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## REVERSAL OF EMOTIONS BY MEANS OF CONCEPTUAL- LINGUISTIC MECHANISMS: AN ANALYSIS OF SELECTED SONG LYRICS IN ENGLISH AND GERMAN

The aim of the paper is a linguistic analysis of mechanisms responsible for construing and communicating emotions inherent in a text as reversed. The focus is on the phenomenon of modification of the emotional potential (germ. *Emotionspotential*) in a way that the recipient perceives one of the activated emotions as transformed into a different one. The method used in our research is the DIMEAN model proposed by Warnke and Spitzmüller (2008).

The research material consists of selected song lyrics in English and in German where emotional load is either reversed from negative to positive or vice versa. We posit that in construing emotions as reversed, conceptual metaphors play a salient role with other linguistic/discursive factors reinforcing the effect of the use of metaphors.

Keywords: emotions, emotional potential, conceptual metaphors, linguistic text analysis, song lyrics

### 1. Introduction

The aim of the paper is a linguistic analysis of mechanisms responsible for construing and communicating emotions inherent in a text as reversed and not as a mixture or coexistence of emotion 1 with emotion 2. In yet other words, the object of the analysis is the phenomenon of modification of the emotional potential (germ. *Emotionspotential*; Schwarz-Friesel 2007: 212) of a given text in a way that the recipient perceives one of the activated emotions as transformed into a different one. An issue of interest here is also whether the reversal effect is a matter of mental representation (evoked images, mental schemata) or social practice (especially discursive conventions, language as *fait social*).

The research material consists of selected song lyrics in English and German where emotions or emotional load is reversed from negative to positive (*Here Comes the Night Time* by Arcade Fire, *Shadow* by Bleachers, *November* by Herbert Grönemeyer) or from positive to negative (*Engel* [Angel] and *Sonne* [Sun] by Rammstein). All of the artists, albeit representing different music genres, are known to explore in their oeuvre various nuances of human experience. Their song lyrics address wide array of emotions, including negative and darker ones, which was the reason to chose some of their most popular, relatively recent pieces for the analysis presented here. The choice of texts in two different languages is motivated by the belief that the mechanisms described here are, at least to a large extent, not language specific. We shall not attempt to name the emotions undergoing the process of reversal, since what we analyse here is above all language as emotion or emotional discourse rather than language about emotion or discourse on emotions (Bednarek 2008: 10), although this perspective is not excluded completely.

## 2. Theoretical background

### 2.1. The object of research – terminological issues

To make it clear what the object of research is, it seems expedient to elaborate on the terminology used currently in the scholarly literature and herein, i.e. on the terms *emotions* and *feelings*, since their meaning, use and scope varies depending on the scholar employing them. For Damasio (2003), for instance, an emotion is “a complex collection of chemical and neural responses forming a distinctive pattern” and feeling is defined as “the perception of a certain state of the body along with the perception of thinking and thoughts with certain themes” (2003: 53, 86). Thus, feelings can be seen here as metasigns for emotions, i.e. feelings reflect on emotions (Wilce 2009: 29). Brian Massumi, in turn, differentiates between affect as hypernym and emotion “to cover responses that are named and culturally constructed” (Wilce 2009: 30). Similarly to Damasio Schwarz-Friesel posits that feelings, in contrast to emotions, are expressed verbally, and inverting Massumi’s use of the terms in a way, perceives emotions as higher category with feelings as their specific parts. Feelings are these aspects of emotions which people experience introspectively and are aware of while emotions can also take unconscious effects and may not be entirely cognitively accessible, they encompass not only conscious but also unconscious knowledge, representations and processes (Schwarz-Friesel 2007: 55, 102; Schwarz-Friesel 2015: 293). This view stands in opposition to the one represented by Fries, who defines emotions as semiotically structured aspect of feelings, for which systematic form-meaning relations with respect to grammar and phonology can

be established (Fries 1996: 5; Fries 2007: 6). Moreover, according to Schwarz-Friesel (2007) an inherent feature of any text, rooted in its information structure, is its emotional potential (germ. *Emotionspotential*), which is determined by the text's referential and inferential potential and for which not only emotive lexemes and their connotations are of importance (2007: 212-213).

In this paper terms *emotion* and *emotional potential* are used with the meaning as proposed by Schwarz-Friesel. This allows to talk about *emotion 1*, *emotion 2*, *emotion n* without naming them *expressis verbis*. In yet other words, the main focus of attention is implicit emotion expression, i.e. without explicit emotion words but with the use of subtle means such as metaphor (cf. Kong et al 2023). What is meant by reversal here is a change with respect to valuation in terms of perception as positive or negative. It is noteworthy that the positive and negative valence is often attached to conceptual metaphors, which, moreover can create opposite pairs such as HAPPY IS UP – SAD IS DOWN (cf. Górska 2014: 182).

## 2.2. Conceptual metaphors

The cognitive theory of metaphor applied here was initially formulated by Lakoff and Johnson (1980) and later updated and elaborated in an article by Lakoff (1993). It can be summarized, following Jäkel (2002), in eight central tenets (called hypotheses or principles, depending on the year and the linguist).

- In accordance with the *ubiquity hypothesis* metaphor is not a matter of poetic or literary language only but a cognitive phenomenon. Its linguistic manifestations appear in abundance in everyday language as well as in expert texts (Jäkel 2002: 21; Lakoff 1993: 206).
- *Domain hypothesis* stipulates that metaphorical expressions in language are related to conceptual projections, also called mappings, between two conceptual domains: target domain X and the source domain Y. The target domain is in principle more abstract, the source domain is more concrete and serves as aid to comprehend and explain the source domain (Jäkel 2002: 21; Lakoff 1993: 206-207). The nature of this conceptual mapping – contemporarily understood rather as systematic correspondences (Kövecses 2010: 7) than impositions (Drożdż 2014: 132) – is made precise by the next hypothesis.
- *Unidirectionality hypothesis* specifies the direction of the mapping or projection, namely only irreversibly from the source domain (Y) onto the target domain (X). Hence the conventional notation X IS Y or X AS Y (Jäkel 2002: 21-22; Lakoff 1993: 207).
- *Invariance hypothesis* assures that, for instance, the interior of a container is mapped onto an interior and the exterior is mapped onto an exterior when

something is construed and presented as a container (Jäkel 2002: 22; Lakoff 1993: 215). When we use a sentence such as *Educators cannot simply pour knowledge into your head*, the inside of a container is mapped onto the inside of a person's HEAD-AS-CONTAINER into which the KNOWLEDGE-AS-LIQUID is poured. In this way the cognitive topology of the source domain is preserved. Nonetheless, when some elements of the source domain cannot be mapped onto the target domain because they are inconsistent with the structure of the target domain, they are not mapped. Lakoff calls this "target domain override in the Invariance Principle" (Lakoff 1993: 216).

- *Necessity hypothesis* is formulated by Jäkel (2002: 22) to highlight the fact that it seems hardly possible to conceptualize and comprehend some abstract phenomena and issues without recourse to conceptual metaphor.
- *Creativity hypothesis* addresses the fact that the meaning content of a metaphor cannot be replaced with a simple paraphrase, which accounts for the creativity of metaphor (Jäkel 2002: 22).
- *Focusing hypothesis* can be used to explain why more than one conceptual metaphor may pertain to one abstract concept, one target domain. TIME, for instance, can be, among other things, perceived as MONEY (which can be saved, wasted etc.) or HEALER. The reason for this is the fact that different metaphors are employed to highlight different aspects of a given target domain (Jäkel 2002: 22; Lakoff 1993: 245).
- As stated by the *model hypothesis*, bundles of conceptual metaphors form *idealized cognitive models* (ICMs) in order to organize our knowledge into complex gestalt structures "as pragmatic simplifications of an even more complex reality" (Jäkel 2002: 21).

### 3. Method

The method of analysis used in the presented research is the linguistic multi-level analysis model DIMEAN proposed by Warnke/Spitzmüller (2008) with an emphasis on metaphorical projections, evocation of mental schemata/scenarios and topic development (germ. *Themenentfaltung*) as viewed by Brinker (1997) and Ide (1999). We assume that these factors play a salient role in creation of textual worlds (see: Semino 1997). We argue that the DIMEAN model can be used to perform research on texts in various languages, not only English.

An analysis according to the DIMEAN model is conducted in a bottom-up fashion. The authors of the model name numerous aspects of interest. Not all of them, however, have to be included in each and every research, the list is rather to be treated as a prop allowing an analyst to make conscious choices. What is vital is to take into consideration three main levels while examining a text or

(a part of) discourse: intratextual level, the level of actors (= level of discursive actions), and transtextual level. The analysis begins with one-word items and multi-word items such as occasional neologisms, keywords or stigmatising words. The next step is to focus on syntax, rhetorical figures, metaphorical lexemes, speech acts etc., and then the analyst proceeds to, among others, lexical fields, metaphorical fields, topic development (germ. *Themenentfaltung*), text types, typography, text-image relations or layout. The level of actors encompasses such aspects as: at the sub-level of interaction roles – author and anticipated addressees, at the sub-level of discursive positions – voice, discursive communities or social stratification, at the sub-level of mediality – textual patterns or medium. The third main level – transtextual level – marks the transition from text analysis to discourse analysis. At this level a given text/texts are placed and considered against a background of broader, also extra-linguistic context, which includes intertextuality, schemata, topoi, social symbols or the context of social/political debates etc.

One of the aspect of text-oriented analysis according to the DIMEAN model is topic development (germ. *Themenentfaltung*), which can be conceived of as a hierarchical relation between the overall topic of the text and the topics of the parts of the text. The classical definition of this notion widely quoted in German linguistics is the one by Brinker, according to whom topic development is “a combination of relational, logically-semantically defined categories” [org. “Kombination relationaler, logisch-semantisch definierter Kategorien”; my translation] (1997: 60) such as specification, explanation, providing setting (Brinker 1997: 60, 63). He also differentiates between four basic types of topic development: descriptive, narrative, explicative and argumentative (Brinker 1997: 63). Taking this approach as a starting point, Ide posits to distinguish between logical-semantic relations (e.g. specifying, restrictive, reinforcing) and logical-semantic functions (statement, conclusion, reason etc.), where the latter can be seen as corresponding with the logically-semantically defined categories – whose repertoire as presented by Ide, however, is broader – posited by Brinker (Ide 1999: 107-108). The two notions should, moreover, be regarded as “relative resp. dynamic” (Ide 1999: 111).

At this point, since we anticipate potential reproval of the chosen method, it seems expedient to elaborate on the status of song lyrics and on the application possibilities of the model as postulated by Warnke and Spitzmüller themselves. While it is true that a text as such does not have a status of a discourse (Warnke and Spitzmüller 2008: 38), it should also be stated that “every text is discursively influenced” [org. “jeder Text immer diskursiv geprägt”; my translation] (Warnke and Spitzmüller 2008: 38). This view is an implication of the theory of intertextuality, according to which every text has a connection to other texts. Warnke and Spitzmüller also point out that one of the basic assumptions of discourse linguistics is that individual texts are not fully autonomous and are part

of a network of quotations and references visible not only at the word level but also in propositions and text structures (Warnke and Spitzmüller 2008: 40). Furthermore, the selection of lyrics under analysis here can be perceived as a part of discourse about emotions and the mechanisms of reversal can be expected to be pertinent to various texts creating this discourse.

The analysis presented here can, moreover, be reproached for being conducted as if songs were monomodal texts. While it is true that multimodal approach to emotion expression is commonly used nowadays, it has also been observed that audio data can lead to bias and emotional stereotyping or that combining lyrics and audio features in research does not necessarily lead to better outcomes than concentrating on lyrics alone (cf. Hu et al 2009; Yang and Lee 2009). We share the view on paramount importance of lyrics (cf. Edmonds and Sedoc 2021; Hu and Downie 2010) when examining emotional potential of songs and hence focus on language component alone, especially on items responsible for evoking emotional response in the recipient by e.g. activating certain conceptual metaphors, as well as on other language / textual features (e.g. topic development). We disregard audio features (music, intonation etc.), at the same time agreeing that these do contribute to emotional load but in the material analysed herein do not significantly alter the reversal effect emerging from the lyrics.

## 4. Findings

### 4.1. Schemata and metaphors

The emergent the text world in all the lyrics under analysis here is based on and organized by certain conceptual schema or an overarching conceptual metaphor, which is in the course of the song modified by other metaphors activated by linguistic material. In the song *Shadow*<sup>1</sup> by Bleachers the phrases “some girls”, “some boys”, “hurt you” or “break your heart” (“Some girls/Some girls they really just wanna hurt you/And there's some boys/Some boys that laugh when they break your heart”) clearly activate the RELATIONSHIP scenario which is elaborated and modified throughout the whole text. The initial negative emotional potential manifested by such words/expressions as “hurt you”, “break your heart”, “love dies”, “feeling small” (first stanza and chorus), “broken hearts”, “fear”, “villain” (second stanza), or “love you gave feels cheap and used”, “lights have all gone dark on you” (third stanza) is decidedly – yet not abruptly – transformed into a positive one. The speaker, after mentioning girls and boys who are full of schadenfreude after hurting their (wannabe) partners

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<sup>1</sup> The text can be found online: <https://www.musixmatch.com/lyrics/Bleachers-2/Shadow>

states “but how love dies is a place I’m not going”, thus evoking the metaphors LOVE IS A PERSON and LOVE IS A PLACE foreboding the positive change in the emotional load of the song apparent in the chorus. The emotive content of the refrain lines “If you’re feeling small/I’ll love your shadow” has its base in the metaphors INSIGNIFICANT IS SMALL as well as in the darkness-metaphor, according to which negative phenomena are mapped onto DARKNESS. The negativity inherent in the latter metaphor is, however, modified by the verb “to love” skilfully placed in a conditional sentence: “If you’re feeling small/I’ll love your shadow”. The positivity of the verb, of the action word – you love positive phenomena/entities – seems to almost block the links to negative phenomena in the network of concepts typically activated by the DARKNESS-domain. Similar situation is observable towards the end of the song when the speaker states “And I know the lights have all gone dark on you/Still I will love your shadow/When the love you gave feels cheap and used/Yes I will love your shadow”. Here additionally the line evoking the metaphor LOVE IS A (CHEAP) COMMODITY is modified by being contrasted with the line containing the positively laden verb “to love” and the DARKNESS metaphor.

In the lyrics *Here Comes the Night Time*<sup>2</sup> by Arcade Fire the metaphors which at first seem to organize the text world are the LIGHT and DARKNESS metaphors together with the INSIDE – OUTSIDE metaphor pair. In the first stanza, the recipient is confronted with the image of sunset and people going inside when it is getting dark: “When the sun goes down, you head inside/Cause the lights don’t work”. The scene seems to be used to evoke the LIGHT and DARKNESS metaphors with their standard (emotional) load or values: NEGATIVE/EVIL IS DARK and POSITIVE/GOOD IS LIGHT since there exists a causal link: it is dark (negative) so people head towards light (positive). The emotional load seems to be similarly projected onto the space inside and outside: POSITIVE IS INSIDE and NEGATIVE IS OUTSIDE. In the next stanza, however, heaven – the INSIDE where people want to be – is described as a place behind a locked door and contrasted with a street full of music: “They say heaven’s a place [...]/It’s behind the gate, they won’t let you in/And when they hear the beat, coming from the street/They lock the door/But if there’s no music up in heaven/Then what’s it for?”. The answer to the question, by virtue of containing the positively laden metaphors EXCITEMENT IS ELECTRICITY, ENERGY IS MOVEMENT, ENERGY IS FIRE or INTENSITY IS HEAT (FROM FIRE): “When I hear the beat/ The spirit’s on like a live wire/A thousand horses running wild in a city on fire” introduces a decisive change to the emotional load. The succeeding chorus lines “Here comes the night time” in this context no longer function as a threat in accordance with the DARKNESS

<sup>2</sup> The text can be found online: <https://www.musixmatch.com/lyrics/Arcade-Fire/Here-Comes-the-Night-Time>

metaphor but as if stand this metaphor ‘on its head’, similarly to the OUTSIDE (connected to heaven) and INSIDE (connected to the street and music) metaphors that are reversed in the stanza. In the next line “It starts in your feet, then it goes to your head”, in turn, the GOOD IS UP metaphor is activated. By attaching the notion of music (beat) and dancing in the street to the outside at night time when developing the text topic, the speaker seems to de-emphasise the EVIL IS DARKNESS metaphor and the PARTY schema is activated instead, which is in fact the key one in the evoked text world. The GOOD IS INSIDE metaphor reversal into EVIL IS INSIDE is additionally reinforced with the lines after the chorus: “Now the preachers they talk/Up on the satellite/If you’re looking for hell/Just try looking inside”.

The metaphorical undercurrent which structures the lyrics of November<sup>3</sup> by Herbert Grönemeyer is constituted by the overarching metaphor LIFE IS VEGETATIVE CYCLE or CYCLE OF SEASONS. The season chosen to shape the emotional load or to activate the emotional potential(s) is autumn and the natural phenomena connected with it. In the first stanza the lexemes and phrases evoking the AUTUMN schema are “Regen” [rain], “Bäume aschkahl“ [trees leafless], “Frost macht sich breit [frost is spreading]”. The verbs which are used are negatively emotionally laden and in general used to personify phenomena of nature. Thus “Jeder Zweig schreit” [every branch screams], “Sommer entweicht” [summer escapes], “Überall klebt November” [November sticks everywhere], “Jeder Unsinn schlurft vor sich hin” [every nonsense drags its feet]. Yet, in the next stanza the positive aspects of the AUTUMN schema are highlighted like colourful leaves and liveliness as in the lines “Es weht, es tobt / Es rauscht der Planet / Wie ein rasendes Meer” [the wind blows, rages / The planet whirls / Like raging sea] by which the metaphor LIFE IS MOVEMENT is activated. Moreover, in the couplet: “Von mir aus kann es hageln, tauen, frieren und schneien / Von mir aus braucht kein Hahn nach mir schreien / Ich bin sehr gern allein” [For all I care, it can hail, thaw, freeze and snow / For all I care, everyone can forget me / I very much enjoy being alone] the speaker seems to negate the negative emotional load associated with the weather and explains that being alone is for him emotionally positively laden. Further in the text, the second verse of the von-mir-aus couplet is modified “Von mir aus muss mich niemand freien” [For all I care, no one has to court me], which seems to confirm the intention to change the traditionally negatively laden idea of being alone into a positively laden one. The reversal is also materialized with the statement which activates once again the metaphor LIFE IS VEGETATIVE CYCLE or CYCLE OF SEASONS: “Ich halte still den November/ [...] Tief im Herbst drin liegt ein Neubeginn” [I hold quietly the November / Deep in autumn lies the new beginning].

<sup>3</sup> The text can be found online: <http://www.letzte-version.de/songbuch/schiffsverkehr/november/>



In the piece *Engel*<sup>4</sup> by Rammstein the title itself and the first lines are indicative of the HEAVEN schema entailing the pair of metaphors GOOD IS UP – BAD IS DOWN. The very beginning of the song contains a statement that who is “gut auf Erden” [good/righteous when alive on earth] becomes an angel after death, which activates the positive emotional potential of the lexeme *Engel* [angel]. The next lines, however, forebode a change by, first establishing the link with the metaphor GOOD IS UP with the phrase “den Blick gen Himmel” [looking at the sky], only to cast doubt on the advantages of being an angel by posing a question “[...] fragst du dann / Warum man sie nicht sehen kann” [you ask/wonder why no one can see them]. The activation of the metaphor NEGATIVE IS DARK by the phrase “wenn die Wolken schlafen gehen” [when clouds go to sleep] neutralizes to some extent the GOOD IS UP metaphor, especially in combination with the use of lexeme *Angst* [fear] naming the emotion explicitly: “wir haben Angst und sind allein” [we are afraid and alone]. It is noteworthy that the GOOD IS UP metaphor is further neutralized or erased by the phrases of the second stanza which are manifestations of the DARKNESS-metaphor: “Sie leben hinterm Sonnenschein” [they live behind the sunlight], and the last two lines denoting the downward movement and activating the BAD IS DOWN metaphor: “sie müssen sich an Sterne krallen / Damit sie nicht vom Himmel fallen” [they have to cling to the stars not to fall from the sky/heaven]. The second line of the stanza “getrennt von uns unendlich weit” [separated from us infinitely far away] seems to evoke the metaphor AFFECTION IS CLOSENESS entailing that the larger the distance, the less positive the emotional load.

Another song by Rammstein *Sonne*<sup>5</sup> examined here exploits the LIGHT metaphor and the BOXING KNOCKOUT COUNT schema to activate the emotional potential and later on to reverse the emotional load. The song starts with a count which is typical for a BOXING schema and indicates knockout “Eins, zwei, drei, vier, fünf, sechs, sieben, acht, neun, aus” [one, two, three, four, five, six, seven, eight, nine, out], which itself is not emotionally laden. The subsequent lines, however, make use of the LIGHT metaphor and the emotional potential linked to it: “Alle warten auf das Licht / Fürchtet euch, fürchtet euch nicht” [everybody is waiting for the light / Be afraid, don’t be afraid]. The positive emotional load typically ascribed to LIGHT is here somewhat disturbed by mentioning fear. In the next lines it is stated that the sun is shining from the eyes of the speaker (first person singular pronoun) and that it will not set for the night on that day, which seems to be in line with the standard metaphor. Yet, the line “Und die Welt zählt laut bis zehn” [and the world counts loud to ten] activates the BOXING schema again, which once more can be disturbing. The

<sup>4</sup> The text can be found online: <https://www.musixmatch.com/lyrics/Rammstein/Engel/>

<sup>5</sup> The text can be found online: <https://www.musixmatch.com/lyrics/Rammstein/Sonne/>

first chorus consists in counting to four and after the numbers one, two and four the phrase “hier kommt die Sonne” [here comes the sun] is uttered, whereas after the number three we hear “sie ist die hellste Stern von allen” [it is the brightest star of all]. These statements are all principally positive, albeit the notion of star is typically connected to the night for laymen. This rather positive load is changed in the second stanza since the destructive force of the sun is highlighted when the speaker says that it can burn and blind. The conditional sentence “Wenn sie aus den Fäusten bricht / Legt sich heiss auf das Gesicht” [when it bursts from the fists / it will land hot on the face] is indicative of the INTENSITY IS HEAT metaphor and the KNOCKOUT aspect of the BOXING schema. The lines seem to have a function of a threat, which entails negative emotional load. The destructive aspect is further elaborated on in the next stanza, where additionally the first person plural pronoun of the previous one is replaced with the second person singular one (“kann euch blenden” vs. “kann dich blenden”) thus apparently reinforcing the direction of the threat being at the recipient, and the sun is said to land painfully on the chest, make the addressee lose balance and fall down hard, which makes use of the BAD IS DOWN metaphor: “Legt sich schmerzend auf die Brust / Das Gleichgewicht wird zum Verlust / Lässt dich hart zu Boden gehen”.

#### 4.2. Topic development and deixis

The reversal in the lyrics under examination takes place by evocation of certain conceptual metaphors as well as by utilization of discursive devices such as selection of certain logical-semantic relations and functions in the course of topic development and the use of deixis to modify emotional distance. In *Shadow* the logical-semantic function of contrasting, signalled by the appropriate conjunction, is used to gradually change the negative emotional load activated by mentioning “some girls” and “some boys” who are full of schadenfreude after hurting their (wannabe) partners into a more positive one: “but how love dies is a place I’m not going”. Moreover, the refrain lines – containing a conditional sentence – are joined with the first stanza by the logical-semantic relation of explaining (the verb “[be]cause”): “And we could try, cause/If you’re feeling small/I’ll love your shadow”, which secures a mild transition to the more positive emotions, play the most salient role in the reversal of emotions in the lyrics. The plausibility and ‘smoothness’ of the reversal manoeuvre is, furthermore, secured by the use of deixis, especially of personal pronouns, which are relevant for the analysis at the level of actors and the transtextual level (basic discourse-semantic figures). The pattern of deixis use in the stanzas and chorus seems to serve as a means to shorten the emotional distance between the participants in the discourse. In the first stanza, the speaker addresses a “you” who is hurt and whose heart is broken by “some girls” or “some boys”, later referred to as “they” (“And I know that they have hurt you”), and then enters the objectified scene

with the use of the first person singular pronoun "I" ("I'll love your shadow"). In the last line of the stanza, the distance between the speaker and the addressee is shortened as "they" apparently merge into one unit, which is manifested linguistically by the use of the first person plural pronoun "we" in "And we could try, cause". The distance to the girls and boys, in turn, is maintained or even extended by the use of the phrases "those girls" and "those boys". In this way a contrast is created between us vs. them, with the negative emotional load attached to the latter and the positive emotional load attached to the former, which finds expression in the line: "So we're looking for a villain". It is worth nothing, however, that the agent bringing about positive change seems to be the "I" since it is only as this entity enters the objectified scene that the positively laden verb "to love" appears.

The relations of contrasting and explaining are also employed in *Here Comes the Night Time*, which in combination with the use of INSIDE and DARKNESS metaphors influence the emotional load: "When the sun goes down, you head inside/Cause the lights don't work/They say [but] you don't mind [...] But here comes the night time". This line seems, moreover to realize a logical-semantic function of a THREAT as the "night time" seems to serve to evoke the DARKNESS metaphor. The topic is further developed with a reinforcing lines "And the missionaries/They tell us we will be left behind" which is again contrasted with the lines "Been left behind/A thousand times, a thousand times" pertinent to the linguistically unmarked but covertly present "we" to which the formerly mentioned not caring "you" seems to belong. This use of pronouns introduces a change in the objectified scene. With the first person plural personal pronoun the speaker may also aim at shortening the distance between him and the recipient by creating an in-group feeling. At this point of the song the chorus sounds like a threat, especially the line "Look out, here comes the night time", which comes after a conditional sentence "If you want to be righteous, get in line".

The lines "When I hear the beat/ The spirit's on like a live wire/A thousand horses running wild in a city on fire" succeeding "They say heaven's a place [...] /It's behind the gate, they won't let you in/And when they hear the beat, coming from the street/They lock the door/But if there's no music up in heaven/ Then what's it for?" also reinforce the they vs. us/you/I contrast signalled in the first stanza. The next lines seem to elaborate the topic and to further change the emotional load into positive one with: "It starts in your feet, then it goes to your head/ And if you can't feel it, then the rules are dead".

In the piece *November*, after the descriptive part containing emotionally negatively laden statements related to the natural phenomena in autumn, the line "Wer nicht lacht, hat's schwer" [who doesn't laugh has a hard time] seems to have a function of contrasting and prepares the ground for the coming lines: "Von mir aus kann es hageln, tauen, frieren und schneien / Von mir aus braucht kein Hahn nach mir schreien / Ich bin sehr gern allein" [For all I care, it can hail,

thaw, freeze and snow / For all I care, everyone can forget me / I very much enjoy being alone] in which the speaker seems to negate the negative emotional load associated with the weather and explains that being alone is for him emotionally positively laden. In the last part of the lyrics, however, initially the negative emotional load seems to be restored by mentioning tears – in line with the natural phenomenon of rain frequent in autumn – and assuring the addressee (possibly a loved one) that the speaker will be there for her: “Von mir aus bringen mich deine Tränen heim / Von mir aus werde ich für dich sein“ [For all I care your tears bring me home / for all I care I will be there for you]. The next contrasting line, repeated (with slight modifications) probably for emphasis, conclusively confirms once more the enjoyment, the positive emotional load of being alone: “Aber ich bin gern allein / bin gern allein / Ich bin sehr gern allein / Ich bin sehr gern allein” [But I enjoy being alone / Enjoy being alone / I very much enjoy being alone / I very much enjoy being alone].

As for the lyrics Engel, the sequence question – answer, which involves a change of deictic centre (visible in the change of the pronoun) and the relation of explaining, is used as well to reverse the emotional load. The question “[...] fragst du dann / Warum man sie nicht sehen kann” [you ask/wonder why no one can see them] is answered by the angels themselves stating that they can be seen only in the night and “wir haben Angst und sind allein” [we are afraid and alone]. The last chorus line “Der Gott weiß ich will kein Engel sein” [God knows I don’t want to be an angel] brings another change of the deictic centre: after an ‘off-stage’ speaker (possibly angels themselves) in the first stanza and the on-stage angel-speakers in the chorus, the deictic centre is now probably the ‘du’ of the first stanza – now designated by the first person singular pronoun. The first person plural pronoun, in turn, is apparently used to create the feeling of the in-group belonging and shorten the distance between the speaker and the recipient. Thus, the utterances in the stanza do not only have the descriptive function but also seem to have an explicative one, reinforcing the question posed in the first stanza, which in retrospect seems to be not only about (the factual) state of affairs but about emotional valuation, i.e. is it truly good to be an angel or is being an angel a reward for good people?

## 5. Conclusions

The mechanisms of emotional reversal in the song lyrics presented above seem to be best explainable in terms of evocation of certain conceptual metaphors and conceptual schemata with the application of selected language material and discursive conventions. It seems that the metaphors which lend themselves best for this purpose, possibly by virtue of them being widespread, are the DARKNESS and LIGHT metaphors as well the UP/DOWN metaphor

pair. The change in the emotional load is effected by evoking a contrasting metaphor but not necessarily – or even hardly ever – from the same pair i.e. not the LIGHT metaphor after DARKNESS metaphor. In the research material presented herein the observed sequences were e.g. GOOD IS UP – NEGATIVE IS DARK (Engel) or POSITIVE IS LIGHT – BAD IS DOWN (Sonne). More frequently, however, a given conceptual metaphor or schema is reversed by introducing a conceptual schema with an opposite emotional load, e.g. EVIL IS DARKNESS modified by a PARTY schema as in *Here Comes the Night Time* or POSITIVE IS LIGHT modified by BOXING KNOCKOUT COUNT schema as in *Sonne*. The reversal can, furthermore, be materialized by the way a topic is developed, when an evoked conceptual schema is challenged by highlighting its different aspect – which is the case in e.g. *November* – or by elaborating a topic in a certain way. The utterances with such logical semantic functions as threat (*Sonne*) or promise (*Shadow*) or condition (*Shadow*, *Sonne*) and such functions as explaining or contrasting in the course of topic development can be used for the purpose of achieving reversal of emotions. Which personal pronouns appear in a given text and in what sequence as well as shifts in deictic centre can apparently also serve to express a change in emotional potential or to reinforce it. To verify the linguistic-conceptual mechanisms of reversal described in the limited pilot study presented here further studies of larger material should be conducted.

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