

## A Pragmatic Study of Analogizing in the Song "All Too Well" (Ten Minute Version) By Taylor Swift

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### **Abstract**

Analogizing is not something which has not completely new; it is familiar for linguists and whoever interested in linguistics. Analogy by itself is always studied as a concept. People tend to use it in their everyday speeches, conversations, pep talks (encouraging speeches) and even in movies and TV series. However it is barely noticed in songs and the music making genre. Even though it is used widely in songs, there are almost no noticeable remarks of it being studied the way it is going to be presented in this current study. In general, music is now considered a mean of communication just as much as any other mean which is mentioned above. People are able to communicate through their songs with each other and even with their fans. When singers themselves are the songwriters as well, they tend to write their experiences and feelings

throughout their songs, and as they try to be as private and poetic as they could be, they usually do not write the same exact words. One of the ways of twisting those words is analogizing. When a song is telling a story, the context becomes available to the listeners, and if they already know the background narrative of that song, it becomes even easier to be understood. Tackling analogy as a process and calling it analogizing means tracking down how it goes from the first use of the analogized words, then their reason of use (trigger), until the end of it when the purpose (function) of those words is revealed. This study aims to detect the hidden message songwriters may put in their songs. It may help to disclose some inspirational meanings behind some well-known poems and odes. This paper undertakes

the song "All Too Well" from a pragmatic perspective as it is a ten minute song which tells the story of the break-up and breakdown of a picture perfect

relationship that was not meant to last.

**Keywords:** Analogy, Analogizing, Pragmatics, Songs, Storytelling, Trigger, Function, All Too Well.

## دراسة تداولية للتجانس في اغنية "All Too Well" نسخة العشر دقائق

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هذه الطرق هو التجانس. وبالاعتماد على سياق الاغنية يتم فهم العملية بطريقة افضل. سيقوم هذا البحث بدراسة التجانس كعملية كاملة منذ بدايتها ومعرفة سبب القيام بها ، الى معرفة الهدف الذي تؤديه في النهاية. تهدف هذه الدراسة لكشف الرسائل المخبأة في بعض الاغان و اظهار المعان المهمة التي تحملها الكلمات المشفرة في الاناشيد الغنائية. يدرس هذا البحث بشكل خاص اغنية ( All Too Well ) من الناحية التداولية من حيث انها اغنية من عشر دقائق تسرد بها الفنانة قصة انفصالها وعلاقتها التي لم تكتب لها الديمومة.

### المستخلص :

التجانس ليس بالشيء الجديد تماماً ، بل هو موضوع مألوف للغويين والاشخاص المهتمين بعلم اللغة. لطالما درس موضوع التجانس كمفهوم لوحده. يقوم الناس بأستخدامه في احاديثهم اليومية وخطاباتهم الاعتيادية والتشجيعية وحتى بالافلام والمسلسلات التلفزيونية. ورغم ذلك فهو بالكاد تتم ملاحظته في الاغان ومجال كتابتها. رغم استخدامهم بكثرة ، إلا إنه لم يدرس بشكل ملحوظ بالطريقة التي سيتم تقديمه في هذه الدراسة. عامة ، تعتبر الموسيقى أحد وسائل التواصل كأي وسيلة أخرى تم ذكرها سابقاً. يتواصل الاشخاص مع بعضهم بالاجان وكذلك يتواصل الفنان مع معجبيه من خلالها. عندما يكون المغني ذاته هو كاتب أغنيته ، فإنه يقوم بكتابة تجاربه الشخصية والتعبير عن مشاعره فيها. وحين يتوجب عليهم ابقاء مواضيعهم خاصة او كتابتها بطريقة شعرية فهم لا يقدمونها بطريقة حرفية بحتة ، انما يقومون بالتلاعب بالكلمات ، واحدى

## 1. Introduction

Pragmatics is the branch of linguistics which investigates the way language is connected to the context in which it occurs. According to (Yule, 2008) "Pragmatic is the study of the expression of relative distance". It deals with meanings beyond words, it is basically everywhere in our daily interactions. "Pragmatics is introduced as the branch of linguistics that deals with language use, unlike syntax and semantics, which are concerned with the form and meaning of sentences, respectively" (Kadhun and Abbas, 2021). Moreover, the aspects of language which are studied in pragmatics are: Deixis, Speech act theory, Implicature, Conversational Maxims, Relevance, and Presupposition. These theories are all over our normal day to day conversations. "Despite the fact that pragmatic aspects work better within oral discourse, written discourse is amenable to this kind of study and in this kind of aspect" (Abbas and Khaleel, 2018). One of the ways these devices are used by people is in the way they make connections of meanings when they intend to talk to one another in a vague or ambiguous way. This paper deals with "analogy".

Analogy is defined as the comparison or relationship between various things, reasons, or concepts, it compares two or more beings or objects and relate them together through reason, pointing out common general and particular characteristics that allow to justify the existence of a property in one based on the existence of a noticeable property in the other (Calvo et al, 2022). It is usually studied as a concept by itself, just according to what basis a person is making this specific analogy and how close in meaning these two compared things are. In this paper analogy is going to be studied only as part of a whole process which deals with the entire usage of it from the first beginning when a person picks the analogy, to what made him/her pick this one in exact. Depending on the contextual environment alongside some of the theories which are mentioned above, the function or the purpose behind using this one analogy in particular is going to be revealed. "Communication is not as simple as saying what one means. What one means and how one says what he/she means are crucial and differ from one person to another. It is a matter of the language employed and it is influenced by

each person's aims and goals whether he/she aims to deceit, conceal, lie, mislead, or tell the truth" (Abdulmajeed and Finjan, 2017). Since songs are one of the most popular ways to communicate feelings and emotions, the researcher is trying to prove that music contains many analogies and they are used the same way a normal conversation is analogized, especially if the song is telling a story which could be used as a context.

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#### 4. **Theoretical framework**

In order to be able to define analogizing, one has to know where this term originally came from, and how it is different from its origin. To know what analogizing is, it is required to know what it is not.

The only existing definition of analogizing is "describing one thing by comparing it with something else". For example, red blood cells work like trucks; they both transport materials from one point to another (Stepich & Newby, 1988, p.21). Nevertheless, this definition is not, by any chance useful to this current study because it is not what it aims to investigate. For that specific reason, it is eventually going to be defined differently. As analogy is a main part of the process of analogizing,

it should be defined first. Analogy is defined as a structural similarity between two or more things, wholes, systems, or instances, each of which has the same number of parts or items (Itkonen, 2005, p.1).

The word (analogy) is derived from an ancient Greek word meaning "reasoning from one point to another", it is a cognitive procedure involving comparison whereby the information concerning one element is linked to another through obvious similarities despite being different (Fisher, 2019). It is also defined as the comparison or relationship between various things, reasons, or concepts. It compares two or more beings or objects and relates them together through reason, pointing out common general and particular characteristics that allow justifying the existence of a property in one based on the existence of a noticeable property in the other (Calvo et al, 2022).

(1) She is a bee when it comes to her work.

In this example, a hardworking woman is compared to a bee. This analogy comes from the fact that a bee is a hardworking insect which almost never gets tired of doing its chores. So that is why this woman is called after it. Because they are both hardworking and tireless at what they do.

This paper aims to transact analogizing as a process. According to Oxford dictionary, a process is a series of actions/acts that are done in order to achieve a particular result.

A process is an organized group of related activities that work together to transform any matter into another that is of a value. Analogizing differs from analogy in its general meaning and the way it is overly studied. Although those two may seem extremely close in their surface of obvious meaning, but they are not the same at the deep sense. Analogizing indeed originated from the word analogy as it is the main part of this so called process, meaning; we cannot have analogizing without the existence of analogy.

According to what has been previously mentioned we can define analogizing as the process of making an analogy by following a specific sequence of stages.

Analogizing does not happen randomly or comes out of nowhere, as it is mentioned formerly, it goes by as a process, and since a process is operated in series of stages, each one is related to the other in order to make a complete act. The first should be the one initiating everything which comes after it. To start something, we must have

a reason to do it, and that reason is called a "trigger" in this cursive study. A trigger is either intentional or unintentional; all in all, it sparks the beginning of what follows. Our study attempts to show the linguistic and the non-linguistic which is here called the paralinguistic triggers in the analogizing process.

## **5. Triggers**

Since this study is pragmatically oriented, it is important to show which sides of pragmatics it applies to, and which of them should be considered as linguistic triggers.

One of the pragmatic theories which may be used as a linguistic trigger is the theory of presupposition.

### **5.1 Presupposition**

Pragmatic presupposition was first defined by the philosopher Stalnaker in his influential article which was published in 1974 as the implicit assumptions that are made by interlocutors, which are necessary for the correct interpretation of an utterance. This paper perceives presupposition as a contextual term due to its pragmatic nature.

(2) The kitten is on the carpet.

This utterance, regardless of its being as true or false, presupposes that there is a kitten on some carpet. The context in which the sentence is uttered might be the pragmatic

presupposition that the addresser is complaining about the kitten dirtying that carpet, or it could be that the addresser is looking for his/her kitten.

Presupposition plays an important role in the production and comprehension of speech acts. It has multiple definitions, they meet at the same general idea but are put in different ways. One of them is the definition which was proposed by Yule (1996, p.132) which suggests that what an addresser assumes to be true or is known by the addressee can be described as presupposition. While Hudson's definition (2000, p.321) states that presupposition is something assumed or supposed to be true in a sentence which includes other information.

(3) The child sneezed again .

This sentence supposes that the child had sneezed before and this not the first time the sneezing happens .

In brief, all definitions demonstrate the same claim which shows that presupposition is something that inspects prior knowledge of someone. Both the addressee and the addresser have to be on the same page in order for the utterance to be understood and presented rightly. Furthermore, the following part presents the six main types of

presupposition which were proposed by Yule (1996, p.27).

**3.1.1 Existential presupposition:** it is assumed to be either present in constructional possessive or for any definite noun phrase .

(4) Your car looks clean/ The king of Sweden is handsome.

The example assumes that this person has a car and it is clean/ there is a king of Sweden and he is handsome.

**3.1.2 Structural presupposition:** it is conceptual assumption; it is conventionally and regularly assuming that part of the sentence structure is assumed to be true.

(5) When did he leave?

The assumption in here shows that the person had left.

**3.1.3 Factive presupposition:** this type assumes that there are kinds of words which are used in sentences to denote facts, such as, sense, know, realize, aware...etc.

(6) Everyone knows that Tokyo is the capital of Japan.

**3.1.4 Non-Factive presupposition:** this type is the opposite of factive presupposition. It assumes that the sentences are not true. It is indicated by verbs like dream, imagine, pretend...etc.

(7) We dream of a perfect world.

What proves that the example is not true is the fact that the world is not perfect, and it is only a dream.

**3.1.5 Lexical presupposition:** It is the type of presupposition that uses one word with its affirmed meaning which is conventionally explicated with the presupposition that another (non-affirmed) meaning is interpreted. Verbs which are usually used with this type are: stop, start, again .

(8) He stopped smoking.

It means that the person used to smoke but now he stopped doing so.

**3.1.6 Counterfactual presupposition:** it presupposes things are not only true, but are the opposite of what is true, or contrary to facts, it means that it is something that should have happened but it did not .

(9) If you were really his friend, you would have supported him .

It means that the person is being questioned for not being a good friend, or not being a friend at all.

The second pragmatic theory which could possibly be one of the most helpful ones is "implicature". The entire idea of analogizing revolves around proposing something other than what is meant. And that what implicature is all about.

## 5.2 Implicature

The notion of Implicature was introduced by the philosopher Paul Grice in 1975. He described it by saying that "What is meant goes often

beyond what is said". In the study of pragmatics, implication means something involved in the conversation. Kridalaksana (2011, p.91) explains that implicature is what is reasonably concluded of any speech, as well as the shared background knowledge between speakers and hearers in a given context.

Therefore, the meaning of implicature shows the differences between what is said from what is meant.

(10) - What time is it?

- The newspaper has not arrived yet.

On the surface of the sentences above, they are not by any chance related, and the answer does not match the question, but if we assumed that the speakers are both sharing the same knowledge, the meaning would be clearer. The first speaker is asking about the time, and by the answer given by the second speaker it shows that he/she does not know the time exactly, but they both know one thing, and this thing is considered the implicature of the sentence. It is that the newspaper is delivered in a specific time, and since it did not arrive yet, it means that it is not that time yet or it is before the newspaper's delivery.

Grice, in the same study, distinguishes two types of implicature. The first one is the

conversational implicature which occurs when one produces an utterance which violates one of the four maxims of conversation. These four maxims are the ones he claims should exist in all rightful conversations. They are the quantity maxim (not to say more or less information than what is required), the quality maxim (to be truthful), the relation maxim (being relevant), and the manner maxim (being clear). The second type of implicature is the conventional implicature which occurs from the conventional meaning of the uttered words and the discourse they appear in. Grice provides the example:

(11) She was poor but she was honest.

This example implies contradiction between being in state of poverty and being honest, and that shows the conventional implicature in the sentence.

Since the main concept in the theory of implicature is what is said is different from what is mean. It means that what is said could be understood in a different way if the background knowledge between parties did not meet. "Implicature has its own field in pragmatics and now it is used in linguistics as part of the study of conversational structure" (Abbas, 2015).

Pragmatics is wider than what has been already mentioned, but these are the most relevant to this study in terms of the analytic potential. Other than what has been previously presented may be useful for other studies, not this study in particular.

Next are the paralinguistic devices. Acts that do not likely to need words to accomplish its aim.

## **6. Paralanguage**

Paralanguage means anything that is beyond the language or what is said. It is part of meta-communication which modifies the meaning, gives it a variety of expression, or conveys emotions. The study of paralanguage is known as "paralinguistics" and was initiated by George L. Trager in the 1950s.

From an interpersonal perspective, it comes in relation with tone which involves a body part (eyebrows or arms) moving upwards and downwards in regulation with the pitch movement. From a textual perspective, it involves body parts ( hands, head) moving synchronically with the recursion of a speech which might involve some rings lined up with a salient segment of a foot or a gesture coextensive with a tone of voice (Halliday and Greaves, 2008; Smith and Greaves, 2015). This means that paralanguage usually comes alongside language itself,



so somebody could be speaking and using paralinguistics at the same time.

### **6.1 Pitch, volume, and intonation :**

One type of paralanguage includes pitch, volume and intonation, all the means of communication which do not necessarily need words only to be understood. Pitch usually measures how high or low a sound is, while volume measures how loud or soft voices are. Overall, the comprehension process of what had been said ranges from the natural (angry, friendly or irritated tone of voice) to a quite properly linguistic one (lexical stress or lexical tone). Some linguists may suggest that prosodic effects extend from being "more to less linguistic", or range from being natural to language-specific (Gussenhoven, Pell, 2002). This will be clarified in the example below :

(12) I'm very disappointed .

This example could be understood in many different ways as it is written, but if it was spoken and the tone of voice is clear and noticed, we would know if the who speaker is angry, sad, or shocked.

### **6.2 Gestures, facial expressions, appearance, and body language :**

The second type of paralanguage is the one which has

nothing to do with what is heard but what is seen. Gestures, facial expressions, physical appearance, and body language are all listed under the term of gestures. Language users have a wide range of gestures they can conduct. At one point, they could be entirely natural, non-linguistic gestures that are spontaneously used to alongside speech. In Grice's sense, gestures which are plainly non-linguistic are at the same time equally plainly non-natural. This is the so called culture-specific category "emblems". "Emblems" are those cultural-dependent symbolic gestures that are used to convey a broad range of both positive meanings and negative meanings, such as the British 'thumbs up' signal and the two-fingered insult (Wharton, 2009 , p.149). And if we took the previous example (12) into account the body language of the speaker could also reveal much about how the person really feels, for instance, if the shoulders were down, it is a sign of disappointment, and if the eyebrows were close to one another with a slight movement down, it would mean anger.

Kendon (2004, p.15) suggests that the term gesture "is a label for actions that have manifested intentional expressiveness". Yet David McNeill in his 1992 compilation

suggests that not all gestures are under our control, and his work is concerned almost entirely with gestures that are not under the control of the conscious communicator, therefore, it does not represent intentional expressiveness. A better understanding of the role of gestures in the non-verbal communication could be obtained putting in mind the idea that some natural gestures are deliberately shown, even if they have not been intentionally produced (Wharton, 2009, pp.151-152). This means that even if the gesture was not intentional, most gestures or movements which a person makes are under his/her control. And that is considered a way of expressing hidden language.

Dolan et al. (2001) supplied their claims with an experimental evidence of cross-modal of mastering the relation between facial expression and emotional tone of voice: for example, a facial expression of fear was more quickly identified by participants of the experiment when accompanied by shaky or hesitant tone of voice, meaning that both types of paralinguistic could also work with one another alongside language itself (Wharton, 2009, p.147).

All that has been indicated previously in terms of linguistic and paralinguistic triggers are

going to be combined, and then decrypted by the receiver. And when a process is performed, there has to be a purpose behind doing it. This purpose is called a function. Of course, analogizing does not come by chance or just happens accidentally, it has to be well planned to achieve the purpose behind using it.

### **7. Functions**

Analogizing, like any other process, aims to do something for those who choose to use it. And basically, it serves the same purposes language as whole does, like emphasizing emotions or being creative with words instead of being direct for a change. In this study, the researcher is going to conduct Jakobson's functions of language which he first presented in 1960 because they stand as the clearest and most relevant ones to the current study from other functions which were presented by other linguists such as Leech's 1974, Griper and Widdowson's 1975, and Buher's 2000 language functions.

The renowned model of language functions was introduced by the Russian/American linguist, Roman Jakobson in (1960), can be discussed based on several impulses from a theoretical perspective. According to him, any verbal communicative act is composed of six elements; a

context (the environment in which the message takes place), the addresser (a sender, or enunciator), the addressee (a receiver, or enunciatee), the contact between the sender and the receiver, a common code, and lastly, a message. Each of which has a function and they will be explained below:

### **5.1 Referential function:**

Jakobson comment of this function is that the context of where it comes is known as the "referent" is somehow "ambiguous" (1960, p.353). Surprisingly, this does not stop him from using the term "referential" for the function which targets the context. In addition, the term "context" seems to also be ambiguous, in both general and individual cases. Moreover, Jakobson claims that the context is "either verbal or capable of being verbalized". Jakobson also gives other synonyms to referential which are "denotative" and "cognitive" (1960, p.353). It is believed that there are two main ways of interpreting this function in the work of Jakobson and those who use his model:

a) The first way is that the referential function is related to anything which could be "spoken of" (Jakobson, 1960, p: 355).

b) The second way of interpreting the referential

function seems more useful and operative than the first one. It is that the referential function is associated with an element that the truth value (true or false status) of it is being assured (or questioned), particularly when that truth value matches the real world and the assumptive or reference world which it takes place in.

(13) The sun rises in the East

**5.2 Emotive function:** This could more appropriately be called the 'expressive function'. It is not supposed to be grasped in the usual sense as referring to human sensation. It actually has nothing to do with emotions. But it is used to express one's feeling. Any kind message, including the most neutral ones, shows the state of its sender. "Even the crackling sound of an electronic radio reflects this function", since it indicates the radio's poor condition" (Klinkenberg, 1996, p.53).

(14) I'm excited about the trip I'm planning with my friends!

**5.3 Conative function:** Conative or could be called the interpretive function is an orientation toward the addressee. Through this function, the speaker is trying to make someone (the receiver) to do something related to his/her utterances. In the conative function, the focus is put on the speaker's utterance (Jakobson, 1995).

(15) Can you show John where to find the paper clips?

**5.4 Phatic function:** it is the function which focuses on the physical and the psychological engagements. This function is about establishing the social connection without giving any meaningful information. According to Jakobson phatic function works as the opening mode for some types of conversations, and it could work as the ultimate representation of social relationships. This function is oriented to establish contact between the sender and the receiver.

(16) See you later.

**5.5 Metalingual function:** according to Jakobson in Sebeok (1960, p.356) he states: "Whenever the addresser and/or the addressee need to check up whether they are using the same code or not, the speech is focused on the code: it performs a multilingual function". This function is directed towards referring to the nature of the interaction between people, and

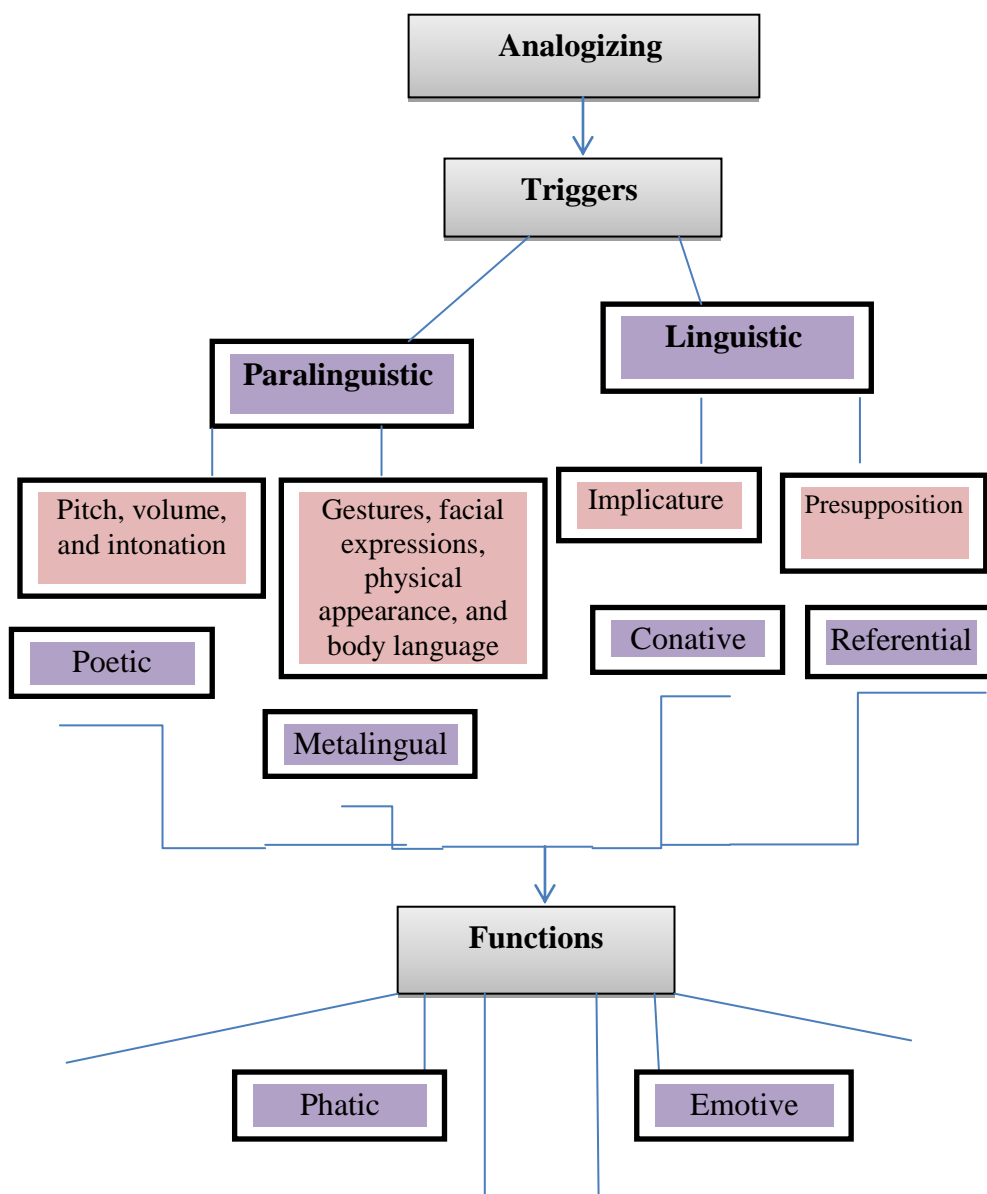
also aiming the attention upon the code itself, either clarify or reformulate it.

(17) I can't help but feel a bit of Heimweh (a mix of homesickness and nostalgia) when I travel to other counties.

**5.6 Poetic function:** It is also called the aesthetic function of language. Jakobson states in Sebeok's book that it is "the function towards the message as it focuses on the message "for its own sake" (1960, p.354). This function cannot be productively studied without being in contact with the general problems of language. On the other hand, the delicacy of language requires a deep foresight of its poetic function. This function aims at prioritizing textual features in which the particular form that is chosen is the core sense of the message.

(18) "It is a far, far better thing that I do, than I have ever done; it is a far, far better rest that I go to than I have ever known". - Charles Dickens; A Tale of Two Cities.

8. Model of analysis :



## 9. Data and data analysis

The data is a song called "*All Too Well*" which is written by the singer and songwriter Taylor Swift. It captures the idea of a break up and how the relationship was preceding it. The data analysis consists of five selected extracts. The first thing is spotting the initiation of the process by finding the analogy used in them. Then tracing down their triggers and functions depending on the contexts of the song and the information of the researcher about the general outlook on the situation depending the public announcements of the singer. For more information of the data, you may watch the music video and the lyrics from the presented links here:

- MV: <https://www.youtube.com/watch?v=tollGa3S0o8> the lyrics: <https://www.youtube.com/watch?v=BZ-rLBkUZf4>. The song is selected according on its popularity and YouTube views, it has over 80 million views on the music video alone and over 10 million on the lyrics, besides its being number one on the billboard 100 charts for weeks.

### The 1<sup>st</sup> extract:

"Til we were dead and gone and buried

Check the pulse and come back swearin' it's the same

After three months in the grave"

### Contextualization:

In this part, Taylor (the singer) is describing the relationship from her perspective, as it had already ended utterly even if they are still together.

### Analysis:

In this part (extract) the analogies spotted are four connected ones, they are: dead, gone, buried, and grave. She analogizes the end of the relationship for death and the length of time for being already buried in the grave for three months. The trigger in here is a linguistic one. It is a structural presupposition to be more precise. It is the type of trigger which occurs when someone assumes that a specific part of the sentence is conventionally true. The singer is conventionally assuming that the end of the relationships is obviously true, because for her, there were signs which gave her this impression. And as for the function of this process it is likely to be a referential function. She refers to "we" (their relationship) as it is as static as being dead and already put in a grave. However, since it is a song, and singers and songwriters usually tend to be innovative, there is another function that could fit for this extract. It is the poetic function. So instead of saying that the relationship between them had

ended months ago, she said that their feelings and emotions had

died and buried in a grave that they cannot revive again.

Trigger	Function/s
Linguistic; structural presupposition	Referential, Poetic

**The 2<sup>nd</sup> extract:**

"Well, maybe we got lost in translation, maybe I asked for too much

But maybe this thing was a masterpiece 'til you tore it all up  
Runnin' scared, I was there  
I remember it all too well"

**Contextualization:**

This part reveals the past status of the relationship, and how flawless it used to be until the other person chose to ruin it due to some misunderstandings (lost in translation).

**Analysis:**

The analogy used here is the word "masterpiece". The singer analogizes the harmony they used to have for a fine piece of art worth to be admired. The trigger of this extract is also a linguistic

one. It is a lexical presupposition; it is the type when a certain word is put within a sentence to represent another word which is not there. The word "tore" is an inserted word which implies another one which is not there. Since the word masterpiece stands for the relationship, and now it is ruined by the other party, it means that the relationship is torn and fizzled out. It is no longer considered art nor a symbol of beauty. Furthermore, the function of the process here is poetic; the singer tries to romanticize her words as much as possible to make the song seem more affectional and imaginative to reflect the tragic side of it.

Trigger	Function/s
Linguistic, lexical presupposition	Poetic

**The 3<sup>rd</sup> extract:**

"I'm a crumpled-up piece of paper lyin' here

'Cause I remember it all, all, all"

**Contextualization:**

In this extract, the songwriter is depicting her condition after the

fall-out of her relationship with her ex-boyfriend, and how it affected her badly.

**Analysis:**

The singer analogizes herself for a crumbled up piece of paper thrown on the floor and no longer

useful to anyone. The trigger of this process is a paralinguistic one. She displays her image appearing as lying in the fetal position on the floor the same way a crumbled up paper looks after someone throws it away. Nothings is said, no sound made, but her look is telling how she feels. Emotional numbness made her fall on the ground not knowing what to do other than closing-in on herself this way. The function of this particular use of words is basically poetic; she

likes to nurture people's imagination with images which seem somehow alike. A crumbled paper and a depressed person lying on the floor seem somehow alike from the outside, and the way she feels useless makes her alike even from the inside meaning. However, this extract could also have emotive function. Because the singer is expressing how much she feels despair and sorrow by showing her pathetic condition on the floor.

Trigger	Function/s
Paralinguistic, physical appearance	Poetic, emotive

**The 4<sup>th</sup> extract:**

"The idea you had of me, who was she?"

A never-needy, ever-lovely jewel whose shine reflects on you"

**Contextualization:**

In the extract above, the singer wonders what kind of an idea the other person took of her, because whatever bad ideas he has, she is the opposite of them.

**Analysis:**

The process starts with the analogy typified by the word "jewel". The singer is showing that she is of a great value, because jewels are extremely valuable. The trigger of its initiation is a counterfactual presupposition. It is when a

person confirms something by denying another. And here she emphasizes being a rare person (a jewel) by denying being needy or horrible (never-needy/ ever-lovely). Moreover, it could also give conventional implicature trigger. It is when what is said differs from what is meant, but it gives a core meaning which relates to what is said. So when she says that she is a jewel, she does not mean that she is an actual stone. She means that she is as rare and worthy as this expensive stone. The function this part serves is a referential one. She is referring to herself by the word "jewel". She could have simply said "I am rare and



priceless" but instead, she analogized it for a jewel to show

her precious worth.

Trigger	Function/s
Linguistic, counterfactual presupposition + conventional implicature	Referential

**The 5<sup>th</sup> extract:**

"I'm a soldier who's returning half her weight"

**Contextualization:**

The singer is describing her condition after the end of the relationships. It is the same as soldiers who return home after the war ends and they have lost a lot of weight because of the trauma.

**Analysis:**

This extract may show a double meaning if a person only pays attention for the analogized world "soldier" at the beginning. Usually, being called a soldier is given to someone who is strong and fights through something hard to handle for normal people, but here the word "soldier" gives a completely opposite meaning once we see the ending of the line. The singer here is depicting the soldier's image after going back from war. Soldiers usually come back home drained and traumatized from the things they witnessed there. The trigger of the process here is a linguistic

one. It is counterfactual presupposition. The complement of the sentence contradicts the beginning of it. Although she calls herself a soldier, as a sign of strength, the singer continues to say that she returned half of her weight because she became so weak fighting for a relationship that is not meant to last. Finally, the function of this is a referential one; the singer is referring to herself as a soldier whose strength was drained by an invisible battle. So even though soldiers are supposed to be strong and fearless, she is weak and fatigue at the end.

Trigger	Function/s
Linguistic, counterfactual presupposition	Referential

**10. Discussion**

Tracking analogies is easier when there is a plan to be followed. The data presented

above is analyzed based on the given model made by the researchers. It starts by detecting the analogy in the utterance; afterwards, one has to figure out the reason behind using it, then knowing the purpose of its usage. Each of these junctures are given a name, the first one is called the trigger, it represents the initiation

of analogizing, it gives a clue on why did a person feel the need to make this particular analogy. The second one is called the function, it basically gives the answer of why is it made entirely, it shows the aim of choosing the analogy and represents the closure of this process.

## 11. Result and findings

**Table 1:** Triggers and functions percentage in the selected data

Triggers	Percentage	Functions	Percentage
linguistic	83%	Referential	42.8%
Paralinguistic	16.6%	Emotive	14%
		Poetic	42.8%
		Phatic	0%
		Conative	0%
		Metalingual	0%

**Table 2:** Linguistic triggers percentage in the selected data

Linguistic triggers	Percentage
Counterfactual presupposition	40%
Structural presupposition	20%
Lexical presupposition	20%
Conventional implicature	20%

The tables above show that most of the triggers in the process of analogizing are linguistic ones. Since there are 83% linguistic triggers distributed between the lines of the song. And less paralinguistic triggers. They are about 16.6% only. This gives the sense that songs consist of lines

which explain each other linguistically. The tables also show that most functions are referential. This means that songwriters tend to refer to something by calling it with another thing close to its meaning. Referential function takes about 42.8% of the entire

process. It goes side by side with the poetic function as well. It also takes 42.8% of the process either together or separately. This leaves the rest 14% to the emotive function, because songs are directed to move the feelings of people and represent their taste after all.

## 12. Conclusion

People tend to be occult most of the time. We barely say what we mean clearly, we say things and expect others to decode and decrypt it. This is where pragmatics theories come. It reveals the hidden, and clears the ambiguous. One of the ways people usually use in their utterance is analogizing, it is the process where people tend to say things which are not exactly what they mean, but still hold the meaning inside of them because there is this small indicator which connects the closeness of what is said and what is meant. This process happens in stages, it has a starting point which is spotting the analogy, then knowing the

trigger for using it, and eventually, it ends with identifying its function. Knowing the way this process happened is one way to make communication easier. It may even prevent misunderstandings and makes words less offensive. This paper aims to prove that analogizing exists even in songs; in fact it is considered a technique which shows the creativity of an artist, because it precludes boredom and operates the listeners' imagination. However, one cannot assume this on his/her own; one has to know the context and some existing and non-existing words which could give a clue on the actual meaning in case of confusion.

The previous analysis of the song "*All Too Well*" shows that this song's analogies are mostly triggered linguistically by types of presupposition and some paralinguistic features as well, and they are mostly used for referential and poetic or aesthetic purposes as they are considered a creative mean of communication.

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