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## TRABAJO DE FIN DE GRADO

Roaring Women: A multimodal critical  
discourse analysis of the conceptual  
metaphor of women as an animal in  
songs

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## Abstract

This dissertation aims to determine how music can contribute to disseminate a specific ideology by portraying women in different ways, as well as to determine how music and society are correlated and influence one to the other. In order to do that, two songs in English (*Roar* by Katy Perry and *Animals* by Maroon 5) which depict two different images of women through the use of the conceptual metaphor WOMAN IS AN ANIMAL will be analyzed. The analysis will be carried out taking the ideas of Fairclough and Van Dijk on Critical Discourse Analysis for the linguistic part, i.e. the lyrics, and of Kress and Van Leeuwen on multimodality and visual analysis for the visual part, i.e. the music video, since the meaning in songs relies on various semiotic modes. This multimodal analysis shows that *Animals* portrays an image of an objectified woman, contributing to the perpetuation of the patriarchal ideology; while *Roar* portrays an empowered and self-sufficient woman, contributing to the creation of a new image that breaks with that ideology. In spite of that, the analysis also shows that even in this song, some elements of the patriarchal ideology can be found as it is deeply rooted in society.

**Keywords:** Critical Discourse Analysis, multimodality, conceptual metaphor, music, women, animals.

## Resumen

El propósito de este trabajo es ver cómo la música contribuye a difundir una ideología específica, representando a la mujer de diferentes maneras; además de ver cómo la música y la sociedad están correlacionadas y se influyen la una a la otra. Para ver esto, se analizarán dos canciones en inglés (*Roar* de Katy Perry y *Animals* de Maroon 5) que representan dos imágenes diferentes de la mujer a través del uso de la metáfora conceptual LA MUJER ES UN ANIMAL. El análisis se llevará a cabo tomando las ideas sobre el Análisis Crítico del Discurso de Fairclough y Van Dijk para la parte lingüística o las letras y las ideas sobre multimodalidad y análisis visual de Kress y Van Leeuwen para la parte visual o el videoclip ya que el significado de las canciones depende de varios modos semióticos. El análisis multimodal muestra que en *Animals* se representa a una mujer cosificada, lo que contribuye a la perpetuación de la ideología del patriarcado; mientras que en *Roar* se representa a una mujer empoderada y autosuficiente, lo que contribuye a la creación de

una nueva imagen que trata de romper con la anterior ideología. A pesar de esto, el análisis también muestra que incluso en este tipo de canciones se pueden encontrar elementos de la ideología del patriarcado ya que está muy arraigada en la sociedad.

**Palabras clave:** Análisis crítico del discurso, multimodalidad, metáfora conceptual, música, mujeres, animales.

## Table of contents

Abstract.....	2
Resumen .....	2
1. Introduction .....	1
2. Literature Review .....	2
2.1. Critical Discourse Analysis	2
2.2. Multimodality	3
2.3. Conceptual metaphors	5
2.4. Sex and Gender	8
2.5. Framework for musical analysis	9
3. Aims and methodology.....	10
4. Analysis .....	11
4.1 Linguistic analysis	11
4.1.1 Roar, Katy Perry	11
4.1.2 Animals, Maroon 5	13
4.2 Visual analysis	16
4.2.1 Roar, Katy Perry	16
4.2.2 Animals, Maroon 5	18
5. Discussion.....	19
6. Conclusion.....	20
Works cited.....	22

## 1. Introduction

Music has a predominant role in contemporary society as it is present in many popular social events as well as in cinema or commercials. Songs are thus a powerful tool for transmitting ideas, not only because they reach a wide audience but because they make use of different modes of communication (i.e. linguistic and visual), since a song's meaning is not only composed by its lyrics, but also makes use of visual elements through its music video. These modes of communication enable to express complex ideas that are then transmitted to the general audience. Songs are a cultural product because they are created by members of society, which means that the ideas reproduced in lyrics and in music videos are ideas that already exist in society. Music, then, can easily transmit ideas to society and affect how the audience thinks and acts since any representation of language supposes in some degree an exercise of power (Fairclough, 1996).

In this dissertation, two songs representing the image of a woman as an animal through the use of a conceptual metaphor will be analyzed linguistically and visually. The two songs selected will depict two opposing views on women, through the use of the conceptual metaphor of PEOPLE ARE ANIMALS. Linguistically, both songs will be analyzed identifying and analyzing the conceptual metaphors that appear in the lyrics in order to reveal the ideas they conceal taking the ideas of Fairclough and Van Dijk on Critical Discourse Analysis. The music videos of both songs will also be analyzed visually following the approach proposed by Kress and Van Leeuwen in order to see how the images reinforce or diminish the strength of the conceptual metaphors and the ideas portrayed in the lyrics. Apart from analyzing Kress and Van Leeuwen's visual modality markers, specific aspects of each music video that contribute to the construction of the conceptual metaphors, such as animal-like movements or clothing, will be analyzed. The purpose of this dissertation is to see how songs contribute to spread an image of women which conceals a particular ideology as well as to see how music and society influence each other's thoughts. More specifically, this dissertation aims to see if these two songs perform an exercise of power through language and images to assert the patriarchal ideology. This will be done by providing a multimodal analysis of the use of conceptual metaphors depicting women as an animal. Once the ideas that are represented in each song are discovered, the meaning and impact on society these portrayals of women will be argued as they can contribute to perpetuate existing beliefs or to create new forms of seeing the world by constructing new images.

## 2. Literature Review

This section will offer a description of the different concepts involved in the analysis of the two songs: Critical Discourse Analysis, multimodality, conceptual metaphors, and sex and gender. First, the principles for Critical Discourse Analysis proposed by Fairclough and Van Dijk, the principles for multimodality and visual analysis proposed by Kress and Van Leeuwen, and the Conceptual Metaphor Theory proposed by Lakoff and Johnson will be explained as they are the basis of the analysis. Later, because the focus of the analysis is the unequal relations between men and woman, which are based on sex and gender differences, these two concepts will be explained. Finally, a framework for the analysis of music will be provided in order to establish a connection between music and the concepts previously explained.

### 2.1. *Critical Discourse Analysis*

Contrasting with other approaches in discourse analysis, Critical Discourse Analysis, henceforth CDA, is motivated by social issues which are the object of the analysis in order to try to understand them (Van Dijk, p. 1993). As the focus of CDA is dominance and inequality, it “does not primarily aim to contribute to a specific discipline, paradigm, school, or discourse theory” (Van Dijk, 1993, p. 252). Thus, CDA is not a unitary methodology but a cross-discipline that blends many areas of knowledge such as linguistics, sociology, or anthropology (Fairclough, 1995) and the theories, descriptions, methods and empirical work used on the analysis strongly depend on its goal (Van Dijk, 1993). Also in contrast with other discourse analysis, in CDA the analyst has to position themselves socio-politically and state their point of view, perspective and aims (Van Dijk, 1993).

CDA is based on the fact that discourse is a central tool in asserting power dominance and social inequalities in society as ideologies are pervasively reflected in our language use (Fairclough, 1995). Therefore, language is more than a way to reflect society, it is an instrument that can be used to maintain and construct social practices (Talbot *et al.*, 2003). CDA consists on analyzing discourse in order to identify this inequality and power relation problems, contributing to get an insight of the role of discourse in the reproduction of these patterns (Van Dijk, 1993).

Power has to be identified and understood in order to analyze how discourse contributes to its reproduction, and the way that it is understood is based on control by one group over other groups. The basis of social power resides on the privilege of the power elites and their access to education, wealth or position (Van Dijk, 1993). Power involves action and cognition, limiting the freedom of action and influencing the ideas of the people not situated in the position of power in their own interests, for example using persuasion, dissimulation or manipulation (Van Dijk, 1993). The way the mind is manipulated is mainly through text and talk which belong to the daily routine, making them natural and acceptable (Van Dijk, 1993). The targets of CDA, thus, are the groups situated in a power position and the discursive strategies they employ to legitimize control and naturalize social inequality (Van Dijk, 1993). Dominance can be more or less explicitly exercised and experienced and when they are challenged by counter-power forms they stop being natural.

The main objective of CDA is to uncover the role of discourse in the maintenance of the unequal power relations in order to produce a social change and to provide a “detailed description, explanation and critique of the ways dominant discourses (indirectly) influence such socially shared knowledge, attitudes and ideologies, namely through their role in the manufacture of concrete models” (Van Dijk, 1993, p. 258). The way this is done is by “increasing our awareness of the social relations that are forged maintained and reinforced by language use in order to change them” (Charteris-Black 2004, p. 29). Thus, it does not only focus on the linguistic analysis of discourse but also on the analysis of the context they are produced as it has an effect on society (Fairclough 1995), relating text, talk, social cognition, power, society and culture (Van Dijk, 1993).

## *2.2. Multimodality*

Kress and Van Leeuwen’s (1996) approach to the analysis of multimodality is influenced by Halliday’s social semiotic view of language, which offered a new perspective on the already established theory of semiotics. Both semiotics and social semiotics have to be first explained in order to understand the bases of the concept of multimodality.

Semiotics studies how humans use and interpret resources such as bodily actions and human-made materials to communicate (Semino and Demjén, 2017), -i.e. the study

of signs and symbols and their interpretation. When those resources are structured by a society in a coherent meaning-making system, it is considered a semiotic mode, such as linguistic semiotic mode (written and oral language), visual semiotic mode (images), or gestural semiotic mode (body language and facial expressions). Therefore, any form of communication combining more than two semiotic modes will be multimodal (Semino and Demjén, 2017). On social semiotics, the focus changed from the signs to how semiotic resources are used to communicate and interpret a message in a given context. Social semiotics do not consider the different semiotic modes as separate one from another, but it investigates how they can be integrated in multimodal forms of communication. Thus, social semiotics can be defined as a practice oriented to the analysis of the full complexities of communication based on the use of different semiotic resources (Van Leeuwen, 2005).

The approach of Kress and Van Leeuwen to the analysis of multimodality is not only based on Halliday's ideas on language, it is also grounded in Barthes's concepts of *relaying* the images. These concepts are argued against in their work because they rely too much on the interdependence of word and image. In contrast, they see both language and visual communication as independent systems of meaning each one having specific forms. Kress and Van Leeuwen defend that any semiotic mode has to fulfil three functions, adapted from Hallidayan grammar, in order to achieve its communicational and representational goals: the *ideational metafunction* which deals with how semiotic systems can refer to real objects and their relations; the *interpersonal metafunction* which deals with sender-receiver relationships; and the *textual metafunction* which deals with the organization of meaning in texts (Kress and Van Leeuwen, 1996).

Regarding the ideational metafunction in images, Kress and Van Leeuwen conceive that the relationships between the objects are realized through vectors, real or virtual lines in a picture. Also, they discuss two more aspects, apart from vectors, regarding the position of elements and what it implies for Western societies: the zone (right, representing "the new", vs left, representing "the given"; bottom, representing "the real", vs top, representing "the ideal"; and center vs margin) and the salience (foreground vs background, size and color). Vectors can have multiple natures which determine the classification of the participants in the image. Vectors formed by movement are called *action processes*, whose participants are *actors* and the recipient of their action are *goals*.



Vectors formed by gaze are called *reaction processes*, whose participants are *reacters* and the recipient of the gaze are *phenomena*. (Kress and Van Leeuwen, 1996).

Regarding the interpersonal metafunction, Kress and Van Leeuwen establish a distinction between pictures depending on the relationship between images and the viewer. This relationship is created through contact, social distance, and attitude. Contact deals with whether the participant looks directly (demand pictures) or not (offer pictures) to the viewer. In demand pictures the participant appeals to the viewer, while in offer pictures the participant is the subject and the viewer is a mere observer. Social distance depends on the distance in which shots are taken and the implications they have based on proxemics (close shots, representing a more intimate relation, to long shots, representing a more impersonal relation). Attitude depends on the angle in which shots are taken and the implications they have (horizontal angles and vertical angles). They assert that frontal angles represent proximity to the viewer while oblique angles represent distance, and high angles empower the viewer while low angles do the contrary (Kress and Van Leeuwen, 1996).

### 2.3. *Conceptual metaphors*

The theory dealing with conceptual metaphors is framed within cognitive linguistics, the study of language use in which language is regarded as a mental phenomenon. The study and the debates about the status of metaphors date back to Aristotle but it was not until the late 1970s that it became the focus of study with the publication of *Metaphors We Live By* (1980) by George Lakoff and Mark Johnson where they introduced Conceptual Metaphor Theory.

Conceptual Metaphor Theory is based on the assertion that our thoughts depend on conceptual metaphors, therefore, they are cognitive. They explain that metaphors are used both in everyday language and in our thinking, which reflects our experiences and perceptions of the world. Consequently, conceptual metaphors are based on our experiences and perceptions of reality. This can be related to linguistic relativism, a theory arguing that words do not “simply denote entities or events in the world” (Meyerhoff, 2006, p. 85) as they are not randomly chosen. Instead, this linguistic theory proposes that the way the world is perceived plays an important role in how language is structured, and because of that, the study of language offers some insights on people’s thoughts. In other

words, this deterministic hypothesis, also called the Sapir-Whorf hypothesis, states that language use is highly linked to the mind, or how a particular speaker perceives things, and to the world, or how this particular speaker talks about these things (Meyerhoff, 2006).

Lakoff and Johnson define conceptual metaphors as “understanding one thing in terms of another” (Lakoff and Johnson, 2003, p. 5), explaining it as a mapping relationship in which a complex idea or target domain is mapped onto a simpler idea or source domain (Lakoff and Johnson, 2003). Lakoff and Johnson also considered that our conceptual system is metaphorical in nature and that people use conceptual metaphors because they think in those terms. They also argue that the use of conceptual metaphors is pervasive, i.e. they are unconsciously used by people (Lakoff and Johnson, 2003). However, while Lakoff and Johnson relied on linguistic examples to explain conceptual metaphors, they did not take into account the linguistic forms and functions metaphors have in discourse. They used decontextualized sentences as data without considering the linguistic variation (Semino and Demjén, 2017).

Since the publication of *Metaphors We Live By*, many linguists focused their interests on conceptual metaphors and continued developing the theory. For example, Charteris-Black (2004), following the ideas of Lakoff and Johnson about metaphors reflecting our thoughts, stated that conceptual metaphors “constitute verbal evidence for an underlying system of ideas, or ideology” (p. 29-30). Goatly (2007) contributed to Conceptual Metaphor Theory by arguing that these correlations or mappings do not occur randomly as some degree of similarity or analogy has to be involved.

If metaphors are a conceptual phenomenon as Lakoff and Johnson state, they can be expressed in different semiotic modes apart from the linguistic. However, it was only in the last 20 years linguists have begun to focus on non-verbal manifestations of metaphors (Semino and Demjén, 2017). For example, Semino and Demjén (2017) state that visual metaphors are a powerful tool for persuasion because they make people cognitively and emotionally engaged with the messages. Multimodal metaphors are those “whose target and source are each represented exclusively or predominantly in different modes” (Forceville and Urios-Aparisi, 2009, p. 24), for example linguistic, visual, or aural. Moreover, metaphors that combine different modes have their meanings multiplied rather than added together (Semino and Demjén, 2017). Depending on the mode in which metaphors are represented, they are processed and interpreted by the brain in different

ways. For linguistic metaphors, a cumulative background context of previous utterances in the conversation is needed. On the contrary, for visual metaphors, inserted in billboards or newspapers, for example, this background is normally absent and the viewers have to interpret them without this previous information, from scratch (Forceville and Urios-Aparisi, 2009).

A particular way of viewing the world, including specific attitudes and evaluations, results from the use of metaphors as they are used to understand a concept in terms of another (Semino, 2008). This means that metaphors are rarely ever neutral since they do depict the speaker's thinking, or ideology, by "highlighting some aspects of the target domain and hiding others" (Semino, 2008, p. 32-33). Taking Van Dyjk's notion, ideology can be defined as "the basis of the social representations shared by members of a group" (Goatly, 2007, p. 1). Ideologies, then, are what society thinks is good or bad and how society acts accordingly (Goatly, 2007). However, as Semino argues not only "the choice of a particular metaphor determines the ideological perspective of a speaker, but also the various linguistic expressions instantiating the underlying conceptual metaphor" (2008, p. 33-34). She goes on to argue that once specific uses of a given metaphor become the prevailing way of expressing reality "they may be extremely difficult to perceive and challenge since they come to represent the commonsense" (2008, p. 33). Obviously, not all conceptual metaphors represent an ideology to the same extent and there are metaphors which are more rooted in society than others, implications vary depending on the degree of use of this particular metaphor across texts and genres. Also, the fact that metaphors are widely used in persuasion as they "represent a novel way of viewing the world that offers some fresh insight" (Charteris-Black, 2004, p. 7) plays an important role in the way society's thoughts are shaped as people can be easily manipulated by them to change their "common sense or their natural way of seeing things" (Semino, 2008, p. 33).

The focus in this work will be the conceptual metaphor PEOPLE ARE ANIMALS as "animals are an extremely productive source domain and human beings are especially frequently understood in terms of assumed properties of animals" (Kövecses and Benczes, 2002, p. 19). When we talk about someone as being a snake, for example, the snake is first personified and, then, its human-based animal characteristics are used to understand human behavior (Kövecses and Benczes, 2002), and "traits of human societies are projected onto the animal groups under consideration to create a hyponymic or synonymous relation" (Goatly, 2007, p. 132). As shown in the previous example, this

conceptual metaphor tends to have a pejorative use since it tends to depict the negative characteristics of humans (Kövecses and Benczes, p. 2002). One thing that has to be commented is the double standard for some conceptual metaphors of PEOPLE ARE ANIMALS, as women are the target of more pejorative metaphors than men and even some animals are closely related to women. This double standard can be best exemplified with examples taken from the Spanish language as the conceptual metaphor of human as a fox changes drastically depending on the sex of the source domain. Whereas for men being a fox depicts positive characteristics of astuteness, for women being a fox is not as desirable, meaning that a woman is sexually active and demonized for that reason.

#### *2.4. Sex and Gender*

In the 19<sup>th</sup> century, the notion of sex became very popular and studies focusing this category were abundant. In this period, sex and gender were the same concept, only distinguishing between men and women, having, as a consequence, the normative binary notion of men as masculine and women as feminine. However, due to the recent social movements this notion of gender as sex was displaced towards a more sensitive view which allows for the inclusion of more genders than the normative binaries (Meyerhoff, 2006).

Sex, in the scope of this new view, would be defined as something a person is born with, a biological category that can be scientifically addressed. On the other hand, gender is a socio-cultural category acquired and constructed in social interaction and through the adherence to cultural norms and socially enforced and policed through gender socialization and gender roles (Meyerhoff, 2006). Also, it is important to clarify that genders are not static and people can express a different gender identity depending on the context they are in, thus, a change in language will be produced in order to express that gender identity. Language is, consequently, an important gender marker as differences in the portrayal of gender identity can arise depending on the target listener. In addition to that, the concept of gender identities varies cross-culturally since not every culture has the same types of men and women and, in order to have accurate results, a proper distinction of the different genders existing on a certain society have to be made (Meyerhoff, 2006). In the specific case of Western societies, many more genders than the traditional have been included and accepted. However, the notion of gender as a binary

of male versus female is still present and continuously reinforced mostly through media but also through society itself.

Traditional genders are still present in today's Western society, being the predominant and normative ones. Before being even born, people start to be considered as either male or female depending on their perceived sex and society start to impose norms based on gender about which attitudes and behaviors are considered acceptable. This is a process of policing called by sociologists gender socialization, consisting on transferring norms, values beliefs and behaviors to group members based on their gender. The attitudes and expectations surrounding gender roles are not typically based on any inherent or natural gender differences, but on gender stereotypes (Carter, 2014).

### *2.5. Framework for musical analysis*

The relation between music and society is remarkable as it not only reflects society but also helps to shape society's values, ideas and behaviors, as ideologies can also be spread through more cultural media such as videogames or music (Way and McKerrel, 2017). Therefore, the meaning created in songs is a powerful tool that helps reinforce the normative thoughts, as gender stereotypes in which the male counterpart is seen as the dominant figure. In the specific context of the songs that will be analyzed (*Roar* by Katy Perry and *Animals* by Maroon 5), the unequal power relations are related to gender and the dominance of men over women and of the empowerment of women to balance this situation. This idea of male dominance is commonly extended and naturalized in society, and maintained in music by representing men and women with different characteristics typically related to them. By doing this, the audience receives an information that perpetuates this ideology. However, in the recent years, songs that portray an empowered woman, who fights against this rooted ideology, have started to appear, and this implies "not only spreading new beliefs through discourse but also having access to a relatively dominant social position which allows the dissemination of those beliefs" (Filardo Llamas, 2017, p. 190). Moreover, metaphors are widely used for persuasive purposes, which make songs a powerful tool for spreading ideological beliefs. In other words, songs may help to perpetuate an existing ideology or to oppose it, giving voice to minority groups (Filardo Llamas, 2017).

The meaning in songs relies on the cultural context in which it is produced, which makes it a cultural product (Filardo Llamas, 2017). Not only the fact that music is very accessible makes the ideology that underlies songs reach a wider audience and be more communicatively effective, but also the fact that music combines different semiotic resources or modes (text, music and image) which widen the meaning potential of the lyrics by integrating it with the other modes (Filardo Llamas, 2017). The power of music, thus, does not only come from the meaning on its lyrics, it strongly relies on other communication modes such as images and musical sound, making use of promotional posters, films and album covers to enhance its meaning. Music uses a combination of sound, images and language in order to create meaning. Therefore, the discourse used is not purely composed by the text of the lyrics, as their meaning also relies on visual and acoustic support. Music often achieves to express particular emotions and ideas that are more difficult, or even impossible, to express through other modes of communication (Way and McKerrel, 2017). The level of persuasion achieved with music also comes from the emotional impact it has on the audience which is caused both “by the mental representation triggered by them and by the relationship established between such mental representation and the audience’s experience of the world” (Filardo Llamas, 2017, p. 183).

### **3. Aims and methodology**

The aim of this dissertation is to see how both songs spread an image of women which conceals a certain ideology, and to see the correlation between music and society’s thoughts concerning the unequal relations of power between men and women. These relations can be analyzed by focusing on different aspects of discourse, such as conceptual metaphors. In this work, conceptual metaphors depicting women as an animal will be identified and analyzed in order to see how the portrait of women established in songs can influence society’s ideology either perpetrating the patriarchal ideas or fighting against them by creating a new image of women.

In order to achieve that, two songs in English (*Roar* by Katy Perry and *Animals* by Maroon 5) will be analyzed and contrasted. As the meaning in songs relies on different semiotic modes (linguistic, visual, and auditory), the corresponding music videos of the two songs will also be analyzed to see if they support the metaphors discussed and their

consequent spread of ideology. The songs have been specifically chosen because they offer two different views on women: one contributing to perpetuate the patriarchal ideology, and one that tries to fight against it by constructing a new image.

First, the lyrics, i.e. the linguistic part of songs, will be analyzed in order to identify the conceptual metaphor PEOPLE ARE ANIMALS and how it addresses the unequal power relation between men and women. Then, the music videos of the songs selected will be analyzed in order to see if the images contribute to the construction of the conceptual metaphors, looking at the realizations of the ideational and interpersonal metafunctions, that is the vectors, the position, and the salience; and the contact, social distance, and the attitude. Also, other relevant aspects for the construction of the conceptual metaphors that are specific to each music video will be addressed. This analysis will be carried out and explained over the course of section 4 below.

## 4. Analysis

### 4.1 Linguistic analysis

The first part of this multimodal analysis will focus on the lyrics, that is, the linguistic aspect of both songs. The following two subsections will describe the meaning and metaphors that underlie the lyrics of *Roar* and *Animals*, which will not only uncover the PEOPLE ARE ANIMALS conceptual metaphor, but also demonstrate how the sections that do not explicitly contain this metaphor also work together to reinforce it.

#### 4.1.1 *Roar*, Katy Perry

*Roar* was released as the lead single for Katy Perry's fourth studio album, *PRISM*, in 2013. The song describes the evolution of a woman from being a submissive person to an empowered one, represented through a conceptual metaphor in which she represents herself as an animal. Although the first verse and the pre-chorus of the song do not contain any instances of the conceptual metaphor, it is important to analyze them in order to understand why this metaphor is later used. In this verse a woman's voice describes how she used to be a submissive person who was not able to speak or act for herself because she was afraid. As a consequence, she feels repressed and does not follow her own convictions. In "I let you push me past the breaking point", the woman voice directly



addresses the cause of her fear, which is a person situated in a position of power as she is being controlled.

[Verse 1]:

I used to bite my tongue and hold my breath  
Scared to rock the boat and make a mess  
So I sat quietly, agreed politely  
I guess that I forgot I had a choice  
I let you push me past the breaking point  
I stood for nothing, so I fell for everything

As mentioned above, in the first verse, the situation reaches a “breaking point” which continues developing through the pre-chorus where the evolution towards a new empowered self begins. She addresses again the person who dominated her. However, this time, she speaks from an empowered position in which she warns the person to “get ready” as she realized the person was controlling her completely, and she did not want that anymore.

[Pre-chorus]:

You held me down, but I got up (hey!)  
Already brushing off the dust  
You hear my voice, you hear that sound  
Like thunder, gonna shake the ground  
You held me down, but I got up  
Get ready 'cause I had enough  
I see it all, I see it now

The completely developed image of a new empowered woman is presented in the chorus through the use of the conceptual metaphor WOMAN IS A TIGER, in which the more abstract concept, the woman or the target domain, is mapped onto the simpler concept, the tiger or the source domain. The tiger represents willpower, strength, and courage, which are characteristics she needed to fight against the imposed power. This can also be seen in “a fighter/dancing through the fire” in which the woman asserts that she is not afraid anymore, embracing the thrill. Also, “the fire” could represent the rebirth she experienced when she became her new empowered self. Once more, she addresses the person who controlled her in the first place, reasserting her condition of a new powerful



woman. She also states that the person is going to hear her “roar/louder, louder than a lion” which continues with the metaphor WOMAN IS A TIGER, representing herself as more powerful than even a lion. Also, lions roar to claim territory, and the fact that her roar is louder than a lion’s reaffirms even more her independence as a woman.

[Chorus]:

I got the eye of the tiger, a fighter  
Dancing through the fire  
Cause I am a champion, and you’re gonna hear me roar  
Louder, louder than a lion  
Cause I am a champion, and you’re gonna hear me roar

Finally, in the second verse, she addresses the concept society has of femininity by referring to herself as a butterfly as they represent beauty and sweetness. However, she claims that she can also be mean and dangerous if necessary to gain recognition among the power elites (“stinging like a bee I earned my stripes”). To conclude with the narrative, she asserts the confidence and the power she gained, claiming she “went from zero to my own hero”.

[Verse 2]:

Now I’m floating like a butterfly  
Stinging like a bee I earned my stripes  
I went from zero, to my own hero

#### *4.1.2 Animals, Maroon 5*

*Animals* was released as the second official single for Maroon 5’s fifth studio album, *V*, in 2014. In this song, a sexual relationship between a man and a woman is described from the voice of a man. The relationship is represented through the use of a metaphor in which both the man and the woman are represented as two different animals, a predator in the case of the man, and a prey in the case of the woman. The chorus is the part of the song where the conceptual metaphor MAN IS A PREDATOR and WOMAN IS A PREY is clearer. In the metaphor MAN IS A PREDATOR, the more abstract concept, the man or the target domain, is mapped onto the simpler concept, the predator or the source domain.

The same happens in the metaphor WOMAN IS A PREY, where the more abstract concept, the woman or the target domain, is mapped onto the simpler concept, the prey or the source domain. Both conceptual metaphors are used to understand human behavior, or sexual activity in this case, as can be seen in “eat you alive”, where sex is explained through the use of this conceptual metaphor. In the chorus, the man states he is going to prey the woman, who is then only seen as a passive figure or an object, while the man is the active figure. The metaphor continues expanding through the chorus when the man claims he can smell the woman’s scent “from miles”, something characteristic of animals, especially of predators.

[Chorus]:

Baby, I'm preying on you tonight

Hunt you down, eat you alive

Just like animals, animals, like animals-mals

Maybe you think that you can hide

I can smell your scent from miles

Just like animals, animals, like animals-mals

Baby, I'm...

In the first verse of the song, the metaphor continues as the man states they are enemies. This relates to the relationship of predator and prey which see each other as mortal enemies. However, they feel their hatred as something natural, part of their existence and survival.

[Verse 1]:

So what you trying to do to me?

It's like we can't stop, we're enemies

But we get along when I'm inside you

You're like a drug that's killing me

I cut you out entirely

But I get so high when I'm inside you

The metaphor can also be seen in the second verse, where the man affirms he cannot forget the woman, as predators which cannot escape their instincts to prey. Also, in “I’ll eat ‘em up”, the metaphor is used to explain again sexual activity.

[Verse 2]:

So if I run, it's not enough

You're still in my head, forever stuck

So you can do what you wanna do

I love your lies, I'll eat 'em up

But don't deny the animal

That comes alive when I'm inside you

Both in the second verse and in the bridge of the song, the man addresses the woman to say she cannot deny she is truly an animal, asserting he has the right to act like a predator because, in fact, she is a prey.

[Bridge]:

Don't tell no lies, lie, lie, lie

You can't deny-ny-ny-ny

The beast inside, si-si-side

Yeah, yeah, yeah

No girl don't lie, lie, lie, lie

You can't deny-ny-ny-ny

The beast inside, si-si-side

## 4.2 Visual analysis

After carrying out the linguistic analysis for the lyrics of each of the songs, this section will focus on the visual aspect of each of them. For the visual analysis, the ideational and the interpersonal metafunctions proposed by Kress and Van Leeuwen (1996), described in section 2.2, will be addressed together with other aspects that reinforce the conceptual metaphors.

### 4.2.1 *Roar, Katy Perry*

The main narrative of music video for *Roar* is the story about the two survivors of a plane crash, mainly about the woman who manages to live on her own and to become the queen of the jungle after the man, who is portrayed as a useless and vain character, dies.

In the ideational metafunction, the relationship between the objects, or in this case the participants, is realized both through vectors, and through their position. However, the latter will not be discussed as it is not relevant in this concrete music video. Therefore, in order to analyze the vectors, the main participants have to first be identified. In the music video, there are main participants, the man and the woman, and secondary participants, the animals. The main participants can be classified, according to their vectors, in actor and goal. At the beginning of the music video, the actor is the man as he is the one leading the action, while the goal is the woman as she follows the man's actions. However, she is not happy with that role and, when the man dies, she has to take control of her life and she becomes the actor. The secondary characters in the video, the animals, can be divided into two types: the sidekicks, formed by the monkey, the elephant, and the parrots; and the antagonist, formed by the tiger. All the secondary characters can be classified as goals: the sidekicks follow the woman's actions; and the antagonist, which can be considered the ultimate goal because every action of the woman is aimed domesticating it.

In the interpersonal metafunction, images are distinguished depending on the relationship between images and the viewer. This relationship is created through contact, social distance, and attitude. The first aspect that will be analyzed is contact, which deals with the direction of the gaze of the participants, in this case, the woman. Pictures can then be classified according to that in demand pictures, if the participant looks directly to

the camera, or in offer pictures, if the participant does not look directly to the camera. Mainly, in the music video, the gaze of the woman is not directed to the camera, thus, the images belong to the offer type. The woman acts as the subject of the viewer's look. However, there are some parts of the music video in which the gaze of the woman is directed to the camera, thus, the images belong to the demand type. In these parts, she appeals to the audience emotions and encourages it to be strong, just like her. The second aspect, social distance, which deals with the distance of shots, is not very relevant for the analysis as the three types of shots are used in the music video in order to portray different perspectives. For example, close shots of the woman are taken when she looks directly to the camera in order to appeal more to the audience. The third aspect, attitude, deals with the angle in which the shots are taken. In the music video, there are two main angles: frontal and low. Frontal angles are used to represent proximity to the viewer, which is also useful to appeal to their emotions. Low angles are used to empower the woman in order to show she is in a position of strength.

In the music video there are four more aspects which are relevant for the analysis, and which are related to the conceptual metaphor WOMAN IS A TIGER: clothing, feminine stereotypes, animal-like movements and the images of the tiger itself. Clothing choices in the music video help to represent the evolution of the woman from submissive to the man to an empowered individual represented through the tiger. At the beginning of the video, she wears a leopard patterned scarf, which symbolizes the inner potential she has. Later in the music video, when she becomes powerful, she uses that same scarf as a bra and also the resources in the jungle to create the rest of her clothes, which symbolizes her dominance over nature. The other aspect is that the music video is full of feminine stereotypes such as women always have to be beautiful. This can be seen when she uses a fruit as lipstick or when she paints the elephant's nails. Another relevant thing to comment is that the image of the woman is very sexualized and directed towards a specific audience, which does not correlate with the intended meaning of empowerment of the song and the music video. The fourth and the fifth aspects can be discussed together as they serve the same function as they are the ones that portray the metaphor clearer. Both overlapped images of the tiger and the woman and the woman's animal-like movements directly correlates the woman with the tiger visually.

#### 4.2.2 *Animals, Maroon 5*

The music video for *Animals* narrates the story of a man who works at a butcher's shop. The man becomes obsessed with a woman and starts following her around, even to her house, where he takes pictures of her while she sleeps. The man, then, decides to initiate a conversation with her at a club but she rejects him. However, that does not stop him to continue stalking her.

In the ideational metafunction, vectors are the most relevant aspect to analyze the relationship between the participants in the images as the position that the participants occupy in moving images (zone and salience) does not provide significant information for the analysis. The participants in this music video can be divided into two groups: main participants and secondary participants. The latter group will not be discussed since they only act as a support for the narrative in the music video. The main participants can be again classified, according to their vectors, in actor and goal. In this case, the man is the actor, as he is the one chasing the woman, and the woman the goal, as she is the one that is being chased and the object of desire.

In the interpersonal metafunction, images are classified depending on the relationship established between images and the viewer. This relationship is created through three aspects: contact, social distance, and attitude. Contact, which deals with the direction of the gaze of the participants, will be first addressed. Images can be divided into demand or offer, depending on whether the participant looks directly to the camera or not respectively. In this particular music video, both types of images can be seen in different moments. Offer images, in this case, are used to give the spectators a feeling of verisimilitude as if they were observers of the scene. Demand images are used in very specific scenes of the music video in which the man directly looks to the camera while he sings, including the viewer in the narrative. More specifically, at one point, the man points at the camera, which makes it more appealing for the audience. Social distance deals with the distance in which shots are taken. However, it is not very significant for the analysis of the music video because all three types are used according to which is the focus of the scene. For example, close shots of the man or the woman are taken whenever they are the focus and long shots are taken whenever the action is the focus. For example, long shots are taken when the participants are walking or when the man hangs from a hook as if he was an animal corpse. Finally, attitude deals with the angle in which the shots are taken. In this music video, the man is normally shown from a low angle, which puts him in a

position of power. The woman, on the other hand, is shown from a frontal angle, which makes her close to the audience who can identify with her. However, in the song other angles are used in order to establish a connection with the story. For instance, high angles are used when the man is stalking the woman outside her house so that the viewer can see what the woman sees by the window.

In the music video, several techniques are employed in order to correlate with the lyrics and to the conceptual metaphor MAN IS A PREDATOR and WOMAN IS A PREY. One of the techniques is the use of blood, which establish a connection between sex and preying. Another technique employed in the music video that relates it to the metaphor is the constant presence of dead animals, which symbolize the woman as she is the prey. Also, the hunt is explicitly represented as the man is constantly chasing the woman. In the music video, explicit images of sexual interaction are shown, which are related to what the conceptual metaphor is concealing in the lyrics. Finally, the conceptual metaphor is visually addressed through animal-like movements that the man does such as howling.

## 5. Discussion

Both in *Roar* and in *Animals*, the combination of the linguistic and the visual elements that compose the song and the music video help to reinforce the conceptual metaphor HUMANS ARE ANIMALS. In *Roar*, the combination of both analyses uncover the main topic of the song: a transformation from being passive and submissive to being powerful, which is represented by the use of the metaphor WOMAN IS A TIGER. With the linguistic analysis, it can be seen that the woman directly addresses the person who made her feel inferior and afraid to be herself, and she asserts her power and independence. In the visual analysis, the evolution of the woman is conveyed with the help of the narrative of the music video, as the woman becomes a strong individual and reaches her goals after the man dies and becomes independent. The conceptual metaphor is reinforced mainly through three elements: the overlap of images of the woman and the tiger, the woman's animal-like movements and the presence of an actual tiger which she eventually domesticates. In *Animals*, the man is the one represented as powerful by the use of the metaphor MAN IS A PREDATOR, and the woman is just the object of his desire caused by his instincts, represented by the use of the metaphor WOMAN IS A PREY. With the linguistic analysis, it can be seen that these conceptual metaphors are used in order to explain sexual

activity, represented through preying. In the visual analysis, the conceptual metaphor is also represented through the use of elements such as blood, dead animals, harassment, howling and explicit images.

The linguistic and the visual analyses of both songs (*Roar* by Katy Perry and *Animals* by Maroon 5) have helped to uncover two different takes on the conceptual metaphor HUMANS ARE ANIMALS and, thus, two different takes on the portrayal of women. While in *Animals*, the woman is presented to the audience as a goal or an object of desire that the man has to hunt; in *Roar*, the woman is presented as an empowered individual that does not need a man to be self-sufficient. It can be concluded that each song spreads a different image of women and, thus, each song conceals a different ideology. While *Animals* perpetuates the patriarchal ideology of the dominance of men over women, *Roar* offers a new perspective in which the woman is a strong and independent individual. In spite of that, the music video for *Roar* does not accurately represent the feminist aspect the lyrics have as many feminine stereotypes are portrayed. Also, the protagonist is clearly sexualized in order to appeal to a specific audience. This shows that there exists a correlation between music and society's ideology, as even songs which attempt to deconstruct the patriarchal ideology by presenting an image of a powerful woman exhibit some elements of this ideology, which is deeply rooted in society.

## **6. Conclusion**

The focus of this dissertation was to see how music contributes to the spread of a particular ideology by the use of different images of women and how music and society's ideas are correlated and influence each other. In order to reach that aim two songs in English that portray two different images of women through the use of the conceptual metaphor WOMAN IS AN ANIMAL were analyzed.

As the meaning of songs does not only resides on the linguistic part of them, that is the lyrics, a multimodal analysis focusing on the linguistic and the visual modes was carried out. Linguistically, the two songs were analyzed taking the ideas of Fairclough and Van Dijk on CDA in order to identify the conceptual metaphors and the ideas they concealed. Visually, the corresponding music videos of both songs were analyzed taking the ideas of Kress and Van Leeuwen on multimodality and visual analysis in order to see



how the images contribute to the construction of the conceptual metaphors. The songs were visually analyzed focusing both on the visual markers they proposed as well as on other aspects specific to each music video that help to construct the metaphors.

The combination of the linguistic and the visual analyses highlighted the differences in the representation of woman in both songs and, thus, uncovered their main ideology. In *Roar* by Katy Perry, the analyses show that the meaning of the song is the evolution of a woman until she reaches the power she wanted to have. Therefore, the image portrayed is that of a powerful woman. The power in this song is represented through the metaphor WOMAN IS A TIGER, which is reinforced in the music video with the use of specific clothing, images and the presence of a tiger and animal-like movements. In *Animals* by Maroon 5, the analysis show that the song portrays an image of an objectified woman represented through the metaphor WOMAN IS A PREY. In *Animals* by Maroon 5, the analysis show that the song portrays an image of an objectified woman represented through the metaphor WOMAN IS A PREY while the man is portrayed as dominant through the metaphor MAN IS A PREDATOR. The relationship between the two is therefore represented through a metaphor which explains sexual activity through hunting. These metaphors are reinforced in the music video thanks to the use of blood or animal corpses. It can be said that both analyses showed that each song portrayed women in different ways and, thus, two different images of women and two different ideologies are spread to the audience: one that sees women as powerful, which constructs a new image; and one that sees women as an object of desire for men, which perpetuates the patriarchal ideology. However, this patriarchal ideology is so established in society that some elements of it can even be identified in songs that try to break with it, such as *Roar*.

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