The use of metaphors and metonyms in Blues and Jazz standards

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1. Hypothesis / Introduction

This essay arose from a discussion about the influence music has on our lives. Living in Sweden, and many other countries, we are constantly surrounded by music and the genre of music you listen to reveals a lot about your person. We are also very quick in judging our fellow citizens by their music taste and are often divided into social groups due to it. Evidently, music seems to have a great power in our lives. For many, lyrics are not so important and not very reflected upon, however, one cannot help but contemplate what is actually sung about in the songs we hear. I chose to build this essay on lyrics samples from Blues and Jazz standards. It is my belief, and also the hypothesis of this essay, that metaphors and metonyms in Blues and Jazz standards are predominately used to represent LOVE and SEX.

Since this essay is constructed by personal interpretations of lyrics samples, the results presented are highly subjective. The reader has to bear in mind that I, the writer, come from a different time, country and culture than the writers of the lyrics. Being Caucasian, I have also never experienced any of the racism that the African-American writers may have experienced and therefore might not have the same point of view as they do/did. Also, due to the above mentioned factors, some of the metaphors and the metonyms had to be researched as I myself could not relate to them and therefore not decipher what they represented.

2. Data / Method

The data upon which this essay is built have been collected from a wide range of internet-based lyrics sites. Firstly, a decision had to be made on which songs to analyse. I chose to use songs that are considered to be the most influential songs of the genre. However, the "most influential songs" is a highly subjective term and the songs chosen should not be considered factually that. It is merely a way to construct this essay. For the task of

deciding which songs to use I used the website digitaldreamdoor.com which is dedicated to creating "… the best possible rankings of songs, albums, musicians, and musical artists of Rock, Blues, Jazz …" (http://www digitaldreamdoor.com, 2012). The creators of this website are music enthusiasts and are not to be deemed professionals in the field.

From the rankings available on digitaldreamdoor.com, I took each song and searched the internet for any accessible lyrics. To get the most reliable source of information, I looked at the lyrics for the same song on different lyrics sites and compared the results to see if there were any significant discrepancies to take into account. This was rarely the case and never so in the examples I later used in the analysis. Importantly, these lyrics sites are also a result of music devotees and therefore also to be considered arbitrary and subject to mistakes.

The reason I chose to collect my data in the above mentioned manor is because there is no free collection of lyrics to be found over the internet, ergo I had to compile my own corpus by searching the internet for the lyrics for each song.

Furthermore, seeing as the essay is not built on analysing particular lexemes but compilations of words creating a metaphor or metonym, there was no easy way of assembling the examples needed for the analysis (Stafanowitsch and Gries, 2006). I had to embark on the tedious, but also rewarding task of reading through each lyrics and extracting the useful data, meaning the metaphors and metonyms. Naturally, this resulted in fewer examples to analyse than to be desired. The collection of examples, as well as building the corpus was the most time-consuming task in writing this essay. Having extracted the metaphor and metonym samples, they were then inserted into an Excel file where the coding was done.

The coding process was done one example at the time since I was not sure of how many examples I would have time to finish due to the time constraint. The coding schema entailed theories by Lakoff and Johnsson (1980) but also variables that I, with help of Dr. Prof. Dylan Glynn, deemed necessary and useful for this particular essay. More variables were added during most of the coding process as new problems, that had to be resolved, arose. This was more time-consuming than expected. This also resulted in a very wide range of different variables, and already suffering from data sparseness, the cell categories had to be re-coded into bigger, much less specific categories.

Once the coding was completed, usage feature analysis (Geeraerts et al.1994, Glynn and Fisher 2010) was applied to create results. This was maybe the most stimulating part of working on the essay, as results were so clear. For this I used two statistical software programs: JGR and R.

2

Most of the figures used in this essay are correspondence analyses, which show the relation between the different coding categories. These were created in JGR by producing graphs, using dynGraph. The correspondence analysis uses a chi square algorithm to calculate correlation, not just co-occurrence, i.e. it is more reliable and informative than raw frequency (Glynn, 2012).

Moreover, I used LRM, Logistic Regression Model to predict the likelihood for a certain outcome by analysing specific data. For this task R was used. There is also one instance of cluster analysis to see whether there is a difference between the lyrics of the different decades.

3. Analysis

As mentioned above, several variables were used to code and analyse the data collected. These variables proved to be more or less useful to the actual results in this essay, but were none the less analysed. In this paragraph the different variables will be explained, as well as the features within each variable. I will also discuss examples that were surprising or particularly interesting. As a constant, the same lyrics sample will be displayed throughout all the sections, as well as the analysis of that lyrics sample in that particular section. This to be as clear as possible on how the coding worked.

3.1. Example

This variable presents the actual lyrics samples from which the metaphor or metonym was extracted. Extracting the lyrics samples was the most time-consuming task, as it had to be done manually. Many of the samples that were extracted, were later not used in the analysis since they proved to be mistakenly analysed as a metaphor or metonym. This resulted in having to go back into my "lyrics corpus" and extract more samples and code them. The lyrics samples are the foundation on which this essay is built, however they are not themselves in the results of the essay. Only the variables and features are of interest.

(1)   *The eagle flies on Friday*

3.2. Title

This variable gives the title of the song from which each lyrics sample is taken. This variable was not used in the plotting.

(2)   *The eagle flies on Friday* – Stormy Monday

3.3.   Genre

This variable states whether the example is taken from Jazz or Blues. This is one of the more interesting variables to look at combined with other variables. It turns out that there is a significant difference between the two genres in regards to what they are referring to. This will be discussed further in the essay.

(3)   *The eagle flies on Friday* – Blues

3.4.   Year Written

Here, the year is stated in which the lyrics of the song is written. Noteworthy is, that this is not necessarily the same year that the music was written. Many of the songs, especially in Jazz, were originally instrumental tunes and only received their lyrics years later. One example of this is the Jazz standard "Misty". This tune was written by Erroll Garner in 1954, but the lyrics did not come to be until 1959 by Johnny Burke.

(4)   *The eagle flies on Friday* – y1947

3.5.   Decade

Since this is essay is suffering from data sparseness, I had to convert some of the variable features into bigger and more general groups, as they were too specific. The previous variable, Year Written, is one of them. This was converted into the variable Decade.

(5)   *The eagle flies on Friday* – 1940s

3.6.   Written By

This variable examines whether the writer of the lyrics is male or female. Most of the Jazz standards have been recorded multiple times by both male and female artists, and as a result, the artist recording the song may not be the writer of the lyrics. In fact, when it comes to Jazz it very seldom is. There is often a team writing the song, like George and Ira Gershwin. What more is, that almost all the Jazz songs used for this essay have lyrics written by male writers. In the 33 Jazz songs used, there were only three instances where the lyrics was written by a female writer. These three were *Fine and* Mellow, lyrics by Billie Holiday; *How High the Moon*, lyrics by Nancy Hamilton; and *A Fine Romance*, lyrics by Dorothy Fields. Noteworthy is also that, even though almost all of the Jazz standards used for this essay are written by male writers, the most famous recording of each tune is predominantly sung by a female.

Looking at Blues standards, there are still a wide variety of artists recording the same song. However, generally, the one who wrote the lyrics for a Blues standard also made the first recording. Furthermore, in the 32 Blues standards I looked at, none of them had lyrics written by a female writer and none of the Blues standards used for this essay have had a very famous recording with a female singer.

(6)   *The eagle flies on Friday* – MALE

3.7.   Type

Another variable in the coding of the data is Type. This variable contains the variable features metaphor/metonym. A metaphor is the use of something that is regarded as representative or symbolic for something else and cannot be interpreted literally (*New Oxford American dictionary*). An example of a metaphor is

(7)   *You brought sunshine.*

In this lyrics sample, *sunshine* is a metaphor for HAPPINESS. Ergo, the person in question did not actually bring sunshine but gave the recipient a feeling of happiness. Metaphorical use of words is strongly correlated to Jazz as the results later will reveal.

Metonymy works slightly different. Instead of using something symbolic to represent something else, metonymy is the use of an actual part of what is represented (*New Oxford American dictionary).* For example,

(8)   *I buy you a diamond ring.*

5

Here, the *diamond ring* itself is a part of what it represents, MARRIAGE. It is not a symbol for MARRIAGE but an actual part of it. As metaphorical use of words was strongly correlated to Jazz, so is metonymy highly associated with Blues. Furthermore, this essay focuses on conceptual metaphors and metonymies, and not conventionalized ones (Ungerer and Schmid, 2006). This distinction was made only due to my personal interest in conceptual use of the language.

(9)   *The eagle flies on Friday* – metaphor

3.8.   Target domain

The target domain is the variable that presents what concept the metaphor or metonym actually represent, ergo, the domain we try to understand (Stafanowitsch and Gries, 2006). Initially, the target domains were very specific and very many. Having so little data, this created a problem. Since the target domains varied so much in target they do not acquire the significant number of occurrences to produce a valid result. To enable a legitimate result, the target domains had to be made coarser, i.e. more general. For example, ANGER, LOVE, SADNESS, DESPAIR were in some cases made into the target domain EMOTION to create a more general view. Many of the smaller target domains, such as DEATH, FREEDOM, FUN, STATUS and SEX were either used as individual domain or put in the feature MISC. The feature MISC, which stands for miscellaneous, was the most rapidly growing feature during the coarsing, due to the fact that so many features were used only once or twice, and therefore had no significance to the coding as a whole. In the following example, it is shown that sometimes the metaphor was considered to be the target domain FUN and sometimes it was considered not belonging to a category. In those cases it was annotated as MISC.

(10)   *The eagle flies on Friday* – sometimes FUN, sometimes MISC

3.9.   Source domain

The source domain is what is used to create the metaphor or metonym, ergo, what the target domain is made of (Stafanowitsch and Gries, 2006). Like the target domain, the source domain had to be made much coarser to create a valid result. However, the variable source domain was easier to

manage seeing as once the variable features had been made coarser they did not have to be made back into the smaller and more specific groups. Only the coarse features were necessary in the process of making viable results. The source domains I worked with were UNIVERSE, ACTION, ANIMATE and MISC. In the example below the source domain ANIMAL was put in the variable feature group ANIMATE.

(11)   *The eagle flies on Friday* – ANIMAL into ANIMATE

3.10. Source Actual

In this variable, the actual lexeme creating the source domain is presented. This variable turned out to be of no significance in regards to results that were created. However, it shows which words or compound of words were recurrent in the lyrics samples. For example the lexeme *blue* was used repeatedly in different forms; *blue, blues, bluebirds.*

(12)   *Each ev'ning I'm awfully blue*

(13)   *Bluebirds Singing a song*

(14)   *you went away, the blues walked in and met me*

It was often used when talking about SADNESS.
    Also recurrent were the lexemes *moon* and *sun* and compounds of the words. In those cases where *moon* and *sun* were used, they referred almost exclusively to LOVE.

(15)   *Only you 'neath the moon*

(16)   *What a little moonlight can do*

(17)   *Never saw the sun shining so bright*

(18)   *You brought sunshine*

Quite surprising is that the reference to culture or a people was used as a source domain, all of them in Jazz. Firstly, there is

(19)   *Is your figure less than Greek*

where the writer is using Greek culture and heritage when referring to a persons figure. Antique Greek culture is by many considered to be the seminal culture which founded Western culture. One of the salient features of Antique Greek culture is art; sculpture, ceramics , et cetera. Also the human body was studied and glorified. In other words, beauty was a central part of the culture. It is then not more that natural to use the Greek culture to represent beauty in lyrics.

Furthermore, one of the most famous Jazz standards, *Fly Me To The Moon,* presents a metaphoric use of a people in the line,

(20)   *Bring out the Gypsy in me.*

The use of the Gypsy culture in these lyrics I interpret to be a metaphor for FUN. Being a traveling people, the Gypsy in these lyrics represent freedom and the ability to do as one pleases. To "bring out the Gypsy" is to bring out the fun in a person.

Finally, one Jazz standard refers to yet another people, the plebeians. The Plebeians were a subject-class in the Roman Empire and were the lowest class in the Roman society (http://www.roman-colosseum.info/roman-life/plebeians.htm, 2012). They therefore represent something inferior. In the lyrics from *Cry Me A River,* we can find the line

(21)   *Told me love was too plebeian*

which is used as a form of insult. Person A does not want to be with person B because it is beneath person A. It is for inferior people.

Not only do Jazz and Blues create metaphors and metonyms by using concrete concepts such as animals, celestial bodies, colours, et cetera, but also something so abstract as culture. This interesting since it demands some sort of additional reflection from the listener. To be able to decipher the message in the tune, the listener has to be willing to do some further research. This is an excellent way to further engage the listener.

3.11. Auxiliary Source

Some of the metaphors and metonyms are created by combining two source domains. That is, on their own, the source domains do not create a metaphor or metonym. For example,

(22)   *I believe I'll dust my broom.*

In this lyrics sample, the metaphor refers to the concept of STARTING OVER. There are two source domains which create the metaphor. There is the ACTION, to dust, combined with the THING, a broom. Together they create a conceptual metaphor which target domain is STARTING OVER.

(23) *The eagle flies on Friday* – ACTION, to fly + ANIMAL, eagle

This variable is quite a common feature in the lyrics samples used for this essay. Despite that, it proved to be little importance when creating results.

3.12. Actual Auxiliary Source

This variable, as variable 3.10, only describes the actual lexeme used as the auxiliary source domain.

(24) *The eagle flies on Friday – flies*

3.13. Complex

Some metaphors and metonyms are what can be called complex. This means that they cannot be directly interpreted but require one more step in being able to be understood. One very clear example of this can be found in the lyrics sample used throughout this whole analysis,

(25) *The eagle flies on Friday.*

Here, the lexeme *eagle* is a metonym for money. The Eagle is an old base-unit of denomination for gold coinage in United States. (http://en.wikipedia.org/wiki/Eagle_%28United_States_coin%29, 2012). These coins also bore an eagle on them. Here, the eagle flies which means that money is being spent and this represents FUN.

3.14. Axiology

A very interesting factor to take into consideration in this essay is how the metaphor or metonym is used. For this, I have looked at axiology; whether the metaphor is used in a positive, negative or neutral manner. The variable axiology was used frequently when creating result and proved significant in distinguishing the different target domains. This will be discussed further into the essay.

(26)   *The eagle flies on Friday* – FUN therefore positive

4. Results

Proving the hypothesis partially right, it can be seen that EMOTION is a salient feature in Blues and Jazz standards *(Figure 1.)*. EMOTION actually represents 102 target domains out of the in total 176 examples *(Table 1.)*. Looking at *Figure 1.* EMOTION is positioned very close to the genre Jazz, which shows that it is very highly correlated with the genre. Still the target domain is placed in between both genres, which demonstrates that EMOTION is not solely a feature of Jazz but also related to Blues, however, to a much smaller extent. The lack of other target domains surrounding Jazz in *Figure 1.* proves that metaphors and metonyms in Jazz are predominately related to EMOTION.

Looking at the cluster of target domains adjacent to the genre Blues, it can bee seen that Blues has a wider array of target domains, in contrast to Jazz *(Figure 1.)*. Instead of EMOTION, Blues has a stronger correlation to SEX, FUN, FREEDOM and STATUS, as this cluster shows. Had the cluster been positioned completely on the right hand side of Blues and on the x-axis, it would have shown an association with Blues solely. However, this cluster is situated of the x-axis, which suggests a slight correlation with Jazz as well. In the figure, the target domain MISC is an assortment of target domains such as BEAUTY, BELONGING, MONEY etc. that, due to data sparseness have little relevance on their own.

Blues also has a strong association with referring to DEATH *(Figure 1.)*. This Target domain stands out slightly in the figure as it is far away from all other target domains and also has bigger bubble that the rest. This suggest that DEATH has distinct association with Blues, but also that it has a strong disassociation with the other target domain correlated to Blues.

RELIGION has an equally big correlation with both Jazz and Blues which is shown by the target domain RELIGION being positioned precisely on the y-axis *(Figure 1.)*. Also, the bubble of RELIGION is very small and therefore is of minor importance over all.
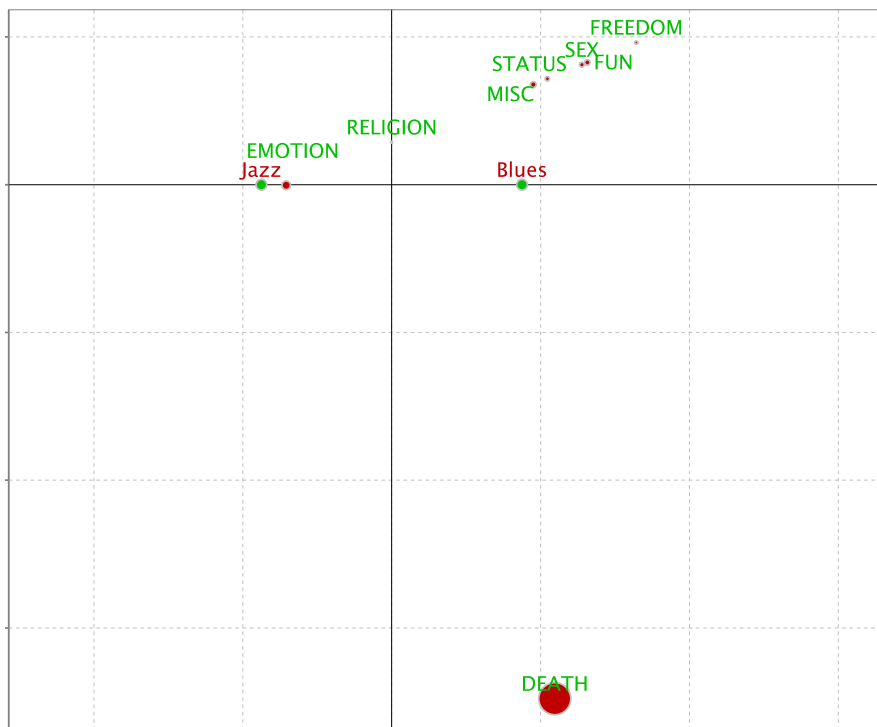
Figure 1. This figure shows the relation between the two genres and target domain.

To acquire a more in depth understanding of what the lyrics refer to, we need to break down the category of EMOTION into smaller categories. Then we can see that LOVE, SADNESS, ANGER, DESPAIR are the emotions contained in the category EMOTION *(Figure 2.)*. In this figure, two imaginary axes going from corner to corner, also has to be considered since there are more than two categories being discussed and compared in the two-dimensional figure.

As already shown, EMOTION is the most prominent feature of Jazz and *Figure 2.* displays what kind of emotion. LOVE is clearly the most salient feature in Jazz. This is shown by the close proximity of the target domain to Jazz and also by the relatively large bubble. Also noteworthy is that LOVE is used predominately positively ergo Jazz very rarely is about love loss or unrequited love. This is shown by LOVE being situated on the POSITIVE side of the figure and not the NEGATIVE.

Another feature also mostly related to Jazz is SADNESS *(Figure 2.).* For obvious reasons this is used in a negative manner.

Figure 2. also proves another interesting point when it shows that all emotions related to Blues are used negatively, such as ANGER and DESPAIR. This is shown, as above mentioned, by the target domains' closeness to NEGATIVE. It shows no positively used emotions notably related to Blues. However, as already stated, Blues has a much wider variety of target domains and these are mostly referred to in a POSITIVE manor. FUN plays an important roll in Blues and is understandably used positively. This is shown by the FUN bubble being relatively big and clearly on the Blues side of the figure.
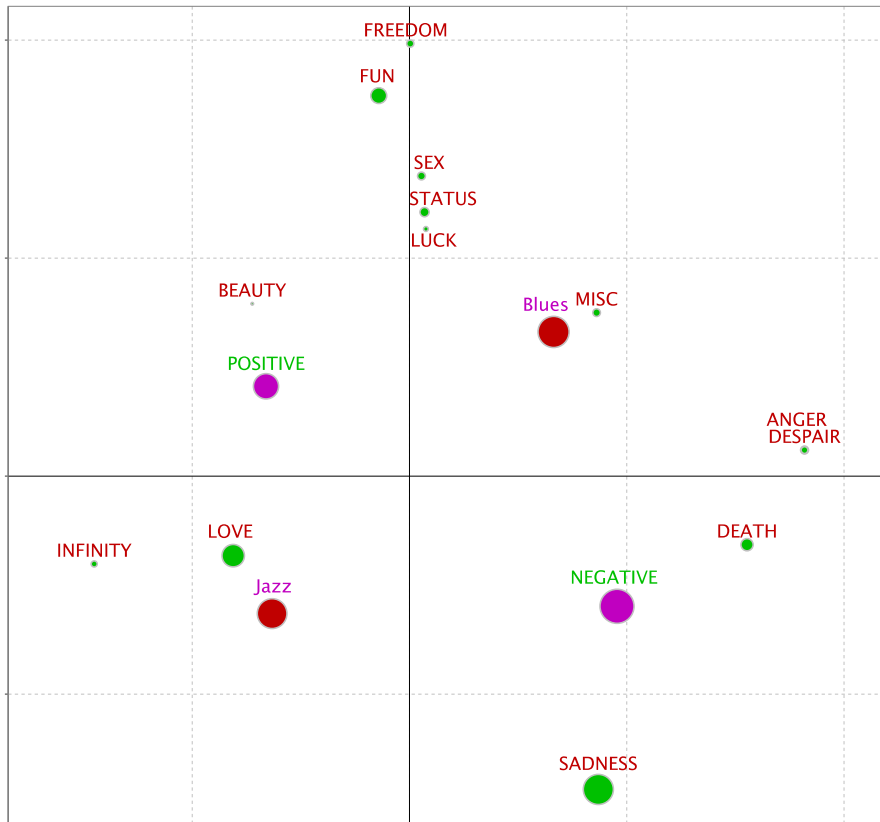

Figure 2. This figure shows the correlation between the two genres, axiology and target domain.

Once having established the different topics referred to in the two different genres, the next course of action is to discuss the source domains representing the target domains.

Firstly, there is a strong correlation between the source domain ACTION and the target domains FUN and SEX, FUN in particular *(Figure 3.)*. This denotes that a form of action is often used to refer to having fun or having sex. This seems logical seeing as both target domains are indeed actions in actual life. The two target domains are both positioned very close to ACTION, compared to any other source domain, which proves the previous statement. FUN is on the outskirts of the figure and only in close proximity to ACTION, which means that when referring to FUN, an action is predominately used. The source domain ACTION has no other strong connections.

Furthermore, there is a strong relation between the source domain ANIMATE and the target domains STATUS and ANGER *(Figure 3.)*. Even though many target domains correspond with ANIMATE, these two are the strongest, again due to their positioning away from all other source domains. The target domains LUCK and MISC also have a strong correlation with ANIMATE, however not as strongly as STATUS and ANGER as their respective bubbles are not as big. Evidently, ANIMATE as a source domain has a wider range of usage than ACTION.

The third major source domain used is UNIVERSE and in comparison to ANIMATE, it has less target domains related to it *(Figure 3.)*. FREEDOM and LOVE are two, but most significantly there is INFINITY. However, there are not very many examples of INFINITY but the few examples that appear are predominately referred to by using UNIVERSE. Going back to LOVE, it corresponds very much with UNIVERSE, which is shown by its close positioning to the source domain. The most common examples of this are *sun* and *moon.*

(27)   *Only you 'neath the moon*
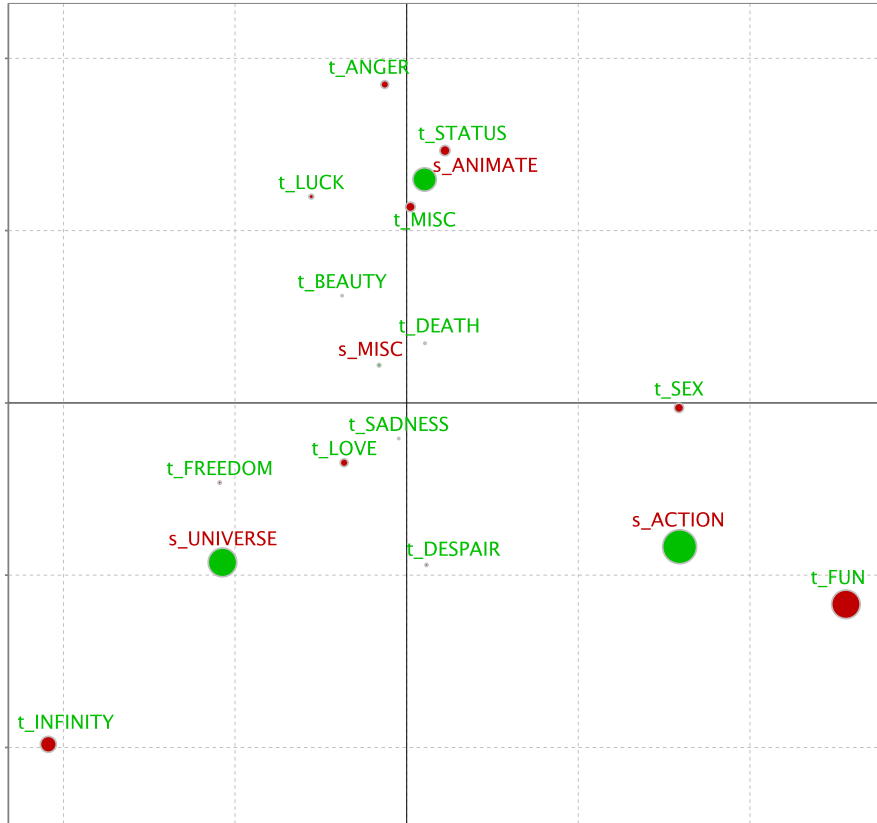
(28)   *Never saw the sun shining so bright*

Figure 3. This figure shows the relation between target domain and source domain.

Combining the results presented in *Figure 2.* and *Figure 3.,* a conclusion can be drawn that UNIVERSE is the predominately used source domain in Jazz seeing as LOVE is the most common target domain and the two domains strongly correspond. ACTION and ANIMATE on the other hand have a pronounced correlation with FUN, SEX, STATUS and ANGER and therefore also with Blues.

Furthermore, there is a strong correlation between Jazz and metaphors *(see Table 1.)*.

Table 1.   This table shows the extent of the use of metaphors and metonyms in each genre.

	Metaphor	Metonym
Blues	52	36
Jazz	80	8

Moreover, LRM shows a strong possibility to predict genre by looking at Axioligy and Target Domain *(see Table 2.)*. This is proved by an R^2 at 0.441 and a C at 0.836, which are very high numbers indeed. The deciding factors are positive reference and the target domain EMOTION.

Table 2.
```
Deviance Residuals:
    Min      1Q   Median      3Q      Max
-2.0674  -0.6248   0.1257   0.5011   2.6392


Coefficients:
                 Estimate Std. Error z value Pr(>|z|)
(Intercept)       -1.7622     0.7979  -2.209   0.0272 *
AxioligyNEUTRAL    1.3081     0.8755   1.494   0.1351
AxioligyPOSITIVE   1.9170     0.4760   4.028 5.63e-05 ***
Target.5EMOTION    1.8568     0.8361   2.221   0.0264 *
Target.5MICS      -1.6893     0.9889  -1.708   0.0876 .
Target.5RELIGION   0.3307     1.0559   0.313   0.7542
Target.5STATUS    -1.4576     1.1978  -1.217   0.2236
---
Signif. codes:  0 '***' 0.001 '**' 0.01 '*' 0.05 '.' 0.1 ' ' 1

(Dispersion parameter for binomial family taken to be 1)

    Null deviance: 243.99  on 175  degrees of freedom
Residual deviance: 173.40  on 169  degrees of freedom
AIC: 187.4
```

		Model Likelihood Ratio Test		Discrimination Indexes		Rank Discrim. Indexes	
Obs	176	LR chi2	70.59	R2	0.441	C	0.836
Blues	88	d.f.	6	g	1.769	Dxy	0.672
Jazz	88	Pr(> chi2)	<0.0001	gr	5.862	gamma	0.769
max |deriv|	3e-11			gp	0.334	tau-a	0.338
				Brier	0.158		

This means that the two genres, Blues and Jazz, analysed in this essay are very different from each other. They are contrasting in both what the lyrics

are about and also whether the genre is presenting a positive, negative or neutral message.

Not only were there differences between the two genres, but there were also major differences in the lyrics depending on when it was written. Using Cluster Analysis (*Figure 4.*) we can see that 1930s Blues and Jazz standards are divergent from the Blues and Jazz standards of the 1920s, 1940s, 1950s and 1960s. Furthermore, looking at the 1920s, 1940s, 1950s and 1960s we can see that the 1920s are separate from the other decades and that the 1940s and 1960s are the most alike out of all of the decades. The 1930s may from now on also be referred to as Group A and the 1920s, 1940s, 1950s and 1960s may be referred to as Group B.
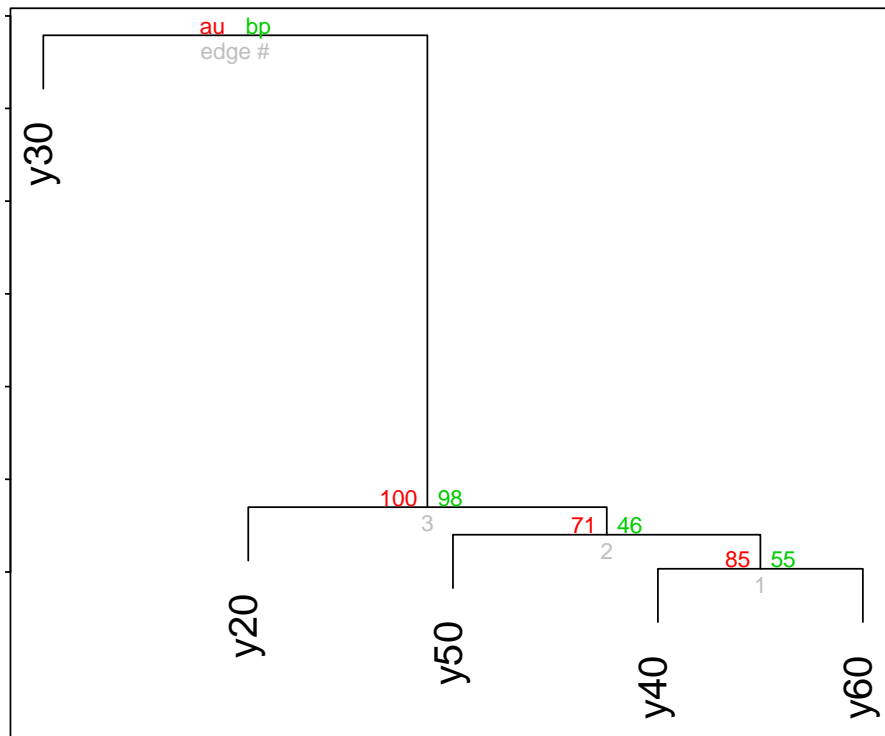

Figure 4. This is a cluster analysis combining decade with target domain, source domain and axiology.

Seeing as the line stretching down to y30 is not very long (*Figure 4.)*, it can be argued that the result is not very stable. In fact, it might be the result of fewer examples in the group y30. However, due the limited number of

examples used in this essay, it was possible to count how many examples were in each decade. The result of this count was that all of the decades had approximately the same amount of examples, except for y20, which had a few more. This proves that the distinction between y30 and the other decades is not due to data sparseness, but is a result of variation in target domain, source domain and axiology.

To be able to see what the actual differences are, we need to look at *Figure 5.* It shows a clear separation from Group A and Group B as Group A entails the only decade placed on the left side of the x-axis. Even though the decades in Group B are spread out all over the right side of the x-axis they still have that in common; they are on the same side.

Looking back on *Figure 4.* we can see that Group B is divided into sub categories. The 1920s are distinctly separated from the other decades showing that even though it has similarities with the 1940s, 1950s and 1960s, it still has features distinct from the other genres in Group B. The figure also shows a bond between the 1940s and the 1960s. This is proven once more in *Figure 5.* This figure shows that the 1940s and 1960s are connected through their correlation with ACTION as a source domain and various target domains, MISC.

The feature making the 1920s distinct from the other decades in Group B is that it has a very strong correlation with the two target domains DEATH and STATUS (*Figure 5.)*. This is shown by the closeness of the decade and the two target domains. The 1920s also strongest relation to a source domain is ANIMATE and MISC.

Looking at the 1940s and 1950s, we see that their bubbles are very small. This demonstrates no strong correlation with neither of the target domains or source domain, meaning that they are very varied in what their metaphors and metonyms are targeting and what is used to produce the metaphors and metonyms.
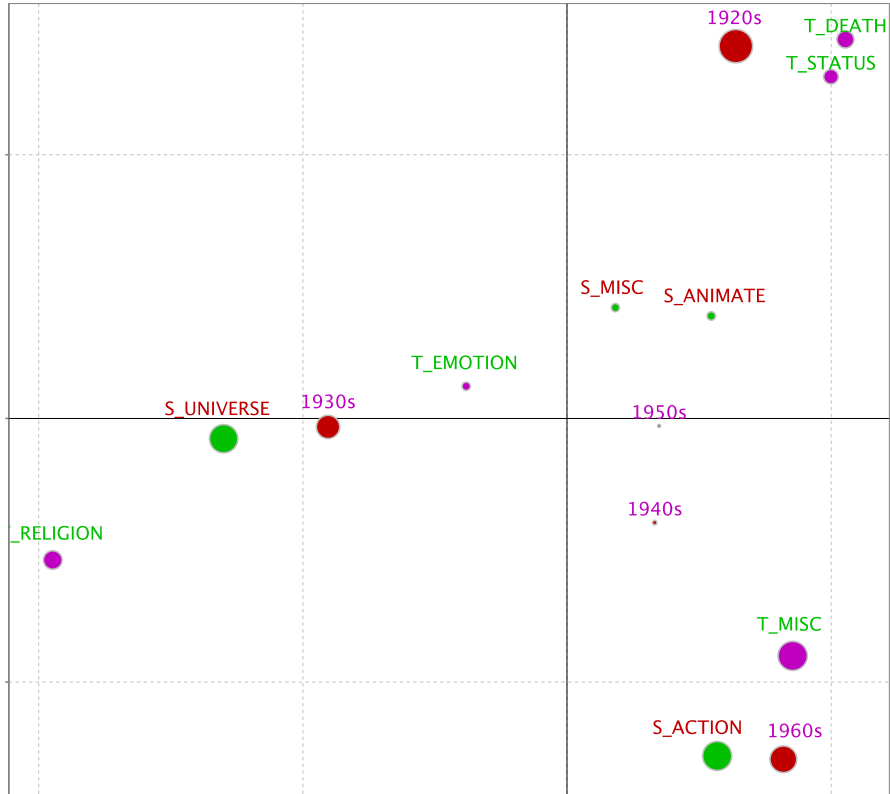
Figure 5. This figure shows the relation between decade, target domain and source domain for the two genres combined.

Moreover, *Figure 5.* reveals what is so distinct with the 1930s. The 1930s has one target domain that is distinct for the decade, namely RELIGION. The target domain correlates almost exclusively with the 1930s as it is positioned on the far left of the figure, ergo the furthest away from any of the decades in Group B as it can be. Another target domain that is salient for the decade is EMOTION. EMOTION is, however, on the right hand side of the 1930s and therefore also has relevant correlation with the decades in Group B. Of those, it corresponds most to the 1940s and the 1950s. However, the target domain is still positioned closest to the 1930s and therefore proves to be strongly correlated.

Lastly, the 1930s is also distinctly corresponding to the use of the source domain UNIVERSE. This is shown by the UNIVERSE bubble being so big and

also its positioning on the left hand side of the 1930s, away from the other decades.

5. Summary

Firstly, and most importantly, the hypothesis of this essay was very quickly partially disproven. Even though LOVE was a salient feature in this analysis, SEX was a lot less common than expected. What is interesting as well is that Jazz stood for almost all of the references to LOVE, but had only one instance of SEX as a target domain. Over all, Jazz proved to be very monotonous entailing a very limited variety of target domains, most of them being LOVE. Yet another example of the monotonousness in Jazz is the use of metaphors or metonyms. As we have seen, Jazz uses mostly metaphors and very few examples of metonyms. This is may encourage more use of the listeners imagination, however, this can also shut a lot of listeners out. With this I mean that, if you as a listener are not used to metaphorical language, because of for example background, you may feel disconnected to the lyrics since you cannot relate to it. The use of metonyms is here more forgiving since a part of what you want to convey is actually used to symbolise it.

In this matter, Blues is more accessible since it entails far more examples of metonymy than Jazz. It is easier for all listeners to understand what the target domain is and therefore also easier to relate to the lyrics. Blues may also have a greater accessibility since it hosts a wide range of target domains. Blues lyrics are about LOVE and SEX, but also focuses very much on feelings like ANGER and SADNESS, and tackles STATUS, FREEDOM and FUN. Blues deals with everyday emotions and problems, which is how the genre came to be. Blues was initially a way for African-Americans to express their feelings about the injustice they were experiencing due to racism. Naturally, this results in Blues standards referring so strongly to concepts like FREEDOM, ANGER, SADNESS, DEATH, STATUS, et cetera. However, FREEDOM and STATUS are mostly used in a positive manor, suggesting empowerment of the African-American people.

In regards to source domains, I found it very interesting to see what is used in the two genres. For example, I found it intriguing to discover that items in space are so greatly used to represent LOVE and FREEDOM, two very positive concepts. One reason for this may be that we as humans consider celestial bodies something beautiful seeing as it is used to represent something as beautiful as LOVE and FREEDOM. Furthermore, I found it interesting to see the correlation between the source domain

ANIMATE and the target domain STATUS. Most of the ANIMATE source domains were animals and STATUS as a target domain was predominantly used positively and empowering. Their connection suggests that animals are considered to be powerful and strong; maybe more so than humans.

Finally, the most surprising result of this analysis was that Jazz and Blues proved to be so distinct from each other. Looking back at the Logistic Regression Method we could see that genre could be predicted by analysing axiology and target domain. This is only because the genres are so different from each other. Seeing as the two genres are closely related, I assumed that they would be relatively similar in target domains as well as source domains and I was surprised to be proven wrong. Over all, this essay has revealed many interesting results about the use of metaphors and metonyms in Blues and Jazz standards.

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