

Love, Kylie  
or Metaphors of Love in the Lyrics of Kylie Minogue

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## 1 Introduction

Kylie Minogue as an artist has intrigued me for a long time. I remember well her smash hits from my youth, 'Better the Devil You Know' and 'Confide in Me' (released in 1990 and 1994) as some of my favourites. Still, it was not until her 2000 album *Light Years* and especially the album *Fever* the following year that I actually started paying more attention to the lyrics of the songs – until that I had just considered the songs as catchy pop tunes. Later, on a long road trip I made in New Zealand in 2004, I bought the 2002 re-issue of her 1997 album *Impossible Princess* with a bonus disc with songs and remixes I had never heard before. I was listening to the album while driving, concentrating on both the music and the lyrics, and was amazed by the content – in fact, the album has remained one of my favourite albums of all time. December 2004, in Sydney, I saw Minogue's latest music video at the time, 'I Believe in You' and after that I just had to march in the closest branch of HMV to get the single and both the album and the DVD of her compilation album *Ultimate Kylie*. This was what cemented my interest in Minogue as one of my favourite artists and performers.

In addition to my personal interest in the artist and her production – the simple fact that I like the music she makes – I believe she has offered, and still does, even more to music than her hit singles and best-selling albums. Minogue is a multifaceted individual; in addition to being an awarded singer and performer, she is also an actress, a producer, an entrepreneur and a humanitarian. The fact that many people fail to realise is that she has actually written or co-written the lyrics on a large number of her songs and also composed or co-composed quite a few of them as well.

Although I have dabbled with the piano in my childhood and youth, I cannot call myself an expert of any degree in music (other than a consumer), which means my thesis will concentrate solely on Minogue as a lyricist. Figurative language use is often considered only a decorative tool mostly reserved for poetry or higher forms of literature. Still, as for example Lakoff and Johnson (1980/2003) write, the figures of speech we use can be seen as very concrete and tangible indeed, if examined carefully. They arise from the world surrounding us, our immediate physical surroundings, and are used to name and describe physical objects, emotions, feelings and phenomena, for instance, which we cannot grasp with literal language use. In this light, figurative

language use is far from being a separate entity which has to be confined to the highest forms of literature and poetry. Metaphors have been studied extensively and there are many different theories on them. Kövecses (2002/2010) writes that the conceptual metaphor theory has in the recent years become the prevalent and also most widely used theory of metaphor (p. vii). This fact affected my choice of theory through which to approach metaphors within the confines of this thesis. I was also very intrigued by the idea of language shaping our perception of the world and vice versa. Thus, it felt a natural choice for me to follow this theory. As popular music is part of our everyday life, the cognitive theory of metaphor provides a tangible approach to the subject matter and will provide a fruitful ground for interpreting the metaphors used in Minogue's lyrics.

Of the items of figurative use of language, my interest lies especially in metaphors. As numerous songs of Minogue's deal with the subject of love, I will concentrate on metaphors of love in specific. Within the confines of this study, I will examine a selected group of lyrics Minogue has written or co-written, place the metaphors of love she has used in them under suitable categories of conceptual metaphors and then analyse my findings. My hypothesis is that the metaphors Kylie Minogue uses in her lyrics are not only recycled conventional metaphors – though as people have talked, sung and written about love for centuries it must be a difficult task indeed to avoid using something that someone has already said – but include a number of fresh figurative expressions and rich metaphorical use of language.

My approach is empirical and mostly qualitative in nature. I analyse the data through the cognitive theory of metaphor, using sources that deal with interpreting symbols and symbolic items in supporting my views and interpretations. Again, the cognitive theory of metaphor is present, working as a framework for my categorising, analysing and interpreting the data.

In Section 2, Data, I will briefly introduce Kylie Minogue as both an artist and as a songwriter, and discuss my data. In Section 3, Theoretical background, I will introduce and discuss the theoretical background of my study and the central basic concepts. The section is divided into three subsections; the first one concentrates on metaphor, the second on study of pop music and lyrics and the third on love. In Section 4 The analysis of the metaphors of love in the selected lyrics of Kylie Minogue, I will give a detailed analysis of the metaphorical linguistic expressions found in the data, approached through the theoretical framework of my study. In Section 5, Conclusions, I

will summarise my findings and will conclude the section in outlining points of interest for possible further study.

## 2 Data

In this section I will present my data. Section 2.1 tells briefly about Kylie Minogue as a singer; the information and details are based on my knowledge on the subject and Simon Sheridan's book *The Complete Kylie* (2008). Section 2.2 tells about Minogue as a songwriter and Minogue's lyrics in general. In section 2.2, I will also explain how the data was chosen and collected and discuss the concept of co-writing.

### 2.1 Kylie Minogue as a singer

Minogue was born in Melbourne, Australia, in 1968 but has lived in London, UK, for years. Since her debut album *Kylie*, which was released in 1988, she has published twelve studio albums (see Appendix A). There are also twelve compilation albums (see Appendix B) of her songs, published by the different record companies she has worked with during her career. Most of the compilation albums consist of her biggest hits throughout the decades but some of them also include songs unreleased before the compilation album, released on alternative versions of her albums or as B-sides on singles. Across the world, Minogue's record sales have reached more than 75 million. During her long career, Minogue has received numerous notable awards and nominations and has also been appointed multiple honorary titles (Sheridan, 2008).

### 2.2 Kylie Minogue as a songwriter

It proved to be a difficult task to find out which of her song lyrics Minogue has written herself. As those were the lyrics I specifically wanted to concentrate on and as the source had to be suitable for academic purposes, some detective work was to be expected in order to be able to acquire the needed information. There did not seem to be a concise list on the lyrics anywhere but finally, after inquiring Teosto, Warner-Chappell Music Finland, APRA|AMCOS and Mushroom Music, all of them very friendly and helpful, the last contact provided me with a list I could use as the basis of my data. Based on the figures received from them, it was unfortunately impossible to determine the exact percentage of Minogue's participation as a lyricist as the figures do not separate the parts of the composer and the lyricist in songwriting, but gives a total percentage instead. Still, it was



surprising to find out how many songs Minogue had participated in writing: the data would have consisted over 200 songs altogether, had I chosen all of them. In order to narrow the scope, I chose as my data the songs to the writing of which she has participated at least 50 percent and which have been published either on one of her studio albums, compilation albums or singles.<sup>1</sup> This way I felt safe in concluding that by choosing the songs with at least 50 percent participation, I would end up with songs she has participated in writing the lyrics for as well. This totals to 33 songs that can be seen in *Table 1* and in **Appendix C**.

*Table 1. The selected songs by Kylie Minogue.*

SONG TITLE	YEAR	ALBUM/SINGLE
Bittersweet Goodbye	2000	Light Years
B.P.M.	2004	I Believe in You
Butterfly	2000	Light Years
Cosmic	2007	X
Count the Days	1990	Rhythm of Love
Cowboy Style	1997	Impossible Princess
Did It Again	1997	Impossible Princess
Drunk	1997	Impossible Princess
Feels So Good	2014	Kiss Me Once
Fine	2014	Kiss Me Once
Flower	2012	The Abbey Road Sessions
Giving You up	2004	Ultimate Kylie
Good Life	2000	Please Stay
Harmony	2002	In Your Eyes
Illusion	2010	Aphrodite
Jump	1997	Impossible Princess
Koochahoo	2000	Light Years
Looking for an Angel	2010	Aphrodite
Never Spoken	2002	In Your Eyes
No More Rain	2007	X
Paper Dolls	2000	Spinning Around
Password	2000	Light Years
Please Stay	2000	Light Years
Rhythm of Love	1990	Rhythm of Love
Say Hey	1997	Impossible Princess
So Now Goodbye	2000	Light Years
Some Kind of Bliss	1997	Impossible Princess
Sometime Samurai	2005	Flash
Stay This Way	2000	Hits+
Take Me with You	2000	Hits+
This Girl	2000	Hits+
Too Far	1997	Impossible Princess
We Are One	2011	electronic download

<sup>1</sup> Including the B-sides of the singles as well.

Co-writing is, as the name suggests, a collaborative process and the product of the product can thus be considered as the product of all of the participants. Even though Minogue is not the sole writer of all the selected lyrics, she has been an integral part of the process in them. The in-text references to the texts will be of the form ‘Minogue’ – a more precise list of the songs and the song writers is included in **Appendix C**.

Bennett discusses co-writing songs extensively in his texts. Bennett (2012) writes that co-writing is a very common practice in creating popular songs (p. 139). According to Bennett (2010), the reasons for songwriters wanting to collaborate are many, but they tend to have a shared desire to get their songs heard. It is understandable that they have an economical drive in the process but this desire originates from a creative and artistic need to make something that communicates emotionally (p. 4).

The more participants in the songwriting process, the more people there are to share the profits with. In this light, it would make more sense to include as few people as possible in the process. Bennett (2010) considers this in his text as well. He mentions several advantages of turning songwriting into a collaborative process. One of these is reflecting creative ideas with other writers: as a joint effort, there will be more ideas in the process and the approval of other writers supports the value of these ideas, which may then increase the song’s success (pp. 5-6). Furthermore, as Bennett writes, participating in the songwriting process gives the performer a possibility to make sure the song in question is suitable for her/him; as a member of the collaborative process, the performer has the direct possibility to use editorial veto within the process and this may be one of the factors for successful songwriting (pp. 4-6). Bennett also mentions that many songwriters prefer the benefits of collaborative songwriting even though this leads to the loss of income – they consider this the way to make better songs. In fact, he goes as far as claiming that in production of popular music, collaborative songwriting is one of the defining forces (p. 11).

Not everyone is able to become a songwriter – everyone has their own talents – but one might want to remember that, as Bennett (2010) mentions, many of the songs of bands generally considered authentic, among them U2, REM and The Beatles, for example, were actually co-written. In addition, he writes that singer-songwriters are often encouraged to “obfuscate their collaborative

processes” as also the authenticity of the song – and the songwriters – is also considered valuable merchandise (pp. 5-6).

Furthermore, although my interest lies in the lyrics Minogue has written or co-written, it is not the precise authorial status I am interested in. Of the selected lyrics, see *Figure 1*, Minogue has been an integral part of the writing process in all of them and, since she herself has chosen to perform the songs, it is the product of this writing process – whether it is collaborative or not – that intrigues me. As mentioned earlier, it is extremely difficult, if not impossible, to show which parts of the lyrics writing process Minogue has participated and which ones she has not. Besides, as Barthes (1967) writes, writing consists of several indiscernible voices and a specific origin cannot be assigned for these voices. Barthes states that all identity is lost in a literary piece and one has to concentrate on language itself, rather than the author. He also writes about a text consisting of multiple overlapping dimensions none of which is original, raising the difficult question of originality: what can be considered original as everything existing before the writing task affects the writing, the writer or the reader? Barthes actually considers reading “the true locus of writing” and that the unity of lies in its destination, in the reader. Furthermore, he considers collective writing as one of the forces secularising the image of the author (para. 1, 3, 5, 7).

The lyrics for these songs I have gathered either from the sleeve notes of the albums or, in the case of those few songs I did not have on any album, from the website [www.allmusic.com](http://www.allmusic.com) or by transcribing the lyrics myself. The publication years in both *Table 1* and **Appendix C** are directly from the albums or singles in question or from Sheridan (2008).

### **3 Theoretical background**

In this section, I will discuss the two concepts most crucial for this study: metaphor and love. Section 3.1 will give information on figurative language use, concentrating on metaphors. The section explains the way they function and how they are perceived, and discusses general study on metaphor – starting from Aristotle and continuing to contemporary scholars, such as Montgomery, Durant, Fabb, Furniss and Mills. Section 3.1.1 will try to shed light on the essence of metaphor. This thesis has its basis strongly on the studies of George Lakoff, Mark Johnson and Zoltán Kövecses, whose work on conceptual metaphor will be discussed in section 3.1.2. Section 3.2 will briefly discuss the study and analysis of popular music, based mostly on the works of Quint Randle, Keith Evans and Simon Firth. Section 3.2.1 concentrates on pop music and 3.2.2 on song lyrics, especially in the field of pop music. Section 3.3 discusses love. Section 3.3.1 tries to define love and its different types, and finally, metaphors of love are discussed in section 3.3.2. As the excerpts from song lyrics are written in smaller font size, longer quotes have been written similarly for the sake of consistency.

#### **3.1 Metaphor**

This section will tell a brief history of the study of metaphor, mentioning some essential theories on metaphor. It will also explain how metaphors work, outlining the topic for section 3.1.2.

Sometimes we need to say something we cannot convey through the every-day meanings of words; we long for something more, something less physically tangible than the exact word but still conveying the message. Then we need to abandon the strict, literal use of language and step into the realm of figurative language use. We need to make a difference between literal and figurative language use. We use language in both ways, depending on the situation and the context. Montgomery, Durant, Fabb, Furniss and Mills (2007) bring this up and point out that we need to understand what literal actually means in this context. They also point out that literal does not mean that each word has only one meaning. By literal uses of language they, and I, refer to the use of words in their commonly understood meaning and within their commonly understood context. The opposite of literal tends to be figurative or metaphorical. Montgomery et al. define figurative use of

language as using words or phrases, the literal meaning of which either does not make sense or cannot be true – or should not be taken as such. However, as Montgomery et al. continue, this figurative use of language implies a non-literal meaning that does make sense or that could be true (pp. 117-118). Ratia (2007) describes figurative speech as expressions that often mean something more than what they literally say (p. 123). In other words, figurative speech is always more than the sum of the words it consists of. Ratia (2003) continues by saying that we tend to introduce figurative language use when common expressions lack the expressiveness we need or when we are talking about something for which there is no existing name or concept (pp. 123, 146). As noted earlier, defining and deciding what constitutes as a metaphor and what does not is not the part causing the most debate among researchers. Nor is it the most difficult part in studying and analysing them – although metaphors are not always such clear-cut cases to be analysed as the examples in this section and in section 4 will show. The most interesting part is the way metaphors work.

Metaphors have been studied extensively and there are many different theories concerning them. The traditional view on metaphor originates from Aristotle who discussed it in his texts, for example in *Poetics*. According to Aristotle, metaphor is “the application of an alien name by transference either from genus to species, or from species to species, or by analogy, that is, proportion” (pp. 77-79). Aristotle agrees that metaphoric use of language gives language distinction, but then again he refers to it by a means of making language more beautiful and less ordinary (pp. 83-85). Some figures of speech Aristotle considers as metaphors do not actually fit in the definition anymore; instead, as for example Rapp (2002/2010) writes, some of them are seen as cases of metonymy or synecdoche.<sup>2</sup> Rapp considers Aristotle’s view on metaphor to be actually slightly closer to the modern approach as he says that the later tradition to interpret metaphors sees them as instruments of decoration to delight the hearer.

In addition to the Aristotelian view, there are other approaches to metaphor. Krappe (2007), for example, describes different theories of metaphor in a very concise way. According to her, comparison theory sees metaphor as a comparison of two concepts but not as a direct simile; unlike simile, metaphor draws analogy or similarity between two concepts and is implicit in nature. According to the theory, as Krappe continues, metaphor and simile can only repeat already existing

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<sup>2</sup> These will be discussed later in this section.

similarity between two things rather than create something new, whereas the tension theory of metaphor emphasises the interaction between two thoughts – metaphor is borrowing, lending and cooperation between these thoughts, or interaction between contexts. It can be seen, Krappe continues, as a linguistic phenomenon based on analogy that works in both directions and gets its meaning through interpretation; metaphor is a process that puts a whole sentence in motion; it is not interesting when taken from its context but as a part of a larger whole or entity (pp. 148-149).

### 3.1.1 What is metaphor?

This section will try to define the essence of metaphor, using studies of Kövecses, Lakoff and Johnson and Montgomery et al., for example. In addition, different interpretations on metaphor will be discussed, as will some other forms of figurative language that are related to metaphor.

Metaphors are part of figurative language use. Ratia (2007) defines metaphors as figurative expressions in which words are used in a way that deviates from their literal meaning and common context of use (p. 146). According to Kövecses (2002/2010) most people tend to understand metaphors as figures of speech that compare one thing with another by saying that one is another; for example *she is a tigress*. The traditional concept of metaphors gives them the following five features (Kövecses, 2002/2010, p. ix-x):

1. Metaphors are properties of words and they are linguistic phenomena.
2. Metaphors are used in order to add some artistic and rhetorical purpose.
3. Metaphors are based on a resemblance between the entities compared and identified by them.
4. Metaphors are used consciously and deliberately and using them requires certain talent.
5. Metaphors are by no means an inevitable feature of language; instead, they are used for special effects.

In Encyclopædia Britannica, the entry “Metaphor” (2015) says:

Metaphor, figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signalled by the words “like” or “as.”

The distinction is not simple. The metaphor makes a qualitative leap from a reasonable, perhaps prosaic comparison, to an identification or fusion of two objects, to make one new entity partaking of the

characteristics of both. Many critics regard the making of metaphors as a system of thought antedating or bypassing logic.

This entry gives us two concepts to work on: ‘metaphor’ and ‘simile’. Both are used in figurative language and although they are parallel in nature, they work in a slightly different way. In fact, Montgomery et al. (2007) state that simile can often be considered as a subdivision of metaphor and that both of them work through similarity (p. 119). However, there is discord to this. According to Glucksberg (2008), for example, these two differ from each other systematically and should not be interpreted in terms of the other. Furthermore, he considers metaphors to be more vivid than similes and to tend to evoke more emergent properties than their counterpart. Although there may be differences in interpreting metaphors and their corresponding similes, Glucksberg agrees that these differences are subtle and possibly originate from inferences drawn after initial comprehension (p. 75).

We might say that *love is like a roller coaster ride*. By this simile, we are comparing love to a roller coaster ride and we want to say that they have similar qualities – we might consider love as exciting as a roller coaster ride, or perhaps we mean that also love has its unexpected ups and downs. In other words, we extend the qualities (or some qualities) we usually combine with a roller coaster ride to love.

Whereas simile tells us something is like something else, metaphor simply states that something is something else. Not only does it convey the same similarity between the compared items or things, but it also says that they are the same. Using the same example as above, we might say that *love is a roller coaster ride*, meaning that the two are the same. This metaphor says the two have qualities in common with each other (just like the simile above does) but it also says being in love is perfectly comparable to a roller coaster ride; they are the same. The comparison between these tools of figurative language can be simplified as follows:

metaphor	<i>love is a roller coaster ride</i>	= X is Y
simile	<i>love is like a roller coaster ride</i>	= X is like Y

Thus we can say that metaphor changes something into something else. Metaphor says X is Y, in this way actually turning X into Y, whereas simile only tells X and Y are similar to each other. This

is in accordance with the Aristotelian view, as Rapp (2002/2010) points out: Aristotle did not consider the metaphor as an abbreviated simile; instead, he saw the simile as a metaphor and saw a difference in their form of expression. In the metaphor, Rapp continues, something is identified or substituted whereas the simile compares two things with each other. In this sense *He rushed as a lion* is a simile and *The lion rushed* is a metaphor (Rapp, 2002/2010, section 8.2).

Ratia (2007) states that a metaphor is born when we take the name of a word and name another word with that name, turning one thing into another. Ratia continues by explaining that metaphor conveys meanings from one word to another, also adding more meanings to a word; we can say that a metaphor is always more than the sum of its words. Metaphor makes it possible to test the borders of our language and language use and to rethink how things relate to one another, Ratia continues. According to her, what matters most is the sameness that metaphor creates between two entities that were unlike and separate before (pp. 146-147).

Still, as Lakoff and Johnson (1980/2003) write, sometimes only part of the meaning is conveyed from one word to another. In addition, there are also idiosyncratic metaphorical expressions that are not used systematically; they only have parts of complete metaphorical systems, they continue, naming examples such as the well-known expressions *the foot of the mountain* and *the leg of a table*. The scope of metaphorical use is indeed very limited in cases like these and they can be considered idiosyncratic, unsystematic and isolated, Lakoff and Johnson summarise (pp. 54-55).

When talking about metaphors in the traditional sense, we need to be able to grasp three concepts that are actually the elements of metaphor: 'tenor', 'vehicle' and 'ground'. Through these concepts, it will be easier to understand the corresponding concepts in Lakoff and Johnson's theory. Montgomery et al. (2007) state that the vehicle is the word or phrase in a sentence that cannot be taken literally in the context whereas the tenor is the implied meaning of, or the meaning that is referred to, by the vehicle. The ground can be understood when we identify what tenor and vehicle have in common – their 'common ground', that is – and filter the aspects of the vehicle not related to tenor, they continue. They also make a distinction between two groups of metaphors: explicit and implicit metaphors; when a metaphor is explicit, both vehicle and tenor are clearly specified and also present in the text (p. 123). This can be seen in the example *love is a roller coaster ride*, for instance. In this metaphoric expression, *love* is the tenor, *a roller coaster ride* is the vehicle and the



ground is the similarity between the two. Similarly to a roller coaster ride, love has its ups and downs, for example; going uphill is usually slower and less exhilarating compared to the ride down, but the anticipation and the memories of excitement and thrill carries through the tough times.

Metaphors can be classified based on the kind of transference of meaning or connotations that goes on between them. Montgomery et al. (2007) mention concrete, animistic and humanising metaphors. They explain that a concrete metaphor uses a concrete term when talking about an abstract thing, an animistic metaphor connects a term associated with animate things to talk about an inanimate thing and a humanizing metaphor – also known as anthropomorphic metaphor or personification – uses a term usually associated with human beings to talk about a non-human thing (p. 124). Examples of concrete metaphor are *Every cloud has a silver lining* and *the burden of responsibility*. Animistic metaphors can be seen in *arms of a chair* or *icy silence*. A humanizing metaphor is used when we talk about the *hands of a clock*, for example.

In addition to metaphor and simile, there are other kinds of figurative language use. Montgomery et al. (2007) name and describe ‘metonymy’, ‘synecdoche’, ‘allegory’ and ‘apostrophe’ along metaphor and simile. According to them, ‘Metonymy’ uses other kinds of association than metaphor (which relies on similarity); cause-effect, attribute and containment are examples of these alternate forms of association. In *Moscow made a short statement*, for example, the word ‘*Moscow*’ stands for the Moscow-based Russian government – this does not work through similarity but through association, as Montgomery et al. explain. ‘Synecdoche’ can be considered as a sub-branch of metonymy: it associates a part to the whole to which this part belongs, they continue, exemplifying the concept by the example of workers on a farm being often called *farm hands*, which can be understood through synecdoche. ‘Allegory’ differs from the abovementioned other types of figurative language use: an allegorical story has two levels – it can be understood literally but it needs to be interpreted figuratively, or in this case, allegorically, Montgomery et al. continue. ‘Apostrophe’ occurs when the speaker in a poem is addressing either someone who is not there, or is even dead, or something normally thought unable to understand language or reply; therefore apostrophe personifies this thing addressed and can be seen working like a personifying metaphor, Montgomery et al. explain. Quite often the use of an archaic second person pronoun and the associated verb form(s) is involved with apostrophe, such is the case in Christian prayer: *Our Father which art in Heaven, Hallowed be thy name*, for example (pp. 118-121).

### 3.1.2 Cognitive metaphor theory and conceptual metaphors

The cognitive metaphor theory takes a completely different approach to metaphors. It does not see them as unnecessarily flamboyant language use of poetry but rather as an integral part of our being human beings. Kövecses (2002/2010, p. 3) sketches the idea by giving examples of metaphoric language use:

*He's without direction in life.*  
*I'm where I want to be in life.*  
*I'm at a crossroads in my life.*  
*She'll go places in life.*  
*He's never let anyone get in his way.*  
*She's gone through a lot in life.*

All these examples speak about life and use expressions to do with journeys. Kövecses (2002/2010) explains that the domain of journey is used extensively when referring to the sometimes very abstract concept of life. According to cognitive linguists, we do this in order to grasp the abstract concept that is of life in terms of the more concrete and tangible concept of journey, he continues. According to him, in order for us to try to fully understand an abstract concept, it is actually better to use a concept more concrete, physical or tangible than the abstract target concept we are trying to grasp the idea of. He sees only natural and logical for us as human beings to rely on our experiences with the physical world as a foundation in this process (pp. 3-4, 7).

George Lakoff and Mark Johnson introduced their groundbreaking and at the time even radical theory on metaphors in their book *Metaphors We Live by* (1980/2003). They did not consider metaphor as simply “a device of the poetic imagination and the rhetorical flourish (p. 3)” and a mere tool of extraordinary language use with little or no connection to our thought and action as understood according to the prevalent theories of metaphor. Instead, they claimed that metaphors are in fact present in our everyday life – and not only in language use, but in thought and action as well. This pervasive nature of metaphors arises from the fact that the very nature of our ordinary conceptual system is fundamentally metaphoric, they continue, and the concepts governing our thought are not only matters of the intellect but they also govern our everyday functioning. It is our concepts that structure what we perceive and even how we relate to other people and this means our

conceptual system indeed plays a crucial part in defining our everyday realities, Lakoff and Johnson write. Bearing in mind the metaphoric nature of our conceptual system, the metaphor indeed is omnipresent in the way we think, what we experience and what we do every day. Language is where our conceptual system can be studied as we are typically not aware of how this system works (p. 3).

“The essence of metaphor is understanding and experiencing one kind of thing in terms of another”, Lakoff & Johnson (1980/2003) write (p. 5). They state that since our concepts are metaphorically structured and so are our activities, our language is metaphorically structured as well. We are hardly even conscious of the metaphors presupposed in our ordinary way of language use; they are not only in the words we use but instead present also in the concepts we use every day, Lakoff and Johnson continue. We talk about something in a certain way because we actually conceive that something in that way – and this goes hand in hand with the way we act; Lakoff and Johnson actually say that human thought processes are largely metaphoric (pp. 5-7).

According to Lakoff and Johnson (1980/2003), the metaphoric concept is systematic and thus also the language we use when talking about aspects of that concept is equally systematic. This systematicity, which on one hand allows us to understand and grasp an aspect or some aspects of a concept in terms of another, on the other hand necessarily hides other aspects of the same concept, they continue. As metaphors are possible as linguistic expressions because our conceptual system is metaphoric in nature, metaphors should be understood rather as metaphorical concepts, such as LIFE IS A JOURNEY, Lakoff and Johnson conclude (pp. 6-7). In Kövecses’ (2002/2010) terms: CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B, which is called a ‘conceptual metaphor’. Kövecses points out that there is a distinction between this concept and ‘metaphorical linguistic expressions’. LIFE IS A JOURNEY is a conceptual metaphor (i.e. the way we think) in which the metaphorical linguistic expression (i.e. the way we speak) *he’s without direction in life* makes manifest, he clarifies. Conceptual metaphors do not typically occur in language as such but instead they underlie conceptually all the metaphorical expressions listed underneath them (pp. 4, 7). I will follow the practice shown by Lakoff and Johnson, and write conceptual metaphors in small capital letters and metaphorical linguistic expressions in italics. In addition, I will mark the words or phrases triggering the metaphoric effect in bolded italics, when necessary.

Nikanne (1992) goes even further in interpreting this theory of metaphor. According to him, metaphor is the only way for a human being to grasp and to understand abstract concepts, and because of this, metaphors affect the concepts an individual construes in relation to the matters that are understood through metaphors (p. 64). Based on this, it can be assumed that metaphors can be culturally dependent but then again metaphors can have an effect on culture as well. This view is actually in accordance with the Lakoff and Johnson's original idea, as summarised by Kövecses (1995/2007):

Lakoff and Johnson (1980) argued that many everyday metaphors are conceptual (not just linguistic) in nature and can actually create social, cultural, psychological realities for us (p. 9).

Kövecses (2002/2010) summarises the importance of the cognitive linguistic view on metaphor as it being comprehensive, generalised and empirically tested. The theory discusses a large number of issues dealing with metaphor: the systematicity of metaphor, the relationship between metaphor and other figures of speech, the universality and culture-specificity of metaphor, and many others, he continues. It seeks to connect what is known about conceptual metaphor with what is known about the way we use language, the way the human conceptual system works and the way culture works, Kövecses writes. It challenges the traditional view on metaphorical language and offers a new view on the metaphorical language and thought arising from the basic bodily experience of human beings, he points out. A wide array of experiments have been conducted and they have shown the cognitive view of metaphor to be a psychologically viable one (p. xii).

Kövecses (2002/2010) summarises Lakoff and Johnson's theory very accurately:

Their conception has become known as the "cognitive linguistic view of metaphor". Lakoff and Johnson challenged the deeply entrenched view of metaphor by claiming that (1) metaphor is a property of concepts, and not of words; (2) the function of metaphor is to better understand certain concepts, and not just some artistic or aesthetic purpose; (3) metaphor is often *not* based on similarity; (4) metaphor is used effortlessly in everyday life by ordinary people, not just by special talented people; and (5) metaphor, far from being a superfluous though pleasing linguistic ornament, is an inevitable process of human thought and reasoning (p. x).

This differs quite drastically from the traditional, Aristotelic approach to metaphor, which was discussed in 3.1.1. According to Lakoff & Johnson (1980/2003) the traditional approach to metaphor distinguishes tenor and vehicle as parts of metaphor whereas the cognitive view of

metaphor talks about ‘source domain’ (the part from which metaphorical expressions are drawn) and ‘target domain’ (the part we are trying to understand). When these two are projected against each other, the transfer of meaning between them takes place (pp. 8-9, 15). Kövecses (2002/2010) elaborates these concepts further. According to him, source domains tend to be physical or otherwise more concrete and more clearly delineated concepts whereas target domains are typically fairly abstract and less-delineated. This is actually the reason why typical everyday metaphors are unidirectional – which means that the source and target domains are not reversible, he writes, adding that it makes perfect sense to talk about love as a journey but not really about journey as love. Kövecses does, however, admit that, although atypical, reversibility does sometimes exist between the source-target pair, usually leading to stylistic shifts and expressions which are rather literary or formal in nature. He exemplifies this by the conceptual metaphor ANGER IS A STORM and metaphoric linguistic expressions arising from it: *It was a **stormy** meeting* or *He **stormed** out of the room*. Kövecses adds another conceptual metaphor, A STORM IS ANGER (ANGRY PERSON), which can be used to form metaphoric expressions such as ***angry** waves* or *the storm was **raging** for hours* (pp. 7, 17, 27-28).

In the conceptual metaphor LOVE IS A JOURNEY, LOVE is the target domain and JOURNEY the source domain, i.e. the more tangible conceptual domain JOURNEY is used to understand the more abstract conceptual domain LOVE better. As Kövecses (2002/2010) puts it:

. . . metaphor can be characterized with the formula *A IS B*, where the target domain (a) is comprehended through a source domain (b). This comprehension is based on a set of mappings that exist between elements of a and elements of b. To know a conceptual metaphor is to know this set of mappings (p. 33).

This gives us one more concept we need to understand about conceptual metaphors: ‘mapping’. In order to understand the relationship between two concepts (understanding concept A in terms of concept B) we need to understand that there is a set of systematic correspondences between the source and the target. This means that constituent conceptual elements of B correspond to constituent elements of A – and these conceptual correspondences are what we call mappings (Kövecses, 2002/2010).

Among some of the most common source domains, according to Kövecses (2002/2010, pp. 18-23), are:

animals	<i>He is a real snake.</i>
buildings and construction	<i>He is in ruins financially.</i>
cooking and food	<i>What is your recipe for success?</i>
games and sport	<i>to toy with an idea</i>
health and illness	<i>a sick mind</i>
heat and cold	<i>in the heat of passion</i>
light and darkness	<i>She brightened up.</i>
machines and tools	<i>conceptual tools</i>
money and economic transactions	<i>Spend your time wisely.</i>
movement and direction	<i>She went crazy.</i>
plants	<i>the fruit of her labour</i>

Many of these are found in the data as well. According to Kövecses (2002/2010), there are other sources, too, such as containers, substances and physical objects, which then again have various properties, such as shape, colour and size. Still, as he continues, the most common source domains deal with people, animals and plants. Kövecses compares conceptual metaphors to a simplified world: this conceptual world has people who have bodies and who live in houses in a physical environment.; these people can move around and travel in this environment and interact with all the kinds of objects and substances in it; these people eat, get sick and get better and interact with other people. The simplified nature of this conceptual world, as Kövecses writes, enables us to use everything in it to create and explain more complex, abstract ones (pp. 18-24).

As common target domains Kövecses (2002/2010, pp. 23-27) lists for example:

emotion	<i>He was bursting with joy.</i>
desire	<i>He's burning to go.</i>
morality	<i>He is a shady character.</i>
thought	<i>He searched for the memory.</i>
society/nation	<i>neighbouring countries</i>
human relationships	<i>They built a strong marriage.</i>
time	<i>time flies</i>
life and death	<i>Grandpa is gone.</i>
events and actions	<i>She turned thirty.</i>

This study is interested in emotions as target domains, the emotion of love, in particular.

How can a concept be metaphorical and what does all this mean in practice? Lakoff and Johnson (1980/2003) make their idea more tangible by examining the concept of ARGUMENT and a conceptual metaphor ARGUMENT IS WAR derived from the concept. They then give examples of our everyday language that reflect the metaphor; claims can be *indefensible*, criticism can be *right on target*, one can *win* arguments or they can be even *shot down*. Lakoff and Johnson point out that when we talk about arguments and argumentation, we do not just talk about them – we actually can *win* or *lose* arguments, we consider the person we are having an argument with as our *opponent* whose positions are to be *attacked* while *defending* our own, we use *strategies* when doing this. There is a verbal *battle* going on when arguing and thus the structure of an argument reflects this (p. 4). In other words, it is the concept of war that at least partially gives the structure to what we do in arguing. In a nutshell:

. . . ARGUMENT is partially structured, understood, performed, and talked about in terms of WAR. The concept is metaphorically structured, the activity is metaphorically structured, and, consequently, the language is metaphorically structured (Lakoff & Johnson 1980/2003, p. 5).

Lakoff and Johnson (1980/2003) have determined three kinds of metaphors: structural, orientational and ontological metaphors (p. 61). These partially correspond to concrete, animistic and humanising metaphors Montgomery et al. (2007) mention in conjunction with the traditional approach to metaphor. The metaphors analysed in section 4 will be ordered into three groups based on this division by Lakoff and Johnson's division. Kövecses (2002/2010) follows this division as well and agrees that the cognitive function of metaphors – in other words, what role metaphors play in the way people think about and see the world in everyday language use– is the basis for this classification and there are often cases of coincidence between them (p. 37).

'Structural metaphors' occur when a concept is metaphorically structured by another concept, as Lakoff and Johnson (1980/2003) write. Such is the case with the previous examples, LOVE IS A JOURNEY and ARGUMENT IS WAR. A more concrete source domain (JOURNEY, WAR) is utilised in order to simplify the more complex target domain (LOVE, ARGUMENT). According to Lakoff and Johnson, the more familiar source domain gives some of its aspects to the more foreign one, making it more accessible and understandable. Especially structural metaphors can be understood through the pair target and source domain, and they provide the richest source for elaborating concepts (p. 61).

‘Orientational metaphors’ typically have something to do with spatial orientation, organising a whole system of concepts with respect to another, as Lakoff and Johnson (1980/2003) explain. Orientational metaphors have a base in our physical and cultural environment – our physical bodies and the way they function in our physical environment, Lakoff and Johnson continue. These arise for example from our physical posture: a drooping posture equals to feelings of unhappiness, sadness and depression whereas an erect posture equals to feeling positive, as Lakoff and Johnson write, giving *I fell into depression* and *I’m feeling up* as examples of orientational metaphors. Again, in terms of conceptual metaphors, Lakoff & Johnson give form to the spatialisation metaphors HAPPY IS UP and SAD IS DOWN (p. 14-15). It is easy to deduce more similar opposite pairs, such as up-down, in-out, high-low, near-far or even here-there.

‘Ontological metaphors’ usually show something abstract through something concrete. According to Kövecses (2002/2010), they let us give some structure to concepts in which clear structure is unclear or obsolete (p. 39). Lakoff and Johnson (1980/2003) tell us that our understanding of our experiences in terms of objects and substances makes it possible for us to reason about them and to make them more concrete, so to speak. Thus, as Lakoff and Johnson continue, we give the form of entities and substances to events, activities, emotions, ideas, etc. As was the case with orientational metaphors, it is our own bodies that we often use as basis for ontological metaphors, Lakoff and Johnson remind us. They give examples such as INFLATION IS AN ENTITY (*inflation is lowering our standard of living, we need to combat inflation*) and THE MIND IS A MACHINE (*my mind isn’t just operating today, I’m a little rusty today*). Furthermore, they claim that we tend not to even recognise the metaphorical nature of such statements but instead treat them as self-evident and natural. Lakoff and Johnson remind us that ontological metaphors often have a very limited or narrow scope. With the help of ontological metaphors, we can *work toward peace* (referring), *have too much anger in us* (quantifying) or talk about *the thrill of victory* (identifying), Lakoff and Johnson exemplify, and continue by stating that when we say someone *cracks under pressure*, we are actually using the conceptual metaphor THE MIND IS A BRITTLE OBJECT (pp. 25-28).

There are two special cases of ontological metaphors. Lakoff and Johnson (1980/2003) list ‘personification’ as the most commonly used type of ontological metaphors; in other words, a physical object is given human qualities: *life has cheated me*. In addition, Lakoff and Johnson talk



about ‘container metaphors’, explaining that these are ontological metaphors arising from our in-out orientation that we also project to other physical objects. Rooms and houses are obvious examples but any physical object – including our own bodies or even our natural environment – can be seen as a container, Lakoff and Johnson continue, and explain the concept further: we can be *inside* a room *in* a house but just as well *in* a clearing *in* the woods we have *entered*. Also different kinds of states can be conceptualised as containers (pp. 29-30, 33-34), which means we can say *he’s in love* or *he’s coming out of coma*. As can be seen from these examples, some ontological metaphors feel so familiar to us we do not even understand them as metaphors.

Not always are these three types of metaphors clearly separate but there is often overlapping instead. Kövecses (2002/2010) writes of structural similarities between the source and target domains being induced also by ontological metaphors. He sees ontological metaphors as very basic ones; they give abstract and often nonphysical target domains physical and concrete features. When an abstract and a concrete concept share features, we perceive structural similarities between them, Kövecses explains, continuing that, for example, food is cooked, chewed and either swallowed or refused, just like ideas are thought about, considered and either accepted or rejected. In this way, an ontological metaphor IDEAS ARE FOOD can give us structurality: THINKING IS COOKING and UNDERSTANDING IS DIGESTING (pp. 83-84).

It is good to bear in mind that the way we use, interpret and understand metaphors can be dependent on our surroundings, for example. Kövecses (2002/2010) lists some of these factors with a possible effect on this process, naming the immediate linguistic context, our knowledge on the major entities taking part in the discourse, the physical and the social setting the discourse is taking place in and the immediate cultural context (p. 292).

The most important concepts for the analysis are the three kinds of metaphors: structural, orientational and ontological metaphor. In addition, the two types of ontological metaphor, container metaphor and personification, will be used in the analysis. Along with the types of metaphors, the concepts of source and target domains are central in analysing the metaphors. Furthermore, the concept of metonymy –being so closely linked to metaphor – is used in the analysis.

### 3.2 Study of pop music and lyrics

This section will explain some of the roots of pop music, whereas section 3.2.1 concentrates on pop music in particular. Section 3.2.2 discusses song lyrics and especially pop song lyrics.

Pop music is a category of popular music, just as rock music or jazz music are, and popular music belongs to the larger field of popular culture, which is one of the objects of cultural studies. In his book *Understanding Popular Culture* (1994/2001), Roy Shaker quotes Grossberg, who considers popular culture “a significant and effective part of the material reality of history, effectively shaping the possibilities of our existence” and sees understanding “what it means to ‘live in popular culture’” as one of the challenges of contemporary cultural studies (as cited in Shaker, 1994/2001, p. ix). Shaker considers popular music as a central form of popular culture and says popular music includes various different music genres. Studying popular music is studying popular culture, he writes, and popular music should not be studied in isolation from its general field. In Shaker’s perception, the genre of popular music starts in the early 1950s and connects the genre closely to the emergence of rock music. He views cultural interpretations and understandings as being embedded in musical texts and performances, and being both the creations of the people engaged in music making and the result of the consumers’ interaction with the music. Shaker also sees musical texts and performances as cultural commodities, which are largely the product of an international music industry. Thus, when examining the question of meaning in popular music, one has to take into consideration many levels – at least the producers, the texts and the audience, he explains, and tells that the spatial location has an impact as well, whether it be the cultural policy of the country in question or the location of the consumers of the music. According to Shaker, one needs to take into consideration especially the interrelationship of these factors (Shaker, 1994/2001, pp. ix, x, 1).

#### 3.2.1 On pop music

Unlike in the 1950s and the 1960s, today it is not necessary anymore to try to prove the validity of popular culture – or popular music in this case – as the target of academic study, as so much research has already been conducted in this field. This was not the case even some decades ago. As Middleton (1990/2000) writes in *Studying Popular Music*, originally written in 1990, although popular music is almost omnipresent and everywhere in modern society, the study of popular music

is still, in a way, in its infancy. Popular music often used to be shunned by both traditional musicology and the relatively new field of cultural studies, despite the encouraging development of recent years (p. v). We need to bear in mind that Middleton's book was first published in 1990 and the situation has improved since. In fact, Simon Frith and Andrew Goodwin write in the same year in the preface of *On Record* (1990) that although semiotics in the field of cultural studies and musicology use a very different language, they both attempt a similar project and that there already is a budding synthesis between these two approaches. This interdisciplinarity is indeed what Frith and Goodwin concentrate on; that it is impossible to separate sociological, political and semiotic arguments from each other in this matter – and it is by no means productive to do so (Frith & Goodwin, 1990, pp. x-xi).

True enough, pop music and the study of pop music have both faced a lot of critique. Frith (1988) states that most of this can be derived from 1930s Leavisite arguments, referring to the British literary critic F. R. Leavis. These Leavisites, as Frith puts it, consider pop songs banal and their wordings, imagery and emotion feeble. Furthermore, they claim that pop lyrics picture an unreal world and that pop ideals are worn out, he continues. According to the Leavisites, pop songs are of mass culture and mass culture turns the extraordinary into clichés of the ordinary and corrupts real emotions, Frith writes. He continues by writing that in the Leavisites' opinion, the typical themes of pop, namely love and romance, are “the sentimental ideology of capitalist society”, and that pop songs, with their love lyrics also express popular sexual attitudes and thus work for the reproduction of social relations. In this light, (pop) songs can be interpreted as a form of propaganda (pp. 108-110). Along this lyrical banalism, Frith introduces the idea of lyrical realism, which implies that there is a direct relationship between a lyric and the socio-emotional condition the lyric in question is describing and representing. He claims that the problem of pop for mass-culture critics is that, according to them, fans treat all pop songs as they were real, which leads to a false view of life; understandably, pop lyricists find this interpretation very bemusing. Interestingly enough, pop has been defended from these charges of corruption based on the claim that nobody listens to the lyrics anyway. Frith has a different view on the matter: in his opinion even commercial pop lyrics, which may be silly love songs, are not insignificant as words are a reason for people for buying records, as instrumental hits are rather unusual. He agrees that pop lyrics may not be listened to as messages and they may lack some of the finesse of rock realism or blues poetry but, as statistics show, people do still want them (pp. 112, 118, 120).

Although Quint Randle and Keith Evans (2013) mainly concentrate on the development of American popular music in their article *So What Does “Set Fire To The Rain” Really Mean?*, most of their work can be applied to other traditions of popular music as well. Randle and Evans refer to the lyrical narrative origin and explain that the American popular music has its foundation on storytelling. They continue by referring to Cooke’s argument that American pop has its roots in Anglo-American folk music, which again arises from European mythic and epic storytelling (as cited in Randle & Evans, 2013, p. 127). They continue by referring to Tick and Beaudoin who support this view by writing about wandering performers in Medieval and Renaissance Europe, whose music was directed to commoners, and their importance in cementing “the oral transmission and regionally distinct nature of folk narratives” (as cited in Randle & Evans, 2013, p. 127). Furthermore, Randle and Evans cite Abrahams and Foss who state that the choice of repetition and the simplicity of subject matter were not an artistic choice but a practical one as folk music was transmitted orally and this required that it needed to be understood and memorised easily (as cited in Randle & Evans, 2013). The utilisation of simple forms and repeated phrases and lyrics, which are typical characteristics of modern pop music as well, can be considered to be at least partially derived from this era, Randle and Evans conclude. When the practice of printing song lyrics and tune names became popular, songs were turned into collectable merchandise – and the catchiness of modern pop lyrics must be indebted to also this – but this practice was also the beginning of the end to the oral nature of American folk music (p. 127).

Frith (1983) writes about what pop music means to us – he states that the pleasure of pop is in it enabling us to feel its tunes and perform them for ourselves in our imagination (p. 123). He cites Donald Horton who, according to Frith (1988), concluded in his analysis that the popular song actually plays an important role in dating rituals and relationships: the dialectic of love, which is found in abundance in pop songs, gives people an easily approachable, linguistic means to express their profound feelings (as cited in Frith, 1988). Thus, Frith gathers, the singer became a messenger of love, spreading the message of emotional possibilities. Frith (1983, 1988) concludes this by stating that people listen to music for pleasure and that pop love songs do not actually reflect emotions but instead they make it possible for people to articulate – and so experience – their emotions by giving them the romantic terms to do this. Later Frith (1996) also writes that we tend to add a certain amount of sexuality in music because music makes us feel (p. 142).

Music indeed affects our feelings, which is one of the thrills of music and the reasons we listen to music in the first place, as Aho (2007) writes. Similarly to Randle and Evans, Aho brings forth the importance of simplicity in popular music. According to him, especially the rhythm in popular music needs to be regular, unchanging and simple; it offers the listener a way into the musical experience and a possibility to be an active participant in it (pp. 244, 246).

If one compares the culture of wandering performers described earlier in this section to modern day musical performers with their massive world tours that are directed to attract masses especially, and their songs that very often have catchy choruses and tunes that are easily memorised, it is easy to see a similarity between these two. Perhaps it would indeed be appropriate to refer to these international superstars as modern day troubadours who continue the tradition of their medieval predecessors singing about chivalrous love – as a large number of contemporary songs still deal with the very same theme: love.

### 3.2.2 On lyrics and pop lyrics

The word ‘lyric’ refers to both songs and poetry as the Merriam-Webster Online definition (“Lyric”, 2015) for the word shows:

“Lyric : the words of a song  
: a poem that expresses deep personal feelings in a way that is like a  
song: a lyric poem”

Although song lyrics may not be fully comparable to poetry, it is good to bear in mind that the word refers to both song lyrics and lyric poems – they are not as far from each other as some scholars claim. Salo (2008), for instance, defines song lyrics as its own genre, albeit sharing many characteristics and features, such as figurative use of language, with lyrical poetry (pp. 35-37).

Among the various approaches to lyrical analysis, content – or narrative – analysis is a very common one. According to Randle & Evans (2013), content analysis is interested in understanding the messages and cultural themes that popular music portrays, using the materials and subjects that are addressed within lyrics to achieve this (p. 129). The components that constitute narrative have

also been a common scholarly interest and well into this century; a number of scholars have tried to find precise tools for identifying and clarifying these components, as Randle and Evans state. They refer to Fisher defining people as essentially story-telling animals whose communication is based completely on narrative (as cited in Randle & Evans, 2013). As songs are one of humanity's oldest forms of storytelling, an application of narrative analysis can tap on lyrics as a vast source of data, as Randle and Evans continue. Narratology scholarship is not sufficient alone when analysing something "poetic and potentially enigmatic, such as song lyrics" (pp. 131-132). Randle and Evans offer the field of semiotics, which studies symbolism and sign processes, to provide another, possibly even more diverse, approach to lyrical analysis (p. 132).

Content analysis is not without criticism, though. For example Frith and Goodwin (1990) chastise the content analysis of lyrics as it used to be in the 1960s, for example, as it was used by empirical sociologists as an apparently scientific method to prove how shallow commercial pop really was. What was problematic about such studies was that they assumed the song words could reveal their meaning without any reference whatsoever to the performance or musical context. Frith and Goodwin refer to Horton following this view in his 1957 article but give value to Horton bringing forth the important question of how people use pop songs, thus appreciating the active place songs have in people's lives – compared to lyrics passively reflecting the audience and their values. Frith and Goodwin also point out the interesting fact that it was indeed love songs that dominated the charts also back then and agree with Horton suggesting that love songs actually work in dramaturgical terms and calling this "a rhetoric of romance" (as cited in Frith & Goodwin, 1990, p. 2). Furthermore, according to Frith, H. F. Mooney claimed that pop song lyrics, in fact, reflect the emotional needs of their time (as cited in Frith, 1988, p. 106).

Bearing in mind what was discussed earlier, we might wonder whether song lyrics can be separated from the tune itself and be analysed and studied as a separate entity. Frith (1988) agrees that also the performance and the way lyrics are sung plays an important role in interpreting the song. Singers use verbal and non-verbal devices in making their points in their interpretation, but Frith points out that lyrics do have meaning on their own as well; in fact, they are dependent on each other, as music breathes life into the lyrics and lyrics give a social meaning for songs (pp. 120-123). In any case, as Frith puts it, "song words matter the most, as words, when they are . . . still open to interpretation" (p. 123).

What pop songs do is provoke the appropriate feelings for the song in listeners by telling a story and then commenting on it, as Hennion (1983) puts it. Pop song as a genre borrows from different other genres, mainly poetry (certain key words having importance and autonomy; the use of meter, verse and repetition), the lyric theatre (the singer appealing the audience directly in order to share feelings that are expressed in the first person) and the novelette (telling a story in a few words and the relationship between two or three people being the theme), Hennion explains (p. 188). Also this should justify the use of the tools of analysing poetry or literature to be used when analysing song lyrics. According to Hennion, the themes of the story, and the story itself, are familiar to the listener – the opposite pairs of rich and poor or those who are lucky in love and those who are not, etc. – and draw from popular mythology. Timeless myths need to be linked to current events, the (often ambivalent) mythic themes usually providing the story to which a temporary perspective is brought by the choice of words, Hennion continues. The words used are what make the text original but the words must also be easily memorised and the singer must, just like an actor in a movie, become the character speaking in first person in the song in question, Hennion explains. In order to achieve this, according to Hennion, a link must exist between the singer and his/her songs (pp. 188-194). Still, it is the story to which listeners pay attention at the end, not all the work it took for the song writers, composers and producers to make listeners want to identify themselves to the protagonist of the story. In Hennion's words, it is "conventional simplicity and ancient wisdom" that make a successful story (p. 195).

Creating the wording can be quite a difficult task indeed and combining the lyrics to the song can require a lot of work from all the participants in the writing process, as Hennion (1983) points out. Although the lyrics need to be kept simple and understandable, they must not be clichéd, and the words need to maintain the ambiance of contemporariness. While doing all this, as Hennion continues, the words also need to appeal to people; the words used in the lyrics must include enough familiarity to make listeners relate to them but, at the same time, the lyrics need to have certain key words that act as a counterbalance, as signifiers of their own right and autonomy within the text. Hennion explains that these words carry enough expressive power that entices the imagination of the listener and, without cutting the thread connecting them to the everyday words in the text, allows the role of dream to take over (pp. 195-196). Hennion calls these occasions "unexpected metaphorical turns of phrase (that) interrupt the unfolding of the text, giving one a shiver of pleasure" (p. 196).

Frith very aptly quotes Marcel Proust (as cited in Frith, 1988):

Pour out your curses on bad music, but not your contempt! The more bad music is played or sung, the more it is filled with tears, with human tears. It has a place low down in the history of art, but high up in the history of the emotions of the human community. Respect for ill music is not in itself a form of charity; it is much more the awareness of the social role of music (p. 124).

As discussed in section 3.2, popular culture is a field of popular culture studies, an academic discipline of its own right and a branch of cultural studies (Shuker, 1994/2001). Popular music is, despite critique, an integral part of popular culture and its origin can be traced all the way back in folk narratives and the European mythic and epic storytelling (Randle & Evans, 2013). Typically, pop songs tell about love and relationships, often focusing on the romantic aspects of relationships between people, and provide the listeners a possibility to connect with the feelings and emotions expressed in the song (Frith & Goodwin, 1990). The songs try to connect the past and the present by giving old, traditional themes a modern, contemporary form. Although the performer and the performance play an important role, it is the story and the words the listeners pay attention to at the end (Hennion, 1983).

### 3.3 Love

As this thesis deals with metaphors of love, I considered it necessary to try to define love – or at least how love is generally understood in the Western world and cultures. Of course, in the confines of this study it is impossible to include an exhaustive description and definition but this section will shed at least some light on how our conception of love has become what it is today. Section 3.3.1 opens the concept of love and explains some of the types of love. Section 3.3.2 discusses metaphors of love and shows where the conceptual metaphors of love used in this study derive from.

Why study love or let alone metaphors of love? The nature of love interests scholars from various academic fields of study – the topic has been and is the interest of for example anthropology, clinical psychology, communication studies, developmental psychology, evolutionary psychology, history, neurobiology, neuroscience, primatology, social psychology and sociology (Hatfield, E.,



Bensman, L., & Rapson, R. L., 2011, p. 16). Furthermore, love – and especially romantic love – is one of the most common themes in the lyrics of (mainstream) pop songs, as stated by for example Bennett (2010, p. 3) and as this stands for Minogue’s song lyrics as well, studying her lyrics through this thematic content seems valid.

### 3.3.1 What is love?

Love carries different kinds of meaning and in fact one can define different types of love. In *The Four Loves*, C. S. Lewis (1960) gives affection, friendship, erotic love, and the love of God as four archetypes of love. These have been studied and define further and for example Tissari (2001) mentions five varieties of love: ‘eros’ (romantic and sexual love), ‘storge’ (family love), ‘philia’ (friendship love), ‘agape’ (religious love) and ‘khreia’ (love of things). She suggests that of different types of love, eros is the most frequent in different text categories (p. 217).

Ketonen (1984) considers love the most written theme in world literature and continues by writing that the meaning of love is ancient indeed and it seems to have had an essential role in making human beings human beings (pp. 9, 11). In addition, Protasi (2008) agrees that it is indeed eros, the romantic love, which we usually think of when thinking of love. She defines eros as “the passionate attachment we feel for one special individual, who is seen as beautiful, desirable and valuable” (p. 71).

Love is one of our basic emotions, along with happiness, sadness, anger and fear, for example, as Kövecses (1995/2007) states. Although the same general basic emotion categories can be found possibly in all languages and cultures, there seems to be at least minor differences between them (pp. 2, 9). Despite these possible differences, we can safely assume that at least some of these basic emotion categories are something that people from different cultures or language background have in common.

Why then do we write and sing about love? Rauhala (1984) claims that the possibility of being or falling in love is actually one of the most profound characteristics of the very concept of human being and that love has a strong influence on balancing and enriching our worldview (pp. 54-55).

Salo (2008) considers love as a theme timeless, universal, omnipresent and, at least to some degree, part of everyone's life. In this light, it is only logical that love is also one of the most common song themes, although Salo warns that within this air of commonness lies a danger: creating new figures of speech on love can be very difficult. (p. 58).

### 3.3.2 Metaphors of love

To approach the subject, we need to take a look the role of (conceptual) metaphors on basic emotion concepts, to which love as well belongs. Again, I refer to Lakoff and Johnson's and Kövecses' study on the matter. In their work, they mention some common conceptual metaphors, according to which the metaphoric linguistic expressions in the data will be categorise in the analysis in section 4. To complete the categorising, some conceptual metaphors have been adopted from other sources as well.

Conceptual metaphors and their role in emotion concepts can be culture specific, as Kövecses (1995/2007) writes, also posing the question of whether the conceptual metaphors are constitutive of the cultural models associated to emotions, or whether they only reflect them. He refers to Quinn, who considers the latter to be true (as cited in Kövecses, 1995/2007). Kövecses himself disagrees and, basing his point of view on the study on the prevalent container metaphor for anger, states to a probability of conceptual metaphors – with other factors – actually contributing to how emotion concepts are constitute. Still, Kövecses says that such a black-and-white approach to the matter might not be the best one, agreeing that some metaphors indeed can create reality but some cannot (pp. 9-10).

As mentioned earlier, source domains that are easier to fathom are utilised to define more complicated ones. Lakoff and Johnson (1980/2003) state that the concept of LOVE is structured mostly in metaphorical terms. The conceptual metaphors used as categories of metaphors in section 4 originate from different sources. Among the many conceptual metaphors of love they give, Lakoff and Johnson mention the following (pp. 44, 46, 49, 51):

LOVE IS A JOURNEY

*It is a bumpy ride.*

THEORIES ARE BUILDINGS  
LOVE IS MADNESS  
LOVE IS MAGIC  
LIFE IS A GAMBLING GAME

*Her theory is well-constructed.*  
*I'm just **crazy** about Harry.*  
*I was **spellbound**.*  
*He's **bluffing**.*

Of these conceptual metaphors, THEORIES ARE BUILDINGS became LOVE IS A BUILDING/CONSTRUCT and LIFE IS A GAMBLING GAME was changed into LOVE IS A GAME (TO PLAY) to meet the needs of the data better.

Lakoff and Johnson (1980/2003) continue by writing that the core of the concept of LOVE is minimally structured by the subcategorisation LOVE IS AN EMOTION and further by links to other emotions, such as liking. This is typical to all emotional concepts because, as they are not clearly delineated in our experience, they are comprehended primarily indirectly, via metaphor, Lakoff and Johnson state (pp. 51, 85).

According to Kövecses (1990), container metaphors<sup>3</sup> are central to metaphors of love – and in understanding any emotion. When in conjunction with emotions, container metaphors work in two different ways: either the emotion is the container, LOVE IS A CONTAINER, or the emotion can be contained in the human body, LOVE IS FLUID IN A CONTAINER (pp. 144-159). Agreeing with both Lakoff and Johnson's and Kövecses' views, Tissari (2001) considers subcategories of containment (*my heart is empty*), amount (*endless love*) and exchange (*I give my love to you*) very common when the target domain is love. She continues by suggesting that when the target domain is love, people tend to fetch metaphors from spatial (*love is lifting me higher*), temporal (*eternal love*) and sensory (*blinded by love*) domains. Also subcategories of containment (*my heart is empty*), amount (*endless love*) and exchange (*I give my love to you*) very common when the target domain is love (p. 238).

Kövecses (1986, p. 62; n.d., 2002/2010, pp. 36, 51, 64, 97, 108, 150) gives numerous conceptual metaphors of love and some other conceptual metaphors can be altered to meet the requirements of the data. The following are of importance for this study:

LOVE IS CLOSENESS  
LOVE IS RAPTURE

*I want to be **by your side**.*  
*I've been **high** on love for two weeks.*

---

<sup>3</sup> See section 3.1.2 Cognitive metaphor theory for more about container metaphors.

LOVE IS A NUTRIENT  
 LOVE IS A FLUID IN A CONTAINER  
 LOVE IS A UNITY OF  
 (TWO COMPLEMENTARY) PARTS  
 HAPPINESS IS LIGHT  
 EMOTION IS HEAT/FIRE  
 RELATIONSHIPS ARE PLANTS  
 THE OBJECT OF LOVE IS A DEITY

*Everyone **needs** love.*  
*She was **overflowing** with love.*  
  
*He is my better **half**.*  
*He **radiates** with joy.*  
*She was **sizzling** with rage.*  
***cultivating** business relationships*  
*I **worship** him.)*

Again, the data required some changes to the conceptual metaphors. LOVE IS A RAPTURE has been given an additional part, HIGH, to broaden the domain it utilises. HAPPINESS IS LIGHT became LOVE IS (SUN)LIGHT; EMOTION IS HEAT was altered to LOVE IS A SOURCE OF WARMTH, whereas RELATIONSHIPS ARE PLANTS became LOVE IS A PLANT. The conceptual metaphor THE OBJECT OF LOVE IS A DEITY was changed to LOVE IS RELIGION instead.

Tissari (2006) mentions the conceptual metaphors LOVE IS A PLANT and LOVE IS A RELIGION/RELIGIOUS RITE (pp. 145, 150), both of which are suitable for the data – although the latter became LOVE IS RELIGION. Two conceptual metaphors have been adopted from Tammela (2009). In his extensive Licentiate thesis on metaphors of love, Tammela utilises the conceptual metaphor theory. He uses the conceptual metaphors RAKKAUS ON ASTRONOMIAA (LOVE IS ASTRONOMY) and RAKKAUS ON MUSIIKKIA (LOVE IS MUSIC) in this study (pp. 107, 118). The data required a slight alteration to Tammela's LOVE IS ASTRONOMY and it became LOVE IS AN ASTRONOMICAL OBJECT/PHENOMENON instead. Furthermore, both Lakoff and Johnson (1980/2003, pp. 140-144) and Kövecses (2002/2010, p. 36) give the conceptual metaphor LOVE IS A COLLABORATIVE WORK OF ART, from which I believe Tammela has deduced his conceptual metaphors LOVE IS ART and LOVE IS MUSIC. The conceptual metaphor LOVE IS MUSIC suits the purposes of this study the best and the aspect collaborativeness, which Lakoff and Johnson and Kövecses strongly emphasise in conjunction with LOVE IS A COLLABORATIVE WORK OF ART, will be kept in mind.

The data required inventing some additional conceptual metaphors of love as it includes metaphoric expressions that do not match any of the abovementioned conceptual metaphors.

LOVE IS FLYING/FLOATING  
 LOVE IS MOVEMENT  
 LOVE IS CHROMATICITY

*Love is **lifting** me up.*  
*I want to **dance** to your beat.*  
*You show me all the **colours** of love.*

Also metonymy (i.e. part for a whole or part for another part) can be treated similarly as metaphors, as Kövecses (n.d.) shows:

INABILITY TO BREATHE STANDS  
FOR LOVE:  
PHYSICAL CLOSENESS STANDS  
FOR LOVE:  
SEX STANDS FOR LOVE:

*You take my **breath** away.*  
*They are always **together**.)*  
*They **made love**.*

Of the concepts introduced in this section, the different types of love will be essential in analysing the data. Eros and storge are the most typical ones

#### 4 The analysis of the metaphors of love in the selected lyrics of Kylie Minogue

In this section, I will present the metaphors of and concerning love found in the data. There are a variety of ways to classify metaphors, as Kövecses (2002/2010) states. This can be based on the conventionality, function, nature or level of generality, for example (p. 46). As for this thesis, the metaphors found in the lyrics are categorised under appropriate conceptual metaphors, which in turn are classified either as orientational, structural or ontological metaphors (discussed in section 3.1.2). These are in this order as orientational aspects often coincide with other types of metaphors, and discussing them first will help to understand the subsequent ones. The excerpts from song lyrics are written on a smaller font size to make the section more readable.

As mentioned in section 3.1.2, it is possible for these three types of metaphors to coincide as Kövecses states (2002/2010, p. 37). Consequently, there are some cases in the analysis where the metaphoric expression from the lyrics matches the conceptual metaphor under which it is placed but does not fit the classification by the function of the conceptual metaphors. In other words, the metaphoric linguistic expression *love sings to me* fits perfectly the conceptual metaphor LOVE IS MUSIC but although the conceptual metaphor LOVE IS MUSIC is a structural metaphor, the expression *love sings to me* is, in fact, an ontological metaphor – a case of personification, to be exact. Fortunately, ambiguous occasions like this do not occur often even though there is a vast amount of metaphoric linguistic expressions found in the data.

As stated earlier, this section follows the classification based on the cognitive function. Thus, orientational metaphors are in section 4.1, structural in 4.2 and ontological in 4.3. Each of the sections consists of numerous subsections usually named after the conceptual metaphors the actual metaphoric linguistic expressions have been categorised. When applicable, these subsections are in order based on possible similarities between the source domains of the conceptual metaphors. In interpreting the actual metaphoric expressions, dictionaries such as the *OED Online* and sources giving information on symbols and symbolic representations – for example Michael Ferber's *A Dictionary of Literary Symbols* (1999) – have been used.

## 4.1 Orientational metaphors

As discussed in section 3.1.2, orientational metaphors typically have something to do with spatial orientation. They are based on our physical bodies and the way our bodies function in our physical environment. Orientational metaphors could have been placed under LOVE IS A JOURNEY, based on them being spatial movement of a kind (*love is lifting me up*). Two spatial pairs occur frequently in the data: up-down and here-there.

### 4.1.1 Up – down

Lakoff and Johnson (1980/2003) give orientational metaphors such as HAPPY IS UP and its opposite, SAD IS DOWN; HAPPY IS UP means that something that is up is good and desirable (pp. 14, 16). Pursuing happiness can easily be replaced by pursuing love, which equals to the protagonist often being somewhere UP or aiming to reach something UP. To simplify things, HAPPY IS UP shall be used in this thesis when referring to something desirable being understood through physical directions as UP – although the metaphor could just as well be GOOD IS UP or LOVE IS UP.

So get to this elation  
So *high* so fast  
– –  
Succumb to this illusion  
So strong, so deep  
'Cause everyday is all there is  
In my some kind of bliss  
– –  
Study my reflection  
And let the colours fall  
Slip into stillness  
And be *above* it all

‘Some Kind of Bliss’ (Minogue, 1997)

In the lyrics of ‘Some Kind of Bliss’, Minogue uses orientational metaphors to express that being in love is getting and being up or high; even being above everything. In ‘Some Kind of Bliss’, the protagonist is most probably scared to some degree by getting *so high so fast*. The use of the degree adverb *so* with both *high* and *fast* creates the atmosphere of the protagonist doubting whether the process has been sensible, whether the feeling is going to last and whether the feeling is true at all.

The protagonist might be thinking about her/his relationship history retrospectively. The lyrics seem to suggest the protagonist has learned from the past and is now contented with her/his *some kind of bliss*. There is no need for extremities, no folly of youth – the protagonist understands that *everyday is all there is* and knows to enjoy the small things in one's everyday life.

Similarly, 'Looking for an Angel' includes cases of orientational metaphors.

'Cause I wanna **look down** now  
I wanna get **deeper**  
Can you let me in?

'Looking for an Angel' (Minogue, 2010)

The protagonist wants to *look down* from wherever high s/he is (nevertheless, up in a happy place). Then again, s/he also wants to *get deeper* into the love affair at hand – as deep is the opposite of up, this is an interesting choice of words as it creates tension, causing the stanza stand out. In fact, the *getting deeper* is an instance of container metaphor – the protagonist wants to get *deeper in* something. Container metaphors are discussed in more detail in sections 3.1.2 and 4.3.3. The lyrics of 'Looking for an Angel' are rich in metaphorical expressions and the song will be discussed in other subsections as well. The lyrics tell about the uplifting power of love and of the elation one feels when together with one's loved one. Minogue's choice of metaphoric expressions utilising the vertical orientational metaphors support this air of sublime love.

In the lyrics of both 'Fine' and 'Stay This Way', Minogue writes draws from Lakoff and Johnson's orientational pair up-down – or actually the pair high-low.

You're riding **high** but you just fear **the fall**  
Don't even recognize yourself at all

'Fine' (Minogue, 1997)

You take me **to the top**  
I wonder when **the drop** will come



'Stay This Way' (Minogue, 2000)

The protagonist of the song fears of falling from high, which means s/he wants to stay up there, in happiness, instead of falling down to sadness or depression. Although one can *fall in love*, the *fall* does not refer to this in 'Fine'. In the jazzy 'Stay This Way', Minogue writes the protagonist being taken *to the top*, which is, of course, the highest one can get, the ultimate form of up. The protagonist reaches the top together with the love interest as indicated by the use of the verb *take*. In this interpretation, the protagonist is anticipating or getting ready for a *drop*, just like the *fall* in 'Fine'. Perhaps s/he feels that this kind of happiness cannot come without a setback. Then again, *taking someone to the top* is a reference to reaching the top of sexual pleasure, orgasm, towards which the object of the protagonist's love is taking her/him. Another interpretation is to treat this as an extended LOVE IS A ROLLER COASTER RIDE metaphor, *the top* being the best times in the love relationship and *the drop* representing the sometimes sudden change to worse.

In both of the lyrics in question, there is a sense of doubt, an air of mistrust or unbelief. Minogue has chosen the metaphoric expressions so that they support this further. The anticipating of *the fall* and *the drop* both indicate the protagonist doubting whether *the high* or *the top* will last, creating the air of doubt in the song. Furthermore, Minogue is referring to the proverb 'pride goeth before the fall'. See also the myth of Icarus in section 4.2.1.4. LOVE IS FLYING/FLOATING. The same pair, up-down or high-low, occurs in many other song lyrics of Minogue as well.

A very interesting case occurs in the lyrics of 'Cowboy Style'.

Awoke my senses yet you stopped time,  
You took me to ***a deeper high***  
The essence of my hopes and fears,  
Creation of my muddled dreams

'Cowboy Style' (Minogue, 1997)

The protagonist has been taken to *a deeper high*, which consists of an interesting juxtaposition of deep and high. Minogue plays with the meanings of the word deep, as besides being somewhere far down, the word can be used to add the quality of profoundness to the word it modifies. The contrast between extremities – such as the *deeper high* and the *essence of hopes and fears* – seems to be a

recurring theme in many of Minogue's lyrics. There are other instances of Minogue highlighting two polar opposites within the lyrics. The extensive use of the opposite pairs lets one assume the ambivalence of human emotions and feelings is what Minogue has wished to express through the lyrics of 'Cowboy Style'.

The lyrics of 'B.P.M.' include a number of orientational metaphors or metaphoric expression drawing on orientational domain.

Feeling *high*  
(High)  
Twenty-four/seven  
Ooh, it feels like *heaven*  
(Baby)  
— —  
Ooh, ooh, I can't deny it  
(No, no, no)  
All these beats got me *flying*  
(Ohh)

'B.P.M.' (Minogue, 2004)

The protagonist is indeed HAPPY and UP, as s/he is *feeling high*, as if s/he were in *heaven*. The lyrics use the domain of music and many of the metaphorical expressions in the wording are related to music or musical terminology. In the lyrics, music represents the love between the protagonist and her/his love interest. The beats of the music get the protagonist *flying*, in air – high or up, that is.

In 'So Now Goodbye', the protagonist feels the love between her/him and the love interest has made everything feel good, as if turning common ground to heaven.

Then we went ahead and fell in love  
*Heaven* was a common ground  
We were *never coming down*

'So Now Goodbye' (Minogue, 2000)

The lovers had no interest in *coming down*, they wanted to stay up, in the happiness their love had created. They were UP, in heaven, with each other.

As we can see in ‘Sometime Samurai’, the UP can be just about anything; in the lyrics, Minogue places the protagonist in her/his *treetop*.

Cradled by your greatness  
Safe now in your arms  
Ooo Mmm Mmm in *my treetop* I’m wearing such a smile

‘Sometime Samurai’ (Minogue, 2005)

The possessive pronoun is an important marker here – the protagonist has chosen the treetop and climbed as high as one physically is able to: the treetop. S/he feels happy in the treetop, smiling because of the state of happiness. The two previous lines can be understood to refer to this tree of love – the branches of the tree representing the arms of the lover. This tree of love could be considered belonging to 4.3.2 LOVE IS A PLANT as well.

All three previous song lyrics carry a feeling of emotional satisfaction – in each song, the protagonist is enjoying love in her/his life. The whole lyrics of ‘B.P.M.’ deal with the ecstatic pleasure of eros; of being up, happy. In ‘So Now Goodbye’ the protagonist is reminiscing an intense love affair that occurred in past, whereas in ‘Sometime Samurai’ the protagonist is enjoying the stability of the love relationship as a supporting, cohesive force in her/his life; the storage side of love. In the lyrics, Minogue has chosen words that create an atmosphere of elation and joy and advances this further by her metaphoric expressions.

#### 4.1.2 Here – there

Another pair of orientational aspects Minogue often uses in the selected lyrics is here–there. Again, this refers to us as physical beings in a physical environment with spatial dimensions (discussed in detail in 3.1.2 Cognitive metaphor theory). Usually HERE is good and THERE is not good; one wants to enjoy the moment here and now. Then again, one might, when dissatisfied with the current situation and surroundings, want to be somewhere else, somewhere good – THERE.

I don't want to be *here*.....take me with you

— —  
Take me *there*, take me there,

'Take Me with You' (Minogue, 2000)

In 'Take Me with You', the protagonist does not wish to be *here* but instead is longing for being *there*; being with the object of her/his love. The reality *here* is so far away from what the protagonist would wish to be true that s/he simply desperately wants things to be well again and wants to be *there* with the loved one.

Similar occurrence with the pair here–there can be found in 'Feels So Good':

And it feels, yeah it feels so good

When you're *here*

We are *here* to love

'Feel So Good' (Minogue, 2014)

When the object of the protagonist's love is *here* with the protagonist, everything *feels so good*; love is *here* as well with them. *Here* is a place for loving.

In a similar fashion, Minogue writes in 'Fine' about *turning and running*:

You don't have to worry don't you *turn and run, run, run*

Turn your face into the sun, sun, sun

'Fine' (Minogue, K., 2014)

In this occasion, there is the threatening possibility that the protagonist's love interest will *turn and run, run, run* away from HERE to somewhere not HERE (which equals to THERE, of course). As the protagonist is HERE, s/he wishes the love interest to be HERE as well, as it is indeed HERE where love is.

In the lyrics of 'Cowboy Style', Minogue plays with the same pair here-there:

Found my voice to have my say,  
You take me *close to far away*,

'Cowboy Style' (Minogue, 1997)

Minogue uses polar opposites in order to add emphasis. The protagonist's love interest takes the protagonist at the same time *close* (HERE) *to far away* (THERE). In this occasion, love is omnipresent for the couple, it exists both here and there as long as the two are in the same place together. Then again, if this is the case, there actually equals to here – distance and place are not important anymore; only love is.

The lyrics of these four songs all utilise the spatial relationship of here and there but Minogue uses words and metaphoric expressions in different ways in order to add emphasis or contrast to the lyrics. As some of the previous example show, orientational metaphors can be found from other types of metaphors: *close* and *far away* actually represent here and there, whereas up is portrayed by *heaven* and *treetop*. This proves how different types of metaphors can coexist in one metaphoric expression, overlapping each other – and that metaphoric expressions can be interpreted in multiple ways.

## 4.2 Structural metaphors

As mentioned in section 3.1.2, in structural metaphors a more accessible concept is used to define a more complex concept. The conceptual metaphors that make the headings of the subsections are placed after each other if their source domains are close to each other, if applicable.

### 4.2.1 LOVE IS A JOURNEY

Love can be interpreted as a journey and thus through the concept of the structural metaphor. LOVE IS A JOURNEY is not a clear-cut category, though, as also orientational metaphors include the idea of journeying – albeit only as directions, but still as spatial movement. Kövecses (2002/2012) says the passengers in the metaphor LOVE IS A JOURNEY are lovers. The vehicle they use is the relationship

between the lovers and the journey consists of all the events the lovers face together. The direction of the journey represents the choices the lovers have made and the destination equals to the final purpose of the relationship between the lovers. Or in a more concise form (Kövecses 2002/2012, pp. 8-9):

<i>Source: JOURNEY</i>		<i>Target: LOVE</i>
the travellers	⇒	the lovers
the vehicle	⇒	the love relationship itself
the journey	⇒	events in the relationship
the distance covered	⇒	the progress made
the obstacles encountered	⇒	the difficulties experienced
decisions about which way to go	⇒	choices about what to do
the destination of the journey	⇒	the goal(s) of the relationship

This systematic set of correspondences characterises the conceptual metaphor LOVE IS A JOURNEY. Kövecses points out that these elements were not included within the domain of love until it was structured by the domain of journey. In a way, the concept of journey as a matter of fact helped create the concept of love (p. 9). As Lakoff and Johnson (1980/2003) write, when utilising the domain of journey, the emotional aspects of love are almost never under the lovers' active control – love can be *off the tracks*, or *on the rocks*, or *not going anywhere* (p. 142).

The metaphors and metaphoric expressions have been divided into subcategories for the sake of clarity. Section 4.2.1.1 includes the ones that utilise the lexical field of traffic, 4.2.1.2 the metaphoric expressions referring to certain places, whereas 4.2.1.3 is dedicated to the ones arising from the domains of funfairs and amusement parks and their rides. The conceptual metaphors LOVE IS FLYING/FLOATING and LOVE IS MOVEMENT have been included in this subsection as they, although not being journeying as such, can include the element of it. The conceptual metaphor LOVE IS A JOURNEY is used by Lakoff and Johnson, and later by Kövecses.

#### 4.2.1.1 On a super highway

This subsection includes the metaphoric linguistic expression in the data, where source domains are related to traffic. As traffic itself is closely related to journeying, placing them here was a natural choice.

In the lyrics of 'B.P.M.' (or 'Beats Per Minute') Minogue uses words and phrases such as *super highway* and *giving way*, both from the lexical field of traffic.

Won't apologize  
Baby, I know  
What I want tonight

I'm on a *super highway*  
Baby, better *give way*

'B.P.M.' (Minogue, 2004)

Traffic is related to journeying – or to vehicles and pedestrians using routes of transportation. Instead of uncharted territory, the protagonist is venturing on well-known paths as s/he is cruising on a highway. This must refer to speed, as the person is definitely not taking her/his time on a pedestrian path, for example, but has chosen an express route to whatever destination s/he is to reach. A highway is a main road that is open to everyone so there will be no road tolls to be paid and the stops on the way have been minimised by the choice of the route. There will be no scenic spots to marvel at and most probably no other sights than those of infrastructure and possible some big, notable natural sights that cannot be avoided. The highway in question is *super*, so it has been taken to extremes or is extremely fast and direct – perhaps Minogue is referring to a futuristic highway such as the one she is driving on with her sports car in the music video of her song 'Can't Get You out of My Head'. The protagonist is extremely determined in her/his decision and wants to reach her/his destination very quickly and reliably and with as little delay as possible. S/he is a definitely a subject, s/he has made the decision her/himself and is even racing her co-trafficker by asking him/her to *give way* as she wants to take the lead.

In 'Drunk', the protagonist is just as determined to reach the destination:

You put me to the test and I understand  
There's more and more and more to know  
Don't take me *halfway*  
I won't be contented that way

'Drunk' (Minogue, 1997)

S/he does not wish to be taken to *halfway*, indicating again that s/he does not believe in the proverb ‘Well begun is half done’ but instead believes in doing rather than trying to do something. S/he is determined to reach the destination, whatever it may be, and s/he will not be contented until s/he has finished the journey. For the protagonist, there is no halfway, there is only the destination.

In ‘Take Me with You’, there is no halfway for the protagonist either, but s/he is not in such a hurry as the protagonist in ‘B.P.M.’.

If I could stand to take *the long road*,  
If I could reach to *where I've never been*.  
— —  
I don't want to be here.....*take me with you*  
— —  
*Take me there*, take me there,  
— —  
If I could see *the things I've never seen*,  
It's a matter of dreaming.

‘Take Me with You’ (Minogue, 2000)

In the lyrics of ‘Take Me with You’, the phrase taking *the long road* refers to not choosing the most direct route to the destination – as was the case with the *super highway* earlier – but instead taking a detour which is longer. The detour, the long way that is, might be safer, easier, more rewarding, etc. than the direct route, but then again it might cause even a considerable delay as something unexpected might happen or the person might get somehow sidetracked. This road of and to love does not have to be the easiest or the safest. Come what may, the lovers can always rely on each other on their journey of love.

Taken less literally, Minogue might refer with *the long road* to having unfinished business that needs to be taken care of before one is done. Perhaps the protagonist of the song is afraid to take a look on all that s/he has left unfinished and longs for a more direct route in life. Perhaps s/he does not want to face her/his previous love relationships – or perhaps s/he is afraid s/he will make the same mistakes s/he did the last time. Wanting to take the long road or way might also state that a person considers the journey itself more important to the destination – and even if the long way proves more difficult, sometimes it is wise to simply deal with everything blocking one’s path even though it might mean getting delayed or even hurt in the process. One cannot move on if one does



not deal with the errors and the negative experiences of past romantic relationships. This, of course, may seem threatening and something one might wish to avoid. One may have to take the long way and even get hurt on it in order to find true love.

The protagonist wishes s/he could see *the things* s/he has *never seen* and *reach to where* s/he has *never been*, stating that it is a matter of dreaming, possibly expressing hesitancy or insecurity – or even disbelief of such a thing ever happening. Perhaps the protagonist has been heartbroken and is expressing this – the lyrics would suggest something similar has happened in the past and is possibly about to happen again, and the protagonist is now desperately trying to *hold on* and prevent this from happening. So there indeed are perils and obstacles in the lovers' way this time and the protagonist is feeling they might never actually reach their figurative destination together – thus referring to this as *a matter of dreaming*. It is as if the protagonist is sure s/he will not reach love and happiness again.

There is a strong sense of uncertainty in the lyrics, as the use of the conditional shows: *If I could stand to take, If I could reach* and *If I could see*. One is left wondering how the protagonist could change the conditional into the future tense: *I will stand, I will reach* and *I will see*. Now it feels as if s/he is passively waiting for something to happen so that s/he would have the courage to *take, reach* and *see* again; to let love in her life again. The protagonist's lover may be the key into that – s/he is reaching out for the lover in order to find love again.

Actually, in the lyrics of 'Too Far', Minogue refers to the kinds of threats or obstacles mentioned earlier:

Get me *past these perils* and to my Eden  
Where the silence is a comfort

'Too Far' (Minogue, 1997)

Here the protagonist and her/his companion in love are facing obstacles or *perils*. Bearing in mind what Kövecses (2002/2012, pp. 8-9) said about the symbolism of LOVE IS A JOURNEY, these *perils* can represent just about anything one can think of that can work as an obstacle two loved ones

might meet when trying to reach their goals, their *Eden* or paradise, in their relationship. In paradise, life is free of perils and worries, and so should it be in the lovers' destination as well.

The protagonist of 'Feels So Good' has taken a more active role in the pursuit of love:

Why don't you belong to me now  
So through *my way*, with me, stay with me

— —  
And I can't *slow down*  
And I need you now

'Feels So Good' (Minogue, 2014)

The protagonist in 'Feels So Good' wishes her/his loved one to stay with her/him through the path the protagonist has chosen. S/he considers this path her/his own but wants the other person to stay with her/him. The protagonist is also unable or unwilling to *slow down* her/his pace – perchance s/he wishes to reach the object of love quicker this way or maybe s/he needs help from the loved one. What is important is that the lovers stay together and walk this way together so they will find love.

In 'Paper Dolls' Minogue talks about *getting on that road*:

For *getting on that road*  
We were taken *to a place*  
*Magical* yet true

'Paper Dolls' (Minogue, 2001)

The protagonist and possibly also her/his love interest know the road they have taken which takes them *to a place* which is at the same time both *magical* but also *true*. It is good to notice the choice of words *were taken* – as if the couple did not go to the destination completely voluntarily. Maybe something happened on the way that forced them to this destination instead of the one they intended or maybe Minogue wants to emphasise that the couple is strictly following the path they have chosen. It is also possible the couple got a ride to the destination by a third party – or even more likely, it was love itself that carried the couple to their destination. In any case, this destination, this *place magical yet true*, is only the starting point for their real journey. They needed to reach this

destination so that they could begin a new one, as if everything before that particular point in time had only taken place so that the lovers would be able to *get on that road*.

In 'Looking for an Angel' the protagonist has got lost and cannot find *the way back home*.

And when darkness falls  
Will you hear my call  
And show me *the way back home*

'Looking for an Angel' (Minogue, 2010)

The protagonist has lost her/his way and cannot get back home, especially so because the darkness is falling. S/he wishes for the loved one to show the way, reaching out for the lover, calling her/him from the dark. The protagonist wants back into the light (see more about dark and light in section 4.2.9 LOVE IS (SUN)LIGHT) and back home to her/his loved one. The lover is able to show the protagonist the way – perhaps her/his love is shining like a beacon. This way is illuminated by love and will lead the protagonist back into the light, back home where love is waiting for her/him. Perhaps the protagonist has lost her/his way with love, probably through disappointments and by getting hurt by love. Now there is a beacon of hope in the horizon: the protagonist's love interest might be able to help the protagonist to overcome the past and find love again.

#### 4.2.1.2 Into distant lands

The metaphoric expressions that show a specific destination, even a vaguely expressed one, are placed under this subsection. As stated in section 4.2.1, the destination of the journey often equals to the goal or goals of the relationship in question. Indeed, love can take us to places both familiar and strange.

In 'Illusion' the protagonist wants her/his love interest to *follow* the protagonist into *distant lands* in her/his dreams.

*Follow* my dreams into *distant lands*  
Blowing in the winds over shifting sands

'Illusion' (Minogue, 2010)

This states the protagonist is in charge, it is her/his dreams that set the path for the lovers to follow. The destination is *distant lands*, which first of all is far away, within a great distance. The distance covered may portray the progress made in the relationship, which would mean the lovers will progress well in their relationship. The protagonist is obviously longing for something new, something s/he has not experienced before. This time her/his dreams will guide the lovers into love they have never felt before, something revitalising and rejuvenating, giving them a novel experience of love.

In contrast, the protagonist of 'Looking for an Angel' gives the reins of love to the love interest:

'Cause I wanna look down now  
I wanna get deeper  
Can you let me in?  
To show me *places*  
To be my keeper  
I'm waiting for my Seraphim

'Looking for an Angel' (Minogue, 2010)

The protagonist is expecting her/his angelic love interest *to show* her/him *places*, which would suggest the love interest taking the lead, being the active participant during the lovers' journey. The protagonist wants the love interest to be her/his *keeper* and to guide and guard on their journey of love.

#### 4.2.1.3 On a roller coaster ride

A journey does not have to be a long and tedious one – it can also be a journey in a confined, albeit surprising, environment such as an amusement park. The word 'ride' can refer to an episode on horseback or in the saddle of a vehicle such as the bicycle or a motorcycle, but in the lyrics of 'Giving You up', 'Koochahoo' and 'Paper Dolls', Minogue refers to an amusement ride. The ride at an amusement park can indeed prove out to be thrilling but this thrill is something one wishes to

experience, possibly again and again. The experience can be so amazing that the ride feels almost magical. There are different types of amusement rides: the Ferris wheel, the rollercoaster, the carousel, and so on. In other words, the rides can be vertical or horizontal in nature and possibly depend on gravity in producing the thrill. In most of the metaphoric expressions discussed here, the eros side of love is the strongest element of love present.

In 'Giving You up', the protagonist is enjoying the ride immensely:

Attention's killing  
But *the ride* is thrilling  
But you can't help *going again*

'Giving You up' (Minogue, 2004)

The amusement ride refers to a romantic relationship between people. The ride is thrilling – both frightening and ecstatic – and even though the protagonist feels slightly scared of the experience, s/he cannot help but *go again* because of the rapture or high it gives. A romantic relationship or a love affair includes both these elements, the rapture and the fear, but the rapture usually takes over and one cannot help but fall in love again. The ride may be a short one but one can still enjoy the thrilling experience.

In 'Koochoo', the lovers are on the rollercoaster:

You're the dream boy on my bedroom poster  
Now we're on *a rollercoaster ride*

'Koochoo' (Minogue, 2000)

*A rollercoaster ride*, as mentioned in the lyrics, refers to a journey in life or love with its ups and downs, thrills and slacks. Similarly to a rollercoaster ride, a romantic relationship includes slower, even boring phases when climbing uphill, but the anticipation of a thrilling race down keeps the lovers going. Then again, Minogue might simply refer to the thrilling rapture one gets when on the rollercoaster, not the ups and downs as such; there is only the anticipation of a thrilling rapture one

experiences on a rollercoaster ride – or when falling in love and fully opening oneself to a romantic relationship.

The amusement ride in 'Paper Dolls' might not be as racy as the previous ones but it is just as exciting – the thrilling sensation is simply different:

Here we are on *the magic ride*  
Just for you and I

'Paper Dolls' (Minogue, 2001)

*The magic ride / just for you and I* mentioned in the lyrics excludes other people and leaves the protagonist and her/his loved one to enjoy the ride by the two of them. This might be a romantic ride in the Tunnel of love, for example, or possibly an intimate ride on a Ferris wheel. Other people cause no disturbance and the *you and I* of the song can concentrate solely on each other. This applies to two people in love as well: the rest of the world can stand still; the lovers exist only for each other. Falling in love such way can feel magical, exactly like an amusement ride.

#### 4.2.1.4 LOVE IS FLYING/FLOATING

Flying is a way to travel, either by an aircraft, wings or some other means. As Biedermann (1993) tells, there are numerous mythical figures and creatures with wings: angels, demons, fairies and spirits, for example. Any winged creature is a creature of sky or heaven; their feathers make them able to rise above the world of human beings with its limits and they also have the power to carry the creature to gods. (p. 334). One of the most intriguing stories about flying is the myth of Icarus. Biedermann (1993) discusses also this myth and connects it to the eternal wish of man to be able to rise above the earth like a bird. Icarus' father Daedalus made his son wings of wax and feathers so that they could escape and end their imprisonment. In addition, Biedermann mentions the common interpretation and the moral of the story: despite his father's warning, Icarus soars higher and higher until the sun melts the waxen wings and Icarus falls down and dies – hubris leads to downfall being the moral of the story. One should not reach for the skies (p. 84).

Metaphors concerning flying may be connected to orientational metaphors as flying happens in vertical space with an up and a down as well. Therefore HAPPY IS UP, which can be altered to LOVE IS UP, may be applicable to some of these and may help to open the metaphors. One can be carried by *the wings of love*, first love can be seen as *testing one's wings* and when one is experiencing elation, one is *flying high*, for example. Floating usually happens either in air or on water (or other liquid). When one floats, one is most often motionless or moved only by currents, winds or other such factors. Floating also occurs when there is no gravity. When used in conjunction with love, it is often with container metaphors; one can float in love, for example. See more about container metaphors in sections 3.1.2 and 4.3.3 LOVE IS A FLUID (IN A CONTAINER).

In 'B.P.M.', *beats* (of love) have got the protagonist *flying*.

Ooh, ooh, I can't deny it  
(No, no, no)  
All these beats got me *flying*  
(Ohh)

'B.P.M.' (Minogue, 2004)

The protagonist's feet are above the ground, which usually refers to positive feelings or feeling good. S/he is experiencing elation and feeling as if elevated by the power of love.

In 'No More Rain', Minogue writes about flying as well, but in a different sense.

Have you ever dreamt  
You were *flying* until you look down?  
You never moved an inch  
Feet firmly on the ground

Our love  
Carries the hurt that you hold

'No More Rain' (Minogue, 2007)

The lyrics tell about dreams of flying but then noticing feet still being *firmly on the ground*. Perhaps the protagonist is afraid to rise on wings and fly, which in this context might refer to the protagonist

being afraid to place complete trust in love. The love the two lovers share proves out to be stronger than this fear, carrying them on its wings over all the hurt and sorrow.

The lyrics of ‘Looking for an Angel’ include numerous references to flying.

'Cause I wanna *rise up* now  
Don't wanna be *earthbound*  
Reach up *to the sky*

— —  
So I dream of things  
Like your *golden wings*  
When you carry me and *fly*

‘Looking for an Angel’ (Minogue, 2010)

The protagonist wants to take wing in order to rise above the ground; to reach for the skies instead of being *earthbound*. S/he is reaching for something better, aiming higher and higher. S/he does not want ordinary, mundane love but is instead longing for sublime love. The object of the protagonist’s love is an angel-like creature with *golden wings* this glorious creature uses to lift the protagonist high in the air. According to Ferber (1999), gold is the first of metals to which its purity can give a divine status. Gold is immortal and belongs to the gods. The word golden can also refer to something that is best or most excellent (p.86). This would suggest this winged creature indeed is of divine origin; ready to take the protagonist on her/his arms and elevate the protagonist to a sublime state of bliss with the immortal wings of love.

In ‘Butterfly’, love *gives wings* to the protagonist, turning her/him into a butterfly, a creature of the sky, a higher being.

You are more than my everything  
And your love *gives me wings*

— —  
Like a butterfly  
And I'll dance in the sunlight

‘Butterfly’ (Minogue, 2000)



Then again, a butterfly is a reference to metamorphosis; through this almost magical process, the protagonist goes through a change, leaving behind her/his mortal shell and turning into a beautiful creature able to spread its wings and rise above the ground. This process is powered by love, giving the butterfly wings of love. Ferber (1999) gives more symbolic value to butterflies: they can also be seen as messengers, angels of a kind, bringing grace or a change of heart with them. Children often chase butterflies and, as Ferber writes, quoting Shakespeare, men are no better than boys chasing butterflies – referring to men chasing the targets of their love (as cited in Ferber, 1999, p. 38). Ferber also refers to the tale of Cupid and Psyche,<sup>4</sup> Psyche is sometimes depicted with butterfly wings (p. 38) and Cupid is the god of love. *Love giving wings* is also a case of personification: love is given characteristics of an entity, being able to *give* something.

In ‘Sometime Samurai’ and ‘Stay This Way’ two instances of floating can be found. In ‘Sometime Samurai’ the protagonist is floating in the shadow of her/his loved one, which can be interpreted the protagonist being in the loved one’s wake, following her/him.

*Floating* in your shadow  
I'm like a leaf up *on the water*

‘Sometime Samurai’ (Minogue, 2005)

In this instance the protagonist cannot decide the destination but will go wherever the current takes her/him. Luckily the loved ones are close to each other so they can help each other – and at least they will end up in the same destination, together. Again, this can be interpreted as a container metaphor.

The love the protagonist of ‘Stay This Way’ feels has made her/him *feel light*.

You take me to the top  
I wonder when the drop will come  
You make me *feel light*

‘Stay This Way’ (Minogue, 2000)

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<sup>4</sup> Cupid (or Eros or Amor; nevertheless, the god of love) falls in love with the beautiful Psyche, against his mother Afrodite’s wish. Psyche is tested and tormented but love prevails and the two find sublime, immortal love (Biedermann, 1993, p. 18). Interestingly, as Biedermann continues, the god of love has sometimes been depicted with four wings, text concerning love on each of them (p. 18).

It is as if s/he is about to break the bonds of gravity; love has broken the chains that bind the protagonist and drag her/him down. S/he will be free to float in the winds of love or fly to the destination of her/his choice with her/his lover.

Minogue writes about flying in the lyrics of ‘Never Spoken’ as well.

Those three little words  
Were they ready to be heard  
Should my heart *fly* or be *sinking*

‘Never Spoken’ (Minogue, 2002)

The protagonist of the song has confessed her/his love to the love interest and is now pondering the outcome of *those three little words* (referring to the words ‘I love you’). The protagonist is uncertain of how this has made the love interest feel and is therefore unsure of whether her/him should be feeling joy or sorrow. If the lover responds to the protagonist’s feelings in kind, this love will make the protagonist’s heart *fly*; s/he will be ecstatic because of love. If not, the protagonist’s heart will *sink*, making her/him extremely sad, depressed even. There is a direct link to orientational metaphors of HAPPY IS UP and SAD IS DOWN here. In addition, Minogue uses a metonymy here – the heart of the protagonist equals to the love s/he is feeling. Should the heart fall and fail, the love would fall and fail as well.

#### 4.2.1.5 LOVE IS MOVEMENT

Movement happens in a certain space; it is changing one’s position or place from one to another. It is not necessarily journeying as such – it can be moving for fun (physical exercise, sport, etc.) or involuntary moving, such as falling. Thus, physical exercise and doing sport are included in LOVE IS A JOURNEY and under LOVE IS MOVEMENT as they are movement as well. Some of the metaphors here could just as well have been placed under LOVE IS A GAME, as in playing and doing sport share some aspects, such as competition, rules and a controlled environment. Still, as this would have ripped the aspect of moving in space from them, this was the best solution.

In 'Feels So Good', Minogue gives *running* and *walking in the sun* as opposites.

Don't have to *run*, have to *run*  
We can *walk in the sun* one last time  
— —  
And I can't *slow down*  
And I need you now  
— —  
Am I dumber than I think to time it down tonight

'Feels So Good' (Minogue, 2014)

Running will take a person to the destination quicker than walking but both of them indicate the wish to use one's own feet. Moving on foot is often more beneficial than driving, for example. Furthermore, the terrain may cause challenges for vehicles and moving on foot is always a health-conscious choice. Regulating one's speed is easier on foot and stopping is easy. The protagonist of 'Feels So Good' proposes the preference of walking over running to or with her/his loved one. They obviously want to walk or run (i.e. journey) together but there is no rush – they have the time to marvel what their environment has to offer and to enjoy each other's company. The lyrics lets one assume the lovers have *walked in the sun* often in the past, enjoying their love with no rush. Then again, it seems inevitable that this shall be their last walk in the sun – perhaps their love is about to come to end for some reason. Later in the lyrics the protagonist confesses that s/he cannot – and most probably will not – slow down as s/he is eager to enjoy the journey, the events in their relationship and their love. The protagonist being unable to slow down suggests that s/he has lost control of her/his emotion; love has taken over. Then again, running can be understood as running away. The lovers have no need to run away or escape; they are enjoying what their love has to offer.

Metaphors utilising the domain of dance seem frequent in Minogue's texts. The reason for this might be the fact that she is an experienced performer and dance and dancers play an important role in her concerts and on her tours. When performed together, dance is a very intimate form of moving. One is close, even attached, to one's partner and moving needs to be uniform; the pair moves together as if a single entity. Dance is also a way to express oneself. Then again, there are different types and styles of dance. Usually dance is connected to music or at least rhythm, but this is not always the case. According to Ferber (1999), for example, almost any regular movement can be considered dance. The symbols and symbolism connected to dance and dancing is rich, he

continues. Ferber writes that the cyclical patterns of the heavenly bodies can be seen as dance. Dancing was included in Greek drama and in Shakespearean comedies, for example. Dances can be seen as occasions for courtship, and they can refer to coming of age or represent significant discoveries. The solo dance of a woman is an emblem of “an unselfconscious harmony of mind and body” (pp. 50-51). Furthermore, dancing can be seen as a mating ritual, as with birds for example. From this perspective, dancing has a strong erotic or sexual undertone, almost an innuendo of foreplay. Eros love is the dominant side of love in most of the examples below.

The lyrics of ‘Fine’ are about the insecurity one might feel in life.

Standing in heaven but don't feel the light  
The brightest colours are the black and white  
You wanna *dance* but you don't trust *your feet*  
You know the rhythm but can't feel the beat

— —

Fine, you're gonna be fine

‘Fine’ (Minogue, 2014)

These insecurities may turn the world black and white so that, although you know there are colours around you, you cannot see them and you cannot enjoy them. The message is clear and positive: despite your doubts, despite your fears, you are going to be fine at the end if you just confront your insecurities. Minogue portrays the protagonist of ‘Fine’ as if the protagonist were a maiden, a debutante, who is coming to age, dreaming of the first ball where the debutante will be introduced to the society. The protagonist is afraid to dance although s/he is longing for it. S/he does not trust her/his feet yet as s/he is a novice in the art of dancing. S/he already knows the rhythm but the beat still feels alien. There is an evident connection between dance and love here. It is as if the protagonist is a virgin dreaming of her/his first love or first sexual experience. S/he wants to and is ready to enter the world of love but is afraid to take the first step, as s/he is not sure whether her/his feet will fail her/him. S/he wants to succumb to the budding love but is afraid s/he will get hurt or will not succeed. Or perhaps the protagonist has been hurt by love and is now having doubts whether s/he has the courage to give love another chance.

In 'Rhythm of Love' (another wordplay in the title of the song), Minogue plays with blending the domains and lexical fields of love dance and music, and again creates a playfully erotic and suggestive tone to the song.

The rhythm is right, we have fun with harmony  
You got the bass; I can *pick up the pace*, yeah  
Ooh, there's no time to wait  
A perfect love is what you make of it  
When our *bodies move* we're syncopated  
– –  
You've got a good beat, I can *dance to you*  
*Spinning* for as long as we can, come on let's jam

'Rhythm of Love' (Minogue, 1990)

In comparison to the protagonist in 'Fine', the protagonist of 'Rhythm of Love' is more experienced, s/he wants to – and will – dance to the beat of her/his lover. The lovers are engaged in an intense, rapturous dance to the beat of their hearts, the rhythm of their bodies. The lovers move in unison but are eager to improvise. This way the suspense will last longer, making them want to *spin for as long as they can*.

In the lyrics of 'B.P.M.', Minogue spins an intrigue fabric of music and dance with implicit air of sexuality.

Just lose yourself  
Give into the music  
Ooh, you can do it  
(Yeah, yeah)

And free your mind  
Don't think about it  
Now that we're *riding*?  
(*Dancing, dancing*)

Won't apologize  
Baby, I know  
What I want tonight  
– –  
I can't help myself  
For me there's no one else  
I wanna lose myself  
In your beats per minute  
Woah, woah

'B.P.M.' (Minogue, 2004)

It is evident Minogue is talking about love in the lyrics, using extended metaphors utilising the domains of DANCE and of MUSIC.<sup>5</sup> In comparison to the insecure and possibly inexperienced protagonist of ‘Fine’, the lovers in ‘B.P.M.’ show no sign of hesitation or doubt. Similarly to ‘Rhythm of Love’, Minogue places the protagonist and her/his love interest in a passionate and even ecstatic dance, surrounding them with music. The beats, rhythms and sounds of the music whip the lovers to express themselves through dance and music even more fervently. In the lyrics, dancing refers to the act of (making) love. The lovers have freed their minds; they are not apologetic and know exactly what they want: to lose themselves in each other’s *beats per minute*, the tempo of their hearts. There is no one else to the protagonist, only the love interest, and the lovers are *riding* on the music, *dancing* to the beat of their hearts.

In ‘Koocachoo’, dancing takes a different, even more explicit form.

No-one else I know can thrill me like you do  
I only ever want to **Go-Go dance** with you  
You're the dream boy on my bedroom poster  
Now we're on a rollercoaster ride

— —

My Koocachoo  
'Cause I'm so in love with you

‘Koocachoo’ (Minogue, 2000)

The protagonist is head over heels in love with her/his love interest. The love interest is the protagonist’s *dream boy* on a *bedroom poster* and the only one who can *thrill* the protagonist the right way. The protagonist *only ever wants to Go-Go dance* with this *dream boy*. *OED Online* (“Go-go”, March 2015.) suggests the phrase refers to, for example, a dancer or a dance full of verve, excitement, and movement, often deliberately erotic; the word can also be used as an intransitive verb, referring to dancing in such a manner. When the term ‘go-go dance’ is carried from the domain of dance to the domain of love, the relationship between the protagonist and the love interest is shown in a very sexual light. Theirs is – or at least the protagonist wants it to be – a relationship full of tantalising love, excitement and rapture. The title of the song itself is an intertextual reference to the Simon and Garfunkel song ‘Mrs. Robinson’, in which a phrase *coo coo*

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<sup>5</sup> See also section 4.2.2 LOVE IS MUSIC.

*cachoo* (Simon, P., 1968) can be found. The protagonist also refers to her/his lover as *my Koocachoo*. The Unwords.com (“Koo koo cachoo”, n.d.) tells the phrase may be used to express happiness, for example. Perhaps the protagonist is older than the love interest or there might be some other factor creating a sense of thrill in the relationship.

LOVE IS A JOURNEY is a conceptual metaphor under which a multitude of various kinds of metaphorical linguistic expression can be placed. All the elements of journeying are present: the travellers, the means of transport, the types of journeying, the journey itself, the destinations, and so on. Also rides, even amusement rides, can be part of this. Journeying is moving from one place to another, so flying, floating and moving as such are included as well. Orientational metaphors are present as well, as journeying is moving in a physical space.

#### 4.2.2 LOVE IS MUSIC

As music is a form of art, the heading of this section could be LOVE IS ART, but the data required the more precise conceptual metaphor, as almost all the occasions in which Minogue uses the domain of art in her metaphoric expressions use the domain of music. This is no surprise as Minogue is indisputably an expert in that field. However, Minogue does refer to love as *an art* in the lyrics of ‘Password’ but as the metaphor is not extended in the lyrics and as she uses the domain of music more extensively in the lyrics selected, this section will concentrate on the conceptual metaphor LOVE IS MUSIC.

Although I use the conceptual metaphor LOVE IS MUSIC, the conceptual metaphor LOVE IS A COLLABORATIVE WORK OF ART Lakoff and Johnson and Kövecses write about shares a great deal of characteristics and qualities with it – and most of them can be almost directly applied to LOVE IS MUSIC. Lakoff and Johnson (1980/2003) define the conceptual metaphor LOVE IS A COLLABORATIVE WORK OF ART to be “particularly forceful, insightful and appropriate” (pp. 140). Through the metaphor, we can make sense of our experiences of love, Lakoff and Johnson continue. According to them, the metaphor needs to be interpreted through a whole chain of metaphors, depending on how we perceive collaborativeness, work and art. Some of the entailments we include in the words are metaphorical in nature, as seen in *love is an aesthetic experience* for example,

while others are not – such as *love involves shared responsibility* (pp. 140-144). Kövecses (2002/2010) considers this conceptual metaphor utilising less-conventional source domains. He points out that conventional metaphors of love concentrate mostly on passive aspects of romantic love, whereas LOVE IS A COLLABORATIVE WORK OF ART highlights the collaborativeness. Kövecses writes an extensive list of qualities of this collaboration, but the basic idea behind it is that the lovers must together decide and work through all the phases of the work of art in question. He defines it as “the product of two ordinary people attempting to make sense of their everyday love experiences” (p. 36), which can be done through (pop) lyrics as well, as discussed in section 3.2.2.

In the lyrics of ‘B.P.M.’, Minogue shows an extensive use of metaphors from the domain of music. She extends the metaphors from stanza to stanza, building metaphor after metaphor on this foundation. Minogue uses phrases and terminology from the field of music and turns them into metaphors on describing love. Again, there is a strong erotic current in the text and eros is strongly present.

Just lose yourself  
***Give into the music***  
Ooh, you can do it  
(Yeah, yeah)  
– –  
Don't wanna ***turn it down***  
I'm ***hungry for your sound***  
I wanna lose myself  
Ooh, I like your ***rhythm***  
– –  
I can't help myself  
For me there's no one else  
I wanna lose myself  
In your ***beats per minute***  
(Woah, woah)  
– –  
Can't run or hide  
Baby, I know what I feel inside  
A fascinating ***rhythm divine***  
(Yeah, yeah, yeah, yeah, yeah)  
– –  
Ooh, ooh, I can't deny it  
(No, no, no)  
All these ***beats*** got me flying  
(Ohh)

‘B.P.M.’ (Minogue, 2004)



The whole song can be seen as a description of the protagonist giving in to love, losing her/himself utterly and completely to infatuation, the music of love, the beats per minute of her/his lover (which, as mentioned earlier, represent the heartbeat). The protagonist suggests one should lose oneself by *giving into the music*, surrendering oneself to love. The protagonist *doesn't wanna turn it down*; s/he is not willing to back off but instead is eager and ready to face love. S/he is *hungry for the lover's sound*; the protagonist wants her/his lover to engulf her/him in love. S/he likes the rhythm of their love and wants to succumb to the emotion. The protagonist is not in charge of her/his feelings; she cannot help but to embrace the love between the lovers. *There's no one else*, only the two lovers, they can concentrate solely on each other. There is no hiding or escaping from the rush of infatuation, love and lust. Theirs is *a fascinating rhythm divine*, the beats of which set them free of the mundane boundaries of life. There is only this ecstatic joy the protagonist feels inside.

Even in the name of the song 'Harmony', Minogue engages herself in wordplay. *OED Online* ("Harmony", 2015) defines harmony as "combination or adaptation of parts, elements, or related things, so as to form a consistent and orderly whole; agreement, accord, congruity" and then again as "the combination of musical notes, either simultaneous or successive, so as to produce a pleasing effect; melody, music, tuneful sound". The title, of course, refers to both of these: the musical harmony as such and metaphorically to the harmony between people – the two lovers of the song.

Oh, there's only ever so many hours in the day  
There's only so many *notes* that you can *play*  
But when I'm with you  
Time is never-ending with *the music* that *we make*

You are my *harmony*  
Viewpoint to my *melody*  
You mean everything to me  
Oh you my *harmony*

— —  
And it makes my heart *sing*  
Ooh, it's the best thing  
When I am with you

'Harmony' (Minogue, 2002)

The protagonist states the fact that the number of *notes* one can play is limited but *the music* the lovers *make* together is different from this – *time is never-ending* with their music. In 'Harmony', music refers to the love and notes are particles of love, the acts of love between the two lovers.

Their love is immortal and knows neither limits nor limitations; they are able to invent and reinvent their love – the music they make – over and over again. In addition, *making music* becomes a metaphor of making love. Making love, then again, is as a case of metonymy; SEX STANDS FOR LOVE.

‘The Rhythm of Love’ was discussed in section 4.2.1.5 as well but here the focus is on the metaphoric expressions arising from the domain of music. In the lyrics, Minogue plays with blending the domain of love with the domains of music and dance, and again there is a playfully erotic and suggestive tone in the lyrics, indicating the eros side of love being dominant here. There is a lot of vocabulary from the lexical field of music (such as *rhythm*, *beat*, *syncopated*, *melody*, etc.) that actually talk about the love relationship of the protagonist and her/his lover.

With the *rhythm* in our lovin'  
There ain't nothing I can do  
When I feel the *beat* of love  
Go on and on and on with you

– –  
A perfect love is what you make of it  
When our bodies move we're *syncopated*

– –  
I'm in heaven above, I give you a *melody* that's always new  
You've got a *good beat*, I can dance to you  
Spinning for as long as we can, come on let's *jam*

*Le beat* de jour *c'est le beat d'amour*

'Rhythm of Love' (Minogue, 1990)

The rhythm of love has taken over the protagonist; s/he cannot help but follow the beat of love that she feels vibrating in her/his body because of love. Together, the lovers compose their love; it is the product of their notes and rhythms – their symphony. The lovers are *syncopated*. *OED Online* describes syncopation (“Syncopation”, March 2015) as:

the action of beginning a note on a normally unaccented part of the bar and sustaining it into the normally accented part, so as to produce the effect of shifting back or anticipating the accent.

The lovers' bodies move in rhythm but the lovers know how to vary, how to cause surprising peaks in the familiar pattern. Thus, the *melody* is always renewed. The lover's beat is enticing to the

protagonist and s/he likes it and moves and dances to it. This is something s/he can – and will – do. When people *jam*, they usually play music they have not rehearsed, in other words they are improvising. The lovers are able to improvise when engaged in their composition of love. This variation is what keeps the love fresh and makes them want to *spin for as long as they can*. *Le beat de jour c'est le beat d'amour*, or ‘the rhythm of the day is the rhythm of love’, refers perhaps to this varying and altering the patterns of love and possibly to the lovers living their love one day at a time.

The conceptual metaphor LOVE IS MUSIC has been adopted from Tammela (2009) and closely related to the conceptual metaphor of LOVE IS A COLLABORATIVE WORK OF ART, which both Lakoff and Johnson (1980/2003) and Kövecses (2002/2010) use. The collaborative aspect is strongly present in the metaphoric expressions; the art of love can only be created together. In most of the examples, the active aspect of love is eros.

#### 4.2.3 LOVE IS A RAPTURE/HIGH

This conceptual metaphor shares characteristics with HAPPY IS UP, for example, and as the previous subsections have shown, rapture and rapturous feelings arise from numerous other domains as well. *OED Online* (“Rapture”, March 2015) defines the feeling of rapture as intense delight or enthusiasm. It can refer to a state, condition, or fit of such quality, so the level of duration can vary from permanent or semi-permanent enthusiasm to a short fit of delight. The same source (“High”, March 2015) tells that ‘a high’ is a euphoric state usually induced by drugs or alcoholic drinks. The term can be used to refer to the state itself or the quality of such a state. As these two share so many qualities, it was practical to combine them. It is easy to understand and justify the use of the domain of A RAPTURE/HIGH in defining the domain of LOVE, as being in love is often described with phrases expressing giddiness or light-headedness, for example, and when one is in love, it is often suggested that one is unable to think clearly or to be in control of her/himself. In fact, according to some scientists and research (Young, 2009), it seems evident that biochemical and neurochemical processes in our system that have similarities to those caused by drugs. Some hormones connected to the feeling of love work in similar ways and interact with the same circuitry that cocaine and heroin act on and produce the feeling of euphoria – and addiction (p. 148).

In 'B.P.M.' the protagonist is *feeling high twenty-four/seven* and suggests the feelings are of heavenly quality.

***Feeling high***  
(High)  
Twenty-four/seven  
Ooh, it feels like heaven  
  
'B.P.M.' (Minogue, 2004)

The passionate dance s/he is engaged in (see section 4.2.1.5 for more about this) is inducing her/him to feel ecstatic, intense delight – *feeling high*. Again, the erotic or sexual tones are evident and thus the *high* might also refer to the high induced by sexual pleasure.

In 'Drunk', the protagonist wants more and more of this euphoria, s/he wants to be *drunken* with and *wasted* on this intoxicating substance called love.

I'm not happy ***drunk*** till I'm ***drunken***  
Till you take all of me  
I'm not happy ***waste*** till I'm ***wasted***  
Till you take all of me  
  
'Drunk' (Minogue, 1997)

It is almost if love was an intoxicating liquid for the protagonist. S/he cannot get enough of this liquid until s/he is *drunken* and *wasted*, both words from the lexical field of intoxication. The love the protagonist feels towards the lover is the cause of this state – s/he cannot get enough of the lover, will not be sated until the lover has taken all of the protagonist, until all the love s/he has been drunk, to the last drop. Again, there is no halfway for the protagonist. Furthermore, this is a case of a container metaphor, of LOVE IS A FLUID (IN A CONTAINER). See sections 3.1.2 and 4.3.3 for more details on these.

In 'Giving You up', Minogue portrays the protagonist falling back into her/his (previous) love interest. This is described as if almost a momentary relapse, like an addict falling back into an old familiar habit.

Last night I *lost my head*  
And fell right back into your love  
I lay *intoxicated* while angels circled high above

Deep in a perfect moment  
All at once it feels so right  
But when I wake I see reality turn back and bite

‘Giving You up’ (Minogue, 2004)

The protagonist *lay intoxicated*, high on the amorous feelings s/he has, *deep in the perfect moment* which *feels so right*, but when the high or rapture passes, s/he realises the reality is not necessarily the same as the love-induced ecstasy. Perhaps Minogue is writing about love causing us to see everything through the proverbial rose-coloured glasses, making everything seem better than it is in reality. We tend to project our wants and needs to our love interests and it can be a disappointment to realise most of the rosy shades are actually products of our imagination.

There are other instances with less extension in the metaphoric expressions, for example in the lyrics of ‘Koochachoo’:

No one else can take me *to the highs* like you  
You show me all the colours when I’m feeling blue

‘Koochachoo’ (Minogue, 2000)

The protagonist feels that *no one else can take her/him to the highs* like the love interest. This person is the one who causes the strongest infatuation and desire in the protagonist; the one who gives the protagonist the highest ecstatic pleasure possible.

The conceptual metaphor LOVE IS A RAPTURE is used by Kövecses (2002/2010) but the classification of the data required adding HIGH to it. There are various causes for rapture or high but such feelings are an integral part of the eros side of love. The domain of intoxicating substances has similar characteristics and these similarities, such as being high, are brought to use as well.

#### 4.2.4 LOVE IS MADNESS/INSANITY

*OED Online* defines madness (“Madness”, March 2015) as “imprudence, delusion or (wild) foolishness resembling insanity” but adds a “wild excitement or enthusiasm; ecstasy; exuberance or lack of restraint” as a possible definition. According to the same source, insanity (“Insanity”, March 2015) is “the condition of being insane; unsoundness of mind” or also an “extreme folly or want of sound sense”. Both can also refer to an instance of such a state. One can be *crazy in love* or *mad about someone*, for instance. As can be seen, there are some similar qualities found in LOVE IS A RAPTURE/HIGH and LOVE IS MADNESS/INSANITY. Both can cause a surreal, unreal state of mind that defies logic, resulting in such symptoms as *losing oneself*.

According to Young (2009), love can partially be viewed as “an emergent property of a cocktail of ancient neuropeptides and neurotransmitters”. It may become possible in the near future that it will be possible to induce the effects caused by love by drugs manipulating brain systems – the same systems some drugs used for treating depression or erectile dysfunction do, Young continues. There are already studies on the hormone oxytocin, Young says, and they show that as a drug, the hormone enhances trust in humans and makes them more empathetic towards other people’s emotions. According to Young, the same oxytocin system is utilised by some antidepressants and erectile dysfunction medicines and so it might be possible in future that oxytocin will be of help in some forms of psychotherapy and counselling, for example. Still, at least for now, our brain chemistry and our biochemical and neurochemical systems continue reacting the way it has been since the dawn of the human race, pumping us full of love-induced chemicals and hormones that may turn our individual inner realities upside down; or as Young ends his essay: “after all, love is insanity” (p. 148).

Minogue writes about love causing surreal or unreal feelings in ‘Cowboy Style’ and ‘Harmony’.

And now I find and now I feel,  
***The ordinary is surreal,***  
Peace and terror all in one,  
My future life has just begun

‘Cowboy Style’ (Minogue, 1997)

Everything's so **surreal** when you're close to me  
My soul just finds it hard, we were meant to be

'Harmony' (Minogue, 2002)

In both of the songs, the protagonist feels as if her/his world is not familiar anymore – instead, *the ordinary is surreal* because of what s/he feels and *everything's so surreal* whenever the protagonist is together with her/his love interest. It feels as if s/he is delusional and losing the grip on reality because of love. The protagonist's feelings are completely contradictory and unsound– s/he is experiencing both inner *peace and terror* – and s/he expresses that her/his *soul finds it hard* to accept that the lovers are meant for each other. Still, as Minogue writes, the protagonist experiences a certain kind of emotional clarity: now s/he is finally able to feel and possibly find her/himself as well in the process.

Minogue describes the protagonist feeling in a similar way in the lyrics of 'Illusion'.

Infatuation's got a hold on me  
A little jealously  
I'm **not myself** at all  
– –  
I'm surrounded by **confusion**  
And I'm **lost** in this illusion

'Illusion' (Minogue, 2010)

Infatuation has *got a hold on* the protagonist and s/he is *not her/himself at all*. Again, the boundaries of reality and logic have been broken by the emotional turmoil. The protagonist is almost delusional again; s/he feels as if everything surrounding her/him is just an illusion and is unsure whether s/he is able to distinguish real from unreal anymore; s/he feels as if s/he is *lost* in this infatuation-induced illusionary reality.

In 'Please Stay' the protagonist is experiencing similar feelings.

**I lose it** every time I'm close to you  
Under your spell you know there's nothing I can do

'Please Stay' (Minogue, 2000)

The protagonist *loses it* every time s/he is close to the love interest. S/he might be experiencing a lack of restraint, as if s/he was unable to maintain control.

The same happens to the protagonist of 'Giving You up'.

Last night *I lost my head*  
And fell right back into your love  
I lay intoxicated while angels circled high above  
— —  
I can't start giving you up  
I'm *mad about* you

'Giving You up' (Minogue, 2004)

Love has made the protagonist *lose her/his head*, and to *fall* back to an old love affair. As discussed in section 4.2.3, s/he feels as if intoxicated by an alcoholic substance; the love s/he feels has caused this ecstatic state which is not necessarily far from madness: s/he is *mad about* her/his love interest and not in control of her/himself. As Lakoff and Johnson (1980/2003) express it: "In the LOVE IS MADNESS metaphor . . . there is the ultimate lack of control" (p. 142).

In 'Drunk' the protagonist is experiencing psychosomatic symptoms caused by her/his desire for love.

I ache for great experience  
There's a riot *in my senses*

'Drunk' (Minogue, 1997)

The protagonist explains these symptoms by saying there's *a riot in her/his senses*; again, the grip on reality seems to disappear, resulting in the protagonist confusing the sensory perceptions. This desire for love is causing a synaesthetic shock in the protagonist; one sensory perception is causing other sensory channels to react as well and when there all of them are receiving stimuli, the result is a complete sensory chaos, a literary riot of and in the protagonist's senses.



The conceptual metaphor LOVE IS MADNESS comes from Lakoff and Johnson (1980/2003). It carries many similarities with LOVE IS A RAPTURE/HIGH, as stated earlier. With both of them, eros is more present than the other sides of love.

#### 4.2.5 LOVE IS MAGIC

Magic is something supernatural, something that defies or even breaks the laws of nature, and cannot be explained by them. According to *OED Online* (“Magic”, March 2015), the word includes the elements of manipulating the natural world, involving the use occult or secret knowledge. It also highlights the relationship of magic, religion and science. Furthermore, the *OED Online* entry explains that in the Judeo-Christian tradition, magic is something outside of religion proper. Moreover, because of scientific progress, magic has lost much of its status and many phenomena considered magical have been proven to be of natural origin. The amount of metaphoric expressions in the data required separating some elements, and treating magic and religion as separate source domains was a logical choice.

In ‘Cowboy Style’, Minogue uses the metaphoric expression *stopped time*.

Awoke my senses yet you *stopped time*,  
You took me to a deeper high,  
The essence of my hopes and fears,  
Creation of my muddled dreams

‘Cowboy Style’ (Minogue, 1997)

At least so far, the scientists have not been able to prove it possible to stop the space–time continuum so *stopping time* must be interpreted metaphorically. No one can stop the time but as the passing of time can be subjective – we say that *time flew by* or *it was as if time stood still*– so perhaps spending time with one’s loved one, completely immersed in love and infatuation, can feel like spending an eternity with her/him. Moments can feel like hours – or vice versa.

Also illusions can be magical or at least deceptively seem magical, as in ‘Illusion’ and ‘Some Kind of Bliss’. However, the protagonists of the songs react in a completely different way to the illusion. In ‘Illusion’, the phenomenon is causing distress.

I'm surrounded by confusion  
And I'm lost in this *illusion*  
– –  
Like the headline of a magazine, *are you what you seem*  
Because I'm losing my belief  
Can I make it when there's so much doubt  
Someone, help me out 'cause I'm in too deep

‘Illusion’ (Minogue, 2010)

Illusions can deceive and cause *confusion*, as is the case with the protagonist here. S/he is *lost in the illusion*, unable make the difference what is true and what only seems to be true. S/he is doubting whether the love interest is what s/he seems – whether the love is true or just an illusion. The illusion of love may have all the characteristics of real love but eventually it will prove out to be unreal.

In ‘Some Kind of Bliss’, the protagonist is in a different position: s/he knows that the love – or at least some of the love – is an illusion.

Succumb to this *illusion*  
So strong, so deep  
'Cause everyday is all there is  
In my some kind of bliss

‘Some Kind of Bliss’ (Minogue, 1997)

There might be times this illusionary state is preferable to reality and one wants to *succumb to this illusion*. This illusionary love may feel almost like real love but at some point it will prove out to be unreal – no matter how *strong* and *deep* it might be. *Succumbing to this illusion* may also refer to people having unrealistic expectations of love and romantic relationships, closer to delusion than illusion. The protagonist knows this and decides to enjoy the feeling as long as it lasts, knowing the rush of love will eventually fade.

Love can also cause people to act in irrational ways, even against their nature, and this might have been seen as caused by magic. People used to believe they could fall victim to potions, incantations, magical artefacts and other such items that were supposed to induce love in the target. The metaphoric evidence of this is vast; one can be *a real witch*, beauty can be *bewitching* and one can *fall under spell*. Such is the case in both ‘Please Stay’ and ‘Bittersweet Goodbye’.

I lose it every time I'm close to you  
***Under your spell*** you know there's nothing I can do

‘Please Stay’ (Minogue, 2000)

Don't think about the future now  
These few hours  
Let the night-time envelop us  
Take us under  
***Bewitching spell, bewitching spell***

‘Bittersweet Goodbye’ (Minogue, 2000)

In both songs, the protagonist either is or is willing to be *under the love interest's spell*. *There is nothing one can do* in such a situation but to surrender to the *bewitching spell* of love. If something is bewitching, it is irresistibly alluring or tempting. Love can hit like a spell and cause complete helplessness, when one is *bewitched* by it.

LOVE IS MAGIC is a conceptual metaphor Lakoff and Johnson (1980/2003) use. As magic and supernatural were often the explanation to experiences and phenomena unknown to man before science gave a rational explanation to them. From this perspective, it is not surprising that the domain of magic acts as a source domain for other concepts, such as love. Magic brings with it a mystical element, giving its counterpart an aura of enchantment. As discussed in section 4.2.1, a destination or a journey can be magical or of magic.

#### 4.2.6 LOVE IS RELIGION

As explained in section 4.2.5, LOVE IS A RELIGION is separated from LOVE IS MAGIC in this study. The symbols, symbolisms, connotations and nuances related to items from the lexical field of

religion – at least those of Judeo-Christian tradition – differ from those of magic. The domain of magic is so vast and the metaphoric expressions in the data so many, the domain of religion had to be separated. When the source domain is religion, the love in question can also be agape and storge, religious love and friendship love, not only eros.

Most of the metaphoric expressions in the data arising from the domain of religion are from the Judeo-Christian tradition. There is one instance where this pattern is broken, though. In 'Sometime Samurai', Minogue makes a reference to the mythology of Australian Aboriginals instead of utilising the Judeo-Christian perspective of the domain of religion, opening an intriguing portal to her home country of Australia.

You are my *Dreamtime*  
wisely when you guide me  
Lovely in your lights

'Sometime Samurai' (Minogue, 2005)

The protagonist of the song refers to her/his love interest as her/his *Dreamtime*. It might be in order to briefly open this concept. Dreamtime ("The Dreaming", 31. March, 2015) or the Dreaming was the ancient time when the Ancestor Spirits came to the earth and moved in human form through the land, creating for example the fauna and the flora, rocks and other land forms – and also the relationships between groups and individuals to the land, the animals and other people. The Ancestor Spirits stayed behind, taking the form of some of their creations and did not disappear at the end of the Dreaming, which is why the Dreaming is never-ending and links together the past and the present. Stories of this time are integral to the Aboriginal culture and include rich explanations of the nature and its phenomena. They also include protocols for social behaviour and consequences. The past is kept alive through stories of the Dreamtime and this takes the forms of painting, song, dancing or ceremony – which are all linked together.

*Dreamtime* – the protagonist's lover or the love between the lovers, metaphorically speaking – is the beginning of everything. By calling the lover her/his Dreamtime, the protagonist might mean that her/his life as it is began the moment love and the lover entered it. Love, and the lover, guides the protagonist through the creation of her/his life anew, redefining everything the protagonist knows, thus reshaping the foundations of the world s/he lives in. When this process of creation and

re-creation is finished, love and the lover become integral parts of the protagonist's world. This world is both old and newly created and the past, the present and the future have been merged together in it.

The other cases of metaphorical expressions in the selected texts are of or can be interpreted through the Judeo-Christian domain of religion. As discussed in section 4.2.1 LOVE IS MUSIC, there are *divine* rhythms (in the lyrics of 'B.P.M.') and the protagonist is reaching for her/his *Eden* (in 'This Girl').

In 'Harmony', for example, Minogue uses the word 'heaven' metaphorically.

You mean everything to me  
Oh you my harmony  
**The heavens** are smiling every time we kiss  
And nothing ever came *so close to heaven* as this

'Harmony' (Minogue, 2002)

The protagonist is happily in love, nothing has *ever come so close to heaven* as the love s/he and the love interest share. Again, HAPPY IS UP; happiness, love and similar feelings and emotions can be achieved by reaching out to *heaven*. Heaven, as explained by Biedermann (1993) has often been seen as the dwelling place or the kingdom of gods or God and heavenly creatures, and the place or the state that the good and the righteous enter in the afterlife (p. 364). *The heavens are smiling* at the lovers when they commit an act of love and nothing could be described being closer to perfection, as such a state; their love has been given a divine approval.

Similar metaphoric expression occurs in the lyrics of 'Paper Dolls'.

This feeling has taken over me  
Thank God you feel it too  
'cause words would fail me  
And **the spirits did bless** this

'Paper Dolls' (Minogue, 2001)

If the *spirits bless* something, it has the utmost approval: it has been sanctioned by a deity or divine creatures. In such a case, the love or the lovers cannot possibly be or go wrong; they are guided and protected by spirits and divine forces. A blessing was also needed in order for a man to marry a woman – the bride’s father gave his blessing to the marriage. In ‘Paper Dolls’, the lovers have received the blessing from a higher authority, so even if the lovers’ parents might not give theirs, the lovers can believe in the goodness of their union.

In ‘Some Kind of Bliss’, as the title of the song already indicates, the state of bliss is not without contradiction.

Succumb to this illusion  
So strong, so deep  
'Cause everyday is all there is  
In my some kind of *bliss*

‘Some Kind of Bliss’ (Minogue, 1997)

This time the love may not have received blessing from above – and most probably not from the lovers’ parents either – but it is sufficient for the protagonist. S/he feels happy and contented enough; there is no need to reach for the skies, sometimes it is simply better to enjoy what one has before her/him. *Everyday is all there is* shows the protagonist has her/his feet very firmly on the ground and s/he has taken a very mature stand on the situation. The proverb ‘a bird in hand is better than two in the bush’ might also be fitting when describing the protagonist’s practical approach to her/his *some kind of bliss*.

As the title of the song suggests, the lyrics of ‘Looking for an Angel’ include multiple expressions of metaphorical use of language.

I'm waiting for my *Seraphim*  
— —  
Oh, I'm looking for an *angel*  
— —  
So I dream of things  
Like your *golden wings*  
When you carry me and fly

‘Looking for an Angel’ (Minogue, 2010)

Minogue extends the metaphoric expressions throughout the song and the metaphors build on each other, creating a whole which utilises the domain of religion or of theology. Angels, according to Biedermann (1993), are considered winged messengers of God. There are several orders of angels, of which the Seraphim are often considered the highest or among the highest. Throughout the times, there have been different interpretations of these winged supernatural creatures we call angels, some predating Judeo-Christian religious tradition, but usually angels are used in conjunction with the religions from this tradition. Angels of different orders have different tasks and serve different purposes. There are messengers, soldiers, heavenly courtiers, guardians, guides, etc. Even though angels are originally described as sexless creatures, they have been depicted as androgynous and, in later tradition, as of male or female sex – or even as children (pp. 47-49).

The *Seraph* in ‘Looking for an Angel’ is not a sexless creature and s/he has *golden wings*, as described in more detail in section 4.2.1.4. Ferber (1999) writes that gold is the highest of metals as is suitable for Seraphim who are the highest of angels. Angels are immortal creatures and gold is considered immortal as well. Gold belongs to the gods as do angels to God (p. 86). According to the Bible (Isaiah 6:2, New International Version), the Seraphim have six wings and they use two pairs of them to protect themselves and one pair to fly. So the Seraph of the lyrics can easily *carry* the protagonist and *fly*, offering both protection and the means of travel. Both the love and the lover protect the protagonist and s/he can safely let her/himself go and surrender to power of love. The Seraph lover takes the protagonist high, possibly up to heaven. As angels are supposed to guide souls purified in the purgatory to heaven, says Biedermann (p. 49), the love in the lyrics can be seen as the purifying element, the protagonist the purified and the Seraph the divine and sublime lover who takes the protagonist to eternal happiness and joy. Another interpretation is to consider all this as a case of agape and storge; the Seraph representing godly love,

The lyrics of both ‘Looking for an Angel’ and ‘Cowboy Style’ offer an interesting extension to the conceptual metaphor LOVE IS RELIGION. Kövecses (n.d.) gives the conceptual metaphor of THE OBJECT OF LOVE IS A DEITY. This conceptual metaphor is of particular interest as, according to Kövecses, it acts differently than most of its kind. Typically, he explains, conceptual metaphors use a source domain better understood and more concrete to define a more abstract and complex target domain. However, Kövecses notifies that this generalisation faces its limit in cases such as THE

OBJECT OF LOVE IS A DEITY (p. 4). The Seraph lover in ‘Looking for an Angel’ can be included in this category.

Cowboy Style,  
With a peaceful smile,  
***You are from the temple***  
Won't you stay a while

Found my voice to have my say,  
You take me close to far away,  
And now I find and now I feel,  
The ordinary is surreal,  
Peace and terror all in one,  
My future life has just begun

‘Cowboy Style’ (Minogue, 1997)

The same can be said of the protagonist’s love interest in ‘Cowboy Style’ – s/he is *from the temple*. This, in conjunction with line *with a peaceful smile*, bring into mind Buddhism. Although not a deity, Buddha, who has reached Nirvana, a heavenly state of being, is a spiritual leader and appropriately placed in this category. Buddha is often depicted with an inconspicuous smile. The calming, peaceful presence of the protagonist’s love interest encourages her/him to wish the love interest to *stay for a while*, thus possibly through guidance providing enlightenment and Nirvana to the protagonist as well. The surreal feelings the protagonist goes through later in the lyrics point out to this as well: the protagonist *now finds* and *now feels* and s/he feels as if her/his *future life has just begun*. Again, the different aspects of love merge: eros is present, but so are storge and agape.

The conceptual metaphor LOVE IS A RELIGION is formed from Tissari’s (2006) LOVE IS A RELIGION/RELIGIOUS RITE and Kövecses’ (n.d.) THE OBJECT OF LOVE IS A DEITY. The love in question can be of agape or eros.

#### 4.2.7 LOVE IS CLOSENESS

Closeness and being close are closely related to love – lovers want to be as close to each other as possible and may suffer when apart from each other. Kövecses (2002/2010) writes about statues portraying two people in love and the imagery used in depicting the love relationship: the two people can be bound together or inside each other – at the very least they are very close to each



other. From this proximity of the subjects Kövecses derives the conceptual metaphors of LOVE IS A BOND, LOVE IS A UNITY and LOVE IS CLOSENESS. According to Kövecses, these kinds of metaphors arise typically either from human biological evolution or from cultural history. Of the first type, the source domains usually have to do with areas of the early mother-child relationship, sexuality and birth, Kövecses continues. Furthermore, he writes that from a contemporary perspective, these kinds of metaphors may actually be based on correlations in experience or perceived structural similarity, LOVE IS CLOSENESS and SPORT IS WAR as examples in respective order (pp. 64, 84-86). Closeness can be of any type of love, but the eros side of love is a prevalent theme in Minogue's lyrics.

Minogue referring to lovers as paper dolls in the lyrics of 'Paper Dolls' can be compared to statues depicting lovers.

Here we are and we're paper dolls  
And we're **side by side**  
Here we are on the magic ride  
Just for you and I

'Paper Dolls' (Minogue, 2001)

Paper dolls – and dolls in general – can be moved and placed in whatever way the person playing with them wishes, close or far away from each other. In 'Paper Dolls' the two paper dolls have been placed right next to each other so the degree of proximity is very high. They are *side by side*, ready to face whatever their magic ride will bring.

As discussed in 4.3.6 LOVE IS A SOURCE OF WARMTH, in 'Bittersweet Goodbye' and 'We Are One' Minogue utilises the domains of warmth deriving from physical closeness, using expressions such as *hold me tight* and *wrap you up in love*.

In 'Count the Days' the use of metaphoric language from the domain of closeness is very extensive. Minogue uses extended metaphors and employs also metonymy in the lyrics.

Count the days till we're **together**  
(One-two-three)  
Though it feels like forever

(We will be)  
***Holding on to each other***  
 (You and me)  
 You will be ***my only lover***  
 (Eternally)  
 – –  
 Try to occupy my time  
 Remember ***you're mine***  
 Talking to you ***on the line***  
 Try to get used to this  
 But ***long distance loving*** is  
 Leaving me to dream of your kiss  
 – –  
 When I'm feeling scared and ***lonely***  
 Wonder if I'm still ***your only***  
 Tell me now  
 Soft and slowly  
 It's gonna be alright  
 You'll be ***by my side***

‘Count the Days’ (Minogue, 1990)

The lovers are in a long-distance relationship, counting the days they will be together again. Minogue refers to the protagonist considering the relationship monogamous, or at least the protagonist does not want any other lovers. Although at the moments of loneliness the protagonist's fears take over and s/he doubts whether s/he is the only one. When she conquers these fears, she remembers that the lover *is hers/his* – then the conceptual metaphor LOVE IS A BOND would describe the love relationship well. Loneliness, here, is an extreme form of lacking closeness. Minogue uses the aspect of monogamy as well to represent the degrees of closeness – the protagonist has chosen not to be intimately close to any other person, thus restricting this state of closeness strictly to the relationship at hand. The lovers attempt to surpass the distance and the misery of being apart by any means at hand: by phone calls, by sending gifts (the sent red roses are discussed in detail in section 4.3.2 LOVE IS A PLANT), by dreaming of each other and the moment they will be close to each other again and simply by distracting themselves from the situation. Still, the protagonist is not satisfied and although the means they use help a bit, s/he is left dreaming of the lovers' kiss. Here Minogue uses metonymy, as this kiss can be interpreted as the lovers consummating their love. It is obvious the lovers desperately long for the moment of reunion, when they are *by each other's side*; when they will regain the physical closeness and be able to extend their full love on each other again.

Also the protagonist of ‘Feels So Good’ wishes her/his loved one to be close.

Why don't you *belong to me* now  
So through my way, with me, stay *with me*

'Feels So Good' (Minogue, 2014)

Phrases such as *belonging to each other* and *staying with* each other explicitly express the protagonist eagerly wanting to feel close to the love interest. The protagonist wants the lover to *belong to* her/him, which can be interpreted through the conceptual metaphor LOVE IS A BOND as well. This bond of love ties the lovers even tighter together.

Similarly to the protagonist of 'Count the Days', the protagonist of 'Looking for an Angel' wants to expel the feelings of loneliness and desperately longs for somebody by her/his side and dreams of the moment the love interest will be with the protagonist.

I dream of the moment  
You'll be *with me*  
— —  
And when good things are good  
I want to *share* them  
I don't want to be *alone*  
— —  
With somebody *by my side*

'Looking for an Angel' (Minogue, 2010)

Sharing is yet another extension of the domain of closeness Minogue uses in the lyrics. The protagonist wants to *share* good things, as sharing requires a certain amount of closeness and usually brings people closer to each other.

Finally, in 'Rhythm of Love', the protagonist states being *together* is good (in terms of orientational metaphors this could also be described as HAPPY IS CLOSE).

So good *together*  
Some people work better *solo*  
But I could never  
Be *without you*, oh no

'Rhythm of Love' (Minogue, 1990)

S/he does suggest that some people work better on their own: alone – or *solo* as Minogue writes. The protagonist is not like that; s/he could never be without the love interest. Being without the loved one would be not being at all.

In addition, there are cases of metonymy in some of the text studied. In both ‘Butterfly’ and ‘Rhythm of Love’, a touch refers to love.

***Your touch***

Is the 1 thing I know is true

‘Butterfly’ (Minogue, 2000)

I'd miss ***your touch***, as it is I can't get enough, yeah

‘Rhythm of Love’ (Minogue, 1990)

In ‘Butterfly’, the protagonist states that the lover’s touch is the one thing s/he knows to be true in her/his life. Here, the *touch* of the lover represents love – the protagonist can trust that the love the lovers share is true. The same happens in ‘Rhythm of Love’, in which the protagonist will miss the lover’s *touch* as s/he *can't get enough* of it. The touch and missing and not getting enough of it refer to the love s/he feels towards the lover. S/he would also miss love.

The domains of closeness and love share many characteristics and qualities, as can be seen in the texts discussed above. There are many kinds of closeness, just as there are many types of love. A touch can be of eros or of storge, exciting or soothing. The conceptual metaphor LOVE IS CLOSENESS is used by Kövecses (2002/2010, p. 64).

#### 4.2.8 LOVE IS A UNITY OF (TWO COMPLEMENTARY) PARTS

Lovers can form a whole, a unity, which consists of usually two parts that complement each other. This idea of a unity of two parts is an ancient one. Plato introduced in Symposium (Plato, 1951) the idea of human beings searching for their respective half to become whole and complete again. Originally, there were three sexes of humans: male, female and the hermaphrodite, of which the last

one was the most common. All of them had two pairs of each member and two of each organ necessary. When the gods decided to cut all of them into two halves, the hermaphrodite sex became extinct. Finally, it turned out that the halves of the hermaphrodite sex became lovers of the opposite sex, whereas the halves of the male and female sexes directed their affection towards the same sex. So all the halves wanted to be reunited with the half they had been deprived of (pp. 61-62). Another ancient example of such a unity of two parts complementing each other is the Chinese concept of yin and yang; two forces that seem the complete opposites are actually dependent on and closely connected to each other, forming a unity (Biedermann, 1993).

One can talk about one's spouse as a *better half*, for example. In Kövecses' (2002/2010) opinion, conceptual metaphors such as LOVE IS A UNITY and LOVE IS AN ECONOMIC EXCHANGE are culturally dependent and portray the two major cultural models of love: 'ideal love', which the first conceptual metaphor characterises, and 'typical love', which is characterised by the latter. He continues by explaining that a couple consists of two parts that complement each other, make each other more complete, and realises its potential only when together (p. 223).

Minogue utilises the domain of unity in 'Password', for example.

Tell me you're thinking hard  
I don't want this to fall apart  
I got a feeling that we could just *make a team*

'Password' (Minogue, 2000)

Here the protagonist feels the lovers could *make a team*. A team usually has more than one member, and if the team consists of only two members, there is no team if both of them are not present. A team also has a joint purpose that it pursues together. The team members have different abilities and thus complement each other. Similarly, the lovers in 'Password' will be able to reach their goal, maintain their relationship, only if they work together.

In 'Cowboy Style' the couple truly complete each other.

Shed my skin since you came in,

***Where do you end and I begin?***

‘Cowboy Style’ (Minogue, 1997)

The protagonist has lost the understanding of them as separate entities. The lovers are as if bound together by their love, making this an extreme case of unity.

In ‘We Are One’, Minogue unites the protagonist and the object of the protagonist’s love.

we're ***all the same***, gotta share the pain, lift you up

— —

***we are one***, we are one

— —

***we can unite***, we can light up the darkness

‘We Are One’ (Minogue, 2011)

The love is of storge type and the protagonist includes everyone in this universal love – *We’re all the same* the protagonist says. This unity shares the pain together and the members of the unity take care of other members: if someone falls, the others lift her/him up. No one is left behind as everyone forms this whole. This gives the storge love shades of philia, the friendly love: one for all and all for one.

The conceptual metaphor LOVE IS A UNITY OF (TWO COMPLEMENTARY) PARTS comes from Kövecses (2002/2010). It portrays a romantic, ideal picture of love: the lovers complement each other and together they form a unity that is more than the sum of its parts.

#### 4.2.9 LOVE IS (SUN)LIGHT

Light and dark belong to some the most fundamental of terms used metaphorically, as Ferber (1999) writes. According to him, light usually represents goodness or knowledge, for example. In many religions light is brought to the world by or originates from a god or gods (pp. 112-113), which is the case with Christianity as well, or even represent a god or gods as Biedermann (1993, p. 394) says. Light emerging from darkness carries an utmost importance: it represents life conquering

death or truth prevailing falsehood, for example (Ferber, 1999). Words and expressions such as enlighten and illuminate are derived from the word and portray this. Compared to light and goodness conquering dark and evil, love can easily be placed on the same group as light and goodness. Love can be interpreted as a positive feeling, representing righteousness and virtue – when one is pure at heart, one is innocent and virtuous. It is difficult, if not downright impossible, to find a text bestowing love more virtue than the following biblical passage (1 Corinthians 13:4-7, New International Version) does:

Love is patient, love is kind. It does not envy, it does not boast, it is not proud. It does not dishonour others, it is not self-seeking, it is not easily angered, it keeps no record of wrongs. Love does not delight in evil but rejoices with the truth. It always protects, always trusts, always hopes, always perseveres.

Taking this into consideration, love unquestionably has an equal place aside goodness, knowledge and light.

Minogue utilises the domain of light in the sense given above in ‘We Are One’, ‘No More Rain’ and ‘Fine’, for example. Without love there is darkness, the lack of this queen of emotions feels as if the sun had stopped shining.

we can unite, we can *light up the darkness*

‘We Are One’ (Minogue, 2011)

The storge love in ‘We Are One’ *can light up the darkness*; it can chase all the shadows of doubt away and replace them eternal light. The united, universal love the protagonist wants will prevail.

In ‘No More Rain’, love is again more eros than storge.

Now that I’m back *in the light*  
So warm, I feel it like a  
Wave of love coming over me

‘No More Rain’ (Minogue, 2007)

The protagonist has found love again and this has brought her/him *back in the light*, filling the emotional emptiness of darkness with light, warmth and love.

In 'Fine', love is eros again, but the protagonist is lacking it.

Standing in heaven but don't *feel the light*  
The brightest colours are the black and white

'Fine' (Minogue, 2014)

The protagonist is *standing in heaven*, the place where everything should be well and there should not be any kind of sorrow, but still s/he is lacking something – s/he cannot *feel the light*. The protagonist might be in a relationship where love exists no more. The love has been there, as there still is light; but the protagonist simply cannot *feel* this light, the love, anymore. Perhaps the light – and love – is fading into a spark, waiting to be rekindled.

Minogue uses light in a slightly different manner in 'Sometime Samurai'.

You are my dreamtime  
Wisely when you guide me  
Lovely *in your lights*

'Sometime Samurai' (Minogue, 2005)

The basic sense is the same – light equals to love and the lovers dwell in it – but Minogue highlights the fact that the protagonist sees the lover *lovely in his/her lights*. Love shows the lover in the best possible light: lovely and luminescent, shining with love. Perhaps Minogue wants to point out that when in love, we tend to see the object of our love through rose-coloured glasses. We see only the good sides and close our eyes from the worse ones. But then again, to see the good in people is virtuous and as love neither counts wrongs nor dishonours others, this is indeed seeing people *lovely in their lights*. The love in 'Sometime Samurai' is not only eros, but storge and perhaps agape as well; light can bring enlightenment and it can illuminate minds as well.



Minogue utilises also the domain of sunlight in many occasions in the selected texts. Sunlight could have also been included in section 4.3.7 LOVE IS AN ASTRONOMICAL OBJECT/PHENOMENON but because light was the most important aspect of it, it felt a more natural choice to place it in this category. The sun, as Ferber (1999) writes, is both the most striking thing we can see and in addition, vital for light and seeing: without the sun there is no light. The Greeks described being alive as seeing the sun and children were brought into the sun when they were born (p. 209). The sun brings not only light but also warmth and it is the energy plants use in photosynthesis. The sun and sunlight can be considered to symbolise love as well: love brings keeps us warm, nurtures us, and brings joy to our life.

In 'Butterfly', sunlight plays an important role.

Like a butterfly  
And I'll dance *in the sunlight*  
Like a butterfly  
From the day in 2 the night

'Butterfly' (Minogue, 2000)

The metamorphosed protagonist of 'Butterfly' *dances in the sunlight*, enjoying the warmth it gives. The protagonist is basking in the light of love produced by the lover, flying around in a colourful dance fuelled by love.

In 'Feels So Good' the lovers want to enjoy the sun as well.

Don't have to run, have to run  
We can walk *in the sun* one last time

'Feels So Good' (Minogue, 2014)

They want to *walk in the sun one last time*. They want to let the last rays of their love unite them once more. In the lyrics, the sun represents love and the lovers can feel the love on their skin, memorising the sensation so that they can later recall how it felt.

Similarly, in 'Fine' the sun plays an important role.

You don't have to worry don't you turn and run, run run  
Turn your face *into the sun*, sun, sun

'Fine' (Minogue, 2014)

The protagonist wants the lover to *turn her/his face into the sun*. The sunlight will make all doubts and fears vanish and will fill the lovers with love and hope instead.

'Stay This Way' carries a slightly pessimistic tone.

How can it stay this way?  
*After the sun* there's always rain

'Stay This Way' (Minogue, 2000)

Here, the protagonist is in a relationship but is wondering whether the excitement, infatuation and ecstasy s/he is experiencing will last by reminding her/himself that everything good comes to an end – *after the sun there's always rain*. Maybe s/he is reflecting a past relationship where the love between the lovers has faded and died in order to not get overtly exhilarated over the existing love relationship, painting clouds in the sky but still clinging to the sparkle of hope that everything will *stay this way* after all.

Finally, in 'Koochachoo', the protagonist calls her/his lover *the brightest lights on Broadway*.

No-one else can take me to the highs like you  
You show me all the colours when I'm feeling blue  
No-one else I know can thrill me like you do  
I only ever want to Go-Go dance with you  
You're the dream boy on my bedroom poster  
Now we're on a rollercoaster ride  
— —  
No-one else can take me to the highs like you  
You show me all the colours when I'm feeling blue  
You're the brightest *shining lights* on Broadway  
Pink in evening *sunsets* every day

'Koochachoo' (Minogue, 2000)

The theatres on Broadway in New York have bright, colourful lights inviting people to come and enjoy what the establishments have to offer. They light up the street during the night as shining beacons of entertainment and culture. The protagonist's love interest has many roles in the protagonist's life: s/he takes the protagonist *to the highs*<sup>6</sup> but then again offers comfort and compassion when s/he is feeling blue. S/he is also the protagonist's *dream boy* with whom the protagonist only wants to *go-go dance*. It is therefore possible that *Broadway* symbolises the theatre, which could be taken as a reference to all the roles one has to take in one's life. One often needs to be a lover, a nurturer, a role model, and so on, and it might be that the protagonist considers the love interest the best in all these. The different roles can be seen to represent the different aspects of love as well – for example eros, storge and agape. Every cloud has silver lining, and as long as the lover is in the protagonist's life, her/his *sunsets* are always beautiful, coloured in pink.

Sunlight and light carry an enormous amount of symbolism, as discussed above, and when using (sun)light as a source domain, these can be transferred to the target domain. The conceptual metaphor LOVE IS (SUN)LIGHT is derived from Kövecses' (2002/2010) HAPPINESS IS LIGHT.

#### 4.2.10 LOVE IS CHROMATICITY

Metaphoric expression applying the domain of colours could have been included under section 4.2.9 LOVE IS (SUN)LIGHT as it is the spectrum of light that causes the phenomenon we call colours. However, the two domains carry different meanings and symbolism despite the shared qualities so they are treated separately in this study.

The juxtaposition of light and dark is closely related to the domain of colours. As discussed in section 4.2.9 LOVE IS (SUN)LIGHT, light represents good and dark evil, and this can be applied to colours as well – at least to some extent. There is an everlasting debate on whether black and white are colours or not, but this study treats them mostly as such. Colours have different shades, some darker than others. The darker they get, the closer they are to black, to dark and darkness. Then

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<sup>6</sup> See section 4.2.3.

again, very light colours can be considered pale, lacking intensity and vigour. We express ourselves with colours – both literally and figuratively. We *turn red* when we are angry or excited but then again we turn *green with envy*. We can even feel colours, as Minogue shows in ‘Koochahoo’ and ‘Some Kind of Bliss’.

As Biedermann (1993) writes, there is a vast amount of symbolism around colours. According to him, it is very likely that colours can directly affect our psyche although the effects may be individual and vary in intensity. Cultural context seems to play an important role in how colours are perceived and how they affect (pp. 421-422). Still, as for example Elliot and Maier (2007) state, some of these learned aspects are of evolutionary origin. According to them, of the existing work on colour and psychological function, the most is applied – concentrating on pragmatic results and purposes. They also refer to research done by Goldstein, for example, which still has an important role in the field of study in question; the study seems to show some colours are experienced as stimulating and disagreeable whereas some quieting and agreeable, both groups having an equal effect on behaviour as well. According to Elliot and Maier, some studies show that, for example, black, evil and death are often perceived as belonging together, promoting aggressive behaviour. They state, however, that links proposed through such models are only general in nature (pp. 250-253).

In ‘Fine’ the protagonist is indeed feeling despair.

Standing in heaven but don't feel the light  
***The brightest colours are the black and white***

‘Fine’ (Minogue, 2014)

*The brightest colours* for the protagonist *are the black and white*. As stated earlier in this section, some people consider black and white not as colours but rather as uncolours, being devoid of colour. From this perspective, the protagonist is missing the colours completely – s/he is out of colours, out of love and other feelings and emotions considered positive. As Ferber (1999) writes, especially in Renaissance poetry red is one of the colours of love (p. 169) and the protagonist is lacking this as well as the other colours.

In 'Harmony', the colours of love have been found.

The *colours* I see looking in your eyes  
*Colours of the universe* in the way they shine

'Harmony' (Minogue, 2002)

They can be seen in the eyes of the protagonist's lover. The colours in her/his eyes are *the colours of the universe*, shining their love on the protagonist. The use of the word 'universe' in the metaphoric expression suggests everything there is – at least for the protagonist – can be found in and provided by the lover.

In 'Koochachoo', the lover is the one showing *all the colours* of life and love to the protagonist when s/he is *feeling blue*.

No-one else can take me to the highs like you  
You show me *all the colours* when I'm *feeling blue*

You're the brightest shining lights on Broadway  
*Pink* in evening sunsets every day

'Koochachoo' (Minogue, 2000)

When feeling blue, one is low in spirits, feeling down. As discussed earlier, the colour blue is often associated with sadness; the protagonist is feeling the colour, feeling the sadness, but love brings the other colours back. The protagonist sees every sunset in pink because of love. Ferber (1999) connects red and white together as a unit representing love (p. 169). Pink is the mixture of these two colours and is often connected to love and romance.

For the protagonist in 'No More Rain', the rain – representing negative phases or sorrows in life – has passed, leaving behind the colourful rainbow.

Sun coming up on another day  
Got a second hand chance, gonna do it again  
Got *the rainbow colours* and no more rain

‘No More Rain’ (Minogue, 2010)

As Biedermann (1993) writes, the rainbow has been interpreted as a message of godly origin in many cultures. The message most often carried a positive tone. In the Greek mythology, the goddess Iris was the personification of the rainbow and she acted as a messenger of gods. According to the Christian belief, God appointed the rainbow as the sign of covenant between God and earth, promising the world will not be covered by flood again (pp. 325-326). The *OED Online* entry (“Rainbow”, March 2015) tells that the rainbow is visible in the sky “when sunlight shines through rain or other water droplets in the atmosphere” and that it is “a symbol of calm after a storm” and of “a symbol of hope, a promise of peace, goodwill, etc.”. The rainbow is sunlight shining through rain drops and thus can be understood to only borrow its effect from the sun and in a sense it is a second hand effect – just as the protagonist gets *a second hand chance* to bask in the sunlight, to love, again through the cluster of different colours of the rainbow. The colours can be seen as representing different aspects of love.

The protagonist of ‘Some Kind of Bliss’ closes her/his eyes in order to feel the colours of her/his loved one.

Shut my eyes  
***Feel the colour of you***  
Succumb to this illusion  
So strong, so deep

‘Some Kind of Bliss’ (Minogue, 1997)

The protagonist does not want to settle for only seeing the colours but yearns for a deeper understanding of the colours, of love. This s/he will gain when placing trust in other senses as well. We often say that looks can be deceptive, and there are optical illusions that confuse us. The sense of feel is not as easily deceived, so perhaps the protagonist wishes to confirm whether the love is true in this way.

The conceptual metaphor LOVE IS CHROMATICITY needed to be created so that the metaphoric expressions in the data arising from the domain of colours could be included in the study. Otherwise

they would have been placed under the conceptual metaphor LOVE IS (SUN)LIGHT, which would have deprived some of their character.

### 4.3 Ontological metaphors

Ontological metaphors, according to Kövecses (2002/2010), arise from speakers' experiences in terms of objects, substances, and containers. This is done in general terms only and the object, substance or container is not specified further (p. 328). They usually show something abstract through something concrete. Personification and container metaphors are types of ontological metaphors.

#### 4.3.1 LOVE IS A NUTRIENT

Food and nutrition are crucial for growth and survival, not only for animals but also for plants. Every form of life on our planet requires energy to function and this energy is acquired from different kinds of nutrients. Kövecses (2002/2010) explains that as preparing food has been an activity for human beings since the beginnings of humanity, it is no wonder we use this source domain to define other domains. There are many elements involved in the process of cooking food; Kövecses mentions an agent, recipe, ingredients, actions and a product, many of which can serve as components in creating metaphoric expressions utilising this domain (p. 20). Metaphors arising from this domain are of the structural kind as the domain of nutrition is more precise than that of love.

The most obvious case of nutrition as a source domain occurs in 'B.P.M.'.

Don't wanna turn it down  
I'm *hungry* for your sound

'B.P.M.' (Minogue, 2004)

In 'B.P.M.' the protagonist expresses her/his want and need for love by saying s/he is *hungry* for the lover's *sound*.<sup>7</sup> In this context, the word 'sound' refers to love and acts of love. When one is hungry, experiencing hunger, one has an intense need or desire for food – or in this case, for love. This is expressed in the lyrics of 'Feels So Good':

And I can't slow down  
And I *need* you now

'Feels So Good' (Minogue, 2014)

When one *needs* something, this something is necessary, possibly even integral, for one's well-being or, in extreme cases, survival. From this perspective, a need can be considered as a nutrient as well. This need is expressed in 'Feels So Good' when the protagonist expresses a *need* for her/his lover, the need for love.

In the exuberant lyrics of 'Password', an extended use of metaphors utilising the domain of nutrition occurs. Again, eros is almost omnipresent in the lyrics.

You've *whet my appetite*  
I want *a taste* of you tonight  
Got a look on me like a cat who's got *the cream* (Prrrrr)

'Password' (Minogue, 2000)

The lover has *whet* the protagonist's *appetite*; s/he has only had the appetiser, a taste of what is to come, and is now eagerly expecting for the main course. S/he wants *a taste* of her/his lover that night, which would insinuate the lovers are going to gorge themselves on the pleasures of love. This is implied further by the protagonist having *a look on her/him like a cat who's got the cream*; in other words, expressing that s/he is very pleased with her/himself, knowing that the main course – most probably the sexual act the lovers are going to engage in – will be very enjoyable. The word 'cream' brings more possibilities for interpretation. Idioms such as *cream of the crop*, refer to the very best. So the protagonist knows s/he has the very best love has to offer in front of her/him. Food and sexuality often merge together in such ways. An extreme form of this were the orgies in ancient Rome. Then again, fine dining can be seen as part of the foreplay, giving both sensual and sensory

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<sup>7</sup> See section 4.2.2 LOVE IS MUSIC for the source domain of music.



stimuli to the participants. Also appetisers, the purpose of which is to *whet one's appetite*, can be considered as foreplay; appetisers are to the main course what foreplay is to sex. There is also metonymy present and some of the key expressions triggering the metaphoric use can be interpreted through the concept of metonymy. *A taste*, a bite, can be seen representing the whole meal and the cream can represent a whole body of milk to the top of which it rises – both referring to love and acts of love.

In 'Butterfly', Minogue shows a different use of the domain.

you are more than you'll ever know  
And your love teaches me **2 grow**  
you are more than my everything  
And your love gives me wings

'Butterfly' (Minogue, 2000)

The protagonist of 'Butterfly' experiences a metamorphosis to a butterfly<sup>8</sup> through the wisdom and nutrition provided by love. The protagonist learns to *grow* and the energy of the amorous feelings the lovers share gives the protagonist wings.

Kövecses (2002/2010) uses the conceptual metaphor LOVE IS A NUTRIENT (p. 93). Lakoff and Johnson (1980/2003) use a similar conceptual metaphor, IDEAS ARE FOOD (p. 47), from which Kövecses might have deduced his metaphor.

#### 4.3.2 LOVE IS A PLANT

Kövecses (2002/2010) uses the conceptual metaphor RELATIONSHIPS ARE PLANTS and Tissari (2006) LOVE IS A PLANT. Kövecses opens the conceptual metaphor by explaining the use of plants as a source domain. He explains that people use and cultivate plants for different purposes: they can offer nutrition, pleasure for different senses and raw material to work on. They have different growth stages and they consist of different parts – all of which can be used for metaphoric expressions, as Kövecses writes. He further adds that different parts of plants carry different kind of

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<sup>8</sup> See sections 4.2.1.4 LOVE IS FLYING for more on metamorphosis.

metaphoric power. A part of the plant can represent the whole (metonymy), the growth of the plant can represent the development of love, the flowering of the plant can represent the best of times in a love relationship, the fruits can represent beneficial consequences of the love (such as children), and so on, Kövecses continues. Concerning love, the scent or the taste can be important, as can be the aspect of growing and developing (pp. 10, 19). Examples such as *budding love, they grew apart* and *the fruit of their love* arise from this domain.

In the lyrics of ‘Count the Days’, Minogue utilises extensively the domain of plants and extends the metaphors to different stanzas.

You made my day  
When a dozen *red roses* came my way  
Warmed up my heart  
'Cause I know you're thinking of me from afar

Press *a petal* to my lips  
Feels like your kiss  
Don't you know that's what I miss  
To smell the sweet *perfume*  
Reminds me so much of you  
There's nothing else that I can do

‘Count the Days’ (Minogue, 1990)

*A dozen red roses* from a lover is a token of love; the lover wishes to express her/his love – and more metaphorically, the red roses represent love. As Ferber (1999) writes, especially in Renaissance poetry red is one of the colours of love (p. 169). The language of flowers, the messages the given flowers convey from the giver to the recipient, tells us that red roses convey passionate love; at least most people would interpret the message this way. The lover is actually handing her/his heart – and love – to the protagonist. The rose petal and the scent of the roses are instances of metonymy: they act as parts of the whole. *A petal* from a rose the lover has given can be understood as a kiss, when the protagonist presses it against her/his lip: a kiss stands for love. This can also be interpreted through simile; a rose petal pressed on the lips is like a kiss. The scent, *the perfume*, of the roses can refer to pheromones and the biochemical aspect of love, but most likely it represents the scent of the lover: the hair, the cologne/perfume, skin, etc.

The song 'Flower' differs from the other song in the data. There is not even a hint of eros found in the lyrics; instead the words speak of storge, of a parent's love to a child.

Distant child, my *flower*  
Are you blowing in the breeze?  
Can you feel me?  
As I breathe life into you  
In a while my *flower*  
Somewhere in a desert haze  
I know one day you'll amaze me

'Flower' (Minogue, 2012)

The *flower* represents the child, and as the child is *distant*, it is most probably an unborn child the protagonist is speaking about. The lyrics convey further air of uncertainty, as if the protagonist indeed is not sure of the existence of the child and is conversing with the possibility of a child, the idea of a child. The flower might be *blowing in the breeze*,<sup>9</sup> which creates even more uncertainty and the feeling that the protagonist has no say in the matter. Even at the mercy of fickleness and unpredictability, the protagonist is positive; s/he is sure the flower will one day bloom and *amaze* the protagonist and then s/he will be able to project the feelings concerning parenthood to someone or something. This might be the protagonist's child – as the line *as I breathe life into you* would suggest – but then again the protagonist might fulfil her/his need for storge love through other forms of dedication as well.

The conceptual metaphor LOVE IS A PLANT comes from Kövecses' (2002/2010, p. 150) RELATIONSHIPS ARE PLANTS and from Tissari (2006, p. 145). Love can be compared to a plant, as there are enough similarities between the domains. According to Kövecses (2002/2010), plants serve different functions, have different stages and consist of different parts – and these characteristics can be extended to love as well.

#### 4.3.3 LOVE IS A FLUID (IN A CONTAINER)

Container metaphors, as discussed in more detail in section 3.1.2, are ontological metaphors. Lakoff and Johnson (1980/2003) explain that container metaphors originate from our sense of in-out

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<sup>9</sup> This can also be an intertextual reference to Shakespeare's Sonnet 18 and the eternalness of love and beauty.

orientation and that we project to other physical objects as well; rooms, houses, our own bodies or our natural environment can be seen as a container. By setting boundaries we make more complex domains more concrete, they continue. Also substances can be viewed as containers – by getting into a tub of water, one gets into both the tub and the water; they are both containers; the tub is a container object and the water is a container substance (pp. 29-31). *We fall in love*, are *in love* and might fall even *deeper* – or find ourselves *out of love*.

Kövecses (2002/2010) emphasises the focus on the intensity and control aspects in container metaphors, especially when the target domain is an emotion. Very intense emotional states may cause the loss of control, he continues, and explains further that the quantity or the temperature of the fluid equals to the intensity of the target emotion – thus, our emotions can *overflow*, *burst* or *brim over*. Kövecses also points out that it is the content of the container which interests us more, rather than the container. He explains further that we see emotions as events or states that happen inside the human body as a container and when a certain cause produces an emotion, the emotion produces a certain response (pp. 98, p. 117, 123-126, 183). Kövecses (pp. 123-124) simplifies the matter with a chart that has been modified to fit the data better:

<i>Source:</i> FLUID (IN A CONTAINER)		<i>Target:</i> EMOTION
the fluid in the container	⇒	the emotion in question
the physical container	⇒	the person (body) with the emotion
the top of the container	⇒	the rational self of the person
the quantity of the fluid	⇒	the intensity of the emotion
the temperature of the fluid	⇒	the quality of the emotion
the degree of temperature in the fluid	⇒	the intensity of the emotion
the cause of increasing the temperature	⇒	the cause of the emotion

When the heat of a fluid increases, the surface usually rises and, if heating continues, it boils over. Emotions can be examined through the same approach: a romance can first be *steaming hot* and then *cool down*. Still, Kövecses (2002/2010) warns against oversimplifying and overgeneralising as the concept of the emotion in question is not fully described the container metaphor – it needs support from several other metaphors. According to Kövecses, also metonymy often occurs with container metaphors and typical cases of metonymy are, for instance, container for contained or contained for container (pp. 125-126, 184); *my heart belongs to you* as an example of this, heart standing for love in the expression. There have already been cases of container metaphors earlier in the analysis but this section concentrates especially on them.

In 'B.P.M.', love is seen as a fluid or a liquid.

Feeling high  
(High)  
Twenty-four/seven  
Ooh, it feels like heaven  
(Baby)

Through the night  
Keep it *flowing*  
It's cool and you know it  
(Yeah, yeah)

'B.P.M.' (Minogue, 2004)

The protagonist wants the love to *keep flowing* or, to more precise, wants her/his lover to keep giving more love. The protagonist wants more of it, wants it 24/7. Love is the elixir of life for the protagonist and s/he is actively engaged in the pursuit of it. The word *cool* in the next line most probably acts as a qualifier or an interjection and does not refer to the intensity of the emotion dropping – unless the love has become so intense the lovers need to cool it down a bit.

As discussed in section 4.2.2 LOVE IS A RAPTURE/HIGH, the fluid like love in the lyrics of 'Drunk' is highly intoxicating.

I'm not happy *drunk* till I'm *drunken*  
Till you take all of me  
— —  
I'm not happy waste till I'm wasted  
Till you take all of me

'Drunk' (Minogue, 1997)

The protagonist wants to be *drunken* with and *wasted* on this liquid love. Again, the protagonist is not a mere vessel to be filled but is instead an active participant – s/he is the one who wants to be intoxicated by love and s/he wants her/his lover *to take all of her/him* as well. For the protagonist, love is intoxicating and causes a high of drunkenness and s/he wants more of it.

The orientational metaphors concerning high-low can be present in container metaphors as well, which can be seen in the lyrics of 'Giving You up', for example.

Last night I lost my head  
And **fell** right back **into** your love  
I lay intoxicated while angels circled high above

**Deep in** a perfect moment  
All at once it feels so right  
But when I wake I see reality turn back and bite

'Giving You Up' (Minogue, 2004)

The protagonist has *fallen right back into love*, the expression showing the fluid-emotion relativity discussed earlier in this section. Love is depicted as a body of fluid one can fall into. The love the protagonist has fallen into seems to be an old flame; s/he is back in the arms of an old love interest. S/he is *deep in a perfect moment*, the moment of love. Again, love is the fluid s/he is *deep in* it, the depth of the fluid signifying a large, deep quantity of love – which refers to the intensity of the emotion. Here, the orientational conceptual metaphor HAPPY IS UP is reversed: the more love there is, the deeper the fluid, so this time one could say HAPPY IS DEEP.

In 'Illusion' the quantity of the fluid, the depth of the emotion, is portrayed as a danger to the protagonist.

Wish I hadn't stayed  
Just **to drown** in lies  
--  
Like the headline of a magazine, are you what you seem  
Because I'm losing my belief?  
Can I make it when there's so much doubt  
Someone, help me out 'cause I'm **in too deep**

'Illusion' (Minogue, 2010)

S/he has stayed *just to drown in lies*. As discussed in section 4.2.5 LOVE IS MAGIC, love is described as an illusion in the song and this illusion, this false love, is the body of fluid engulfing the protagonist. S/he finds her/himself *in too deep*; she cannot handle the emotions involved. Perhaps s/he is so much in love with the love interest and now consumed by the contradictory emotions – *so much doubt* – that s/he feels as if s/he is immersed in the fluid and cannot get out of it.

Also in 'Drunk' the desire, the passionate, even dangerous love the protagonist feels turns into a threat.

I'm *suffocated* with desire  
I need to save me from myself

'Drunk' (Minogue, 1997)

Minogue utilises metonymy in the lyrics to express this. The case of conceptual metonymy INABILITY TO BREATHE STANDS FOR LOVE is the one she uses in the lyrics. *Desire*, a form of love, becomes a *suffocating* force in the protagonist's life. There is no room for anything else; the desire demands all the air and s/he cannot do anything else. S/he needs to save her/himself from this self-destructive form of love that is threatening to drown her/him from the inside.

Minogue continues utilising the domain of fluid in 'No More Rain' and 'Sometime Samurai'. She also uses the lexical field of swimming when creating her metaphoric expressions. In 'No More Rain', the protagonist poses the question of being scared of the water.

Have you ever been scared  
Of *the water* and stuck on *the edge*?  
And then you *dive in*

— —

So *warm*, I feel it like a  
*Wave* of love coming over me

'No More Rain' (Minogue, 2010)

Someone being *scared of the water* and *sticking on the edge* is the person involved in the emotion. The fluid represents the emotion itself and *the edge* (of the body of fluid) equals to the top of the container or the boundaries of the container – which refer to the rational self of the person involved in the emotion. *Diving in* means giving in to the emotion, letting go of the rational self and entering the irrational world of emotions, breaking the boundaries of one's comfort zone. The emotion is *warm*, not hot, as then it would burn the person immersed in it. Warm water is pleasant and one wants to stay long in it. When the water is warm enough, there is no fear of getting cold or hypothermic. The next line reveals the emotion in question: there is *a wave of love coming over the*

protagonist; s/he is going to be engulfed by love. According to Ferber (1999), waves can represent time and, as a wave is always followed by another ad infinitum, they can also depict timelessness and infinity (p. 181). So perhaps the protagonist will be embraced by eternal love.

The fluid of love in 'Sometime Samurai' is so vast it fills a complete *ocean*.

Mmm Mmm my *ocean* and *swimming* at *high tide*  
Softly you protect me, tender touch of you

*Floating* in your shadow  
I'm like a leaf up on the *water*  
Cradled by your greatness  
Safe now in your arms

'Sometime Samurai' (Minogue, 2005)

Ferber (1999) writes extensively on the sea and the ocean, as they are the source of numerous beliefs, myths and legends; the ocean and the sea have always felt alien and even dangerous to humans, as we are land creatures. The sea has intrigued and enticed people throughout the history – the amount of stories concerning the domain is almost limitless and there are ancient stories that involve the sea (the *Odyssey*, for example), as Ferber explains. The sea can symbolise various things, for example chaos, a bridge among orderly lands, life and death, time and timelessness, menace and lure, boredom and the sublime, Ferber continues, and there are both benevolent and malevolent creatures living in the sea; creatures both known and unknown. Ferber also reminds the reader that although the sea has been seen as a chaotic force, causing death as if by whim, it has given birth a great many time as well (pp. 179-182). For example, the Greek goddess of love and the emblem of beauty, Aphrodite, was born of the sea foam. And, as understood by modern science, life on Earth began in the sea.

The protagonist is *swimming at high tide*. The tide is something we cannot affect, it is a powerful phenomenon that just occurs, whether we wanted or not. If the tide is high, the ocean claims more land and covers it completely. According to Ferber (1999), just like the waves, the tide represents time and as a matter of fact, 'the tide' originally meant 'the time'; the recursive, repetitive nature of the tide makes it also a perfect symbol for infinity (p. 181). Again, the water is inviting the protagonist to get in and swimming. Swimming in one form or another is a native trait to creatures



of the sea. The protagonist might be swimming in an unknown element but then again s/he can be familiar with it, possibly merging with it – this is further supported by the protagonist feeling the ocean as a protective element. Not only does the ocean protect the protagonist, it also caresses her/him tenderly with its touch. The touch of water can indeed be calming and soothing, as can be the sound of it: many people feel the sound of the ocean's waves carries a relaxing effect. The protagonist is carried by the waves of the ocean, by the waves of love. Vaster than the widest ocean and deeper than the deepest sea, love in its greatness carries and cradles the protagonist, keeping her/him safe from harm. Thus the ocean has motherly qualities but then again the qualities of a lover as well, thus the lyrics combine aspects of both eros and storge.

Conceptual container metaphors, such as the LOVE IS A FLUID (IN A CONTAINER) that Kövecses (n.d.) uses, are common when the target domain is an emotion. Love as a fluid or a liquid can flow freely, filling and even intoxicating us. Falling and swimming in love is a thrilling experience – both exciting and scary – but usually an anticipated one, as love can be seen as the elixir of life.

#### 4.3.4 LOVE IS A BUILDING/CONSTRUCT

As Kövecses (2002/2010) writes, we build and use houses and other structures for many purposes. From this process and the actual product arises common source domains for metaphoric use – it can be the building itself, its purpose, its parts, etc., he explains. Someone can be *in ruins* but then again some people are able to *build lasting relationships* (p. 19). Similarly, ideas can be *constructive* and love *destructive*. Kövecses explains that the domains of building and buildings are rather complex ones, so they are used to shed light on abstract target domains that are even more complex, and the three most typically used features of the domains of building and buildings are the construction of the building, its structure, and its strength or stability. When the target domain is love, the strength of the building equals to the strength of the emotion: the stronger the construct, the deeper the love, he continues. Kövecses continues by telling that elements utilised from the source domain are not arbitrary but culturally dependent: the speakers share the knowledge over the characteristics of each type of building within their cultural context and know which parts of the source domain to use with the target domain they wish to explain (pp. 92-93, 137-139). Kövecses gives a chart explaining the complex system behind this source domain (pp. 138-139). The modified version of the chart can be used to explain the conceptual metaphor LOVE IS A BUILDING/CONSTRUCT found in the data as well.

<i>Source:</i> BUILDING/CONSTRUCT		<i>Target:</i> LOVE
foundation	⇒	basis supporting love
builders	⇒	lovers
process of building	⇒	events in the relationship
strength	⇒	strength of the relationship
collapse	⇒	the end of the relationship

House can represent various aspects. Biedermann (1993) mentions that a house can be interpreted as a metaphor for the human being himself. In fact, some branches of psychology consider the house as an important dream symbol: what happens inside the house in a dream is related to what is happening in the mind of the dreamer, he continues. Many languages have idioms and sayings in which the word 'house' refers to the human being or his origin, Biedermann explains. Also historically, the house has been of symbolic and linguistic importance: the Romans considered even the grave as a house, as the Latin word 'domus aeterna' tells us (pp. 366-367) and the biblical quote "My Father's house has many rooms" (John 14:2, New International Version) speaks of this as well. In a similar fashion, different types and kinds of buildings carry symbolism of their own. The container metaphor might prove useful in interpreting some metaphoric expressions arising from the domain of buildings, as, according to Lakoff and Johnson (1980/2003) there is overlapping between the container metaphor and other types of conceptual metaphors (pp. 98-99). In this light, a building or a room can be understood as a container as well.

Minogue utilises these source domains the most extensively in the lyrics of 'Password'. First of all, the title of the song itself deals with the domain. *OED Online* defines the word ("Password", March 2015) as "a selected word or phrase securing admission, recognition, etc., when used by those to whom it is disclosed". So in order to enter a building or a structure, a password is sometimes required. The protagonist requires a *password* if someone wishes to enter her/his world, meaning that s/he will not open her/himself up to everyone, only a precious few are admitted.

Meet me *in the bedroom* at quarter past eleven  
 Say the lucky words I'm looking for and we'll be *locking up the door*  
 Baby, if you wanna be in my world  
 You've gotta know *the password* (password)

— —  
 Tell me you're thinking hard  
 I don't want this *to fall apart*

'Password' (Minogue, 2000)

A house has many rooms though only *the bedroom* is mentioned in the lyrics. The house itself could represent love, and just as a house has many rooms, love has many sides and aspects. The bedroom might refer to the sexual aspect of love, to eros. If the love interest knows the right word(s), s/he might be let in. If so, they will *lock up the door*, denying everyone else from entering so they can concentrate solely on each other. This might also refer to the protagonist locking up her/his heart from other possible lovers, confining the eros side of love to concern only the two of them. The protagonist has lots of expectations of the lover before opening up the door, before s/he will open up her/his heart to the lover, as expressed by the protagonist wanting the lover to *think hard*. The protagonist hopes the lover will succeed in this as s/he does not want the love relationship to end, *to fall apart*. Sometimes conceptual container metaphors can be of use in interpreting metaphoric expressions arising from the domain of buildings – a house or a room can be understood as a container as well. If approached as a container metaphor, *the bedroom* becomes the container for the eros side of love, the door blocking the way the boundaries of the rational self, and so forth.

A similar case of admittance can be found in 'Looking for an Angel'.

'Cause I wanna look down now  
I wanna get deeper  
Can you *let me in*?

'Looking for an Angel' (Minogue, 2010)

The protagonist is asking the love interest to *let* the protagonist *in*. S/he wants the love interest to open her/his heart so they can share their love. The container metaphor helps in interpreting this: to enter the sometimes irrational world of love and emotions, one must first open the locks set by the rational self – in a sense, the lid of the container.

Also *the super highway* in 'B.P.M.' can be seen as a construct.

I'm on *a super highway*  
Baby, better give way  
(Yeah, yeah, yeah)

‘B.P.M.’ (Minogue, 2004)

Minogue shows in the lyrics that a highway does not always have to lead to hell – it can lead to love as well. This *super highway*, the express lane of love, is only for the most determined ones who want to race to their destination together with their love interest. Thus the construct does not necessarily have to be a building; the metaphor can refer to other types of constructs as well.

In ‘We Are One’ Minogue utilises verbs from the source domain of buildings.

we are standing at the forefront **to rebuild** and **reconstruct**  
from where I stand, from what I feel  
want to put my arms around you, help you heal  
keep you in my heart, wrap you up in love  
we're all the same, gotta share the pain, lift you up  
we are one, we are one

‘We Are One’ (Minogue, 2011)

This time the love is storge – the protagonist wants to help in *rebuilding* and *reconstructing*. Something has fallen down or is in ruins and there is a need to fix the situation. Minogue is writing about literal rebuilding and reconstructing, of course, as the song was recorded as a charity single to help the recovery of the Tohoku Earthquake and the Tsunami in 2011, but she is referring to the humanity as well; there is not enough integrity or unity in the world. Through shared storge, and perhaps philia, people will be united – there will be shared love throughout the humanity and the world.

In ‘Count the Days’, Minogue uses metonymy in the lyrics.

It's been so long  
I know our **two hearts are strong**

‘Count the Days’ (Minogue, 1990)

The lovers’ hearts are *strong*, meaning the love they share is strong and will last almost anything. Two hearts refers to unity and closeness – together the lovers will conquer all possible obstacles on

their way to happiness and love. Furthermore, there is a container for the contained type of metonymy here: the hearts stand for the love the two share.

Lakoff and Johnson (1980/2003) introduced the original conceptual metaphor THEORIES ARE BUILDINGS, from which LOVE IS A BUILDING (p. 57) derives from. Buildings and building carry an enormous amount of potential metaphorical content as a source domain. This can be conveyed by parts of the building, the building process or different types of buildings, for instance. Conceptual container metaphors can be connected to conceptual metaphors with buildings as the source domain.

#### 4.3.5 LOVE IS A GAME (TO PLAY)

Games and playing are close to us as human beings. Johan Huizinga wrote his book *Homo ludens* (1938), in which he discusses the play element in cultures. This Homo ludens, playing man, lives in all of us and thus games and playing interest us (p. 1). According to Kövecses (2002/2010) we play and invent activities in order to entertain ourselves. Games and sport share many similarities such as rules and thus we *play by the rules* and *toy with ideas* but then again may *try to checkmate* someone, he continues (p. 20). The instances from the domain of amusement parks and rides also utilise the domains of game and play but as their main focus lies elsewhere, they are discussed in section 4.2.1.3 On a rollercoaster ride.

The source domains of game and playing fit well together with the target domain of love: we talk about *the game of love* and say that *all is fair in love and war*. We *love the chase* when we are trying to woo a possible partner and, regarding the sexual aspect of love, we might *feel playful* and engage in *foreplay*. The love in question is typically of eros.

In 'Never Spoken', Minogue utilises the domain of games and especially card games.

Should have tried *to keep my cool*  
But I tried *to bend the rules*  
In any case you would have known it

‘Never Spoken’ (Minogue, 2002)

The protagonist feels as if s/he should have *kept her/his cool* – in other words s/he should not have expressed her/his love to the love interest. S/he *tried to bend the rules*, and perhaps s/he feels as if a punishment for this offence will come. S/he is afraid the love does not share the feeling.

Card games and love blend together in the lyrics of ‘Password’ as well. Minogue shows extensive use of the domain of card games and uses the lexicon related to poker.

I take you for a **gambling** man  
I'll **place** my **bets** as **high** as I can  
— —  
Tell me that you're **hiding something up your sleeve**, please.  
— —  
It's not **the hand** you've got but **how you play it**

‘Password’ (Minogue, 2000)

The protagonist is engaged in the game of love and takes the love interest as *a gambling man* (i.e. as a person willing to take considerable risks in order to gain something equally notable). This equals to opening oneself to the possibility of love, although there is always the risk of getting one's fingers burnt in the process. The protagonist places her/his *bets as high as s/he can*. S/he is ready to risk getting hurt in order to gain victory – the love s/he is chasing. Then again, s/he is hoping for the love interest to win the game by breaking the rules and thus making the game more dangerous and intriguing by engaging in something forbidden or illegal. The protagonist is ready to bluff, too – everything is allowed in this gamble for love. It is of secondary importance what one has been given to play the game with – what counts is the way one uses what one has.

The protagonist disagrees with the love interest in ‘So Now Goodbye’.

The two of us we had more than enough  
You and I are not the same  
To you love is just **a game**  
Things will never be the same again

‘So Now Goodbye’ (Minogue, 2000)

S/he accuses the love interest of considering love as *just a game*. Perhaps the protagonist feels the love interest is not taking the relationship seriously enough anymore or is playing the same game with others, too. S/he definitely considers the two different – *not the same* – and feels that the game, their romantic relationship, might have reached its end.

In 'Say Hey', the situation is different and the lovers are playful again.

I'm missing you  
I wish you were with me  
The water's warm  
It's making me in the *mood to play*

'Say Hey' (Minogue, 1997)

In 'Say Hey' the protagonist gets *in the mood to play*. S/he is ready to play, eager for love – the water is warm, in other words s/he has romantic feelings towards the love interest. If only the love interest were there with the protagonist, they could engage the game of love. Again, there is a sexual innuendo in the lyrics.

Lakoff and Johnson (1980/2003) introduce the conceptual metaphor LIFE IS A GAMBLING GAME, which has been changed to LOVE IS A GAME (TO PLAY). Love, games and playing are a productive combination in producing metaphoric expressions, as all three seem to be fundamental parts of us as human beings.

#### 4.3.6 LOVE IS A SOURCE OF WARMTH

Heat and cold are among some of the most basic human experiences, as Kövecses (2002/2010, p. 21) writes. He continues by referring to the fact that the temperature of our immediate surroundings often states our reactions and is such an integral part of our everyday experiences that we refer to the temperature domain when talking about our attitudes to people and things. *In the heat of passion* and *an icy stare* are good examples of the use of the temperature domain, as Kövecses continues. According to him, the source domain of fire is often used in conjunction with and describing passions and desires (rage, love, hate, etc.); fire can be *burning love* or *smouldering anger* (p. 21).

The domains of heat and fire are closely connected, although it is good to bear in mind that fire is used not only in keeping ourselves warm – it is also used in cooking and even as a means of destruction.

Lakoff and Johnson (1980/2003) mention the primary conceptual metaphor AFFECTION IS WARMTH; this conceptual metaphor arises from our earliest experiences with affection. Being held closely equals to the physical experience of warmth, based on our experiences (pp. 255-256). Both physical and emotional affection and closeness are integral parts of love, enabling the aspect of warmth to be extended to love as well. Thus, one can say *his love kept me warm*, which makes perfect sense to most language users.

In the selected lyrics of Minogue, there are some occasions she utilises the domains of both warmth and fire.

Here we are in the dead of night  
Will you *keep me warm* and hold me tight

‘Bittersweet Goodbye’ (Minogue, 2000)

In ‘Bittersweet Goodbye’ the protagonist asks the love interest to *keep her/him warm* and to *hold her/him tight*. This clearly shows how the feeling of physical warmth is derived from very early experiences of being held tight as a young child, exactly the way Kövecses (2002/2010) suggests.

The same can be seen in ‘We Are One’.

we are standing at the forefront to rebuild and reconstruct  
from where I stand, from what I feel  
want to put my arms around you, help you heal  
keep you in my heart, *wrap you up in love*

‘We Are One’ (Minogue, 2011)

Minogue depicts the protagonist wanting to *wrap someone up in love* in order to her/his embrace to help this someone heal. Thus, love and love’s warmth can not only protect but also heal the object



of this feeling. This is a clear case of storage side of love, as the protagonist is trying to rebuild, reconstruct and heal.<sup>10</sup>

Lover's act of proving how s/he feels towards the protagonist in 'Count the Days' *warmed up* the protagonist's heart.

You made my day  
When a dozen red roses came my way  
**Warmed up** my heart  
'Cause I know you're thinking of me from afar  
  
'Count the Days' (Minogue, 1990)

Theirs is a long-distance relationship – for one reason or another, the lovers are temporarily physically apart – and they express their love with the means at hand. This time the lover has sent red roses (commonly interpreted as a sign of passionate love; see section 4.3.2 LOVE IS A PLANT for more of this).

In 'No More Rain' and 'Say Hey' Minogue actually uses the domain of liquid to produce the effect of warmth.<sup>11</sup>

Now that I'm back in the light  
**So warm**, I feel it like a –  
Wave of love coming over me  
  
'No More Rain' (Minogue, 2007)  
  
The water's **warm**  
It's making me in the mood to play  
  
'Say Hey' (Minogue, 1997)

Nevertheless, love is like a *wave* of warm water engulfing the protagonist in its embrace or *warm water* inviting and enticing the protagonist to play in it. In both cases, love is the water producing the warmth and the domains of water and warmth are used to shed light to the domain of love.

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<sup>10</sup> See also section 4.3.4 LOVE IS A BUILDING/CONSTRUCT.

<sup>11</sup> See also section 4.3.3 LOVE IS A FLUID (IN A CONTAINER).

In 'Too Far' Minogue uses the domain of fire.

Where I *fuel* the stupid *fire*  
With these feelings of mine

'Too Far' (Minogue, 1997)

The protagonist refers to love as *the stupid fire*, which s/he is *fuelling* with her/his feelings. Other feelings and emotions connected to love – desire, want, need and despair, for example – are fuelling the fire of love. They keep the flame alive and love keeps getting stronger.<sup>12</sup> S/he might be an active participant in the way that s/he is aware of the situation and the feelings involved but it seems more likely the protagonist simply cannot help feeling this way. From this perspective s/he is actually at the mercy of the feelings involved. As Ferber (1999) writes, fire carries numerous symbolic meanings: it can for instance destroy, purify or bring enlightenment (pp. 72-74). The destructive force of fire carries a regenerating effect as well – this was utilised in slash-and-burn agriculture, for example, and according to the myth, the phoenix was reborn from the ashes (Ferber 1999). From this angle, the inferno of feelings and emotions that is consuming the protagonist may yet bring relief as well: like the phoenix, the protagonist will rise again, reborn and rejuvenated, ready for life and ready to love again.

The conceptual metaphor LOVE IS A SOURCE OF WARMTH is derived from Kövecses' EMOTION IS HEAT. This is closely related to the conceptual metaphor LOVE IS A LIQUID (IN A CONTAINER), which offers numerous possibilities more to utilise the domain. The degree of heat is important but so is the way it is produced: it can be as destructive as fire or as nurturing as an embrace.

#### 4.3.7 LOVE IS AN ASTRONOMICAL OBJECT/PHENOMENON

Astral bodies and astronomical phenomena have caused awe and wonder throughout the history of mankind. The sun, the moon and the stars are the most common ones as they are so easily seen – and the Earth, in the sense of being a planet, belongs to this as well. Other planets, comets, the

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<sup>12</sup> See also section 4.3.3 LOVE IS A FLUID (IN A CONTAINER).

Milky Way and other universes are more difficult to perceive and it may require some kind of instruments if one wishes to get a glimpse of some of these but not necessarily all of them. Astral bodies have been mentioned in historical documents and religious texts, which shows the importance they have and have had for people throughout the history.

Minogue utilises the domain of astral bodies and phenomena in some of the texts studies, for example in 'Looking for an Angel' and 'This Girl'. The metaphors that arise from the domain of sunlight are discussed in section 4.2.9 in conjunction with the domain of light.

In 'Looking for an Angel', as discussed in sections 4.2.1.4 LOVE IS FLYING/FLOATING and 4.2.6 LOVE IS RELIGION, the protagonist's angel-like lover is lifting the protagonist up.

'Cause I wanna rise up now  
Don't wanna be *earthbound*  
Reach up to *the sky*

'Looking for an Angel' (Minogue, 2010)

Again, Minogue utilises the orientational metaphor HAPPY IS UP when describing something desirable is UP. The protagonist wants to *reach up to the sky*, in other words UP, s/he does not want to *be earthbound*. S/he is determined to reach the ideal love (see section 4.2.8 LOVE IS A UNITY OF (TWO COMPLEMENTARY) PARTS for more about this) together with her/his winged lover, replacing mundane love with sublime.

The metaphorical use of celestial bodies in 'This Girl' differs slightly from the examples above.

And I offer you *the sky*  
*The sun* and *moon* and seas  
But you need to know that I'm  
Not more or less than me

'This Girl' (Minogue, 2000)

This time the celestial bodies are offered as tokens of love and affection. Usually, when someone is

promising the moon, the promise should not be taken for real. The offer is most probably saturated with hidden agendas and selfish motives. In 'This Girl', the protagonist does not seem to be armed with ulterior motives when s/he offers the love interest *the sky, the sun and moon*. Instead, s/he is offering everything there is to offer; s/he is offering all of her/himself and all of her/his love.

The domain of astronomy – as well as astrology – provides numerous possibilities when used as a source domain defining love. The conceptual metaphor LOVE IS AN ASTRONOMICAL OBJECT/PHENOMENON is derived from Tammela's LOVE IS ASTRONOMY.

## 5 Conclusions

In this section, I will summarise my findings on the data, compare them to my hypotheses and conclude the section in outlining points of interest for possible further study.

My hypothesis on finding fresh figurative language and novel metaphorical linguistic expressions in Minogue's lyrics instead of mere recycled conventional metaphors proved out to be correct. The focus of my study is on metaphors of love, of which the data provided ample amounts. As popular music is part of our everyday life and pop lyrics arise from this, the metaphors of love found in the data often utilise everyday experiences and phenomena as source domains. Such are, for example, nature and natural phenomena, buildings and construction, nutrition, games and sport, health, light and darkness, movement and direction (Kövecses, 2002/2010). The lyrics include references to old myths and legends, presented in a modern context, just as Hennion (1983) writes. Structural metaphors are the prevalent type of metaphors in the data and as Lakoff and Johnson (1980/2003) explain, these provide the richest source for elaborating concepts (p. 61). This can be seen in the analysis as well. The metaphoric linguistic expressions found in the data include orientational, structural and ontological metaphors.

My assumption was that Minogue uses a great number of metaphors matching the conceptual metaphor LOVE IS A JOURNEY. This is indeed true, although two conceptual metaphors that could have been treated as individual categories have been placed under LOVE IS A JOURNEY. Also, I expected the data to include numerous orientational metaphors – mainly within the scope up-down – and this indeed is the case. The pair here-there is surprisingly common as well. Another surprise was the amount of metaphorical expressions interpreted as ontological metaphors; I had anticipated even more structural metaphors.

Most of the orientational metaphors found in the data – these are in section 4.1 – utilise either the pair up-down or here-there but there are many cases of overlapping, which is common in all three types of conceptual metaphors as Lakoff and Johnson (1980/2003) write. Often the pair up-down is present in structural or ontological metaphors as is the case in the lyrics of 'Looking for an Angel', for example: *Don't wanna be **earthbound** / Reach up **to the sky***. *Earthbound* stands for down and *the sky* for up.

There are numerous structural metaphors found in the data and these are categorised under suitable conceptual metaphors in section 4.2. This group is the largest of the three and includes some of the most interesting cases. Some of the metaphoric expressions in section 4.2.2 LOVE IS MUSIC and the metaphoric expressions utilising the source domain of dance in section 4.2.1.5 LOVE IS MOVEMENT, for example, are intriguing and show well Minogue's fluency in the lexical fields of the source domains. Minogue uses extended metaphors and forms metaphor chains in the lyrics of 'B.P.M.' and 'Rhythm of Love', for instance, creating a playful, joyous texts in which figurative and literal language use intertwine into lyrical fireworks. Another lyrical gem is found in section 4.2.6 LOVE IS RELIGION; in the lyrics of 'Looking for an Angel', Minogue spins an enchanting tale using metaphorical expressions with rich symbolism.

The ontological metaphors, which are categorised in section 4.3 under appropriate conceptual metaphors, are also abundant in the data. Especially the ones from the source domain of games are diverse in nature and the lyrics of 'Password' are an excellent example of this. Again, the metaphoric expressions in the lyrics are enticing, even seductive, in their witty suggestiveness – but as always, Minogue knows the difference between suggestive and vulgar and there are no lapses to the latter. The lexical field of card games is used in diverse ways in the lyrics, turning the courtship between two individuals into a flirty match of two equally seductive libertines. Some of the metaphoric expressions utilise conventional patterns but there is enough novel feel in the way Minogue uses figurative language.

Of the types of love – eros, storge, agape and philia – discussed in section 3.3.1 What is love, the first two are the most common ones, though most typically in the metaphoric expressions found in the data the love in question is of eros. Again, this is not surprising as love and romantic relationships are the quintessential theme for pop songs (Frith, 1988). Often more than one type of love occurs in the lyrics. Such is the case in 'Sometime Samurai', for example, where eros and storge merge together and gain even hints of agape. Then again, this is only logical since one needs to take many kinds of roles in a relationship.

The data consists of 33 song lyrics and even though the amount of lyrics did not seem excessive in the beginning, the workload needed in finding and analysing all the metaphorical expressions in the

data proved out to be staggering. The number of song lyrics should have been reduced in order not to deviate from the typical extent of theses. Still, the process was very rewarding although arduous as well. Organising metaphorical expressions under the appropriate conceptual metaphors works well but I am not entirely contented with the way they are categorised under the main three types of metaphor – there are cases of overlapping and metaphoric expressions matching the conceptual metaphor but not the type of metaphor under which the conceptual metaphor has been placed. Then again, the way the expressions are organised creates cohesion and gives structure to section 4. Besides, a perfect system for organising linguistic expressions might well prove out to be a paradox. Furthermore, the research questions could have been more precise, although my approach fits the data well.

Although popular music and pop music have been studied extensively, analysing pop song lyrics has not been a topic of major interest for some reason. Neither has Minogue as a songwriter interested many – in fact, I was unable to find any proper sources discussing this. A myriad of articles, interviews and books have been published on Minogue, but Kylie Minogue the songwriter has been neglected by writers and authors. From this perspective, this thesis approaches uncharted territory and further research on the matter would be an intriguing idea indeed. One focal point might be concentrating on only one of the three types of metaphors – for example ontological metaphors. Furthermore, cases of container metaphors in conjunction with love would provide another, more specific topic for further study. It would be a fascinating idea to approach the data from the perspective of gender or queer studies as well.

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## Appendices

### Appendix A. List of studio albums by Kylie Minogue (in chronological order).

STUDIO ALBUM	YEAR	RECORD COMPANY
<i>Kylie</i>	1988	PWL
<i>Enjoy Yourself</i>	1989	PWL
<i>Rhythm of Love</i>	1990	PWL
<i>Let's Get to It</i>	1991	PWL
<i>Kylie Minogue</i>	1994	deConstruction
<i>Impossible Princess</i>	1997	deConstruction
<i>Light Years</i>	2000	Parlophone
<i>Fever</i>	2001	Parlophone
<i>Body Language</i>	2003	Parlophone
<i>X</i>	2007	Parlophone
<i>Aphrodite</i>	2010	Parlophone
<i>Kiss Me Once</i>	2014	Parlophone

**Appendix B. List of compilation albums by Kylie Minogue (in chronological order).**

COMPILATION ALBUM	YEAR	SONGS PREVIOUSLY UNPUBLISHED ON ALBUMS	RECORD COMPANY
<i>Greatest Hits</i>	1992	What Kind of Fool (Heard All That Before) Where in the World Celebration	PWL
<i>Hits+</i>	2000	If You Don't Love Me Gotta Move on Difficult by Design Stay This Way Automatic Love Where Has the Love Gone? Take Me with You	BMG
<i>Confide in Me</i>	2001		BMG
<i>Greatest Hits (re-release)</i>	2002	Made in Heaven Say the Word – I'll Be There	BMG
<i>Greatest Hits: 87-97</i>	2003		BMG
<i>Greatest Hits: 87-99</i>	2003	The Real Thing	Festival Records
<i>Artist Collection</i>	2004	Dangerous Game Love Takes over Me	BMG
<i>Ultimate Kylie</i>	2004	I Believe in You Giving You up	Parlophone
<i>Confide in Me: The Irresistible Kylie</i>	2007		Music Club
<i>Hits</i>	2011		EMI Music Japan
<i>The Best of Kylie Minogue</i>	2012		EMI
<i>The Abbey Road Sessions</i>	2012	Flower	Parlophone

**Appendix C. Songs recorded by Kylie Minogue, written at least 50% by Minogue (in alphabetical order).**

SONG TITLE	YEAR	ALBUM/SINGLE	WRITERS
Bittersweet Goodbye	2000	Light Years	Minogue/Anderson
B.P.M.	2004	I Believe in You <sup>13</sup>	Gallagher/Minogue/Stannard
Butterfly	2000	Light Years	Minogue/Anderson
Cosmic	2007	X	Minogue/White
Count the Days	1990	Rhythm of Love	Minogue/Bray
Cowboy Style <sup>14</sup>	1997	Impossible Princess	Minogue/Anderson/Seaman
Did It Again <sup>15</sup>	1997	Impossible Princess	Minogue/Anderson/Seaman
Drunk	1997	Impossible Princess	Minogue/Anderson/Seaman
Feels So Good	2014	Kiss Me Once	Minogue/Anderson
Fine	2014	Kiss Me Once	Poole/ Minogue/Loco
Flower	2012	The Abbey Road Sessions	Minogue/Anderson
Giving You up <sup>16</sup>	2004	Ultimate Kylie	Minogue/Higgins
Good Life	2000	Please Stay <sup>17</sup>	Minogue/Anderson
Harmony	2002	In Your Eyes <sup>18</sup>	Minogue/Anderson
Illusion	2010	Aphrodite	Minogue/Price
Jump	1997	Impossible Princess	Minogue/Dougan
Koocachoo	2000	Light Years	Minogue/Douglas
Looking for an Angel	2010	Aphrodite	Minogue/Price
Never Spoken	2002	In Your Eyes <sup>19</sup>	Minogue/Anderson
No More Rain	2007	X	Towns/Karlsson/ Minogue/Poole/Quant/Winnberg/ Winnberg
Paper Dolls	2000	Spinning Around <sup>20</sup>	Minogue/Anderson
Password <sup>21</sup>	2000	Light Years <sup>22</sup>	Minogue/Douglas
Please Stay <sup>23</sup>	2000	Light Years	Gallagher/ Minogue/Stannard/Themis
Rhythm of Love	1990	Rhythm of Love	Minogue/Bray
Say Hey	1997	Impossible Princess	Minogue

<sup>13</sup> Single; the track in question was released as a B-side.

<sup>14</sup> Also as a single 'Cowboy Style' in 1998.

<sup>15</sup> Also as a single 'Did It Again' in 1997.

<sup>16</sup> Also as a single 'Giving You up' in 2005.

<sup>17</sup> Single; the track in question was released as a B-side.

<sup>18</sup> Single; the track in question was released as a B-side.

<sup>19</sup> Single; the track in question was released as a B-side.

<sup>20</sup> Single; the track in question was released as a B-side.

<sup>21</sup> Also on the single 'Your Disco Needs You' in 2001.

<sup>22</sup> Hidden album track.

<sup>23</sup> Also as a single 'Please Stay' in 2000.

So Now Goodbye	2000	Light Years	Minogue/Anderson
Some Kind of Bliss <sup>24</sup>	1997	Impossible Princess	Minogue/Bradfield/Moore
Sometime Samurai	2005	Flash <sup>25</sup>	Minogue/Tei
Stay This Way	2000	Hits+	Minogue/Anderson
Take Me with You	2000	Hits+	Minogue/Anderson
This Girl <sup>26</sup>	2000	Hits+	Minogue/Classen
Too Far	1997	Impossible Princess	Minogue
We Are One	2011	electronic download <sup>27</sup>	Minogue/Ryuu

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<sup>24</sup> Also as a single 'Some Kind of Bliss' in 1997.

<sup>25</sup> Together with Towa Tei; published as a single and on Tei's album *Flash*.

<sup>26</sup> Also published on the special edition of the album *Impossible Princess*.

<sup>27</sup> Together with Verbal; published as a charity single.