

# **The LOVE IS A UNITY Metaphor in Love Song Lyrics**

Fu Xiaowei  
Kristianstad University College  
The School of Teacher  
Education/English  
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Tutor: Carita Lundmark

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## 1. Introduction

Love is an eternal and immortal topic of human beings, no matter which community people belong to, which language they are speaking and which epoch they are living in. In ancient China, a tyrannical emperor named Qin Shihuang burned *The Book of Songs*, one of the five classics of Chinese literature, to control people's minds. However the section in it with the title *Guan! Guan! Cry the Fish Hawks* survives and wins a universal praise, especially the following two lines, "a mile-mannered good girl, fine match for the gentleman" (Waley, 1960). That is the appeal of love song in old times.

In modern days, the love song still plays an important role in people's life. In 1997, a movie named *Titanic* ignited the emotion of millions of people all over the world, as well as its theme song *My Heart Will Go On*. Many singers have reproduced their own versions of this song. Many young people are crazy about the song, and old people also like it. A famous Chinese opera actress who is around 70 years old sings this song in her opera. That is the appeal of love songs in modern times.

Tracing back to ancient time again, in order to prove their sincere affection to their loved ones, people use various carriers to deliver their love, such as poetry, letter, note and a more vivid and rhythmical form, song. In the year of 1500 BC and before, the time when the oldest love songs are believed to emerge, all poetry was sung (Frederick, 2004). In Frederick's article, he cites two song lyrics which were written in about 1500 BC, with the title *Sick with Love*, and 2000 BC, titled *My Honey Sweet* respectively. In the previous title, love is understood by the term of sickness which constitutes the metaphor LOVE IS ILLNESS<sup>1</sup>. In the second title, the lover is understood by the term of sweet honey, which constitutes the metaphor THE OBJECT OF LOVE IS FOOD. That is the appeal of love metaphor in ancient songs.

Contemporary songs have inherited the skill of love metaphors from the ancient ones and embody many creative metaphors of love as well. The LOVE IS A UNITY metaphor is one of the most typical and conventional metaphors which is broadly used in song lyrics. The analysis of these metaphors can help people to have a better

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<sup>1</sup> Small capitals are used for the statement of conceptual metaphors.

understanding of the main idea of the songs, and know how LOVE IS A UNITY works and is reflected in song lyrics.

### **1.1 Aim**

This study aims at analyzing metaphorical love expressions in love song lyrics to demonstrate how the conceptual metaphor LOVE IS A UNITY works. The objective is to find out how LOVE IS A UNITY is reflected in song lyrics, and to investigate different categories of the LOVE IS A UNITY metaphor found in song lyrics.

### **1.2 Material**

All the song lyrics selected are derived from a song lyric search engine *A-Z Lyrics Universe* (2000). In order to select song lyrics with the exact metaphor that is needed to be analyzed, five groups of key words are typed in to search the results. They are *love together, love with you, love separate, love something between* and *love bond*. All the key words are believed to be conventionally used words in the LOVE IS A UNITY metaphor with different focused meanings. For each group of the key words, two lyrics are selected from the first page randomly. Hence, there are all together 10 song lyrics selected to be the material. From Lyric I to Lyric X, they are *Moody's Mood for Love, Together, Still in Love with You, Simply in Love with You, Separate Ways, Love will Keep Us Alive, Between, Ace Reject, What is Love, and Call It Love*. However after the day of searching these lyrics, two of them, *Together* and *Between*, could no longer be found from this search engine. Hence, another website has been provided for these two lyrics (see reference list).

### **1.3 Method**

Firstly, all the lyrics containing the LOVE IS A UNITY metaphor are selected as examples from 10 material lyrics. Then the structure of the analysis of LOVE IS A UNITY is constructed. Inspired by the categorization of LOVE IS A UNITY in Kövecses (1986), four submetaphors are constructed. After that, all the examples are categorized as reflecting suitable submetaphors.

For each of the submetaphors, there is a brief introduction at the beginning. Then according to the examples of this category, there are several sub-sections with different focused meanings. If there are some negative uses of the category, they are located at the end of each sub-section.

## **2. Theoretical background**

This section consists of 4 subsections. In the first subsection, the general theory of conceptual metaphor is included. The second subsection mainly focuses on two kinds of conventional metaphor according to the function of metaphor. Two metaphor systems can be found in the third subsection. The last subsection introduces how the metaphor LOVE IS A UNITY has been studied in previous work.

### **2.1 Conceptual metaphor**

Metaphor is a conceptual item which is broadly used in daily life. Kövecses believes that metaphor involves using one conceptual domain to understand another conceptual domain (Kövecses, 2002:4). Similarly, Lakoff and Johnson define it as “understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson, 1980: 5). Grant and Oswick state that ‘metaphor is a process that involves the “carrying over” or crossing of one element of experience into another. This results in metaphors as images or words that are used to create and express meaning.’ (Grant & Oswick, 1996: 227) In the definition given by Kövecses, he uses the term “conceptual domain”. It means the general field where a category, the conceptualized collection of similar experiences, or a frame, the coherent knowledge surrounding a category, can be found (Dirven & Radden, 2007: 3-11). A metaphor has two conceptual domains. One is the thing that is to be understood, which is called the target domain, and the other is the thing that is used to understand the first one, and it is called the source domain (Kövecses, 2002:4). The source domain and the target domain interact in “a set of systematic correspondences between the source and the target” which “are often referred to as mappings” (Kövecses, 2002:6). Dirven and Radden also define mappings in a similar but more vivid way. They consider mapping as a projection,

namely to launch one set of conceptual entities to another (2007:12). Kövecses uses an example metaphor LOVE IS A JOURNEY to explain what mapping is in his work.

<i>Source: JOURNEY</i>		<i>Target: LOVE</i>
the travelers	⇒	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

Figure 1. (Kövecses, 2002:7)

This figure shows how the source is correspondent with the target in a systematic set. The traveler, the vehicle, the distance, the obstacle, decisions about which way to go, and destination are the constituent elements of JOURNEY, the source. Similarly, lover, love relationship, events in the relationship, progress, difficulties, choices about what to do, and the goals of the relationship are the constituent elements of LOVE, the target. Kövecses (2002:7) argues that before the appearance of the source JOURNEY, the target LOVE does not have those constituent elements. In a word, it is always the source, which creates the constituent elements of the target, and structures the mappings. In dealing with the question of how mappings make up a conceptual metaphor, Kövecses adopts another example SOCIAL ORGANIZATIONS ARE PLANTS.

<i>Source: PLANT</i>		<i>Target: SOCIAL ORGANIZATION</i>
(a) the whole plant	⇒	the entire organization
(b) a part of the plant	⇒	a part of the organization
(c) growth of the plant	⇒	development of the organization
(d) removing a part of the plant	⇒	reducing the organization
(e) the root of the plant	⇒	the origin of the organization
(f) the flowering	⇒	the best stage, the most successful stage
(g) the fruits or crops	⇒	the beneficial consequences

Figure 2. (Kövecses, 2002:8)

Kövecses (2002:8-9) states that with the help of the mappings from (a) to (g), it is not difficult to find the matching expressions in the PLANT metaphor such as branch (b), is growing (c), prune (d), root (e), flower (f), and fruit (g).

## 2.2 Conventional metaphor

Metaphors have different cognitive functions. Conceptual metaphor can be divided into three categories according to the cognitive function: ontological metaphor, structural metaphor, and orientational metaphor (Kövecses, 2002:33). Lakoff and Johnson categorize these 3 kinds of metaphors into conventional metaphor as they are based on the correlations with our experience that we perceive (1980:151). In the new edition of Lakoff and Johnson's work, they claim that all conceptual metaphors are structural and ontological (Lakoff & Johnson, 2003:264). Hence this section will mainly focus on these two kinds of metaphor which also provide useful background for the analysis. Lakoff and Johnson state that "conventional metaphors are pervasive in our ordinary everyday way of thinking, speaking, and acting" (1980:453). Since love is an inevitable topic in everyday thinking, speaking, and acting, the LOVE metaphor might frequently occur among conventional metaphors.

### 2.2.1 Ontological metaphor

Ontological metaphor has the function of providing an ontological status to general categories of abstract target concepts (Kövecses, 2002:34). Ontological metaphor appears in that "human purposes typically require us to impose artificial boundaries that make physical phenomena discrete just as we are: entities bounded by a surface" (Lakoff & Johnson, 1980: 25). In order to refer to an abstract and less structured category by using a concrete and common structure, we need to conceive it as an entity or an object which is familiar to us in daily life. That is the way ontological metaphor works. Lakoff and Johnson (1980) discover various kinds of purposes of ontological metaphor, namely referring, quantifying, identifying aspects, identifying causes, and setting goals and motivating actions. Their example below proves their discovery:

<i>Inflation is lowering</i> our standard of living.	(referring)
It will take <i>a lot of patience</i> to finish this book.	(quantifying)
I can't keep up with the <i>pace of modern life</i> .	(identifying aspects)

Our influence in the world has declined because of our <i>lack of moral fiber</i> .	(identifying causes)
He went to New York to <i>seek fame and fortune</i> .	(setting goals and motivating actions)

Figure 3. (Lakoff & Johnson, 1980: 26, 27)

It can be seen from Figure 3 that the purposes of the ontological metaphor is enormous. Since love is quite abstract, people always use real life entities to refer to love. Therefore, many love metaphors belong to ontological metaphor such as LOVE IS PHYSICAL FORCE, and LOVE IS A UNITY.

The examples in Figure 3 are all entity metaphors. Another metaphor is also introduced by Lakoff and Johnson. That is container metaphor. They believe that people view each other, as well as other physical objects as a container with an inside and an outside (Lakoff & Johnson, 1980: 29). Lakoff and Johnson (1980:23) argue that many different kinds of states may be conceptualized as a container, such as *he is in love* since *he* can choose to be in love or out of love, which makes *love* a container.

### 2.2.2 Structural metaphor

Structural metaphor, which is defined as using the source domain to provide richer knowledge structure for the target, is another kind of metaphor according to the cognitive function (Kövecses, 2002:33). Lakoff and Johnson consider structural metaphor as “cases where one concept is metaphorically structured in terms of another” (1980:14). Both of the versions reveal that the correspondence between the source and the target is their similarity in structure. Kövecses’ example of TIME IS MOTION finely proved this point. He firstly gives the basic elements and the background condition of understanding time.

We understand time in terms of some basic elements: Physical objects, their locations, and their motion.  
There is a background condition that applies to this way of understanding time: The present time is at the same location as a canonical observer.

Figure 4. (Kövecses, 2002:33)

Then Kövecses offers the mappings from the basic elements and the background

condition.

Times are things.

The passing of time is motion.

Future times are in front of the observer; past time are behind the observer.

One thing is moving, the other is stationary. The stationary thing is the deictic center.

Figure 5. (Kövecses, 2002:33)

Subsequently two sub-metaphors are perceived with some examples. “The time has long since gone when...” is the example of TIME PASSING IS MOTION OF AN OBJECT and “He passed the time happily” is the example of TIME PASSING IS THE OBSERVER’S MOTION OVER A LANDSCAPE (Kövecses, 2002:34).

In the LOVE IS A UNITY metaphor, love and unity might have something similar in structure. The study of structural metaphor may be helpful in understanding LOVE IS A UNITY.

### **2.3 Metaphor system**

Conceptual metaphor can be classified in another way. Kövecses divides metaphor into two categories, namely the Great Chain of Being metaphor, which shows how things are related to each other in the world, and the Event Structure metaphor, which emphasizes conceptualizations of events (2002:134).

#### **2.3.1 The Great Chain of Being metaphor**

Firstly, the extended Great Chain of Being is to be introduced.

GOD  
COSMOS/UNIVERSE  
SOCIETY  
HUMANS  
ANIMALS  
PLANT  
COMPLEX OBJECTS  
NATURAL PHYSICAL THINGS

Figure 6. (Kövecses, 2002:126, 128)

In figure 6, there are altogether eight levels ranked from the highest to the lowest.

Kövecses (2002:126) states that when one level is used to understand another level in the chain, there is a metaphor. One part of the Great Chain of Being metaphor is also emphasized in Kövecses' work. That is the Complex System metaphor. Kövecses suggests that the level above humans in the Great Chain is the so called abstract complex system and using other levels to understand them can be called the Complex System metaphor (Kövecses, 2002:129). Four major properties which are broadly used as the source domains are introduced and exemplified in Kövecses' work.

<i>Target Domain</i>	<i>Source Domains</i>
ABSTRACT COMPLEX SYSTEMS	MACHINE
	BUILDING
	PLANT
	HUMAN BODY

Figure 7. (Kövecses, 2002:128)

As in Figure 7, machine, building, plant, and human body are four major sources for the Complex System metaphor with their meaning focus on function, stability, development and condition respectively (Kövecses, 2002:128).

### 2.3.2 The Event Structure metaphor

Kövecses believes that “the Event Structure metaphor has various aspects of events as its target domain” (2002:135).

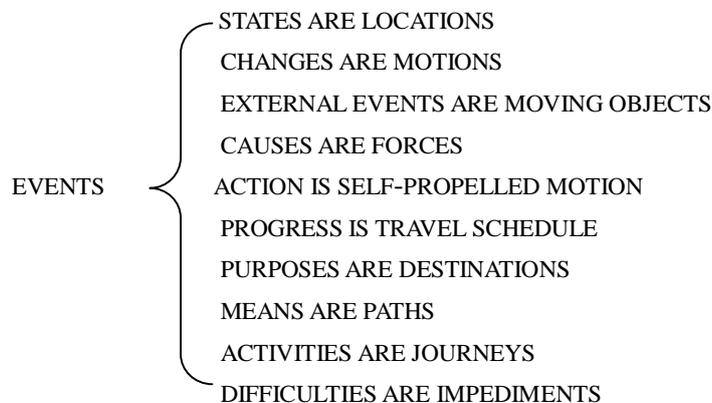


Figure 8.

As can be seen in Figure 8, many sub-metaphors are included in the Event Structure one. Some of the examples Kövecses provides are related to the love

metaphor. *Fall in love* is one example in CHANGES ARE MOVEMENTS, and *They are in love* in STATES ARE LOCATIONS. Lakoff (1993:220) argues that the Event Structure metaphor is a rich metaphor and he adopts STATES in Figure 8 as an example to illustrate his point. He claims that people “speak of being in or out of a state, of going into or out of it, of entering or leaving it, of getting to a state or emerging from it” so that the concept of STATES has various aspects (1993:220).

#### 2.4 LOVE IS A UNITY

Kövecses believes that the most highly metaphorized emotion concept might be the concept of love (2000:27). The central metaphor to do with the concept of love is LOVE IS A UNITY since it is natural and obvious to perceive (Kövecses, 1986: 62). Kövecses considers the harmonious state of LOVE IS A UNITY to be two perfectly fitted parts that form a unity and complement each other maximally (1986:63). He believes that people consider love relationship as two halves: one half for the lover and another half for the beloved one (Kövecses, 1986:63). The reason for this is that “we have made it so by virtue of the concept of UNITY OF TWO COMPLEMENTARY PARTS” (Kövecses, 1986:63). In order to analyze the concept of UNITY OF TWO COMPLEMENTARY PARTS, Kövecses lists some examples.

*We were made for each other.*

*We are one.*

*She is my better half.*

*Theirs is a perfect match.*

*We function as a unit.*

*They are inseparable.*

Figure 9. (Kövecses, 1986: 62)

Another concept in unity metaphor is THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL STABILITY with the interrelated words *attachment*, *tie* and *bond* (Kövecses, 1986:63). Kövecses states that the stability of love can be perceived as the stability of the attachment between the two parts of unity since it is always concerned with the stability when people talk about the attachment (1986:63).

A third concept in Kövecses’ work of the LOVE IS A UNITY metaphor is the

PHYSICAL CLOSENESS, which is considered as the “most characteristic feature of love” (Kövecses, 1986:64). Kövecses figures that people in love always want to spend much time together which is also a result of being in love (1986:65). Hence, the behavioral reaction PHYSICAL CLOSENESS forms the experiential basis of the LOVE IS A UNITY conceptual metaphor, which plays a central role of the structuring of the concept of LOVE (Kövecses, 1986:64). Many examples of this kind can be perceived in daily speech. Though it is difficult to say they are metaphorical since they simply describe something common in daily life, it can be inferred that the people who utter these sentences are in love (Kövecses, 1986:64).

I want *to be with you* all my life.  
We're *always together*.  
He *follows* her everywhere.  
They walked along the Danube *holding hands*.  
I wanna *hold your hand*.  
Please *don't ever let me go*.  
I want *to hold you in my arms* forever.  
You are so far away, I wish *you were here*.

Figure 10 (Kövecses, 1986:64-65)

### 3. Analysis and discussion

According to Kövecses, LOVE IS A UNITY is considered to be the central metaphor in the LOVE metaphor (1986:62). Therefore it is not difficult to find many unity metaphors of love in song lyrics. Kövecses introduces three concepts in the LOVE IS A UNITY metaphor: LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS, THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL (CHEMICAL) STABILITY and PHYSICAL CLOSENESS. These three concepts can be seen as three concepts of submetaphors in LOVE IS A UNITY metaphor. Another concept is identified during the material collection of this research, namely MENTAL CLOSENESS. Therefore, the analysis of the LOVE IS A UNITY metaphor of the material is based on the 4 concepts: UNITY OF TWO COMPLEMENTARY PARTS, THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL (CHEMICAL) STABILITY, PHYSICAL CLOSENESS and MENTAL CLOSENESS.

### **3.1 LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS**

LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS can be construed as an ontological metaphor. Love is something abstract without a delineated structure. The unity of two complementary parts is something quite concrete and with a clear structure. Hence this metaphor is helpful in order to understand what love is. In metaphor system, this metaphor can be put into Great Chain of Being metaphor. Love belongs to society, the 3<sup>rd</sup> level in Great Chain of Being, while unity of two complementary parts belongs to complex objects, the 7<sup>th</sup> level. When we use the thing in one level to understand the thing in another level, this metaphor comes into being. Due to the different meaning focus of the metaphor in all the lyrics, it can be categorized into 3 sections, namely the importance of unity, the uniqueness of unity and the negative use of this metaphor.

#### **3.1.1 The importance of unity**

The UNITY metaphor suggests a perfect state of the love relationship as one part depends on another part (Kovescses, 1986:63). This statement indicates that the importance of one part for the other is in focused. In other words, the COMPLEMENTARY aspect in this metaphor is emphasized to be the focused meaning. Example (1) below is from the 3<sup>rd</sup> verse of Lyric I.

(1) Oh, when we are one, I'm not afraid, I'm not afraid  
If there's a cloud up above us  
Go on and let in rain  
I'm sure our love together would endure a hurricane

Obviously, under the company of the beloved one, the narrator feels safe and will be *not afraid*. With the company of the beloved one, the two persons can *endure a hurricane*, which can be inferred that when the two persons are in a unity, they become strong. From example (1), the importance lies in that the other part of love can bring a sense of safety and energy to the narrator.

Example (2) from verse 10 of Lyric II and Example (3) from verse 5 of Lyric VI uncover that the importance of the unity lies in that they can make things better.

(2) Let's reminisce of all them things we did together

(3) We'll make it together  
And take it to the end of time

In Example (2), the narrator wants to recall all the things he did with the beloved one which indicates that all the things they did together are beautiful and perfect. Example (3) also suggests that if the loved two are in a unity, they can *make it* and *take it* (maybe their love) *to the end of time*.

But that is not the complete picture. The importance of keeping each other alive seems to be more commonly used and gives rise to this metaphor. Example (4) from verse 2 Lyric I, example (5) from verse 3 Lyric VI, and example (6) from verse 2 Lyric VIII all convey this meaning.

(4) Just can't live my life without you.

(5) Love will keep us alive.

(6) I got what you need here, talk to me  
And help me breathe

Though they convey the same concept, there are some differences between them. Example (4) focuses on the importance of the beloved one to the narrator, which can be seen as a sign that the narrator has much more hunger to be loved. Example (6) is somewhat similar to example (4) though the narrator conveys another meaning that you also need me. Example (5) focuses on the importance of both of them, which seems to be a more typical example than the former ones.

### 3.1.2 The uniqueness of unity

It is time to focus on the aspect of TWO in the metaphor. In other words, we can identify the metaphor from the point of uniqueness of unity. As we know, ideal love is the affair of only two people. That is, the beloved one is the unique one to us. In verse 4 Lyric II, there is a sentence *Together, baby just you and me* which ranks as Example (7). The word *just* clearly testifies that the expected love is the unity of only two

people. Example (8) in the same lyric in verse 8 is a more creative one.

(8) You and I combined  
You the moon, I'm the sun.  
Girl we gon' shine

It is known to us that there is only one sun and only one moon. Then both the sun and the moon are unique. In this way, the uniqueness of the narrator and his beloved one are metaphorically expressed. There is also another interpretation of this example. The sun is masculine, and the moon is feminine. The narrator says that they are going to *shine* together. It is common knowledge that only the sun can shine the moon. Hence, this example can also be construed as this: I am the only one who is in love with you and can make your life bright.

If there is a third person involved in the love, then the love no longer exists. Example (9) from verse 2 Lyric VII proves this point.

(9) And the third one between replaces what once was love

When another person gets into the love relationship and comes *between* the original two, then the love or the lover is replaced.

### 3.1.3 Negative use of LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS

The metaphor LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS also has its negative use. Here is example (10) from verse 4 Lyric V.

(10) Me for me, you for you  
Happiness is never through

The first line of this example shows that I stand for me only and you stand for you only. They have nothing to do with each other. The second line testifies the first one that happiness can not through them since they are separate and nothing can through both of them at the same time. Hence the negative use of this metaphor can be called BEING OUT OF LOVE IS A DIVISION OF TWO ORIGINALLY COMPLEMENTARY PARTS.

### 3.2 THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL (CHEMICAL) STABILITY

This metaphor is more likely to be categorized as a structural metaphor. It uses the line, or bond, which connects two things together, to infer the love between two people. Here are the mappings between the source and the target.

Source: line (bond, attachment, etc.)		Target: love
The objects tie to the two ends of the line	===	The two people in love
Strong line	===	Stable love
Break up of the line	===	Break up of love

(Figure 11.)

Unlike the former metaphor in section 3.1, this metaphor is not widely found in the material. However it can be identified from the limited examples that the positive use of THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL (CHEMICAL) STABILITY is much more frequent than its negative use.

#### 3.2.1 Positive use of the STABILITY metaphor

It is something between the two people that make the two a unity. Example (11) below from verse 5 Lyric VIII explains this.

(11) When it turns hot, we make it cold  
But still something between us holds together

In example (11), there might be something wrong with the two. However the narrator still believes that *something between them holds them together*. The *something* here could refer to their love.

The *something* in the previous example can be much clearer for people to perceive. Example (12) from verse 2 Lyric VII, example (13) from verse 3 Lyric IX, and example (14) from verse 5 Lyric X are three examples which depict the *something* as *bond*.

(12) There once was a time I was sure of the bond

(13) What is love?  
But a complicated simple truth

a bond between me and you

(14) We have a bond that's unbreakable

Example (13) explains what love is with the clause of *a bond between me and you*. It tells that the bond between two people can keep them in love. The sense of stability is not that strong in this example. In example (12), the narrator is *sure of the bond*, which conveys that the bond is not so easy to be pulled apart. The sense of stability of this example is stronger than the former example. Example (14) has the strongest sense of stability of the three. The narrator uses the word *unbreakable* to demonstrate the love which conveys his confidence with the love that nothing can tear their love apart. Though all these 3 examples adopt the same word *bond* to infer love, the sense of stability can vary from one another.

Not only physical stability, chemical stability is also acceptable to describe the stability of love.

(15) We have chemistry.

Example 15 is from verse 1 Lyric X. This sentence is commonly used in daily life. The definition of chemistry in Kingsoft Online Dictionary (2009) is that “the way two individuals relate to each other” Commonly, if we put two substances together in a cup for chemical interaction, they will finally become one substance as a unity and never return back to be two substances. Therefore, *we have chemistry* can show the relationship between the two is stable.

### 3.2.2 Negative use of the STABILITY metaphor

Again, few examples of negative use are found. Example 9, which has been discussed in section 3.1.2, has another interpretation as the negative use of the STABILITY metaphor.

(9) And the third one between replaces what once was love

It is imaginable that if there is another one standing on the bond between the two

lovers, the bond must be quite fragile and might be broken. Another example can be found in verse 5 Lyric VIII.

(16) We break up and make it up  
Back and forth we never stop

This example does not tell others the reason that they *break up* and *make it up*. However it can be inferred that their love relationship is not stable at all since they *never stop back and forth*.

Considering example (17) from verse 3 Lyric X below, there is a risk of categorizing it into negative use of this metaphor.

(17) Then don't let them tear us apart

On the surface, this is a positive usage since it has both the phrases of *don't* and *tear apart*. However it can be inferred from *don't let them tear us apart* that others have the ability to tear apart the bond between them. The reason why it does not be torn apart is just that they *don't let them* do that. As a result, the bond between the two is not stable.

### **3.3 BEING IN LOVE IS BEING PHYSICALLY CLOSE**

Staying with the loved one is the ideal state of love. With this notion, the metaphor BEING IN LOVE IS BEING PHYSICALLY CLOSE receives many examples from the material, which make PHYSICAL CLOSENESS the most productive concept in this research. Though there are a large number of examples to be analyzed, they can be divided into certain categories with the precondition that all the love songs selected here describe love between the first person, the narrator and the second person, the beloved one. There are four categories of this kind of metaphor. The first one is that the first person is dynamic and the second person is static. This model reveals that the first person is active and dominant in love while the second person is passive and do not able to control the result. Hence the meaning of this category is that the first person wants to be in love with you. The situation of second category is totally opposite. However the

meaning is not opposite to the first category. The lyrics are all written in first person. If the lyric says *(you) come here to me*, that can be interpreted as an imperative that the first person asks the second person to come here. So the meaning of this category is similar to the first one but using another way to say that. The third category is that both of the two persons are dynamic which means both are active in love. The last category is that both of them are static which means that they have already been in love or been out of love. With the categorization, it is quite obvious that BEING IN LOVE IS BEING PHYSICALLY CLOSE belongs to Event Structure metaphor especially for the first three categories. In the first three categories, the distance between the two lovers is changed, which leads to the result that they fall in love, or that they want to fall in love. Hence BEING IN LOVE IS BEING PHYSICALLY CLOSE belongs to CHANGE IS MOTION in Event Structure metaphor.

### **3.3.1 Only the first person is active**

Hold one's hand and give one a hug are two means of get touched. Example (18) from verse 5 Lyric I and example (19) from verse 10 Lyric VIII are two examples to show how the first person touches the second person.

(18) Let me take you by the hand.

(19) Cos I've been holding you so damn tight

In these two examples, the first person touches the second person by the hand and by the upper body respectively. This kind of PHYSICAL CLOSENESS, which can be called GETTING TOUCHED, seems to be quite popular and preferred between lovers.

There is another kind of PHYSICAL CLOSENESS which can be called GETTING CLOSE. Example (20) from verse 1 Lyric I and example (21) from verse 7 Lyric VI are two examples.

(20) Anything, baby just let me get next to you

(21) I only want to be by your side

*Get next to you* and *by your side* are the expressions to show the closeness of the lovers which has the meaning that the first person is just near the second person and he can protect the second person from harm.

The first person in example (22) from verse 5 Lyric VI is more hungry to get close to the beloved one.

(22) If you need me  
You know I'll come running  
Right to you

In this example, *running right to you* is an intense signal that the first person is longing to get close to the beloved one. Hence the sense of GETTING CLOSE is stronger than the former two examples.

There is another example from Verse 5 Lyric VI which describes the sense of GETTING CLOSE as a promise.

(23) I won't leave you

The use of *won't* and *leave you*, which can increase the intensity of sense in this example, conveys the meaning that the first person will definitely stay by the side of his beloved one.

Unlike the first person in example (23) who has a strong believe of his love, the first person in example (24) from verse 1 Lyric X is in a dilemma.

(24) What's inside of my heart  
It ain't gonna change  
So it shouldn't be so easy to walk away

This first person wants to part with his beloved one at first. However, he finds that his *heart* does not *change*. So he says *it shouldn't be so easy to walk away*. Though it seems that the first person is in a dilemma, the last sentence reveals his tendency to stay with the beloved one. Since *it shouldn't be so easy to walk away*, then it is better to stay together with the beloved one.

One example from verse 1 Lyric III is that though the lyric says the two set apart,

which means they are no longer a unity, they are still in love.

(25) but trains and boats and airplanes  
Took me away (away) from you (Uuh)  
Away from all the love we had  
From all the things we shared  
And tell me, what can I do?  
You're always on my mind

In this example, *trains and boats and airplanes* took the first person *away from* the beloved one, which could be interpreted that she is reluctant to leave the beloved one. Also, the lyrics below this sentence clearly show that the two are still in love. Hence this is still a positive example of the metaphor.

No negative use of this metaphor is found.

### **3.3.2 Only the second person is active**

It is mentioned in the beginning of section 3.3 that this category is somewhat complicated. In simple words, the first person asks the second person to be active and dynamic in imperative sentences. Here are 4 examples of this kind.

(26) Baby come here, don't have no fear  
(Verse 2 Lyric I)

(27) James Moody would you come on hit me  
(Verse 6 Lyric I)

(28) Kill me with your hugs  
(Verse 10 Lyric II)

(29) Run to me baby and hold out your hand  
(Verse 2 Lyric IV)

On the surface, all the examples here mention that the second person is dynamic and is the one who needs to be loved. However, the real interpretation is as follows. The first person is the one who is eager to be loved. But for some unknown reasons, the first person does not wish to be the dynamic one. Therefore the first person asks the second person to be the dynamic one so that the first person can be in love. *Come*

*here* in example (26), *come on hit me* in example (27), *kill me with your hugs* in example (28), and *run to me* and *hold out your hand* in example (29) are the second person's action which the first person expects.

There is also another special example from verse 4 Lyric VIII.

(30) Wait for you to be there

On the surface of this example, it is the first person who takes action that is waiting. However the meaning is not just *I will wait for you*, but *I wish you will come to the place where I am waiting*. Hence it can also be a member of that the first person expects the second person to be dynamic.

As a routine, the negative use of each category should be discussed. Unlike the complicated positive use of this category, the negative use is simple and easy to understand. If one says *you leave me*, it is difficult to interpret it as *I wish you to leave me*; while it is common to think that it is true the beloved one leaves the first person. There are 3 negative examples from verse 4 Lyric VI, verse 8 Lyric VIII and verse 10 Lyric VIII respectively.

(31) When you walk away  
There's an empty feeling in my mind

(32) Lately you've been slipping away from me

(33) But the bed keeps on getting colder

In example (31) and (32), *you walk away* and *you've been slipping away from me* are directly telling others that the second person does not want to keep the love relationship and make the action to leave. Example (33) is quite implicative to say that the second person is left which can win the resonance of the listeners.

### **3.3.3 Both the two persons are active**

There are only two examples of this kind found in the material. One is positive and the other is negative.

(34) We get pushed and shoved from every side  
(Verse 1 Lyric VI)

This is the positive example. It looks like the two have no choice and are passive in getting together since they *get pushed and shoved from every side*. But no matter whether they are passive or reluctant to do anything, the truth is that they get together. Then it is positive. The negative example below is from verse 2 Lyric V.

(35) Though we go our separate way  
Lookin' for better days

This negative example is quite clear that both of the two *go their separate ways* and *looking for better days*. Then not a single one wants to keep this love. The reason is not that the days they stay together are bad, but they want to find *better days*.

### 3.3.4 Neither of the two persons is active

In this category, the two have already been in love or out of love. Then the most common examples are the ones which describe the state of them. Three examples are found to be of this kind.

(36) Together let's stay together.  
(Verse 13 Lyric II)

(37) With you and me  
Staying together, yeah  
(Verse 1 Lyric VIII)

(38) I miss your smile always by my side  
(Verse 3 Lyric III)

Examples (36) and (37) are both the expectations that the first person expects the two can *stay together*. And example (38) is about the love in memory that once the two stayed together so that the second person's *smile* is *by my side*.

In daily life, the love expressions such as *I am yours* and *you are mine* seem to be quite popular. The situation in song lyrics are more or less the same. Example (39)

from verse 1 Lyric III, example 40 from verse 2 Lyric III, example 41 from verse 3 Lyric IV and example 42 from verse 5 Lyric X are three representative of this kind.

(39) When you were mine so do myself to keepin' me

(40) I'll always be your girl

(41) Later or sooner my baby you know that you're gonna be mine

(42) That I'm yours forever  
and you're my girl

All the four examples describe the first person or the second person as the belongings of the other. The examples themselves are quite clear but there is one thing need to be explained: Do these examples have anything to do with PHYSICAL CLOSENESS? The answer is definitely yes. If a little girl says *it is my doll*, we know that the doll is not far away from the girl and she can reach to it easily since it is her belongings. Hence, if someone says *you are mine*, then he can reach to the person easily just as he can get his belongings. If he can get his beloved one easily, then the beloved one must be close to him. That is how these examples connect with PHYSICAL CLOSENESS.

Example (43) from verse 4 Lyric III and example (44) from verse 1 Lyric VII are two negative examples which describe the state that the two are apart.

(43) Boy you had to steal my heart  
When we were world apart

(44) We are not together here

Example (43) uses the word *world apart* which means their physical distance is quite huge so that it is not easy for them to be close with each other again. Compared with example (43), example (44) is more commonly describe that the two *are not together here*.

### 3.4 BEING IN LOVE IS BEING MENTALLY CLOSE

Lovers do not always pursue the physical satisfaction. For most of the time they also expect the spiritual satisfaction. That is why MENTAL CLOSENESS comes to be a concept apart from PHYSICAL CLOSENESS. Similar to the former metaphor of PHYSICAL CLOSENESS, this metaphor also belongs to CHANGE IS MOTION in Event Structure metaphor.

#### 3.4.1 BEING IN LOVE IS BEING MENTALLY CLOSE in connection with the mind

If someone is always on your mind, then the one is very important to you. Here is example (25) from verse 1 Lyric III, which has been discussed in previous sections with the focus of different sentences.

(25) but trains and boats and airplanes  
Took me away (away) from you (Uuh)  
Away from all the love we had  
From all the things we shared  
And tell me, what can I do?  
You're always on my mind

Though the two set apart physically, the last sentence shows that the second person is still on the first person's mind, which implies that the first person still loves the second person.

Two negative examples are found in connection with the mind.

(31) When you walk away  
There's an empty feeling in my mind  
(Verse 4 Lyric VI)

(45) We both draw back in our minds  
(Verse 1 Lyric VII)

Though they are both negative use, there is a difference between them. In example (31), the second person is the one who refuse to keep in love with the first person so that the second person left him with his *mind empty*. In example (45), both of them are reluctant to hold on their love so that they *both draw back in their minds*.

### **3.4.2 BEING IN LOVE IS BEING MENTALLY CLOSE in connection with the heart**

Not only the mind but also the heart is commonly used to represent the mental things. One of the example in love expression which is believed to be the typical one is that “you take (steal) my heart”. Example (46) from verse 4 Lyric I, example (43) from verse 4 Lyric III and example (47) from verse 1 Lyric IV are three examples of this kind.

(46) My heart's on fire, come on and take

(43) Boy you had to steal my heart  
When we were world apart

(47) You took my heart with your first hello

All these three examples show that the heart is no longer belongs to the first person but the second person because the heart is taken (will be taken) or stolen by the second person. Since the second person takes the first person's heart, then the first person is close to the second person mentally.

Sometimes the second person does not need to take or steal the first person's heart because the heart will be close to the second person itself.

(48) Still I'm feeling you

In example (48) from verse 7 Lyric VIII, the first person's heart can feel the second person. It can be interpreted as her heart is so close to the second person that it can feel the second person.

There is also another example with imperative sentence.

(49) Come and put our two hearts together  
(Verse 3 Lyric I)

Obviously the first person is willing to put his heart to be close to the second person, and he expects the second person to do the same.

### 3.4.3 BEING IN LOVE IS BEING MENTALLY CLOSE in connection with other concepts

There are one positive example and one negative example with other concepts to describe the mental closeness of the two loved persons.

(50) That you got a hold  
Down deep in my soul

Example 50 from verse 1 Lyric IV is the positive one with the concept of the soul. Though the soul and the heart are two different words, to some extent, they mean the same since there is a love expression *I will love you heart and soul*. Then this example can be interpreted as you got a hold down deep in my heart, which means the first person's heart is close to the second person.

Example (51) from verse 10 Lyric VIII is the negative one without a clear concept.

(51) You turned down the light in me  
I think our time is over

*The light in me* can be seen as the bright future of love inside the first person's mind. At the beginning the second person is in her mind. However *you turned down the light in me* so that the second person's image on the first person's mind becomes darker and darker and accordingly, the mental distance of the two is farther and farther.

### 3.5 Overall discussion of the categories

Though the 4 categories in the analysis part have their own meaning focuses, they have some similarities and differences.

There are 2 pairs of categories in the analysis. The first two categories, LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS and THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL (CHEMICAL) STABILITY constitute the first pair which can be seen as answering the question of what love is. Both of the two categories describe love as a unity of two parts and of cause belong to the Great Chain of Being metaphor. The LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS metaphor emphasizes the two parts

themselves, while THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL (CHEMICAL) STABILITY emphasizes the bond between the two parts.

The second pair consists of BEING IN LOVE IS BEING PHYSICALLY CLOSE and BEING IN LOVE IS BEING MENTALLY CLOSE. This pair describes the action of the lovers in love. Hence both of them belong to the Event Structure metaphor. The similarity of them clearly lies that both of them adopt the concept of CLOSENESS as the criteria of assessing whether two persons are in love or not. However to some extent, they are not of same importance. BEING IN LOVE IS BEING PHYSICALLY CLOSE receives more examples in the analysis which might indicate that it is more conventional. BEING IN LOVE IS BEING MENTALLY CLOSE is more proper to be a criterion of assessing love. Many lovers who are physically apart can still be in love, while no lover can say that he is in love with the one who is far away from him mentally. Hence it is the mental closeness, not the physical closeness, the primary criteria to judge whether two persons are in love or not.

Besides, the number of the positive examples is far higher than the number of the negative examples. In the first category, there are 9 positive uses and 1 negative use. In the second category, there are 5 positives and 3 negatives. There are 21 positives and 6 negatives found in the third category. The last category has 7 positives and 3 negatives. Hence all together there are 42 positive examples but only 13 negative examples. This finding is an evidence to prove Kövecses' point that "the UNITY metaphor suggests a perfect harmony, an idyllic state" (1986:63). Since the UNITY is a perfect harmony, most of the lyric writers choose the positive aspect to portrait love.

#### **4. Conclusion**

In this essay the use of the metaphors of LOVE IS A UNITY, the central metaphor in the LOVE metaphor, has been analyzed in song lyrics. The material consists of 10 song lyrics which contain LOVE IS A UNITY metaphor. LOVE IS A UNITY can be found in song lyrics as the following four submetaphors with more positive uses than negative uses.

The first submetaphor is LOVE IS A UNITY OF TWO COMPLEMENTARY PARTS. The positive use of this metaphor has two focused meanings, namely the importance of the

unity and the uniqueness of the unity. Both the two meanings explain that the beloved one is not replaceable. The negative use of this metaphor conveys the meaning as BEING OUT OF LOVE IS A DIVISION OF TWO ORIGINALLY COMPLEMENTARY PARTS.

The second submetaphor is THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL (CHEMICAL) STABILITY. The positive use indicates that the bond between the two persons is unbreakable so that they are in love. By contraries, the negative use reveals that the bond between the two persons is fragile and easy to break so that they are out of love.

The third submetaphor is BEING IN LOVE IS BEING PHYSICALLY CLOSE, which is the one with the most examples. It has four aspects. The first one, only the first person is active, emphasizes on the meaning that the first person is eager to be in love. The second one, only the second person is active, has the similar focused meaning as the first one. The third one is that both the two persons are active, which focuses on the meaning that both of them are eager to fall in love. The fourth one is neither of the two persons is active. It means that the two persons are already in love. The negative uses of this metaphor are found in all the aspects except the first one.

BEING IN LOVE IS BEING MENTALLY CLOSE is the last submetaphor. Since love is something mental, the meaning of this metaphor is simple that the two persons are in love.

The analysis of LOVE IS A UNITY metaphor in the limited number of the song lyrics cannot represent the universal song lyrics. However, this study can at least be seen as offering a few commonplace remarks by way of inspiration so that others may come up with valuable opinions. Restricted by the scope, this study has only focused on one single LOVE metaphor. A study of a larger scale and with a more profound perspective would be interesting to carry out in the future.

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