the third line, “I’m *feeling younger* every time that I’m alone with you”. The sixth line “*Stealing* kisses in the front yard” describes LOVE as A CRIME. The metaphor LOVE IS AN OBJECT is seen in line 9 (“It’s just something that I *want* to do”). In the tenth line, “I’ll be taking my time, *spending* my life” LOVE is seen as MONEY. The same source domain is seen in line 15 (“Every moment that I *spend* with you”). Furthermore, the target domain is described as A PHYSICAL FORCE in line 11 (“Falling *deeper* in love with you”) and 14 (“Love flows *deeper* than the river”). Also, LOVE is seen as UNITY in line 17 (“I had *both of my arms round you*”).

The outcomes of the analysis deduce that song lyrics definitely mirrors various forms of conceptual metaphor of LOVE. In the song “Perfect” [5], the most conventional conceptual metaphor can be seen as AN OBJECT, as shown in Chart 1. This is because, according to Ed Sheeran, LOVE as THE OBJECT can be found (line 1, 4, 16 and 17), can be held (line 10), can be given (line 8), can be carried (line 17 and 18) and can be seen (line 24) just like an object. LOVE can also be described as A JOURNEY by the usage of words like “follow” (line 3). Moreover, LOVE can also be referred to A PHYSICAL FORCE, HOME and WAR by referring to the action of “diving” and “dancing in the dark”, physical “home”, and “fighting”.

The findings in the song “How Would You Feel” [3] exhibit different source domains. The domain LOVE is also can be referred to as MAGIC (line 3) as the singer refers to his feelings that are unusual when he is in love. Moreover, LOVE IS MONEY is mentioned in line 10 and 15 as it can be spent. LOVE IS A CRIME as it is “stolen” (line 6) and LOVE IS UNITY as line 17 describes the action of being together.

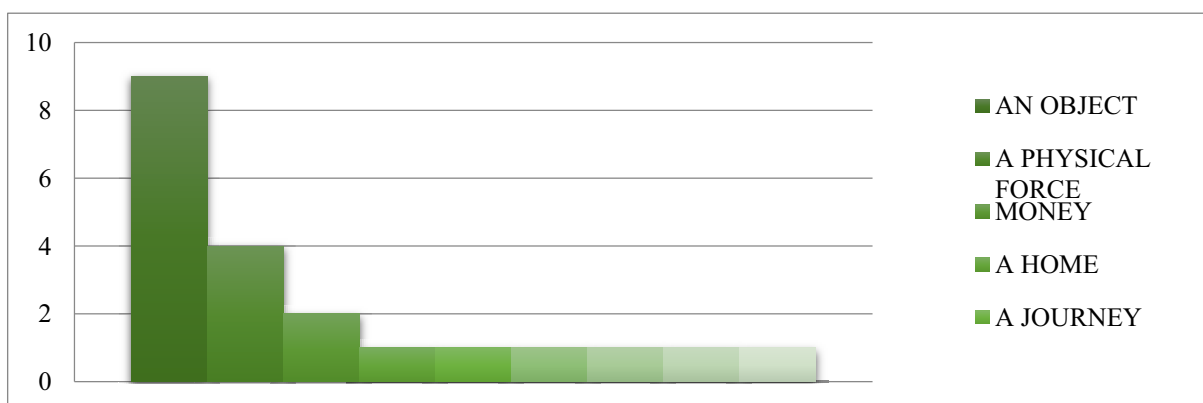


Chart 1. Target domains in Ed Sheeran's song lyrics "Perfect" and "How Would You Feel"

To conclude, the findings show that a number of different conceptual metaphors are mirrored in Ed Sheeran's lyrics. The conceptual metaphors LOVE IS AN OBJECT is oftentimes used. The results also signify that there are various possible source concepts for the target concept. Ed Sheeran's song lyrics exhibit the usage of more than one source targets in his songs and multiple phrases can be linked to multiple source concepts. We come to the conclusion that conceptual metaphors are not difficult to perceive and comprehend as we refer them to our past experience. The prospect of further scientific research may be a comprehensive analysis of the conceptual metaphors of LOVE in other Ed Sheeran's songs.

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VERBALISATION OF THE CONCEPT HOME IN THE CHILDREN'S LITERATURE OF GREAT BRITAIN

This article is devoted to the study of linguistic objectification of the concept HOME in children's literature of Great Britain. Associative links within the studied concept and its main component are discussed. The lexical means of representation and meanings used to verbalise the concept HOME have been determined.

Keywords: *concept, lexical means of representation, language picture of the world, component.*

Стаття присвячена вивченню мовної об'єктивації концепту HOME у дитячій літературі Великої Британії. Виявлено асоціативні зв'язки у межах концепту та його основні складові. Визначено лексичні засоби репрезентації концепту, що використовуються для вербалізації концепту HOME (дім).

Ключові слова: *концепт, мовні засоби репрезентації концепту, мовна картина світу, компонент.*