

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ
ДВНЗ «УЖГОРОДСЬКИЙ НАЦІОНАЛЬНИЙ УНІВЕРСИТЕТ»
ФАКУЛЬТЕТ МІЖНАРОДНИХ ЕКОНОМІЧНИХ ВІДНОСИН
КАФЕДРА ПРИКЛАДНОЇ ЛІНГВІСТИКИ

ЦАП ВАЛЕНТИНА ЮРІЇВНА

МЕТАФОРИ В ПІСНЯХ ЛЕОНАРДА КОЕНА

8.035 «Філологія (Прикладна лінгвістика)»

Дипломна робота на здобуття освітнього ступеня магістра

Науковий керівник:

Доктор філологічних наук,

професор

Біскуб Ірина Павлівна

Ужгород-2023

Регистрація

9

(номер)

«11» грудня 2023 р.

Бочкай М.М

(прізвище, ініціали)

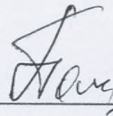


(підпис лаборанта)

кафедри)

Дипломна робота допущена до захисту

Завідувач кафедри



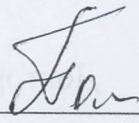
(підпис)

Полюжин М.М.

(ініціали, прізвище)

Протокол № «11» грудня 2023 р.

Рецензент



(підпис)

Полюжин М.М.

(прізвище, ініціали)

Д.ф.Н. проф.

(науковий ступінь, вчене звання)

MINISTRY OF EDUCATION AND SCIENCE OF UKRAINE UZHGOROD
NATIONAL UNIVERSITY FACULTY OF INTERNATIONAL ECONOMIC
RELATIONS DEPARTMENT OF APPLIED LINGUISTICS

TSAP VALENTYNA

METAPHORS IN LEONARD COHEN'S SONG LYRICS

8.035 "Philology (Applied Linguistics)" Qualifying thesis for obtaining
Educational Master's Degree

Research advisor:
Doctor of Philological Sciences,
professor
Biskub Iryna

Uzhhorod – 2023

ABSTRACT

Master's thesis on the topic:

Metaphors in Leonard Cohen's song lyrics

The thesis contains 94 pages, and the list of references has 74 titles on 6 pages.

Keywords: Leonard Cohen, song, lyrics, metaphors, music, meaning, love, Bible.

The object of the research is song lyrics in Leonard Cohen's songs.

The subject of the research is the identification, analysis, and interpretation of metaphors within his extensive body of work.

The study **aim** is to unravel the metaphorical richness present in Leonard Cohen's song lyrics. By scrutinizing the intricate layers of his poetic expressions, the research seeks to shed light on the underlying meanings and symbolic representations that contribute to the depth and universality of his art.

The objective determined the need to perform the following **tasks**:

- 1) Identification and cataloging of metaphors present in selected Leonard Cohen songs.
- 2) Analysis of the contextual significance and interpretive variations of identified metaphors.
- 3) Examination of the thematic patterns and recurring metaphors across Cohen's diverse discography.
- 4) Exploration of the emotional and cultural resonance of metaphors in the context of Cohen's work.

To achieve the tasks mentioned above, these **methods** were used: the research employed a multifaceted approach, integrating qualitative content analysis, literary criticism, and linguistic analysis. Song lyrics were meticulously examined, and metaphorical expressions were identified through a systematic coding process.

Comparative analysis and thematic coding were utilized to discern patterns and variations, while contextual interpretation provided a nuanced understanding of the metaphors' significance.

The **language material** of the study includes: the primary language material for this study comprises Leonard Cohen's extensive repertoire of song lyrics. Spanning several decades, his poetic verses serve as the canvas upon which metaphors are painted. The research draws upon a curated selection of songs that exemplify the breadth and depth of Cohen's lyrical craftsmanship, allowing for a comprehensive exploration of metaphorical themes.

In essence, this research endeavors to unravel the intricate tapestry of metaphors within Leonard Cohen's song lyrics, shedding light on the poetic nuances that contribute to the enduring legacy of his art. Through a meticulous analysis of language, symbolism, and thematic patterns, this study seeks to offer a deeper understanding of the metaphoric landscapes that enrich Cohen's poetic narrative.

АНОТАЦІЯ

Дипломна робота магістра на тему: Метафори у піснях Леонарда Коена

Дипломна робота містить 94 сторінки, список літератури 74 назви на 6 сторінках.

Ключові слова: Леонард Коен, пісня, текст, метафори, музика, значення, кохання, Біблія.

Об'єктом дослідження є пісенна лірика в піснях Леонарда Коена.

Предметом дослідження є ідентифікація, аналіз та інтерпретація метафор у його обширній творчості.

Мета дослідження полягає в тому, щоб розкрити метафоричне багатство пісень Леонарда Коена. Досліджуючи складні верстви його поетичних виразів, дослідження прагне пролити світло на глибинні значення та символічні уявлення, які сприяють глибині та універсальності його мистецтва.

Поставлена мета визначила необхідність виконання наступних **завдань:**

- 1) Ідентифікація та каталогізація метафор, присутніх у вибраних піснях Леонарда Коена.
- 2) Аналіз контекстуального значення та інтерпретаційних варіацій виявлених метафор.
- 3) Дослідження тематичних моделей і повторюваних метафор у різноманітній дискографії Коена.
- 4) Дослідження емоційного та культурного резонансу метафор у контексті творчості Коена.

Для досягнення вищезазначених завдань використовувалися такі **методи:** у дослідженні використовувався багатоаспектний підхід, що поєднує якісний контент-аналіз, літературну критику та лінгвістичний аналіз. Тексти пісень були ретельно досліджені, а метафоричні вирази виявлені шляхом систематичного кодування. Порівняльний аналіз і тематичне кодування використовувалися для виявлення закономірностей і варіацій, тоді як контекстна інтерпретація забезпечила тонке розуміння значення метафор.

Мовний матеріал дослідження включає: основний мовний матеріал для цього дослідження включає широкий репертуар текстів пісень Леонарда Коена. Його поетичні вірші, які охоплюють кілька десятиліть, служать полотном, на якому малюються метафори. Дослідження спирається на підібрану добірку пісень, які є прикладом широти та глибини ліричного мистецтва Коена, дозволяючи всебічно досліджувати метафоричні теми.

По суті, це дослідження намагається розплутати заплутаний гобелен метафор у текстах пісень Леонарда Коена, проливаючи світло на поетичні відтінки, які сприяють міцній спадщині його мистецтва. Завдяки ретельному аналізу мови, символіки та тематичних моделей це дослідження прагне запропонувати глибше розуміння метафоричних ландшафтів, які збагачують поетичну оповідь Коена.

CONTENT

INTRODUCTION.....	9
CHAPTER 1 METAPHORS IN LINGUISTICS.....	12
Subhead 1.1 What are metaphors.....	12
Subhead 1.2 Types of metaphors.....	13
Subhead 1.3 Metaphors in discourse.....	20
Subhead 1.4 Metaphors in political, scientific and song discourses.....	29
CHAPTER 2 METAPHORIZATION IN LEONARD COHEN'S SONGS.....	35
Subhead 2.1 The worlds known Canadian songwriter.....	35
Subhead 2.2 Metaphors in Leonard Cohen's renown songs.....	46
Subhead 2.3 Biblical metaphors in Leonard Cohens song lyrics.....	72
CONCLUSIONS.....	87
REFERENCES.....	89

INTRODUCTION

Metaphors have been a disputed topic in cognitive sciences, particularly since the 1980s, when Conceptual Metaphor Theory (CMT) was proposed by Lakoff and Johnson's theory (1980), as proposed by Lakoff and Johnson, garnered criticism and skepticism (Gibbs, 2017) due to its distinct departure from earlier explanations of metaphors. Lakoff and Johnson asserted that metaphors were embodied, constituted systems of systematic correspondences, and were processed automatically and unconsciously through cross-domain mappings. Their theory diverged from alternatives such as Gentner's Structure Mapping Theory (SMT, 1983) and Glucksberg's Attributive-Interactive Theory (AIT, 2003), which emphasized synchronous and disembodied aspects of online processing [38].

Over the course of 40 years, various theoretical developments and insights from experiments and empirical methods have shaped Conceptual Metaphor Theory (CMT). Authors like Gibbs (2019), Kövecses (2017), and Steen (2017) have contributed to the further development of CMT in different ways. This paper aims to acknowledge the complexity of metaphors, transcending any singular theory (without favoring one as "more plausible" than another). Specifically, it recognizes the contributions of CMT, SMT, and AIT to the current understanding of metaphors. The authors propose a Dynamic Systems account (Gibbs; Colston, 2012; Gibbs, 2017) of findings, highlighting both regularities and irregularities in metaphoric interpretation [36].

The authors assert that all theories are ontologically implausible, as there is no knowledge independent of the human perspective (Massimi; McCoy, 2020). Rather than adopting an eliminative stance toward theories and findings, the focus is on explaining the conditions that lead to diverse types of rich metaphoric behaviour exhibited by humans. Complex/Dynamic Systems accounts of metaphors are considered useful as a meta-theory, suggesting that behaviour is self-organized contextually, enabling the exploration of various types, including rare ones. However, the authors do not commit ontologically to the Complex/Dynamic system perspective, recognizing its limitations as a human perspective and not a unified field.

The overarching question guiding all theories, approaches, and methods is to what extent it is justified to maintain provisional claims/tools and which aspects should be overcome to enhance understanding or predictions of phenomena in the world. This remains an ongoing question in scientific endeavors without a definitive answer [27] [44].

The objective of this study is not to endorse or disprove any particular theory. Instead, we recognize metaphors as a complex phenomenon and propose a

comprehensive investigation, combining quantitative and qualitative approaches, to explore how different theories offer better, though not exhaustive, explanations for various metaphors. In our research, we presented participants with 30 metaphors categorized into three types: 10 primary, 10 complex, and 10 attributive (A is B) metaphors. Participants were tasked with (i) substituting the metaphorical vehicle with a word of similar meaning and (ii) explaining the analogy or motivation behind each metaphor. By coding participants' responses to these metaphors and questions, we aimed to demonstrate that these metaphors exhibit distinct profiles, making them prototypical cases for different theories [35].

Attributive metaphors (e.g., Robert is a lion) were considered prototypical cases analyzed by Attributive-Interactive Theory (AIT). On the other hand, complex metaphors (e.g., Life is a journey) were seen as prototypical cases analyzed by Conceptual Metaphor Theory (CMT), and primary metaphors (e.g., John is a cold person) were referred to as metonymies, representing a more specific case also analyzed by CMT. In this paper, we present both quantitative and qualitative analyses, emphasizing different types of responses and avoiding generalizations that overlook the distinctions between metaphors. This exploratory study sheds light on aspects of metaphors that remain underexplored, highlighting the potential contributions of different theories to our comprehension of metaphor [39]. The first section introduces the relevant theories of metaphors for this study. The second section outlines the experiment and methods employed. The third section presents the main results, examining how primary, complex, and attributive metaphors cluster as distinct types. Additionally, we highlight noteworthy responses from participants that offer additional insights into the relationship between metaphors and cognition. In the final section, we present our concluding remarks [60] [26].

CHAPTER 1 METAPHORS IN LINGUISTICS

Subhead 1.1 What are metaphors

A study of metaphor is an infant branch of linguistic study and has held tremendous allure to scholars ever since the ancient times. Naturally a great diversity of views have come into being, mainly falling into two schools, namely traditional metaphor and modern metaphor, which interpret metaphor in the line of rhetorics and cognition respectively.

Traditional metaphor or a study of metaphor in the line of rhetorics can be traced back to scholars from Aristotle to Richards. In his famous works *Poetics*, Aristotle gives his definition of metaphor: “Metaphor consists in giving the thing a name that belongs to something else; the transference being either from genus to species, or from species to genus, or from species to species, or on grounds of analogy”(Lan, 2005). Richards (1936) in his book “*The Philosophy of Rhetoric* proposes *Interaction Theory*” asserts that the essence of metaphor lies in an Interaction between a

metaphorical expression and the context in which it is used. The Interaction Theory arises from a correct observation in that as for a conventional metaphor which links a source domain and a target domain, speaking about the source domain alone may bring to mind the target domain.

The echoing voice of pro-traditional-metaphor scholars holds that metaphor is merely a rhetoric phenomenon, a transference from one word to another, and a device to enhance forcefulness and ornate ness of expressions, thus only those talented linguistic masters or writers can well manipulate and it is hardly out of the question for us average people to well use.

Studies of metaphor have taken on an absolutely new look ever since 1980s, evidenced by *Metaphors We Live by* by collaborated by Lakoff and Johnson(1980), which has rocked to the core studies of metaphor in linguistic field, attributing to their interpretation of metaphor system in the line of cognition named modern metaphor and proposes that metaphor is a matter of thought and action rather than a device of poetic imagination and the rhetoric flourish. Kovecses (1986) presents a demonstration that emotions such as anger, pride and love are conceptualized structure in everyday language. All these studies illustrate the cognitive idea of metaphor, i.e. metaphor mediates human understanding and world view (Lan, 2005).
[29]

Subhead 1.2 Types of metaphors

Metaphors, the linguistic embellishments that breathe life into language, are indispensable tools for expressing abstract ideas and creating vivid imagery. In this exploration, we delve into the intricate world of metaphors, dissecting their various types based on structural and conceptual nuances. Understanding the classifications of metaphors enhances our grasp of language and enriches our ability to communicate with depth and creativity.

Structural Classifications: 1. Primary Metaphors:

Primary metaphors are foundational expressions rooted in human experiences. These metaphors serve as the building blocks of more complex linguistic constructs. Examples include "time is money" and "argument is war," reflecting how abstract concepts are linked to more concrete experiences.

2. Extended Metaphors:

Extended metaphors unfold over several lines, paragraphs, or even entire works. These metaphors develop a sustained comparison between two seemingly unrelated concepts, inviting readers to explore layers of meaning. Shakespeare's sonnet 18, where the speaker compares the object of their affection to a summer's day, exemplifies the depth achievable through extended metaphors.

3. Mixed Metaphors:

Mixed metaphors arise when different metaphors are combined within a single expression, often resulting in a humorous or nonsensical effect. George Orwell's famous quote, "The rough road to the East got rougher," amalgamates the journey metaphor with the road condition metaphor, creating a layered yet amusing linguistic construct.

4. Dead Metaphors:

Dead metaphors are once-vibrant figures of speech that have become commonplace and lost their metaphorical power. Everyday phrases like "grasping the concept" or "shedding light on the matter" were originally metaphors but have evolved into standard expressions [28].

Conceptual Metaphor

Consider a love relationship described in the following manner: Our relationship has reached a point of stagnation, much like encountering a dead-end street. In this conceptualization, love is depicted as a journey, suggesting that the relationship has

come to a standstill. The implication is that the lovers cannot continue along the current path, prompting the need to either backtrack or potentially abandon the relationship altogether. This scenario is not an isolated instance; rather, it reflects a broader trend in the English language. Numerous everyday expressions draw upon the conceptualization of love as a journey, serving not only as ways to discuss love but also as tools for reasoning about it.

These expressions, whether explicitly about love or adaptable to such interpretation, include commonplace phrases such as "Look how far we've come," indicating progress; "It's been a long, bumpy road," alluding to challenges faced; "We can't turn back now," signaling commitment; "We're at a crossroads," denoting a crucial decision point; "We may have to go our separate ways," suggesting potential separation; "The relationship isn't going anywhere," conveying a lack of progress; "We're spinning our wheels," highlighting a lack of advancement; "Our relationship is off the track," indicating deviation from a desired path; and "The marriage is on the rocks," implying marital difficulties. These expressions, while not inherently poetic, are ordinary and commonly used in everyday English, not solely for rhetorical flair but as straightforward ways to communicate.

As a linguist and cognitive scientist, I pose two fundamental questions:

1. Is there a general principle that governs the usage of these linguistic expressions about journeys to characterize love?
2. Is there a general principle that governs how our patterns of inference about journeys are employed to reason about love when expressions like these are utilized?

[43]

Certainly, there is an affirmative answer to both questions. Indeed, a single overarching principle addresses both inquiries. However, this principle is not ingrained in the English language's grammar or lexicon. Instead, it resides within the

underlying conceptual system of English, specifically as a principle for comprehending the realm of love through the lens of journeys. This principle can be articulated informally as a metaphorical scenario: envisioning lovers as fellow travellers on a shared journey, with their mutual life objectives serving as destinations to be attained. The relationship acts as their means of transportation, facilitating joint pursuit of these shared goals. The relationship is perceived as fulfilling its purpose as long as it enables progress toward these common objectives. Although the journey is challenging, featuring obstacles and decision points (crossroads), the metaphor suggests that choices must be made regarding the direction to take and whether to continue the journey together.

Technically, this metaphor can be seen as a mapping (in the mathematical sense) from a source domain (journeys) to a target domain (love). The mapping is intricately structured, with ontological correspondences defining systematic relationships between entities in the domain of love (e.g., lovers, common goals, relationship challenges) and entities in the domain of journeys (travelers, the vehicle, destinations, impediments). To aid in remembering these mappings within the conceptual system, Johnson and Lakoff (Lakoff and Johnson, 1980) adopted a mnemonic naming strategy. These names typically take the form of TARGETDOMAIN IS SOURCE-DOMAIN or alternatively TARGET-DOMAIN AS SOURCE-DOMAIN. In this instance, the mapping is named LOVE IS A JOURNEY. When referring to the LOVE IS A JOURNEY metaphor, the speaker is employing a mnemonic to encapsulate a set of ontological correspondences that define the mapping:

THE LOVE-AS-JOURNEY MAPPING:

THE LOVE-AS-JOURNEY MAPPING:

- The lovers correspond to travellers.
- The love relationship corresponds to the vehicle.

- The lovers' common goals correspond to shared destinations on the journey.
- Difficulties in the relationship correspond to impediments to travel.

It is a common error to mistake the name of a mapping, such as LOVE IS A JOURNEY, for the mapping itself. The mapping refers to the actual set of correspondences between different domains. Therefore, when I use a mnemonic like LOVE IS A JOURNEY to refer to a metaphor, I am indicating a specific set of conceptual correspondences. If one confuses the names of mappings with the mappings themselves, another misunderstanding may arise. Names of mappings typically take a propositional form, such as LOVE IS A JOURNEY. However, it's crucial to recognize that the mappings themselves are not propositions. In this theoretical framework, metaphors are not propositional; instead, they are mappings, representing sets of conceptual correspondences. The LOVE-AS-JOURNEY mapping specifically comprises ontological correspondences that outline epistemic correspondences by linking knowledge about journeys with knowledge about love. This allows us to reason about love using the knowledge applied to reasoning about journeys [18].

Consider the expression "We're stuck," uttered by one lover to another regarding their relationship. How can this expression, which typically pertains to travel, be understood in the context of their relationship? "We're stuck" can be applied to travel, invoking knowledge associated with it. While the exact knowledge may vary among individuals, a common understanding involves entities in the ontology of travel within the source domain of the LOVE IS A JOURNEY mapping provided earlier. Two TRAVELLERS are in a VEHICLE, TRAVELING WITH COMMON DESTINATIONS. The VEHICLE encounters an IMPEDIMENT and becomes stuck, rendering it nonfunctional. Without action, they will fail to REACH THEIR DESTINATIONS. There are limited alternatives:

- They can attempt to get the vehicle moving again by fixing it or overcoming the impediment.
- They can remain in the nonfunctional vehicle, relinquishing the goal of reaching their destinations.
- They can abandon the vehicle.
- Remaining in the nonfunctional vehicle requires minimal effort but does not fulfill the desire to reach their destinations [42].

The LOVE-AS-JOURNEY metaphor is not confined to specific words or expressions; rather, it encompasses an ontological mapping that transcends conceptual domains—from the source domain of journeys to the target domain of love. This metaphor goes beyond language; it is ingrained in thought and reasoning. The language used is secondary to the primary role of the mapping, as it authorizes the application of source domain language and inference patterns to articulate concepts within the target domain. This mapping is conventional, forming a fixed component of our conceptual system and representing a conventional way of conceptualizing love relationships.

This perspective on metaphor sharply contrasts with the notion that metaphors are solely linguistic expressions. If metaphors were merely linguistic, each expression would constitute a distinct metaphor. For example, "We've hit a deadend street," "We can't turn back now," and "Their marriage is on the rocks" would each be considered separate metaphors. However, what we observe is a unified metaphor in which love is consistently conceptualized as a journey. The mapping precisely outlines how love is metaphorically conceptualized as a journey, and this unified conceptualization manifests through various linguistic expressions.

It is essential to note that contemporary metaphor theorists distinguish between the term "metaphor," referring to the conceptual mapping, and "metaphorical

expression," denoting an individual linguistic expression (such as "dead-end street") sanctioned by a mapping. This terminology distinction is crucial as metaphor involves both conceptual mappings and linguistic expressions. Given that mappings are primary, articulating the generalizations of primary concern, the term "metaphor" is reserved for the mappings rather than the linguistic expressions. Mnemonics (pattern of letters, ideas, or associations which assists in remembering something) like LOVE IS A JOURNEY in small capitals are employed in the literature to name mappings. Hence, when referencing the LOVE IS A JOURNEY metaphor, it signifies the set of correspondences discussed earlier. Conversely, the English sentence "Love is a journey" represents a metaphorical expression understood through that set of correspondences.

Conceptual Classifications:

1. Ontological Metaphors:

Ontological metaphors shape our understanding of abstract concepts by relating them to more tangible experiences. The metaphor "love is a journey" exemplifies how the abstract concept of love is comprehended through the familiar framework of a journey.

2. Orientational Metaphors:

Orientational metaphors establish spatial relationships to convey abstract ideas. For instance, the metaphor "up is good, down is bad" underlies expressions like "moral high ground" and "feeling down," revealing the conceptual mapping of spatial orientation onto moral and emotional states.

3. Structural Metaphors:

Structural metaphors highlight the organization and arrangement of ideas. A classic example is "argument is war," where the language of conflict is used to describe the

process of reasoning, framing debates and discussions within a metaphorical battlefield [63].

Cognitive Science Perspective:

From a cognitive science standpoint, the comprehension of metaphors involves intricate mental processes. The conceptual metaphor theory, as proposed by Lakoff and Johnson in "Metaphors We Live By," posits that our understanding of abstract concepts is often grounded in concrete, embodied experiences. Metaphors, with their diverse types and intricate classifications, serve as bridges between the abstract and the concrete, enriching language and enhancing our cognitive processes. This exploration invites us to appreciate the depth and creativity inherent in metaphorical expressions, fostering a deeper understanding of the tapestry of language.

Subhead 1.3 Metaphors in discourse

Metaphors, as linguistic devices, play a pivotal role in discourse by imbuing language with richness and depth. Beyond their aesthetic appeal, metaphors serve as powerful tools for conveying complex ideas and shaping our perception of reality within various forms of communication. This exploration delves into the nuanced realm of metaphors in discourse, examining their functions, impact, and the dynamic interplay between language and thought.

Functions of Metaphors in Discourse:

1. Communication Enhancement:

Metaphors transcend the limitations of literal language, allowing speakers to convey intricate concepts in a more accessible manner. In political discourse, for

instance, leaders might use metaphors like "the journey of our nation" to encapsulate complex historical narratives, fostering a shared understanding among their audience.

2. Persuasion and Rhetoric:

Metaphors are potent tools in persuasive discourse, as they evoke emotions and appeal to shared experiences. In advertising, brands often employ metaphors to create associations that go beyond the literal features of a product, establishing a deeper connection with consumers [9].

3. Conceptual Framing:

Metaphors shape the way we perceive and discuss abstract concepts. In scientific discourse, researchers might use metaphors such as "genetic code" to elucidate complex biological processes, providing a conceptual framework that facilitates understanding.

4. Cultural Signifiers:

Metaphors embedded in discourse often carry cultural connotations, becoming symbolic markers that reflect shared values and beliefs. In literature and art criticism, for instance, metaphors can function as cultural signifiers, encapsulating layers of meaning that resonate within a specific cultural context [40].

Impact of Metaphors in Discourse:

1. Shaping Perspectives:

Metaphors have the power to influence how we perceive and interpret information. In environmental discourse, describing climate change as a "ticking time bomb" evokes a sense of urgency and impending danger, shaping public attitudes and policies.

2. Framing Issues:

The choice of metaphors frames issues in specific ways, directing attention to certain aspects while obscuring others. In political discourse, framing economic challenges as a "battle" or "war" influences public perception, emphasizing the need for decisive action and sacrifice.

3. Cognitive Processing:

Metaphors engage cognitive processes, providing mental shortcuts that aid comprehension. In educational discourse, metaphors like "building a foundation of knowledge" help learners conceptualize the learning process, making complex ideas more accessible [34].

Dynamic Interplay Between Language and Thought:

The relationship between metaphors and thought processes is dynamic and bidirectional. While metaphors shape thought, cognitive processes also influence the creation and interpretation of metaphors. The conceptual metaphor theory, as explored by Lakoff and Johnson in "Metaphors We Live By," sheds light on this intricate interplay, emphasizing how metaphors are not merely linguistic embellishments but integral to our cognitive structures [25].

Metaphors in discourse serve as multifaceted tools, enhancing communication, shaping perspectives, and influencing cultural narratives.

Understanding the functions and impact of metaphors in discourse allows us to appreciate the nuanced ways in which language shapes our understanding of the world [53].

Metaphors in Political Discourse

Metaphors wield immense influence in the realm of political discourse, serving as potent linguistic devices that shape public perception, convey complex ideas, and influence political narratives. This exploration delves into the role of metaphors in political communication, examining how they are strategically employed by

politicians and policymakers to frame issues, evoke emotions, and establish a narrative that resonates with the public.

The Power of Political Metaphors:

1. Framing Complex Issues:

Metaphors in political discourse are instrumental in framing complex issues in ways that are accessible and relatable to the public. For instance, the metaphor of an "economic war" may be used to frame a country's economic challenges, fostering a sense of urgency and collective responsibility [36].

2. Emotional Appeal:

Political metaphors often tap into emotions, creating a connection between the message and the audience. In times of crisis, leaders may use metaphors like "the nation's heart is bleeding" to evoke empathy and rally support for specific policies or actions.

3. Identity Construction:

Metaphors play a pivotal role in constructing political identities. Politicians may use metaphors to portray themselves as guardians, warriors, or even victims, strategically shaping their public image and positioning themselves within a larger narrative [16].

Examples of Political Metaphors:

1. War Metaphors:

War metaphors are ubiquitous in political discourse, framing various issues as battles that demand decisive action. George Lakoff's work, particularly "Don't Think of an Elephant!," explores how war metaphors shape political debates, influencing public attitudes towards policies and conflicts.

2. Economic Metaphors:

Economic policies are often conveyed through metaphors that simplify complex financial concepts. For instance, framing economic recovery as "getting the country back on its feet" employs a metaphor rooted in physical movement to depict progress.

3. Journey Metaphors:

The metaphorical journey is frequently used in political speeches to articulate progress, change, or the pursuit of a collective goal. Barack Obama's campaign slogan, "Yes, We Can," encapsulates a sense of optimism and a shared journey toward a better future [59].

Impact and Critique:

1. Influence on Public Perception:

Political metaphors have a profound impact on public perception, influencing how individuals interpret events and policies. Lakoff and Johnson's "Metaphors We Live By" argue that these metaphors are not merely linguistic flourishes but integral to shaping thought processes.

2. Potential for Manipulation:

Critics argue that the deliberate use of metaphors in political discourse can be manipulative, as it frames issues in specific ways to advance particular agendas. Neil Postman's "Crazy Talk, Stupid Talk" provides insights into the potential manipulation inherent in political language.

3. Resistance and Subversion:

Metaphors in political discourse can also be sites of resistance and subversion. Activists and opposition groups may strategically use metaphors to challenge dominant narratives and offer alternative perspectives, as explored in Chilton's "Analysing Political Discourse."

Metaphors in political discourse are dynamic tools that wield significant power in shaping public understanding and political narratives. Understanding the strategic use of metaphors in this context is crucial for a nuanced analysis of political communication, revealing the intricate interplay between language, power, and perception [14][46].

Metaphors in Scientific Discourse

Scientific discourse, while often associated with precision and objectivity, frequently relies on metaphors to convey complex concepts and facilitate understanding. Metaphors in scientific language serve as bridges between the abstract and the concrete, aiding communication between scientists and the broader public. This exploration delves into the multifaceted role of metaphors in scientific discourse, examining how they facilitate comprehension, shape conceptual frameworks, and contribute to the broader understanding of scientific phenomena.

Metaphors for Comprehension:

1. Visualizing Abstract Concepts:

Scientific concepts that are inherently abstract and challenging to visualize are often elucidated through metaphorical language. For example, Richard Dawkins, in "The Selfish Gene," employs the metaphor of genes as "selfish" entities, simplifying the complex mechanisms of evolution and natural selection for a broader audience [50].

2. Mental Models:

Metaphors in scientific discourse help construct mental models that facilitate understanding. In physics, the metaphor of "wave-particle duality" aids in conceptualizing the behaviour of subatomic particles, allowing scientists and students alike to navigate the intricate world of quantum mechanics [40].

Metaphors Shaping Conceptual Frameworks:

1. Biological Metaphors:

Biological metaphors abound in scientific discourse, shaping our understanding of various phenomena. The metaphor of DNA as a "genetic code" implies a languagelike structure, influencing not only how we discuss genetics but also how we conceptualize the transmission of hereditary information [37].

2. Machine Metaphors:

In the field of neuroscience, the brain is often metaphorically compared to a computer. This machine metaphor has influenced how scientists and the public conceptualize cognitive processes, information processing, and memory storage, as explored in Steven Pinker's "How the Mind Works."

3. Ecological Metaphors:

Ecological metaphors are prevalent in environmental science. Terms like "ecosystem," "biological diversity," and "ecological balance" use metaphors to convey complex relationships within ecosystems, fostering a more intuitive understanding of ecological concepts.

Challenges and Controversies:

1. Oversimplification and Misrepresentation:

Critics argue that the use of metaphors in scientific discourse may lead to oversimplification and potential misrepresentation of complex phenomena. Mary Hesse's "Models and Analogies in Science" explores the challenges of balancing simplicity for comprehension with accuracy in scientific representation.

2. Cultural and Linguistic Influences:

The cultural and linguistic nuances of metaphors may vary across communities, impacting the accessibility and interpretation of scientific concepts. Dorion Sagan's "Metaphors in Scientific Discourse" delves into the cultural and historical

dimensions of scientific metaphors, emphasizing their role in shaping scientific paradigms.

Metaphors in scientific discourse serve as powerful communicative tools, fostering comprehension, shaping conceptual frameworks, and connecting abstract theories to tangible experiences. While they simplify complex ideas, the careful consideration of metaphors is crucial to avoiding oversimplification and ensuring accurate representation. The dynamic interplay between language and scientific thought underscores the importance of recognizing the role metaphors play in the communication and popularization of scientific knowledge [21]. **Metaphors in song discourse**

Songs, with their potent blend of melody and lyrics, are rich grounds for the exploration of metaphors. In song discourse, metaphors serve as powerful tools for conveying emotions, telling stories, and capturing the essence of human experiences. This exploration delves into the diverse and evocative role of metaphors in song lyrics, examining how artists use these linguistic devices to create vivid imagery and connect with audiences on a deep emotional level.

Expressive Function of Metaphors in Songs:

1. Emotional Resonance:

Metaphors in song lyrics often convey emotions that are difficult to express directly. Through metaphorical language, artists can encapsulate complex feelings, allowing listeners to connect with the music on a personal and emotional level. Bob Dylan's "Blowin' in the Wind" uses the metaphor of the wind to convey the intangible nature of social change.

2. Narrative Storytelling:

Metaphors play a crucial role in narrative storytelling within songs. Bruce Springsteen's "Born in the USA" employs the metaphor of the American flag as a

backdrop for a nuanced commentary on the complexities of patriotism and the American experience.

3. Symbolic Imagery:

Songs often use metaphors to create symbolic imagery that resonates with listeners. In Leonard Cohen's "Suzanne," the metaphor of Jesus as a sailor is employed to evoke a sense of spirituality and explore themes of love and longing.

4. Metaphors in Genre-Specific Contexts:

Different music genres utilize metaphors in unique ways. Hip-hop, for example, often employs metaphors as tools of self-expression and social commentary. Eminem's "Lose Yourself" uses metaphors to convey the intensity of seizing the moment and pursuing one's dreams [48] [57].

Cultural and Societal Reflections:

1. Social Commentary and Protest:

Songwriters often use metaphors to engage in social and political commentary. The protest song "Strange Fruit," famously performed by Billie Holiday, utilizes the metaphor of "strange fruit" hanging from the poplar trees as a powerful symbol addressing racial injustice in America.

2. Identity and Relationships:

Metaphors in songs frequently explore themes of identity and relationships. Taylor Swift's "Love Story" employs metaphors related to classic literature, casting the love story as a modern-day Romeo and Juliet, resonating with a broad audience [55].

Challenges and Interpretations:

1. Subjectivity of Interpretation:

One challenge in analyzing metaphors in song discourse lies in the subjectivity of interpretation. A metaphor that resonates with one listener might be interpreted

differently by another. The ambiguity inherent in metaphors allows for diverse and personal connections.

2. Cultural Context:

The cultural context in which a song is written and received heavily influences the interpretation of metaphors. Research by scholars like Susan Sontag ("On Photography") emphasizes the role of cultural context in shaping how metaphors are understood and appreciated.

Metaphors in song discourse represent a harmonious marriage of language and melody, elevating the emotional and narrative impact of music. From expressing complex emotions to providing social commentary, metaphors in song lyrics are powerful tools that transcend the boundaries of language. The interplay between metaphor and melody creates an immersive experience, inviting listeners to engage with the lyrical poetry and connect with the essence of the music [30].

Song analysis: [19], [22], [23], [31], [58], [62].

Subhead 1.4 Modern english songs discourse

Music is one of the most relevant cultural artifacts of our era and the artistic discipline that is more present in everyday life. Although it represents an important subject of study within the academic field, the fact is that most of the population mainly finds in music just a form of entertainment and abstraction. However, songs actually go beyond this ludic function and act also as a vehicle of ideology, since any representation of language supposes in some degree an exercise of power

(Fairclough 1996: 2). In fact, according to Norman Fairclough (1996: 3), “language has become perhaps the primary medium of social control and power,” making any textual discourse such as song lyrics a plausible mean for persuasion and representation of social structure. Indeed, the ideology and ideas portrayed by musical expressions present the same immense diversity that may be observed in any other discourse genre, being this huge variety of themes also present even within a single music genre. Nonetheless, the reality is that society has usually associated each music genre to very specific topics and values, due mainly to a process of generalization and to the preconceived ideas that lie in some of the strata of Western Civilization.

Modern English songs stand as cultural artifacts that reflect the ever-changing landscapes of emotions, societal norms, and individual experiences. This exploration delves into the nuanced world of modern English song discourse, focusing on the use of metaphors, the evocation of emotions, and the reflection of societal narratives. Through a variety of genres and artists, we will uncover the diverse ways in which songwriters employ language to communicate complex themes and resonate with listeners on a profound level.

Metaphors in Modern English Songs:

1. Symbolic Landscapes in Rock:

In the rock genre, metaphors often create symbolic landscapes that encapsulate profound emotions. Pink Floyd's "Wish You Were Here" uses the metaphor of a "blue sky" to express longing and loss, painting an emotional landscape that resonates with listeners. The metaphor becomes a canvas for the shared human experience of missing someone.

2. Urban Metaphors in Hip-Hop:

Hip-hop, as a genre born from urban landscapes, frequently employs metaphors rooted in the language of the streets. Kendrick Lamar's "Alright" uses metaphors like "we gon' be alright" to convey resilience in the face of social and political challenges. The metaphorical language serves as a rallying cry within a broader societal context.

3. Nature and Love in Folk Music:

Folk music often intertwines metaphors with nature to explore themes of love and longing. Joni Mitchell's "A Case of You" employs metaphors like "I am a lonely painter" to depict the complexity of love and individual identity. The use of metaphorical language adds layers to the introspective nature of the song.

Emotions in Musical Expressions:

1. Raw Vulnerability in Pop:

Pop music frequently explores emotions with a focus on accessibility. Adele's "Someone Like You" employs emotive language to convey heartbreak and vulnerability. The simplicity and directness of the lyrics create an emotional resonance that transcends genres, making it universally relatable.

2. Empathy and Unity in Reggae:

Reggae often uses lyrics to promote empathy and unity. Bob Marley's "One Love" goes beyond simple romantic themes, using the metaphor of "one love" to convey a broader message of unity and social harmony. The emotive language serves as a call for collective action.

Societal Reflections in Song Discourse:

1. Social Critique in Rap:

Rap music frequently serves as a platform for social critique. Childish Gambino's "This Is America" uses metaphors and vivid imagery to comment on racial and social issues in America. The song's metaphorical language provides a lens through which listeners can interpret and analyze societal narratives.

2. Gender Dynamics in Pop/Rock:

Songs often reflect evolving societal norms, and the discourse on gender dynamics is no exception. Beyoncé's "Single Ladies (Put a Ring on It)" uses metaphorical language to empower and assert independence. The song's lyrics contribute to the ongoing conversation about gender roles and relationships.

Song analysis [3], [8], [10], [17], [32], [33], [47], [61].

Cultural Influences and Global Appeal:

1. Cultural Fusion in World Music:

World music, blending various cultural elements, often uses metaphors to bridge diverse perspectives. Sting's "Desert Rose" combines Western and Middle Eastern influences, using the metaphor of a "desert rose" to convey the beauty and challenges of cultural fusion. The metaphor becomes a symbol of harmonious coexistence.

Modern English songs, as vehicles of expression, weave a tapestry of metaphors, emotions, and societal reflections. From the raw vulnerability of pop to the social critiques embedded in rap, each genre and artist contributes a unique voice to the discourse. Metaphors serve as linguistic bridges, connecting the personal with the universal and allowing listeners to navigate the complexities of the human experience [13].

In the ever-changing landscape of the music industry, modern English songs have become a powerful medium for cultural expression, social commentary, and personal reflection. Over the past few years, artists from various genres have used their platforms to engage in profound discourses, tackling relevant issues and shaping the narratives of our time. This article explores the evolving discourse within modern English songs and how musicians contribute to conversations on identity, politics, mental health, and more.

1. **Identity and Representation:** Modern English songs have become a space for artists to explore and assert their identities. From issues of race and ethnicity to gender and sexual orientation, musicians are using their lyrics and melodies to challenge stereotypes and promote inclusivity. Artists like Beyoncé, Kendrick Lamar, and Janelle Monáe have been particularly influential in addressing issues of race, identity, and empowerment, encouraging listeners to embrace their uniqueness and celebrate diversity [73].
2. **Political Commentary:** The turbulent political climate around the world has inspired many musicians to speak out against injustice and advocate for change. Through their songs, artists are addressing topics such as immigration, climate change, and social inequality. Tracks like Childish Gambino's "This Is America" and Hozier's "Nina Cried Power" serve as powerful examples of how musicians are using their platforms to comment on contemporary political issues, urging listeners to engage in critical conversations.
3. **Mental Health Awareness:** An increasing number of artists are using their music to break the stigma surrounding mental health. Songs like Logic's "1-800-2738255" and Billie Eilish's "Everything I Wanted" offer a glimpse into the struggles individuals face, fostering empathy and understanding. Musicians are openly discussing their own mental health journeys, creating a sense of solidarity and encouraging listeners to prioritize their well-being [72].
4. **Love and Relationships:** Love has been a perennial theme in music, but modern English songs are redefining the discourse around relationships. Artists like Adele, Ed Sheeran, and Taylor Swift delve into the complexities of love, addressing issues such as heartbreak, self-discovery, and resilience. These songs contribute to a broader cultural conversation about the various facets of romantic relationships in the contemporary world.

5. **Technology and Social Media:** The advent of technology and the prevalence of social media are also influencing the discourse in modern English songs. Artists are exploring the impact of technology on relationships, self-esteem, and society as a whole. From Taylor Swift's "You Need to Calm Down" addressing online hate to Lana Del Rey's "Video Games" exploring the intersection of love and technology, musicians are providing a soundtrack to the digital age [24].

6. **Global Perspectives:** The globalization of music has brought forth a fusion of cultures and perspectives within modern English songs. Collaborations between artists from different countries and backgrounds have created a musical discourse that transcends borders. Genres like K-pop, Afrobeat, and Latin music have gained international prominence, breaking down linguistic barriers and fostering a global conversation about shared human experiences.

7. **Activism and Social Justice:** Many contemporary artists have embraced the role of activists, using their music as a platform for social justice. Whether it's through protest songs, benefit concerts, or direct engagement with grassroots movements, musicians are amplifying the voices of marginalized communities. Artists like Bob Dylan paved the way for socially conscious music, and today's musicians, such as Common and Alicia Keys, continue to advocate for equality and justice through their work.

8. **Evolution of Genres:** Modern English songs showcase the evolution and blending of genres, reflecting the dynamic nature of contemporary music. The lines between genres are increasingly blurred, giving rise to innovative sounds and styles. Artists like Tyler, the Creator, and Billie Eilish are pushing the boundaries of traditional genres, creating music that defies categorization and contributes to a broader discourse on the ever-changing landscape of the music industry.

9. **Nostalgia and Retro Revival:** In addition to addressing current issues, modern English songs often draw inspiration from the past, contributing to a discourse that

spans generations. Artists like Bruno Mars and Dua Lipa incorporate elements of retro styles into their music, creating a nostalgic yet contemporary sound. This discourse on musical nostalgia serves as a reminder of the cyclical nature of trends and the enduring influence of past eras on the present.

10. Streaming Culture and Industry Shifts: The rise of streaming platforms has transformed the way we consume music, influencing both the industry and the discourse within songs. Artists now have direct access to their audiences, challenging traditional models of music distribution. Songs like Chance the Rapper's "No Problem" celebrate independence from major record labels, contributing to a larger conversation about artist empowerment and the democratization of the music industry [1].

Modern English songs have become a rich and diverse tapestry of discourse, reflecting the multifaceted nature of our society. Through their lyrics and melodies, artists are engaging with pressing issues, challenging norms, and contributing to important conversations. As we continue to navigate the complexities of the modern world, the discourse within English songs remains a powerful force for change, understanding, and connection [54].

CHAPTER 2 METAPHOTISATION IN LEONARD COHEN'S SONGS

Subhead 2.1 The worlds known Canadian songs writer.

Leonard Norman Cohen, a poet, novelist, singer, and songwriter, was born on 21 September 1934 in Montreal, QC, and passed away on 7 November 2016 in Los Angeles, California. Renowned as one of the 20th century's most iconic Canadian

artists, Cohen was a sage, mystic, bohemian, and romantic figure who crafted an esteemed body of literary work and enjoyed a revered career in pop music. His exploration of the human condition, delving into themes of love, loss, death, and unwavering dedication to his art, manifested across his poetry, novels, and music. As an unexpected pop star with a distinctive, aging voice and a penchant for simple, melodic tunes, Cohen's profound lyrics complemented his works with intense imagery and depth [71].

Acknowledged for his contributions, Cohen received numerous accolades, including being named a Companion of the Order of Canada and inductions into prestigious halls of fame, such as the Canadian Music Hall of Fame, the Canadian Songwriters Hall of Fame, the US Songwriters Hall of Fame, the Rock and Roll Hall of Fame, and the Folk Music Walk of Fame. His list of honors also encompassed the Governor General's Performing Arts Award, the Glenn Gould Prize, eight Juno Awards, a Grammy Lifetime Achievement Award, and various other prestigious recognitions [2].

Family Background

Born into a traditional Jewish family in Westmount, Québec, Leonard Cohen was the second child of Masha Klinitsky-Klein and Nathan Bernard Cohen. His grandfather, Lyon Cohen, a Polish immigrant, held a significant role in Montréal's Jewish community. Lyon Cohen managed the Freedman Company, a prominent clothing corporation, co-founded The Jewish Times (Canada's first Englishlanguage Jewish newspaper), and served as the inaugural president of the Canadian Jewish Congress. Lyon also played a crucial role in resettling Jewish refugees who had escaped the Russian Empire.

Masha Klinitsky-Klein's father, Rabbi Solomon Klinitsky-Klein, a religious scholar, was among the refugees Lyon aided in settling in Montréal. Klinitsky-Klein, a trained nurse, immigrated to Canada from Lithuania with her family. Leonard

Cohen's father, Nathan, served as a lieutenant in the First World War and later contributed to the management of the Freedman Company until his demise in 1944 when Cohen was just nine years old.

Early Years and Education

Cohen attended Roslyn Elementary and Herzliah High School, a private Jewish day school. He later transferred to Westmount High School, where he became president of the student council and was active in theatrical productions. Cohen also studied at the Shaar Hashomayim synagogue.

Showing an early interest in writing and poetry, Cohen began playing guitar at 15, initially influenced by country and western music. He briefly took flamenco lessons, later switching to a classical guitar. This instrument played a significant role in his career. Cohen graduated from McGill University in 1955 with a degree in English literature.

Early Career

Cohen's poetry debuted in 1954 in *CIV/n* magazine. After graduating, *Let Us Compare Mythologies* (1956), his first poetry book, joined the McGill Poetry Series by Dudek, with reprints in 1966 and 2007.

Post-undergrad, Cohen briefly attended McGill's law school, then pursued an unfinished MA at Columbia University (1956–57). Returning to Montréal in 1957, he worked odd jobs, including at the Freedman Company, and wrote an unpublished novel, *The Ballet of Lepers*. In 1959, a deal with McClelland & Stewart, coupled with a \$2,000 Canada Council for the Arts grant and inherited funds, propelled Cohen's writing career [49].

Literary Career, 1960–70

In 1959, Cohen briefly lived in London before settling on the Greek island of Hydra for seven years. During this period, he published three poetry collections and two

novels: *The Favourite Game* (1963) and *Beautiful Losers* (1966). Despite challenges, Cohen's poetry gained recognition, establishing him as a promising talent in Canada. Jack McClelland rejected *The Favourite Game* initially, leading to its publication by Secker and Warburg in 1963. Cohen won the Québec Literary Competition Prize in 1964.

A Canadian university tour in 1964, documented in *Ladies and Gentlemen, Mr. Leonard Cohen* (1965), showcased Cohen's poetry. His second novel, *Beautiful Losers*, faced mixed reviews. Frustrated by poor sales, Cohen explored New York City's folk music scene in 1966. In 1968, McClelland & Stewart released *Selected Poems 1956–1968*, capitalizing on Cohen's singer-songwriter success. Although the book received acclaim and the Governor General's Award, Cohen declined the award, citing the world's callousness.

Literary Career, 1970–2000s

In the literary landscape of the 1970s, Leonard Cohen's output was sporadic. *The Energy of Slaves* (1972) featured "anti-poems," rejecting his own poetical stature. *Death of a Lady's Man* (1978) combined original poems with bitter, ironic commentaries. Cohen's collection *Book of Mercy* (1984) marked a return to richness in language, infused with a tone of religious awe. Describing the poems as prayers, Cohen received acclaim, winning the Canadian Authors Association Literary Award for Poetry in 1985.

Stranger Music: Selected Poems and Songs, a significant volume of Cohen's collected works, was published in 1993, incorporating both previously published and reworked older poems. In 2006, after 22 years, Cohen released *Book of Longing*, his first collection of new poetry. Comprising 167 unpublished poems and 40 drawings by Cohen, it was written during his stay at a Zen monastery near Los Angeles, as well as visits to LA, Montréal, and Mumbai. *Book of Longing* became a No. 1 bestseller in Canada [7].

Early Music Career, 1966–69

On February 14, 1966, Leonard Cohen transitioned from poetry readings to singing during an event at the 92nd Street YMHA in New York. This shift marked the beginning of his musical journey, gaining popularity through performances by other artists. Judy Collins in New York played a pivotal role, introducing Cohen to her audiences and recording his songs, notably "Suzanne." In 1967, Cohen performed at Mariposa and Newport folk festivals and Expo 67, impressing an A&R rep who promptly signed him to Columbia Records.

Cohen's debut album, "Songs of Leonard Cohen" (1967), though musically simple for its time, was highly influential and included enduring songs like "Suzanne" and "So Long, Marianne." The album achieved gold certification in Canada. His second album, "Songs from a Room" (1969), featuring the popular song "Bird on a Wire," reached No. 2 on the UK charts and was certified gold in Canada. In the 1970s, Cohen embarked on his first US and Europe tour in 1970, captivating a massive audience at the Isle of Wight festival. He released "Songs of Love and Hate" in 1971, with impactful tracks like "Joan of Arc" and "Famous Blue Raincoat." The live album "Live Songs" followed in 1973, and "New Skin for the Old Ceremony" in 1974, which earned silver certification in the UK.

In 1975, Cohen compiled a greatest hits album, "The Best of Leonard Cohen," featuring popular songs from his initial four albums. "Death of a Ladies' Man" (1977) received mixed reviews due to its heavily orchestrated production by Phil Spector.

In 1983, Cohen co-wrote and starred in *I Am a Hotel*, a half-hour CBC TV musical that dramatizes five of Cohen's songs. *I Am a Hotel* won the Golden Rose international television award in Montreux, Switzerland in 1984. Also in 1984, Cohen received PROCAN's William Harold Moon Award, which honours artists who promote Canadian music internationally [12].

On his seventh studio album, "Various Positions" (1984), Leonard Cohen returned to his country music roots, incorporated synthesizers, and delved into spiritual themes. Despite Columbia Records declining its release in the US, the album gained later recognition, particularly for the iconic song "Hallelujah."

The album "Famous Blue Raincoat," recorded by Jennifer Warnes in 1987, reignited interest in Cohen. Notably, their duet on "Joan of Arc" and Warnes's versions of "First We Take Manhattan" and "Ain't No Cure for Love" became popular tracks.

In 1988, Columbia Records renewed support for Cohen with the release of "I'm Your Man." This album marked a departure with its sophisticated electronic sound, featuring dark songs like "Everybody Knows" addressing contemporary issues like the rise of AIDS. "I'm Your Man" received positive acclaim, considered Cohen's "comeback," and achieved silver certification in the UK. It topped charts in Norway for 16 weeks and ranked 51 on Pitchfork's list of the 100 best albums of the 1980s. Cohen received the Crystal Globe Award in 1988 from CBS Records for selling over five million albums overseas. In 1989, he earned his first two Juno Award nominations: Canadian Entertainer of the Year and Male Vocalist of the Year.

Music Career, 1990s

In 1991, Leonard Cohen was inducted into the Canadian Music Hall of Fame and appointed Officer of the Order of Canada, later elevated to Companion in 2003. His ninth studio album, "The Future" (1992), featuring the popular song "Closing Time," explored dark global themes. By 1993, it achieved double platinum status in Canada, and Cohen received the Governor General's Performing Arts Award and two Juno Awards. Extensive tours in 1988 and 1993 resulted in the live album "Cohen Live: Leonard Cohen in Concert" (1994). In 1994, Cohen won a Juno for Songwriter of the Year, and "The Future" received nominations for Album of the Year and Best Video.

In 1997, Cohen released "More Best of Leonard Cohen," featuring songs from "I'm Your Man," "The Future," "Cohen Live," and two unreleased tracks, "Never Any Good" and "The Great Event." In 2001, Cohen returned with his first studio album in nine years, "Ten New Songs," co-written and produced by Sharon Robinson. It peaked at No. 4 on Canada's album chart and earned platinum certification. At the 2002 Juno Awards, "In My Secret Life" was nominated for Best Video, "Ten New Songs" for Best Pop Album, and Cohen for Best Songwriter and Best Artist.

Late-Career Albums

In 2012, Leonard Cohen unveiled "Old Ideas," marking his return with new original songs after seven years. Hailed as "a work of genius" by the Telegraph, the album received widespread critical acclaim, reaching No. 3 on the Billboard 200 and No. 1 on Canada's album chart. It secured a place in the Top 10 on various European charts and was longlisted for the Polaris Music Prize in 2012. At the 2013 Junos, Cohen received nominations for the Juno Fan Choice Award, winning Artist of the Year and Songwriter of the Year.

Continuing his prolific output, Cohen released his thirteenth studio album, "Popular Problems," in 2014. The album achieved No. 1 on Billboard's Canadian albums chart, No. 15 on the Billboard 200, No. 1 on Billboard's Folk Albums chart, and No. 4 on Billboard's Top Rock Albums chart. In 2015, Cohen received Juno Award nominations for Artist of the Year, Juno Fan Choice Award, and Adult Alternative Album of the Year, with "Popular Problems" ultimately winning Album of the Year [11].

Failing Health and Final Album

Following extensive global tours, Leonard Cohen faced health challenges, including multiple spine fractures, limiting his mobility. Recorded in his Los Angeles home and co-produced by his son Adam, Cohen's final studio album, "You Want It Darker" (2016), earned universal acclaim before his death in November 2016. Praised for its

orchestral arrangements and compelling lyrics, the album debuted at No. 1 on the Canadian charts and No. 10 on the Billboard 200.

Recognized as one of the best albums of the year, it won Album of the Year at the 2017 Juno Awards. Cohen posthumously received a Grammy for Best Rock Performance for the title track in January 2018. The album delves into themes of death and God, reflecting Cohen's contemplation of mortality. Despite expressing readiness for death due to deteriorating health, Cohen playfully mentioned during a listening session that he "intends to live forever." Death

On November 7, 2016, Leonard Cohen passed away peacefully in his sleep at his Los Angeles home at the age of 82. Despite a prolonged battle with cancer, his manager revealed that Cohen fell during the night, leading to his peaceful passing in his sleep. Cohen was laid to rest with a Jewish ceremony in a family plot on Mount Royal Cemetery on November 10, the day his death was publicly announced. Tributes from around the world, including one from Prime Minister Justin Trudeau, celebrated Cohen's unique musical legacy, noting that "no other artist's music felt or sounded like Leonard Cohen's," and expressing the global impact of his work across generations [20].

Characteristic Style

Cohen's creative expression, both in poetry and music, often delved into themes of love, but it also embraced a darker and more despondent imaginative vision. His acute awareness of the Holocaust left an indelible mark on his work, with images of the Nazi genocide permeating and shaping his writing. Interlocking patterns of poetry, religion, sex, death, beauty, and power were woven throughout his creations, heightened by the sensuousness of his language and his distinctive, dark sense of humour.

Rolling Stone's Mikal Gilmore observed that despite occasional sombre tones, Cohen's work also carried a wry humor evident in his conversations and the juxtaposition of his deep voice with arch music. Canadian singer-songwriter Dan Mangan characterized Cohen as a "wordy writer" who skilfully incorporated pauses in his music, allowing listeners to reflect on conveyed messages.

Cohen's rich baritone voice, which deepened with age, became a unique and intriguing element, adding profound emotion to his words. Described by *The New Yorker* as a "fantastical growl, confiding, lordly," and by CBC broadcaster Laurie Brown as resembling the quintessential Canadian voice on a cold morning, it became a distinctive signature for listeners. Bob Dylan praised Cohen's songwriting, emphasizing his unparalleled genius in crafting both lyrics and melodies, highlighting the celestial character and melodic lift present in every song—an element unparalleled in modern music.

Personal Life

Cohen's romantic involvements spanned a range of notable women, including Joni Mitchell, Janis Joplin, Nico, and Anjani Thomas. In the 1960s, he shared a significant relationship with Marianne Ihlen, a Norwegian woman he met in Hydra, Greece. Living together at Cohen's home, their connection inspired the song "So Long, Marianne." When Ihlen faced leukemia in 2016, Cohen penned a touching farewell letter expressing his enduring love and admiration.

In the 1970s, Cohen's partner was artist Suzanne Elrod, with whom he had two children, Adam and Lorca. His grandchildren include Cassius, son of Adam, and Viva, daughter of Lorca and Rufus Wainwright.

During the 1980s, Cohen was romantically and professionally involved with French photographer Dominique Issermann. In the 1990s, he was associated with American actor Rebecca De Mornay, who co-produced his album "The Future."

Cohen embarked on a spiritual retreat to the Zen Center on Mount Baldy near Los Angeles in 1994, later becoming ordained as a Zen monk in 1996 under the name Jikan, meaning "silence." He intermittently resided at the Buddhist monastery until early 1999 [66].

Covers and Tributes

Cohen's extensive body of work has left an enduring impact, inspiring countless artists globally. Judy Collins and Nina Simone notably covered his songs early in his career, expanding his reach. Various artists, including The Neville Brothers, Johnny Cash, Roberta Flack, Lana Del Rey, and Tori Amos, have delivered acclaimed renditions of his compositions. "Hallelujah" has been covered extensively by artists like Jeff Buckley, k.d. lang, and Rufus Wainwright.

Several tribute albums, such as "I'm Your Fan" (1991) and "Tower of Song" (1995), featuring artists like R.E.M. and Elton John, pay homage to Cohen's influence. In 2005, a Sydney Opera House concert with U2 and others was released as "Leonard Cohen: I'm Your Man." After Cohen's passing, musical tributes in Toronto and Montreal, featuring Choir! Choir! Choir! and various artists, celebrated his legacy. Canada Post commemorated Cohen with a set of three stamps on September 21, 2019, marking what would have been his 85th birthday [45].

Legacy and Significance

Leonard Cohen, a cherished figure in Canada's artistic landscape, is widely acclaimed as one of the preeminent songwriters of all time. In 1967, the Toronto Star highlighted his unique achievement as possibly the first Canadian poet to attain international fame. Minister Mélanie Joly, in November 2016, likened Cohen to musical geniuses like Glenn Gould, emphasizing his distinct contribution to a different musical era.

The Rock and Roll Hall of Fame emphasizes that Cohen's musical legacy is timeless, a sentiment echoed by Rolling Stone, ranking him 16th among the greatest songwriters. Adam Cohen, speaking on CBC Radio, portrayed his father as the last of his kind, offering a perspective from a unique era and leaving an irreplaceable void upon his departure.

Following Leonard Cohen's passing, heartfelt tributes poured in globally, underscoring his enduring artistic impact. Nick Cave's tweet hailed Cohen as the greatest songwriter, uniquely irreplicable. Ron Sexsmith lamented the loss, expressing how Cohen's music and words had profoundly shaped his life.

Prime Minister Justin Trudeau, reflecting on Cohen's legacy, emphasized his continued relevance, describing him as a timeless artist whose ability to evoke diverse human emotions solidified his position as one of the most influential and enduring musicians, transcending the ever-changing trends of fashion [52]. Honours Cohen received numerous accolades throughout his career. In 2005, he entered the Canadian Folk Music Walk of Fame, followed by the Canadian Songwriters Hall of Fame in 2006. The year 2008 saw his induction into the prestigious Rock and Roll Hall of Fame, accompanied by the honor of being named a Grand Officer of the National Order of Québec. On his 75th birthday in 2009, the Chelsea Hotel in New York City commemorated him with a dedicated plaque featuring lyrics from his 1974 song "Chelsea Hotel."

Further recognition arrived in 2010 when he joined the US Songwriters Hall of Fame and received the Grammy Lifetime Achievement Award. The year 2011 brought multiple honors, including the Prince of Asturias Award for Literature and the Glenn Gould Prize for his lifetime contributions to the arts. In 2012, Cohen was presented with the PEN New England Song Lyrics Award for Song Lyrics of Literary Excellence and the Prix Denise-Pelletier.

See also: [Leonard Cohen \(Profile\)](#).

Awards

Juno Awards

- Canadian Music Hall of Fame (1991)
- Male Vocalist of the Year (1993)
- Best Video (“Closing Time”) (1993)
- Songwriter of the Year (1994)
- Songwriter of the Year (2013)
- Artist of the Year (2013)
- Album of the Year (Popular Problems) (2015)
- Album of the Year (You Want It Darker) (2017)
- Artist of the Year (2017)

Others

- Québec Literary Competition Prize (The Favourite Game) (1964)
- Honorary Doctor of Laws, Dalhousie University (1970)
- Wm. Harold Moon Award, PROCAN (1984)
- Best Original Song (“Angel Eyes”), Genie Awards (1986)
- Officer, Order of Canada (1991)
- Honorary Doctor of Laws, McGill University (1992)
- Governor General’s Performing Arts Award (1993)
- Queen Elizabeth II Golden Jubilee Medal (2002)
- Companion, Order of Canada (2003)
- Canadian Folk Music Walk of Fame (2005)
- Canadian Songwriters Hall of Fame (2006)
- Grand Officer, Ordre National du Québec (2008)
- Rock and Roll Hall of Fame (2008)
- Lifetime Achievement Award, Grammy Awards (2010)
- US Songwriters Hall of Fame (2010)

- Prince of Asturias Awards, Literature (2011)
- Glenn Gould Prize (2011)
- PEN New England Song Lyrics Award, Song Lyrics of Literary Excellence (2012)
- Queen Elizabeth II Diamond Jubilee Medal (2012)
- Prix Denise-Pelletier (2012)
- Best Rock Performance (“You Want It Darker”), Grammy Awards (2018) [56].

Subhead 2.2 Metaphors in Leonard Cohens songs lyrics

This paper employs the method introduced by George Lakoff and Mark Johnson in 1980, pioneers in Conceptual Metaphor Theory (CMT). Lakoff and Johnson's theoretical framework significantly advanced the understanding of conceptual metaphors, emphasizing the relationship between source and target domains. Friedrich Ungerer and Hans-Jörg Schmid further elaborate on this method in their work "Introduction to Cognitive Linguistics" (2006), highlighting the importance of predetermined limitations in mapping scope to identify conceptual metaphors (Ungerer and Schmid, 2006, p. 119).

The research originates from a curiosity about how readers or listeners interpret lyrics, particularly those using metaphors to convey narratives. Leonard Cohen's album "Ten New Songs" serves as a case study, exploring metaphors related to love, life, and death. CMT, as proposed by Lakoff and Johnson, posits that metaphors are deeply intertwined with human thought processes, shaping our conceptual system (Lakoff and Johnson, 2003, p. 6).

To comprehend conceptual metaphors, it is essential to distinguish them from conventional or traditional metaphors. Ungerer and Schmid (2006) illustrate the distinction with examples like "The Sun is the eye of heaven," highlighting the tenor (explained element) and the vehicle (explaining element). While some metaphors become so ingrained in language that they are no longer perceived as such, the paper

suggests that Leonard Cohen's lyrics may contain metaphorical expressions aligned with human thought processes and emotions associated with love, life, and death.

While previous analyses of Leonard Cohen's lyrics exist, none specifically focus on the conceptual metaphors reflected in his works. The selected lyrics from "Ten New Songs" are "Ten Thousand Kisses Deep," "Here It Is," and "Boogie Street," chosen for their interconnectedness and relevance to the human conceptual system of love, life, and death. The research aims to unveil the conceptual metaphors embedded in Cohen's profound writings, shedding light on how metaphors shape our understanding of the world.

In "Metaphors We Live By" (2003), Lakoff and Johnson assert that metaphors play a pervasive role not just in our language but also in our thoughts and actions. Our mental processes, they argue, are intricately linked to our worldly experiences and practical engagements. Lakoff and Johnson propose that the concept of mind is essentially a tool for comprehending the world in relation to others, built upon the foundation of everyday experiences. Conceptual metaphors, according to them, arise from these commonplace encounters [4].

Highlighting the metaphorical structure inherent in our normal conceptual system, Lakoff and Johnson (2003) emphasize that understanding one concept is often facilitated by drawing on experiences related to another concept. They note that these metaphors can be rooted in cultural, ontological, and structural systems, indicating that cultural values align with the metaphor's structure. Additionally, the cultural context significantly influences the expression, reflecting the viewpoint of the culture it originates from. The dominant influence of a metaphorical concept depends on the subculture and the strength of personal values within that cultural context (Lakoff and Johnson, 2003).

Structural system metaphors not only enable us to modify concepts by referencing and quantifying them but also afford us the opportunity to utilize wellorganized and

precisely defined concepts for structuring another concept. These metaphors are firmly rooted in a systematic correlation with our experiences. For instance, the metaphor rational argument is war illustrates our capacity to comprehend arguments as involving both physical and non-physical conflicts. In contrast, animals primarily interpret conflicts in physical terms, such as fighting for food, sex, and territory. Unlike animals, human conflicts are more sophisticated and rational, allowing us to engage in both verbal and physical aspects during conflicts. Due to Leonard Cohen's extensive productivity, a focused selection of lyrics is essential for analysis. Rather than examining lyrics across various albums and time periods, this study adopts a targeted approach, resembling a cross-sectional study in epidemiological research, concentrating on a specific period in Cohen's life. The analysis centers on three lyrics from the album "Ten New Songs" (2001), aiming to uncover conceptual metaphors. This approach is informed by the ideas of George Lakoff and Mark Johnson (2003), Zoltán Kövecses (2010), and the methodology introduced by Friedrich Ungerer and Hans-Jörg Schmid in "An Introduction to Cognitive Linguistics" (2006).

The method, initially introduced by Lakoff and Johnson in 1980, was further developed in Ungerer and Schmid's work, incorporating the notion of mapping scope in conceptual metaphors. Mapping scope entails limitations that dictate the correspondence of the mapped source onto the target within the conceptual metaphor. For example, in "TIME IS MONEY," the source domain is MONEY, and the target domain is TIME.

Detection of conceptual metaphors involves three key elements: image schemas rooted in bodily experiences, such as orientational schemas like in-out and path schemas; basic correlations guiding comprehension of the world, such as action or correlation motions; and culture-dependent evaluations emphasizing specific cultural concepts like 'rich' or 'young' in Western culture (Ungerer and Schmid, 2006, p. 119-120).

Ten New Songs

The genesis of the album "Ten New Songs" (2001) can be traced back to Leonard Cohen's collaboration with Sharon Robinson. After a hiatus spent in the Zen Monastery at Mount Baldy near Los Angeles, Cohen emerged from solitude, making "Ten New Songs" his first public statement in years. In her analysis, "Notes Towards a Definition of a Masterpiece" (2002), Judith Fitzgerald explored Cohen's use of Dante Alighieri's "The Divine Comedy" as a loose model and identified influences from William Shakespeare's "Anthony and Cleopatra" in the lyrics. The album draws inspiration from various biblical sources, presenting themes of life, love, and death. Fitzgerald emphasizes the interplay of love and death throughout "Ten New Songs," intricately woven into the fabric of everyday life.

The lyrics of three songs, "A Thousand Kisses Deep," "Here It Is," and "Boogie Street," will be scrutinized for conceptual metaphors. "A Thousand Kisses Deep" delves into the profound meaning of life, advocating an intuitive understanding of its unfolding, acceptance of predetermined outcomes, and the ensuing tranquility (Fitzgerald, 2002). According to Cohen, "Here It Is" centers on death, with the theme recurrently mentioned throughout the song, exploring the rise, fall, and reflection of human existence influenced by love. "Boogie Street" metaphorically portrays the ordinary human struggle and the intertwining of work and desire in life. Cohen, drawing inspiration from a Singaporean street of the same name, describes it as a place where contrasting day and night lives coexist. Despite temporary reprieves, Cohen suggests that profound experiences are fleeting events (Fitzgerald, 2002).

"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.

The song "Boogie Street" is referenced in "A Thousand Kisses Deep," establishing a thematic connection between the two compositions. Both songs, "Boogie Street" and "A Thousand Kisses Deep," share similar explorations of profound themes. Within "Ten New Songs," Cohen draws an analogy between Babylon from biblical narratives and Boogie Street, emphasizing their shared representation of authentic, unavoidable aspects of real life. The songs reflect the inescapable nature of existence, portraying a parallel between the tangible reality of Boogie Street and the life depicted in Babylon. In these three songs, Cohen endeavors to illustrate the ongoing struggle between paradisiacal ideals and the challenges of everyday life, mirroring the thematic exploration of the sacred and the mundane undertaken by Dante in "The Divine Comedy" (Fitzgerald, 2002). Metaphors operate by structuring experiences from one cognitive domain onto another, providing a framework to comprehend and articulate various phenomena in both written and spoken language. Ontological metaphors play a crucial role in elucidating complex concepts, aiding in the interpretation of textual or verbal content. Among these metaphors, orientational ones utilize image-schemas to convey spatial relationships and orientations (Lakoff and Johnson, 2003, p. 264). Each metaphor involves two domains: a target domain, representing the subject under discussion, and a source domain, drawing on a more familiar or delineated experiential domain to facilitate understanding of the target. In the mapping process, the metaphor's literal meaning is rooted in the source

domain, and multiple elements contribute to shaping the concept. Lakoff and Johnson (2003) emphasize the preservation of image-schema structure in mapping, ensuring consistency in the alignment of interiors to interiors and exteriors to exteriors, among other elements (p. 265 L a J) [5].

Metaphors in A Thousand Kisses Deep

The forthcoming analysis will present various conceptual metaphors identified in "A Thousand Kisses Deep," accompanied by the relevant stanza or stanzas illustrating each metaphor. A detailed examination will elucidate the mapping from the source domain to the target domain.

«Life is a play» The source domain for this metaphor is play, and the target domain is life. This metaphor is derived from the lyrics of "A Thousand Kisses," as evident in the line: "The ponies run, the girls are young." The conceptual metaphor, life is a play, revolves around the notion of the "superficial" self, emphasizing the less serious and playful aspect of life, particularly during youth (Kövecses, 2003, p. 90).

"Life is a gambling game" The source domain for this metaphor is gambling, and the target domain is life. The lyrics portraying this metaphor include: "The odds are there to beat, and I'm turning tricks, I'm getting fixed." The conceptual metaphor life is a gambling game portrays human life as a game of chance. Kövecses (2010) further explains that perceiving life in terms of a gambling game involves understanding it as a process, with perceived structural similarities emerging from this perception (104-105). People discern the connections between actions taken in life and the potential outcomes, akin to winning or losing in a game.

«Person as a container» The metaphor's source domain is the real self on the inner self, while the target domain is life. This metaphor is evident in the line: "A thousand kisses deep." It implies that an individual's innermost feelings and experiences are shared with others. This metaphor emphasizes intimacy and openness, as a person's

openness (the container) allows for shared experiences. The degree of openness correlates with the depth of feelings that can be revealed and experienced. As an example, a kiss might encapsulate aspects of life such as truth and one's authentic self (Kövecses, 2003).

The song "A Thousand Kisses Deep (spoken word)" by Leonard Cohen delves into the contemplation of a past romantic relationship from the perspective of the narrator. The lyrics delve into memories of a former lover, expressing the narrator's feelings of regret and frustration associated with reflecting on this past connection. In a literal sense, the lyrics convey that the narrator shared a profound bond with the other person, and even though the relationship has concluded, the memories of it endure. This enduring connection is portrayed as something that has persisted over time and continues to linger.

The metaphorical expression "a thousand kisses deep" implies that the love experienced was profound, surpassing surface-level emotions. It suggests a depth and authenticity to the affection that transcends mere physical expressions. The use of this metaphor underscores the intensity and significance of the emotional connection between the narrator and the former lover.

Additionally, the lyrics introduce symbolic elements such as snowmen, lilies, and wine, which serve as representations of their relationship. These symbols contribute to highlighting the delicate and beautiful aspects that characterized the love they once shared. Snowmen may imply transience, lilies could symbolize purity or renewal, and wine may signify celebration or shared moments. Together, these symbols enrich the portrayal of the relationship, emphasizing its unique qualities. In essence, the song reflects on the enduring power of love, suggesting that even though the narrator has moved on, the impact of that deep connection continues to resonate. The exploration of memories and the incorporation of metaphors and symbols

contribute to a poignant reflection on the lasting influence of profound love in one's life.

The song "A Thousand Kisses Deep" by Leonard Cohen is rich with metaphors that convey complex emotions and experiences. Let's explore the metaphors in the lyrics and their potential meanings:

1. The ponies run, the girls are young:
 - Metaphor: Ponies and girls represent elements of vitality, youth, and the transient nature of life.
 - Meaning: The fleeting and energetic aspects of life, where youth and vibrancy exist but are temporary.
2. You win a while, and then it's done, Your little winning streak:
 - Metaphor: Life as a game with winning and losing streaks.
 - Meaning: Describes the cyclical nature of life, where moments of success or happiness are followed by inevitable downturns.
3. And summoned now to deal with your invincible defeat:
 - Metaphor: Confronting and grappling with one's inevitable and insurmountable failures.
 - Meaning: Acknowledging the inescapable challenges and defeats that everyone must face.
4. You live your life as if it's real, A thousand kisses deep:
 - Metaphor: Living life with depth, complexity, and profound experiences.
 - Meaning: Emphasizes the richness and depth of life, with each "kiss" symbolizing a deep, significant moment or experience.
5. I'm turning tricks, I'm getting fixed, I'm back on boogie street:
 - Metaphor: Engaging in risky behavior and returning to a place of temptation and indulgence.

- Meaning: Describes a period of self-destructive behavior, seeking fixes or escapes from life's challenges.
6. You lose your grip, and then you slip into the masterpiece:
 - Metaphor: Losing control and entering a state of artistic or personal excellence.
 - Meaning: Reflects the idea that sometimes, when things seem to fall apart, they lead to a greater, more profound outcome.
 7. And maybe I had miles to drive and promises to keep:
 - Metaphor: Life as a journey with commitments and responsibilities.
 - Meaning: Acknowledges the obligations and responsibilities that come with life's journey.
 8. You ditch it all to stay alive, A thousand kisses deep:
 - Metaphor: Sacrificing commitments to survive and experience profound moments.
 - Meaning: Highlighting the choices made in life, sometimes sacrificing long-term commitments for the sake of immediate survival or intense experiences.
 9. And sometimes when the night is slow, The wretched and the meek:
 - Metaphor: Moments of reflection and contemplation for those who feel marginalized or oppressed.
 - Meaning: Describing introspective moments for individuals who may be overlooked or struggling.
 10. Confined to sex, we pressed against the limits of the sea:
 - Metaphor: The limitations of physical intimacy being tested.
 - Meaning: Exploring the boundaries of physical relationships and confronting the limitations imposed by reality.
 11. I saw there were no oceans left for scavengers like me:
 - Metaphor: Exhausting the possibilities or opportunities in life.

- Meaning: Expresses a sense of having explored all available options, leaving little room for further discovery.

12. I made it to the forward deck, I blessed our remnant fleet:

- Metaphor: Reaching a vantage point and appreciating what remains.
- Meaning: Acknowledging past experiences and expressing gratitude for what still endures.

13. And then consented to be wrecked, A thousand kisses deep:

- Metaphor: Willingly accepting the consequences of one's actions or choices.
- Meaning: Embracing the outcomes, whether positive or negative, of the profound and deep experiences in life.

14. I guess they won't exchange the gifts that you were meant to keep:

- Metaphor: Missed opportunities or unfulfilled expectations.
- Meaning: Expressing a sense of disappointment or unmet expectations in life.

15. And quiet is the thought of you, The file on you complete:

- Metaphor: Reflecting on someone's life, perhaps in memory or contemplation.
- Meaning: Describing a peaceful or settled state of mind when thinking about someone, with the "file" suggesting a complete understanding or acceptance.

16. Except what we forgot to do, A thousand kisses deep:

- Metaphor: Unfinished business or unaddressed aspects of life.
- Meaning: Acknowledging the existence of unresolved matters or unfulfilled intentions.

In summary, Leonard Cohen employs a multitude of metaphors in "A Thousand Kisses Deep" to convey the complexities, challenges, and profound moments inherent in the human experience. The metaphors enrich the lyrics, allowing listeners

to interpret and resonate with the intricate layers of meaning woven into the song [6].

Metaphors in Here It Is

The analysis will begin by presenting the various conceptual metaphors identified in "Here It Is," followed by corresponding lines exemplifying each metaphor. A thorough examination will elucidate the mapping from the source domain to the target domain, supported by an in-depth analysis.

One such metaphor explored is the concept that LIFE IS A PRECIOUS POSSESSION. In this metaphor, the source domain is identified as PRECIOUS POSSESSION, while the target domain is LIFE itself. The specific lyric embodying this metaphor reads: "Here is your crown and your seal and rings." The conceptual metaphor LIFE IS A PRECIOUS POSSESSION is evident as the valuable objects in life, represented by the nouns "crown," "seal," and "rings," align with the source domain of PRECIOUS POSSESSION. The connection to the target domain, LIFE, is established through the possessive pronoun "your." This interpretation resonates with Kövecses (2003, p. 77), highlighting a fusion of metaphors derived from everyday experiences or tangible items—elements that may be easily acquired but also susceptible to loss.

The metaphor in question originates from the source domain of PRECIOUS POSSESSION, with the target domain being LIFE. The lyric embodying this metaphor reads: "Here is your cart and your cardboard and piss." Within this metaphor, the source domain, PRECIOUS POSSESSION, encompasses the terms "cart," "cardboard," and "piss," symbolizing personal belongings or bodily fluids that hold significance to the individual but may lack value to others, possibly suggesting homelessness. The target domain, LIFE, is encapsulated in the broader metaphor of precious possessions, mirroring the preciousness of life itself. The mentioned

possessions, such as "cart," "cardboard," and "piss," contrast with the more affluent imagery in the lyric: "Here is your crown and your seal and rings" (Kövecses 2010, p. 335).

Another metaphor explored is LIFE IS FOOD OR DRINKS, with the source domain being FOOD OR DRINKS and the target domain being LIFE. The relevant lyric is: "Here is your wine, and your drunken fall." This conceptual metaphor stems from the overarching metaphor IDEAS ARE FOOD OR DRINKS. The metaphor implies that, like food or ideas, aspects of life can be both beneficial and detrimental. In this case, the source domains "wine" and "drunken fall" reflect the dual nature of life. The target domain, LIFE, is represented by the possessive pronoun "your," and this metaphor falls under the specific-level category, laden with detailed schematic information (Kövecses, 2010, p. 66-67).

The metaphor DEATH IS NIGHT-TIME is based on the source domain NIGHT-TIME, with the target domain being DEATH. The corresponding stanza reads: "And here is your night, the night has begun." This conceptual metaphor illustrates the idea that death is akin to the onset of night. The source domain NIGHT-TIME signifies the departure of life during the night, aligning with the target domain DEATH (Kövecses, 2010, p. 72).

The metaphor being discussed is LIFE IS A JOURNEY, where the source domains are the BEGINNING OF A DAY and the BEGINNING OF A JOURNEY. The target domain for this metaphor is DEATH, and the lyrics embodying this metaphor are: "And here is the dawn and (Until death do us part)." This conceptual metaphor posits that the initiation of the target domain, DEATH, can be associated with the commencement of either the BEGINNING OF A DAY or the BEGINNING OF A JOURNEY as source domains. By comparing these two source domains with the metaphor DEATH IS THE END OF A JOURNEY, it becomes apparent that both the BEGINNING OF A DAY and the BEGINNING OF A JOURNEY are mapped

onto the target domain DEATH. Consequently, this implies that death marks the conclusion of a day that begins in the morning (Kövecses, 2010, p. 72).

The metaphor being discussed is LOVE IS A BUILDING/CONSTRUCTION, where the source domain is CONSTRUCTION, and the target domain is LOVE. The corresponding lyric reads: "And here is the love, that it's all built upon." The conceptual metaphor LOVE IS A BUILDING suggests that the source domain in this metaphor is CONSTRUCTION, as indicated by the phrase "that it's all built upon." The target domain, LOVE, is represented in the lyric "And here is the love." This metaphor falls within complex metaphor systems, wherein the actual building or construction, serving as the source domain, is abstract, much like the target domain of LOVE (Kövecses 2010, p. 166-168).

Another metaphor explored is END OF LOVE/LIFE IS CRUCIFIXION, with the source domain being CRUCIFIXION and the target domain being LOVE or LIFE. The lines reflecting this metaphor are: "And here is your cross, Your nails and your hill, And here is your love, That lists where it will." The conceptual metaphor posits that the source domain, CRUCIFIXION, signifies the end of LOVE, and by extension, LIFE. This metaphor can be contrasted when LOVE is the target domain, with CRUCIFIXION as the source domain, or when LIFE is the target domain with the source domain being CRUCIFIXION. The underlying concept of the metaphor revolves around the inevitable demise, symbolized by crucifixion, whether it pertains to the end of LOVE or LIFE.

Metaphors in Boogie Street

The metaphor under consideration is LIFE IS LIGHT, with the source domain being LIGHT and the target domain being LIFE. The lyrics reflecting this metaphor are: "O' Crown of Light." The metaphor suggests that LIFE IS LIGHT, encompassing a system of everyday concepts related to life and death. The phrase "O' Crown of

Light" illustrates the idea that life is easy and prosperous, aligning with the metaphor LIFE IS LIGHT. The source domain LIGHT is reflected in the stanza within the target domain LIFE (Kövecses, 2010, p. 72).

Moving on to the metaphor LIFE IS PARADISE, where the source domain is PARADISE and the target domain is LIFE. The lyric embodying this metaphor is again: "O' Crown of Light." The conceptual metaphor LIFE IS PARADISE maps the source domain PARADISE onto the target LIFE. "O' Crown of Light" in this metaphor symbolizes an unattainable place desired by humans, representing a dream world that remains elusive. The source domain PARADISE is echoed in the lyric "O' Crown of Light" within the target domain LIFE.

The metaphor LIFE IS A MISERY features the source domain MISERY and the target domain LIFE. The corresponding lyric reads: "O' Darkened One." The conceptual metaphor LIFE IS A MISERY is derived from the source domain MISERY, mapped onto the target domain LIFE. The lyric "O' Darkened One" may illustrate the misery in life by exploring various aspects of suffering, including emotional pain, dysfunctional relationships, and the profound sorrow that exists in life.

The metaphor being explored is LIFE IS A HELL, where the source domain is HELL and the target domain is LIFE. The lyric representing this metaphor is: "O' Darkened One." This lyric illustrates the mapping of the source domain HELL onto the target domain LIFE in the conceptual metaphor LIFE IS HELL. "O' Darkened One" symbolizes life when it oscillates between periods of sadness and joy, reflecting the inherent contrasts and complexities of life. Unlike the metaphors LIFE IS PARADISE and LIFE IS LIGHT, which are associated with the lyric "O' Crown of Light," the lyric "O' Darkened One" delves into the darker facets of life.

Shifting to the metaphor LIFE IS A VOYAGE IN SPIRIT, with the source domain being SPIRIT and the target domain being LIFE. The lyric embodying this metaphor

is: "We are so lightly here." The conceptual metaphor LIFE IS A VOYAGE IN SPIRIT employs the lyric "We are so lightly here" to map its source domain SPIRIT onto the target domain LIFE. This metaphor can be compared to the metaphor LIFE IS A VOYAGE IN SPACE (Kövecses, 2010, p. 55).

The metaphor HUMAN BODY IS A CONTAINER features the source domain CONTAINER and the target domain HUMAN BODY. The relevant line is: "Though all the maps of blood and flesh." The conceptual metaphor PERSON AS A CONTAINER conveys the concrete source domain CONTAINER (maps) with the idea of the human body as a container. The abstract target domain, HUMAN BODY, is manifested through the concrete notion of one's physical body, represented by "blood and flesh." Therefore, the conceptual metaphor derived from this line is HUMAN BODY IS A CONTAINER (Kövecses, 2010, p. 92) [15].

Metaphors in Bird on the Wire

During a tumultuous phase in his life, Leonard Cohen penned "Bird on the Wire." At this juncture, he faced challenges both in his professional and personal spheres. Despite having released multiple albums in his early thirties, Cohen had yet to achieve widespread recognition. Simultaneously, he grappled with the aftermath of a tumultuous romantic relationship that left him feeling betrayed and heartbroken. Compounding these struggles was Cohen's escalating drug addiction, highlighting the complexity of the challenging period he was navigating.

During this period, Cohen made the decision to embark on a European tour, viewing it as an opportunity to change his circumstances and escape the emotional turmoil stemming from his recent relationship. However, the tour faced numerous challenges, including financial struggles and technical issues with the sound equipment. Cohen found himself performing in less-than-ideal venues, such as a circus tent and a bullfighting ring.

Human nature drives individuals to seek happiness and freedom, hoping to shield their loved ones from harm or betrayal. In "Bird on the Wire," Leonard Cohen employs rich similes and metaphors to convey intricate comparisons, enhancing the audience's comprehension of the narrator's predicament. The narrator desires the freedom of a bird or a carefree drunkard but feels ensnared, "like a worm on a hook," unwilling to conform or act against his principles (4). Despite the freedom symbolized by wings, he grapples with the guilt of causing harm to others and hopes they can forgive him (8). He acknowledges the possibility of being untrue but insists it was not intended to harm, expressing remorse for neglecting those who reached out to him (9,13).

To underscore his plea for forgiveness and the weight of guilt, the narrator likens his pain to that of a stillborn baby, emphasizing the unbearable suffering for any family or loved ones. The juxtaposition of the narrator's awareness that he "must not ask for so much" forgiveness and his belief in trying nonetheless adds complexity to his thoughts (18).

However, in the poem's concluding lines, the narrator employs similes once again, expressing a steadfast desire to be free, comparing himself to a bird on the wire or a drunk in the midnight choir, emphasizing his unwavering commitment to this ideal (21, 22). He pledges to remain true to himself, seeking forgiveness and striving "in [his] way to be free" while hoping to prevent harm to his loved ones (23). The pursuit of freedom has long been a fundamental aspiration of humanity, and Leonard Cohen's "Bird On The Wire" delves into this struggle and desire through extensive use of similes and metaphors.

Birds, symbolizing freedom in their unbound existence, serve as a poignant comparison to Cohen's yearning for freedom. The simile "like a worm on a hook" underscores the difficulty of attaining freedom from constraining circumstances, despite the fervent desire for it (4). However, Cohen acknowledges that the quest for

freedom may inadvertently cause harm, exemplified by having "torn everyone who reached out for [him]" (13), recognizing the personal cost of pursuing freedom.

The beggar on the crutch introduces another layer to the exploration of freedom, suggesting there is more to ask for in life. The beggar's words, "you must not ask for so much" (18), are juxtaposed with a young woman's encouragement for him to ask for more. This contrast highlights the subjective nature of freedom's definition.

Leonard Cohen strategically employs metaphors and similes in "Bird On The Wire" to convey his message about gaining freedom, emphasizing that true freedom demands sacrifices and unwavering determination in the pursuit of one's goals [41].

Leonard Cohen's "Bird on the Wire" is a song filled with vivid metaphors that convey a sense of struggle, redemption, and the complexity of human relationships.

Let's explore the metaphors and their meanings:

1. Like a bird on the wire:

- Meaning: The bird on the wire is a metaphor for vulnerability and a precarious existence. It suggests a sense of being exposed to the challenges and uncertainties of life.

2. Like a drunk in a midnight choir:

- Meaning: The image of a drunk in a midnight choir evokes a feeling of being an outsider, someone who doesn't quite fit in with conventional or harmonious aspects of life.

3. I have tried in my way to be free:

-
 Meaning: The speaker expresses the desire for freedom but acknowledges that their journey has been unconventional and possibly challenging, marked by personal struggles.

4. Like a worm on a hook:

- Meaning: Similar to the bird on the wire, the worm on a hook symbolizes vulnerability and being caught in a difficult situation, possibly facing external pressures or challenges.

5. Like a knight from some old-fashioned book:

- Meaning: The knight from an old-fashioned book represents a romanticized and chivalrous image, possibly alluding to ideals that may no longer be applicable or relevant in contemporary life.

6. I have saved all my ribbons for thee:

- Meaning: The act of saving ribbons suggests a form of devotion or commitment. The speaker has preserved something meaningful for a specific person, indicating a sense of loyalty or love.

7. If I have been unkind:
 - Meaning: The speaker acknowledges the possibility of having been unkind and expresses a hope for forgiveness or understanding.

8. If I have been untrue:

- Meaning: Similarly, the speaker acknowledges the potential for having been untrue, clarifying that it was not directed at the person they address. It implies a sense of regret.

9. Like a baby, stillborn:

- Meaning: The metaphor of a stillborn baby conveys a sense of loss, pain, and the inability to bring something to fruition. It could symbolize unrealized potential or unfulfilled aspirations.

10. Like a beast with his horn:

-
 Meaning: The beast with his horn suggests a primal and instinctual nature. It might symbolize moments of aggression or untamed aspects of the speaker's personality.

11. I have torn everyone who reached out for me:

- Meaning: The act of tearing suggests a pattern of hurting or rejecting those who tried to connect with the speaker, possibly due to their own struggles or personal issues.

12. I swear by this song, and by all that I have done wrong, I will make it all up to thee:

- Meaning: The speaker pledges to make amends for their mistakes, emphasizing the sincerity of their commitment through the medium of the song.

13. I saw a beggar leaning on his wooden crutch:

- Meaning: The beggar leaning on a wooden crutch represents someone physically challenged and possibly marginalized, imparting a sense of humility and the acknowledgement of others' struggles.

14. "You must not ask for so much":

- Meaning: The beggar's advice suggests a caution against excessive expectations, urging a more modest or realistic approach to life's desires.

15. "Hey, why not ask for more?":

- Meaning: In contrast, the pretty woman's question challenges the notion of settling for less and encourages a more ambitious or daring approach to life's possibilities.

16. Oh, like a bird on the wire, Like a drunk in a midnight choir:

- Meaning: The repetition of these metaphors reinforces the ongoing struggle and vulnerability experienced by the speaker.

-
17. I have tried in my way to be free:

Meaning: The repetition of this line serves as a refrain, emphasizing the speaker's ongoing attempt to find freedom and authenticity.

Overall, "Bird on the Wire" is a poignant exploration of the human condition, filled with rich metaphors that convey a complex range of emotions and experiences.

Metaphors in Dance Me To The End Of Love

At its essence, "Dance Me To the End of Love" serves as a tribute to the enduring strength of love. Leonard Cohen employs vivid and evocative imagery to portray a love that surpasses the confines of time and guides individuals through life's challenges. The act of dancing becomes a metaphor for the journey of love, highlighting its ability to accompany and support us until the very end. Cohen's lyrics create a vivid depiction of intimacy, passion, and commitment, inviting listeners into a realm where the dance of love becomes a sanctuary from life's complexities. Through his skilful storytelling, Cohen emphasizes the transformative power of love, showcasing its capacity to provide solace, joy, and fulfillment even in the face of mortality.

Cohen drew inspiration for this enchanting composition from his fascination with love and its ability to transcend time and space. His experiences, particularly witnessing the Holocaust and the musicians who played in concentration camps, deeply influenced his perception of love's resilience. This influence motivated him to compose a song that captured the essence of love as a guiding force throughout life's journey.

The title "Dance Me To the End of Love" carries symbolic significance, suggesting a yearning for love to be the guiding force until life's conclusion. The act of dancing symbolizes the intimate connection between two individuals, while "the end of love" refers to life's final stages. It portrays love as a steadfast companion, ensuring that

-
even as life concludes, love remains a source of comfort and companionship. This line encapsulates the ethereal and transcendent nature of love.

The image of a burning violin symbolizes the intensity and fragility of human emotions, expressing the desire for love to lead towards beauty amidst life's inevitable struggles.

The song's emotional impact is profound, evoking a range of feelings such as nostalgia, romance, and introspection. It prompts deep reflection on love's transformative power, eliciting emotions of longing, contentment, and a sense of eternal connection. Cohen's soulful delivery, coupled with the haunting melody, creates an intense and memorable listening experience.

Despite its release in 1984, "Dance Me To the End of Love" resonates across generations due to its timeless themes. The song's message of enduring love and facing life's challenges remains relevant and relatable today. Leonard Cohen's live performances of the song, notably at the 2008 Montreal Jazz Festival, were celebrated for their emotional depth and connection with the audience. Regarded as one of Cohen's significant contributions to music, the song exemplifies his unique ability to craft profound and introspective compositions that resonate with listeners, solidifying his status as one of the most influential singer-songwriters of his generation.

The song commences with the evocative line "Dance me to your beauty with a burning violin," setting the tone for a metaphorical dance that signifies a fervent and intense yearning for the captivating allure of the addressed person. The use of the violin, renowned for its emotive and soul-stirring melodies, accentuates the depth of the sought-after connection.

As the lyrics unfold, the notion of dancing through panic conveys a search for solace and security within the arms of the beloved. The verses express a longing to be "gathered safely in," seeking comfort and tranquility amid life's tumult. References to lifting "like an olive branch" and being a "homeward dove" symbolize finding refuge and a sense of belonging with the person in focus.

The recurrent chorus, "Dance me to the end of love," reinforces the aspiration for a lasting connection, suggesting a desire to continue dancing even in the face of challenges and uncertainties [51].

The second verse articulates a wish to witness the true beauty of the beloved when no others are present, with the reference to Babylon indicating a desire for an unbridled and passionate connection, unencumbered by societal norms.

The lyrics also allude to dancing to a wedding, symbolizing the celebration of love and commitment. Emphasizing the tenderness and longevity of the dance, the lines imply a yearning for enduring love that transcends superficial boundaries, elevating both individuals.

The concluding verse introduces the theme of legacy and continuity, expressing a desire to pass on the gift of love to future generations. References to curtains worn by kisses and a torn thread depict the inevitable passage of time and the eventual conclusion of physical closeness. Nonetheless, the desire to dance to the end of love remains steadfast [69].

In summary, "Dance Me to the End of Love" is a poignant and expressive song that delves into the longing for profound connection, beauty, and the timeless strength of love. Leonard Cohen's lyrics vividly portray a love that perseveres despite the march of time.

"Dance Me to the End of Love" by Leonard Cohen is rich with metaphors that convey the depth and intensity of love. Let's explore each metaphor and its meaning:

1. Dance me to your beauty with a burning violin:

- Meaning: This metaphor suggests a passionate and enchanting dance to the beauty of the person, with the violin symbolizing the emotive and soul-stirring music that accompanies the dance. The burning violin implies intensity and fervour.

2. Dance me through the panic 'til I'm gathered safely in:

- Meaning: The dance serves as a comforting and protective journey through moments of panic or chaos, leading to a state of safety and emotional security.
3. Lift me like an olive branch and be my homeward dove:
 - Meaning: The olive branch symbolizes peace, and the homeward dove represents a guide or companion leading the speaker to a place of tranquility and belonging.
 4. Dance me to the end of love:
 - Meaning: The repeated refrain encapsulates the desire for the dance to continue until the very end of love, suggesting a wish for enduring connection and commitment.
 5. Let me see your beauty when the witnesses are gone:
 - Meaning: The desire to witness the beauty of the beloved without the presence of others, emphasizing the intimacy and authenticity of the connection.
 6. Moving like they do in Babylon:
 - Meaning: Referring to the dance in Babylon invokes images of passion, sensuality, and freedom, suggesting a desire for a love that is both exotic and liberating.
 7. Show me slowly what I only know the limits of:
 - Meaning: The metaphor implies a yearning to explore and experience love in its fullest, surpassing the known limits and discovering new depths.
 8. Dance me to the wedding now, dance me on and on:
 - Meaning: The wedding dance symbolizes the celebration of love, and the desire to dance endlessly reflects a wish for a love that endures and continues to evolve.

9. We're both of us beneath our love, we're both of us above:

- Meaning: This metaphor suggests a multidimensional connection where both individuals are simultaneously immersed in and elevated by their love.

10. Dance me to the children who are asking to be born:

- Meaning: The dance extends to the creation of new life, expressing a desire for the continuation of love through the birth of children.

11. Dance me through the curtains that our kisses have outworn:

- Meaning: The metaphor evokes a sense of time passing, with curtains representing the passage of moments marked by kisses, implying a love that has endured.

12. Touch me with your naked hand or touch me with your glove:

- Meaning: The contrast between a naked hand and a glove suggests an intimate touch, whether bare and authentic or adorned and protected.

13. Dance me to the end of love (repeated):

- Meaning: The refrain reiterates the central theme, emphasizing the wish for the dance, symbolizing love, to endure until its completion.

These metaphors collectively create a poignant and vivid portrayal of love's various facets, encompassing passion, intimacy, endurance, and the cyclical nature of life and connection [64].

Metaphors in My Secret Life

The song "In My Secret Life" serves as a poignant contemplation on the intricate facets of human nature and the various personas we adopt in our everyday existence. Cohen posits the notion that each of us harbours concealed aspects of our lives, shielded from public scrutiny and uninfluenced by the judgments and expectations of others. Within these covert realms, we experience a liberating authenticity, freely

expressing our innermost desires and fears without the apprehension of criticism or rejection.

Commencing with a disclosure of the singer's preoccupation with the past and the remorse associated with losing a loved one, the lyrics exude a profound sense of nostalgia and yearning. Despite the absence of someone to fill the void, the song conveys that in the singer's secret life, the connection persists, allowing him to continue making love to this person within the confines of his thoughts.

Throughout the composition, Cohen candidly acknowledges the imperfections and lack of complete honesty in his public life. He confesses to smiling when angered, engaging in deception and infidelity when convenient, and adopting pragmatic measures to navigate through life. Simultaneously, he underscores his awareness of right and wrong, expressing a willingness to sacrifice for the truth within his secret life.

The song delves into Cohen's lamentation about the world's condition, portraying a society indifferent to the suffering of others and trapped in a binary mindset. In his secret life, he resists succumbing to simplistic and potentially perilous ideologies prevalent in public discourse.

The conclusion of the song portrays the singer's sense of isolation and detachment from others, immersed in the superficialities of contemporary trends. Despite an appearance of conformity, he describes a heart akin to ice and a feeling of cold and crowding. However, amid this loneliness, Cohen implies that solace and meaning are still attainable within his secret life. Despite the contradictions and complexities within his nature, he suggests the existence of a pure and genuine aspect outside the constraints of societal expectations and public perception.

The lyrics of "In My Secret Life" by Leonard Cohen contain several metaphors that convey the singer's complex emotions, struggles, and reflections.

Let's delve into the metaphors and explore their meanings:

1. Moving so fast:

- Meaning: The image of someone moving quickly suggests the transient nature of life and experiences. The singer observes the fleeting moments and the pace at which time passes.

2. Loosen my grip on the past:

- Meaning: The metaphor of gripping the past reflects the singer's difficulty in letting go of memories or experiences. It implies a struggle to move forward and embrace the present.

3. No one in sight:

- Meaning: The loneliness or absence of someone in sight may symbolize emotional solitude or a sense of isolation, adding to the singer's feelings of missing someone.

4. Making love in my secret life:

- Meaning: This metaphor suggests that, despite the external challenges or difficulties, the singer finds solace and connection in his inner, private world.

"Making love" can be metaphorical, representing a deep emotional connection. 5.

Smile when I'm angry:

- Meaning: The act of smiling while angry symbolizes the complexity of the singer's emotions. It could imply hiding true feelings or putting on a façade to navigate through challenging situations.

6. Marching through the morning, marching through the night:

- Meaning: This metaphor could represent the continuous journey or struggle in life, moving forward despite challenges. The marching imagery conveys a sense of determination and resilience.

7. Moving cross the borders of my secret life:

- Meaning: Crossing borders in the secret life signifies transcending personal boundaries or limitations. It could represent the expansion of one's inner world and experiences.

8. Looked through the paper:

- Meaning: Reading the newspaper and wanting to cry suggests the singer's emotional response to the harsh realities reported in the media, highlighting a sense of empathy or despair for the world's troubles.

9. Either black or white:

- Meaning: The metaphor reflects the singer's criticism of simplistic and binary thinking, particularly in matters of morality or societal issues. Life is portrayed as more nuanced than just black and white perspectives.

10. Heart is like ice:

- Meaning: Describing the heart as ice suggests emotional coldness or numbness, perhaps a result of the singer's struggles and experiences.

These metaphors collectively paint a vivid picture of a person navigating through the complexities of life, concealing inner struggles, and finding meaning and connection within the realms of a secret life. The imagery contributes to the depth and emotional resonance of the song [65].

Subhead 2.3 Biblical metaphors in Leonard Cohens song lyrics

Biblical imagery is a pervasive element in Leonard Cohen's songs, and his concerts are occasionally characterized as "spiritual occasions." When questioned in interviews about the significance of biblical and religious metaphors in his music, Cohen asserts that religion serves as a wellspring of inspiration for him. He expresses a non-critical stance towards religion, emphasizing that it has always been an integral part of his identity. Cohen does not view it as oppressive or obstructive; instead, he sees it as a resource that he can leverage to his advantage. The familiar

stories from David to Jesus, encompassing concepts like Law, revelation, sacred life, and messiah, offer a rich pool of poetry that he can readily access.

He says, for instance:

I don't criticize religion, I have nothing against it because it was always a part of me. I never felt that it oppressed me, like a tyranny, or that it was an obstacle that kept me from doing what I wanted to do or feeling what I wanted to feel. I had no need to push it away or reject it. On the contrary, I could use it to my advantage; it was a rich source, all these stories that everyone is familiar with. From David to Jesus, the idea of Law, of revelation, of a sacred life, or a messiah. All that poetry was at my fingertips.

Cohen's attitude toward the biblical tradition is inclusive, not elitist. He suggests that one doesn't require specialized biblical knowledge to grasp the role of religious metaphors in his songs. Rather than creating an exclusive realm, Cohen seeks "common ground" by drawing on universally understood stories. For him, the stories of David singing songs or Jesus being crucified are shared cultural knowledge that forms a basis for connection.

In Cohen's artistic expression, biblical metaphors act as fundamental building blocks, accessible to everyone and clearly present in his own reservoir of images and ideas. These metaphors become flexible tools, subject to transformation through Cohen's appropriation and integration into his songs. While they are adaptable to his creative endeavours, the biblical elements also exert an influence, moulding and shaping the songs in which they find a place.

To understand Cohen's use of biblical elements, it is useful to identify recurring themes across his songs. This analysis highlights two themes that characterize the way Cohen reshapes the sacred [70].

Firstly, Leonard Cohen's songs centre around the profound spiritual experiences embedded in everyday life. In tandem, sacred narratives or metaphors illuminate the ordinary aspects of life, establishing a dynamic interchange between the sacred and the mundane. This interplay modifies traditional concepts of the divine and the spiritual. Secondly, Cohen's compositions shed light on the fractures and vulnerabilities inherent in human existence, portraying these weaknesses as arenas where the sacred emanates. These vulnerable spaces become opportunities for humans to demonstrate love and contribute to the redemption of humankind by assisting the divine.

These two overarching themes form the nucleus of the discussion on Cohen's songs. Following the exploration of these songs, the analysis delves into two dimensions. Firstly, it examines the impact of Cohen's utilization of religious elements on the perception of the Bible as sacred scripture. Secondly, it scrutinizes the relationship between the poet and inspiration. Specifically, certain songs, particularly in Cohen's recent album, "Old Ideas," complicate the ambiguous connection between a muse and the poet. This complexity is examined through the lens of the master-slave relationship and the dynamics between a worshipper or devotee and a god. This additional layer contributes to the understanding of how Cohen navigates biblical metaphors and negotiates the canonical authority associated with these images.

When delving into the concept of the sacred in Leonard Cohen's music, it shouldn't be surprising to encounter spiritual elements even in unexpected settings, such as a song unfolding in a local neighbourhood bar like "Closing Time." At first glance, this song, which revolves around the moments just before the closure of the neighbourhood establishment, interweaves everyday life with spiritual components. However, its primary focus lies in the eruption of profound existential questions amid the backdrop of popular culture. Jan Swafford characterizes "Closing Time" as a blend of commonplace desires, Biblical undertones, a party atmosphere, and

gritty jealousy. While Cohen makes references to well-known theological concepts like the Holy Spirit, Heaven, the devil, Christ, and even the Boss, these elements are embedded in the context of a lively bar on a Saturday night.

Cohen injects humour into the song by playfully incorporating religious references (such as the Holy Spirit asking 'Where's the beef?' and describing the place as 'dead as Heaven on a Saturday night'), yet the lighthearted tone doesn't diminish the significance of the underlying questions. The lyrics of the song unveil contemplation on what transpires when the bar closes, when love departs, and, ultimately, when death becomes imminent. For Cohen, grappling with these profound inquiries is most aptly done in the smoky and cacophonous ambience of a bar. However, these questions retain their theological essence as they illuminate the nature and purpose of human life. The answers, according to Cohen, cannot be found in pre-packaged theological slogans; instead, they must be crafted amidst the haze of smoke, the rhythm of music, and the clamour of noise while acknowledging the recurring reality that both love and life are prone to disappointment.

*all the women tear their blouses off and
the men they dance on the polka-dots and
it's partner found, it's partner lost and it's
hell to pay when the fiddler stops: it's*

CLOSING TIME

*And I loved you when our love was blessed
and I love you now there's nothing left but
sorrow and a sense of overtime and I missed
you since the place got wrecked And I just
don't care what happens next looks like*

*freedom but it feels like death it's something
in between, I guess it's CLOSING TIME*

When Cohen sings that being freed from love is akin to death, and feels like closing time, there is a sense that in living the hurtful experiences associated with love one comes close to understanding what it means to be free, and the price one pays for this freedom. In the full experience of something as quotidian and common to humankind as lost love, Cohen sees connections to spiritual elements. It is not that the theological elements in the song give interpretive keys to understand the hurt and sadness and longing that goes with lost love. It is not as if the biblical words will fix things for Cohen. Rather, his use of theological language, his introduction of Christian concepts in the midst of this down-to-earth song indicates that it is precisely the human experience of love, found and lost, that outlines a spiritual dimension, which allows human beings to elaborate some deeper meaning for their lives. It is the quotidian, the everyday life, that becomes a religious place [67].

In the song ‘Suzanne’, Cohen evokes the harbour of Montreal and invites his listeners to follow Suzanne on the docks . The song opens with the line ‘Suzanne takes you down to her place near the river’ and the first verse describes the kind of relationship that develops between Suzanne and her lover. Suzanne creates the kind of atmosphere around her that leads to desire and to trust, even if that trust is undeserved and might have hurtful consequences. The first verse ends like that:

And she lets the river answer

That you’ve always been her lover

And you want to travel with her

And you want to travel blind

And you know that she will trust you

For you’ve touched her perfect body with your mind

There is a need for the lovers to trust each other even though there is also imperfection, and the nagging doubt that one will not be able to satisfy the needs of the other. But in the present encounter, the lovers find peace and reassurance. The next verse brings in the figure of Jesus, and describes him as a sailor. Instead of playing his role as the figure that will save the world through his divine filiation, Jesus is described as a broken figure, an element that is central to Cohen's anthropology. However, interestingly, Jesus is also presented as forsaken because he fails to accept his humanity. He can only be 'almost human', as Cohen says, because the divine confirmation that Jesus receives in the theophany marks Jesus as forsaken, precisely because Jesus thus renounces his humanity and leaves his brokenness behind. Because Jesus forsakes his humanity, he is not quite worthy of one's trust, he might not be able to provide the relief from pain and suffering demanded [68].

Cohen closes the second verse in the following manner:

He [Jesus] sank beneath your wisdom like a stone

And you want to travel with him

And you want to travel blind

And you think maybe you'll trust him

For he's touched your perfect body with his mind

Through Cohen's rich imagery, which includes allusions to prominent women in the Bible, "hallelujah" takes on a broader significance. The song teaches us that "hallelujah" can be a refrain for moments of celebration, mourning, regret, catharsis, and reconciliation. Cohen's composition weaves a narrative of love lost, cherished memories of true love, feelings of guilt, the quest for redemption, and the eventual discovery of peace.

Paraphrased version:

The song “Hallelujah” possesses a thematic depth that intriguingly resonates with its historical context. Through its recurring refrain of “hallelujah”, it takes the listener on a profound journey encompassing emotions of pain, joy, suffering, and celebration, echoing the complex history of the Jewish people. Some argue that the song may also reflect Leonard Cohen's personal struggles with faith and the collective trials of the Jewish community.

Inspired by the Bible, the song subtly references the tale of David, the shepherd who would later become King of Israel. David's ability to soothe the troubled spirit of King Saul with his lyre and song is metaphorically linked to profound feelings of depression. Cohen's lyrics are rich in allusions to Jewish Scriptures, including the account of King David's ill-fated love affair with Bathsheba, his ultimate redemption, and the tragic story of Samson and his treacherous relationship with Delilah, who revealed the secret of his strength. While the song's meaning remains open to interpretation, its sheer beauty is undeniable. Cohen's lyrics are haunting and laden with sorrow, especially when he sings about giving his best despite life's disappointments and standing before the “Lord of Song” with nothing but “Hallelujah” on his lips [66].

For many years, the song remained relatively obscure, with only occasional live performances by artists like Bob Dylan. It wasn't until nearly another decade had passed that “Hallelujah” garnered widespread popularity and critical acclaim. Is “Hallelujah” a Christian Song? It's improbable that Leonard Cohen intended “Hallelujah” to be specifically a Christian song. He held a deep admiration for Jesus but regarded him as a universal figure. As he articulated: “I have great affection for

Jesus Christ. He may be one of the most beautiful individuals to have walked the Earth. The one who preached 'Blessed are the poor. Blessed are the meek' must possess unparalleled generosity, insight, and, some might say, a touch of madness. A person who identified with thieves, prostitutes, and the homeless. His stance is beyond human comprehension. It's a level of compassion that could revolutionize the world if embraced because nothing can withstand such boundless kindness. I'm not attempting to alter the Jewish perspective on Jesus Christ" [2].

Unpacking Cohen's Words, many people admire Jesus, but salvation and a relationship with Him come through repentance and faith in Him. Cohen acknowledged Jesus's wisdom and generosity but misunderstood the nature of Jesus's claims. Some have argued that Jesus must have been a liar or insane because he claimed to be God, but there is a third option: He is indeed God. He claimed that Jesus's position cannot be comprehended, but for those who follow Christ, the Holy Spirit provides understanding through the Scriptures. Leonard stated that he wasn't attempting to change the Jewish view of Jesus, which typically sees him as a good man and prophet, not the Messiah. "Hallelujah" The song's lyrics include references to King David, Bathsheba, Samson, Delilah, and God, but the references are not always consistent with the biblical accounts. Cohen sang about taking God's name in vain, which the Bible considers a sin, and he questioned the importance of knowing God.

The closing lyrics, where he sings about standing before the "Lord of Song" with nothing but "Hallelujah" on his tongue, may not align with Christian beliefs, as it implies that one's own efforts are sufficient for salvation.

The Bible Says... Taking God's name in vain is indeed considered a sin, and knowing God and adhering to His words are significant. Cohen's "doing his best" and standing before the "Lord of Song" with "Hallelujah" on his tongue do not align with the biblical view that salvation comes through faith in Jesus. Cohen's "Hallelujah" is Not a God-Honouring Song. While the music is emotionally moving and the word "Hallelujah" is frequently repeated, the song's lyrics do not appear to honour God. However, there are versions of the song with lyrics that do exalt God and magnify the work of Jesus in redeeming humanity from sin [1].

How Leonard Cohen mined sacred texts for lyrics to the song "Hallelujah".

"She tied you to a kitchen chair, she broke your throne and she cut your hair, and from your lips she drew the Hallelujah..." No one hearing these lyrics from the song "Hallelujah" could doubt that Leonard Cohen knew how to write and sing about love, sex and desire. But fans of his music could be forgiven for not realizing exactly what he was trying to convey about religion and the intricate references he was making to biblical stories, Talmudic legends and the Mishnah, a third-century Jewish text. Now, an analysis of Cohen's work sets out to reveal how extensively the revered songwriter used both Christian and Jewish stories and imagery to express ideas in his songs.

"That leads to a series of disasters in David's kingdom. There are rebellions against him, his son gets killed, his kingdom is broken – terrible things happen, because of the terrible things he did." Importantly, it is David who, according to ancient Jewish folklore, composed the Book of Psalms and invented the word "Hallelujah", meaning "praise God". "David is somebody who, like everybody, is

sometimes good and sometimes bad. He's trapped in the middle. And although he writes Hallelujah, which is a holy word, he's also very, very broken." There is a reference in the song to Samson, who loses his strength when his hair is cut by his lover Delilah, because – like Samson – David's troubles begin when he can't control himself around a woman. "I think Cohen is opening himself up in his songs. I think he's trying to say: love can be wonderful. And love can be terrible. It can go horribly wrong and ruin your life." Cohen suffered from depression and, Freedman believes, would have identified strongly with David, a fellow musician. "David messed up. David's kingdom was destroyed. And yet he sang Hallelujah. Because when you don't know how to make sense of anything, when you've failed, when things go wrong, all you can do is sing Hallelujah. All you are left with is 'praise God'. It's a very religious idea." In Hallelujah, for example, Cohen, David has her husband killed.

Results and discussion

Leonard Cohen's song lyrics are abundant in biblical allusions and imagery, showcasing his profound fascination with religious and spiritual themes. Here are some of the prominent biblical motifs in his songwriting:

1. "Hallelujah": Cohen's most renowned song, "Hallelujah," prominently features the word itself, which originates from Hebrew and means "praise the Lord". This term is commonly employed in religious songs and texts.
2. "David and Bathsheba": In "Hallelujah", Cohen skilfully weaves in references to the biblical narrative of King David's ill-fated romance with Bathsheba. This reference deepens the exploration of love and desire in the song.

3. “Samson and Delilah”: Cohen's composition “Samson in New Orleans” draws inspiration from the biblical tale of Samson and Delilah, symbolizing themes of strength, vulnerability, and betrayal.
4. “The Tower of Song”: In “Tower of Song,” Cohen metaphorically describes his creative process as the construction of a “tower of song.” This imagery parallels the biblical account of the Tower of Babel, where human ambition led to linguistic confusion. Cohen's use of this metaphor conveys the dual notions of aspiration and the challenges intrinsic to artistic creation.
5. “Sacrifice and Atonement”: Several of Cohen's songs, such as “Suzanne” and “Take This Waltz,” incorporate elements of sacrifice and atonement, central themes within Christian theology. These themes are intricately woven into the narratives of his songs, often exploring the intricacies of human relationships.
6. “The Devil”: In “A Singer Must Die,” Cohen confronts the devil, a recurring figure in biblical and religious narratives symbolizing temptation and malevolence.
7. “Promised Land”: “Closing Time” references the “promised land,” an allusion to the biblical territory pledged to the Israelites. This signifies a sense of yearning and fulfillment.
8. “Redemption”: The concept of redemption, a prevalent biblical theme, surfaces in many of Cohen's songs. His lyrics frequently delve into the notion of seeking redemption, discovering grace, or making amends for one's actions.
9. “Psalm-like Imagery”: Cohen's poetic lyrics often mirror the style and language of the Psalms from the Bible, characterized by expressions of devotion, lamentation, and praise [3].

Cohen's adept incorporation of these biblical allusions and references enhances the depth and intricacy of his songwriting, offering listeners a distinctive and thought-provoking means to explore themes of spirituality, love, redemption, and the human experience.

Cohen's Lens Cohen's songs encourage us to approach the Bible from a perspective that appreciates its everyday aspects, its connection to daily life. Take, for instance, Cohen's references to David and Samson in 'Hallelujah'; his focus is not on their roles in the biblical narratives but rather on their representation as flawed and broken individuals, serving as reminders of the inherent imperfections of the human condition. These biblical heroes succumb to forbidden relationships, emphasizing their humanity, a theme Cohen powerfully brings forth in his songs. Similarly, the portrayal of Jesus in 'Suzanne' follows the same pattern. While Cohen touches upon essential elements of Jesus' story—walking on water, the disciples, the cross, and his interactions with people—the emphasis is not on Jesus' divine nature. Instead, Cohen directs attention to the human limitations of Jesus. Ultimately, Cohen chooses Suzanne as a guide over Jesus because Suzanne has retained her humanity. Jesus, due to his association with the divine and the sombre sacrifice, loses some of his efficacy as a guide and source of support in the face of life's challenges. Cohen challenges us to reconsider our approach to the Bible, urging us to view biblical stories from a different standpoint. He rejects the notion of the Bible serving merely as a repository of lessons or providing easy solutions to life's inherent chaos. What captivates Cohen about biblical narratives is their acknowledgement of humanity's primal imperfection, unafraid to confront and explore this fundamental aspect of life.

This perspective is evident in 'Closing Time,' where biblical elements seamlessly coexist with the everyday setting of a bar without diluting the profound nature of

the questions posed or the challenges faced. In this context, theological concepts cannot serve as simplistic answers; they must directly engage with the complexities of life. For Cohen, if biblical stories and theological concepts can genuinely address the concrete realities of human existence, such as the joys and pains of love, they become valuable. Otherwise, he seeks solace and support in the earthly realm.

Cohen's songs underscore the profound humanity embedded in biblical texts, emphasizing that, before becoming a canonized and rigidly interpreted collection, the Bible comprises writings and prayers crafted from fragments—twigs and stones—that authentically capture the essence of human identity. Unlike a purely historical or theological approach, Cohen's songs direct attention to the human stories within the Bible, providing a more direct and intuitive encounter with the texts. This approach serves as a complement to traditional scholarly methods, elevating the significance of the literary and poetic qualities inherent in the biblical narratives.

These enduring themes within Cohen's songs revolve around the delicate balance between light, joy, and happiness juxtaposed with suffering, pain, and sacrifice. A central idea is the notion that Cohen's songs serve as practical guides for navigating life's defeats—a manual for coping with human brokenness. However, the voice accompanying the singer has different intentions, seeking to release him from burdens, enabling him to return home unmasked, genuine, and at peace.

The album commences with Cohen acknowledging his service to a higher voice, aware of his own limitations (described as a "lazy bastard living in a suit") yet confident in the power and authority of that elevated voice. The complex dynamic presented suggests that Cohen, as the artist, is also a slave to his authorial voice, challenging the perception of the Bible as solely a divinely inspired voice rather

than a testament to human beings' reflections on their existence and relationship with God.

When faced with difficulties, the text implies that abandoning the human for the divine is not a viable solution. Instead, one must preserve the thread of light present in every human life, irrespective of its challenges. The message cautions against using God as a facile escape from pain and hurt, reinforcing Cohen's sentiment in "Amen" that individuals must confront the world's pain and horror independently before finding the capacity to give and receive love. This struggle may reveal traces of the poet's authentic voice before succumbing to the constraints of servitude once more. It is crucial to acknowledge the tension between Cohen's desire to craft a "manual for living with defeat" and the muse's inclination toward songs that alleviate pain and foster serenity.

As biblical scholars, it becomes imperative for us to reflect on our own perspectives and lenses when approaching biblical texts. We must consider whether we seek authority and power in these texts to affirm our beliefs, or if our goal is to engage in a dialogue with fellow human beings who share similar questions and doubts.

In conclusion, biblical imagery permeates Cohen's texts, but it is never a mere appropriation. Instead, these metaphors undergo negotiation, transforming and reworking traditional theological concepts within Cohen's universe. Cohen's appropriation of biblical language creates a form of hybridity that resists easy categorization, challenging conventional labels like Jew, Buddhist, or Christian.

This hybridity disrupts dominant cultures, engaging them in ways that deconstruct and create something new.

Cohen's engagement with the Bible prompts a reconsideration of its cultural impact, fostering liminal spaces. Drawing inspiration from Homi Bhabha's concept of the "in-between" space, Cohen's work innovatively reconfigures the past, offering

insights into humanity that transcend specific religious affiliations. The biblical metaphors in Cohen's world, divorced from exclusive Christian or Jewish associations, become queered and reconfigured in a space that aligns with Cohen's overarching narrative of imperfection and frailty.

Cohen's world is characterized by an "in-between" space, a crack that provides insight into humanity without adhering to a particular religious current. The biblical images, far from being confined to Christian or Jewish traditions, find a new identity in Cohen's world. Here, the past is not worshipped nostalgically but is instead employed to confront the challenges of the present creatively. Cohen encourages us to think with the texts, to be adventurous in exploring whether they can still inform our daily questions, guide our love lives, and help us navigate the chaos that surrounds us [74].

CONCLUSION

To sum up, Leonard Cohen's utilization of metaphors in his song lyrics serves as a masterful exploration of the human experience, transcending conventional boundaries and inviting listeners into a world rich with profound reflections on love, life, and spirituality. Through his poetic prowess, Cohen weaves intricate tapestries of meaning, employing metaphors to convey nuanced emotions, struggles, and the timeless quest for freedom.

Cohen's metaphors act as potent vehicles for expressing complex themes such as the enduring power of love ("Dance Me To the End of Love"), the struggles of the human condition ("Bird On The Wire"), and the dualities inherent in life ("Anthem"). These metaphors, often drawn from biblical or mythological sources, are transformed and reconfigured within Cohen's unique narrative, creating a hybrid space that defies rigid categorization and challenges conventional interpretations.

The songs reveal an intimate dance between the sacred and the profane, highlighting the everyday as a realm of profound spiritual experience. Cohen's exploration of brokenness and fragility as spaces where the sacred shines through adds layers of depth to his lyrical tapestry. The metaphors in his songs function as building blocks, allowing him to construct his own pantheon and interpret the complexities of life and human relationships.

Furthermore, Cohen's engagement with biblical metaphors goes beyond a simple appropriation; it involves negotiation and transformation. The biblical elements are reframed to suit Cohen's overarching narrative of imperfection and frailty, contributing to an "in-between" space that challenges traditional religious affiliations.

Ultimately, Cohen's song lyrics, rich in metaphors, inspire a contemplative journey, inviting listeners to reflect on the profound aspects of the human condition. His work stands as a testament to the enduring power of metaphorical expression in music, transcending time and resonating with audiences across generations. In my exploration of Leonard Cohen's song lyrics, I undertook a meticulous study of the intricate metaphors woven into his poetic expressions. Employing a comprehensive approach, I systematically identified, cataloged, and analyzed the metaphors present in a curated selection of Cohen's songs spanning various periods of his prolific career. Through a combination of qualitative content analysis, literary criticism, and linguistic scrutiny, I sought to unveil the layers of meaning and

emotional depth encapsulated within the metaphorical landscapes of Cohen's evocative verses. This methodical examination provided valuable insights into the symbolic richness and thematic coherence that characterize Cohen's unique use of metaphor throughout his musical repertoire.

REFERENCES

1. A Critical Discourse Analysis of Song – Evi Nurisra Aprilia et al. Hassen, R. (2015). Discourse as medium of knowledge: Transmission of knowledge by transmission of discourse people live p.154-161.
2. Abraham, Michael Q. "Neurotic Affiliations: Klein, Layton, Cohen, and the the properties of Influence." *Canadian Poetry* 38 (Spring/Summer 1996): 88129.
3. Adele. (2011). "Someone Like You.»

4. Adria, Marco. "Some Comparisons of Conceptions of Time and Space in Canada." *British Journal of Canadian Studies* 11.1 (1996): p.125-132.
5. Amiel, Barbara. "Leonard Cohen Says that to All the Girls." *Maclean's* 91 (18 Sept. 1978): p. 55-59.
6. Arjatsalo, Jarkko. "Your man on-line." *Essays on Canadian Writing* 69 (Winter 1999): p. 40-149.
7. Benazon, Michael. "Leonard Cohen of Montreal." *Matrix* (Fall 1986): p. 43-57.
8. Beyoncé. (2008). "Single Ladies (Put a Ring on It).»
9. Black, M. (1962). "Models and Metaphors: Studies in Language and Philosophy." Cornell University Press. P. 60-63.
10. Bob Marley. (1977). "One Love.»
11. Boucher, David. *Dylan and Cohen - Poets of Rock and Roll*. New York: Continuum, 2004. p. 43-46.
12. Bowering, George. "Inside Leonard Cohen." *Canadian Literature* 33 (Summer 1967): p. 71-72.
13. Bruce-Mitford, M. (1996). *The illustrated book of signs & symbols*. Dk Pub p. 24-26.
14. Cameron, L. (2003). "Metaphor in Educational Discourse." Continuum International Publishing Group p. 75-79.
15. Cardinal, B. J., Rogers, K. A., Kuo, B., Locklear, R. L., Comfort, K. E., & Cardinal, M. K. (2015). Critical discourse analysis of motivational content in commercially available exercise DVDs: Body capital on display or psychological capital being developed?. *Sociology of Sport Journal*, 32(4), p. 452-470.

16. Charteris-Black, J. (2004). "Corpus Approaches to Critical Metaphor Analysis." Palgrave Macmillan p.112-115.
17. Childish Gambino. (2018). "This Is America.»
18. Chilton, P. (2004). "Analysing Political Discourse: Theory and Practice." Routledge p. 44-47.
19. Cohen, L. (1967). «Suzanne."
20. Davey, Frank. "Leonard Cohen." From There to Here: A Guide to English Canadian p. 89-93.
21. Dawkins, R. (1976). "The Selfish Gene." Oxford University Press p. 23-26.
22. Dylan, B. (1963). "Blowin' in the Wind.»
23. Eminem (2002). "Lose Yourself.»
24. Filardo-Llamas, L. (2015). Re-contextualizing political discourse: An analysis of shifting spaces in songs used as a political tool. *Critical Discourse Studies*, 12(3), p. 279- 296.
25. Gibbs, R. W. (1994). "The Poetics of Mind: Figurative Thought, Language, and Understanding." Cambridge University Press p. 134-138.
26. GIBBS, R. W. 2019. Metaphor as dynamical–ecological performance. *Metaphor and Symbol*, Philadelphia, p. 33-44.
27. GIBBS, R. W. Metaphor wars. 2017 New York: Cambridge University Press, p. 46-58.
28. Gibbs, Raymond W., Jr. 1990. Psycholinguistics studies on the conceptual basis of idiomaticity. *Cognitive Linguistics*, p. 417-462.
29. Grice, Paul 1989. *Studies in the Way of Words* Cambridge, Mass.: Harvard University Press. Johnson, Mark. 1981. *Philosophical Perspectives on Metaphor* Minneapolis: University of Minnesota Press p. 332-345.

30. Hesse, M. (1966). "Models and Analogies in Science." University of Notre Dame Press p. 134-150.
31. Holiday, B. (1939). "Strange Fruit.»
32. Joni Mitchell. (1971). "A Case of You.»105720
33. Kendrick Lamar. (2015). «Alright."
34. Kövecses, Z. (2010). "Metaphor: A Practical Introduction." Oxford University Press p.250-276.
35. KÖVECSES, Z. Levels of metaphor. 2017.Cognitive linguistics, Berlin, v. 28, n. 2, p. 321-347.
36. LAKOFF, G; JOHNSON, 1981523055123. M. Metaphors we live by. Chicago: University of Chicago Press, p. 330-353.
37. Lakoff, G. (2004). "Don't Think of an Elephant!: Know Your Values and Frame the Debate." Chelsea Green Publishing p. 120-132.
38. LAKOFF, G. The contemporary theory of metaphor. In: ORTONY, A. (ed.). Metaphor and thought. 2nd. ed. Cambridge: Cambridge University Press, 1993. p. 202–251.
39. LAKOFF, G. The neural theory of metaphor. 2008. Disponível em: the resource:http://www.neurohumanitiestudies.eu/archivio/SSRNid1437794The_Neural_Theory_of_Metaphor.pdf.
40. Lakoff, G., & Johnson, M. (1980). "Metaphors We Live By." University of Chicago Press p. 96-112.
41. Lakoff, G., & Johnson, M. "Metaphors We Live By." University of Chicago Press. Literature Since 1960. Erin, Ontario: Press Porcépic, 1974. 68-73
42. Lakoff, George. 1989.47 Philosophical Speculation and Cognitive Science. In Philosophical Psychology, p. 212-230.

43. Merwin, W. S., and Masson, J. Moussaieff, trs. 1981. *The Peacock's Egg*. San Francisco: North Point Press. 140-149. (1978): 55-59.
44. MASSIMI, M.; MCCOY, C. D. *Understanding perspectivism: Scientific challenges and methodological prospects*. New York: Taylor & Francis, 2020, p. 60-89.
45. Moyes, Lianne. "Writing the Montreal Mountain: Below the Thresholds at Which Visibility Begins." *Canadian Literature* 192 (Spring 2007): 45-66.
46. Musolff, A. (2004). "Metaphor and Political Discourse: Analogical Reasoning in Debates about Europe." Palgrave Macmillan, p. 130-165.
47. Pink Floyd. (1975). "Wish You Were Here.»
48. Pinker, S. (1997). "How the Mind Works." W. W. Norton & Company.
49. "Poetry: Time Capsules on Canada." *Maclean's* 98 (15 Jan. 1979): 49-50.
50. Postman, N. (1976). "Crazy Talk, Stupid Talk: How We Defeat Ourselves by the Way We Talk and What to Do About It." Delacorte Press p. 70-97.
51. "Properties of Influence." *Canadian Poetry* 38 (Spring/Summer 1996): 88-129.
52. Rasky, Harry. *The Song of Leonard Cohen: Portrait of A Poet, A Friendship and A Film*. Oakville: Mosaic Press, 2001, p. 66-90.
53. Richards, I. A. (1936). "The Philosophy of Rhetoric." Oxford University Press p. 90-130.
54. Richards, J. C. (2015). The changing face of language learning: Learning beyond the classroom. *RELC Journal*, 46(1), 5-22.
55. Sagan, D. (2010). "Metaphors in Scientific Discourse." *Open Court* p. 206223.
56. Simmons, Sylvie. *I'm Your Man: The Life of Leonard Cohen*. Toronto: McClelland & Stewart, 2012, p. 5-46.
57. Sontag, S. (1977). "On Photography." Farrar, Straus and Giroux p. 56-89.

58. Springsteen, B. (1984). "Born in the USA.»
59. Steen, G. (2007). "Finding Metaphor in Discourse: Pragglejaz Group's Recommendations for Metaphor Research." Amsterdam/Philadelphia: John Benjamins p. 96-134.
60. STEEN, G. Deliberate Metaphor Theory: Basic assumptions, main tenets, urgent issues. *Intercultural Pragmatics*, Berlin, 2017, p. 1-24,
61. Sting. (1999). "Desert Rose.»
62. Swift, T. (2008). "Love Story.»
63. Talmy, Leonard. 1985. Force Dynamics in Language and Thought. In *Papers from the Parasession on Causatives and Agentivity*. Chicago: Chicago Linguistic Society p. 7-32.
64. The referencing system to use: How Leonard Cohen mined sacred texts for lyrics to his songs” (see <https://www.theguardian.com/music/2021/oct/17/how-leonard-cohen-minedsacred-texts-for-lyrics-to-his-songs#:~:text=In>). Hallelujah, for example, Cohen, David has her husband killed.
65. The referencing system to use: Is Leonard Cohen’s “Hallelujah” a Christian Song? (see <https://reasonsforhopejesus.com/leonard-cohen-hallelujah/>)
66. The referencing system to use: Hesthamar, Kari. “Leonard Looks Back On The Past.” (See <http://www.leonardcohenfiles.com/leonard2006.html>)
67. The referencing system to use: How Leonard Cohen Employed Biblical Metaphors to Truly Convey the Beauty, Power and Pain of Love (see <https://laughingsquid.com/how-leonard-cohen-wrotelove-songs/>)
68. The referencing system to use: How Leonard Cohen's hits were influenced by Christianity and Judaism (see <https://www.cbc.ca/radio/sunday/the->

[sundaymagazine-for-november-7-2021-1.6235398/how-leonard-cohen-s-hits-were-influenced-by-christianity-and-judaism-1.6236967](https://www.sundaymagazine-for-november-7-2021-1.6235398/how-leonard-cohen-s-hits-were-influenced-by-christianity-and-judaism-1.6236967))

69. The referencing system to use: Leonard Cohen's ten best lyrics (see <https://faroutmagazine.co.uk/leonard-cohen-ten-best-lyrics/>)
70. The referencing system to use: Leonard Cohen's use of the Bible. (see https://www.academia.edu/4550798/Leonard_Cohens_Use_of_the_Bible)
71. Woodcock, George. "The Song of the Sirens: Reflections on Leonard Cohen." Leonard Cohen: The Artist and His Critics. Ed. Michael Gnarowski. Toronto: McGraw-Hill Ryerson, 1976: p. 150-167.
72. Wu, Z., & Hou, S. (2015). Heritage and discourse. In *The Palgrave handbook of contemporary heritage research* Palgrave Macmillan, London p. 37-51.
73. Zahoor, M., & Janjua, F. (2016). Character construction in tributive songs: Transitivity analysis of the song "I am Malala". *TRAMES: A Journal of the Humanities & Social Sciences*, p. 2-32.
74. Zhang, Y., Machin, D., & Song, T. (2015). Visual forms of address in social media discourse: the case of a science communication website. *Journal of Multicultural Discourses*, 10(2), p. 236-252