

Summary of doctoral thesis

**Linguistic implementations of the metaphor LIFE IS A JOURNEY  
in the lyrics of rock and jazz songs**

The dissertation aims to determine how the conceptual metaphor LIFE IS A JOURNEY is implemented in the lyrics of songs of two different musical genres – rock and jazz. This work asks questions: how do rock lyrics implement the LIFE IS A JOURNEY metaphor? How do jazz lyrics do this? Are these visions the same? And if not, how are they different? Do they, moreover, differ from the image present in everyday language? Therefore, characteristics about life as a journey are established, based on three different groups of research material: rock song lyrics, jazz song lyrics and conventional material (phraseological compounds taken from the Polish language). Thanks to the analyzes carried out on the basis of such diverse material, it is possible to obtain answers to the questions that bother the author, all mentioned above, to which she added the following ones: can the musical genre determine the textual layer of a song?

The research material consists of a total of 167 song lyrics from the 1970s to the present day. Due to the primacy of melody over text in jazz music, the collection of lyrics in this genre is much smaller (44 examples) than rock lyrics (127 lyrics). The chapter devoted to the analysis of conventional material contains phraseological compounds taken from the Phraseological Dictionary of Contemporary Polish [SFWP].

The subject matter of the work is embedded in several research areas, because it is based – apart from the main linguistic mainstream – on the considerations of cultural experts, cultural anthropologists, sociologists, and philosophers, which was required by the questions posed in the work and the type of material collected. In order to carry out the research, it was necessary to establish the relationship between language and culture and the ways of analyzing it, for which the tools are provided by the theory of the linguistic image of the world and connotation (linguistic, textual), open definition, enabling the description of a conceptual metaphor. An important element of the work is

a discussion of the specificity of mass culture, which includes musical genres (such as rock and jazz) and paying attention to the multidimensional genre of song.

This work refers to linguistic research (cognitive linguistics) that treats language as a specific interpretation of reality. Therefore, language is a culturally conditioned phenomenon, and its facts, even very individualized ones, should be perceived as based on the knowledge and experience of language users. The methodology used does not exclude another, including a more traditional, description of the metaphor. This is the result of a different research approach to the collected material, which does not consist in identifying implementations that fit into the cognitive schema of the LIFE IS A JOURNEY metaphor proposed by Lakoff and Turner [Lakoff, Turner 1989], but in search of answers to questions determined by an extensive travel scheme: where from? where? which way? how? man travels through life, which will allow for an in-depth characterization of life. This takes into account the symbolic meanings and cultural, social, historical, literary and religious contexts of the works.

The work consists of seven chapters. The first of them, *Language as the basis of culture*, discusses the relationship that connects the titular phenomena, called by Jerzy Bartmiński the "paradox of mutual dependence" [Bartmiński 2001: 17]. It is believed that language is an obligatory part of culture that must exist wherever there is a person. The phenomenon of culture is discussed in terms of its relationship with nature, civilization and society, its components are presented – the most important of which is language. It is language that receives attention in the third part of the chapter. It is preceded by considerations about popular culture, which includes two musical genres that are the non-linguistic focus of this work.

The second chapter examines the issue of the metaphorical nature of everyday language. It is based on investigations about the nature of metaphor, both from the traditional perspective developed by literary theorists, and from the cognitive perspective. Metaphor is not only a stylistic and poetic device, it is also used to present certain complex aspects of the world around us in terms of other concepts related to human experience.

The third chapter was devoted to song, currently understood as one of the main genres of popular music, associated with the artistic expression of feelings. Genealogical considerations, taking into account its orality, multi-code nature and "entanglement in culture", made it possible to formulate its extensive definition.

Chapter four discusses the metaphor LIFE IS A JOURNEY. Its type and structure were indicated and analyzes were carried out with the aim of obtaining an answer to the question of how it is implemented in a conventional language, i.e. based on the material, i.e. phraseological compounds.

Chapters five and six – main parts of the dissertation – are devoted to analyzes of the collected song material, showing how they implement the LIFE IS A JOURNEY metaphor. In chapter five, the metaphor is discussed based on the lyrics of rock songs, while in the sixth chapter, the subject of research are lyrics to jazz songs. In both cases, the analyzes follow the above-mentioned pattern, i.e. by asking the collected material questions: WHERE FROM? WHERE? WHICH WAY? HOW? man travels through life. These questions correspond to the reactions of the verbs *to go*, *to drive* and *to travel*.

The analyzes performed allow for providing interesting conclusions.

The vision of a man wandering through life, recreated on the basis of phraseological compounds, i.e. conventional material, is far from idyllic images. *Homo viator* is a wanderer struggling with many adversities. He often experiences humiliations just to be satisfied for a short while from the possibly achieved goal. It is not known where he comes from, he goes in a direction more or less known to him, and at the same time he gets lost, wanders, and is quite lonely on this journey.

The material of rock song lyrics contains a more extensive vision of life perceived in terms of travel. The analysis of rock material allowed the formulation of detailed metaphors, the most important of which are: LIFE IS A CLIMB, LIFE IS A MARATHON, LIFE IS A LABYRINTH and LIFE IS A TRAIN TRAVEL. It turns out that a wanderer is a walker, a mountaineer, a runner, a train passenger, and even a swimmer. Completing the route is often accompanied by great physical effort and danger, which is related to the fact that he has to overcome obstacles, often risking his life, but also head upwards, and therefore move in demanding spaces (mountains, stairs). Closed space, the traveler finds himself in, can be a labyrinth. The wanderer often chooses the path in the opposite direction (and the difficulties associated with it), which proves his rebellious nature. The purpose of the journey is to find one's own path, i.e. identity, which is why he is lonely in his journey (he opposes the crowd), although sometimes he is accompanied by others (friends, family), including enemies who follow him ("tread on his heels").

The lead character of jazz songs is more often a wanderer who is waiting for his chance in life. He struggles with adversity, but his rebellious nature does not reveal himself, nor does he risk his life. The detailed metaphors mentioned before are present, but their implementation shows fewer details that would be categorical and extreme (he does not experience death, does not fall into traps and abysses).

The seventh chapter contains conclusions from the comparison of the results of analyzes of three groups of texts (conventional, rock, jazz) and an attempt to answer an additional question about whether the musical genre can influence the text layer of a song. The similarities and differences in the recreated images of life, which were revealed even with such briefly mentioned characteristics, made it possible to answer the questions that bothered the author of the work.

At the end of the dissertation it was stated that a musical genre, culturally conditioned and determined by a specific social group or subculture, may have an impact on the text layer of a song, i.e. its language, which depends on culture – the world of various phenomena in which language users function. The author was prompted to come to this conclusion by the results of her analyses, i.e. the differences in the images of life created by songwriters of different musical genres. The characteristics of the musical layer (its dynamics, tempo, rhythm, intensity, type of instruments, meter), which the author tries to present for two genres, seem to correspond to the vision of "life's journey" created in the songs using language.

Thanks to the analyses, the author wanted to give an impulse for further research on the genre of song, because it receives less attention in scientific discourse. The multi-code nature of the song and its evolving nature open the way to further, insightful and inspiring genealogical observations.