

# The Conceptual Metaphors of “Sorrow” In The Song Lyrics By Bob Dylan

Vuong Huu Vinh

*Department Of Postgraduate Studies And Training - Dong A University  
30 Xo Viet Nghe Tinh, Hai Chau Dist., Da Nang city, Vietnam*

**ABSTRACT:** Bob Dylan, a legendary figure in the music world, is celebrated not only for his distinctive voice and innovative compositions but also for his profound and evocative lyrics. His talent for encapsulating complex emotions in his songs has resonated with audiences for decades. Among the many emotions Dylan explores, “sorrow” is a recurrent theme, often depicted through rich and varied metaphors. These conceptual metaphors allow listeners to connect deeply with the feelings of loss, despair, and melancholy that Dylan masterfully portrays. The combination of his unique voice, meaningful lyrics, and exceptional songwriting skills has solidified Dylan as an irreplaceable artist and an endless source of inspiration for generations. Examining how Dylan uses metaphors to convey sorrow not only provides a deeper understanding of his artistry but also offers insights into how music can reflect and heal the human soul. Dylan’s portrayal of sorrow transcends mere sadness; it delves into the universal human experience of suffering and resilience. His ability to translate these emotions into powerful imagery and poignant storytelling continues to captivate and move listeners, highlighting the enduring impact of his work on the landscape of contemporary music.

**Key words:** Conceptual metaphors, sorrow, source domain, target domain, Bob Dylan.

## I. INTRODUCTION

### 1.1. Background to the study

Bob Dylan, one of the most influential musicians of the 20th century, has created music that delves deep into emotional and intellectual depths. His lyrics are not merely words to be sung but are symbolic messages that reflect profound emotional states and contemplations about life. Among the themes Dylan explores, “sorrow” stands out as a prominent subject, expressed through many of his songs. Studying the conceptual metaphors of “sorrow” in Bob Dylan’s lyrics not only helps us better understand how he conveys emotions through his music but also opens up new perspectives on how we comprehend and experience sorrow. Conceptual metaphor is a significant aspect of cognitive linguistics, aiding in our understanding of how humans think and use language to express abstract experiences.

Conceptual metaphor theory, introduced by George Lakoff and Mark Johnson in their seminal work “Metaphors We Live By,” posits that our understanding of abstract concepts is largely shaped by metaphoric thinking, using more concrete experiences. According to this theory, metaphors are not just a matter of language but are rooted in the way we think and perceive the world. They enable us to grasp complex and intangible concepts, like sorrow, by relating them to more familiar and concrete experiences.

For instance, metaphors like “sorrow is a burden” or “sorrow is a journey” are ways in which abstract emotional states are mapped onto physical experiences. By examining how Dylan uses these and other metaphors in his lyrics, this study aims to reveal the underlying cognitive processes that shape our perception of sorrow. This investigation provides insights into both the artistry of Dylan’s songwriting and the broader linguistic mechanisms that allow us to communicate and relate to profound emotional experiences.

Understanding Dylan’s use of metaphor not only enriches our appreciation of his music but also contributes to the broader field of cognitive linguistics by demonstrating how metaphorical thinking permeates our conceptualization of emotions. This study, therefore, bridges the gap between literary analysis and cognitive science, highlighting the intricate interplay between language, thought, and emotion.

## 1.2. Theoretical background

### 1.2.1. Conceptual Metaphor Theory

The foundation of this research is rooted in Conceptual Metaphor Theory (CMT), primarily developed by Lakoff and Johnson (1980), who argue that metaphors are not merely decorative linguistic elements but serve as fundamental mechanisms through which humans conceptualize the world. Their seminal work, "Metaphors We Live By," posits that abstract concepts are often understood in terms of more concrete experiences. This principle has been extensively applied in analyzing linguistic and artistic expressions of emotion and thought, showing how metaphors structure our understanding of complex and abstract concepts.

Lakoff and Johnson's theory suggests that our everyday language is saturated with metaphors that shape our perception and actions. For example, we often speak of understanding as "grasping" an idea, implying a physical interaction with a non-physical concept. This conceptual framing extends into how we experience and express emotions, including sorrow, which is often depicted using metaphors that evoke physical sensations or experiences.

### 1.2.2. The concept of "sorrow"

"Sorrow" is also a very abstract concept. It can be a complex aspect of human experience, understood and evaluated from many different perspectives. It is not just a sensation of physical discomfort but also a deep emotional state that can arise from various sources. In this study, we are interested in the psychological perspective, where sorrow can manifest through a range of emotions such as sadness, anxiety, despair, loneliness, deceit, regret, loss, and remorse. Furthermore, psychological sorrow can also stem from unconscious experiences or concerns about the future. Additionally, the concept of sorrow can vary according to culture and social context.

In many cultures, sorrow is often intertwined with communal experiences and rituals, reflecting the collective nature of grieving. For instance, in some cultures, communal mourning practices and ceremonies serve as a way to express and process sorrow collectively, highlighting the social dimension of this emotion. Conversely, in other cultures, sorrow may be viewed as a more private and individual experience, where personal resilience and coping mechanisms are emphasized.

Sorrow can also be influenced by religious and spiritual beliefs, which often provide frameworks for understanding and coping with loss and grief. For instance, some religious traditions offer narratives and rituals that help individuals make sense of their sorrow and find solace. These cultural and spiritual dimensions of sorrow illustrate how this emotion is not just a personal experience but is deeply embedded in larger social and cultural contexts.

Moreover, the expression and interpretation of sorrow can vary significantly across different historical periods and artistic mediums. Literature, music, and visual arts have long been mediums through which sorrow is expressed and explored, providing insights into the evolving nature of this emotion. For example, sorrow in Romantic poetry is often depicted as a profound and melancholic state, while modern expressions in music might explore themes of alienation and existential despair.

"According to Collins Cobuild Advanced Dictionary of American English by Thomson (Thomson, 2007), "sorrow" is defined as a feeling of deep sadness or regret. The Oxford Learner's Dictionary (Hornby, 2003) defines "sorrow" with two meanings:

- a feeling of great sadness because something very bad has happened
- a very sad event or situation

These definitions underscore the multifaceted nature of sorrow, encompassing both the emotional response to negative events and the events themselves. Understanding sorrow in its various dimensions—psychological, cultural, spiritual, and artistic—allows for a richer and more comprehensive exploration of how this profound emotion shapes human experiences and expressions.

### 1.2.3. Bob Dylan's biography - A biography through the lens of sorrowful metaphors

Bob Dylan, born Robert Allen Zimmerman on May 24, 1941, in Duluth, Minnesota, is an iconic American singer-songwriter, poet, and cultural figure whose work has profoundly influenced music and culture for over six decades. Known for his distinctive voice and groundbreaking compositions, Dylan's lyrics often delve deep into the human condition, particularly exploring themes of sorrow and despair through rich and evocative metaphors.

#### Early Life and Career

Dylan's journey began in the early 1960s in the Greenwich Village folk scene in New York City, where he quickly gained recognition for his unique voice and powerful songwriting. His early albums, such as "The Freewheelin' Bob Dylan" (1963) and "The Times They Are a-Changin'" (1964), featured songs that would

become anthems for the civil rights and anti-war movements. It was during this time that Dylan began to craft his metaphoric language around sorrow.

### **The Metaphor of Sorrow as a Journey**

In many of Dylan's songs, sorrow is depicted as a journey. This conceptual metaphor suggests that sorrow is not a static emotion but a path that one travels. In "A Hard Rain's A-Gonna Fall," Dylan describes a journey through a landscape filled with sorrowful experiences, symbolizing the trials and tribulations of life. This metaphor portrays sorrow as a passage that must be endured, reflecting Dylan's own journey through the turbulent 1960s.

### **The Electric Revolution and Sorrow as Darkness**

In 1965, Dylan famously "went electric" at the Newport Folk Festival, a move that marked a significant shift in his musical style and expanded his thematic horizons. Albums like "Highway 61 Revisited" (1965) and "Blonde on Blonde" (1966) showcased his innovative fusion of folk, rock, and blues. During this period, Dylan's portrayal of sorrow often took the form of darkness or night. In "Not Dark Yet," he sings, "It's not dark yet, but it's getting there," using darkness as a metaphor for the creeping onset of sorrow and despair, echoing the darker themes of his music during this era.

### **Reinvention and Sorrow as a Burden**

Throughout his career, Dylan has continually reinvented himself, exploring various musical genres including country, gospel, and blues. His 1975 album "Blood on the Tracks" is often hailed as one of the greatest albums of all time, reflecting his deeply personal and sorrowful songwriting. The metaphor of sorrow as a burden is prevalent in this album. Songs like "Tangled Up in Blue" convey a sense of being weighed down by memories and emotions, illustrating sorrow as a heavy load that one carries.

### **Later Career and Sorrow as Brokenness**

In his later work, Dylan continues to explore the theme of sorrow, often using the metaphor of brokenness to convey a sense of loss and irreparability. His song "Not Dark Yet" exemplifies this with lines like "I've still got the scars that the sun didn't heal," portraying sorrow as a state of being fractured and wounded. This metaphor resonates with Dylan's own experiences of aging and reflection on past sorrows.

### **Legacy and Influence**

Dylan's impact extends beyond music; he has also been an influential figure in literature and art. In 2016, he was awarded the Nobel Prize in Literature for "having created new poetic expressions within the great American song tradition," highlighting the literary significance of his songwriting. His use of metaphors to express sorrow has deeply influenced countless artists and continues to resonate with audiences worldwide. Bob Dylan remains an enduring and enigmatic figure in popular culture, known for his relentless creativity and profound lyrics. His ability to capture the essence of sorrow through vivid metaphors has solidified his status as a pioneering artist. Dylan's exploration of sorrow not only reflects his personal experiences but also speaks to the universal human condition, making his work timeless and universally relatable.

### **1.3. Purposes of the study**

The purpose of this study is to explore and elucidate source domains of conceptual metaphors to express "sorrow" as well as identify the frequency of conceptual metaphors embedded in Bob Dylan's song lyrics. The second purpose is to get to how personal style and social context influence his musical works.

### **1.4. Research questions**

With the above mentioned purposes, the study addresses the following research questions:

1.4.1. *What are the conceptual metaphors of "sorrow" found in the song lyrics by Bob Dylan?*

1.4.2. *How do Bob Dylan's personal style and social context influence his musical works in relation to sorrow?*

## **II. LITERATURE REVIEW**

### **2.1 Conceptual Metaphor Theory and Its Application in Music**

#### **2.1.1 Conceptual Metaphor Theory**

The foundation of this research is rooted in Conceptual Metaphor Theory (CMT), primarily developed by George Lakoff and Mark Johnson in their seminal work "Metaphors We Live By" (1980). CMT posits that metaphors are not merely decorative linguistic elements but serve as fundamental mechanisms through which

humans conceptualize the world. According to this theory, abstract concepts are often understood in terms of more concrete experiences.

### 2.1.2 Application of Conceptual Metaphor Theory in Music

Music, with its rich emotive and expressive capacity, provides fertile ground for metaphorical exploration. Scholars like Zbikowski (2002) have extended the application of CMT into the realm of music, suggesting that metaphorical thinking is instrumental in how listeners interpret and find meaning in musical compositions. This intersection between music and metaphor has been further explored in studies focusing on how specific emotions are conveyed through musical metaphors.

Zbikowski posits that musical structures can mirror metaphorical constructs found in language, allowing listeners to experience emotions through a framework of metaphorical understanding. For instance, a rising melody can metaphorically represent hope or ascension, while a descending melody can convey sadness or decline. Research by Gibbs (1999) and Koelsch (2015) highlights the cognitive processes involved in musical emotion perception, demonstrating how listeners use metaphorical frameworks to make sense of the emotional content of music. Koelsch's studies delve into the neural underpinnings of how music evokes emotions, suggesting that certain musical elements can trigger metaphorical associations in the brain, thereby eliciting specific emotional responses.

In summary, the integration of Conceptual Metaphor Theory into the study of music reveals how abstract emotions like sorrow are conveyed and understood through concrete, metaphorical expressions in musical compositions. This framework provides valuable insights into the cognitive and emotional processes that underlie our engagement with music.

## 2.2 “Sorrow” in Music

In the exploration of emotion within music, “sorrow” is a theme that transcends cultural and temporal boundaries, offering a poignant lens through which listeners and scholars alike can engage with musical compositions. The expression of sorrow in music often employs minor keys, slow tempos, and descending melodies, which universally evoke a melancholic response. Scholars such as Kastner (2015) argue that these musical elements mimic the physiological responses to sadness, such as lowered energy and subdued movement, thus enhancing the listener's emotional experience.

The portrayal of sorrow in lyrics utilizes rich metaphorical language that conveys the depth and complexity of grief and loss. Lyrical exploration of sorrow can transform personal grief into a collective experience. This is evident in the works of artists like Leonard Cohen and Adele, whose lyrics often reflect themes of heartache and personal tragedy. These artists use metaphors of darkness, weather, and physical landscapes to articulate their emotional states, creating a resonant space where listeners can find solace and understanding.

Theoretical discussions by musicologists like Juslin and Sloboda (2010) have further detailed the psychological mechanisms through which music induces sorrow, suggesting that music's structure can trigger real emotional responses. These responses are often through mimicry of mournful speech and evoking memories and sensations associated with sadness. This intersection of psychology and musicology provides a valuable framework for understanding how sorrow is both represented and experienced within the medium of music.

## 2.3 Metaphorical Expressions of Sorrow in Music

### Sorrow as a Journey

The metaphor of sorrow as a journey is prevalent in many musical works, suggesting that sorrow is a path one must travel, often alone. This metaphor indicates a processual nature with a beginning, middle, and potential end. Research has shown that journey metaphors are common in describing emotional experiences. For instance, Leonard Cohen's “The Traitor” uses the journey metaphor to depict the emotional path of sorrow, illustrating how individuals navigate through personal grief and heartbreak. This metaphor highlights the transformative nature of sorrow, where each step contributes to personal growth and understanding.

### Sorrow as Darkness

Darkness is a frequent metaphor for sorrow in music, symbolizing the absence of light, hope, and joy. This metaphor is used to express a deep, pervasive sorrow, conveying the sense of impending despair and illustrating how sorrow can envelop and obscure one's sense of well-being. Nick Cave's “Into My Arms” uses darkness to convey profound sorrow and loss, emphasizing how grief can consume an individual's emotional landscape. The metaphor of darkness in various artists' lyrics underscores the universality of this conceptualization across different cultures and genres.

### Sorrow as a Burden

The metaphor of sorrow as a burden highlights its oppressive and exhausting nature. Music often uses this image to communicate the weight of sorrow, resonating with listeners who have experienced the physical and emotional toll of prolonged sadness. Adele's "Someone Like You" employs this metaphor, portraying sorrow as a heavy burden carried after a painful breakup. The weight of the emotional burden in songs serves to communicate the tangible impact of sorrow on one's life and well-being, showing how it can dominate and affect daily experiences.

### Sorrow as Brokenness

The metaphor of brokenness is frequently used to describe sorrow, suggesting a sense of loss, irreparability, and fragmentation. This metaphor captures the complexity and multifaceted nature of emotional pain. Radiohead's "Fake Plastic Trees" explores feelings of emotional fragmentation and disillusionment, using brokenness to illustrate the profound impact of sorrow on one's sense of self and relationships. This metaphor is effective in conveying the shattered state of emotions and the struggle to piece together one's life after experiencing sorrow.

### Sorrow as a Natural Element

Natural elements like rain, wind, and rivers often symbolize sorrow in music, emphasizing its pervasive and uncontrollable nature. This metaphor highlights the inevitability and power of sorrow, likening it to natural forces beyond one's control. Joni Mitchell's "Both Sides Now" uses clouds and rain to symbolize emotional ups and downs, showing how sorrow can be as inevitable and natural as the weather. The use of natural elements to convey sorrow underscores the elemental and unavoidable nature of human emotions, making the experience of sorrow relatable and universal.

The study of metaphorical expressions in music through the lens of Conceptual Metaphor Theory (CMT) offers profound insights into how we conceptualize and communicate complex emotions like sorrow. By understanding the metaphorical structures that underlie musical expressions of sorrow, we gain a deeper appreciation of the emotional impact of music and the cognitive processes that facilitate our engagement with it. The use of metaphors to express sorrow in music not only reflects personal experiences but also resonates with the universal human condition, making these works timeless and universally relatable. This exploration, supported by comparisons to various artists, underscores the wide-ranging applicability and significance of these metaphors in expressing human sorrow.

## III. RESEARCH FINDINGS

### 3.1. The predominant source domains expressing "sorrow" found in the song lyrics by Bob Dylan

In music, "sorrow" is depicted through various source domains such as tears, darkness, rain, hell, coldness, and brokenness. Tears serve as a complex metaphor for pain, representing both physical suffering and emotional release, washing away pretense and revealing true emotions. In the metaphor SORROW IS TEARS, tears signify the depth of life's experiences and authenticity in relationships. Darkness portrays pain as an obscure and often impenetrable entity, hiding details and symbolizing the absence of happiness and peace. SORROW IS DARKNESS highlights how pain obscures emotions, making them difficult to understand and process. Rain can signify both relief and sorrow, symbolizing the natural yet harsh aspects of pain. The metaphor SORROW IS RAIN reflects the dual nature of pain as both a release and a source of ongoing suffering, with its transient nature indicating loss and the fading of hope. Coldness conveys emotional isolation and numbness, slowing life's flow and highlighting loneliness and detachment. SORROW IS COLDNESS captures the emotional freezing and isolation caused by pain. Brokenness, symbolizing both physical and spiritual fractures, reflects deep emotional cracks that are difficult to heal. This article will analyze those conceptual metaphors based on a survey of 50 song lyrics as the following table of data: And the frequency and percentage of metaphorically express words are stated in the following chart:

Table 1: Statistical table of conceptual metaphors of "Sorrow"

CONCEPTUAL METAPHOR OF SORROW	Metaphor expressions		Metaphorically expressed words	
	Quantity of songs	Percentage	Frequency	Percentage
SORROW IS TEARS	11	22	42	84
SORROW IS DARKNESS	3	6	3	6
SORROW IS RAIN	2	4	4	8
SORROW IS COLDNESS	3	6	3	6



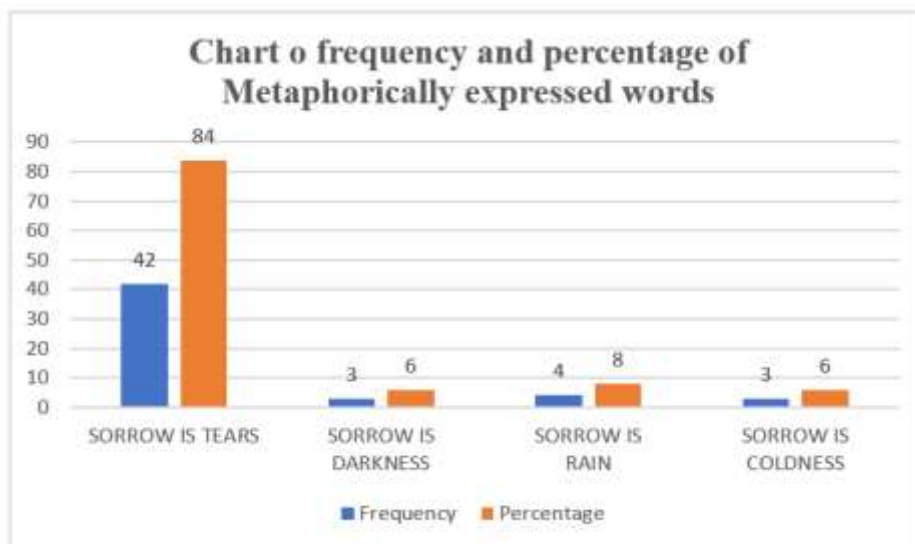


Chart 1: Frequency and percentage of metaphorically express words

3.1.1. SORROW IS TEARS

“In the conceptual metaphor SORROW IS TEARS, the source domain “tears” encompasses four primary attributes: they are visible, they flow from the eyes, they are triggered by an external factor, and they are sometimes uncontrollable. When these attributes are mapped onto the target domain “sorrow,” they illustrate how sorrow is something that can be seen, originates from the heart, has a cause, and is often difficult to control as illustrated in the following mapping:

- Visibility: Tears are visible, just as sorrow can be seen in a person's demeanor or expression. This visibility makes sorrow a shared experience, allowing others to recognize and empathize with one's pain.
- Flow: Tears flow from the eyes, symbolizing the outpouring of emotions. Similarly, sorrow flows from the heart, indicating that deep emotions are being released.
- External Trigger: Tears are often triggered by external factors, such as loss or hardship. In the same way, sorrow is typically caused by external events or situations that impact the individual.
- Uncontrollability: Tears can sometimes be uncontrollable, reflecting how sorrow can overwhelm a person, making it difficult to manage or suppress” as stated in the following mapping:

Source domain (Tears)		Target domain (Sorrow)
They are visible	>>>	Something that can be felt
They flow from the eyes	>>>	Originates from the heart
They are triggered by an external factor	>>>	Originates from the heart
Sometimes uncontrollable	>>>	Often difficult to control

1. Mapping diagram SORROW IS TEARS

There are 4 attributes of the source domain “tears” mapping onto the target domain “sorrow”. The first one is “visibility” as metaphorically stated in the following examples:

In figurative language, “tears” are not merely an expression of sadness but also a means to share and release repressed emotions. Saying “SORROW IS TEARS” not only evokes the image of vulnerability but also represents inner strength—the ability to confront and acknowledge one's own pain. Through the metaphor of “tears,” this expression also highlights the connection between body and soul, between the individual and the community, as personal pain is understood and shared by those around us.

In the conceptual metaphor SORROW IS TEARS, the source domain “tears” encompasses four primary attributes: they are visible, they flow from the eyes, they are triggered by an external factor, and they are sometimes uncontrollable. When these attributes are mapped onto the target domain “sorrow,” they illustrate how sorrow is something that can be felt, originates from the heart, has a cause, and is often difficult to control. The first attribute is that tears are visible. This visibility makes sorrow something that can be felt and recognized by others. For instance:

(1) “So baby, please stop crying 'cause it's **tearing** up my mind,” (Baby stop crying) the visibility of the tears makes the sorrow evident to the speaker. The act of crying is a clear, external manifestation of the internal sorrow, which affects the speaker’s mental state:

(2) “In your **teardrops**, I can see my own reflection,” (When the night comes falling from the sky) the visibility of the tears allows the speaker to see their own sorrow mirrored in another’s eyes. This visibility bridges personal and shared experiences, making the emotion of sorrow something tangible and deeply felt by both the individual experiencing it and those witnessing it.

The second attribute is that tears flow from the eyes, which metaphorically maps to the idea that sorrow originates from the heart:

(3) “I believe in you even through the **tears** and the laughter,” (I believe in you) the flow of tears signifies that sorrow and joy both stem from deep emotional connections. The tears symbolize the outpouring of emotions that originate from within the heart, emphasizing the depth and authenticity of the feelings involved. Similarly:

(4) “You’re a **tearjerker**, baby, but I’m under your spell,” (True love tends to forget) uses the concept of a tearjerker to imply that the person has the power to evoke strong, heartfelt emotions. The tears flow as a result of this deep emotional influence, reinforcing the idea that sorrow is an emotion that flows from the heart.

The third attribute is that tears are triggered by an external factor, highlighting that sorrow often has a specific cause:

(5) “Well, there’s fist fights in the kitchen/ They’re enough to make me **cry**,” (On the road again) the external conflict (fist fights) triggers the tears, showing that sorrow can be provoked by external circumstances. This mapping demonstrates how external events or actions can cause deep emotional pain, making the sorrow a response to particular situations. Additionally:

(6) “You can make me **cry** Never say goodbye,” (Never say goodbye) the potential farewell acts as an external trigger for the tears. This line illustrates that relationships and personal interactions often serve as the causes of sorrow, emphasizing the impact of external factors on one’s emotional state.

The fourth attribute is that tears are sometimes uncontrollable, which corresponds to the idea that sorrow is often difficult to control:

(7) “I gagged twice, doubled, **tears** blinding my sight” (Ballad in plain D) vividly depicts the uncontrollable nature of tears, showing how intense sorrow can physically overwhelm a person. The uncontrollable flow of tears in this context maps onto the uncontrollable nature of sorrow, highlighting its power to overpower an individual’s ability to manage or suppress it. Similarly:

(8) “Hear me singin’ through these **tears**” (You’re a big girl now) portrays the persistence of tears despite the act of singing, underscoring that sorrow can be so overwhelming that it continues to manifest even during moments of expression and resilience.

Through these mappings, we see how metaphorical thinking allows us to conceptualize abstract emotions like sorrow in more concrete and relatable terms. Bob Dylan’s lyrics effectively use the SORROW IS TEARS metaphor to convey the depth of sorrow in a way that resonates with listeners, bridging the gap between personal experience and collective understanding. This approach not only enhances our appreciation of his artistry but also provides a richer understanding of the emotional complexities involved in experiencing and expressing sorrow.

**3.1.2. SORROW IS DARKNESS**

“In the conceptual metaphor SORROW IS DARKNESS, the source domain “darkness” encompasses two primary attributes: lack of light, and being obscured and hidden. When these attributes are mapped onto the target domain “sorrow,” they transform into notions of lack of faith and hope, and emotions being concealed and difficult to understand. The provided metaphorical expressions illustrate these attributes and their mappings onto the concept of sorrow as the following mapping:

- Lack of light: Sorrow is often perceived as a lack of faith and hope, similar to how darkness represents the absence of light.

- Being obscured and hidden: Sorrow can obscure and hide emotions, making them difficult to understand, akin to how darkness conceals details.”

The provided metaphorical expressions illustrate these attributes and their mappings onto the concept of sorrow as the following mapping:

Source domain (darkness)		Target domain (Sorrow)
Lack of light	>>>	Lack of faith and hope
Being obscured and hidden	>>>	Emotions being concealed and difficult to understand

*2. Mapping diagram SORROW IS DARKNESS*

There are 2 attributes of the source domain “darkness” mapping onto the target domain “sorrow”. The first one is “lack of light” as in:

In figurative language, “darkness” is often used to represent negative emotions, such as sorrow, despair, and hopelessness. The conceptual metaphor SORROW IS DARKNESS helps us understand how

abstract feelings of sorrow can be comprehended through the more concrete experience of darkness. This metaphor encompasses attributes such as the lack of light, which signifies a lack of faith and hope, and being obscured and hidden, which represents emotions that are concealed and difficult to understand.

The first attribute is the lack of light, mapping to a lack of faith and hope. For instance:

(9) “Down the street the dogs are barkin' And the day is a-gettin' **dark**,” (One too many mornings) the encroaching darkness at the end of the day symbolizes the waning of hope and the onset of sorrow. The imagery of the day turning dark as the dogs bark evokes a sense of foreboding and loss, highlighting how the absence of light corresponds to a diminishing sense of optimism and faith. And in:

(10) “She can take the **dark** out of the nighttime And paint the daytime black,” (She belongs to me) the darkness is metaphorically manipulated to show how sorrow can transform any time of day into a state of despair. The ability to “paint the daytime black” suggests an overwhelming power of sorrow that can obliterate hope and joy, regardless of the time or situation. This metaphorical use of darkness underscores how deep sorrow can pervade and overshadow even the brightest moments, leading to a pervasive lack of faith and hope.

The second attribute is being obscured and hidden, which maps to emotions being concealed and difficult to understand:

(11) “I saw thousands who could have overcome the **darkness**/ For the love of a lousy buck, I've watched them die,” (When the night comes falling from the sky) the darkness symbolizes the hidden struggles and concealed despair of thousands of people. The darkness here obscures their potential to overcome their sorrow, suggesting that their emotional pain was hidden and perhaps not fully comprehended by others. The metaphor highlights the tragic concealment of their struggles and the fatal consequences of unrecognized and unresolved sorrow. “For the love of a lousy buck” indicates that the external pursuit of money led to internal darkness, further illustrating how sorrow can be masked by other pursuits and remain difficult to understand or address. This obscured nature of sorrow makes it challenging to recognize and empathize with the pain that individuals carry, leading to tragic outcomes.

Through these mappings, we see how the metaphor SORROW IS DARKNESS allows us to conceptualize the abstract emotion of sorrow in more concrete and relatable terms. Bob Dylan's lyrics effectively use this metaphor to convey the depth and complexity of sorrow, bridging the gap between personal experience and collective understanding. This approach not only enhances our appreciation of his artistry but also provides a richer understanding of the emotional intricacies involved in experiencing and expressing sorrow.

### 3.1.3. SORROW IS RAIN

The metaphorical source of “rain” in SORROW IS RAIN leverages a familiar yet powerfully expressive image. Rain, in its physical nature, is a natural event that brings life but can also evoke feelings of gloom, coldness, and even disruption. These characteristics are used to describe pain in the psychological and emotional understanding of humans. Gentle rain symbolizes mild, deep-seated pain that is not overwhelming. Conversely, heavy rain and storms represent intense, uncontrollable pain. Sudden showers are like fleeting pains, while persistent rains resemble prolonged, heavy pain that deeply affects daily life.

In the conceptual metaphor SORROW IS RAIN, the source domain “rain” carries several attributes: it has visible signs (clouds, wind), it changes with the seasons, and it can last long or pass quickly. When these attributes are mapped onto the target domain “sorrow,” they transform into notions of being recognizable, changing with circumstances, and enduring or fleeting as stated in the following mapping:

Source domain (Rain)		Target domain (Sorrow)
It has visible signs (clouds, wind),	>>>	Being recognizable
It changes with the seasons	>>>	Changing with circumstances
It can last long or pass quickly	>>>	Enduring or fleeting

#### 3. Mapping diagram SORROW IS RAIN

There are 3 attributes of the source domain “rain” mapping onto the target domain “sorrow”. The first one is that “It has visible signs (clouds, wind)” as in:

In figurative language, “rain” often symbolizes sorrow, sadness, or emotional turmoil. The conceptual metaphor SORROW IS RAIN helps us understand how the abstract feeling of sorrow can be comprehended through the more concrete experience of rain. This metaphor encompasses attributes such as having visible signs, changing with circumstances, and varying in duration. Here’s an analysis of how these attributes are reflected in Bob Dylan's lyrics:

The first attribute of rain is that it has visible signs such as clouds and wind, mapping to the idea that sorrow is recognizable:



(12) “Nobody feels any pain/ Tonight as I stand inside the **rain** Ev'rybody knows,” (Just like a woman) the rain serves as a visible sign of the speaker's inner sorrow. The presence of rain makes the emotional state of the speaker apparent to everyone, suggesting that sorrow, like rain, can be observed and recognized by others. The visibility of rain helps convey the tangible presence of sorrow.

The second attribute is that rain changes with the seasons, which metaphorically maps to the idea that sorrow changes with circumstances:

(13) “It was **raining** from the first And I was dying there of thirst,” (Just like a woman) the rain signifies a persistent state of sorrow that began from the start and intensified over time, leading to a sense of desperation. This illustrates how sorrow can fluctuate and change depending on the circumstances, much like how rain varies with different seasons. The changing nature of rain underscores the dynamic nature of sorrow.

The third attribute is that rain can last long or pass quickly, corresponding to the idea that sorrow can be enduring or fleeting. Additionally:

(14) “And I'm back in the **rain**, oh, oh, And you are on dry land,” (You're a big girl now) the return to the rain signifies the recurring nature of sorrow. While the speaker is engulfed in sorrow (rain), the other person is on “dry land,” indicating a state free from sorrow. This contrast highlights how sorrow can be a prolonged experience for some, while others may only experience it briefly or intermittently. The varying duration of rain effectively captures the transient or enduring quality of sorrow.

Through these mappings, we see how the metaphor SORROW IS RAIN allows us to conceptualize abstract emotions like sorrow in more concrete and relatable terms. Bob Dylan's lyrics effectively use the SORROW IS RAIN metaphor to convey the depth and variability of sorrow, bridging the gap between personal experience and collective understanding. This approach not only enhances our appreciation of his artistry but also provides a richer understanding of the emotional intricacies involved in experiencing and expressing sorrow.

### 3.1.4. SORROW IS COLDNESS

In the conceptual metaphor SORROW IS COLDNESS, the source domain coldness encompasses two primary attributes: lack of warmth and perceptibility. When these attributes are mapped onto the target domain “sorrow,” they transform into notions of lack of sharing and being able to be felt as in the following mapping:

- Lack of warmth: Coldness symbolizes emotional detachment and a lack of sharing, paralleling how sorrow often involves feelings of isolation.

- Perceptibility: Coldness can be felt physically, just as sorrow is a palpable emotional experience” as stated in the following mapping:

Source domain (coldness)		Target domain (Sorrow)
Lack of warmth	>>>	Lack of sharing
Perceptibility	>>>	Being able to be felt

#### 4. Mapping diagram SORROW IS COLDNESS

There are 2 attributes of the source domain “coldness” mapping onto the target domain “sorrow”. The first one is that “lack of warmth” as in:

In figurative language, “coldness” often symbolizes emotional distance, detachment, or lack of warmth and affection. The conceptual metaphor SORROW IS COLDNESS helps us understand how the abstract feeling of sorrow can be comprehended through the more concrete experience of coldness. This metaphor encompasses attributes such as the lack of warmth, mapping to a lack of sharing or connection, and perceptibility, mapping to the ability to be felt. Here’s an analysis of how these attributes are reflected in Bob Dylan's lyrics:

The first attribute is the lack of warmth, which metaphorically maps to a lack of sharing or emotional connection:

(15) “With haunted hearts through the heat and **cold**,” (Bob dylan's dream) the contrast between heat and cold highlights the fluctuating emotional states. The “haunted hearts” experiencing both heat and cold symbolize the presence of sorrow (coldness) that alternates with warmth (connection). The coldness represents times of emotional detachment and lack of sharing, indicating periods when the individuals are disconnected or isolated emotionally. Similarly:

(16) “Father of grain, Father of wheat, Father of **cold** and Father of heat,” (Father of night) the juxtaposition of cold and heat signifies the dual nature of emotional states. The “Father of cold” represents the source of sorrow and detachment, suggesting a figure or force that brings about a lack of warmth and sharing. This metaphorical use of coldness emphasizes how sorrow can originate from an absence of emotional connection and nurturing warmth.

The second attribute is perceptibility, mapping to the ability of sorrow to be felt:

(17) “Someday you'll learn, when her love grows **cold**,” (I forgot more than you'll ever know) the transition of love growing cold signifies the perceptible change from warmth to emotional detachment and sorrow. The

coldness of love is a tangible and felt experience, highlighting how the absence of warmth in a relationship can lead to sorrow. This perceptibility of coldness allows individuals to feel and recognize the presence of sorrow, much like how physical coldness is a noticeable and felt sensation. “when her love grows cold” also underscores how sorrow can be perceived and experienced as a gradual shift in emotional temperature. The growing coldness of love is a perceptible change that brings about sorrow, illustrating how the lack of warmth and connection in a relationship can lead to emotional pain.

Through these mappings, we see how the metaphor SORROW IS COLDNESS allows us to conceptualize abstract emotions like sorrow in more concrete and relatable terms. Bob Dylan's lyrics effectively use the SORROW IS COLDNESS metaphor to convey the depth and variability of sorrow, bridging the gap between personal experience and collective understanding. This approach not only enhances our appreciation of his artistry but also provides a richer understanding of the emotional intricacies involved in experiencing and expressing sorrow.

### 3.2. Bob Dylan's personal style and social context influence on his musical works in relation to sorrow

Bob Dylan's personal style and social context have profoundly influenced his musical works, particularly in relation to themes of sorrow. His unique blend of folk, rock, and blues, combined with his introspective and often enigmatic lyrics, creates a powerful vehicle for expressing sorrow and other complex emotions. Dylan's personal experiences, including his struggles and observations of societal issues, infuse his music with a raw authenticity that resonates deeply with listeners.

Dylan's early works in the 1960s, such as “Blowin' in the Wind” and “The Times They Are A-Changin',” reflect the social upheaval and political unrest of the era. These songs convey a collective sorrow and longing for change, capturing the spirit of a generation grappling with civil rights, war, and social justice. His ability to articulate the sorrow of the times through poignant lyrics and evocative melodies solidified his role as a voice of protest and a chronicler of societal struggles.

As Dylan's career progressed, his exploration of personal sorrow became more pronounced. Albums like “Blood on the Tracks” delve into themes of love, loss, and introspection, showcasing his talent for translating personal pain into universally relatable art. His lyrical style, often marked by metaphor and symbolism, allows listeners to find their own meanings and connections within his songs, making the expression of sorrow both personal and communal.

Dylan's social context, including his interactions with other artists and movements, also played a significant role in shaping his musical approach to sorrow. The influence of the Beat poets, the folk revival movement, and his immersion in the countercultural milieu of the 1960s and 1970s provided a rich backdrop for his artistic development. These influences encouraged a blending of the personal and the political, allowing Dylan to address sorrow in both individual and societal dimensions.

In summary, Bob Dylan's personal style and the social context in which he created his music have deeply influenced his treatment of sorrow. His ability to weave personal experiences with broader social commentary, using a distinctive lyrical and musical style, has left an indelible mark on the landscape of modern music, making his expressions of sorrow timeless and profoundly impactful.

## IV. CONCLUSION

In this study, we explored the conceptual metaphors of “sorrow” in the song lyrics of Bob Dylan, revealing the intricate ways in which he conveys complex emotional experiences through metaphorical language. The findings highlight several predominant metaphors, including SORROW IS TEARS, SORROW IS DARKNESS, SORROW IS RAIN, and SORROW IS COLDNESS. Each of these metaphors provides a unique lens through which sorrow is articulated and understood, reflecting both personal and collective emotional states.

The metaphor SORROW IS TEARS demonstrates how tears symbolize the visible, flowing, externally triggered, and often uncontrollable nature of sorrow. This metaphor captures the deep emotional release and the shared human experience of grief. The metaphor SORROW IS DARKNESS emphasizes the obscured, hidden, and hopeless aspects of sorrow, portraying it as an overwhelming entity that engulfs one's emotional landscape. SORROW IS RAIN uses natural elements to represent the recognizable, changing, and transient or enduring nature of sorrow, while SORROW IS COLDNESS highlights the emotional distance, detachment, and perceptible coldness associated with sorrow.

By examining these metaphors in Dylan's lyrics, we gain a deeper understanding of the cognitive processes that shape our perception of sorrow. These metaphors not only enhance our appreciation of Dylan's artistry but also contribute to the broader field of cognitive linguistics by demonstrating how metaphorical thinking permeates our conceptualization of emotions.

The study also underscores the universal nature of these metaphors, as similar conceptualizations of sorrow can be found in the works of other artists such as Leonard Cohen, Nick Cave, Adele, Radiohead, and

Joni Mitchell. This comparative analysis highlights the wide-ranging applicability and significance of these metaphors in expressing human sorrow across different cultures and genres.

In summary, Dylan's use of metaphors to express sorrow reflects his personal experiences and resonates with the universal human condition, making his work timeless and universally relatable. By understanding the metaphorical structures that underlie musical expressions of sorrow, we gain a richer appreciation of the emotional impact of music and the cognitive processes that facilitate our engagement with it. This study bridges the gap between literary analysis and cognitive science, offering profound insights into the intricate interplay between language, thought, and emotion.

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**Vuong Huu Vinh**

*Department Of Postgraduate Studies And Training - Dong A University  
30 Xo Viet Nghe Tinh, Hai Chau Dist., Da Nang city, Vietnam*