

METAPHORICAL EXPRESSION IN THE BEATLES "LOVE"

¹⁾Wayan Heka Arcana Putra; ²⁾I Wayan Juniarta
STIBA Saraswati Denpasar

ABSTRACT

Dalam mengekspresikan apa yang ada di dalam pikiran, manusia sebagai makhluk yang ekspresif, selalu menemukan cara mengungkapkan pikiran tersebut dalam kalimat dan menuangkannya dalam sebuah karya baik itu novel, drama, puisi, atau syair lagu. Tujuan penelitian ini adalah untuk menemukan jenis metafora dan maknanya pada lirik lagu Beatles pada album Love.

Data diperoleh dari lirik lagu sebuah grup musik bernama The Beatles yang merupakan salah satu grup musik yang sangat terkenal di dunia. Dalam album "Love", ditemukan 26 lagu dan akhirnya dipilih 8 lagu untuk dianalisa. Metode pengumpulan data dilakukan dengan menggunakan teknik observasi, dimulai dengan mencatat lirik dari 8 lagu The Beatles yang memuat majas metafora dan mengategorikan data-data tersebut berdasarkan tipe metafora. kemudian data dianalisa dengan menggunakan metode kuantitatif menggunakan teori metafora oleh Lakoff and Johnson (2003) dan didukung dengan teori dari Konvecses (2002; 2010) and Lakoff (1980).

Hasil temuan dari penelitian ini bahwa terdapat ketiga jenis metafora, yaitu: Structural Metaphor, Orientational Metaphor, dan Ontological Metaphor dan juga figure berkaitan yang dipakai dalam data pada lirik lagu grup musik The Beatles. Selain itu, proses *mapping* ungkapan metafora dari sumber ke ranah target banyak mengungkap makna sebenarnya. Penelitian ini banyak mengungkap metafora yang digunakan pada lirik lagu dan ungkapan tersebut kebanyakan mencerminkan pengalaman hidup manusia dan interaksi manusia dengan dunia sekitarnya.

Kata kunci: *metaphorical expression, mapping, meaning, The Beatles*

I. INTRODUCTION

Metaphor is derived from the Greek "*Metaphora*" which means to transfer. Lakoff and Johnson (1980: 3) stated that metaphor is pervasive in everyday life, not just in language but also in thought and action. This shows how metaphorical expression completely influences people's life. Thus, metaphorical expression helps us to express our understanding of the world around us. Making comparison in metaphor, does not employ the word like or as, instead, likeness is suggested. For this reason, the concepts of metaphor in daily basis govern our thought are not just matters of the intellect. It also governs our everyday functioning, down to the most mundane details. It needs deep understanding in order to get the meaning of metaphorical expression by interpreting the distinction between the two objects, for example: You are a tulip seen today. Since a tulip is beautiful, the speaker saying the girl is beautiful, just like a tulip in the day. In this case, the speaker does not have to say she was beautiful; he used metaphors to describe her beauty.

The use of metaphor can also be found in the song lyrics because song can be used for human in everyday life to express what they feel. Song is a kind of art, either in the form of poetry or song that express many aspects of life and song is one of those great, creative and universal means of communication of the emotion, spiritual and intellectual. From the meaning above, it can be concluded that lyrics is one of literary works.

Song lyrics of love album from a band called *The Beatles* as a famous in the world and their song chosen as the object of this analysis because some metaphors found and it assumed

that there are many metaphors existed in other lyrics that are interesting analyzed semantically. In these lyrics, *The Beatles* employs metaphors to strengthen and enhance their ideas about love, life, social interaction and religion.

According to the background stated above, this writing tried to establish two problems, they are: (1) The types of Metaphor are found in *The Beatles* album "Love"; And (2) The actual meaning unveiled in the Metaphor found in *The Beatles* album "Love". The scope of the study of this thesis is focused on the type of metaphors found in *The Beatles* album "Love" such as *Structural*, *Oriental* and *Ontological* Metaphor and also focus on the various elements of each metaphor and the actual meaning of those elements in *The Beatles* album.

II. THE MATERIALS AND METHOD

There are two theories used in this writing, they are: the theories about the type of metaphors established by Lakoff and Johnson in the book entitled "Metaphor We Live By" (2003). And to support the theory, the book entitled *Metaphor: A Practical Introduction* (2010) established by Kovecses was used. Both of the theories used in finding out the type of metaphors and the actual meaning in the metaphor found in *The Beatles* album "Love".

According to Lakoff and Johnson (2003: 4), metaphor is "pervasive in everyday life, not only in language, but also in thought and action". Moreover, they suggest that "the essence of metaphor is understanding and experiencing one kind of thing in terms of another" (Lakoff and Johnson, 2003:5). Shortly, Lakoff (1992:203) asserts that "the focus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another"

Regarding the way of concept in metaphor works, (Lakoff and Johnson, 2003: 454) the concept that govern our thought are not just matters of intellect. They also govern our everyday functioning, down on the most mundane details. Our concept structure what we perceive, how we get around in the world and how we relate to other to other people. The conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that the conceptual system is largely metaphorical, then the way we think, what we experience and what we do every day is every much matter of metaphorical expressions

The term Metaphorical Expressions is the linguistic expression (words, phrases, or sentences) being surface realizations or manifestations of cross domain mapping or of the underlying conceptual metaphors (Lakoff, 1992: 203). For example: "If you play your card right, you can do it" (Lakoff and Johnson, 2003:52). The example is the realization of the LIFE IS A GAMBLING GAME conceptual metaphor.

According to Kovecses (2010:4) in the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain. Examples of this include when we talk and think about life in terms of journeys, about arguments in terms of war, about love in terms of journeys, about theories in terms of buildings, about ideas in terms of food, about social organizations in terms of plants, and many others. A convenient shorthand way of capturing this view of metaphor is the following: conceptual domain A is conceptual domain B, which is what is called a conceptual metaphor. The target domain is the domain that we try to understand through the use of the source domain. Nevertheless, of course in order to be able to suggest the existence of conceptual metaphors, we need to know which linguistic metaphors point to their existence.

The data used in this writing was taken from song lyrics of a band called *The Beatles*. As a famous band in the world and the *Love* album placed at number 3 in the United Kingdom Albums Chart during its first week of release, It was also successful in the United States, debuting at number 4 on the *Billboard* 200, where it was certified Platinum in late 2006. The "Love" album consists of twenty six songs, but in this writing they are only 7 songs are taken to be analyzed . Those are: *Help!*, *Within You Without You*, *Here Come The Sun*, *Revolution*, *A Day In The Life*, *Hey Jude*, *Sgt. Pepper's Lonely Hearts Club Band Reprise*. The criteria for the selection based on the process of identification of metaphors in the lyrics.

The data collection is the process in collecting data by using some method. The method applied in this study was observation method. Sudaryanto (1993:133) states that "*observation method means observing the language use*". In relation to the techniques of the observation method as proposed by Sudaryanto (1993: 133-135) they were "non-participant observation" and "note-taking technique" were used. In this present study the methods and techniques used are as follows:

1. First, the data was selected from the song lyrics in the album *The Beatles Love*.
2. Afterward it was downloaded out the song lyrics of the official website of *The Beatles* band.
3. Then the song lyrics were read and observed with focusing on identifying the metaphors within the songs.
4. Later, the step was taking note the important data, the metaphors in those song lyrics.
5. Finally, it was classified them based on their types.

The collected data was analyzed by using descriptive qualitative method. The following steps that carried out are able to illuminate with the process of analyzing data

1. First, the song lyrics were selected
2. Subsequently, it was followed with categorizing the metaphor found based the type of metaphor and afterward, its analyzed and describe by applying the theory on the metaphor proposed by Lakoff and Johnson (2003), Konvecses (2010).
3. Afterward, found out the meaning of metaphor that already classified on the table with their type.
4. Lastly, it was followed by taking note down all the metaphorical expression and it was found out the most actual meaning in those song lyrics.

In this research, the data were presented descriptively by formal and informal presentation. As Sudaryanto (1993: 145), in this present study the writer used table to classify the data in the presentation and the informal presentation is the way of presenting the finding of analysis by using verbal language. The data were presented based on the purposes of the writing by using the theories of metaphor stated above.

III. RESULT AND DISCUSSION

The analysis went through several main steps. Each conceptual metaphor, the structures and its metaphorical expressions were chronologically presented and they were put in order start from the Structural, Orientational, and Ontological metaphor and the analysis of the meaning was described together with the metaphor analysis. Furthermore, the use of capital letters represents the statement of conceptual metaphor and the italics characterize metaphorical linguistic expressions.

In order to explain the process of analysis the data that found in *The Beatles* songs lyrics and the element of the theory and the metaphorical expression which was followed with the data that found when analyzed the song lyrics, here is the data of the metaphorical expression found:

Table 3 The List Data of Metaphor found in The Beatles Album "Love"

Type of Metaphor	No	Metaphorical Expression	Song Lyrics
Structural Metaphor	1	HAPPINESS IS A LIGHT	<i>That light</i> had changed
	2	TIME IS MOVING OBJECT	Time will <i>come</i>
Orientational Metaphor	1	BEING GOOD IS UP; BEING BAD IS DOWN	Take a sad song and make it <i>better</i>
	2	HAPPY IS UP; SAD IS DOWN	I'm feeling <i>down</i>

Ontological Metaphor	1	EMOTIONAL EFFECT IS PHYSICAL CONTACT	We all want <i>change your head</i>
	2	DEATH IS GOING TO FINAL DESTINATION	It's getting very <i>near the end</i>
	3	THE MIND IS THE BODY	He <i>blew his mind</i>

In the table above, there are the list of metaphorical expression which followed by song lyrics that found in the Beatles album "Love", they are consists of two structural metaphor, two orientation metaphor and three ontological metaphor with their metaphorical expression in the song lyrics and the structural metaphor found in *The Beatles* song lyrics.

3.1 STRUCTURAL METAPHOR

3.1.1 HAPPINESS IS A LIGHT

The language use about happiness reveals the way we think about happiness. The characterization of the concept of HAPPINESS as given above is incomplete. Thus, it is not claimed that the entire concept is metaphorically. The concept of happiness is characterized by a large number and various types of conceptual metaphors. The HAPPINESS IS LIGHT metaphor provides an evaluation of happiness (Kövecses, 2002:85). The metaphorical linguistic expressions of such conceptual metaphor are given below:

He blew his mind out in a car
 He didn't notice that *the lights* had changed
 (*A Day in the Life*)

Happiness often manifests itself through such behavioral, physiological, and expressive responses. It can indicate our own or another person happiness by referring to any one of these responses by looked example, smiling is prototypically taken to be a sign of being happy Kövecses (2002:112)

Since light, as opposed to dark, is valued positively, Kövecses (2002:85) confirms that what is highlighted by the LIGHT metaphor is the positive evaluation of happiness. Furthermore, the happy person is characterized by a great deal of energy; the light, as in bright lights, in sentence (4-3), appears to derive from an internal heat of energy (Kövecses, 2002:85). One of the ways happiness often manifests itself is through displaying a variety of expressive responses, the actual meaning of the light sign the happiness from the someone in the end of that situation he lost at all because of he did not notice that feeling and this confirms the object state of happiness. Below is the mapping of this metaphor:

LIGHT		HAPPINESS
The bright light	—————▶	the strong energy
Less light	—————▶	the less happiness

3.1.2 TIME IS A MOVING OBJECT

The concept of time is structured according to motion and space (Lakoff, 1993:214). Given the TIME IS MOTION metaphor, time can be understood in the following way: Time is understood in terms of basic elements: Physical objects, their locations, and their motion (Kövecses, 2002:33). The MOVING TIME metaphor can be seen in the metaphorical expression below:

and the *time will come*
 when you see we're all one

 (*Within You, Without you*)

The TIME IS MOTION conceptual metaphor exists in the form of two special cases in English: time is a moving object and time passing is an observer's motion over a landscape (Lakoff & Johnson, 1980:42-44; Kövecses, 2002:33). The first version of TIME IS MOTION metaphor manifests in (4-10). Hence, it can be inferred that the time is an object moving (time will come) with respect to the stationary or seen the thing (see we're all one). The mapping of this metaphor of it can be seen below.

MOVING OBJECT		TIME
The Object	→	the time
Look forward	→	waiting for the time
The return of object	→	the process of time which return

3.2 ORIENTATIONAL METAPHOR

3.2.1 BEING GOOD IS UP; BEING BAD IS DOWN

In daily life we usually acknowledge someone's feeling by their physical basis. Physical basis for well- being: Happiness, health, life, and control the things principally characterizing what is good for a person are all up (Lakoff & Johnson, 1980:16). It is shown by the metaphorical expressions below:

Hey Jude, don't make it bad
Take a *sad* song and make it *better*

(*Hey Jude*)

When someone feels better it will be shown by their smile and act of being better. The expression above shows that "*make it better*" is meant to show the sad feeling and change it into good feeling. By manifestation of GOOD IS UP it can be seen and is stated quite explicitly in (4-11), saying that all the bad situation can be take it up and make it into a better one and the last sentence means that the song writer hopes to be in a better feeling someday in the future.

3.2.2 HAPPY IS UP; SAD IS DOWN

The concept of happiness coherents with a number of the other concepts; though the up metaphor its get highly positive evaluation (Kövecses, 2002:97). Lakoff & Johnson (1980:15) states the physical basis for this metaphor as: Drooping posture typically goes along with sadness and depressions, erect posture with a positive emotional state. It is shown in the following expression:

Help me if you can, I'm *feeling down*,
And I do appreciate you being 'round
(*Help*)

The actual meaning from the lyrics [4-13] means that someone needs a person to support her if the songwriter can be a person that she wants. It is just because she is in her down feeling. The aspect that is being most highlighted is the negative character of being sad. Upward orientation tends to go together with the positive evaluation, while downward orientation with a negative one (Kövecses, 2002:36). Moreover, when someone is joyful or happy, he or she tends to be up, move around, be active, jump up and down, rather than down, inactive, and static (Kövecses, 2005:38)

3.3 ONTOLOGICAL METAPHOR

3.3.1 EMOTIONAL EFFECT IS PHYSICAL CONTACT

The conceptual metaphor of emotion such as cause and the self, emotion and the self and given that they can be said to make up a large part of the conceptual structure associated with the emotions. Kövecses (2002:87) affirms if a person is carried away, that person has no control over what is happening to him or her. In other words, he is passive in relation to the

event or state he is involved in. He or she is not the agent but the patient. It is one of the aspects of the concept highlighted by the PHYSICAL CONTACT metaphor. Besides, the aspect of sudden impact is also brought into focus (Lakoff & Johnson, 1980:50; Kövecses, 2002:87)

You say you'll change the Constitution
 Well, you know
 We all want to *change your head*

(*Revolution*)

The actual meaning from this metaphorical expression of emotion is required when force is applied (Lakoff, 1993:226). In the example, "we" is not physically changing his head. However, it is meant that emotionally affects and makes every single person indicated metonymically by "change your head" they knew feels so ambitious and anger with this person, the expression we can shows with how strong the emotional effect of ambitious and anger the persons, whom want to change his head or change of what his think before be all that they wanted.



3.3.2 DEATH IS GOING TO FINAL DESTINATION

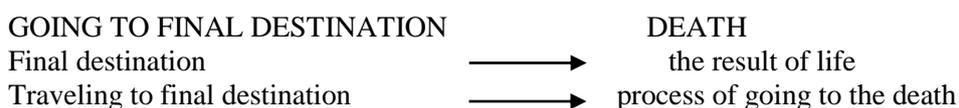
In daily life, people conceive of death as something to which they are all subject. Being dead is final state, the end and hence, metaphorically a final location (Lakoff & Turner,1989). The metaphorical expressions of this metaphor can be seen as follows:

it's getting very near *the end*

(*Sgt. Pepper's Lonely Hearts Club Band Reprise*)

Given that STATES ARE CONTAINER and metaphorically a change of location as in the CHANGE ARE MOVEMENTS metaphor via DEATH IS DEPARTURE, this final location is the final destination toward which one departs such as God the Father's house, final rest, etc. (Lakoff & Turner,1989). The appliance of the DEATH IS GOING TO A FINAL DESTINATION metaphor is to understand and to present death in the terms of a departure from this life and the beginning of journey toward the final destination (Lakoff & Turner, 1989). This is the main meaning focus of the metaphor.

Regarding from the grounding of the metaphor as presented above, the metaphorical expression (4-16) meant that the person in this context will be dying from the words "near the end" was interpreted as people journey to their final home (the grave). The lyrics meant that the person was still on the way of going to die.



3.3.3 EMOTION IS TEMPERATURE

Heat and cold are extremely basic human experience. Warm and cold are result of the temperature of the air that surrounds of the people. The temperature domain is used metaphorically to talk about people attitude to other and things (Kövecses, 2010:21). Here is an only example found in the lyrics as follows:

little darling,
 it's been a long, *cold*, lonely.

(Here Come The Sun)

Other emotional experiences may be associated with coldness rather than heat. This provides, for example, the experiential basis for the widespread conceptualization of fear English as being cold (Konvecses, 2010:81). The actual meaning in the metaphorical expression above, emotion experience (cold) it felt to be associated with assumed or real changes in body temperature (Konvecses, 2010:81). That expression meant that awakening emotion about someone feeling and these problem lead to change the temperature (cold) of those someone. And this metaphorical expression might interpret as little darling (a woman) with her feeling. Here is the metaphorical mapping of EMOTION IS TEMPERATURE metaphor as follows:

TEMPERATURE		EMOTION
Constant level temperature	→	Stabilization of emotion
Change of temperature	→	Change of emotion

IV. CONCLUSION

This part describe the conclusion as the result after investing the available data, the last piece of this work has to be put in this final stage of the writing, the entire concluding remark of the analysis as shown in the following points:

1. All type of metaphor those are: *Structural*, *Orientalional*, and *Ontological metaphor* were discovered from the song of *The Beatles* album "*Love*". There were two (2) structural metaphors, two (2) orientation metaphors and three (3) ontological metaphors with their metaphorical expression.
2. Respecting to the actual meanings of the gathered metaphorical expressions, since the meaning of those expressions are much provided and able to followed by the corresponding or mapping between the source and the target domain in the metaphorical expression in the song lyrics. The actual meaning found in that lyrics are about life, love and social phenomena which already found out the meaning by following the theory and the mapping.

V. BIBLIOGRAPHY

- Knowles, M. and Moon. 2006. *Introducing Metaphor*. London: Routledge.
- Konvecses, Zoltan. 2010. *Metaphor: A Practical Introduction. Second edition*. New York: Oxford University Press.
- Kövecses, Zoltán. 2002. *Metaphor: A Practical Introduction*. York: Oxford University Press
- Lakoff, George and Mark Johnson. 2003. *Metaphor We Live By*. London: University Of Chicago Press.
- Lakoff, George and Mark Johnson. 1980. *Metaphors We Live By*. Chicago/London: The University of Chicago Press.
- Li, Xiuzhi. 2010. *Conceptual Metaphor Theory and Teaching of English and Chinese Idioms*. Volume 1. Finland: Academy Publisher
- Sudaryanto. 1993. *Metode Dan Aneka Teknik Analisa Bahasa: Pengantar Penelitian Wahana Kebudayaan Secara Lingustik*. Yogyakarta: Duta Wacana University Press.