

CHAPTER II

THEORY AND METHOD

This chapter outlines the theoretical framework and research methodology employed in this study. To systematically identify and analyze conceptual metaphors of love within the six selected 1960s rock music, the study utilizes Conceptual Metaphor Theory (CMT) as its theoretical foundation. The following sections will detail this framework and the specific methodological approach used for the analysis.

2.1. Theoretical Framework

2.1.1. Conceptual Metaphor Theory

Conceptual Metaphor Theory (CMT), as introduced by Lakoff and Johnson (1980), recognizes metaphor's pervasive role in shaping how we think and reason. CMT proposes that we often understand abstract concepts (such as love, time, or ideas) by structuring them through mappings onto more concrete domains (such as journeys, wars, or physical objects) (Lakoff & Johnson, 1980; Kovecses, 2002). CMT emphasizes the nature of metaphor; our understanding of the abstract comes from our physical senses and interactions with the world (Lakoff & Johnson, 1980; Gibbs, 1994; Kovecses, 2002; Gallese & Lakoff, 2007)

CMT employs a mapping system that distinguishes between two types of concepts: source domains and target domains. The **source domain**, the concrete concepts, serves as the basis for understanding the **target domain**, the abstract concepts (Kovecses, 2002; Lakoff & Johnson, 2003). Consider the metaphor

ARGUMENT IS WAR (Lakoff & Johnson, 1980) as an example. The concept of an ARGUMENT (target domain) is often understood through the concept of WAR (source domain). Such meanings of the terms like *attack*, *defend*, and *winning* become ways we structure and conceptualize the act of arguing (Lakoff & Johnson, 1980). This approach offers a powerful tool for analyzing how abstract concepts like love might be metaphorically expressed within musical lyrics.

It is important to note the distinction between *linguistic metaphors* (that is, metaphorical expressions as they appear in the text) and *conceptual metaphors*, as both terms appear throughout this study. Linguistic metaphors refer to the actual words and phrases (or lines) in the song lyrics that are being used metaphorically—for instance, the line “*I’ve been waiting so long to be where I’m going*” in Cream’s “Sunshine of Your Love”. Conceptual metaphors, by contrast, refer to the underlying cognitive structures that those linguistic expressions reflect—in the mentioned case, LOVE IS A JOURNEY. A single conceptual metaphor can be reflected by multiple linguistic metaphors across a text, and the same linguistic expression can potentially reflect different conceptual metaphors depending on the context. This distinction is methodologically significant: the Metaphor Identification Procedure (Pragglejaz, 2007), as discussed in 2.2.2., operates at the linguistic level. MIP (short for Metaphor Identification Procedure) identifies which words and phrases are being used metaphorically—it determines which utterances belong to the linguistic metaphors. The conceptual metaphor frameworks of Kovecses (1990, 2002) and the Master Metaphor List (Lakoff et al., 1991) then

operate at the cognitive level, providing the basis for categorizing those linguistic metaphors into their underlying conceptual metaphors.

2.1.2. Conceptual Metaphors of Love

Lakoff and Johnson (1980) identified several examples of conceptual metaphors used to understand love, such as LOVE IS A PHYSICAL FORCE, LOVE IS MAGIC, and LOVE IS JOURNEY. These love metaphors provide a starting point for analyzing how language shapes our understanding of this complex emotion.

To simplify, take the conceptual metaphor LOVE IS A JOURNEY as an example. This conceptual metaphor emphasizes the dynamic and transformative nature of love, with lovers conceptualized as travellers on a shared adventure. The relationship itself is understood as the path they traverse, and the various events and experiences within the relationship are seen as the terrain or obstacles encountered along the way.

Kövecses (2002) demonstrated a mapping system of the LOVE IS A JOURNEY conceptual metaphor, highlighting how elements of the source domain (JOURNEY) are systematically mapped onto elements of the target domain (LOVE). For example:

The travelers are mapped onto **the lovers**; suggesting that they are people that are on the relationship.

The vehicle is mapped onto **the love relationship** itself; implying that the relationship is how the lovers move forward, encounter challenges, and reach their destination.

The journey is mapped onto **the events in the relationship**; indicating that the various experiences and interactions within the relationship are embodied to the (concept of) journey itself.

As Kövecses (2002) points out, these mappings are not arbitrary. Rather, they reflect a systematic way in which we might conceptualize and understand love through the familiar concept of a journey. This metaphorical understanding allows us to make sense of the complex emotions, experiences, and challenges that arise in the context of romantic relationships.

LOVE IS A JOURNEY and other love conceptual metaphors, as established by Kövecses (1990, 2002) and the Master Metaphor List (Lakoff et al., 1991), serve as the foundation for analyzing the conceptual metaphors of love expressed in the selected Western 1960s rock music.

Though, it is need to be noted that love conceptual metaphors can be categorized into two distinct types: those that describe love as an emotion (e.g., LOVE IS MAGIC) and those that describe love as a personal relationship (e.g., LOVE IS A JOURNEY) (Kovecses, 1990). Kovecses (1990) also highlight that some conceptual metaphors such as LOVE IS A PHYSICAL FORCE, LOVE IS UNITY, and LOVE IS WAR, can be used to describe both types, the categorization depends on whether the metaphorical interaction is internal (between the self and the emotion) or external (between two people). Therefore, this explanation means to clear any confusion in the use of the term *love* in representing the concept of LOVE.

2.2. Research Methodology

This research adopts a qualitative approach to examine the conceptual metaphors of love in Western 1960s rock music. It focuses on identifying how love is metaphorically conceptualized in the lyrics of selected songs and exploring how these conceptualizations contribute to the central theme of each song. This subchapter includes three sub-subchapters: the research approach, the methods of data collection, and the methods of data analysis.

2.2.1. Research Approach

A qualitative, descriptive approach was employed to explore the conceptual metaphors used to represent love within the selected song lyrics. As the study works solely on textual data—song lyrics sourced from published recordings and song-lyrics web platform—it is categorized as library research, as opposed to field research that involves direct data collection from human subjects or observation.

The population of this study is the whole lyrical content of the six selected songs: “Sunshine of Your Love” by Cream, “Sweet Caroline” by Neil Diamond, “Femme Fatale” by The Velvet Underground & Nico, “Lady Jane” by The Rolling Stones, “Love or Confusion” by Jimi Hendrix, and “Somebody to Love” by Jefferson Airplane. These songs were selected through purposive sampling based on two criteria. First, each song is thematically centered on love, making them directly relevant to the focus of this study. Second, each song is widely recognized within the 1960s Western rock scene: meaning they at least achieved chart success,

received significant airplay, and/or are consistently regarded within music history literature as representative and culturally significant works of the era. This cultural significance requirement distinguishes the selected songs from obscure recordings of the same period.

From this population, the sample consists of the lines within the lyrics that contain love-related metaphorical expressions. These are the lines identified as containing linguistic metaphors—that is, metaphorical expressions as they appear in the text—that are related to the concept of love. The unit of analysis in this study is therefore each identified linguistic metaphor, as it is at this level that the Metaphor Identification Procedure operates, determining which words, phrases, or lines are being used metaphorically in context.

The data of this study are the conceptual metaphors derived from the sampled linguistic metaphors. Once linguistic metaphors are identified through MIP, they are categorized into their underlying conceptual metaphors using the frameworks of Kövecses (1990, 2002) and the Master Metaphor List (Lakoff et al., 1991). It is these conceptual metaphors that form the primary object of analysis in this study.

2.2.2. Collecting Data Method

This study employs a document method of data collection, consistent with its classification as library research. The study works exclusively with existing textual documents, the lyrics of the six selected songs.

The lyrics were sourced from Genius.com, a widely used and publicly accessible platform for song lyrics. To ensure the accuracy of the sourced lyrics, each set of lyrics was cross-referenced against the original audio recordings of the songs, accessed through YouTube and Spotify. This cross-referencing was carried out by reading the lyrics simultaneously while listening to the recordings, allowing any discrepancies between the transcribed text and the actual sung words to be identified and corrected.

Following this, the lyrics were analyzed to identify love-related linguistic metaphors using the Metaphor Identification Procedure (MIP) as proposed by the Pragglejaz Group (2007). MIP is a systematic, lexical unit by lexical unit procedure for determining whether words or phrases in a text are being used metaphorically. The procedure consists of the following steps: (1) Read the entire text to establish a general understanding of its meaning; (2) determine the lexical units in the text; and (3) for each lexical unit:

- (a) Establish its contextual meaning—that is, how the lexical unit applies to an entity, relation, or attribute in the situation evoked by the text, taking into account what comes before and after it.
- (b) Determine whether the lexical unit has a more basic contemporary meaning in other contexts. Basic meanings tend to be more concrete and easier to imagine through the senses, related to bodily action, more precise, and historically older. Importantly, basic meanings are not necessarily the most frequent meanings of a lexical unit.

(c) If the lexical unit has a more basic meaning in other contexts, decide whether the contextual meaning contrasts with that basic meaning but can be understood in comparison with it. If yes, mark the lexical unit as *metaphorical*.

It is worth noting that MIP adopts a maximal rather than minimal approach, which means a wide range of words may be considered as conveying metaphorical meaning based on their use in context, including highly conventionalized uses. Additionally, any decision not to mark a word as *metaphorical* does not imply that it is being used literally; it may still express metonymic, hyperbolic, or other figurative meaning.

In applying MIP to the selected lyrics, the Collins English Dictionary was used as the primary reference for establishing both the contextual and basic meanings of each lexical unit. Following the Pragglejaz Group's (2007) recommendation, the identification process was carried out across multiple passes on different sittings to ensure consistency. Lines identified as containing love-related linguistic metaphors through this procedure were carried forward into the categorization and analysis stage, as described in 2.2.3.

2.2.3. Analyzing Data Method

Following the identification of love-related linguistic metaphors through MIP, the sampled lines were analyzed to determine the underlying conceptual metaphors they reflect. This stage of the analysis moves from the linguistic level to the

cognitive level, identifying the systematic source-to-target domain mappings that structure how love is conceptualized in each song.

The primary references for this categorization were the collections of love-related conceptual metaphors compiled by Lakoff and Johnson (1980) and Kövecses (1990, 2002). These frameworks provide a systematic inventory of established conceptual metaphors for love, including mappings such as LOVE IS A JOURNEY, LOVE IS FIRE, and LOVE IS MADNESS, each with their corresponding source and target domain relationships. The Master Metaphor List (Lakoff et al., 1991) was additionally consulted to identify source domains that may not be exclusively associated with love but nonetheless contribute to its representation—for instance, metaphors originally mapped onto emotions broadly, such as ANGER IS A HOT FLUID IN A CONTAINER, which can extend into the love domain. The conceptual metaphors identified by previous researchers in related studies, as discussed in section 1.4, were also used as supplementary reference points, particularly for recognizing metaphorical patterns that have been documented across different musical and cultural contexts.

It is important to note that the categorization was not limited to what Kövecses (2002) identifies as conventional conceptual metaphors. Conventional conceptual metaphors are those that are widely established and regularly used within a language community—LOVE IS A JOURNEY being a clear example. However, Kövecses (2002) also recognizes that conventional metaphors can be extended, elaborated, or combined in ways that produce new or more specific

conceptualizations. For instance, the conventional metaphor LOVE IS A DISEASE can be extended to LOVE IS AN INCURABLE DISEASE, adding a layer of specificity that the conventional form does not carry. Where the lyrics in this study reflected such extensions, were then identified, discussed, and categorized accordingly. This approach ensures that the analysis captures the full range of metaphorical conceptualization present in the data, rather than limiting itself to only the most commonly documented forms.

The reliability of the categorization was supported by Kövecses' (2002) conceptual metaphor mapping system, which traces the systematic relationships between each element of the source domain and its corresponding element in the target domain. For example, in LOVE IS A JOURNEY, the travelers map onto the lovers, the vehicle maps onto the relationship itself, the journey maps onto the events within the relationship, and the destination maps onto emotional fulfillment. By applying this mapping system to each identified conceptual metaphor, the categorization process was grounded in a consistent and verifiable framework rather than relying solely on interpretive judgment.

Following categorization, the analysis examined how the conceptual metaphors in each song collectively contribute to and support the song's central thematic message. This was carried out by first identifying all conceptual metaphors present within a song, then examining how each metaphor frames specific aspects of love within that song's lyrical context and finally considering how the full set of metaphors work together to construct the song's thematic narrative. This part of the

analysis directly addresses the second research question of this study: how the conceptual metaphors of love in the selected songs contribute to and support each song's central thematic message.