Conceptual Metaphors in Lyrics
by Leonard Cohen

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Abstract

The purpose of this study is to find and analyse conceptual metaphors in the lyrics, *A Thousand Kissed Deep, Here It Is, and Boogie Street* from the album Ten New Songs (2001) by Leonard Cohen using Conceptual Metaphor Theory (CMT). In order to detected the conceptual metaphors, the source and target domains were identified. Conceptual metaphors were found by mapping source domains onto target domains and viewing the lexical expressions in the lyrics. The result and analysis of the findings in this study show that linguistic expressions of LOVE, LIFE and DEATH are conceptually present in the lyrics.

**Keywords:** Conceptual Metaphor Theory, lexical expression, LOVE, LIFE, DEATH, Ten New Songs, Leonard Cohen
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1 Introduction

1.1 Conceptual Metaphors in Leonard Cohen’s Lyrics

The method used in this paper was introduced by George Lakoff and Mark Johnson in 1980. Pioneers within the field of Conceptual Metaphor Theory (CMT), they developed a theoretical framework which identified how the source and target domains are related to the metaphors. Their findings made a difference in the understanding of how to work during the process of determining conceptual metaphors. This method is further elaborated by Friedrich Ungerer and Hans-Jörg Schmid in an Introduction to Cognitive Linguistics (2006) whereby their conception of viewing the mapping scope through a predetermined set of limitations support to identify the source domain and subsequently the target domain and thus detect the conceptual metaphor (Ungerer and Schmid, 2006, p. 119).

A starting point in this research was wondering how readers or listeners interpret lyrics in different ways. Many singer songwriters use metaphors in order to explain the narrative they want to pass on. Some examples of this include lines from Leonard Cohen’s album Ten New Songs (Cohen 2001): The odds are there to beat in ‘Ten Thousand Kisses Deep’, Here is your crown, in ‘Here It Is’ and O Crown of Light, O Darkened One, in ‘Boogie Street’. How are the metaphors concerning love, life and death evident in these lines? CMT, according to George Lakoff and Mark Johnson in Metaphors We Live By, (2003), suggests that the understanding of metaphors is much deeper, and that “human thought processes are largely metaphorical. This is what we mean when we say that the human conceptual system is metaphorically structured and defined. Metaphors as linguistic expressions are possible precisely because there are metaphors in a person’s conceptual system” (Lakoff and Johnson, 2003, p. 6). This means that there might be metaphorical expressions in the lyrics that are aligned with human thought processes and emotions connected to metaphors involving love, life and death.

To shed light on conceptual metaphors, it is necessary to compare them with the notion that many general metaphors are conventional or traditional metaphors. Ungerer and Schmid (2006) give the following example “The Sun is the eye of heaven”. Here, “the Sun” is the tenor (the explained element) and “the eye of heaven” is the vehicle.
(the explaining element) and these two elements form the base of the comparison. Other examples of metaphorical expressions might include “head of department”, “face of the mountain”, “mouth of a river” and “arm of a chair”. These metaphorical expressions are so ingrained in the language that they are no longer even perceived as metaphors. One could say that the expressions have been lexicalised. They have become so frequent in use that the expressions are found in dictionaries as expressions of their own (Ungerer and Schmid, p. 117, 2006).

There are many studies on Leonard Cohen’s lyrics. However, none of them focus on the conceptual metaphors reflected in his works. Doron B. Cohen has analysed Leonard Cohen’s lyrics in the article, “Speaking Sweetly from The Window”: Reading Leonard Cohen’s Song (2010). In this article Doron B. Cohen has identified metaphorical expressions but not possible relations to metaphorical mappings between conceptual domains. In the article “Grizzled Minstrels of Angst”, Todd Gitlin (2002) has discussed Leonard Cohen and Bob Dylan as poets. His focus was not on conceptual metaphors but on their writing in general emphasising their greatness as poets by comparing two of North America’s icons within popular culture. Linda Hutcheon (1980) discussed Leonard Cohen as a writer through his novels. An overall view of Leonard Cohen must include his way of conveying his thoughts in metaphors about religion in the context of Christianity, Judaism, and Buddhism. His focus also includes different kinds of love and the bigger questions around life and death. In spite of this, the metaphors that are explored are traditional and not discussed through a CMT approach.

However, L. David Ritchie in Metaphor (2013), showed how Leonard Cohen uses contrasting metaphors in “Bird on a Wire” (Cohen, 1969) when building up the narrative in the song. Cohen begins with contrasting similes in the following stanzas:

“Like a bird on the wire,
Like a drunk in a midnight choir
I have tried in my way to be free.”

Ritchie describes this by characterising the word “free” as the physical lack of constraint of the bird and the social constraint of a “drunk” meaning that the bird was able to sing and do as it usually does and the “drunk” was presumably singing out of key and doing as he pleased. In Bird on a Wire, Cohen uses the contrasting metaphors
by making them active and powerful in the poem so the simulations are emotional and interceptive (Ritchie, 2013, pp. 190-191).

In this thesis, lyrics from the album *Ten New Songs* (2001) by Leonard Cohen will be analysed with the focus on conceptual metaphors. Through long established conventions the development of metaphors has been built into the language. Metaphors are also important in the choices made in everyday life. Since we are likely to reason using metaphors, the metaphors we use may determine how we live our lives (Lakoff and Johnson, 2003, p. 244). The profound richness of Cohen’s writings is universally acknowledged. Therefore, it would be interesting to see what kind of findings concerning conceptual metaphors are evident in Cohen’s lyrics. CMT involves using the cognitive meaning of metaphors as a process to understand the world around us. Conceptual metaphors are organised in a system of thoughts and not particularly in language. Metaphorical expressions reflect how we regularly think about things and how we usually use one kind of experience in a certain context in order to understand another kind of experience during a different circumstance (Ungerer and Schmid, 2006 p. 4).

The lyrics chosen from the album Ten New Songs by Cohen (2001) are *Ten Thousand Kisses Deep, Here it Is* and *Boogie Street*. There is a lot of evidence of metaphors in Cohen’s texts and therefore finding different metaphors and their related concepts could easily lead to awareness of conceptual metaphors. The reason for choosing these three specific lyrics is that they connect to each other and the human conceptual system of love, life and death.
2 Aims

2.1 General objective

The overall aim of this paper is to identify the conceptual metaphors reflected in the lyrics from one album by Leonard Cohen.

2.2 Specific objectives

- What source domains and target domains are reflected in Leonard Cohen’s lyrics anticipating the conceptual metaphor?
- What linguistic expressions in the lyrics reflect the conceptual metaphor?

3 Theoretical framework

In *Metaphors We Live By* (2003), Lakoff and Johnson explain that in our everyday life we use metaphors not only in conversation and writing but also in our thinking and in how we pursue our lives. What is happening in our minds ultimately goes back to our experiences of the world and how it is influenced by our practical doings. Lakoff and Johnson argue that a concept of mind is how one make sense of the world in connection with other people. Thus, a conceptual metaphor is based on the experiences people have in their everyday lives. Lakoff and Johnson (2003) point out that our normal conceptual system is metaphorically structured so that one concept is understood by means of our experiences of another concept. The metaphors can be grounded in a cultural, ontological, and structural system. This means that concepts which are based on the cultural systems derive from the idea that all values will be coherent with the structure of the metaphor. Furthermore, the concept of culture is deeply rooted in the culture one is living in. Therefore, the expression will be reflecting the view of the culture it comes from. The metaphorical concept that has the greatest influence depends on the subculture one is living in and on the strength of one’s personal values (Lakoff and Johnson, 2003).

The cultural dependent orientation indicators are UP-DOWN, IN-OUT, CENTRAL-
PERIPHERAL, ACTIVE-PASSIVE. These indicators are familiar in all cultures but vary from one culture to another, depending on how the concepts are oriented. Lakoff and Johnson (2003) give the following examples of conceptual metaphors:

IDEAS ARE FOOD, IDEAS ARE PEOPLE, IDEAS ARE COMMODITIES, IDEAS ARE RESOURCES, IDEAS ARE MONEY, UNDERSTANDING IS SEEING, IDEAS ARE LIGHT SOURCES

LOVE IS A PHYSICAL FORCE, LOVE IS A PATIENT, LOVE IS MADNESS, LOVES IS MAGIC, LOVE IS WAR, LOVE IS A JOURNEY,

WEALTH IS A HIDDEN OBJECT, EMOTIONAL EFFECT IS PHYSICAL CONTACT, PHYSICAL AND EMOTIONAL STATES ARE ENTITIES WITHIN A PERSON,

LIFE IS A CONTAINER, LIFE IS A GAMBLING GAME, LIFE IS A JOURNEY (pp. 46-51)

Ontological metaphors are entity and substance metaphors. Examples of ontological metaphors reflecting entity might include referring metaphors (We are working toward peace.), quantifying purpose metaphor (Like it will take a lot of patience to finish this book.), identifying aspect metaphor (His emotional health has deteriorated recently.) and identifying causes metaphor (He did it out of anger.) and getting goals and motivating actions metaphor (She saw getting married as the solution to her problems.) (Lakoff and Johnson 2003, pp.26-27).

A substance metaphor might be a container metaphor. Examples of this metaphor can be visual field metaphors and an example of such a metaphor might be: I have him in sight. Another kind of container metaphor can be either events, actions, activities or states. An example of such a metaphor is: How did Jerry get out of washing the window (Lakoff and Johnson, 2003, pp.30-31).

Structural system metaphors let us do more just adjust concepts like referring and quantifying them. They give us the chance to use well structured and clearly described concepts to structure another concept. Structural metaphors are also grounded in systematic correlation with our experience. An example of a structural metaphors is the metaphor RATIONAL ARGUMENT IS WAR. We humans are able to understand argument as physical and non-physical conflict but among animals they understand a conflict as physical. The animals fight for food, sex and territory. We humans are more refined and rational when we fight, since we are able to be both verbal and physical when we fight.
Even though there is a division between animals and humans in this sense, we think and act in the same way as animals (Lakoff and Johnson, 2003).

Through the analysis of conceptual metaphors, Zoltan Kövecses in *Metaphor and Emotion* (2003) has investigated emotions and relationships. He shows that emotions are comprehended by a large number of metaphors. There are particular emotions that characterise metaphors that involve target domains such as anger, happiness, fear, sadness or love. The emotions that are connected to the conceptual metaphors are mapped from their special source domains that depict the target domain for the emotion. Relationships are divided into friendships and relations that build upon love. Some different aspects of conceptual metaphors are analysed through the aspect of communication: experiences as objects, people as containers. The state system metaphor reflects friendship as a possessed object, friendship as a bond, friendship as an economic exchange. The “Complex Systems” metaphor might see friendship as a structured object, friendship as a machine, friendship as a living organism (Kövecses, 2003).

Zoltan Kövecses in *Metaphor, A Practical Introduction* (2010) explains even further how the mapping can be interpreted by constituent elements of the source domain and those of the target domain. The conceptual metaphor LOVE IS A JOURNEY can be explained in the following way:

<table>
<thead>
<tr>
<th>A: Source: Journey</th>
<th>B: Target: Love</th>
</tr>
</thead>
<tbody>
<tr>
<td>The travellers</td>
<td>the lovers</td>
</tr>
<tr>
<td>The vehicle</td>
<td>the love relation itself</td>
</tr>
<tr>
<td>The journey</td>
<td>events in the relationship</td>
</tr>
<tr>
<td>The distance covered</td>
<td>the progress made</td>
</tr>
<tr>
<td>The obstacles encountered</td>
<td>the difficulties experienced</td>
</tr>
<tr>
<td>Decisions about which way to go</td>
<td>choices about what to do</td>
</tr>
</tbody>
</table>

Here it is possible to see the correspondence in the mapping between the source domain and target domain. At first glance, it might look as if the elements of the target
domain LOVE are apparent and natural. It might appear that the elements from the source domain are constructed and not natural. But according to Kövecses, this is not the case since the domain of LOVE did not have these elements before it was structured by the domain of JOURNEY. Thus Kövecses (2010) argues that it was the concept of journey that provided or created the concept of love.

Since this study will analyse song lyrics within the theoretical framework of CMT, it is important to see how figurative aspects of the language are used to develop the poetic structure in our minds. A poem according to Raymond W. Gibbs Jr in The Poetics of Mind – Figurative Language and Understanding (1994) is only understandable when it conveys new insights about human experience. Only then can we give credit to the author. For example, in the idea/concept of love, the target domain love is depicted in many creative writings and is often difficult to explain but those who write about love express themselves while being in love like: – I’m starved for your affection and here it is possible to see love as a nutrient. It can be developed into the conceptual metaphor LOVE AS A NUTRIENT. Gibbs (1994) proposes that conceptual metaphors occur when we as humans try to understand difficult and abstract concepts such as love.

Cornelia Müller (2008) highlights the works of Lakoff and Johnson (2003) when she discusses the concept of ARGUMENT through the conceptual metaphors AN ARGUMENT IS A JOURNEY and AN ARGUMENT IS A CONTAINER. Furthermore, Müller points out the differences between metaphors by distinguishing them so that some metaphors fit well together whereas some might be inconsistent with others. An example of what the target concept is in AN ARGUMENT IS A JOURNEY is the notion of direction and therefore the target will be PATH. The target domain in the metaphor AN ARGUMENT IS A CONTAINER has to do with content and then the target might possibly be CORE or VACUITY. In comparing these two conceptual metaphors more of a surface will be created. The shared feature through JOURNEY creates more surface and the shared feature of CONTAINER make the arguments share more content. The question here will be how shared target domains between the conceptual metaphors affect coherence in the source domain. According to Müller, CMT allows coherence and consistency within metaphor since one target domain may well be understood by a number of different source domains. Müller sees this as mixing metaphors (Müller, 2008, p. 140-141).
4 Material and method

Since Leonard Cohen has been very productive, there are many lyrics to choose from. Instead of analysing lyrics from different albums from different time periods and ages, this study will concentrate on one period in Cohen’s life. This study is similar to a cross-sectional study (epidemiological research) in the sense that it is looking into one specific time span. Three of the lyrics written by Cohen from the album “Ten New Songs” (2001) are analysed with the aim of identifying conceptual metaphors. This analysis is based on the ideas of George Lakoff and Mark Johnson (2003), Zoltán Kövecses (2010), Friedrich Ungerer, and Hans-Jörg Schmid (2006).

The method used was introduced by George Lakoff and Mark Johnson in 1980 in *Metaphors We Live By*. This method was elaborated even further in *An Introduction to Cognitive Linguistics* by Friedrich Ungerer, and Hans-Jörg Schmid, (2006) by them adding the notion of mapping scope to the conceptual metaphor. The mapping scope involves a number of limitations to the correspondence of the qualified mapping from the source onto the target within the conceptual metaphor. An example of this is **TIME IS MONEY**, the source domain is **MONEY** and the target domain is **TIME**.

There are three major elements to consider when detecting the conceptual metaphors; **image schemas** which are grounded in our bodily experiences, such as in – out (orientational schemas) and path schema; **basic correlations** that guide us in our comprehension of the world around us like action or correlation motions; **culture dependent evaluations** that are emphasising just one specific cultural group such as concepts like ‘rich’ or ‘young’ in western culture (Ungerer and Schmid, 2006, p. 119-120).

4.1 Ten New Songs

In order to begin to analyse the three lyrics, *A Thousand Kisses Deep, Here it Is* and *Boogie Street* by Leonard Cohen, it was necessary to gain a deeper understanding of the topics connected with the lyrics and Cohen’s thoughts on the album that they are a part of (i.e. the album *Ten New Songs*).
The background to the album *Ten New Songs* (2001) originated from Cohen’s collaboration with Sharon Robinson. At that time Cohen had not been producing albums for some years because he had entered the Zen Monastery, Mount Baldy outside Los Angeles in California. During this time Leonard Cohen was living in solitude dealing with his life. Thus, *Ten New Songs* (2001) was the first public message from Leonard Cohen for a long time.

In *Notes Towards a Definition of a Masterpiece*, Judith Fitzgerald (2002) discussed Cohen’s use of *The Divine Comedy* by Dante Aligheri as a loose model when writing the lyrics and designing the album *Ten New Songs*. Moreover, signs from William Shakespeare’s play, *Anthony and Cleopatra* were evident in the lyrics. Using *The Divine Comedy* as a reference, there were also many other notes from the Bible, both the Old and New Testament. The theme of the album was life, love and death. *In Ten New Songs* the lyrics are conveyed in order to show the struggle between paradise and everyday life as seen in Dante’s *the Divine Comedy*.

The twinned themes of love and death are salient throughout *Ten New Songs*, intertwined with the notion of life and how it affects our everyday lives (Fitzgerald 2002).

The three lyrics that will be analysed for conceptual metaphors are “*A Thousand Kisses Deep*”, “*Here It Is*” and “*Boogie Street*”, Cohen (2002). “*A Thousand Kisses Deep*” is a narrative about how life has a deeper meaning. It also encourages an intuitive awareness of how things unfold and develop into an acceptance of how life becomes. Sometimes life does not turn out the way we want. To deal with this we have to understand that it is predetermined. The sooner we realise this, the sooner life will become calmer and more satisfactory (Fitzgerald, 2002)

“*Here It Is*”, according to Cohen, is about death (Fitzgerald, 2002). Death is mentioned seven times in the song. It is about the rise and the fall of a human being and about how death is confronted and reflected in life itself which is influenced by love. “*Boogie Street*” is a metaphor for ordinary human struggle and life as the place for work and desire. We as humans are meant to be there since we are born into this. Sometimes the everyday burden of life is lifted away from us but that is only for a short temporary period. According to Cohen in an interview in LA Weekly by Brendan Bernhard
(September 2001) cited by Fitzgerald (2002): “Whatever the experience is – the god, the woman, the insight, the epiphany, the penetration - - those are temporary events”.

The inspiration for Boogie Street comes from Singapore. Boogie Street is a street in Singapore in which two very different types of lives are lived; a day life and a night life. Cohen visited this place after a tour in Australia in the 1980s and described the place like this in an interview with Brian D. Johnson. Maclean’s: Oct 15, 2001:

“There was that kind of bazaar feeling. And at night, it was a scene of intense and alarming sexual exchange. Prostitution, and . . . everything seemed to be available. I don’t even know if it was prostitution. It just seemed to be mutual availability. Boogie Street to me was that street of work and desire, the ordinary life and also the place we live in most of the time that is relieved by the embrace of your children, or the kiss of your beloved, or the peak experience in which you yourself are dissolved, and there is no one to experience it so you feel the refreshment when you come back from those moments. As my old teacher said: “Paradise is a good place to visit, but you can’t live there because there are no toilets or restaurants.” So we all hope for those heavenly moments, which we get in those embraces and those sudden perceptions of beauty and sensations of pleasure, but we’re immediately returned to Boogie Street. (http://cohencentric.com/2016/02/07/24736/, 8th May 2016)”

Boogie Street was also mentioned in “A Thousand Kisses Deep”. Thus, the two songs “Boogie Street” and “A Thousand Kisses Deep” deal with very similar themes. In Ten New Songs, Cohen draws a parallel between Babylon in the Bible and Boogie Street. Boogie Street is real life and so is the life in Babylon. We have no possibility to escape from this. Cohen, in the three songs mentioned in this text, tries to show the struggle between Paradise and Everyday life in connection with trying to explain the holy and the profane life that Dante did in the Divine Comedy. (Fitzgerald 2002)
5 Results and analysis

5.1 Source domains and target domains

All metaphors are structured in terms of a mapping of experience from one cognitive domain onto another. Many metaphors help us explain so it might be possible to grasp what is happening in texts or the spoken language. These metaphors are called ontological metaphors. Many metaphors are orientational so it is possible to map orientational image-schemas, (Lakoff and Johnson, 2003, p. 264). In a metaphor there are two domains; a source domain and a target domain. A target domain in a metaphor is the actual subject or topic that is being defined, structured or understood and the source domain the more familiar or delineated domain of experience that is used to understand the target domain. Lakoff and Johnson (2003) explain further by giving the example that metaphorical language has a literal meaning in the source domain. When mapping the metaphors, there are many significant steps that determine the concept. It is not just one element; there can be multiple ones, as explained by Lakoff and Johnson (2003) in the following quote; “Image-schema structure is preserved in the mapping – interiors of containers map to interiors, exteriors maps to exteriors; source of motion to sources, goals to goals, and so on” (p. 265).

In sections 5.1.1 Ten Thousand Kisses Deep, 5.1.2 Here it Is and 5.1.3 Boogie Street each lyric will be presented with the actual metaphor found and an analysis of the stanzas in which the metaphor is reflected by referring to literature used in this study.
5.1.1 Metaphors in A Thousand Kisses Deep

The different conceptual metaphors found in *A Thousand Kisses Deep* will be presented followed by the stanza or stanzas illustrating the metaphor. The mapping from source domain onto target domain will be explained with an analysis.

**LIFE IS A PLAY**

The source domain for this metaphor is **PLAY** and the target domain for this metaphor is **LIFE**. This metaphor originates from the lyric *A Thousand Kisses* and is reflected in the following line: *The ponies run, the girls are young*. The conceptual metaphor, **LIFE IS A PLAY** has to do with the “superficial” version of one’s self and not so much about the real self. Therefore, the mapping between the source and target domain shows that when you are young, life is much more superficial, you do not consider your life as serious and it is a time for playing (Kövecses, 2003, p. 90).

**LIFE IS A GAMBLING GAME**

The source domain for this metaphor is **GAMBLING** and the target domain for this metaphor is **LIFE**. The following lyrics reflect this metaphor: *The odds are there to beat and I’m turning tricks, I’m getting fixed*. The conceptual metaphor **LIFE IS A GAMBLING GAME** is depicting human life as a gambling game. Kövecses (2010) explains this further when he says that “Perceiving life in terms of a gambling game is the process of understanding **LIFE IS A GAMBLING GAME**. Whatever comes out from this perception will be called perceived structural similarities” (104-105). People recognise the connections between the the source and target domain. Depending on what actions are taken, the consequences in life are either to win or to lose.

**PERSON AS A CONTAINER**

The source domain for this metaphor is the **REAL SELF OR THE INNER SELF** and the target domain for this metaphor is **LIFE**. The origin of this metaphor is reflected in the following line: *A thousand kisses deep*. **PERSON AS A CONTAINER** means that a person’s innermost feelings and experiences are shared with another. The concepts of intimacy and openness are based on this metaphor due to the fact that when a person opens up (the container) the experiences can be reflected upon. The more open a person is about
feelings the more that can be seen and experienced. The aspects of life that we might experience in a kiss could include, for example, truth and the real self (Kövecses, 2003).

**PLACE FOR THE ACTION**

The source domain for this metaphor is **action** and the target domain for this metaphor is **place**. The lyric that reflects this metaphor is: *I’m back on Boogie Street*. The metaphor **place for the action** derived from the **event structure metaphor**. This metaphor has many different kinds of angles as its target domain. The abstract characteristics of this target domain might trigger the change itself, the action or purpose of action. The physical concepts of the metaphor could be, location, force and motion (Kövecses, 2010).

**LIFE IS A JOURNEY**

The source domain for this metaphor is **journey** and the target domain for this metaphor is **life**. The line that reflects this metaphor is: *You lose your grip and then you slip*. The conceptual metaphor **life is a journey** belongs to the image-schema cultural based metaphor. The metaphor shows an abstract source domain of a **journey** where there might be obstacles that must be passed or dealt with in the more physical target domain **life**. This kind of concept might give the image, in this case up-down – *I am feeling low* or the motion, *He just went crazy* or by force, *You’re driving me insane*. The structure of this **life is a journey** metaphor gives the target domain for the image-schema structured by its source domain since it is based upon both knowledge and image, the conceptual elements of the image-schema (Kövecses, 2010).

**FRIENDSHIP/INTIMACY IS CLOSENESS**

The source domain for this metaphor is **physical closeness** and the target domain for this is **relation**. The lyric that reflects this metaphor is: *Confined to sex we pressed against*. The metaphor **friendship/intimacy is closeness** is connected to the general metaphor **an emotional relationship is a distance between two entities**. The distance between two people as in the line above shows closeness indicating intimacy, with the **closeness** metaphor contributing to the conceptualisation of the metaphor (Kövecses, 2003, p. 92).
LOVE IS A VOYAGE

The source domain for this metaphor is VOYAGE and the target domain for this metaphor is LOVE. The origins in the lyric that reflects this is: The limits of the sea and I saw there were no oceans left. The conceptual metaphor LOVE IS A VOYAGE indicating that the source domain VOYAGE is the ocean/sea and the target concept LOVE is the boat/ship where it takes place. One could assume that the love relationship has its boundaries within itself on a sea that might either be calm or stormy.

PERSON AS A CONTAINER

The source domain for this metaphor is CONTAINER and the target domain for this metaphor is the IDEA OF YOU. The stanza that reflects this metaphor is: The file on you complete. The conceptual metaphor PERSON AS A CONTAINER conveys the source domain CONTAINER with the aspect of the human body as a container. The target domain, the IDEA OF YOU is the abstract notion of the person’s specific thoughts and appearances (Kövecses, 2003, p. 91).

5.1.2 Metaphors in Here It Is

The different conceptual metaphors found in Here It Is will be presented followed by the lines illustrating the metaphor. The mapping from source domain onto target domain will be explained with an analysis.

LIFE IS A PRECIOUS POSSESSION

The source domain for this metaphor is PRECIOUS POSSESSION and the target domain for this metaphor is LIFE. The lyric that reflects this metaphor is: Here is your crown and your seal and rings. The conceptual metaphor LIFE IS A PRECIOUS POSSESSION shows that the source domain PRECIOUS POSSESSION in the lyric is reflected in the following nouns “crown” “seal” and “rings”, the valuable objects in life. The target domain LIFE is reflected in the possessive pronoun “your”. This is according to Kövecses (2003, p. 77), a combination of metaphors of everyday events or things that might be easy to get, but also easy to lose.
LIFE IS A PRECIOUS POSSESSION
The source domain for this metaphor is PRECIOUS POSSESSION and the target domain is LIFE. The lyric that reflects this metaphor is: *Here is your cart and your cardboard and piss*. The source domain is PRECIOUS POSSESSION which reflects the words “cart”, “cardboard” and “piss” (personal bodily fluids or the only personal belongings one has that are precious to one self but not to anyone else, since these possessions also indicate that this person might be homeless). The target domain LIFE is reflected in the whole metaphor of precious possessions as reflected in life itself. The possessions mentioned here are things that are valuable but not as wealthy in connection to the lyric: *Here is your crown and your seal and rings* (Kövecses 2010, p. 335).

LIFE IS FOOD OR DRINKS
The source domain for this metaphor is FOOD OR DRINKS and the target domain for this metaphor is LIFE. The following lyric reflect this metaphor: *Here is your wine, and your drunken fall*. The conceptual metaphor LIFE IS FOOD OR DRINKS derives from another conceptual metaphor IDEAS ARE FOOD OR DRINKS. The FOOD or the IDEA of food might be good but bad on other occasions. This is reflected in the source domains wine and drunken fall. The target domain LIFE is reflected in the possessive pronoun “your”. This metaphor belongs to the specific-level metaphors meaning that the metaphor is filled with detailed schematic information, (Kövecses, 2010, p. 66-67).

DEATH IS NIGHT-TIME
The source domain for this metaphor is NIGHT-TIME and the target domain for this metaphor is DEATH. The following stanza reflect this metaphor is: *And here is your night, the night has begun*. The conceptual metaphor DEATH IS NIGHT-TIME reflects death when night is beginning. The source domain NIGHT-TIME reflects the departure of life in the night in the target domain DEATH (Kövecses, 2010, p. 72).

DEATH IS THE BEGINNING OF THE DAY/ THE BEGINNING OF THE DAY IS THE BEGINNING OF A JOURNEY
The source domain for this metaphor is the BEGINNING OF A DAY IS THE BEGINNING OF A JOURNEY. The target domain for this metaphor is DEATH. The lyrics that reflect this metaphor are: *And here is the dawn* and *Until death do us part*. This means that the
source domain BEGINNING OF A DAY is the BEGINNING OF A JOURNEY which in this case is
the target domain DEATH (Kövecses, 2010, p. 72).

A DAY IS A JOURNEY
The source domain for this metaphor is the BEGINNING OF A DAY is the BEGINNING OF A
JOURNEY. The target domain for this metaphor is DEATH. The lyrics that reflects the
metaphor are: And here is the dawn and (Until death do us part). The conceptual
metaphor A DAY IS A JOURNEY reflects the mapping of the source domain BEGINNING OF A
DAY and BEGINNING OF A JOURNEY onto the target domain DEATH. This metaphor implies
that DEATH is the DEPARTURE OF A JOURNEY BEGINNING IN THE MORNING (Kövecses, 2010,
p. 72).

LIFE IS A JOURNEY
The source domains for this metaphor are the BEGINNING OF A DAY is the BEGINNING OF A
JOURNEY. The target domain for this metaphor is DEATH. The lyrics that reflect this
metaphor are: And here is the dawn and (Until death do us part). The conceptual
metaphor LIFE IS A JOURNEY illustrating that the target domain DEATH might start in two
source domains one at the BEGINNING OF A DAY and another one is THE BEGINNING OF
JOURNEY. Comparing these two source domains to the conceptual metaphor DEATH IS THE
END OF JOURNEY shows that the source domain BEGINNING OF A DAY and BEGINNING OF A
JOURNEY are mapped onto the target domain DEATH. This means that death will end in a
day beginning in the morning (Kövecses, 2010, p. 72).

DEATH IS THE END OF A JOURNEY
The source domain for this metaphor is JOURNEY. The target domain for this metaphor is
DEATH. The following line that reflects the metaphor is: And here you are hurried, And
here you are gone. The conceptual metaphor DEATH IS THE END OF A JOURNEY gives the
source domain JOURNEY in the lyric And here you are hurried and the target domain
DEATH showed in the line And here you are gone (Kövecses, 2010, p. 72).

LOVE IS A BUILDING/CONSTRUCTION
The source domain for this metaphor is CONSTRUCTION. The target domain of this
metaphor is LOVE. The following lyric reflects the metaphor: And here is the love, that
it’s all built upon. The conceptual metaphor LOVE IS A BUILDING implies that the source
domain in this metaphor is CONSTRUCTION included in the line *that it's all built upon*. The target domain LOVE is showed in the lyric *And here is the love*. This metaphor belongs to complex metaphor systems where the actual building or construction that is mapped as the source domain is abstract as well as the target domain is abstract in the notion of LOVE (Kövecses 2010, p. 166-168).

**END OF LOVE/LIFE IS CRUCIFIXION**

The source domain for this metaphor is CRUCIFIXION. The target domain for this metaphor is LOVE or LIFE. The following lines that reflect the metaphor: *And here is your cross, Your nails and your hill, And here is your love, That lists where it will*. The source for the conceptual metaphor END OF LOVE IS CRUCIFIXION is CRUCIFIXION and the target domain is LOVE. This can be contrasted to LIFE as the target domain in this metaphor where the source domain is CRUCIFIXION. The concept of the metaphor in itself is the inevitable death through crucifixion whether it is LOVE or LIFE that has ended.

### 5.1.3 Metaphors in Boogie Street

The different conceptual metaphors found in Boogie Street will be presented followed by the stanza or stanzas illustrating the metaphor. The mapping from source domain onto target domain will be explained with an analysis.

**LIFE IS LIGHT**

The source domain for this metaphor is LIGHT. The target domain for this metaphor is LIFE. The following lyrics reflects the metaphor: *O’ Crown of Light*. The metaphor LIFE IS LIGHT deals with the system of everyday concepts that has to do with life and death. *O’ Crown of Light* reflects LIFE IS LIGHT in the sense that life is easy and prosperous (Kövecses, 2010, p. 72). The source domain LIGHT reflects the stanza in the target domain LIFE.

**LIFE IS PARADISE**

The source domain for this metaphor is PARADISE. The target domain for this metaphor is LIFE. The following lyric reflects the metaphor: *O’ Crown of Light*. The conceptual metaphor LIFE IS PARADISE maps its source domain PARADISE onto the target LIFE. *O’


*Crown of Light* in the metaphor **LIFE IS PARADISE** shows the unattainable place where humans want to be but since it is a dream world it is not achievable. The source domain **PARADISE** reflects the lyric *O’ Crown of Light* in the target domain **LIFE**.

**LIFE IS A MISERY**
The source domain for this metaphor is **MISERY**. The target domain for this metaphor is **LIFE**. The following lyric reflects the metaphor: *O’ Darkened One*. The conceptual metaphor **LIFE IS A MISERY** is mapped from the source domain **MISERY** onto the target domain **LIFE**. The lyric *O’ Darkened One* might then show the misery in life by looking at the different aspects of misery, like how bad you feel, what kind of relations with different kind of people that are not functioning. The lyric might also show how much sorrow there is in life.

**LIFE IS A HELL**
The source domain for this metaphor is **HELL**. The target domain for this metaphor is **LIFE**. The lyric that reflects the metaphor: *O’ Darkened One*. The lyric shows the source domain **HELL** mapping the target domain **LIFE** into the conceptual metaphor **LIFE IS HELL**. *O’ Darkened One* represents life when it is struggling between sad and more gay times. It is also possible to see the connection between good and bad. Life can be all of this. In comparison to the metaphors **LIFE IS PARADISE** and **LIFE IS LIGHT** representing the lyric *O’ Crown of Light*, the lyric *O’ Darkened One* represents the darker side of life.

**LOVE IS A BOND**
The source domain for this metaphor is **PHYSICAL BOND**. The target domain for this metaphor is **RELATIONSHIP**. The following line reflects the metaphor: *You kiss my lips, and then it’s done*. The conceptual metaphor **LOVE IS A BOND** gives the source domain **PHYSICAL BOND** the target domain **RELATIONSHIP**. The stanza *You kiss my lips and then it’s done* shows that the relation is intimate and close and that two people have a bond where they are united (Kővecses 2003, p 27).

**PLACE FOR THE EVENT/THE ACTION**
The source domain for this metaphor is **ACTION**. The target domain for this metaphor is **PLACE**. The following lines from the lyric reflects the metaphor: *I’m back on Boogie Street, Is back on Boogie Street, A man for Boogie Street, What Boogie street is for*. The
conceptual metaphor is also found in the lyric _A Thousand Kisses Deep_ where Boogie street also is mentioned. The source domain for this metaphor is _ACTION_ and the target domain for this metaphor is _PLACE_. The metaphor _PLACE FOR THE ACTION_ derived from the _EVENT STRUCTURE METAPHOR_. As mentioned, this metaphor has many different kinds of elements as its target domain. The abstract characteristics of this target domain might be effects that affect change, change itself, action or purpose of action. The physical concepts of the metaphor could be, location, force and motion (Kövecses, 2010, p 185).

**LIFE IS A VOYAGE IN SPIRIT**
The source domain for this metaphor is _SPIRIT_. The target domain for this metaphor is _LIFE_. The following lyric reflects the metaphor: _We are so lightly here_. The conceptual metaphor _LIFE IS A VOYAGE IN SPIRIT_ uses the lyric _We are so lightly here_ by mapping its source domain _SPIRIT_ onto the target domain _LIFE_. The metaphor _LIFE IS A VOYAGE IN SPIRIT_ can be compared to the metaphor _LIFE IS A VOYAGE IN SPACE_ (Kövecses, 2010, p. 55).

**HUMAN BODY IS A CONTAINER**
The source domain for this metaphor is _CONTAINER_. The target domain for this metaphor is _HUMAN BODY_. The following line reflects the metaphor: _Though all the maps of blood and flesh_. The conceptual metaphor _PERSON AS A CONTAINER_ convey the concrete source domain _CONTAINER_ (maps) with the aspect of the human body as a container. The abstract target domain, _HUMAN BODY_ is the concrete notion of your physical body (blood and flesh) therefore the conceptual metaphor from this line will be _HUMAN BODY IS A CONTAINER_ (Kövecses, 2010, p. 92).
5.2 Linguistic expressions that reflect the conceptual metaphor

This section is a possible overview of the stanzas from the lyrics and linguistic expressions that reflect the conceptual metaphors in the lyrics.

5.2.1 A Thousand Kisses Deep

<table>
<thead>
<tr>
<th>Origin in the lyric</th>
<th>Source</th>
<th>Target</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The ponies run,</td>
<td>Play</td>
<td>Life</td>
<td>LIFE IS A PLAY</td>
</tr>
<tr>
<td>the girls are young</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The odds are there</td>
<td>Gambling game</td>
<td>Life</td>
<td>LIFE IS A GAMBLING GAME</td>
</tr>
<tr>
<td>to beat,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>A Thousand Kisses</td>
<td>Real self/</td>
<td>Life</td>
<td>PERSON AS A CONTAINER</td>
</tr>
<tr>
<td>Deep</td>
<td>inner self</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I’m turning tricks,</td>
<td>Gamble</td>
<td>Life</td>
<td>LIFE IS A GAMBLING GAME</td>
</tr>
<tr>
<td>I’m getting fixed</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I am back on</td>
<td>Action</td>
<td>Place</td>
<td>PLACE FOR ACTION</td>
</tr>
<tr>
<td>Boogie Street</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>You lose your grip</td>
<td>Insanity</td>
<td>Life</td>
<td>LIFE IS A JOURNEY</td>
</tr>
<tr>
<td>and then you slip</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Confined to sex,</td>
<td>Physical</td>
<td>Relation</td>
<td>FRIENDSHIP/INTIMACY IS CLOSENESS</td>
</tr>
<tr>
<td>we pressed against</td>
<td>closeness</td>
<td></td>
<td></td>
</tr>
<tr>
<td>The limits of the</td>
<td>Voyage</td>
<td>Love</td>
<td>LOVE IS VOYAGE</td>
</tr>
<tr>
<td>sea,</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I saw there were</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>no oceans left</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>The file on you</td>
<td>Container</td>
<td>Idea of you</td>
<td>PERSON AS A CONTAINER</td>
</tr>
<tr>
<td>complete</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Figure 5.1 A Thousand Kisses Deep
### 5.2.2 *Here It Is*

<table>
<thead>
<tr>
<th>Origin in the lyric</th>
<th>Source</th>
<th>Target</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here is your crown, And your seal and rings</td>
<td>Precious possession</td>
<td>Life</td>
<td>LIFE IS A PRECIOUS POSSESSION</td>
</tr>
<tr>
<td>Here is your cart, And your cardboard and piss</td>
<td>Precious possession</td>
<td>Life</td>
<td>LIFE IS A PRECIOUS POSSESSION</td>
</tr>
<tr>
<td>Here is your wine And your drunken fall</td>
<td>Food/Drinks</td>
<td>Life</td>
<td>LIFE IS FOOD</td>
</tr>
<tr>
<td>And here is the night The night has begun</td>
<td>Night-time</td>
<td>Death</td>
<td>DEATH IS NIGHT-TIME</td>
</tr>
<tr>
<td>And here is the dawn (Until death do us part)</td>
<td>Beginning of the day</td>
<td>Death</td>
<td>DEATH IS THE BEGINNING OF THE DAY, THE BEGINNING OF THE DAY IS THE BEGINNING OF A JOURNEY, A DAY IS A JOURNEY</td>
</tr>
<tr>
<td>And here you are hurried, And here you are gone,</td>
<td>Death/Journey</td>
<td>Life</td>
<td>DEATH IS THE END OF A JOURNEY</td>
</tr>
<tr>
<td>And here is the love That is all built upon</td>
<td>Construction</td>
<td>Love</td>
<td>LOVE IS A BUILDING/CONSTRUCTION</td>
</tr>
<tr>
<td>Here is your cross Your nails and your hill And here is your love That lists where it will</td>
<td>Crucifixion</td>
<td>Love/Life</td>
<td>END OF LOVE/LIFE IS CRUCIFIXION</td>
</tr>
</tbody>
</table>

**Figure 5.2 Here It Is**
5.2.3 Boogie Street

<table>
<thead>
<tr>
<th>Origin in the lyric</th>
<th>Source</th>
<th>Target</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>O’ Crown of Light</td>
<td>Goodness/paradise</td>
<td>Life</td>
<td>LIFE IS LIGHT</td>
</tr>
<tr>
<td>O’ Darkened One</td>
<td>Hell/Misery</td>
<td>Life</td>
<td>LIFE IS HELL, LIFE IS MISERY</td>
</tr>
<tr>
<td>You kiss my lips and then it’s done</td>
<td>Physical bond</td>
<td>Relationship</td>
<td>LOVE IS A BOND</td>
</tr>
<tr>
<td>Is back on Boogie Street</td>
<td>Action</td>
<td>Place</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
<tr>
<td>I’m back on Boogie Street</td>
<td>Action</td>
<td>Place</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
<tr>
<td>A man for Boogie Street</td>
<td>Action</td>
<td>Place</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
<tr>
<td>We are so lightly here</td>
<td>Spirit</td>
<td>Life</td>
<td>LIFE IS A VOYAGE IN SPIRIT</td>
</tr>
<tr>
<td>Though all the maps of blood and flesh</td>
<td>Container</td>
<td>Human body</td>
<td>HUMAN BODY/PERSON IS A CONTAINER</td>
</tr>
<tr>
<td>What Boogie Street is for.</td>
<td>Action</td>
<td>Place</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
</tbody>
</table>

Figure 5.3 Boogie Street

5.3 Contexts used in Leonard Cohen’s lyrics

5.3.1 A Thousand Kisses Deep

When listening to the song *A Thousand Kisses Deep* and reading the lyrics it is evident that it is about life, love, friendship and relationships, and in connection to the relationships there is also the aspect of making love. As David Boucher says in *Dylan & Cohen, Poets of Rock and Roll* (2004, p. 230) it has to do with our own conscious thoughts and strivings in our everyday life like going to work, having friends and relations. Sometimes you might lose your grip on life and wander out into the higher stream of consciousness.
5.3.2 Here It Is

The narrative in *Here It Is* tells us about death, and what happens to a person in life before death. To understand a person, it is important to have in mind the aspect of love. One could say that *Here It Is*, is about the rise and fall of Man who in the beginning of the lyric lived a life at the fullest with love to all worldly possessions, and then became ill because of circumstances that he/she had could not affect. In the end he/she died with nothing left. Leonard Cohen was cited on this by Judy Fitzgerald (2002), in *Notes Towards a Definition of a Masterpiece*.

5.3.3 Boogie Street

The narrative in Boogie Street is about everyday life, paradise and hell. It is a place where ordinary people struggle with life, the place where one works or has wishes for life. It is the place where one is meant to be and born into. Sometimes when one is living this kind of ordinary life, one can have a glimpse of paradise but that is just temporary. One then returns to the everyday life and sometimes goes even deeper in to what might be called hell (Fitzgerald 2002).

6 Discussion

6.1 Conceptual metaphors in Leonard Cohen lyrics

The overall aim of this paper was to identify conceptual metaphors reflected in one album by Leonard Cohen, *Ten New Songs*. The chosen lyrics were: *A Thousand Kisses Deep, Here It Is* and *Boogie Street*. The study was done within the framework of Conceptual Metaphor Theory, (CMT). I have used CMT to help me organise the metaphors reflected in Cohen’s lyrics in a system of thoughts and not as metaphors located in language. In order to find the conceptual metaphors in the lyrics by Cohen it was useful to first detect the source domain in order to find the target domain.

Overall, the most common target domain in all the lyrics is LIFE. The most common source domain in *A Thousand Kisses Deep* is GAMBLE or GAMBLING GAME.
In *Here It Is* the most common source domain is *precious possessions* whereas in *Boogie Street* the most common source domain is *action*. *A Thousand Kisses Deep* and *Boogie Street* have the target domain *place* as the common denominator and the common source domain *action* in the conceptual metaphor *place for the event/places for the action*. For more detailed information about the different source domains and target domains connected to the conceptual metaphors see figures 5.1-5.3. The different target domains and source domains that I found in Leonard Cohen’s lyrics are summarised below:

<table>
<thead>
<tr>
<th>Target domain</th>
<th>Source domain</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Life</em></td>
<td>play, gambling game, gamble, real self, inner self, insanity, precious possession, food/drinks, death, journey, crucifixion, paradise, hell, misery, spirit</td>
</tr>
<tr>
<td><em>Place</em></td>
<td>action</td>
</tr>
<tr>
<td><em>Relation</em></td>
<td>physical closeness</td>
</tr>
<tr>
<td><em>Relationship</em></td>
<td>physical bond</td>
</tr>
<tr>
<td><em>Love</em></td>
<td>voyage, construction, crucifixion, paradise</td>
</tr>
<tr>
<td><em>Idea of you</em></td>
<td>container</td>
</tr>
<tr>
<td><em>Death</em></td>
<td>night-time, beginning of the day,</td>
</tr>
<tr>
<td><em>Human body</em></td>
<td>container</td>
</tr>
</tbody>
</table>

I agree with Lakoff and Johnson (2003), who explained this further by giving the example that the language of a metaphor has more literal meaning in the source domain. When identifying metaphors, I encountered that there are many important aspects that clarify the concept. Lakoff and Johnson (2003) introduced the notion of schema images in order to explain this way of thinking, which I believe has been very helpful when finding the different target domains and source domains in Cohen’s lyrics. The above table shows the different structures of image-schemas that are built into the mapping. What comes out in the mapping might be interiors of containers that are mapped onto interiors such as *human body is a container* in the lyric *Boogie Street*. Subjects of exteriors maps onto exteriors such as *love is a building* in the lyric *Here It Is*. One goal onto another goal. This reflection process was very useful and essential when analysing the different lyrics. (Lakoff and Johnson, 1980-2003, p. 265).

An example of mixed metaphors according to Müller (2009) is the target domain *life* within the conceptual metaphor. This target domain may be understood by means of a
number of source domains. The source domains found in the different lyrics by Cohen were: PLAY, GAMBLING GAME, GAMBLE, REAL SELF, INNER SELF, PRECIOUS POSSESSION, FOOD/DRINKS, DEATH, JOURNEY, CRUCIFIXION, PARADISE, HELL, MISERY, CONTAINER and SPIRIT. This is where the metaphors are mixed since the concepts might vary. This is shown by Müller who means that CMT permits connections and consistency within metaphor coherence since one target domain might be understood by a number of different source domains (Müller 2009, p. 140-141). Another example of this is reflected in the lyrics of A Thousand Kisses Deep (Cohen 2001) and Boogie Street (Cohen 2001). Here, the source domain PLACE is mapped onto the target domain ACTION in the metaphor PLACE FOR ACTION. This conceptual metaphor has its origin in the line referring to Boogie Street in both A Thousand Kisses Deep and Boogie Street. “Boogie Street” itself, metonymically represents our everyday life and all that is happening in it.

A downside with this study is that the concept of metonymy is not explored. However, there are signs of this concept in Cohen’s lyrics especially in the lines where “Boogie Street” is mentioned. “Boogie Street” is found in both, A Thousand Kisses Deep and Boogie Street. The reason for not looking at metonymy is because I wanted to limit the study by just finding conceptual metaphors. However, if the study had explored the concept of metonymy, the mapping scope would have been similar to that of mapping for conceptual metaphors. A metonymy within a concept or same domain indicates one entity, which refers to another entity that it is related to a part for the whole, or the other way around, whole for the part (Lakoff and Johnson, 2003, p 36).

“Boogie Street” which I have referred to in this study as a PLACE FOR ACTION metaphor, could also be related to metonymy in the sense of the PLACE STANDS FOR THE ACTION which might be the case in the lyric Boogie Street. Cohen wrote these lyrics with the recollection of the street with the same name in Singapore, where a lot of action took place. A quotation by Cohen earlier in this text reflects his thoughts and experiences about Boogie Street in Singapore, see section 4.1. Ungerer and Schmidt (2006) explain how to detect the metonymy in a context by using the scope of mapping the metonymy from one concrete source domain onto the concrete target domain, which may be the case for “Boogie Street” (Ungerer and Schmid, 2006, p. 130). Kövecses (2010) describes the mapping of metonymy by referring to them as entities. The entity of direction aiming for the understanding of the mental access is called the vehicle.
entity (source) and the understanding of what kind of attention delivered the target entity as shown in THE PLACE STANDS FOR THE ACTION (Kövecses, 2010, p. 195).

Another common metaphor that is found both in the lyrics of A Thousand Kisses Deep and of Boogie Street is PERSON AS A CONTAINER. In the lyric A Thousand Kisses Deep the target domain LIFE is mapped from the source domain REAL SELF and INNER SELF this can be found in the line A Thousand Kisses Deep. There is another CONTAINER metaphor in the same lyric, mapping the IDEA OF YOU as a target domain from the source domain of a container found in the line The file on you complete. This means that the relationship with yourself and other people show the most inner and deeper understanding of yourself and others. There is a lot more to a person than just the superficial outside but more profound understanding of a person’s inner thoughts and actions as well. In Boogie Street the CONTAINER metaphor is illustrated in the lyric Though all the maps of blood and flesh, through the source domain HUMAN BODY which is mapped onto the target domain CONTAINER. This means that “maps” which is the container in life would not have the deeper meaning if it was not for the “blood and flesh” which is found in the human body. I support my theory on Kövecses (2003), understanding on what the CONTAINER metaphor might foresee, is that a person has always two sides of her- or himself: a true self corresponding to the deepest part and a superficial self corresponding to the superficial part (Kövecses, 2003, p. 90).

In the target domain LOVE it is possible to see the correspondence in the mapping between the source domain and target domain as seen in the target domain LIFE. As mentioned before it might at first glance look like the elements of the target domain LOVE are obvious and natural as well as that the elements from the source domain are constructed and not natural. But according to Kövecses (2010), this is not the case since for instance, the domain of LOVE did not have these elements before it was structured by the domain of JOURNEY. Kövecses (2010) explained this notion that it was the concept of JOURNEY that made the concept of LOVE (p. 31). I would say that in this study the findings show that the target domain LOVE has the same structure as the domains of a VOYAGE, CONSTRUCTION, CRUCIFIXION and PARADISE. In this case it is possible to see here that LOVE can be a VOYAGE that might go up and down or be calm or stormy. LOVE can also be experiences as a CONSTRUCTION or BUILDING. LOVE can also be a CRUCIFIXION where people undergo a hard way to end LOVE.
In Leonard Cohen’s lyric *Here It Is*, I found the conceptual metaphor **LIFE IS FOOD**. I agree with Raymond W. Gibbs Jr in (1994) that a poem is only understandable when it gives new insights to human experience as we as readers know it. It is only during these situations that we can give a positive response to the writer. This is important to bear in mind since both poets and their readers use the same perception of the figurative schemes. Our everyday language shows how people are able to think outside of their normal circumstances. If we, for instance, take the concept of **LOVE**. **LOVE** is used in many creative writings and is often difficult to explain but those writings about **LOVE** express themselves while being in love, I’m starved for your affection, where it is possible to see **LOVE** as a **NUTRIENT**. It can be developed into the conceptual metaphor **LOVE AS NUTRIENT**. These conceptual metaphors occur when we as humans try to understand the somewhat difficult and abstract concept **LOVE** using a nutrient (p. 7). I used Gibbs theory of explaining the metaphor found: **LIFE IS FOOD** or **LIFE IS A DRINK** in the lyric *Here It Is* by Cohen (2001). I found the target domain **LIFE** and the source domains **FOOD** or **DRINK**. I agree with Gibbs (1994) on his point of view considering mapping from one abstract domain such as **LIFE** using a nutrient as the concrete domain, **FOOD OR DRINK**, in the mentioned metaphor **LIFE IS FOOD**.

In the lyric *Here It Is* by Cohen (2001) I found that the most apparent conceptual metaphors concerned the concept of **DEATH**. The metaphor **DEATH IS NIGHT-TIME** shows the source domain **NIGHT-TIME** mapped onto the target domain **DEATH**. The metaphor **DEATH IS THE BEGINNING OF THE DAY, THE BEGINNING OF A JOURNEY, A DAY IS A JOURNEY**, have the source domain **BEGINNING OF THE DAY** mapped onto the target domain **DEATH**. The common denominator is **DEATH**. In the conceptual metaphor **DEATH IS THE END OF A JOURNEY** the domains have switched places and the source domain is **DEATH OR JOURNEY** mapped on to the target domain **LIFE**. So **DEATH** might either be the source of the metaphor or the target of the metaphor. In the different metaphors **JOURNEY** is also important when describing how **DEATH** is dealt with in our everyday life. **LIFE** and **DEATH** are not mentioned in all the lines in the lyric so we as readers have to imagine **DEATH** according to the conceptual metaphors described. The interpretation of the lines in *Here It Is*, are supported by added meaning so one can read in between the lines for a deeper understanding and then one can actually see the metaphors (Kövecses, 2010, p. 72).
6.1.1 Linguistic expressions in lyrics reflects the conceptual metaphor

The linguistic expressions in the lyrics *A Thousand Kisses Deep, Here It Is* and *Boogie Street* reflect the conceptual metaphors. This is seen in figures 5.1, 5.2 and 5.3. The linguistic expression and the conceptual metaphor are very closely connected. The conceptual metaphors are reflected in different linguistic expressions and this I believe shows and reflect Leonard Cohen’s style of writing and how the writings appear to be. My own interpretation in order to see the connection between the linguistic expressions and metaphors can be viewed in figures 6.1, 6.2 and 6.3.

**A Thousand Kisses Deep**

<table>
<thead>
<tr>
<th>Stanzas in the lyric</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>The ponies run, the girls are young.</td>
<td>LIFE IS A PLAY</td>
</tr>
<tr>
<td>The odds are there to beat.</td>
<td>LIFE IS A GAMBLING GAME</td>
</tr>
<tr>
<td>A Thousand Kisses Deep</td>
<td>PERSON AS A CONTAINER</td>
</tr>
<tr>
<td>I’m turning tricks, I’m getting fixed</td>
<td>LIFE IS A GAMBLING GAME</td>
</tr>
<tr>
<td>I am back on Boogie Street</td>
<td>PLACE FOR ACTION</td>
</tr>
<tr>
<td>You lose your grip and then you slip</td>
<td>LIFE IS A JOURNEY</td>
</tr>
<tr>
<td>Confined to sex, we pressed against</td>
<td>FRIENDSHIP/INTIMACY IS CLOSENES</td>
</tr>
<tr>
<td>The limits of the sea,</td>
<td>LOVE IS VOYAGE</td>
</tr>
<tr>
<td>I saw there were no oceans left</td>
<td>PERSON AS A CONTAINER</td>
</tr>
<tr>
<td>The file on you complete</td>
<td></td>
</tr>
</tbody>
</table>

**Figure 6.1 Linguistic expression reflecting the conceptual metaphor**
Here It Is

<table>
<thead>
<tr>
<th>Stanzas in lyric</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>Here is your crown, And your seal and rings</td>
<td>LIFE IS A PRECIOUS POSSESSION</td>
</tr>
<tr>
<td>Here is your cart, And your cardboard and piss</td>
<td>LIFE IS A PRECIOUS POSSESSION</td>
</tr>
<tr>
<td>Here is your wine And your drunken fall</td>
<td>LIFE IS FOOD</td>
</tr>
<tr>
<td>And here is the night The night has begun</td>
<td>DEATH IS NIGHT-TIME</td>
</tr>
<tr>
<td>And here is the dawn (Until death do us part)</td>
<td>DEATH IS THE BEGINNING OF THE DAY, THE BEGINNING OF THE DAY IS THE BEGINNING OF A JOURNEY, A DAY IS A JOURNEY</td>
</tr>
<tr>
<td>And here you are hurried, And here you are gone,</td>
<td>DEATH IS THE END OF A JOURNEY</td>
</tr>
<tr>
<td>And here is the love That is all built upon</td>
<td>LOVE IS A BUILDING/CONSTRUCTION</td>
</tr>
<tr>
<td>Here is your cross Your nails and your hill And here is your love That lists where it will</td>
<td>END OF LOVE/LIFE IS CRUCIFIXION</td>
</tr>
</tbody>
</table>

Figure 6.2 Linguistic expressions reflecting the conceptual metaphor

Boogie Street

<table>
<thead>
<tr>
<th>Stanzas in lyric</th>
<th>Metaphor</th>
</tr>
</thead>
<tbody>
<tr>
<td>O’ Crown of Light</td>
<td>LIFE IS LIGHT</td>
</tr>
<tr>
<td>O’ Darkened One</td>
<td>LIFE IS HELL, LIFE IS MISERY</td>
</tr>
<tr>
<td>You kiss my lips and then it’s done</td>
<td>LOVE IS A BOND</td>
</tr>
<tr>
<td>Is back on Boogie Street</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
<tr>
<td>I’m back on Boogie Street</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
<tr>
<td>A man for Boogie Street</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
<tr>
<td>We are so lightly here</td>
<td>LIFE IS A VOYAGE IN SPIRIT</td>
</tr>
<tr>
<td>Though all the maps of blood and flesh</td>
<td>HUMAN BODY/ PERSON IS A CONTAINER</td>
</tr>
<tr>
<td>What Boogie Street is for.</td>
<td>PLACE FOR THE EVENT/ACTION</td>
</tr>
</tbody>
</table>

Figure 6.3 Linguistic expressions reflecting the conceptual metaphor

6.1.2 Importance of the context when finding the conceptual metaphor

In order to make this kind of study it was very important to understand the meaning behind the lyrics by Cohen (2001). It was central to know the different contexts Cohen used to begin to find the conceptual metaphors in the lyrics chosen for this study. I believe it was crucial to see what kind of contexts were used so the message of the lyrics was understood and then locate the conceptual metaphor.
Fitzgerald (2002) establishes through an extensive analysis of the album Ten New Songs the intertextuality in the different lyrics presented. Above all, the Divine Comedy by Alighieri (1319) has an important impact on the different lyrics especially in two of the ones that I analysed, *A Thousand Kisses Deep* and *Here It Is*. The connections to Christianity is apparent. The lyric *Boogie Street* also connects to Shakespeare’s Anthony and Cleopatra in the stanzas *O’ Crown of Light, O’ Darkened One* as a battle between good and bad. In the lyric *Here It Is* the connections to death with insights of Judaism and Buddhism (Fitzgerald, 2002).

All this background information was crucial as inspiration in understanding Leonard Cohen lyrics. Without the knowledge it would have been very difficult to identify and find the conceptual metaphors reflected in his lyrics.

**6.2 Method**

Using George Lakoff and Mark Johnsons (1980-2003) method facilitated the findings and analysis of conceptual metaphors in Leonard Cohen’s lyrics. Ungerer and Schmid (2006) took the idea further by introducing the concept of mapping scope to the conceptual metaphor. The main focus in the methodology was to identify the source domain and then finding the target domain detecting the conceptual metaphor. In order to do so I had to know the background information to the lyrics *A Thousand Kisses Deep, Here It Is* and *Boogie Street* before starting the actual analysis. The information found gave me insights into the type of world knowledge that Cohen had in mind when writing the songs. Having this type of background knowledge is essential when detecting conceptual metaphors. Applying image schemas and knowing how culture dependent the correlations between the source domains and target domains are when detecting the conceptual metaphors were useful in figuring out conceptual metaphors in Cohen’s lyrics (Ungerer and Schmid, 2006, p. 119-120).
7 Conclusion

The overall aim of this paper was to find conceptual metaphors in lyrics from one album by Leonard Cohen, Ten New Songs (2001) and find out what conceptual metaphors are reflected in Leonard Cohen’s lyrics by using CMT. The findings show that a number of different conceptual metaphors are reflected in Leonard Cohen’s lyrics in the album Ten New Songs (2001). Both source domains and target domains are reflected in the lyrics and Cohen uses many different source domains to describe the target domains when writing the lyrics (see figures 5.1, 5.2 and 5.3) A Thousand Kisses Deep, Here It Is and Boogie Street.

The analysis of conceptual metaphors in Leonard Cohen’s lyrics shows how important the context is when conveying the narrative. Many of the contexts used in Cohen’s lyrics derive from the Bible with Christianity and Judaism in mind. Cohen was also inspired by Shakespeare’s Anthony and Cleopatra. This was necessary to have in mind when analysing the lyrics. Author’s often uses other authors’ work as a model when writing the narrative in a song, poem, novel or short story. In conclusion of this thesis having the combination of the above mentioned approaches when identifying source domains and target domains, in lyrics for conceptual metaphors, enabled the work with the result and analysis.
8 References

Primary sources


Secondary sources

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**Dictionaries**

http://www.collinsdictionary.com/english-thesaurus

http://www.oed.com/