LINGUISTICS AND VIETNAMESE LINGUISTICS

CONCEPTUAL METAPHORS OF LOVE IN LYRICS BY ED SHEERAN'S SONGS

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ABSTRACT: This study is an investigation of conceptual metaphors of love in lyrics by Ed Sheeran's songs in the framework theory of Lakoff and Johnson (1980/2003), Kovecses (2002). In this paper, the structural metaphors, orientational metaphors and ontological metaphors will be analyzed to reflect the opinions of theirs about love in the lyrics of the composers. The study is mainly carried out through the documentary analysis and descriptive study with the support of qualitative and quantitative approach. The results of this research show that there are thirty-two source domains of conceptual metaphors used to express love. Finally, the research showed that conceptual metaphor is being in our everyday life.

KEY WORDS: metaphor; conceptual metaphor; emotion; love; song lyrics.

RECEIVED: JANUARY, 5th, 2022. EDITED: JUNE, 15th, 2022.

Introduction

Conceptual metaphors are organized in a system of thoughts and not particularly in language. Metaphorical expressions reflect how we regularly think about things and how we usually use one kind of experience in a certain context to understand another kind of experience during a different circumstance [Ungerer and Schmid, 2006]. The cognitive metaphors are exploited and decoded due to the background knowledge, cultural patterns, psychological characteristics, ethnic thinking, etc. about the human spirit. Thus, approaching language towards cognitive linguistics is a new direction in which more current linguists and supporters are interested.

Song lyrics as a form of poetry are one of the oldest forms of literature. According to Tomlinson and Short (2014), poetry is the expression and ideas and feelings through a rhymical composition of imaginative and beautiful words selected for sonorous effects. Thus, song lyrics as poetry is a branch of poetry that uses language as a mean of communication for delivery to produce the illusion and imagination; it is a combination of words in an attractive of form which can contain implicit meaning both in an ugly and beautiful ways needing to be revealed.

Music plays an important part in human beings' spiritual life. Music is a rich and complex product of culture which touches on a huge range of human emotion [Zbikowski, 2008]. It is like music in the sense that language is a mean of communication between members of the public and language is used to negotiate feelings. Although the cultural practice of music is not largely linguistic, language can play a role in musical practice. According to Zbikowski (2008, p.519), *"It is not surprising that language about music is often metaphorical, nor that the topic of metaphor."* Lakoff and Johnson (1980) thought that metaphors can shape human thoughts. It is then language and music reply on image-schematic structures that are common to the two domains.

There is no denying that metaphor is one of those figures of speech in language that should be interpreted figuratively. It is a way of saying something by comparing things or making an analysis statement. Most people choose metaphor to convey their ideas because it is an effective way to dispute something new to express certain feeling, even to entertain others.

For these reasons above, this paper chooses Ed Sheeran's songs as the subject of the research in the framework theory of Lakoff and Johnson (1980/2003), Kovecses (2002) to show that there are conceptual metaphors of love in his songs.

1. Literature review

1.1. Conceptual metaphor

In conceptual metaphors, there are two conceptual domains. The first conceptual domain is the target domain and the second called source domain. The target domain is usually in more abstract

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concept whereas the source domain is more specific concept. Hence, conceptual metaphor is not only the means for poetry, but it can also be used in everyday language. We still use conceptual metaphor every day and everywhere, but we perhaps do not realize that. Conceptual metaphor is not comparison or trope because conceptual metaphor is not only the matter of language it is also matter of our thought, mind, etc. (which belong to cognition) or we can say that our thought and action is the matter of conceptualization.

Kovecses defined the term of "conceptual metaphor" that *"A convenient shorthand way of capturing this view of metaphor is the following: CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B, which is what is called a conceptual metaphor", "A conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another"* [Kovecses, 2002, p.4].

Moreover, the use of conceptual metaphors is not always a conscious choice, but something used automatically (Lakoff & Johnson, 1980). Because conceptual metaphors are such fundamental and deeply integrated parts of language and thought, they are used continually to a great extent without people realizing it. Therefore, describing one conceptual domain via another may not be as uncommon as one first may think.

A standard definition adopted in this present paper is that "*A conceptual metaphor is understanding one domain of experience (that is typically abstract) in terms of another (that is typically concrete)*" [Kovesces, 2007, p.13].

1.1.1. Structural metaphors

A structural metaphor is a metaphorical system in which one complex concept (typically abstract) is presented in terms of some other (usually more concrete) concept. It can be differentiated from the organizational metaphor. A structural metaphor needs not be explicitly articulated or defined, but it operates as a guide to meaning and action in the discursive context within which it operates. Structural metaphor is one of the three overlapping categories of conceptual metaphors identified by George Lakoff and Mark Johnson (1980). The other two categories are orientational metaphor and ontological metaphor. *"Each individual structural metaphor is internally consistent," said Lakoff and Johnson, and it "imposes a consistent structure on the concept it structures."* [George Lakoff and Mark Johnson 1980, p.175].

A structural metaphor differs most obviously from orientational and ontological metaphors in that they do not have a physical basis - both the source concept and the object concept are abstractions in structural metaphor.

1.1.2. Ontological Metaphors

Kovesces (2002, p.38) claimed that *"Ontological metaphor has much less cognitive structuring for target concepts than structural metaphors do and enables speakers to conceive of their experiences in terms of objects, substances, and containers in general, without specifying further the kind of object, substance, or container"*. It seems that ontological metaphor is means, that to be structured further structural metaphors. He considered that abstract target in this case is brought new abstract entities. This means target domain will become the concept with more experiences than initial one in terms of objects, substances and containers (our experience in objects, substances, containers). And vice versa, personalization, when nonhuman is understood as human.

As a subtype of ontological metaphors, Lakoff and Johnson (1980, p.29) proposed container metaphors. To illustrate what we have in mind, recall Lakoff and Johnson's observation that ontological metaphors are used *"To comprehend events, action, activities and states. Events and actions are conceptualized metaphorically as objects, activities as substance, and states are containers"* (p.30). In general, semantic terms such metaphorization means ascribing 1st order features to higher order, in this case 2nd order, entities.

The second subtype of ontological metaphors is entity and substance metaphors. Entity and substance metaphors are ontological metaphors in which an abstraction is represented as a concrete physical object [Lakoff and Johnson, 1980]. Based on that definition, a metaphor experienced with

physical object by a person can give them a way of viewing event, emotion, action and ideas as substance. Viewing something as substances allows them to refer to it. Another species of ontological metaphors, which Lakoff and Johnson (1980) called *"perhaps the most obvious ...metaphor"* (p.33) is *personification*. Personification, in their words, *"Allow us to comprehend a wide variety of experiences with nonhuman entities in terms of human motivations, characteristics, and activities". Personification is seen as one category that covers a huge variety of metaphors where each picks out various different aspects of a person or ways of looking at a person. As extensions of ontological metaphors, "They allow us make sense of phenomena in human terms"* [Lakoff and Johnson, 1980, p.34]. Personification is an important metaphorical device that would be broken down in this study into personification referring to human qualities, human actions, and human abilities.

1.1.3. Orientational metaphors

Lakoff and Johnson (1980) said that orientational metaphor deals with spatial orientations. An orientational metaphor is a metaphor which is based on the orientation of space. It is made from spatial relationship concepts such as up-down; in-out; on-off; and front-back. The relationship is normally based on our experiences of the physical space we have.

1.2. Conceptual metaphor of love

Lakoff and Johnson (1980) further posit that many aspects of human experience are too abstract and vague, and cannot be fully grasped on their own terms. Hence, they must be comprehended in terms of other domains/entities. One of those vague aspects is emotions. By means of conceptual metaphor, human emotions can be clearly conceptualized in the sense of more tangible concepts. Emotions and language are indeed interrelated. According to Schnoebelen (2012), emotion often plays a crucial, even definitional, role in describing a linguistic phenomenon. Despite their central role in language, emotions still get little attention in the field of linguistics. Thus, this study focuses on the significance of conceptual metaphor in both describing and expressing emotional states. Kovecses' work (2003) reveals that 'love' appears to be the most highly metaphorized emotion concept among others. Love is a strong feeling of affection and sexual attraction of and towards someone.

"Love" on the objectivist view, having various senses, each of which *"can be defined in terms of such inherent properties as fondness, affection, sexual desire, etc"* (Lakoff and Johnson, 1980, p.119). On the other hand, the concept *Love* is typical of emotional concepts that is difficult for us to understand by usual way directly, that "We must be understood primarily in-directly, via metaphor" (Lakoff and Johnson, 1980/2003, p.85), LOVE can be understood via the domains of JOURNEY, CLOSENESS, UNITY, PATIENT, WAR, FOOD, Etc. but Love here is not just understood by one of these domains (this means that, LOVE is not understood only via the domain of JOURNEY, or only the domain of CLOSENESS, etc.), LOVE is understood by more than two domains at least.

2. Methodology

In order to achieve the aim, this study makes use of both qualitative and quantitative research design employing descriptive method. Qualitative methods includes description, analyzation and interpretation. Descriptive method is used in the study to provide description of meanings of conceptual metaphors of love in Ed Sheeran's song lyrics which are *U.N.I, Photograph, Thinking out loud,* and *Shape of you*. In analyzing the data, the writer applies distributional method with substitutional technique. Distributional method is the method to analyze data which sees the language itself. Substitutional technique is a technique that used to replace certain elements with other elements.

To its end, the author needs to answer the following questions: 1)What types of metaphors denoting LOVE are found in Ed Sheeran's songs?; 2) What are the meanings of conceptual metaphors denoting LOVE used in Ed Sheeran's songs?

3. Findings and discussions

3.1. Structural metaphors of love in the selected song lyrics by Ed Sheeran

In terms of structural metaphors, there are fourteen kinds of structural metaphors in Ed Sheeran

four songs' lyrics. This table below shows the meanings of these kinds of metaphors.

Table 1. *Structural metaphors of love in the selected song lyrics by Ed Sheeran*

No.	Lyrics	Structural Metaphor	Meaning	Song title
1	My *mind's with you* but *my heart's just not.*	LOVE IS A PAIN	His heart is ready to move on with her but his mind is still on how things went down.	U.N.I
2	So *am I close to you* anymore, if it's over	LOVE IS DESIRE	He wishes he would be close to her.	U.N.I
3	*Break up* the love like Lego now	LOVE IS A UNITY	When it comes to the time they cannot complement and synchronize each other, the love would be broken up.	U.N.I
4	And darling, I will be loving you til we're *70*.	LOVE IS A JOURNEY	He will still love his girlfriend until they reach 70 years old.	Thinking Out Loud
5	And baby, my heart could still fall as hard *at 23*.	LOVE IS A JOURNEY	His love to her is still the same as at 23.	Thinking Out Loud
6	Well, me - I fall in love with you *every single day*.	LOVE IS A JOURNEY	He thinks about her every single day.	Thinking Out Loud
7	Loving can *hurt*, loving can *hurt* sometimes	LOVE IS PAIN	When the relationship is ended, we feel hurt.	Photograph
8	Loving can *heal*	LOVE IS HAPPINESS	Love can also become a nutrient which heals the lover	Photograph
9	Loving can *mend* your soul	LOVE IS HAPPINESS	Loving can mend your soul	Photograph
10	Hearts are *never broken*	LOVE IS A UNITY	Heart is something that could be broken into several pieces, makes it something that is not a complete unit.	Photograph
11	And I *won't never let you go*	LOVE IS A POSSESSION	Love is under the control of the lover.	Photograph
12	*Come on* now, *follow* my lead	LOVE IS A JOURNEY	LOVE is also comprehended as a travel	Shape of You
13	Every day, discovering something brand new.	LOVE IS A JOURNEY	LOVE also is a journey with studying something new	Shape of You
14	One week in, *we let the story begin*	LOVE IS A JOURNEY	LOVE is regarded as DESIRE when he desires the feelings of love from his girl, to be loved.	Shape of You

3.2. Ontological metaphors of love in the selected song lyrics by Ed Sheeran

Ontological metaphor is used in the analyzed lyrics of Ed Sheeran's songs which are shown in the table 2 below.

***Table 2**. Ontological metaphors of love in the selected song lyrics by Ed Sheeran*

No.	Lyrics	Ontological Metaphor	Meaning	Song title
1	And go back to the day we *fell in* love just on our first kiss	LOVE IS CONTAINER	The effort to overcome the sadness and miss his ex - girl friend.	U.N.I
2	They're more like *tsunami* tides in my eyes	LOVEE IS AN OBJECT	His sadness has increased.	U.N.I
3	Will your mouth still remember the *taste of my love?*	LOVE IS FOOD	Love is assumed as food that can be tasted.	Thinking Out Loud
4	And I'm thinking about how people *fall in* love in mysterious ways.	LOVE IS CONTAINER	The feeling of love can come from one side or both side of lovers	Thinking Out Loud
5	Maybe we *found* love right where we are	LOVEE IS AN OBJECT	Love as a hidden object which needs to be searched and discovered.	Thinking Out Loud
6	It is *the only thing* that makes us feel alive	LOVE IS FOOD	Love as a nutrient that makes lovers feel alive.	Photograph
7	And it's the only thing we *take* with us when we die	LOVEE IS AN OBJECT	Love is the only thing we take with us when we die.	Photograph
8	Girl, you know I want your love	LOVEE IS AN OBJECT	People who are in love usually tend to be more ambitious	Shape of You
9	Your love was *handmade* for somebody like me	LOVEE IS AN OBJECT	Love as an object	Shape of You
10	*I'm in love* with your body	LOVE IS CONTAINER	He has an interest towards his/her beloved person physical appearance.	Shape of You
11	*I'm in love* with the shape of you	LOVE IS CONTAINER	Love is seen as the container of the person in love	Shape of You

3.3. Orientational metaphors of love in the selected song lyrics by Ed Sheeran

Orientational metaphor is used less than structural metaphors and ontological metaphors but depending on different purposes in use, orientational metaphor is used in typical ways shown in the table 3 below:

***Table 3**. Orientational metaphors of love in the selected song lyrics by Ed Sheeran*

No.	Lyrics	Orientational Metaphors	Meaning	Song title
1	And maybe I can let myself *down*	LOVE IS A NATURAL	He is sad when the love is broken up.	U.N.I

		FORCE		
2	I'll take you *in* my arms and *keep you sheltered*	LOVE IS CLOSENESS	To protect and shelter in love	U.N.I
3	And I can't sweep you *off* of your feet.	LOVE IS A NATURAL FORCE	He cannot make her to fall in love with him.	Thinking Out Loud
4	I am thinking *out* loud	LOVE IS MADNESS/ INSANITY	People who are in love usually cannot think normally and have less control over themselves.	Thinking Out Loud
5	We keep this love *in* a photograph	LOVE IS CLOSENESS	Love can be kept in a photograph. Love is up and forever	Photograph
6	So you can keep me *inside* the pocket of your ripped jeans.	LOVE IS CLOSENESS	He wants to be together with this girl forever.	Photograph
7	Keep it deep *within* your soul	LOVE IS CLOSENESS	Lovers are soulmates and nothing will ever separate them.	Photograph
8	We *push and pull* like a magnet do	LOVE IS PHYSICAL FORCE	Love is just like the object of force cannot be responsible for what happens to it.	Shape of You

3.3. Summary

By specifically addressing the elements of CM, the research was not only able to identify the frequencies of CM of love in Ed Sheeran's song lyrics but also was able to reveal how the lyrics worked together to create meaning. The findings show structural metaphor was most frequently used in the chosen song lyrics with 42 percent (42%), ontological metaphor occupied 33 percent (33%) and orientational metaphor occupied 25 percent (25%) of the total number of conceptual metaphors found. They are used to understand the abstraction concept of love. Furthermore, it can be concluded that the source domains found in the conceptual metaphors of love in the lyrics of Ed Sheeran's songs are the result of how Ed Sheeran and possibly other people subconsciously perceive the concept of love.

4. Conclusion

On exploring Ed Sheeran's use of conceptual metaphor, the researcher was able to see that by using metaphors Ed Sheeran gives us the concepts of Love in many of aspects. As Lakoff and Johnson (1980/2003) and Kovecses (2002) mentioned that metaphor is being in everyday life.

LOVE is understood by concrete concepts, things which are close with us so that people can comprehend easily. All of source domains here are the substance, events, actions, and states which are being in everyday life to be understandable and relevant to us.

LOVE is understood by abstract concept. LOVE is understood by natural kinds of experiences: A JOURNEY, CLOSENESS, POSSESSION or AN UNITY to be show different aspects of Love's inherent properties.

In each song, Ed Sheeran used three kinds of metaphors, and in one kind he could use more than one time in each song, and he can combine some kinds of metaphor in a section of a song. In all 4 songs*: U.N.I, Photograph*, *Thinking out Loud* and *Shape of You*, Ed uses all three types of metaphors. Specifically, as in the song U.N.I, Ed used at least seven conceptual metaphors with three structural metaphors, two orientational metaphors and two ontological metaphors as shown in the table 2. All of

these make Ed Sheeran songs go to the hearts of his listeners. After listening to his music, we seem to feel his real feelings in his songs, and it must be the success in his career. From the analysis in this research and through the song lyrics of Ed Sheeran we, in the ways of identifying kinds of conceptual meaphor in language, can recognize that metaphor ítself is not too difficult to understand as we had thought in the past.

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Ẩn dụ ý niệm về tình yêu trong những bài hát của Ed Sheeran

Tóm tắt: Nghiên cứu này là khảo sát về các ẩn dụ ý niệm về tình yêu trong lời bài hát của Ed Sheeran trong khung lí thuyết của Lakoff và Johnson (1980/2003), Kovecses (2002). Trong bài báo này, các ẩn dụ cấu trúc, ẩn dụ định hướng và ẩn dụ bản thể học sẽ được phân tích để phản ánh quan điểm tình yêu trong lời bài hát của các nhà soạn nhạc. Nghiên cứu chủ yếu được thực hiện thông qua phân tích tài liệu và nghiên cứu mô tả với sự hỗ trợ của phương pháp tiếp cận định tính và định lượng. Kết quả của nghiên cứu này cho thấy có 32 miền nguồn của phép ẩn dụ ý niệm được sử dụng để diễn đạt tình yêu. Cuối cùng, nghiên cứu đã chỉ ra rằng phép ẩn dụ ý niệm đang tồn tại trong cuộc sống hàng ngày của chúng ta.

Từ khóa: ẩn dụ; ẩn dụ ý niệm; cảm xúc; tình yêu; lời bài hát.