Hacettepe University

Graduate School of Social Sciences

Department of Linguistics

FRAGMENTED CONCEPTS, MIND STYLE AND CULTURAL EMBODIMENT IN SONG LYRICS: A CASE OF TORI AMOS

Ali Caner ALKAN

A Master's Thesis

Ankara, 2016

FRAGMENTED CONCEPTS, MIND STYLE AND CULTURAL EMBODIMENT IN SONG LYRICS: A CASE OF TORI AMOS

Ali Caner ALKAN

Hacettepe University

Graduate School of Social Sciences

Department of Linguistics

A Master's Thesis

Ankara, 2016

KABUL VE ONAY

Ali Caner Alkan tarafından hazırlanan "Fragmented Concepts, Mind Style and Cultural Embodiment in Song Lyrics: A Case of Tori Amos" başlıklı bu çalışma, 28.03.2016 tarihinde yapılan savunma sınavı sonucunda başarılı bulunarak jürimiz tarafından Yüksek Lisans Tezi olarak kabul edilmiştir.

Prof. Dr. Nalan Büyükkantarcıoğlu (Başkan)

Yrd. Doç. Dr. Zeynep Doyuran (Danışman)

Prof. Dr. Işıl Özyıldırım

Doç. Dr. Çiğdem Sağın Şimşek

Yrd. Doç. Dr. Evren Alpaslan

Yukarıdaki imzaların adı geçen öğretim üyelerine ait olduğunu onaylarım.

Prof. Dr. Ülkü Çelik Şavk

Enstitü Müdürü

BİLDİRİM

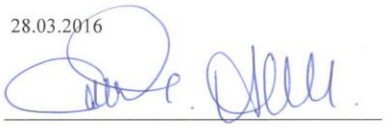
Hazırladığım tezin/raporun tamamen kendi çalışmam olduğunu ve her alıntıya kaynak gösterdiğimi taahhüt eder, tezimin/raporumun kağıt ve elektronik kopyalarının Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü arşivlerinde aşağıda belirttiğim koşullarda saklanmasına izin verdiğimi onaylarım:

☐ Tezimin/Raporumun tamamı her yerden erişime açılabilir.

☐ Tezim/Raporum sadece Hacettepe Üniversitesi yerleşkelerinden erişime açılabilir.

☑ Tezimin/Raporumun 1 yıl süreyle erişime açılmasını istemiyorum. Bu sürenin sonunda uzatma için başvuruda bulunmadığım takdirde, tezimin/raporumun tamamı her yerden erişime açılabilir.

28.03.2016



Ali Caner Alkan

To the stray cats of Ankara

ACKNOWLEDGEMENTS

First and foremeost, I offer my sincerest gratitude to my supervisor, Asst. Prof. Dr. Zeynep DOYURAN, who has supported me throughout my thesis with her patience and knowledge whilst allowing me the room to work in my own way.

I am eternally grateful to Prof. Dr. Nalan BÜYÜKKANTARCIOĞLU, the head of my Thesis Committee, not only for her insightful comments and constructive criticisms at different stages of my research, but also for the never-ending encouragement and trust she has wholeheartedly given over the years. My sincere thanks also go to all the other members of my Thesis Committee, Prof. Dr. Işıl ÖZYILDIRIM, Assoc. Prof. Dr. Çiğdem SAĞIN ŞİMŞEK, and Asst. Prof Dr. Evren ALPASLAN for their stimulating assistance and recommendations which incented me to advance this study.

I am also indebted to my fellow instructors and friends at TOBB ETU FLD, METU DBE, and Hacettepe University, especially Dr. B.A.D., for their continuous support.

And finally, I place on record my heartfelt thanks to my partner and my family for putting up with my hysterical self on a daily basis and for being the brilliant people they are.

ÖZET

ALKAN, Ali Caner. *Şarkı Sözlerinde Bölünmüş Kavramlar, Zihin Biçem ve Kültürel Gösterge : Bir Tori Amos Örneklemi*, Yüksek Lisans Tezi, Ankara, 2016.

Anlam kuruluşunun temelleri ve altında yatan süreçler uzun zamandır dilbilimin odak noktalarından biri olmakla birlikte, bu süreçlerin bilişsel derinliklerinin yakın zamana kadar gerektiği gibi dikkate alınmadığı düşünülmektedir. Söz konusu bilişsel süreçlerin önemli bir boyutunu da "zihin biçem" oluşturmaktadır. Zihin biçem, dilsel öğeleri anlamlandırma sürecinde tartışılmaz bir önem teşkil etmektedir. "Farklı dünyalar" kavramının da de zihin biçemle birlikte resme dahil edilmesiyle, bu çalışma, gerçeğin bireysel olarak kavramsallaştırılması yoluyla gerçekleşen çıkarımda bulunma süreçlerinde rol oynayan kusursuz bilişsel mekanizmaların, Anlaksal Uzam, ardılı Kavramsal Kaynaşım ve Çerçeve Kaydırma kuramlarıyla açıklanmasını hedeflemektedir.

Söz konusu hedefe ulaşabilmek için, Amerikalı şarkıcı/söz yazarı Tori Amos'un "Blood Roses" isimli şarkısının sözleri veri kaynağı olarak kullanılmıştır. Şarkı sözleri ileri düzey İngilizce bilgisine sahip 10 Türk ve anadili İngilizce olan 10 kişi olmak üzere toplam 20 deneğe verilmiş ve denekler ilk anda şarkı sözleriyle ilgili ne anlam çıkarırlarsa onu yorumlamaları konusunda yönlendirilmişlerdir. Bu yorumlar eşzamanlı olarak kaydedilmiş ve sonrasında analiz süreci için örnek bir çerçeve oluşturabilmek adına yazıya dökülmüştür.

Bu çerçeveyle birlikte çalışmanın kuramsal temelleri de göz önünde bulundurulduğunda, anlam kuruluş süreçlerinin altında yatmakta olan karmaşık bilişsel mekanizmaların, ancak ve ancak dil kullanıcılarının kavramsal ve altyapısal bilgi birikimleriyle ve "zihin biçem" olarak da nitelendirebileceğimiz özbenlik algılarıyla anlamlandırılabileceği ve açıklanabileceği sonucuna ulaşılmıştır.

Anahtar Sözcükler

Zihin biçem, Anlaksal Uzam, Kavramsal Kaynaşım, Çerçeve Kaydırma

ABSTRACT

ALKAN, Ali Caner. *Fragmented Concepts, Mind Style and Cultural Embodiment in Song Lyrics: A Case of Tori Amos*. Master's Thesis. Ankara, 2016.

The foundations of meaning construction have been the focus of linguistics for the longest while; however, the depth of the cognitive aspects underlying this very process has been overlooked until recently. Mind style, being one of these major aspects, has an indubitable function in the modern theories of meaning construction. With the inclusion of different worlds in the equation, this study aims at explaining the perfect mechanism(s) of inference-making through personal conceptualisations of reality in the light of Mental Space Theory, its successor Conceptual Integration (Blending) Theory and Frame-Shifting. These theories have been employed to reach a certain level of understanding to portray how language users make it to a point where linguistic cues alone are not adequate to construe poetic language.

In order to reach this aim, the lyrics of "Blood Roses", a song by the American singer and songwriter Tori Amos, have been used to compile the data required. A total of 20 subjects (10 Turkish foreign language speakers of English and 10 native speakers of English) were given the text and instructed to interpret what they could make of the lyrics. The interpretations were simultaneously recorded and were then transcribed to provide a sample framework for analysis.

Based on this framework and the theoretical background to the study, it is concluded that the intricate cognitive mechanisms behind meaning construction can only be explained by the aid of conceptual and background knowledge of readers as well as their sense of self; that is, mind style.

Key Words

Mind Style, Mental Space, Conceptual Blends, Frame-Shifting

TABLE OF CONTENTS

KABUL VE ONAY…… i

BİLDİRİM…….. ii

DEDICATION……... iii

ACKNOWLEDGEMENT ……..…….. iv

ÖZET……..... v

ABSTRACT……..... vi

TABLE OF CONTENTS……..... vii

LIST OF FIGURES…….... x

LIST OF TABLES……..... xi

CHAPTER 1: INTRODUCTION…….. 1

1.1.COGNITIVE STYLISTICS, MIND STYLE AND MEANING CONSTRUCTION 1

1.2.CONCEPTUAL BLENDING AND MEANING CONSTRUCTION 4

1.3.POSTSTRUCTURALISM AND "THE DEATH OF THE AUTHOR" 6

1.4.THE NEED AND SIGNIFICANCE OF THE STUDY 9

1.5.RESEARCH QUESTIONS 10

1.6.THE ARTIST AND THE RECORD 11

CHAPTER 2: BACKGROUND TO THE STUDY…….. 15

2.1.MENTAL SPACE THEORY.....15

2.2.CONCEPTUAL BLENDING (INTEGRATION) THEORY 20

2.2.1.Input Spaces.....22

2.2.2.Generic Spaces.....22

2.2.3.Blended Space and Emergent Structure.....23

2.2.3.1.Composition.....23

2.2.3.2.Completion 24
2.2.3.3.Elaboration 24
2.3.FRAME-SHIFTING 30

CHAPTER 3: METHODOLOGY…….…….. 35

3.1.SUBJECTS 35
3.2.DATA COLLECTION 36
3.3.DATA ANALYSIS 37
3.4.A SAMPLE STUDY ON MENTAL SPACE THEORY AND CONCEPTUAL INTEGRATION THEORY 39
3.4.1.Conceptual Blending Network for "Flood of Asylum Seekers" 39
3.4.2.Conceptual Blending Network for "Reversing the Tide of Immigration" 40
3.4.3.Conceptual Blending Network for Interaction of "Flow of Immigration" and "Britain is Full Up" 41
3.4.4.Conceptual Blending Network for Interaction of "Open or Closed Its Immigration Policy" and "Shut the Door" 42

CHAPTER 4: DATA ANALYSIS……...…… 44

4.1.THE SCENARIO 44
4.2.THE SCHEMATA 44
4.2.1.Interpretation Schemata: Turkish Female Subjects 46
4.2.1.1.Subject #1 46
4.2.1.2.Subject #2 47
4.2.1.3.Subject #3 48
4.2.1.3.Subject #4 49
4.2.1.5.Subject #5 50
4.2.2.Interpretation Schemata: Turkish Male Subjects 51
4.2.2.1.Subject #1 51
4.2.2.2.Subject #2 51
4.2.2.3.Subject #3 53
4.2.2.3.Subject #4 54

4.2.2.5.Subject #5.....55
4.2.3.Interpretation Schemata: Native Female Subjects 56
4.2.3.1.Subject #1.....56
4.2.3.2.Subject #2.....57
4.2.3.3.Subject #3.....57
4.2.3.3.Subject #4.....58
4.2.3.3.Subject #5.....60
4.2.4.Interpretation Schemata: Native Male Subjects.....61
4.2.4.1.Subject #1.....61
4.2.4.2.Subject #2.....61
4.2.4.3.Subject #3.....62
4.2.4.4.Subject #4.....63
4.2.4.5.Subject #5.....64

CHAPTER 5: DISCUSSION AND CONCLUSION……..…… 73

REFERENCES……..……... 81

APPENDIX 1 Blood Roses Lyrics 88

APPENDIX 2 Subject Interpretations.....90

APPENDIX 3 Originality Report…….... 102

APPENDIX 4 Ethics Board Waiver Form for Thesis Work.....104

LIST OF FIGURES

Figure 1 Tori Amos Promotional Picture – Boys for Pele Era 11

Figure 2 Tori Amos - Boys for Pele Album Cover 13

Figure 3 A Sample Mental Space Configuration 17

Figure 4 A Sample Mental Space Configuration 18

Figure 5 Faconnier and Turner's Conceptual Blending Network Diagram 20

Figure 6 Conventional Basketball Vs. Trashcan Basketball Blend 28

Figure 7 Trashcan Basketball Blend 29

Figure 8 Hart's Conceptual Blending Network for "flood of asylum seekers". 38

Figure 9 Hart's Conceptual Blending Network for "reversing the tide of immigration" 39

Figure 10 Hart's Conceptual Network for the Interaction of "flow of immigration" and "Britain is full up" 40

Figure 11 Hart's Conceptual Blending Network for the Interaction of "open or closed its immigrant policy" and "shut the door" 41

Figure 12 Conceptual Blending Network for "Blood Roses" 67

Figure 13 Conceptual Network for "Blood roses back on the street now" 68

Figure 14 Conceptual Blending Network for “when chickens get a taste of your meat”.....69

Figure 15 Conceptual Blending Network for the Interaction of “blood roses back on the street now” and “when chickens get a taste of your meat”.....70

Figure 16 Conceptual Blending Network for “you gave him your blood and warm little diamond”.....71

Figure 17 Conceptual Blending Network for the Interaction of “you gave him your blood and warm little diamond” and “he likes killing you after you’re dead”.....72

LIST OF TABLES

Table 1 Conceptual Schemata of Subject Interpretations 66

CHAPTER 1

INTRODUCTION

1.1. COGNITIVE STYLISTICS, MIND STYLE AND MEANING CONSTRUCTION

"Everything you see or hear or experience in any way at all is specific to you," wrote Douglas Adams in his 1992 novel *Mostly Harmless*, "you create a universe by perceiving it, so everything in the universe you perceive is specific to you" (p. 71).

When it comes to perception, there is no such thing as objectivity. Everything we see and feel is processed and meaning is applied to the sensory stimulus within peculiar frames. This is how we make sense of "things" around and within us, this is how "meaning" is constructed in individual minds. Beau Lotto (2009), a neuroscientist, says the sensory information can mean just about anything. It is what we do with that information that matters. So, what we do with this specific universe and its entailments is to reinforce it with daily experience and have a perfect mapping of the external world onto our internal view of it, the universe.

The above scenario might as well be considered an ideal expectation, an attempt to verify the relevance of cognition in meaning construction and how we perceive "reality", process various aspects of it and actually apprehend what is around us. To make this version of the idea of meaning-making more accessible, the connection between a peculiar "mind" and a specific "universe" that leads to the acquisition of meaning should be conveyed within the body of three distinct worlds; a "text world", an "actual world" and a "projected world".

The necessity of a "text world" in this embodiment is related to the priorities of cognitive linguistics; how readers construct meaning through cultural knowledge,

experience, and body-based orientation schemas, since cognitive linguistics moves beyond literature to everyday discourse with an interest in figurative language as a product of ordinary cognition with heavy pragmatic and ideological effect (Kohn, 2011). An "actual world", on the other hand, is required to establish the "reality frame" of the embodiment. Within this frame are the subjective variations of reality, generically referred to as a "specific universe" earlier. These variations set the grounds to refine the sensory/linguistic input and lead to a number of projections in a peculiar mind. Each of these projections, the "projected worlds", incorporates political and/or religious ideologies, social beliefs and norms, and even the conceptualisation of the self. The "near-perfect" nature of these projections of the worlds makes it possible to have a number of interpretations of the same source of events. These events, the sensory representatives of reality, are processed within particular frames and conceptualised as different, primarily personal and intimately related world views, which shall be defined as "mind style".

Mind style is the term coventionally used to explain the cognitive processes lying behind the linguistic patterns that are used to make sense of the projections of different worlds in a particular mind. These worlds we perceive and identify through cognition are very well-designed in themselves and for themselves, however one's peculiar knowledge of a given world does not necessarily provide him/her with the necessary linguistic equipment to be able to make sense of that world verbally. Here, the "worlds" in question could be regarded as the points of view accumulated through personal experience.

To have a more feasible understanding of the worlds and the cognitive processes lying behind the linguistic sequences within these worlds, linguists seek for the aid of Cognitive Stylistics, which deals with the cognitive processes occurring during the act of reading and influence text interpretation. Cognitive Stylistics further takes into account both the formal features of language and the nonlinguistic context of the readers in constructing meaning out of a text (Stockwell, 2002).

Therefore, "the study of mind style involves the identification of linguistic patterns that account for the perception of a distinct world view during the reading of a text" (Semino & Swindlehurst, 1996, p. 143).

According to Fowler (1977), mind style reflects the world view of an author, a narrator, or a character constituted by the ideational structure of the text, referring to any distinctive linguistic representation of an individual mental self. Thus, the texts we produce reflect our particular way of conceptualising reality.

Mind style arises from the frequent and consistent occurrence of particular linguistic choices and structures within a text. As presented by Fowler; cumulatively, consistent structural options, agreeing in cutting the presented world to one pattern or another, give rise to an impression of a world view.

In certain cases, such consistent preferences could turn out to be so unorthodox that the outcome is a cryptically arcane explanation of what is considered to be a moderately generic and recognizable event. And such is often the case in Tori Amos' lyrics.

The explanation of "the construction and expression in language of the conceptualisation of reality in a particular mind" is merely cognitive and requires the analysis of linguistic patterns with theories of cognition, such as Mental Space Theory, Conceptual Blending Theory and Frame-Shifting.

Whilst conceptualising reality and evaluating the linguistic patterns employed throughout these cognitive processes, metaphors can be said to be of major importance in understanding mind style, as conventional metaphorical patterns are considered as an elemental part of the particular world view of a culture or linguistic community, and conversely, non-conventional uses of metaphor provide an opportunity to go beyond culturally-shared modes of reality (Lakoff and Johnson, 1980). Here, going beyond culturally-shared modes of reality might as well be interpreted as a definiton of the concept of "higher worlds", which is a state of consciousness beyond the usual awareness of humanity, one of the the main concerns of cognitive stylistics and mystic poetry.

Ignoring the conventional use of language, a (mystic) poet is able to find an escape, both in linguistic and cognitive medium, from the tyranny of clear-cut conceptual categories and creates higher worlds in which words designate rather compact concepts. We can label emotions; however, language is not necessarily well-suited to convey their diffuse character and display their multi-dimensional nature. Therefore, figures of

speech, in this context particularly metaphors, set the grounds for achieving a certain understanding of lingustic patterns.

At this point, it would be necessary to state that in poetry, feelings and emotions are either “told” or “shown” and the diffuse character of emotions hardens the comprehension of the latter, that being the case, intuition has a major function in the cognitive process of interpretation. To have a clearer explanation of this process, it should be emphasised that cognitive poetics exploits, for aesthetic purposes, cognitive, including linguistic, processes that were initially conceived for non-aesthetic schemes, just as in emerging linguistic ability, old cognitive and psychological mechanisms were turned to new ends (Tsur, 1997). The reading of poetry involves the alteration, or sometimes the deformation/ reformation of cognitive mechanisms, and their adjusment for principles for which they were not originally “devised”.

1.2. CONCEPTUAL BLENDING AND MEANING CONSTRUCTION

Conceptual blending theory offers a general model of meaning construction in which a small set of partially compositional processes operate an analogy, metaphor, counterfactuals, and many other semantic and pragmatic phenomena (Coulson & Oakley, 2000; Fauconnier & Turner, 1998). The unconventional uses of linguistic choices resulting in cryptically opaque references of ordinary events that are mentioned earlier, therefore, could be best explained by conceptual blends.

As Fauconnier and Turner (2002b) clearly stated, conceptual blending theory describes a set of principles for combining dynamic cognitive models in a network of mental spaces, or partitions of speaker’s referential representations. They also contain partial representations of the entities and relationships in any given scenario as perceived, imagined, remembered, or otherwise understood by a speaker (Coulson & Oakley, 2003).

As mentioned before, any event, the sensory representative of reality, is processed within particular frames in an individual's mind and is then conceptualised as different, primarily personal and intimately related conceptual elements of reality. Elements, within this contextual scheme, illustrate individual discourse elements, and frames illustrate the interconnections that exist between them.

Since the same scenario, or the order of events can be deciphered in a number of ways, mental spaces are intermittently employed to subdivide received sets of input related elements in speaker's referential depictions, actively reinforcing her/his mind style.

The example;

"Lisa, who has been depressed for several months now, is smiling in the picture.",

prompts the listener to, according to mental space theory, two mental spaces are initiated that are labelled as a "reality space" and a "photography space". The cognitive structure that constructs the photograph assembles the information regarding the subject matter of the photograph. On the other hand, the "reality space" that is constructed by the cognitive structure acquires instant input related to the real-life Lisa. Processing the input and encoding input at the referential status via partitioning it into concepts that are consistent with different aspects of the scenario is the primary product of a particular mind style.

Having given the above example, it should be stated that the basic theoretical distinction between conceptual blends and mental spaces is that Conceptual Blending Theory is a development of mental space theory intended to account for cases in which the content of two or more mental spaces is combined to yield novel inferences (Coulson & Oakley, 2003).

A further read of the theory is that conceptual blending mechanisms progress via the formulation and exploitation of mapping (the perception that elements in different mental spaces are in correspondence with one another) and the stimulation of background knowledge. They also frequently entail the use of mental imagery and mental reproduction. Blending mechanisms are employed to conceptualise definite, bizarre and even impossible things. As in the example;

"In France, the Lewinsky affair wouldn't have hurt Clinton."

In this conceptual scheme, a clear understanding of both American politics and French politics is required to process the input, which, within the series of cognitive actions it is subjected to, corresponds to two separate mental spaces in a particular mind. On a more advanced level, a third space arises when the background knowledge on the Clinton-Lewinsky affair in the White House is activated, and the following inference is conceptualised in the blended space where different aspects of the scenario create a novel output; a French Bill Clinton who has an affair with a Monica Lewinsky-like character that results in negligible political consequences in France (Coulson & Oakley, 2003).

As stated earlier, such blending mechanisms are employed to conceptualise substantial things = a politician having an affair and getting away with it (or not), bizarre things = how differently adultery is received in different cultures and impossible things = a French Monica Lewinsky.

What is intriguing is that despite the bizarre nature of the cognitive models in blended spaces, the inferences established within these spaces are often convenient and accelerate constructive modifications in the conceptualiser's knowledge base and competency of inferencing.

1.3. POSTSTRUCTURALISM AND "THE DEATH OF THE AUTHOR"

Rebellious in nature, poststructuralism can be described as "rewording the world". It is not merely a counter-trend that rose against structuralism in the 1960s, but a philosophical revolution embracing individual and cultural values to make sense of what is within and around us.

It does not accept the validity of structuralism and its unquestionable bond to binary oppositions. Rather, it firmly advocates the belief that meaning cannot be delimited within strict categories and is bound to "shift". It concentrates on the moment when we impose meaning in a space that is no longer characterised by shared social agreement over the structure of meaning (Harcourt, 2007).

Poststructuralists remain deeply skeptical toward claims of universal truths, the possibility of representation, and the ambitions of modern science, underscoring that knowledge and experience are mediated by cultural representations, especially via language (Broden, 2006).

> Poststructural practices operate on the following assumptions; 1) poststructuralists hold that the concept of "self" as a singular and coherent entity is a fictional construct. Instead, an individual comprises conflicting tensions and knowledge claims (e.g. gender, class, profession, etc.). Therefore, to properly study a text, a reader must understand how the work is related to his or her own personal concept of self. This self-perception plays a critical role in one's interpretation of meaning, and 2) the meaning the author intended is secondary to the meaning that the reader perceives. Poststructuralism rejects the idea of a literary text having a single purpose, a single meaning or one singular existence. Instead, every individual reader creates a new and individual purpose, meaning, and existence for a given text (Post-structuralism, 2015).

Derrida (1967), one of the pioneer figures of the movement, asserts that texts outlive their authors and become part of a set of cultural habits surpassing the importance of authorial intent. Being one of the main issues that prompted Derrida to conceive the notion of "deconstruction", this assertion clearly uncovers the essence of modern-day cognitive approaches to meaning. In the light of this view, texts should not be considered as sets of concrete integral propositions that generate uniform interpretations, but a fusion of distinct interpretations connected within the text itself.

Another aspect of poststructuralist point of view is "redeeming the text"; that is, freeing the text from the attributes of its creator. As Barthes (1977) suggests in his essay "The Death of the Author", in the traditional sense it would at first seem more convenient to evaluate the meaning of a text prioritising specific attributes of its author (ethnicity, religion, political views and the like); however, in reality it would be nothing more than limiting the boundaries of the text within which one can reach an unlimited number of assumptions/implications. Therefore, free from the peculiarities of the writer, the reader is positioned at the very centre of the meaning-making processes, encouraging variety in the possible interpretations of texts, which are put forward as one of the main tenets of this study.

Barthes states that once the author is dead and the idea of singular narrative (and thus authority) is overturned, texts become plural, and the interpretation of texts becomes a collaborative process between the author and the audience:

> "...a text is made of multiple writings, drawn from many cultures and entering into mutual relations of dialogue...but there is one place where this multiplicity is focused and that place is the reader". Barthes ends his essay by empowering the reader: "Classical criticism has never paid any attention to the reader...the writer is the only person in literature…it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author" (Barthes, 1977).

1.4. THE NEED AND SIGNIFICANCE OF THE STUDY

Although various aspects of "meaning" have been studied in various forms of literature and linguistics, based on the literature reviewed, it is found out that the cognitive mechanisms underlying the emergence of meaning in texts have never been studied in song lyrics.

This scarcity of attention to song lyrics as pieces of poetry can be assumed to stem from the idea that song lyrics do not require the sophistication, wit and peculiar style that poetry does. Although not applicable to all song lyrics, this proposition would be utterly absurd, as one cannot say that song lyrics are less literary than poetry or necessitate less skill to create. It should be marked that some song lyrics do actually function as poetry when taken out of musical context, and Blood Roses (Amos, T., 1996), specifically chosen for this study, is a prominent example of those with grandiose poetic value.

Besides the lack of a cognitive stylistics study of meaning in song lyrics, the concept of mind style and how it explains the perfect mechanism of inference-making through personal conceptualisations of reality seems to be underrated and/or neglected while focusing on more conventional approaches.

Furthermore, no research has been carried out to investigate the consequences of exposure to textual worlds in which the concepts are represented in a foreign langauge, which should be regarded as a challenge for the conceptualisers. Therefore, the current study attempts to explain the role of mind style, mental spaces and conceptual blends in the interpretation of meaning in different text worlds.

1.5. RESEARCH QUESTIONS

Having its basis on the major aim to explain how individuals' perceptions of different worlds shape their mind style, this study aims to answer the following research questions;

1. Given that the novelty and creativity in poetic language result in intricacies and complexities, which cognitive mechanisms/processes are considered to enable the interpretability of song lyrics according to the results obtained in the data analysis of this study?
2. Based on the assumption that particular minds tend to have peculiar conceptualisations of reality and, therefore, the same scenario could be interpreted in a number of ways, does the language of a text have a significant impact on how well concepts are perceived for foreign language users and native speakers within a comparative cultural frame?

1.6. THE ARTIST AND THE RECORD



Figure 1 Tori Amos Promotional Picture – Boys for Pele Era (1996)

Tori Amos (born Myra Ellen Amos on August 22, 1963) is an American singer/songwriter and vocalist known for her unique and proficient style of piano playing, as well as for her intimate brand of songwriting. Amos has released 9 solo studio albums and numerous B-sides to date, and has gathered a notoriously devoted following due to her eccentric personality and intense live shows.

Amos was born the youngest of three children to a Methodist minister father and homemaker mother. Her strict Christian upbringing -and its subsequent effects on her attitude towards sexual freedom, among other major issues- would later figure largely into her work. Her religious beliefs were also affected by her maternal grandfather, who was of Cherokee decent, and taught the young Ellen about Native American philosophies until he passed away.

Amos first began to play the piano when she was two and a half years old, and at five was the youngest person ever to be accepted into the prestigious Peabody Conservatory of Music. By the time she turned eleven, she had made it clear that she was more interested in classic rock than classical music, and her scholarship was discontinued.

By thirteen, she had begun playing at gay bars in Washington, D.C., chaperoned by her father. At seventeen, she won a contest involving a song she and her brother had written about the Baltimore Orioles, titled "Baltimore." This was her first single, pressed for friends and family, and released with another original track as a B-side entitled "Walking With You."

After seven years of unsuccessfully sending her demos to record labels, Amos (now being called Tori, having been given the name by a friend's boyfriend) moved to Los Angeles to further her career. At some point while living there, Amos was sexually assaulted by a regular at the bar she played at weekly. This event would also later find its way into her work.

Tori Amos' songs, or "the girls" as she would like to call them, did not turn out to be successful as a result of unexpected circumstances for the alternative music scene of the 90s, since she was already accepted as the "Warrior Woman" or "Goddess". Her lyrics are sophisticated and witty in cryptic fashion, though, at times, are impossible to interpret due to heavy references to Amos' spiritual world, which is her trademark.

"I think you have to know who you are, get to know the monster that lives in your soul, dive deep into your soul and explore it. I don't want to renounce my dark side. The truth has always held an enormous interest for me. Everything is therapeutic, no matter what you do", says Amos, in an interview with the music magazine, *The Inside Connection* (1998).

Chasing the demons in her soul and redefining her dark being in each girl, Amos writes lyrics that do not have a literal translation. She believes they are like dreams and what you see in a dream basically represents something else in a parallel universe or elsewhere. The listener can never be sure whether that referential "you" is supposed to be a boyfriend, her parents, a blanket pronoun for all authority figures or perhaps even God. As a response to what she means in each lyric, Amos is famously quoted as saying: "It's like when you're trying to figure out what a mental patient is thinking by looking at their art. Sometimes you have to go through another doorway to find the essence of something", in an interview with the pop music critic, Thor Christensen, from *Dallas Morning News* (1996).



Figure 2 Tori Amos – Boys for Pele Album Cover (1996)

Tori Amos' 1996 album, *Boys for Pele*, derived its name from the Hawaaiian volcano goddess Pele, with the boys in reference to the men in her life. "First I wanted to sacrifice all these guys to the volcano goddess and roast them like marshmallows, then I decided they gave me a really wonderful gift", explained Amos to Chris Yackoboski from *What* magazine about the title of the album (1996).

Recorded in a church in Ireland, *Boys for Pele* is the strongest of all Tori Amos albums, as she was experiencing and exploring the role of women and herself in both patriarchal religion and relationships. She was metaphorically finding the "fire" in herself. The

lyrics, on the other hand, were found to be more metaphorical, complex and associative compared to her previous work. Some thought they were ultra-personal and called them ozone-layer lyrics and some said they were self-indulgent and simply bad. These (a little too) mixed opinions about Amos' songwriting should be considered as uniqueness, rather than a deranged woman putting words together back-to-back randomly. At this point, it might be of importance to state that Tori Amos was "experiencing" hallucinogenic drugs in the writing process of the album and during one of these "experiences", Tori visited the Devil and ended up writing one of the most outstanding pieces of her entire career, Father Lucifer.

"Father Lucifer you never looked so sane
you always did prefer the drizzle to the rain
tell me that you're still in love with that Milkmaid
how're the Lizzies
how's your Jesus Christ been hanging"

In the song, Lucifer is in love with a milkmaid and has lost his mind; therefore, Tori, in a way, mocks him using Jesus Christ as a symbol which is widely used as an exclamation of extreme feelings in daily language. In an interview with *Dazed & Confused* Magazine (1996), Amos notes: "I've been taking tea with Lucifer. I mean I've truly spent time with Lucifer, the energy of Lucifer. So when I sing, 'Father Lucifer, you never looked so sane,' I truly went to those places. I'm talking about the shadow side, the secrets of the unconscious. It's about claiming in ourselves what we hate in other people." As such, the 14 primary songs on *Boys for Pele* represent the number of body parts of the Egyptian God Osiris that his wife goddess Isis had to find and put back together.

CHAPTER 2

BACKGROUND TO THE STUDY

This chapter deals with the theoretical basis of the study by focusing on various theories of meaning-making in the explanation of mind style; mental space theory, conceptual blending theory and frame-shifting.

2.1. MENTAL SPACE THEORY

As Fauconnier (1985) puts it, mental spaces are constructs that are distinct from linguistics structures, but built up in any discourse according to guidelines provided by the linguistic expression. These spaces are presented as small conceptual packets constructed as we think and talk, for purposes of local understanding and action. They are interconnected, and can be modified as thought and discourse unfold (Fauconnier and Turner, 1996).

Mental spaces, connected to long-term schematic knowledge, accommodate components and are constructed by frames and cognitive configurations. To illustrate the significance of the frames and the cognitive configurations, the following example could be given;

"I climbed Mount Everest for the first time through a long path in 1979."

For this specific example, it can be proposed that the mental spaces that include you, the mountain, the year 1979 and your experiece of climbing the mountain could be activated in a number of diverse ways and equally for a number of diverse intentions. "You climbed Mount Everest in 1979" initiates the mental space for the purpose of reporting a past incidence. "If you had climbed Mount Everest in 1979" initiates the identical mental space in order to analyze an erroneous circumstance and its outcomes. "Julia believes that you climbed Mount Everest in 1979" builds it up again, yet this time in order to state what Julia believes. "Here is a photograph of you climbing Mount Everest in 1979" evokes the identical mental space for the purpose of talking about the

composition of the photograph. “This novel has you climbing Mount Everest in 1979” accounts for the author’s addition of a possibly fictional scene in a novel.

Mental Spaces theory, with its sophisticated mechanisms for representing the contents of speech, thought, and perception, opens routes for the exploration of relations between these domains and the “real” world (Sweetser, 2001). According to this theory, cognitive operations that occur in the human brain and link language and thinking, can create all sorts of meaning: from simple concepts to complex theories. When a person is speaking s/he is not aware of how exactly interpretation peocess is held, just as not aware of all chemical reactions taking place in his/her brain. In fact, understanding of expression happens due to mental design on cognitive level, exactly when we are talking or thinking, some structures arise in our mind which are called mental spaces (Fauconnier, 1993, 1997).

The theory considers the way in which texts project complex sets of states of affairs, that can stand in different ontological relations to each other. It is a part of cognitive linguistics, and aims to account for the online production and comprehension of language (Semino, 2003).

Lakoff (1987) believes that mental spaces are model situations (real and hypothetical) that are conceptualized by people. They include;

1) directly given reality (as we understand it),

2) hypothetical situations,

3) situations associated with past and future,

4) fictional plots (beautiful cinematic plots) and,

5) subject areas (economics, politics, mathematics).

As a theory of referential structure, mental spaces represent various levels of conceptual organisations between the situations that are being described and the linguistic structures/elements that describe them (Langacker, 1993). According to this view, elements (linguistic representations of the entities, objects, actions and processes referred to explicitly or implicitly in discourse) in a mental space are inter alia. In any

discursive extent, a number of interconnected mental spaces may be constructed, where linguistic expressions will typically establish new spaces, elements within them, and relations holding between the elements (Fauconnier, 1997b).

Within this framework, words do not refer directly to entities in the world (nor to elements in a set theoretical model). Rather, linguistic cues prompt speakers to set up elements in a referential structure that may or may not refer to objects in the world (Fauconnier, 1997a).

A mental space contains a partial representation of the entities and relations of a particular scenario as perceived, imagined, remembered, or otherwise understood by a speaker. This representation typically includes elements to represent each of the discourse entities, and simple frames to represent the relationships that exist between them (Coulson, 2001).

As an illustration, in order to represent information in "Paul is Jaimie's husband", a mental space with two elements would be set up, structured with a Married Couple frame.

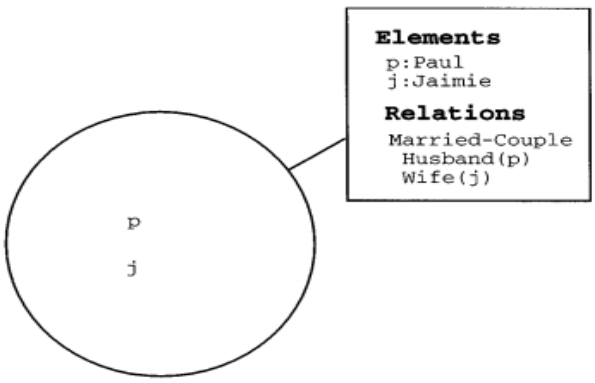


Figure 3 A Sample Mental Space Configuration (Coulson, 2001)

In this mental space figure, the circle corresponds to the mental space set up to represent "Paul is Jaimie's husband". The attached square contains a representation of the conceptual structure in this space.

Mental space theory also affords a way to represent information about an entity in contexts where its properties might change. For example, in the following story, Arnold has different properties in real life than he does on his TV Show.

"Arnold is an actor."

"He plays a mercenary on TV."

"But in real life, he's a pacifist and a vegetarian."

In order to portray a scenario of this kind, information about Arnold is subdivided into those properties which relate to the actor, and the properties which relate to his TV character, employing spaces. Each space accommodates a fractional depiction of consistent aspects and networks constructed by an infinite number of presumptions.

Individual spaces accommodate a logically comprehensible representation whereas different spaces can include divergent input regarding the identical elements.

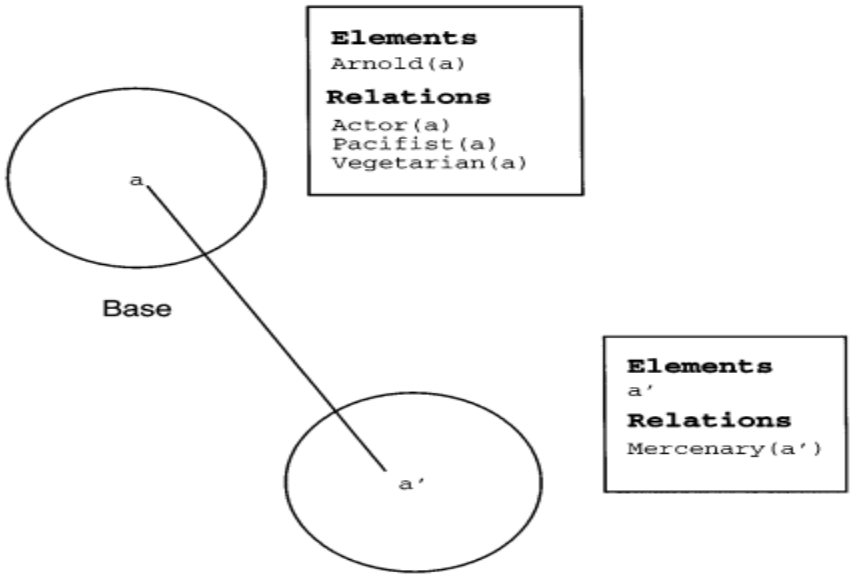


Figure 4 A Sample Mental Space Configuration (Coulson, 2001)

In this mental space configuration, the configuration of a base space and a television space enables the speaker to represent both the disparate facts about Arnold and the character he plays on TV and the connection between Arnold and his character.

Spaces represent such diverse items as hypothetical scenarios, beliefs, quantified domains, thematically defined domains, fictional scenarios, and situations located in time and space (Coulson, 2001). As discourse unfolds, the language user enhances current spaces by boosting new elements and networks in the cognitive schemes that are readily emerged.

A new space is also built up when utterances concern objects or events that necessitates distinct background assumptions from those of the present space. For instance, if enhancing a space would result in the representation of paradoxical information, a new space is generated. The new space will maintain aspects of the background structure in the previous space as much as possible. Although numerous grammatical clues aid the speaker to construct mental space configurations, the meaning construction process is underdetermined by the linguistic information. For a given utterance, there are often multiple configurations of spaces that are consistent with the linguistic information. However, in practice, speakers are usually able to exploit background knowledge and contextual information to set up the correct configuration.

In contrast to traditional approaches to meaning construction, mental space theory assigns the bulk of the cognitive work to the mappings and links between domains rather than the derivation of a logical representation of sentence meaning. Although motivated by linguistic data, mental spaces are not specifically linguistic in nature. Rather, they reflect the operation of more general cognitive processes (Coulson, 2001).

2.2.CONCEPTUAL BLENDING (INTEGRATION) THEORY

Fauconnier and Turner's model of conceptual blending provides a unified frame for understanding the dynamic constructions of meaning that concern cognitive linguists, rhetoricians, and literary critics (Oakley, 1998). It is a basic mental operation that leads to new meaning, global insight and conceptual compressions useful for memory and manipulation of otherwise diffuse ranges of meaning. It plays a fundamental role in the construction of meaning in everyday life, in the arts and sciences, and especially in the social and behavioral sciences (Fauconnier & Turner, 1996). They state that conceptual blending is a fundamental aspect of all human experience that is involved in everything from conceptual processing, through the sensation of pain, reception of music to knowledge of cause and effect. It is referred to as a great mental capacity that gives human beings the ability to coin new concepts and, subsequently, create art, science, religion, culture and language (Fauconnier & Turner, 2002b). Conceptual Blending is a theory of online meaning construction accounting for some of the conceptual operations performed during discourse. Conceptual Blending Theory is founded upon its precursor, mental space theory (Fauconnier 1994, 1997a). Formulating a fragmentary relation between two mental spaces is the essence of this procedure, and the reason behind it equals to the purpose of constructing a particular projection from those inputs into a peculiar "blended" mental space, which then aggressively advances emergent structure. Conceptual Integration Theory, also known as Conceptual Blending Theory, has been recognised as a powerful model of language processing and a potential solution to a number of problems in cognitive theory (Grady, 2000; Gibbs, 2000; Harder, 2003). It promises an integrated model of cognitive activity that will combine explanations of linguistic creativity with explanation of other language behavior, as well as various products of human imagination (Gibbs, 2000).

Amongst other phenomena such as reference and metonymy, metaphor is one particular kind of linguistic expression which prompts for the construction of a number of mental spaces. In the case of metaphor, mental spaces constructed during discourse undergo a specific conceptual blending operation whereby they are manipulated in an integrated network, producing inferential structure (Hart, 2007).

In Conceptual Blending Theory, metaphor is treated as a conceptual projection involving four metal spaces (see the figure below). Conceptual Blending Theory adopts a particular diagrammatic notation based in mathematical set theory to represent mental spaces and conceptual blending patterns. In the "basic diagram" of a conceptual blending network, mental spaces are represented by four large circles and elements within mental spaces are represented by points inside the circles. Whilst this diagram represents a "static" illustration of the conceptual blending operation, it is important to recognise, as Fauconnier and Turner (2002b) stress that "such a diagram is really just a snapshot of an imaginative and complicated process".

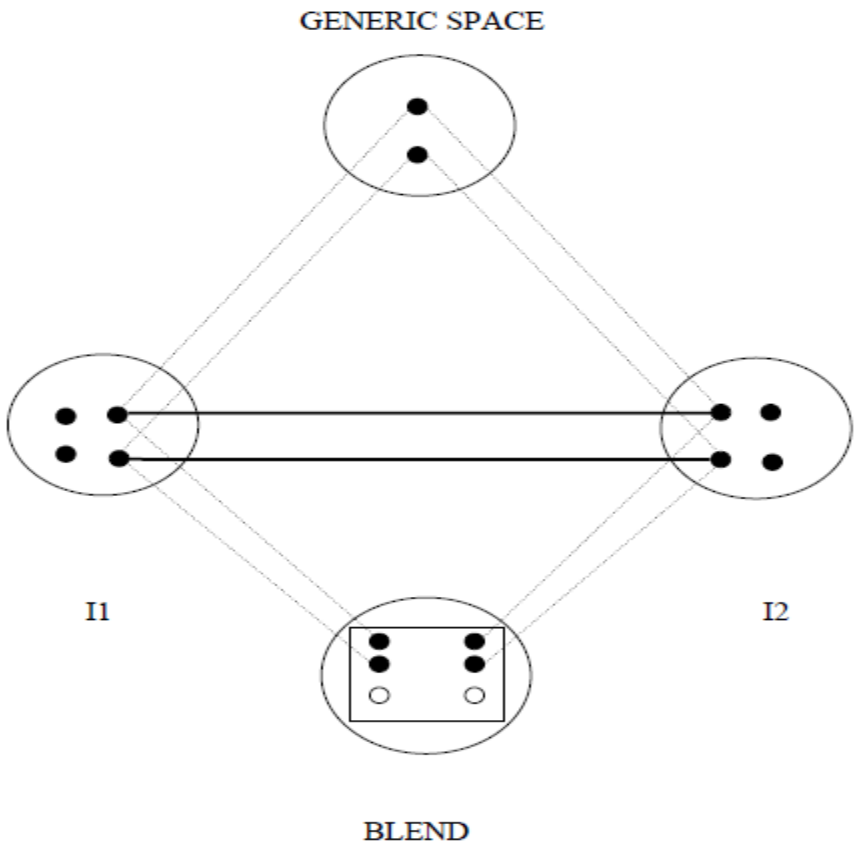


Figure 5 Faconnier and Turner's Conceptual Blending Network Diagram (Fauconnier and Turner, 1996)

2.2.1. Input Spaces

For Hart (2008), “blends arise in networks of mental spaces. The basic blending network consists of four mental spaces: two input spaces, a generic space and the blended space” (p. 109). According to Coulson (2001), “a new space is set up when utterances concern objects or events that require different background assumptions” (p. 23).

Metaphorical utterances in discourse are of precisely this kind; they involve spaces which contain elements belonging to two different (potential) scenarios with different background frames or assumptions. As metaphorical discourse unfolds, a space is created for each scenario. These spaces are *input space 1* and *input space 2*. In conceptual blending, the two input spaces share counterpart networks between elements which are represented in the notation by solid lines. Counterpart networks can be of a wide variety of entities, generally referred to as vital networks. Fauconnier and Turner identify “a number of vital relations including identity, role, intetionality, time, space, and category.” They also maintain that “dashed lines connecting the elements inside the four spaces represent conceptual projections across the network. These connective lines correspond to neural coactivations and bindings” (Fauconnier & Turner, 2002).

2.2.2. Generic Spaces

Besides the two input spaces, a generic space can be named. “The generic space contains abstract structure which is common to the counterpart elements in both of the input spaces. In other words, at any moment in the construction of the network, the structure that inputs seem to share is captured in a generic space” (Fauconnier & Turner, 2002, p. 47). Elements in the generic space project onto the counterpart elements in the input spaces. The generic space may also be projected back to from the blended space. “We can think of structure in the generic space in terms of theta roles, semantic categories which structure the ideational representation in discourse of a given scenario. For example, with regard to who did what to whom, where, and how” (Hart, 2008, p. 110).

2.2.3. Blended Space and Emergent Structure

The fourth space, the blended space, is arrived at via conceptual blending operations. It receives structure from both the input spaces and has emergent structure, represented in the notation by a box inside the blended space and its contents (Hart, 2008).

In blending, structure from two input spaces is projected to a separate space, the blend. The blend inherits partial structure from the input spaces and has emergent structure of its own (Fauconnier & Turner, 1996).

The blended space also receives structure from the generic space. Generic spaces and blended spaces are related: blends contain generic structure captured in the generic space (Fauconnier & Turner, 2002).

"Emergent structure is structure unique to the blend. That is, the blended space contains structure which is not copied there directly from the input spaces but which rather is a product of blending operations. Emergent structure is generated by three blending processes: *composition*, *completion* and *elaboration*" (Hart, 2008, p. 9).

2.2.3.1. Composition

Through composition, the projections in the blending network create new relations in the blended space. Fauconnier & Turner (2002a) state that "blending can compose elements from the input spaces to provide relations that do not exist in the separate inputs. Counterpart elements can be composed to produce two separate elements in the blended space. However, in the case of metaphor, a specal kind of composition occurs whch is referred to as *fusion*" (p. 48). Here, counterpart elements in the input spaces get projected into the blended space, creating a single compound element. It is significant to note that the relation between counterpart elements is maintained in the blend.

2.2.3.2. Completion

Completion occurs as relevant structure from background knowledge associated with the elements in the input spaces is recruited into the blend. Such background knowledge may take the form of contextual information or conceptual frames, for example" (Hart, 2008). According to Fauconnier & Turner (2002a); "we rarely realise the extent of background knowledge and structure that we bring into a blend unconsciously. Blends recruit great ranges of such meaning. We see some parts of a familiar frame of meaning, and much more of the frame is recruited silently but effectively to the blend" (p. 48).

A conceptual frame is a cognitive based, stable but modifiable knowledge structure for (potential) scenes or scenarios stored in long-term memory. According to Fillmore (1985), "a frame represents the particular organisation of knowledge which stands as a prerequisite to our ability to understand the meanings of associated words" (p. 224). It is in this sense, then, that "mental spaces operate in working memory but are built up partly by activating structures available from long-term memory" (Fauconnier & Turner, 2002a, p. 102).

Frames are activated by discourse and at the same time provide background information which gives meaning to discourse. In terms of Conceptual Blending Theory, elements in input spaces activate the wider conceptual frames to which they belong, relevant structure from which they may in turn be recruited into the blended space via the process of completion. "It should be noted that not all available structure from conceptual frames necessarily gets projected into the blended space, only that which is relevant to the speaker's intention in constructing the blend. This is known as *selective projection* and is guided by normal pragmaic constraints" (Hart, 2008, p. 111).

2.2.3.3. Elaboration

Elaboration is the most significant stage in the blending process. It is the "running of the blend". Fauconnier (1997) states that "elaboration consists in cognitive work performed within the blend, according to its own emergent logic. As a function of emergent

structure in the blended space, metaphor is cognitively real. Moreover, metaphor in discourse thus has absolute consequesnces for further cognitive processes" (p. 151).

Blended spaces are sites for central cognitive work: reasoning, drawing inferences and developing emotions (Fauconnier & Turner, 1996).

A famous example of blending is "the boat race" or "regatta" (Fauconnier & Turner, 1994; Turner & Fauconnier, 1996). A modern catamaran is sailing from San Francisco to Boston in 1993, trying to go faster than a clipper that sailed the same course in 1853. A sailing magazine reports:

"As we went to press, Rich Wilson and Bill Biewenga were barely maintaining a 3.5 day lead over the ghost of the clipper *Northern Light*, whose record run from San Francisco to Boston they're trying to beat. In 1853, the clipper made the passage in 76 days, 8 hours" (Fauconnier, 2001). These lines are interpreted by Fauconnier and Turner as follows:

> In this storyline, informally, there are two distincy events; the run by the clipper in 1853 and the run by the catamaran in 1993 on approximately the same course. In the magazine quote, the two runs are merged into a single event, a race between the catamaran and the clipper's ghost. The two distinct events correspond to two input mental spaces, which reflect salient aspects of each event; the voyage, the departure and arrival points, the period and time of travel, the boat and its position at various times. The two events share a more schematic frame of sailing from San Francisco to Boston; this is a generic space, which connects them. Blending consists partially matching the two inputs and projecting selectively from these two input spaces into a fourth mental space, the blended space. In the blended space, we have two boats on the same course which left the starting point, San Francisco, on the same day. Pattern completion allows us to construe this situation as a race (by importing the familiar background frame of racing and the emotions that go with it. This construal is emergent in the blend. The motion of the boats is structurally constrained by the mappings. Language signals the blend explicitly in this case by using the expression ghost ship. By running the blend imaginatively and dynamically – by unfolding the race through time – we have the relative positions of the boats and their Dynamics. Crucially, the blended space remains connected to the inputs by the mappings, so that real inferences can be computed in

> the inputs from the imaginary situation in the blended space. For example, we can deduce that the catamaran is going faster overall in 1993 than the clipper did in 1853, and more precisely, we have some inferences about their relative performances (four and a half days). (1996)

The emotions of the catamaran crew in terms of the familiar emotions linked to the frame of racing can also be interpreted. As can be seen from the lengthy quotation above, the "boat race" example is a simple case of blending. Two inputs share structure. They get linked by a cross-space mapping and projected selectively to a blended space.

Conceptual blending theory offers a general model of meaning construction in which a small set of partially compositional processes operate an analogy, metaphor, counterfactuals, and many other semantic and pragmatic phenomena (Coulson & Oakley, 2000; Fauconnier & Turner, 1998). The unconventional uses of linguistic choices resulting in cryptically opaque references of ordinary events that are mentioned earlier, therefore, could be best explained by conceptual blends.

As Fauconnier and Turner (2002b) clearly stated, conceptual blending theory describes a set of principles for combining dynamic cognitive models in a network of mental spaces, or partitions of speaker's referential representations. They also contain partial representations of the entities and relationships in any given scenario as perceived, imagined, remembered, or otherwise understood by a speaker (Coulson & Oakley, 2003).

As mentioned earlier, any event, the sensory representative of reality, is processed within particular frames in an individual's mind and is then conceptualised as different, primarily personal and intimately related conceptual elements of reality. Elements, within this contextual scheme, illustrate individual discourse elements, and frames illustrate the interconnections that exist between them.

Since the same scenario, or the order of events can be deciphered in a number of ways, mental spaces are intermittently employed to subdivide received sets of input related elements in speaker's referential depictions, actively reinforcing her/his mind style.

The example;

"Lisa, who has been depressed for several months now, is smiling in the picture.",

prompts the listener to, according to mental space theory, two mental spaces are initiated that are labeled as a "reality space" and a "photography space". The cognitive structure that constructs the photograph assembles the information regarding the subject matter of the photograph. On the other hand, the "reality space" that is constructed by the cognitive structure acquires instant input related to the real-life Lisa. Processing the input and encoding input at the referential status via partitioning it into concepts that are consistent with different aspects of the scenario is the primary product of a particular mind style.

Having given the above example, it should be stated that the basic theoretical distinction between conceptual blends and mental spaces is that Conceptual Blending Theory is a development of mental space theory intended to account for cases in which the content of two or more mental spaces is combined to yield novel inferences (Coulson & Oakley, 2003).

A further read of the theory is that conceptual blending mechanisms progress via the formulation and exploitation of mapping (the perception that elements in different mental spaces are in correspondence with one another) and the stimulation of background knowledge. They also frequently entail the use of mental imagery and mental reproduction. Blending mechanisms are employed to conceptualise definite, bizarre and even impossible things. As in the example;

"In France, the Lewinsky affair wouldn't have hurt Clinton."

In this conceptual scheme, a clear understanding of both American politics and French politics is required to process the input, which, within the series of cognitive actions it is subjected to, corresponds to two separate mental spaces in a particular mind. On a more advanced level, a third space arises when the background knowledge on the Clinton-Lewinsky affair in the White House is activated, and the following inference is conceptualised in the blended space where different aspects of the scenario create a novel output; a French Bill Clinton who has an affair with a Monica Lewinsky-like

character that results in negligible political consequences in France" (Coulson & Oakley, 2003).

As stated earlier, such blending mechanisms are employed to conceptualise substantial things = a politician having an affair and getting away with it (or not), bizarre things = how differently adultery is received in different cultures and impossible things = a French Monica Lewinsky.

What is intriguing is that despite the bizarre nature of the cognitive models in blended spaces, the inferences established within these spaces are often convenient and accelerate constructive modifications in the conceptualiser's knowledge base and competency of inferencing.

This theory is a set of noncompositional processes in which the imaginative capacities of meaning construction are invoked to produce emergent structure (Fauconnier & Turner, 1998). As Coulson (2001) states, "although blending is frequently employed for sophisticated feats of reasoning, its intermediate products are cognitive models whose plausibility spans the gamut from chimerical, to merely bizarre, to downright trite" (p. 115).

The following scenario would help make the concept of blends more vividly understood from Coulson's example;

> Two college students are up late studying for an exam. Suddenly, one crumples up a piece of paper and heaves it at the wastepaper basket. As the two begin to shoot the ball at the basket, the game of trashcan basketball is born. Because it involves the integration of knowledge structures from different domains, trashcan basketball ca be seen as the product of conceptual blending. In conceptual blending, frames form established domains (known as inputs) are combined to yield a hybrid frame (a blend or blended model) comprised of structure from each of the inputs, as well as unique structure of its own. For example, in trashcan basketball, the input domains are trash disposal and (conventional) basketball, and the resultant blend incorporates a bit of both domains. Moreover, emergent structure – that is, properties of trashcan basketball that differ from properties of the input domains – need not be explicitly computed, but arise from affordances in the environment. (2001)

In the following figure, we see the analogical link between Conventional and Trashcan Basketball.

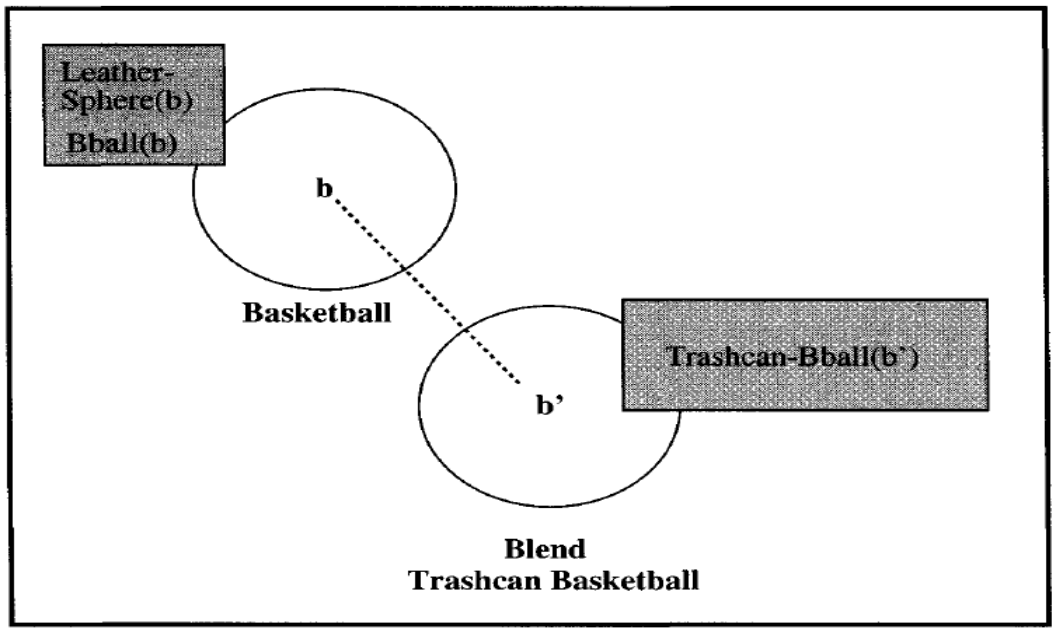


Figure 6 Conventional Basketball Vs. Trashcan Basketball Blend (Coulson, 2001)

In trashcan basketball, the elements are inhereted from the Disposal domain (that is, you play trashcan basketball with paper and a trashcan); however, they are understood as elements in the Basketball domain. One way of representing the relationship between the balls used in the games of conventional and trashcan basketball is to employ the framework of mental spaces. This involves using a different mental space to represent each type of basketball game, and linked elements to represent each of the balls. This sort of a representation is meant to capture the sense in which the two college students understand the analogical relationship between the balls in conventional and trashcan basketball. Moreover, mental space theory can represent the fact that trashcan basketball can also be understood to be a crumpled-up piece of paper. Again, "mental spaces are used to represent each of the domains, while linked elements represent the identity of the ball in trashcan basketball with the crumpled paper in the disposal domain" as seen in the figure below.

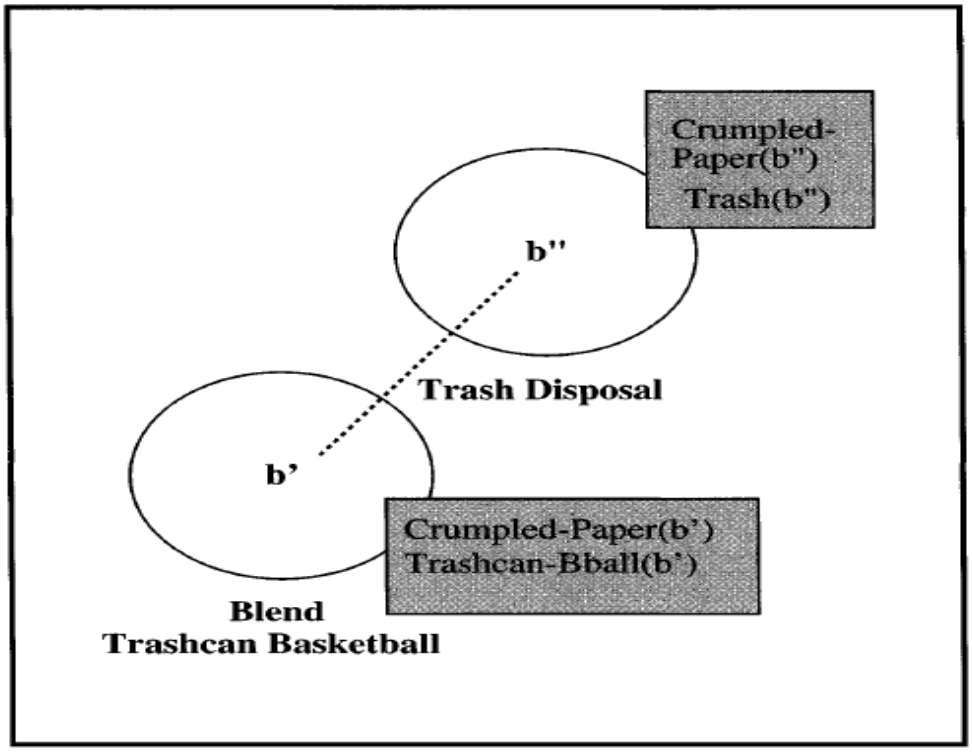


Figure 7 Trashcan Basketball Blend (Coulson, 2001)

2.3. FRAME-SHIFTING

As Coulson (2001) puts it, "frame-shifting is a sort of conceptual revision, it occurs when incoming information is inconsistent with an initial interpretation. Frame-shifting reflects the operation of a semantic reanalysis process that reorganizes existing information into a new frame" (p. 34). Frames, in this context, are used as representational structures to structure our experience of ongoing activity. Moreover, frames serve as interpretive resources for socially defined activities, giving meaning to things that would otherwise be meaningless. When speakers interpret objects, actions and events, they constantly invoke frames from background knowledge to structure their expectations.

To elaborate, the following example would be helpful to comprehend how frames and conceptual revision of frames work;

Gerber, a well-known baby food company, used the same label for their products everywhere. The smiling baby on their products labels tends to be interpreted as being happy and healthy because of the food. However, when the company went overseas markets and started selling its products in different areas, especially where illiteracy is quite common, they had to reconsider using the same label everywhere and depict their product on the label, because the label was reinterpreted as suggesting a new meaning for the phrase "baby food" and the company might have been accused of cannibalism. Therefore, here, understanding the label means knowing certain issues about babies, baby food and maybe even the company itself.

Another example which illustrates frame-shifting is the following sentence;

"Everyone had so much fun diving from the tree into the swimming pool, we decided to put in a little water."

In the above example, prior to reading the second part of the sentence, it is taken for granted that the swimming pool is full of water. However, after learning that there was no water in the pool at all, the first part of the sentence would have to be reread and reanalysed, which results in the reorganisation of our background knowledge and contextual information.

As Coulson (2001) indicates, "one of the difficulties of natural language processing is that there is more than one way to interpret events and the various connections between them." She continues: "Because language (and events in general) can be ambiguous, the choice of which frame to instantiate is of tne nontrivial. Moreover, additional context can necessitate reinterpretation of the existing message-level representation" (p. 35).

Considering the following example, it is consistent both with the goals of washing a cooking pot and hiding marijuana.

"John put the pot inside the dishwasher."

It is suggested by Lange & Dyer (1989) that when this sentence is given alone, it will be interpreted as a scenario in which the agent, John, is attempting to clean a pot he has used for cooking only. However, if it is followed by "because the police were coming", new information requires the need to reanalyse the previous interpretation and this reanalysis process necessitates a complex set of inferences:

I1: If the police see John's marijuana, then they will know that he possesses an illegal object (since marijuana is an illegal substance).

I2: If the police know that John is in possession of an illegal object, then they will arrest him, since possessing an illegal object is a crime.

I3: John does not want to get arrested.

I4: John has the goal of stopping the police from seeing his marijuana.

I5: The police coming results in them being in the proximity of John and his marijuana.

I6: The police being in the proximity of John's marijuana enables them to see it.

I7: John's putting the marijuana inside the dishwasher results in the marijuana being inside the dishwasher.

I8: The marijuana is inside an opaque object (the dishwasher).

I9: Since the marijuana is inside an opaque object, the police cannot see it, thus satisfying John's goal.

Coulson's discussion of the following example explicitly demonstrates the most auspicious characteristics of the frame-shifting model;

"By the time Mary had her fourteenth child, she'd finally run out of names to call her husband."

According to Coulson; "the reader initially interprets names as a reference to baby names, an interpretation based on world knowledge about the procedures (including

naming) typically associated with childbirth" (p. 45). Furthermore, "as "world knowledge" also contains the provable proposition that fourteen is an anomalously high number of kids, the idea that a mother having a more troublesome amount of time figuring out an appropriate name for the child number fourteen when compared to the for the first or second child is accordant with the conventional child-bearing conception. However, as Coulson maintains, "the inclusion of "husband" where "baby" would be expected offers an erratic element that incites lexical reorganisation/reinterpretation of names as epithets." Through this deviation in interpretation, an extensive and previously suppressed knowledge of events surrounding childbirth, including the pain and distress affiliated with giving birth, the subsequent hard work affiliated with caring for an additional child, and the husband's role in the pregnancy are stimulated.

As Coulson suggests, to trigger the frame-shifting process, the reader or listener searches working memory for something that can be reinterpreted upon encountering the disjunctor. For example, the reader, in the following joke, begins by evoking a barroom frame to structure the initial space.

> "When I asked the bartender for something cold and full of rum, he recommended his wife."

> Customers' asking bartenders to recommend drinks (among other drinks) is a regular scenario in a bar setting, and because being "cold" and "full of rum" are characteristics of drinks that are found in bars (though not necessarily all kinds of drinks), the object of the predicate Recommended is a slot for a drink. However, when the space is expanded in accordance with the second clause of the joke, the object of Recommended is a slot for the bartender's wife. Because this entity has been profiled, the structure that surrounds its counterparts in other spaces provides crucial input to the frame-shifting process. Thus, the information provided in the phrase "something cold and full of rum" is reinterpreted so as to recontrue the bartender's wife as frigid and alcoholic (Coulson, 2001).

The need for scenario creation is evidenced by the correspondence between “cold” and the resultant interpretation of frigid. There could be a number of ways in which “cold” might be applied to a person: she might be experiencing the subjective sensation of cold, her body might have been frozen, she might be unfeeling or vicious. Interestingly, the latter two possibilities are suggested by the following permutation of the joke in which the bartender is a woman and her spouse is a man:

> “When I asked the bartender for something cold and full of rum, she recommended her husband.”

The difference between the implications of being a cold husband versus being a cold wife reflects and reinforces the way in which background and contextual knowledge is constantly recruited and exploited to interpret particular scenarios (Coulson, 2001).

CHAPTER 3

METHODOLOGY

3.1. SUBJECTS

The sample of this study includes 20 subjects, 10 of whom (5 male-5 female) are speakers of English as a foreign language and the remaining 10 (5 male-5 female) are native speakers of English. Such a distinction is considered as a requirement to underline the significance of cultural embodiment in the meaning-making processes.

The Turkish subjects of the study are all graduates of English Language Departments of universities and teach English as a foreign language. These subjects, teaching at various universities, are assumed to have an advanced level of English proficiency. The native speaker subjects, on the other hand, are Canadian undergraduate students working at TOBB University of Economics and Technology as teaching assistants.

The age, socioeconomic status and academic backgrounds of the subjects were not taken into consideration. Gender, on the other hand, was assumed to have no meaningful significance within the cognitive frame of this thesis, and only employed as a variable to be on the safe side. The most crucial criterion for the study is the subjects' not having any background information about the artist and/or being familiar to her style.

3.2. DATA COLLECTION

Prior to the selection of relevant data, a pilot study was carried out in which three different song lyrics ("Blood Roses" from the 1996 album *Boys for Pele*, "i i e e e" from the 1999 album *From the Choirgirl Hotel*, and "I Can't See New York" from the 2003 album *Scarlet's Walk*) were given to each subject (a total of 15 foreign language speakers of English) to form a generic interpretation and conceptual schema within the

cognitive frame of this thesis. The songs were chosen based on the assumed poetic value of the lyrics representing different eras in the songwriter's career.

Upon thorough examination of the interpretations, the pilot study showed that the subjects' exposure to different texts led to a considerable amount of difference in the quality of their interpretations (the length, the content, etc.) and the peculiar ways they employ to make sense of the lexical items in the lyrics. Therefore, receiving the most immense focus, Blood Roses (Amos, T., 1996) was selected to be analysed in this thesis. The song chosen is an exceptional representative of Tori Amos' poetic language and sets a unique example to the concept of higher worlds, the term used to define a state of consciousness that is beyond the usual awareness of individuals.

Similar to the notion "art for art's sake", poetic language is not necessarily meant to serve as a tool of communication between the poet and the reader. Therefore, one cannot make concrete and overgeneralised interpretations within strict boundaries. Taking this into consideration, one of the eight types of Purposive Sampling, Critical Case Sampling, will be used to compile the data in this thesis.

"Purposive Sampling is a type of non-probability sampling technique which is also known as judgmental, selective or subjective sampling. It focuses on sampling techniques where the units that are investigated are based on the judgement of the researcher" ("Purposive Sampling," n.d.).

As one of the eight types of Purposive Sampling, Critical Case Sampling, as Patton notes, is "particularly useful in exploratory qualitative research, research with limited resources, as well as research where a single case (or small number of cases) can be decisive in explaining the phenomenon of interest." Patton further argues that "it is this decisive aspect of critical case sampling that is arguably the most important as it permits logical generalization and maximum application of information to other cases because if it's true of this one case, it's likely be true of all other cases" (1990).

3.3. DATA ANALYSIS

In order to get the most novel output, each subject was initially told that it was crucial they had no idea who the artist/writer was and it was made sure that none of the subjects had any background knowledge on the writer and her style. Each subject was then given specific and clear instructions on what to do with the text and how to do it.

The subjects were first instructed individually to read through the lyrics only for once and then asked to interpret what they make of the lyrics in English as they read them along. The main motive of this particular instruction was to get their first impression on the text, which would also contribute to the comparison of interpretations within a cultural frame. A subsidiary aim of this limitation was to observe the effects of rapid and delayed categorisation on the interpretation patterns of the subjects, which is labelling concepts simultaneously as linguistic input is received. The subjects were not given any extra time prior to the second reading and were not allowed to ask questions considering the possible interpretations of the linguistic items presented. This very restriction was set to ensure reliability and objectivity of the study. As a final step, the interpretations, a total of twenty, were recorded and then transcribed for analysis. Those who indicated that they were uncomfortable having their voice recorded (especially native speakers) were given sheets to hand in their written interpretations.

For the analysis, the collected interpretations of native and foreign language speakers of English were separated to compare and contrast the cultural aspects of the interpretations. Although it was not one of the variables, to ensure reliability, each set of interpretations was then classified according to the gender of the subjects. The gender-specific interpretations were analysed and classified in a three-column table consisting of “major concepts” determined according to the frequency of mentions, the “specific lines/ideas” evoking these concepts, and “subject commentaries” to provide a clear comparison of interpretations within various aspects.

The gender-specific tables were finally merged into a single three-column structure as no meaningful difference was found out between the interpretations of male and female subjects, thus the gender variable was completely eliminated from the analysis.

Having formed the initial conceptual frame of the interpretations, the “major concepts” ranked in line with their frequency of mentions are explained within the major tenets of frame-shifting to clarify how readers reorganise/reform their conceptual frames as discourse unfolds. To reach this aim, subject commentaries on the lyrics were used as elements of support for the interpretation/analysis of the data. As a significant addition to the analysis, prominent examples of conceptual blending are provided to illustrate the indisputable connection between conceptual blending and mind style. The conceptual blending networks structured within this framework also serves as an effective means to uncover the role of mind style in the process of meaning construction.

3.4. A SAMPLE STUDY ON MENTAL SPACE THEORY AND CONCEPTUAL INTEGRATION THEORY

In the preparation stages of this thesis, the only “extensive” study to be found on the significance of mental spaces and conceptual integration that poses a considerable amount of valuable input as to how one should implement theoretical knowledge in practice is that of Christopher Hart’s “Critical Discourse Analysis And Conceptualisation: Mental Spaces, Blended Spaces and Discourse Spaces In The British National Party” published in *Cognitive Linguistics in Critical Discourse Analaysis: Application and Theory* (Eds. Christopher Hart & Dominik Lukes) in 2007.

In his study, Hart not only provides the reader with more reader-friendly and down-to-earth explanations of the two theories, he also gives adequate examples to depict how the theories and the four-space model work in actual texts.

He uses a compilation of British National Party (BNP) texts and further examines some metaphorical elements within conceptual blending patterns using the four-space model. These elements, the conceptual blending figures he employs for the purpose of explaining the phenomena on a cognitive basis and the explanations of the figures are as follows:

3.4.1. Conceptual Blending Network for "Flood of Asylum Seekers"

"If Tony Blair can say that it is netiher racist nor extremist to raise genuine concerns about the *flood of asylum seekers*, then it is no longer feasible to pretend the crisis doesn't exist." (BNP text Paragraph 2)

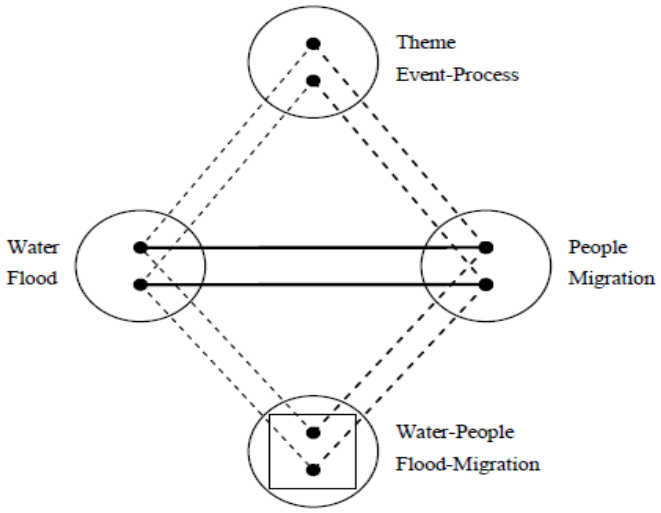


Figure 8 Hart's Conceptual Blending Network for "flood of asylum seekers". (Hart, 2007)

To guide the analysis of this figure, Hart proposes that "prompted by 'flood' and 'asylum seekers', two mental spaces are constructed which enter into a conceptual integration network. Emergent structure arises in the blended space in which the two counter-part elements in each input space are fused through composition" (2009). He also maintains that "the blending process, then, produces emergent structure in which the migration of people is conceptualised as a flood of water (a topoi of danger). Notice here that a flood is an event whereas migration is a (demographic) process." It is also important here to note that "events and processes are closely related, where events are often the consequence of processes," and in Hart's words, "this relation is captured in the generic space. In the blended space, emergent structure arises in which immigration

is conceptualised as an ongoing event, or an *event-process*." As the most important point that Hart makes is that "the kind of action one is likely to take during a flood is different to that which one would take after the event," as such, he further notes that "the conceptualisation of an ongoing 'flood of asylum seekers' immediately warrants the implementation of restrictive immigration policy in order to 'stem the flood'."

3.4.2. Conceptual Blending Network for "Reversing the Tide of Immigration"

"We will do what is required and we have firm plans as regard our policy on ending illegal immigration immediately, and *reversing the tide of immigration* in the longer term." (BNP text Paragraph 14)

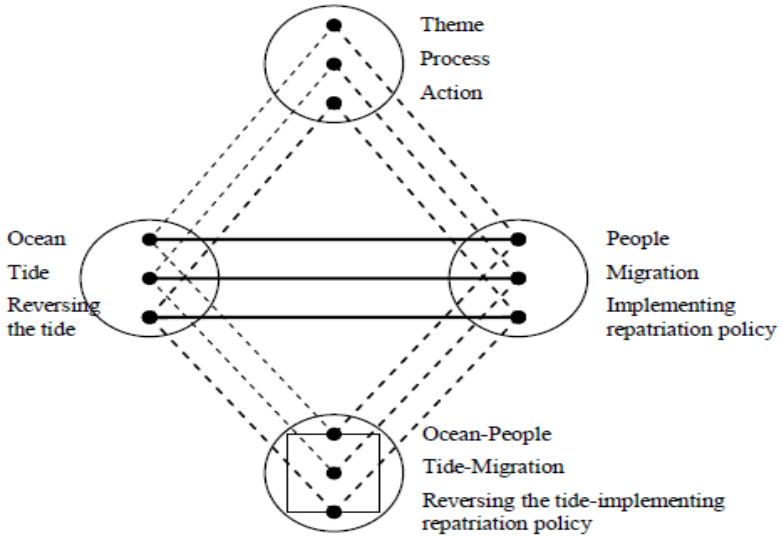


Figure 9 Hart's Conceptual Blending Network for "reversing the tide of immigration". (Hart, 2007)

In Hart's commentaries regarding this figure, it should be clarified that "the tide element in input space1 activates a more general conceptual frame for the tide which contains knowledge of tidal effects such as erosion." "Through completion," Hart notes, "this structure may be recruited and projected into the blended space. Significantly, then, elaboration of such a network invites the inference that the 'tide of immigration' may

have ‘erosive’ effects.” This is “an inference which again seems to immediately warrant restrictive immigration policy and possibly even repatriation policies.”

3.4.3. Conceptual Blending Network for the Interaction of “Flow of Immigration” and “Britain is Full Up”

“A BNP Government would accept no further immigration from any of the parts of the world which present the prospect of an almost limitless *flow of immigration*.” (BNP text Paragraph 19). “Britain is full up and the government of Britain has as its first responsibility the welfare, security and long-term preservation of the native people of Britain.” (BNP text Paragraph 15)

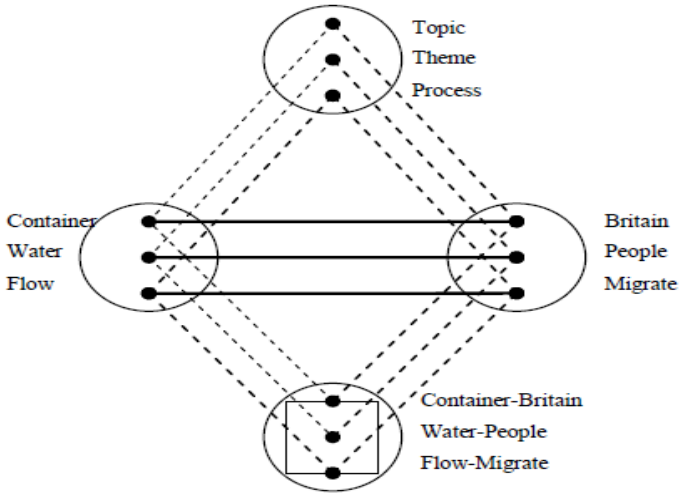


Figure 10 Hart’s Conceptual Network for the Interaction of “flow of immigration” and “Britain is full up” (Hart, 2007)

Hart takes the themes of water and people as “different kinds of entities” despite their being “both entities of some kind.” He elucidates his point by making the following explanation:

> Note that part of knowledge stored in the conceptual frame for water, activated by the water element in input space1, includes the fact that it is a mass noun such that the movement of water is conceptualised as the movement of a single entity. When projected into the blended space, this knowledge may produce emergent structure in which the migration of people is also conceptualised as a single moving entity.

> The configuration of such a network has a number of significant consequences after elaboration. The migration of people conceptualised as a single moving entity masks the plight of individual immigrants. It carries the inference that immigration is a simple phenomenon and makes available the inference that all cases may be treated in the same way.

3.4.4. Conceptual Blending Network for the Interaction of "Open or Closed Its Immigration Policy" and "Shut the Door"

"Every nation, no matter how open or closed its immigration policy may be, has the right and duty to maintain sovereign physical control of its borders." (BNP text Paragraph 7). "Our first step will be to shut the door." (BNP text Paragraph 19)

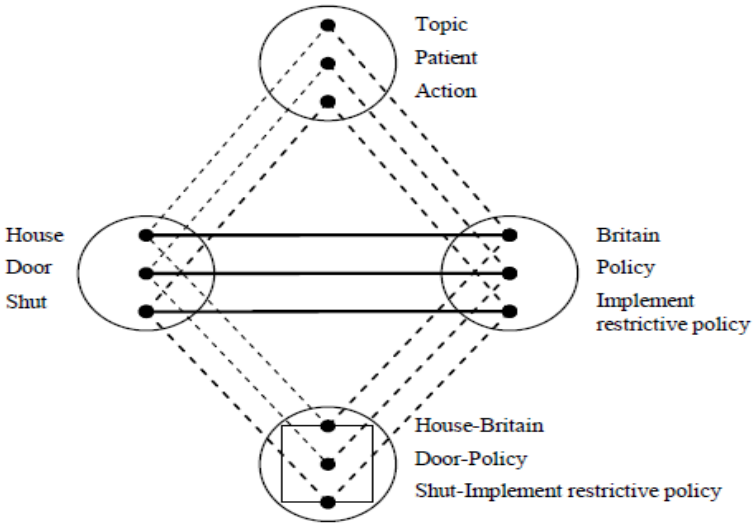


Figure 11 Hart's Conceptual Blending Network for the Interaction of "open or closed its immigrant policy" and "shut the door" (Hart, 2007).

"In this blending network," Hart maintains, "emergent structure arises in the blended space where the counter-part elements of house and nation converge." He contends that "immigration policy and door also become fused. And to shut the door becomes fused with implementing restrictive immigration policy, both actions as captured in the generic space." Arguing that "part of knowledge stored in the conceptual frame for

house is that it is a private dwelling, entry into which is only at the permission of the resident," he states that "within the blended space of this integration network, then, the nation is conceptualised as a private property, where policy makers have the right to refuse entry to certain individuals." He concludes his interpretation of this figure by explaining his views as follows:

> Recalling that the blended space is not only the site of reasoning and inferencing but also for developing emotions, elaboration of a network where house and nation provide counter-part elements may elicit emotional responses that have to do with violation of personal space.

As was previously stated, this very study of Hart proved to be a significant source for this thesis in terms of theoretical input and illustrating how mental spaces and conceptual integration patterns work in meaning construction by being the only "convenient" application model of the theories available in the field.

CHAPTER 4

DATA ANALYSIS

This chapter presents the findings of the study together with their interpretations and discussions. For the song lyrics, initially, the scenario(s) of the songwriter will be introduced and then the interpretation schemata of the subjects will be given to provide a clear comparison of different interpretation patterns and mind styles. Prior to the analysis, however, it is of vital importance to state that the scenarios of the lyrics are presented merely to give a hint of the writer's mind style and not employed to structure an ideal/plausible interpretation schema for the discussion of the findings.

4.1. THE SCENARIO

Although there have been a number of very different "feels" to this song, the most explicit interpretation/scenario is as Tori Amos tells in the following interview;

> "You know, when she says, 'I think you're a queer, well, I think you're a queer and I've shaved every place where you've been, boy, God knows I know I've thrown away those graces'... it's very clear that the war has begun. You've just walked into the record and the war has begun. The blades are out. And she's become a piece of meat in her mind, she's willing to cut out her voice, she's willing to 'cut out the flute from the throat of the loon, at least when you cry now he can't even hear you.' It doesn't matter who the people are, you know, and if you resonate with letting yourself go that far to be needed or to keep something going, well, do you need another pound of flesh? What do you need, what more do you want? And that's the point when I say, 'he likes killing you after you're dead.' So from the beginning of the record on it's really obvious that you're walking into not what is going on on top of the table, the conversation with the rose at the dinner of the couple, but what's really going on in the couple. Sometimes the man changes, but it's her story. It's her, who she pulls in to work this out with,

> and the men that defecate, the men who can't be enough, the men who aren't ready to embrace themselves so no matter how much you like them you can't go there because ...[they're not yet whole]" (B-side, 1996).
>
> "So, many girls will come to me with tears in their eyes and scratches all over their wrists from self-mutilation, and I'll say, 'I actually do understand the obsession to be difficult.' I mean, I was in absolute horror that I allowed myself to be raped. Blood Roses is the on-the-knees version of that, the ripped-open veins and the blood dripping, going 'Why is it my fault now?"'(Musician, 1996)

Another well-known interpretation of the song that needs to be mentioned is based on *Possessing the Secret of Joy* (1992), written by Alice Walker. This novel partially takes place in an African village (of the fictional Olinka people) and describes how the tsunga (the old woman who performs the mutilation on the girls of the village) after cutting off the clitoris and labia from the girls, drags the tissue between her toes over to the chickens and gives it to them to eat. The main character, Tashi, having been so traumatised by having been mutilated as a girl, that as an adult and an artist living in Europe, finds herself hypnotically drawing and painting something, an image she cannot identify, over and over, even painting it in giant murals on the walls of her studio, and comes to realise that it is an image of a foot dragging away her genitalia tissue to a chicken.

Due to the fact that the subjects were only allowed to comment on the lyrics as they read through them and did not have designated time to deliberate on what they make out of the lyrics, the outcomes of this process vividly portrays how rapid categorisation shapes the projected worlds of specific texts given.

4.2. THE SCHEMATA

4.2.1. Interpretation Schemata: Turkish Female Subjects

4.2.1.1. Subject #1

The initial focus of the first subject is on the contradictory nature of the concepts "blood" and "roses", which, as she indicates in the following lines, directs the reader to a world with agony emerging;

(1) I guess this person feels disgusted and this "blood rose" gives me the idea that s/he feels in pain.

She also states that the very first line of the song could be a reference to a problematic relationship, which is in close connection with the implication of agony and pain;

(2) Normally this experience (the relationship) could be something good, which can be described with "rose" but these are "blood roses" so there is pain in it and sadness.

Referring to the lines "when chickens get a taste of your meat" and "sometimes you're nothing but meat", she suggests that there is indeed a case of abuse here, the abuse of female body by men.

(3) The chickens here represent men maybe, those men who consider female bodies as just flesh, let's say and there is no grace in it, let's say there is no beauty in it.

The above example can also be given as a clear example of frame-shifting, as the subject has included the "beauty" reference of the upcoming line "I've thrown away those graces".

Another distinctive pattern that the subject has put forward is the female genitalia/virginity reference of the line "you gave him your blood and warm little diamond".

(4) ... and one of the themes may be losing virginity because of this diamond kind of thing.

Considering the overall tone of the lyrics, the subject suggests that there's a general reference to gay identities and their being hopeless in nature.

(5) I think these lyrics portrait [portray] a person who is in pain or who feels hopeless because of his or her sexual orientation.

4.2.1.2. Subject #2

This subject introduces the idea of rape within her schema along with the possible nature of a problematic relationship. There are also references to prostitution and sadism, which are suggested in the following examples;

(6) there's a woman who has been raped maybe or maybe a prostitute.
(7) ... a sadistic type of, the dark side of sex or the dark side of love maybe.

Women being molested is one of the core elements of this schema that is reinforced with the lines "when chickens get a taste of your meat" and "sometimes you're nothing but meat";

(8) Once she thought something maybe romantic but then she hated the feeling. She feels like being used, not used, abused in fact.

The idea of the female character having been raped in the lyrics can be said to arise from the introduction of a "street" concept and its addition to the previously stated concepts of "blood" and "roses". However, as a clear result of frame-shifting, the subject then altered the concepts and suggested that the male character might have experienced an imprisonment and then released;

(9) Maybe he was first put in prison but then he's free now on the street and she's shouting as again a desperate woman.

Another significant implication within this subject's schema is the female character's becoming stronger as an individual upon her "unfortunate" or "disheartening" emotional experiences with the man that is evoked with the line "I've thrown away those graces";

(10) ...but this time she's more rebellious and she's trying to warn the others but at the same time she's trying to forget and erase all the scars or graces that were caused by that sadistic person, the man.

She also states that there's the idea of murder along with rape which is suggested by the lines "now you've cut out the flute from the throat of the loon" and "he cannot even hear you".

(11) what I understand is there's a man here and he rapes someone and then kills because it says here "cut out the flute from the throat of the loon" so having sex and then killing and "he can not even hear you" so and he's back on the street now.

4.2.1.3. Subject #3

The conceptual schema of this subject's interpretation is initially set around the ideas that "blood" triggers and the new conceptual frames established with the addition of "roses". The subject suggests that she has the basic implication of blood as "violence" and with the addition of the line "back on the street" now, she proposes that it could be a reference to a political event;

(12) ...so from the way the first opening line I think about something violent because of the word blood and because it says "back on the street now" most probably it is referring to a political event or incident that has happened before and happening again.

Then, she moves on to the next line "when chickens get a taste of your meat" and indicates that this is a reference to a murder;

(13) most probably this is talking about a dead girl buried right now and now that the body is decomposed and as an organic body it is feeding other organisms perhaps.

The introduction of the lines “you gave him your blood and warm little diamond” and “he likes killing you after you’re dead” triggers a major shift in meaning and the subject comes up with a new proposition, which adds a “rape” frame to the already established “murder” frame;

(14) you gave him your blood and warm little diamond ... this reminds me of a rape case, I guess... this is definitely a sexual connotation and “he likes killing you after you’re dead” so most probably this is talking about rape plus murder.

She further expands the frame with the following lines “I shaved every place where you been boy” and “God knows I’ve thrown away those graces” and prompts a shift from an individual perspective to societal expectations;

(15) this might be the voice of a rape victim, now this is the girl who has been killed and who has been raped I guess... so, apparently the girl is speaking from the voice of a rejection or resistance toward the patriarchal or societal expectations because girls or women have to be graceful and right after being raped the girl might have lost her virginity, might have lost her, so to speak, purity and her grace so this line might refer to that kind of incidents.

4.2.1.3. Subject #4

The primary frame evoked in this subject’s schema is that of “blood” and “roses”, which she indicates are contradictory in nature and lead to an understanding of “death” and “seduction”;

(16) The use of blood and roses together creates a contradiction, so it is like this bleeding roses or the roses related to death or the seductiveness or that kind of feeling because red and blood have a lot of symbolic meanings.

The second theme the subject focuses on is the “objectification of women” that is triggered with the introduction of the lines “when chickens get a taste of your meat” and “sometimes you’re nothing but meat”;

(17) ... it reminds me of the commodification of women or the dominated ones or “the other” and the use of “chicken” and then at the end of the lyrics it says “meat” are not because of a concidence but the writer tries to tell us the use of women or the other and they are regarded as meat and nothing more than this.

Another proposition made by the subject is not for an entire line or metaphor, but a single word. She indicates that the writer intentionally uses the word “queer” in her lyrics and tries to give a significant social message to the readers;

(18) the word queer is very strong here, the writer uses it to make the readers or the audience or the listeners to be aware of themselves and to deconstruct the prejudice maybe or the already established beliefs in the minds of the readers and the audience.

4.2.1.5. Subject #5

The conceptual schema of this subject is rather sex-oriented. Her basic assumption is that the initial “feel” to the lyrics is about two gay identities in a “broken” relationship, which is evoked with the line “I think you’re a queer, you think I’m a queer”. This might as well be an outcome of a shift between this line and the introduction of the lyrics “blood roses back on the street now” as the subject proposes that one of the partners earns a living out of proposition and that the lyrics are written from that individual’s perspective;

(19) ...this is about the relationship of two gay boys, two gay men. And one of them is making money by selling his body. He is a prostitute I guess. And the other one has left him but he is still his pimp, he is forcing him to sell his body to make money.

(20) ...by talking about blood roses I guess he is talking about himself.

She then makes a further comment on the lines “when chickens get a taste of your meat” and “sometimes you’re nothing but meat” and indicates that there is indeed a reference to the exploitation of the man;

(21) ...here chickens refer to the people who want to have sex with this guy and he thinks that those people are like chickens, they’re useless, they are just there to you know what especially people chicken as an animal is one of the most common animals human beings exploit but, here chickens refer to the people who are exploiting this guy so there is a controversy here.

Considering these lines, the subjects also makes a clear comparison of the partners, suggesting that one of them, the prostitute, is symbolising “real love” and the other one “abuse”.

4.2.2. Interpretation Schemata: Turkish Male Subjects

4.2.2.1. Subject #1

The conceptual schema of this subjected is triggered by two lines basically; “blood roses back on the street now” and “when chickens get a taste of your meat”. He suggests that the negative connotations of blood direct him to a world where everything is dark and dangerous, including the world itself;

(22) … it’s depicting a world where everything is dark and it’s really dangerous out there in the real world.

(23) the world is full of danger and on the streets you may come across like chickens, like other people and they will just taste your meat, that’s it they’ll just taste it. You’ll be treated badly and the world is a dangerous place and yes, it might look good, it might look like roses, it might feel like roses but it’s blood roses it says, first they may look like good little roses but they are blood roses so just be careful and be aware that living a life.

He further states that the ruined relationship mentioned in the lyrics is between gay identities, referring to the line “you think I’m a queer, I think you’re a queer” and that

the act of sex between these people (and others in general) is merely a physical activity which lacks the essential feelings;

(24) I think this song is about homosexual love and sex… well they are having sex but it's not really love making, it's just sex, the act of sex, just it, no emotions, no feelings… after some point you're just meat, a piece of meat so it also means that sex is meaningless most of the time and you'll be disappointed if you just do it for the sake of just doing it.

4.2.2.2. Subject #2

This subject's initial reaction to the lyrics is of contradictory nature, referring to the opposing connotations of "blood" and "roses";

(25) The title says "Blood and Roses", so the first thing that comes to my mind is that they are both red, whereas blood represents pain, rose represents love so they are kind of opposite feelings and I think the writer of these lines is having mixed feelings about a person.

He suggests that creating a contradictory frame, the writer wants the impression that the main character in the story betrays her and now regrets what he has done, referring to the lines "blood roses back on the street now" and "can't forget the things you never said";

(26) the first thing I thought about was regret and the feeling of being betrayed by someone else… I think the writer of these lines is having mixed feelings about a person, possibly there is something regretful about their past because it says here "back on the street now, can't forget the things you never said".

Then, with the introduction of the following lines "when chickens get a taste of your meat" and "you gave him your blood and warm little diamond", he further states that there is a reference to pain and sacrifice on the writer's part, which could be regarded as a consistent flow of conceptal elements in the subject's mind style;

(27) I think she is talking about pain so I guess she has suffered at least some pain because “you gave him your blood” she says, because she sacrificed for him. I think she was unable to get the return she expected.

Another significant theme the subject highlights is the physical “abuse” the writer experiences, which is in accordance with the initial “feel” to the lyrics that there’s betrayal and disbelief implied;

(28) And finally, the final lines “when he sucks you deep, sometimes you are nothing but meat” so I think the other person took advantage of the situation and by saying “sometimes you’re nothing but meat”, the person valued the writer of these lines only as a physical being and left away all the emotions.

4.2.2.3. Subject #3

This subject divides his interpretation pattern into three different segments, stating that his mindset changed as he read through the lyrics. The first part of his conceptual schema consists of a “death” space triggered with the title of the song “Blood Roses” and the line “when chickens get a taste of your meat”;

(29) At first, I thought he was addressing a girl who was dead underground, and that her corpse became food for petty animals like chickens. It sounded strange but a blood rose, metaphorically, would be a rose growing on someone’s corpse as well.

The second component of his schema is mainly shaped by the lines “you gave him your blood and warm little diamond”, “I think you are a queer, you think I’m a queer” and “I shaved every place where you been boy”. He finds the nature of these lines contradictory as he suggests that the idea of “queer” leads to an understanding of two men having a relationship; whereas, “diamond” might be a clear reference to female genitalia, which makes it a rather intriguing interpretation as a whole, especially when he further claims that the following line “I’ve thrown away those graces” might be a reference to one of the man’s sacrificing his manhood for the other one and becoming a transsexual identity;

(30) …in the second part my opinion changed because the words used may refer to homosexuality.

(31) The narrator says, “you gave him your diamond” could be a girl’s genitals, but he insists that he and the boy he is addressing are claiming each other to be a queer. Unless he wasn’t a queer, why would he “shave” his certain places where the other boy had already been?

(32) …he claims to have abandoned his manly behavior by saying “I’ve thrown away those graces” repeatedly. More curiously, he might be implying that he parted with his genitals.

And in the final section of his schema, the subject makes sure one of the main characters actually did experience a sex change and became a transsexual woman, referring to the line “now you’ve cut out the flute from the throat of the loon”, this time “flute” referring to the male genitalia;

(33) I noticed that what he called “girl” was actually a boy at first but then one way or another became a girl by cutting out his flute, which is nothing but meat for the “chicken”.

4.2.2.3. Subject #4

This subject has a rather personalised schema of the lyrics, as he begins his interpretation with his experiences as a young boy “blood roses back on the street now” and “can’t forget the things you never said”;

(34) Spring is back in town, thinking of a sunny day when I was 13-14. Just looking behind the girl I am in love but could not tell her, nothing, even my name, platonic love, pain and pleasure at the same time.

(35) She never talked to me anyway, I was insignificant.

With the introduction of the following lines “when chickens get a taste of your meat” and “you gave him your blood and warm little diamond”, he suggests that the female character of the story has been taken advantage of by someone undeserving;

(36) Men who are not able to even think straight, who are dull (chickens), You gave your heart to one of them, you had sex (warm diamond), he used you, and he left you like that.

He then suggests a feeling of regret on his part, referring to the lines “I shaved every place where you been” and “I’ve thrown away those graces”;

(37) I erased all memories that reminded of you (I shaved every place where you been yes), things that reminded me of you, the holy things, I erased them now (I’ve thrown away those graces).

The following line “the Belle of New Orleans once tried to show me how to tango” recreates the conceptual schema and gives the feeling of a new dawn and a new beginning where everything is utterly fresh;

(38) In a new town, a new beautiful girl, showed me real love (New Orleans) but this time with beautiful roses, little ones, this time there is pleasure but no pain.

He then ends his comments with a sense of revenge, referring to the lines “when he sucks you deep, sometimes you’re nothing but meat” and “now you’ve cut out the flute from the throat of the loon”;

(39) …there is no nice music for you, no love for you anymore (Now you’ve cut out the flute), you’ve poisoned good things, killed the innocence of the moon and skies (from the throat of the loon), your love is dead now, you are just a random person, just a flesh with no soul.

4.2.2.5. Subject #5

This subject’s main focus is shaped around the contradictory nature of the title and the introductory line “Blood Roses (back on the street now)”. He suggests the theme of the song is a broken relationship and the disappointment and regret of the woman (the writer) following this experience;

(40) I think this song was written after a relationship was over. The lyrics are about love, but in a negative way. Although rose is a nice thing and often symbolises love, when it combines with blood, rose gives us a negative meaning about love. Maybe blood roses may symbolise disappointment or regret.

(41) Probably a woman is complaining about her lover in the lyrics. She may have trusted her lover, but when they broke up, she felt disappointed or unhappy.

He then suggests that the following line "you gave him your blood and warm little diamond" is a reference to the sacrifices she has made for her lover, which is in relation with the regrets he has mentioned earlier in his interpretation pattern;

(42) …this part of the lyrics may mean that she gave him everything and she did whatever he asked her to do, however he behaved [treated] her badly and even when she had problems, he did not support her.

In the last part of the lyrics, he indicates that the impression he got is about the effort the writer makes to literally get rid of the physical remains of the wrecked relationship, referring to the line "I shaved every place where you been";

(43) …this part means after they broke up, she tried to get rid of everything she had about him and she may have thrown away everything which reminded her of her lover. In this way, she says she tried to forget him.

4.2.3. Interpretation Schemata: Native Female Subjects

4.2.3.1. Subject #1

The conceptual schema of this subject is more like a call for common sense for all humanity, as she thinks there needs to be a change in the way things work (assumed to be for women for the most part) considering the way she handles the lines "blood roses back on the street now", "sometimes you're nothing but meat" and "when chickens get a taste of your meat";

(44) this song is about ideas that the world can change their perspective on how things work.

(45) A man using the character emotionally; almost like mental and physical abuse, taking advantage of vulnerability.

(46) "Back on the streets" is a reference for prostitution and the writer is talking about how the person is being used as just a sexualised object and can be thrown around, eaten, beaten, touched as if they were not human.

With the addition of the lines "you gave him your blood and warm little diamond" and "God knows I've thrown away those graces", the subject further states that the sexualised concepts include the woman's losing her virginity to the man abusing her and that there's no hope left from God to be saved, which reinforces the spiritual value of the lyrics for the subject.

4.2.3.2. Subject #2

The initial feel to the lyrics for this subject is of prostitution, referring to the introductory line "blood roses back on the street now";

(47) The poem "Blood Roses" reminds me of a story of a girl who might have undergone prostitution. The poem is written from her perspective and I interpreted this through the first little stanza of the poem where it says "Blood roses back on the street now".

The subject then extends her interpretation schema to a level where the following line "when chickens get a taste of your meat" leads to a realisation of Don Juanism;

(48) when it says "when chickens get a taste of your meat, girl" I think like it's the story of a prostitute and how she might have come into contact with a man who was perhaps had an uncontrollable sexual desire or I guess was a victim of "satyriasis" (hypersexuality).

Despite being shaped around two main themes/lines, this subject's conceptual schema can be considered to be one of the strongest, as it reinforces the suggestion that women are commodified and sexualised by men regardless of social status.

4.2.3.3. Subject #3

This subject's conceptual schema is rather like a telenovella and an emotional threesome where a couple experiences a nasty break-up followed by the woman having an affair with another man and in the end the ex ends up fantasising the woman's death. She indicates that this very concept is evoked by the first two verses, including the lines "blood roses back on the street now", "you gave him your blood and your warm little diamond" and "he likes killing you after you're dead";

(49) In the first verse I think that he broke up with his girlfriend. In the second verse I think that this woman had an affair with another, due to the lyrics "You gave him you blood and your warm little diamond".

(50) In the end of the song it sounds like the guy was fantasising the woman's death. In general I think this song is dark, due to the words that he is using to describe his feelings toward the woman that broke his heart.

The subject further expresses that the male character in the story abandons his religious values as a result of the "dark" experience he had with the female character;

(51) …he knows that this is cruel, by saying "God knows I know/I've thrown away those graces", he is saying that he doesn't care what God thinks.

4.2.3.3. Subject #4

This subject divides her interpretation pattern to five different sections based on the stanzas of the lyric. Her initial feel to the concept of the song is related to the contradictory nature of the title and the introductory line "blood roses/back on the street now".

She suggests that the main theme of the lyrics is about a post-breakup state of mind in which the main character of the story is regretful of the experience for which she sacrificed a great deal;

(52) This song seems to be a song of regret possibly between two lovers. I think it's after some kind of "break up" or ending of their relationship. The phrase "blood roses" symbolised things that the speaker once thought were good but that are now know as sources of pain or hurt. Also "blood roses" could symbolise something that was sacrificed for someone else, but ceases to last.

She then states that she is not sure about the gender of the main character and that it may be about a relationship between gay identities, which demonstrates a significant shift in meaning frames;

(53) I'm not sure who the speaker is. It could be the male lover of the girl he is singing to. Or, it could be the female lover of the girl she used to be in a lesbian relationship with.

The following line "you gave him your blood and warm little diamond" leads to another major shift in the conceptual frame and evokes the introduction of a third character (a male one) into the story;

(54) The girl the song is about is the lover who has left the relationship for a relationship with a new man. I can see this in the lines "you gave him your blood and your warm little diamond". The girl has given herself and her heart away to this new male lover.

The story then turns into a self-reflection session regarding the relationship;

(55) The speaker then reflects on his/her relationship with the girl (who is the object of the song). This is from the lines "You think I'm a queer, I think you're a queer" to "I shaved every place where you been yes".

Following these concepts, the subject makes a return to the initial idea of "regret" with the introduction of the line "I've thrown away those graces", which validates the maintenance of the initial conceptual frames;

(56) The third stanza shows the speaker speaking from the regret s/he feels of giving himself/herself away to the previous lover. “I’ve thrown away those graces” shows that the speaker feels he/she has wasted good things that are no longer attainable.

The subject then focuses on the line “the Belle of New Orleans once tried to show me how to tango” and suggest that “the Belle” mentioned here is the lover and “tango” is a reference to love itself. She further explains that “New Orleans” could be a reference to “immorality” and that this could be an element supporting the idea that the song is actually about a lesbian relationship;

(57) “The Belle of New Orleans” is the lover who tried to show the speaker “how to tango”—how to love, but in the end, the lover just hurt the speaker.

(58) “New Orleans” might also be a symbol of immorality, which would support the lesbian relationship interpretation.

As a final remark, the subject states that the line “sometimes you’re nothing but meat” is a reference to abuse;

(59) The last part, “you’re nothing but meat” is the speaker’s view that the ex-lover just uses people for physical enjoyment and not for lasting, emotional connections.

4.2.3.3. Subject #5

The initial schema of this subject is shaped around the introductory line “blood roses back on the street now” followed by “when chickens get a taste of your meat”, “you think I’m a queer, I think you’re a queer” and “the Belle of New Orleans…”. Based on these lines, she suggests that the main “dark” theme of the song is about an “insignificant” relationship between two gay individuals one of whom is no longer alive;

(60) It seems to pertain to a relationship between two men, one of whom has died either in reality or has no longer anything to do with the poet. For me, the

‘blood roses’ mark death not romance. The ‘belle’ is under the earth and will become fertilizer for chickens, nothing more.

(61) The use of ‘queer’ as a noun also refers to the fact they had a homosexual relationship whereas had the poet used ‘queer’ as an adjective, meaning strange, the relationship would not have been so marked.

She then states that this insignificant relationship was nothing more than an act of sex prompted by mere seduction, referring to the lines “I’ve thrown away those graces” and “I shaved ever place where you been”, and as a consequence the couple ended up wanting to have nothing to do with each other;

(62) The poet has failed to have a deep relationship, although at the time they had a relationship, he might have been seduced, succumbed to the beloved, blinded by love and have been very passionate about it.

(63) It was just a very physical realationship. They obvisouly had sex, and now the poet wants to forget the other by washing away or eradicating any traces of the relationship they once had.

4.2.4. Interpretation Schemata: Native Male Subjects

4.2.4.1. Subject #1

This subject initiates his conceptual schema around the contradictory nature of “blood” and “roses” and states that the main theme of the lyrics is a bad and/or abusive relationship. He further states that there could be an implication of an unfaithful lover by creating this contradictory atmosphere.

(64) I think the song is a man talking about an unfaithful lover, someone the speaker cares about deeply is in a bad -perhaps abusive- relationship.

The subject then establishes a connection between his initial assumption and the following line “when he sucks you deep, sometimes you’re nothing but meat” and reinforces the already-established “abuse” frame and states that the female character in the story is not loved but used by the man. He also suggests that the female character is

blaming herself for the unpleasant experience, referring to the line “I’ve thrown away those graces”.

4.2.4.2. Subject #2

This subject’s conceptual schema is shaped around pure drama. With the introductory line “blood roses back on the street now”, he gets the impression that the female character of the story leaves her lover for another man and the drama begins;

(65) I think this song is about a boy who is in love with a girl but she left him for another man. He gave everything for her, she was his world and she still left him.

However, as he suggests, there’s a major twist of events which is when a shift in meaning is triggered with the introduction of the lines “sometimes you’re nothing but meat” and “can’t forget the things you never said”;

(66) The other man doesn’t respect her or treat her nearly as good as he would have. She is a beautiful rose but now she has turned in to a blood rose which is a negative concept.

4.2.4.3. Subject #3

This subject draws attention to the line “can’t forget the things you never said” rather than the initial contradiction “blood” and “roses” create. He suggests this line is a reference to all the love wasted and insignificantly vanished between two lovers, especially the woman, who, unlike the man, “invested” more in the relationship. He also refers to the line “when chickens get a taste of your meat” and builds a strong connection between these two lines;

(67) So, maybe things that were never said were I care, I love you, things like that so the singer is caught up on the things that were never said but always implied and thought.

(68) when chickens get a taste of your meat... maybe it is about men who are not confident or not, okay maybe not confident but overly confident but you're better than them or she is better than them. She gives herself up for attention and for praise for even these men who don't deserve her will give.

The subject then makes short commentaries on individual lines rather than establishing further connections between them. One significant example of his approach is how he handles the lines "you give him your blood and warm little diamond" and "he likes killing you after you're dead";

(69) You give him your blood and warm little diamond, he likes killing you after you're dead... you've given to them a piece of yourself maybe and it's...he'll keep ruining you after you're already ruined.

However, with the introduction of the final line "when he sucks you deep, sometimes you're nothing but meat" he refers to his initial remarks on the line "when chickens get a taste of your meat" and buttresses the already-established "abuse" frame;

(70) When chickens get a taste of your meat, back to what I said about the chicken line, they...you're nothing but a body, they don't care about the personality of the person.

4.2.4.4. Subject #4

This subject has a rather sophisticated take on the storyline as he suggests the lyrics could be about a girl named Rose living in New Orleans. This girl, as he suggests, is a victim of abuse, both sexually and emotionally and a survivor of a wrecked relationship. In addition to this dark theme created, he also makes a reference to voodoo culture in New Orleans;

(71) So I think the song Blood Roses is about a specific girl in New Orleans named Rose. She was subjected to abuse both sexual and mental, however the song is meant to be for all women out there in the world.

(72) It portrays a love that turned into hurt and torture. The man constantly puts her down, abuses her and makes her seem insignificant. She's scared by the things he did and said to her.

(73) "The Belle of New Orleans" might refer to some sort of black magic that haunt her to get vengeance from her grave. She now uses the roses he once gave her to grab onto his on feet so he's unable to move or do anything.

This cultural manifestation, a shift in meaning from mental and sexual abuse to black magic and then to a feminist approach to what is an issue for each and every woman around the world, is an unprecedented example of how mind style operates with the aid of unique cultural elements.

4.2.4.5. Subject #5

This subject's conceptual schema is rather poetic and formed around a feminist take on the references of the concepts "blood" and "roses" in close connection with the lines "when chickens get a taste of your meat" and "sometimes you're nothing but meat";

(74) I think it is about how women are like roses, perceived to be covered by the outer layer of their societal image, yet the more they try to impress society the more they are hurt.

He then suggests a sense of regret with the introduction of the lines "I shaved every place where you been" and "I've thrown away those graces";

(75) As we grow older we start to regret things we did, and by the actions we took. The consequences of those actions are now being dreaded on into our graves.

His final remarks can be assumed to have emerged under the impression of the lines "when he sucks you deep, sometimes you're nothing but meat";

(76) As we reflect on life how do we bloom like the roses and be stung by the thorns at the same time. We live only for a short period of time on earth, as we still have an eternity to live for.

Upon thorough examination of the interpretation schemata of the subjects, it is thought that the specific metaphors that are considered to have shaped these schemata need to be presented explicitly in conceptual blending networks as a model to illustrate how mental spaces and blended spaces operate. The model networks have been designed to provide a concrete example of the theoretical frame of this thesis and by no means represent an ideal/plausible form of interpretation, but depict a cognitive attempt to demonstrate the functionality of mental mappings in the meaning-making process using shared conceptualizations of the subject.

Prior to the networks, a conceptual table is given to make the networks more coherent. The table consists of the major concepts specifically identified based on the frequency of mentions, the lyrics evoking these concepts and sample subject interpretations.

To make it more applicable to this thesis, Fauconnier's four-circle blending model has been modified into a two/three-circle and a square structure model, where the circles represent mental spaces and the square represents the emergent structure as presented in the original model. The reason behind this modification is that the generic space in the original blending model does not seem to fit in with the complexity of the song lyrics analysed, especially when more than two mental space mappings and two blending spaces are required for interpretation. It is also believed that the lyrics can be interpreted in a simpler fashion, without the need of "four separate spaces", which may lead to unnecessary ambiguities.

In the mapping process, due to limited possibilities, a semi-professional network diagram software, Dia (version 0.97.2) has been used to get the most adequate results.

Table 1

Conceptual Schemata of Subject Interpretations (n=20)

Concept/ Frequency	Lyric	Sample Interpretation
Relationship (f=19)	"blood roses (back on the street now)"	broken, problematic relationship
Abuse (f=12)	"when chickens get a taste of your meat" "sometimes you're nothing but meat"	commodification of women, men taking advantage of women
Sacrifice (sexual & emotional) (f=15)	"I've thrown away those graces" "you gave him your blood and warm little diamond"	women give their all in relationships, sexual intercourse/losing virginity
Sexuality (f=9)	"warm little diamond" in you gave him your blood and warm little diamond	female genitalia
Sexual orientation (f=7)	"I think you're a queer, you think I'm a queer"	reference to the relationship of gay identities
Regret (f=6)	"can't forget the things you never said" "I shaved every place where you've been" "I've thrown away those graces"	the woman has made a lot of sacrifices and got nothing in return, getting rid of the remains of the relationship, the writer has wasted good things that are no longer attainable
Prostitution (f=4)	"blood roses back on the street now"	a rose in the street is a woman selling her body
Murder (f=3)	"he likes killing you after you're dead"	the writer is speaking from the voice of a dead girl
Rape (f=2)	"now you've cut out the flute from the throat of the loon"	the woman was raped and murdered
Sex change (f=1)	"now you've cut out the flute from the throat of the loon"	flute being a reference to male genitalia
Don Juanism (f=1)	"when chickens get a taste your meat"	a man who was a victim of satyriasis or hypersexuality
Immorality (f=1)	"New Orleans" in "the belle of New Orleans once tried to show me how to tango"	"New Orleans" might also be a symbol of immorality, which would support the lesbian relationship interpretation
Voodoo/Black magic (f=1)	"the belle of of New Orleans" in "the belle of New Orleans once tried to show me how to tango"	might refer to some sort of black magic that haunt her to get vengeance from her grave
Politics (f=1)	"blood roses back on the street now"	a political event happening again

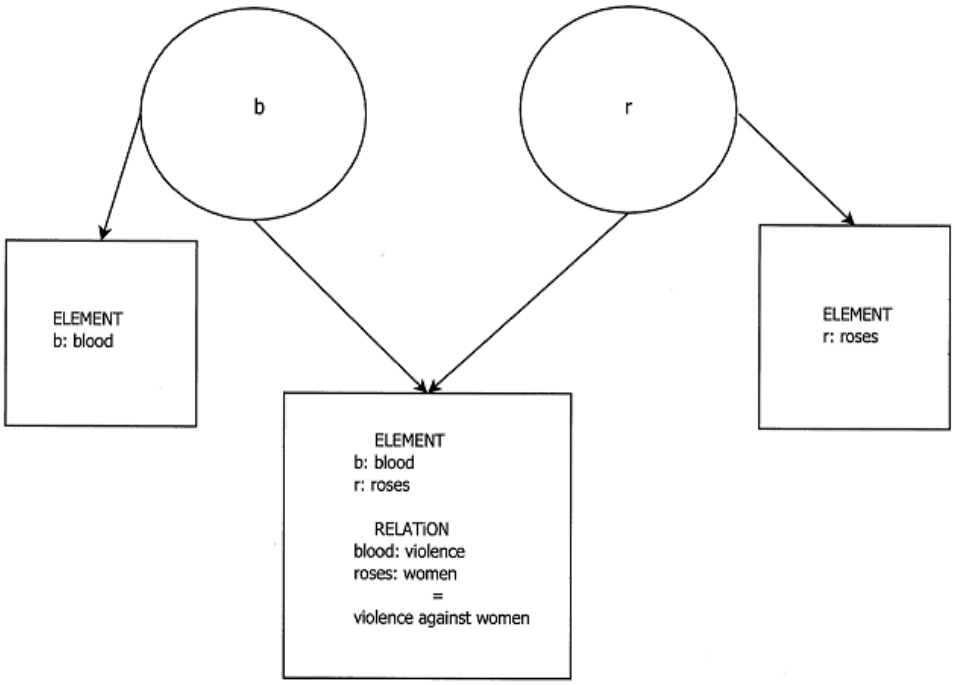


Figure 12 Conceptual Blending Network for "Blood Roses"

Here, two mental spaces are constructed that enter into a conceptual blending network prompted by "blood" and "roses". For each mental space there is an attached square that contains a representation of the conceptual structure in the space to which it is attached. Emergent stucture arises in the blended space in which the two counter-part elements in each input spaces are fused through composition. The blending process, then, produces emergent structure as relation(s) in which violence against women is conceptualised as blood roses.

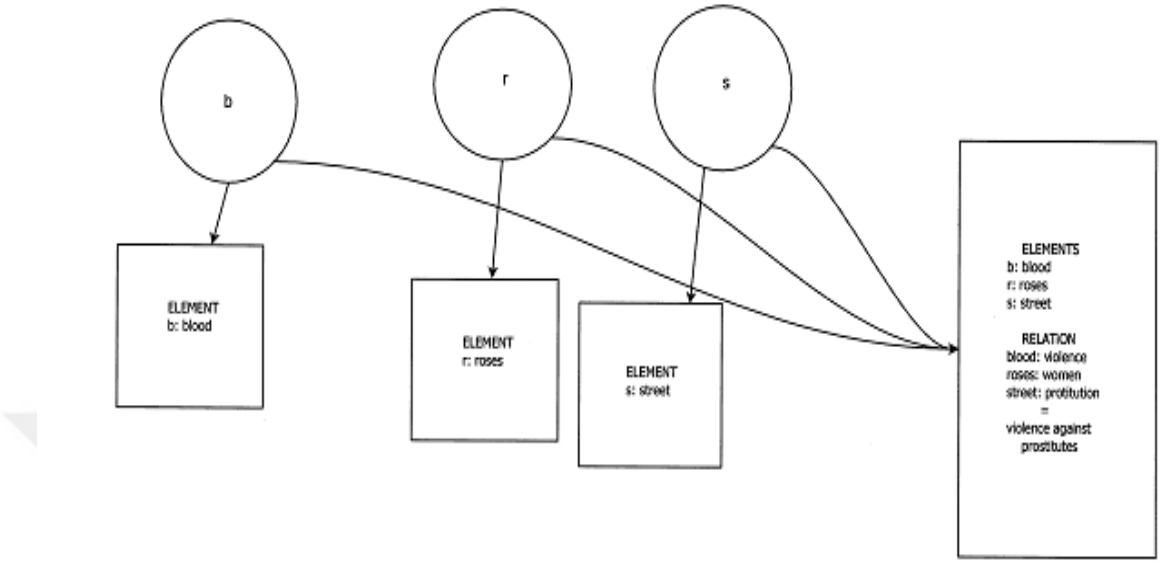


Figure 13 Conceptual Network for "Blood roses back on the street now"

The addition of a new "street" space to the already-established two-space "blood roses" conceptual blend, shifts the meaning from a general concept to a more specific content in which not all women but specifically the ones who work on the streets (as prostitutes) for a living are subject to violence. Here, the two-space blend "Blood Roses" can be regarded as a clear example of frame-shifting with the addition of the third space "street".

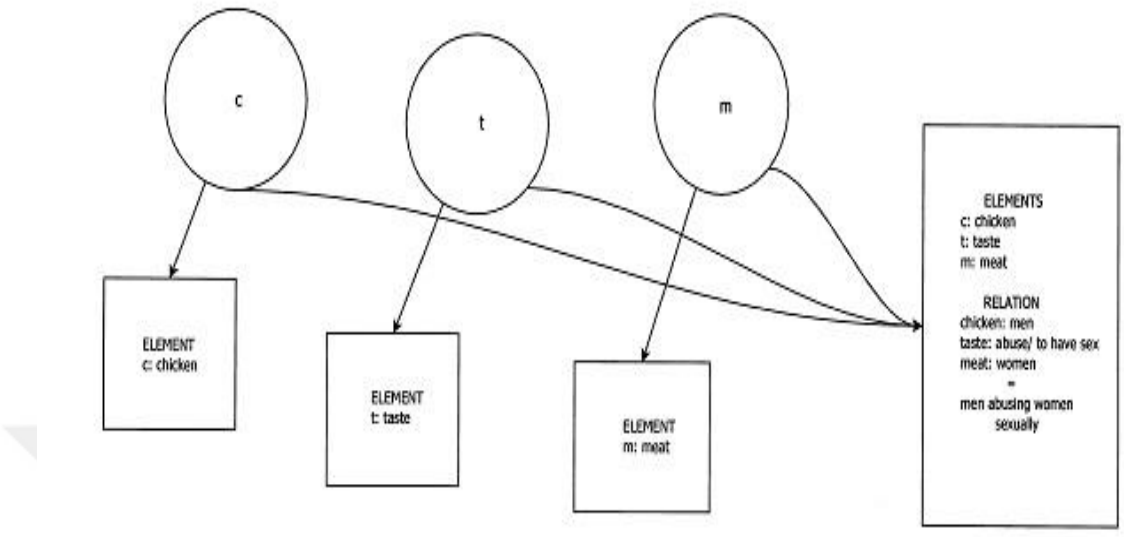


Figure 14 Conceptual Blending Network for "when chickens get a taste of your meat"

In this blend, the elements "chicken", "taste" and "meat" prompt three new mental spaces in which chicken represents men, taste represents (sexual) abuse and meat represents female body. The emergent structure is generated in the blended space, and the blend is conceptualised as men abusing women sexually. At this point, it is important to note that once a blend has emerged, the following mental spaces and blended spaces are almost always connected to the previous blend(s) no matter how fragmanted the general concepts of the text are.

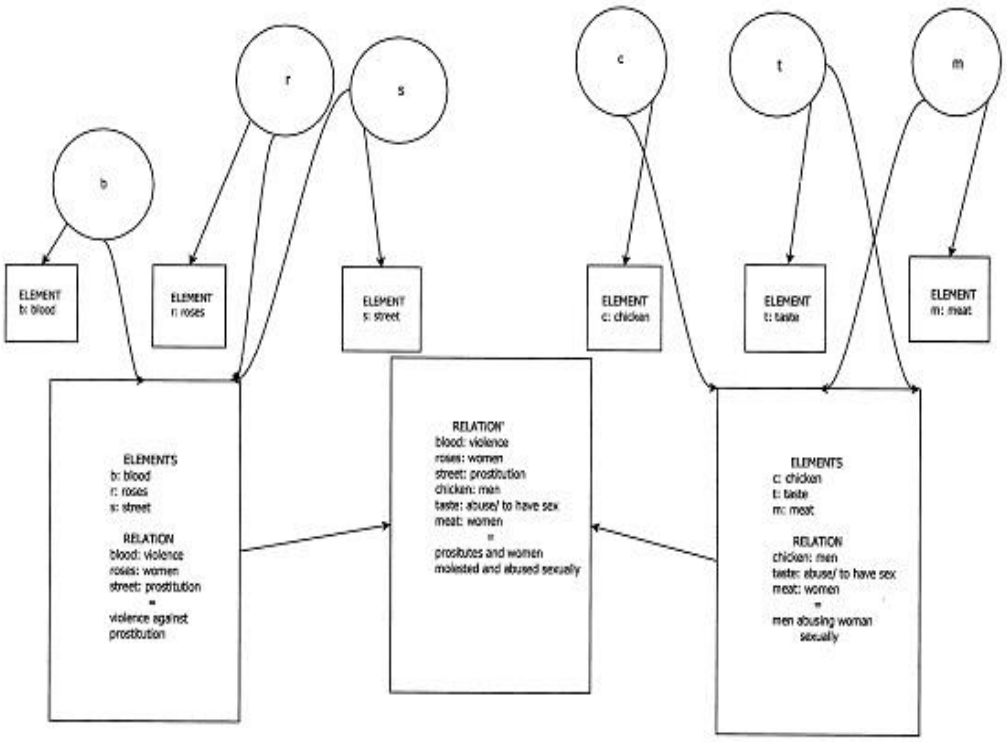


Figure 15 Conceptual Blending Network for the Interaction of "blood roses back on the street now" and "when chickens get a taste of your meat"

Here, instead of forming new mental spaces, the already-established blends fuse to structure a new conceptual blend with new relations. Therefore, within the new emergent structure, "violence against prostitutes" and "men abusing women sexually" are conceptualised in a more general fashion and the resultant space refers to "women in general (without othering prostitutes) molested and abused sexually by men.

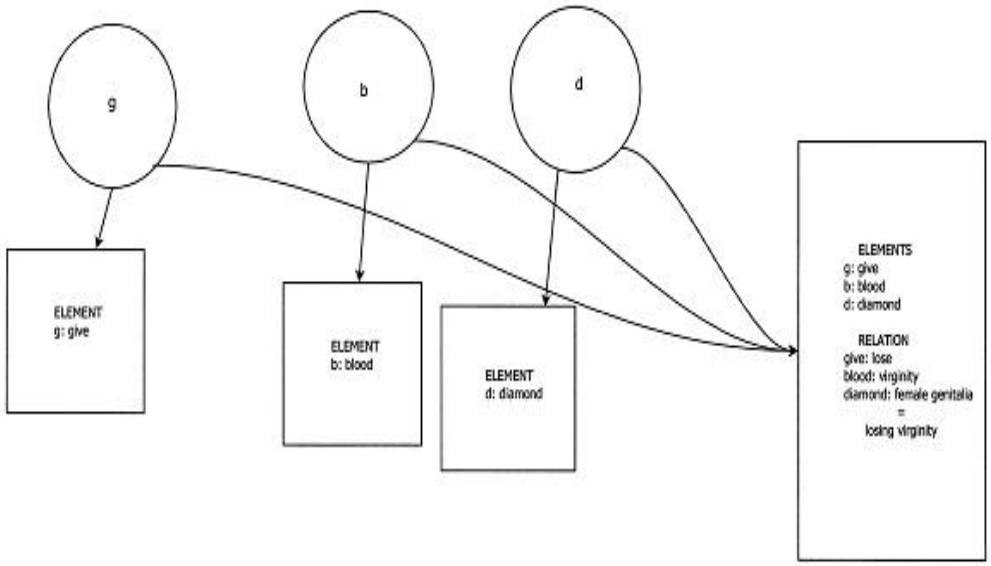


Figure 16 Conceptual Blending Network for "you gave him your blood and warm little diamond"

In this new blend, the elements "to give", "blood" and "diamond" prompt three new mental spaces in which "to give" refers to losing, "blood" refers to virginity and "diamond" refers to female genitalia and in the emergent structure, these elements form a meaningful relation and are conceptualised as "losing virginity". Within this context, the "diamond" element could be regarded as a concept that is related more to (valuable) emotions rather than something physiological; however, its connection to the previous blends prevents the reader from establishing such a relationship, which supports the proposition that mental spaces and blended spaces are almost always connected to the previously structured blend(s) no matter how fragmented the general concepts of the text are.

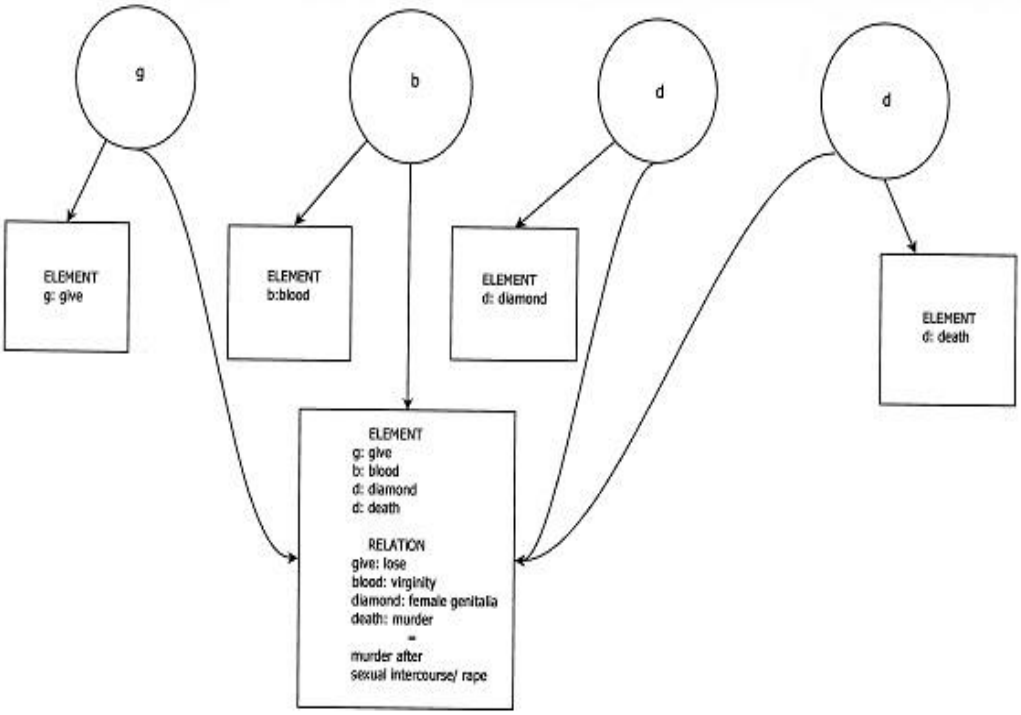


Figure 17 Conceptual Blending Network for the Interaction of "you gave him your blood and warm little diamond" and "he likes killing you after you're dead"

Here, a fourth "death" space is added to the three-space frame which is prompted by the whole line "he likes killing you after you're dead". With this addition, the death sense of the new blend, together with the previous conceptualisation "losing virginity", brings about the perception of "rape" and "murder". Therefore, the new blend is considered as an attribute to a crime where a woman is raped and then murdered either literally or figuratively.

CHAPTER 5

DISCUSSION AND CONCLUSION

In this study, the definitive interconnection between meaning-making and mind style is analysed adopting a cognitive linguistic point of view. In the most traditional sense, meaning is considered as something speakers compile from linguistic input; however, in the light of recent studies focusing on the cognitive processes underlying the comprehension of linguistic input, it has become indubitable that meaning construction is in fact an active process in which language users employ many non-linguistic cues, such as contextual and background knowledge apart from the observable linguistic ones.

This form of meaning construction is evident in the comprehension in figures of speech, in this context particularly metaphors, which "represent a way to deal with the relative inability of language to account for or directly express the complexity of our perceptual experiences" (Cacciari, 1998). Moreover, they play a central role in everyday discourse and in shaping the way we think (Gibbs, 1994; Glucksberg & Keysar, 1990; Lakoff, 1987; Turner, 1996).

As Gibbs, Johnson, and Lakoff respectively maintain, "many aspects of language use and structure are intimately connected to people's everyday conceptual systems and that much of our ordinary cognition is constituted by metaphor and other figurative modes of thinking" (1994; 1987; 1987). The conceptual systems in question here can be considered as the ultimate outcomes of the comprehension and evaluation of the projected worlds that emerge during text processing. These projected worlds, unlike actual worlds, are peculiar to each individual and structured within the frame of each individual's unique mind style.

All the details given above, the aim of this study was to validate the unique cognitive processes that complex linguistic patterns are assumed to require in the comprehension of poetic language/song lyrics, and to test the impact of text language, in this context

English as a foreign language, on the interpretability of specific text worlds and the perception of concepts/reality for foreign language users.

With this thesis, it is of utmost importance to signify the peculiarities and unique properties of mind style, making references to the theories of mental spaces, conceptual integration and frame-shifting. It is also a fundamental aspect of this thesis to resolve how readers/speakers make it to a certain level of laguage comprehension when all linguistic/non-linguistic cues are not available to construct forseeable meanings that are not necessarily normative.

In the light of these proposed aims and adapted theories, the following major conclusions have been reached;

With the application of aforementioned theories, the most significant outcome of this thesis can be said to arise from the idea that in the poem, "the emotional quality is present not only by way of telling but also showing", as Tsur (2002) puts it. This very notion emphasises the priority of non-linguistic cues in the process of meaning construction.

Specifially applied to the lyrics of Tori Amos, it should be stated that her poetry is so unconventional on so many grounds that it is beyond impossible to interpret the lyrics and metaphors applying principles that are employed to construe all poetry, specifically due to the fact that metaphors are not explicitly presented in the text but rather "shown" as a whole, leaving almost everything in terms of meaning construction to the reader to make sense of.

Based on the analysis and findings of this thesis, the "induction" stated above can be said to trigger the initial phases of the meaning-making process which, throughout the study, is referred to as "conceptualisation" or "conceptual categorisation".

Within this context, the findings make it possible to distinctly observe the effects of rapid and delayed categorizations of linguistic input. This phenomenon should be regarded as the first and foremost cognitive process that ensures the interpretability of poetic language, as labelling concepts is the first step in the comprehension of any given text.

This very categorisation or putting labels on concepts as identifiers calls for a more sophisticated cognitive process with which meaning construction emerges in relation with long-term memory. Referred to as mental spaces, these small conceptual packets of information temporarily provide the reader/speaker with the required awareness of language comprehension, retrieving already-established connections from long-term memory to make sense of linguistic input.

As the subjects volunteered in this thesis were asked to interpret the linguistic input as it was received, the findings are considered to be in accordance with the fundamental idea that mental spaces can be modified as thought and discourse unfold. With the aid of this proposition, the analysis of the interpretations of both native and foreign language speakers are assumed to validate the initial hypothesis that mental spaces and its successor conceptual blends give way to a relatively effectual comprehension of non-linguistic cues as well as linguistic ones.

However, it should be stated that the expected quality of any given interpretation thoroughly depends on the quality of contextual and background knowledge of the reader/speaker. This proposition is well supported by the diversity of interpretations in this thesis, which is also a plausible indicator of how mind style operates.

The intricacy and complexity of song lyrics, in addition to the quality of contextual and background knowledge of the reader/speaker, can be said to require a more sophisticated means of meaning construction. This process, conceptual integration, is basically a level-up version of mental space theory and is more adequate in terms of perceiving the unconventional uses of linguistic choices resulting in cryptically opaque references of ordinary events, as in the song lyrics analysed in this thesis.

As mental spaces contain “partial representations of the entities and relationships in any given scenario”, conceptual blends are crucial to combine “dynamic cognitive models in a network of mental spaces”. As stated earlier, “Conceptual Blending Theory is a development of Mental Space Theory intended to account for cases in which the content of two or more mental spaces are combined to yield novel inferences”.

Based on this very evolution of Conceptual Blending Theory, it is critical to emphasise that it is these combinations/blends of mental spaces that make it possible to elucidate

all the elaborateness of the linguistic patterns, which directly ensures the interpretability of the song lyrics analysed in this thesis.

Within this context, the essential nature of different "worlds" for the interpretability of concepts should be accentuated as well. This cognitive phenomena, which enables readers to reach a certain level of perception, can be addressed in three different steps;

1) perception of text worlds: the linguistic input readers get through texts,
2) differentiating actual worlds: reality itself and its subjective variations,
3) emerging projected worlds, the ultimate forms of conceptual and background knowledge including political and/or religious ideologies, social beliefs and norms, and even the conceptualisation and sense of the self.

The diversity of interpretations of the song lyrics in this thesis could be proposed as the primary result of the subconscious formation and evaluation of these worlds by the readers.

In the light of this proposition, the following assumptions can be put forward as an outcome of subjective evaluation of the data collection and analysis processes of this study;

1) the specific world views of readers with higher levels of awareness (Pro-LGBT individuals, political activists, animal rights supporters and feminists) that is distinguished from cultural norms have the most immense impact on their perception of text worlds and actual worlds. Here, the term "higher level of awareness" is used loosely to refer to the individuals' realisations of reality in a more "conscious" fashion when compared to society as a whole.
2) the variation of interpretations originates from the love-driven essence of pop culture to which individuals are exposed on a daily basis. This very exposure subconsciously teaches them to develop new habits and prejudices against contexts they are not familiar with, which causes them to have uniform thought patterns and interpret various concepts through a single point of view. Introduced as "rapid categorisation" earlier in the study, this phenomenon could be regarded as a natural and/or expected process of comprehension of text worlds.

As for the impact of text language on the interpretability of specific text worlds and the perception of concepts and reality, it would be safe to point out that once reached a certain level of conceptual, linguistic and cultural awareness, the language of the text does not necessarily pose any difficulty in the comprehension and interpretation of the worlds in readers. However, it should be emphasised that the conceptual, linguistic and cultural awareness in question should be accessible in both languages as failure to function in any of them would result in major misconceptions.

Although having misconceptions is not an option for the interpretation of the given text in this particular thesis, as the subjects were specifically told that there was no ideal/ultimate interpretation of the text, such a generalisation would be feasible to make in terms of reliability.

At this point, it should be of utmost importance to point out that the reason behind providing the foreign language speaker subjects with the afore-mentioned instruction prior to the recording sessions is what we can call "linguistic anxiety", a term loosely used to refer to the manifestation of a state of mind in which readers suffer from a lack of self-confidence and/or motivation of expressing themselves in a different language.

Based on the overall interpretation of the outcomes of this thesis and the very commentaries of Tori Amos herself, one may suggest that without adequate input, in addition to conceptual knowledge and background knowledge, it cannot be expected to fully appreciate different worlds (text, actual and projected) and interpret them with the aid of non-linguistic cues; however, it should as well be noted that the meaning-making process is by all means individual and does not necessarily require to fit in the normative values of any society.

As Tori Amos explains in "Tori Amos In The Studio" (Brown, 2011);

"The record is metaphorical in that there are places within each song where it becomes very clear, I think, what the emotion is that's being claimed. It's all about the intimacies of womanhood…Each of the songs became *fragments*. There's a story – you're given excerpts. When you hear the whole record, the story will either make sense or not."

Given this explanation, it can be initially concluded that the sheer amount of understanding we would have on any given text, especially song lyrics, would only measure up to the amount that the writer "intentionally" lets her readers comprehend. However, this would be an utterly improper and even misleading suggestion to pursue considering the reading of the interpretations of the subjects, which is assumed to be reinforced by the poststructuralist point of view in which the author is decentralised and the reader is granted full autonomy/responsibility in the meaning-making processes.

Having analysed the interpretation schemata of both native and foreign language speakers comprehensively, it is marked that the subjects' conceptual patterns do not pose major differences in terms of conceptualisation of concepts in the text presented. In other words, the proposed sophistication of linguistic and non-linguistic cues in the lyrics, regarded as an outstanding piece of poetry, did not have any obstructive effect on the perception of the subjects.

The most significant essence of the interpretations can be said to have shaped around three major concepts; "relationship", "abuse" and "sacrifice" evoked by the lines "blood roses back on the street now", "when chickens get a taste of your meat", "you gave him your blood and warm little diamond" and "sometimes you're nothing but meat".

As a distinct example, the initial feel to the song provided with the title "Blood Roses" and the introductory line "blood roses back on the street now", did not fail to create the exact same impression almost on every subject; the idea of a failed/broken relationship and the subsequent feeling of regret upon giving too much for basically nothing at all, as the subjects suggest. In addition to the first common inference to the lyrics, the "street" frame prompted by "back on the street now" is regarded as a reference to prostitution by both native and foreign language speaker subjects of the study, which demonstrates the unique way mind style operates regardless of text language.

The "abuse" frame (both mentally and physically), on the other hand, is considered as a reference both to the female character in the song, the writer herself, and to women all around the world, portraying the significance of background knowledge and world view in creating interpretation patterns within a given context.

At this point, it is necessary to underline the importance of cultural manifestations of individual concepts for both groups, as the rising figure of domestic violence seems to be an issue for not only the foreign language speaker subjects (representing the East) but also for the native speaker subjects (representing the West).

Although not mentioned by all subjects, sexual representations should be paid attention to as well. The main sexual representations in both group of subjects are prompted by the line "you gave him your blood and warm little diamond". The idea of "giving" something to men generally suggests an act of sexual intercourse and/or losing virginity considering the pure nature of love (and even women) repeatedly implied in the interpretation schemata; however, the generic "sacrifice" reference of this very line could be assumed to be an outcome of another cultural manifestation, especially acknowledging the fact that talking about sex is still an overwhelming taboo in the Eastern culture.

Speaking of sexual representations, it is believed that one subject's explicit take on the lines "I've thrown away those graces" and "now you've cut out the flute from the throat of the loon" should be specifically discussed here. To begin with, it is important to state that the latter is not referred to many times by neither group of subjects, and when it did, it was related to how the female character in the story wanted nothing to do with the male character anymore. However, this subject from the foreign language speaker group first assumed that the story is actually portraying the love of gay identities, then shifted frames and suggested that one of the partners could be a girl, referring to the "diamond" metaphor as female genitalia and finally ended up stating that the "flute" in the line is a metaphor referring to male genitalia and by "throwing away graces", one of the male characters has gotten rid of his manly parts and become a transgendered woman.

The absurd nature of this interpretation scheme vividly demonstrates how dramatically competent mind style is in shaping individuals' conceptual frames. It also pays a tribute to the significance of rapid categorisation in the meaning-making processes.

Another scheme that needs to be specified is shaped around the lines "the Belle of New Orleans tried to show me once how to tango" and "wrapped around your feet, wrapped around like good little roses", which in the generic sense, are referred to as the female

character of the story “the Belle” and the wrecked relationship itself; however, this subject from the native speaker group suggests that New Orleans is actually a reference to “black magic” and “voodoo culture”, which are known to have emerged in the region in the 1700s upon the arrival of first slaves from Africa.

Like the previous sample provided from the foreign language speaker group, this interpretation scheme could be regarded as a symbolic example for the importance of cultural manifestations; however, being the sole illustration of this kind of reference within the group, it could be assumed that individuals’ mental representations are embodied disassociated from the culture they are exposed to, which reinforce the significance of personal experiences in constructing the sense of self (and the world).

As a final remark, it would be safe to presume that the overall interpretation schemata of the subjects from both groups validate the roles of cultural and background knowledge in triggering the cognitive elements employed in the meaning-making process, leaving out the possible impact of text language on the construction of these frames/schemata.

Although this thesis humbly provides some insightful information about the comprehension and interpretation of poetic language/song lyrics on cognitive linguistic basis, to be able to reach more definite conclusions, a more extensive research should be carried out employing a larger amount of data with a higher number of subjects, which would also enable the researcher to have a chance to compare writers, concepts and peculiar mind styles.

REFERENCES

Adams, D. (1992) *Mostly Harmless*. UK: William Heinemann Books.

Amos, T. (1996). Blood Roses [Recorded by Tori Amos]. On *Boys for Pele* [CD]. Ireland & Louisiana: Atlantic Records.

Amos, T. (Interviewee). (1996). Tori Talks About Father Lucifer. Dazed *& Confused Magazine*. Retrieved from http://www.yessaid.com

Amos, T. (Interviewee). (1996). Tori Talks About Blood Roses. *B-side Magazine*. Retrieved from http://www.yessaid.com

Amos, T. (Interviewee). (1996). Tori Talks About Blood Roses. *Musician*. Retrieved from http://www.yessaid.com

Amos, T., (1996). *Boys for Pele promotional picture* [Photograph]. Retrieved January 18, 2016, from http://www.popmatters.com

Amos, T., (1996). *Boys for Pele Album Cover* [Photograph]. Retrieved January 18, 2016, from http://www.stereogum.com

Amos, T. (1996). Blood Roses. Boys for Pele. Retrieved from http://www.yessaid.com

Barthes, R. (1977) *Image/ Music/ Text*. (S. Heath, Trans.) Berlin and New York (NY): Hill and Wang. (Original work published in 1967).

British National Party. (2005). *Rebuilding British Democracy, British Party General Election Manifesto*. Retrieved from http://www.bnp.org.uk

Broden, T. F. (2006). Poststructuralism and Deconstruction (794-798). *Encyclopedia of Language & Linguistics*. Boston: Elsevier.

Brown, J. (2011). *Tori Amos: In the Studio*. Toronto: ECW Press.

Cacciari, C. (1998). Why Do We Speak Metaphorically? Reflections on the Functions of Metaphor in Discourse and Reasoning. In *Figurative Language and Thought* (pp.119-157). New York (NY): Oxford University Press.

Christensen, T. (Interviewer) & Amos, T. (Interviewee). (1996). "Rebel, well" Tori Amos tires of her unconventional stance. *Dallas Morning News*. Retrieved from http://www.hereinmyhead.com

Coulson, S. & Oakley, T. (2000). Blending Basics. *Cognitive Linguistics*. 11 (3-4). 175-196.

Coulson, S. & Oakley, T. (2003). Blending And Coded Meaning: Literal And Figurative Meaning In Cognitive Semantics. *Journal of Pragmatics*. 37 (10) 1510-1536.

Coulson, S. (2001). *Semantic Leaps: Frame-shifting and Conceptual Blending in Meaning Construction*. New York (NY) and Cambridge: Cambridge University Press.

Derrida, J. (1967). *Of Grammatology*. Baltimore: John Hopkins University Press.

Fauconnier, G. (1993) *Mental Spaces: Aspects of Meaning Construction in Natural Language*. New York (NY): Cambridge University Press.

Fauconnier, G. (1997a). *Mappings in Thought and Language*. Cambridge: Cambridge University Press.

Fauconnier, G. (1997b). *Mental Spaces*. New York (NY): Cambridge University Press.

Fauconnier, G. (2001). Conceptual Blending and Analogy. *The Analogical Mind: Perspectives from Cognitive Science*. Gentner, D., Holyoak, K. J. and Kokinov, B. N. (Eds.). Cambridge: The MUT Press.

Fauconnier, G. & Turner, M. (1994). *Conceptual Projection and Middle Spaces*. Cognitive Science, Universtiy of California San Diego.

Fauconnier, G. & Turner, M. (1996) *Conceptual Structure, Discourse, and Language*. Adele G. (Ed.). Stanford: CSLI Publications.

Fauconnier, G. & Turner, M. (1998). Conceptual Integraton Networks. *Cognitive Science*. 22 (2). 133-187.

Fauconnier, G. & Turner, M. (2002a). *The Way We Think*. New York (NY): Basic Books.

Fauconnier, G. & Turner, M. (2002b). *Metaphor, Metonymy, And Binding, Metaphor and Metonymy at the Crossroads*. Antonio B. (Ed.). New York (NY): Walter de Gruyter.

Fauconnier, G. & Turner, M. (2003). Conceptual Blending: Form And Meaning. *Cognitive Semiotics.* 19. 57-86.

Fauconnier, G. & Turner, M. (2008). Rethinking Metaphor. In Ray Gibbs (Ed.), *Cambridge Handbook of Metaphor and Thought* (53-66). New York (NY): Cambridge University Press.

Fillmore, C. (1985). Frames and the Semantics of Understanding. *Quaderni Di Semantica.* 6. 222-254.

Fowler, R. (1977). *Linguistics and the Novel*. London: Routledge.

Gabriella (Interviewer) & Amos, T. (Interviewee). 1998. Tori Amos Up Close And Personal. *The Inside Connection*. Retrieved from http://www.hereinmyhead.com

Gibbs Jr., R. W. (2000). Making Good Psychology Out of Blending Theory. *Cognitive Linguistics*. 11 (3-4). 347-358.

Gibbs, Jr., R. W. (1994). *The Poetics of Mind: Figurative Thought, Language and Understanding*. New York (NY): Cambridge University Press.

Glucksberg, S. & Keysar, B. (1990). Understanding Metaphorical Comparisons: Beyond Similarity. *Psychological Review*. 97 (1). 3-18.

Grady, J. (2000). Cognitive Mechanisms of Conceptual Integration. *Cognitive Linguistics.* 11 (3). 335-345.

Harcourt, B. E. (2007). An Answer to the Question: What is Poststructuralism? *Public Law and Legal Theory Working Series*. 156. 1-31.

Harder, P. (2003). Mental Spaces: Exactly When Do We Need Them? *Cognitive Linguistics*. 14 (1). 91-96.

Hart, C. (2007). *Cognitive Linguistics in Critical Discourse Analysis*. Christopher H. & Dominik L. (Eds.). Cambridge: Cambridge Scholars Publishing.

Hart, C. (2008). Critical Discourse Analysis and Metaphor: Toward A Theoretical Framework. *Critical Discourse Studies*. 5 (2). 91-106.

Johnson, M. (1987). *The Body in the Mind: The Bodily Basis of Meaning, Imagination and Reason*. Chicago: University of Chicago Press.

Kohn, L. (2011). Text World Theory: An Introduction [Review of the book *Text World Theory: An Introduction*, by Joanna Gavins]. Retrieved from http://www.english.fullerton.edu/publications

Lakoff, G. (1987). *Women, Fire, and Dangerous Things: What Categories Reveal About the Mind*. Chicago and London: The University of Chicago Press.

Lakoff, G. & Johnson, M. (1980). *Metaphors We Live By*. Chicago: University of Chicago Press.

Lange, T. E. & M. G. Dyer. (1989). High-Level Inferencing in a Connectionist Network. *Connection Science*. 1 (2). 181-217.

Langacker, R.W. (1993). Grammatical Traces of Some "Invisible" Semantic Constructs. *Language Sciences*. 15 (4). 323-355.

Lotto, Beau. (2009, February). TED Talks. *Optical Illusions Show How We See*. Video retrieved from http://www.ted.com

Oakley, T. (1998). Conceptual Blending, Narrative Discourse and Rhetoric. *Cognitive Linguistics*. 9 (4). 321-360.

Patton, M. Q. (1990). *Qualitative Evaluation and Research Methods*. Newbury Park, CA: Sage Publications.

Post-structuralism. (2015). In *New World Encyclopedia online*. Retrieved from http://www.newworldencyclopedia.org/entry/Post-structuralism

Research Strategy - Purposive Sampling. (n.d.). Retrieved October 21, 2016, from http://www.dissertation.laerd.com/purposive-sampling.php

Ritchie, L. D. (2003). Lost In "Conceptual Space": Metaphors of Conceptual Integration. *Metaphor and Symbol*. 19. 31-50.

Semino, E. & Swindlehurst, K. (1996). Metaphor and Mind Style in Ken Kesey's One Flew Over the Cockoo's Nest. *Style*. 30 (1). 143-166.

Semino, E. (2003). *Cognitive Poetics In Practice*. Joanna G. & Gerard S. (Eds.). London: Routledge.

Stockwell, P. (2002). *Cognitive Poetics: An Introduction*. London: Routledge.

Sweetser, E. (2001). Blended Spaces and Performativity. *Cognitive Linguistics*. 11 (3-4). 305-334.

Tsur, R. (1997). Sound Effects of Poetry: Critical Impressionism, Reductionism and Cognitive Poetics. *Pragmatics and Cognitionpragmatics and Cognition*. 5 (2). 283-304.

Tsur, R. (2002). *Cognitive Stylistics: Language and Cognition In Text Analysis*. Elena S. & Jonathan C. (Eds.). Amsterdam and Philadelphia: John Benjamins Publishing.

Turner, M. (1996). *The Literary Mind: The Origins of Thought and Language*. New York (NY): Oxford University Press.

Yackoboski, C. (Interviewer) & Amos, T. (Interviewee). 1996. Tori Amos: Roasting Men and Sweet Bikers. *What Magazine*. Retrieved from http://www.yessaid.com

APPENDIX 1

Blood Roses Lyrics

Blood roses
Blood roses
Back on the street now
Blood roses
Blood roses
Back on the street now
Can't forget the things you never said
On days like these starts me thinking
When chickens get a taste of your meat girl
Chickens get a taste of your meat yes

You gave him your blood
And your warm little diamond
He likes killing you after you're dead
You think I'm a queer
I think you're a queer
Said I think you're a queer
I think you're a queer
I shaved every place where you been boy
I said I shaved every place where you been yes

God knows I know
I've thrown away those graces
God knows I've thrown away
Those graces
God knows I know
I've thrown away those graces

The Belle of New Orleans tried to show me
Once how to tango
Wrapped around you feet
Wrapped around like good little roses
Blood Roses
Blood Roses
Back on the street now
Blood Roses
Blood Roses
Back on the street now

Now you've cut out the flute
From the throat of the loon
At least when you cry now
He can't even hear you
When chickens get a taste of your meat girl
Come on
When he sucks you deep
Sometimes you're nothing but meat

"Blood Roses" (Tori Amos, 1996)

APPENDIX 2

SUBJECT INTERPRETATIONS (Turkish-Female)

Subject #1

What I got from this lyrics is that there's a woman who has been raped maybe or maybe a prostitute. Everything started with a guy. He looks like an antagonist because she says "he can't even hear you". A sadistic type of, the dark side of sex or the dark side of love maybe. Once she thought something maybe romantic but then she hated the feeling. She feels like being used, not used, abused in fact. And she thinks that he's back on the street now. Maybe he was first put in prison but then he's free now on the street and she's shouting as again a desperate woman but this time she's more rebellious and she's trying to warn the others but at the same time she's trying to forget and erase all the scars or graces that were caused by that sadistic person, the man, because what I understand is there's a man here and he rapes someone and then kills because it says here "cut out the flute from the throatof the loon" so having sex and then killing and "he can not even hear you" so and he's back on the street now so this is a prostitute in New York or in somewhere..New Orleans maybe.

Subject #2

"Blood Roses back on the street now" so from the way the first opening line I think about something violent because of the word blood and because it says "back on the street now" most probably it is referring to a political event or incident that has happened before and happening again. And then she says "can't forget the things you never said, on days like these..." from here I guess "blood roses back on the street now and can't forget the things you never said" there might be a change or a shift from a dramatic persona to another one. And then it moves on "when chickens get a taste of your meat" most probably this is talking about a dead girl buried right now and now that the body is decomposed and as an organic body it is feeding other organisms perhaps. "You gave him your blood and your warm little diamond" this reminds me of a rape case I guess "he likes killing you after you're dead", " You think I'm a queer, I think

you're a queer" normally when we think of this "queer", I mean it refers to gay identities but here it might have been used in the meaning of "strange" because this is kind of strange and "you gave him yur blood and your warm little diamond" this is definitely a sexual connotation and "he likes killing you ater you're dead" so most probably this is talking about rape plus murder. "I shaved every place where you been boy" this might be the voice of a rape victim, now this is the girl who has been killed and who has been raped I guess. "God knows I know I've thrown away those graces" so apparently the girl is speaking from the voice of a rejection or resistance toward the patriarchal or societal expectations because girls or women have to be graceful and right after being raped the girl might have lost her virginity, might have lost her, so to speak, purity and her grace so this line might refer to that kind of incidents.

Subject #3

When I read the lyrics, I was a little bit sad. Not disappointed but a little bit unrest and sad. It reminds me of a lot of things. Of course there are a lot of symbols in the song. To begin with, the title "Blood Roses". Although blood which has a negative connotation and roses which is always good and has some kind of positive connotation. The use of blood and roses together creates a contradiction, so it is like this bleeding roses or the roses related to death or the seductiveness or that kind of feeling because red and blood have a lot of symbolic meanings. And there are especially 2 words that make me stop and think when I read the lyrics. One of them is through the middle of the song. It says "You think I'm a queer, I think you're a queer", the word queer is very strong here. The writer uses it to make the readers or the audience or the listeneres to be aware of themselves and to deconstruct the prejudice maybe or the already established beliefs in the minds of the readers and the audience. The other strong word that the writer uses is, actually it is the sentence at the end of the song it says "when he sucks you deep, sometimes you are nothing but meat" so I like it very much and it reminds me of the commodification of women or the dominated ones or "the other". The word suck is a slang and it has this very negative meaning and the use of chicken and then at the end of the lyrics it says meat are not because of a concidence but the writer tries to tell us the use of women or the other and they are regarded as meat and nothing more than this. And the Belle of New Orleans was a shocking chain of words when I was reading the

lyrics. It has this very naive and this good, positive connotation and it reminds me of the ladies and their dancing and their balls. In the song it says “The Belle of New Orleans tried to show me once how to tango” and then it goes on like “Blood Roses, Blood Roses” so when it is shaping or it is saying something it turns into a negative thing. The lyrics seem to be a little confusing but the only feeling or the strongest feeling I have while reading is sadness. I became very sad and I became very thoughtful.

Subject #4

It is a confusing song I guess. It is a little bit hard to understand what is lying beneath but I guess this is about the relationship of two gay boys, two gay men. And one of them is making money by selling his body. He is a prostitute I guess. And the other one has left him but he is still his pimp, he is forcing him to sell his body to make money. They were once deeply in love but I guess the one who was really in love was this one singing this song. And he said “blood roses back on the street now” by talking about blood roses I guess he is talking about himself. He says “yeah I’m back on the street and I’m selling my body as I used to”. And he said “can’t forget the things you never said, when chickens get a taste of your meat” I guess here chickens refer to the people who want to have sex with this guy and he thinks that those people are like chickens, they’re useless, they are just there to you know what especially people chicken as an animal is one of the most common animals human beings exploit but, here chickens refer to the people who are exploiting this guy so there is a controversy here. Maybe he sees those people as ordinary people, they are useless, they mean nothing to him, but they are there because he has to earn a living. “You think I’m a queer, I think you’re a queer” these lines make me understand that this is a relationship between two gays and “I shaved every place where you been boy” so maybe they realize they were interested in the same sex when they found each other maybe before that they didn’t know they were attaracted by the same sex but I’m pretty sure the one writing these lyrics is a prostitute again. “The Belle of New Orleans tired to Show me once how to tango” and this person is so furious because he couldn’t find what he wanted from that person. Although they have to be together again, this is just a business relationship not a love affair anymore. That one says “yeah I’m changing, I’m becoming something, somebody different, I know what I’m interested in now but you left me and you are just there for me because

you make money out of me and as he says in the last lines “when he sucks you deep sometimes you’re nothing but meat, ” maybe he means that yeah we had a relationship but you were the one who thought that this relationship was just sex, nothing but just an ordinary relationship to you but actually for me it was real love and you didn’t understand this.

Subject #5

I think it is about a problematic relationship between a girl and a boy and the narrator is using blood and roses together because blood symbolizes violence and rose refers to love between these two people. This is a violent relationship I think, because I felt that the boy is abusing the girl, the body of the girl and the girl is nothing but a flesh for that boy and the narrator says this to the girl, saying “sometimes you are nothing but meat” and at the end of the song the narrator is talking about the boy has left the girl and even if the girl is crying now the boy is not going to give anything and in fact even if the girl has done a lot of things just to please that boy, the boy has left her. In fact, I am feeling sorry for that girl because she is trying to pelase the boy but the boy is just killing the girl, abusing her body. There is a place in the song the narrator says “your warm little diamond” that line I think refers to the vagina of the girl and the boy is just using that place on her body.

SUBJECT INTERPRETATIONS (Turkish-Male)

Subject #1

I think this song is about homosexual love and sex and it’s depicting a world where everything is dark and it’s really dangerous out there in the real world. It says that “when chickens get a taste of your meat, girl” it’s like, well they are having sex but it’s not really love making, it’s just sex, the act of sex, just it, no emotions, no feelings. And also at the end it says something like after some point you’re just meat, a piece of meat so it also means that sex is meaningless most of the time and you’ll be disappointed if you just do it for the sake of just doing it. The world is full of danger and on the streets you may come across like chickens, like other people and they will just taste your meat,

that's it they'll just taste it. You'll be treated badly and the world is a dangerous place and yes, it might look good, it might look like roses, it might feel like roses but it's blood roses it says, first they may look like good little roses but they are blood roses so just be careful and be aware that living a life like a person who has just sex for the sake of having sex not with love or not with pasison or emotions will be dangerous or not good for you at all.

Subject #2

After reading these lines, I think it is difficult to get what the singer tries to tell the listeners. But the first thing I thought about was regret and the feeling of being betrayed by someone else. The title says Blood and Roses, so the first thing that comes to my mind is that they are both red, whereas blood represents pain, rose represents love so they are kind of opposite feelings and I think the writer of these lines is having mixed feelings about a person, possibly there is something regretful about their past because it says here "back on the street now, can't forget the things you never said". And then comes the line "when chickens get a taste of your meat", so I think she is talking about pain so I guess she has suffered at least some pain because "you gave him your blood" she says, because she sacrificed for him. I think she was unable to get the return she expected. There is also the line " I have thrown away those graces", I think she did a lot of good things for the person, but as I said before she was unable to get the return. And finally, the final lines "when he sucks you deep, sometimes you are nothing but meat" so I think she is trying to tell that she sacrificed for the person, the other person took advantage of the situation, but possibly didn't love her back in the way she'd want and by saying "sometimes you're nothing but meat" I can guess that the person valued the writer of these lines only as a physical being and left away all the emotions.

Subject#3

This song is made of three parts, which changed what I've thought the narrator of the song means.

At first, I thought he was addressing a girl who was dead underground, and that her corpse became food for petty animals like chickens. It sounded strange but a blood rose, metaphorically, would be a rose growing on someone's corpse as well.

Then in the second part my opinion changed because the words used may refer to homosexuality. The narrator says, "you gave him your diamond" could be a girl's genitals, but he insists that he and the boy he is addressing are claiming each other to be a queer. Unless he wasn't a queer, why would he "shave" his certain places where the other boy had already been. Besides, he claims to have abandoned his manly behavior by saying "I've thrown away those graces" repeatedly. More curiously, he might be implying that he parted with his genitals.

In the third part, I noticed that what he called "girl" was actually a boy at first but then one way or another became a girl by cutting out his flute, which is nothing but meat for the "chicken" , I'm sure this also symbolizes something that I'm not aware of.

This would be a hilariously misunderstood comment of a song if it turns out that I got it all wrong

Subject #4

Spring is back in town. thinking of a sunny day when I was 13-14. Just looking behind I girl I am in love but could not tell her, nothing, even my name, platonic love, pain and pleasure at the same time. She never talked to me anyway, I was insignificant (Can't forget the things you never said). Men who are not able to even think straight, who are dull (chickens). You gave your heart to one of them, you had sex (warm diamond), he used you, and he left you like that

I erased all memories that reminded of you (I shaved every place where you been yes), things that reminded me of you, the holly things, I erased them now (I've thrown away those graces)

in a new town, a new beautiful girl, showed me real love (new orleons) but this time with beautiful roses, little ones, this time there is pleasure but no pain. there is no nice music for you, no love for you anymore (Now you've cut out the flute), you've poisoned good things, killed the innocence of the moon and skies (From the throat of the loon), your love is dead now, you are just a random person, just a flesh with no soul.

Subject #5

I think this song was written after a relationship was over. The lyrics are about love, but in a negative way. Probably a woman is complaining about her lover in the lyrics. She may have trusted her lover, but when they broke up, she felt disappointed or unhappy. The song starts with "blood roses" and although rose is a nice thing and often symbolizes love, when it combines with blood, rose gives us a negative meaning about love. Maybe blood roses may symbolize disappointment or regret and the lyrics repeat these words too much to show the disappointment. After the first chorus, "Back on the street now, Can't forget the things you never said, On days like these starts me thinking" this part gives me the impression that the woman was very unhappy about the break-up and she started to walk on the streets alone thinking about the things her lover said. She may not have accepted the things her lover said or she may have thought that she didn't deserve it. "You gave him you blood, And your warm little diamond, He likes killing you after you're dead" this part of the lyrics may mean that she gave him everything and she did whatever he asked her to do, however he behaved her badly and even when she had problems, he did not support her. "I shaved every place where you been boy" this part means after they broke up, she tried to get rid of everything she had about him and she may have thrown away everything which reminded her of her lover. In this way, she says she tried to forget him. In the last part of the lyrics, she says that now she totally forgot him and whatever happens to her, he will not know about it because they have different lives.

SUBJECT INTERPRETATIONS (Native-Female)

Subject #1

- Reverse roles, "Chickens get a taste if your meat"
- Ideas that the world can change their perspective on how things work.
- Sexualized concepts, virginity taken away "You gave him your blood"
- A man using the character emotionally; almost like mental and physical abuse, taking advantage of vulnerability.
- Loss of any hope from God to be saved
- "Back on the streets" - Prostitution
- "Sometimes you're nothing but meat" talking about how the person is being used as just a sexualized object and can be thrown around, eaten, beaten, touched as if they were not human.

Subject #2

The poem Blood Roses reminds me of a story of a girl who might have undergone prostitution. The poem is written from her perspective and I interpreted this through the first little stanza of the poem where it says “Blood roses back on the street now”. And when it says “when chickens get a taste of your meat, girl” I think like it’s the story of a prostitute and how she might have come into contact with a man who was perhaps had an uncontrollable sexual desire or I guess was a victim of satyriasis.

Subject #3

In the first verse I think that he broke up with his girlfriend. In the second verse I think that this woman had an affair with another, due to the lyrics “You gave him you blood/ and your warm little diamond”. In the end of the song it sounds like the guy was fantasizing the woman’s death. In general I think this song is dark, due to the words that he is using to describe his feelings toward the woman that broke his heart. He knows that this is cruel, by saying “God knows I know/I’ve thrown away those graces”, he is saying that he doesn’t care what God thinks.

Subject #4

This song seems to be a song of regret possibly between two lovers. I think it's after some knid of "break up" or ending of their relationship. The phrase "blood roses" symbolized things that the speaker once thought were good but that are now know as sources of pain or hurt. Also "blood roses" could symbolize something that was sacrified for someone else, but ceases tol ast.

I'm not sure who the speaker is. It could be the male lover of the girl he is singing to. Or, it could be the female lover of the girl she used to be in a lesbian relationship with. The girl the song is about is the lover who has left the relationship for a relationship with a new man. I can see this in the lines "you gave him you blood and your warm little diamond". The girl has given herself and her heart away to this new male lover.

The speaker then reflects on his/her relationship with the girl (who is the object of the song). This is from the lines "You think I'm a queer…." to "where you been yes".

The third stanza shows the speaker speaking from the regret he/she feels of giving himself/herself away to the previous lover. "I've thrown away those graces" shows that the speaker feels he/she has wasted good things that are no longer attainable.

The fourth stanza shows the reflection again of the speaker's regret over loosing the relationship that was once good. "The Belle of New Orleans" is the lover who tried to show the speaker "how to tango"—how to love, but in the end, the lover just hurt the speaker. Hence, the repeated mention of blood roses. "New Oreleans" might also be a symbol of immorality, which would support the lesbian relationship interpretation. "Back on the street now" shows that the speaker (and/or the lover) is alone now, instead of being in community.

The last stanza further symbolizes how something good (the flute) has become something wrong and painful ("he can't even hear you"). The last part, "you're nothing but meat" is the speaker's view that the ex-lover just uses people for physical enjoyment and not for lasting, emotional connections.

Subject #5

You get the impression that the poem is very dark and without remorse. It seems to pertain to a relationship between two men, one of whom has died either in reality or has no longer anything to do with the poet. For me, the 'blood roses' mark death not romance. The 'belle' is under the earth and will become fertilizer for chickens, nothing more. The use of 'queer' as a noun also refers to the fact they had a homosexual relationship whereas had the poet used 'queer' as an adjective, meaning strange, the relationship would not have been so marked.

The poet has failed to have a deep relationship, although at the time they had a relationship, he might have been seduced, succombed to the beloved, blinded by love and have been very passionate about it. Now, with hindsight and with the loss of the beloved, he both seems to blame the 'belle' for not having voicing how he felt and expresses a realization that infact neither of them really understood each other. It was just a very physical realationship. They obvisouly had sex, an now the poet wants to forget the other by washing away or eradicating any traces of the relationship they once had.

The poet, by writing or voicing his thoughts concerning this 'belle' and his relationship with him is trying to relieve himself of all the pent up anger with the loss and lack of deeper understanding. In fact, neither party seems to have given much in the relationship. When he speaks of 'graces' he no longer feels that he has to show respect for what was a pleasure or a good time in the past. He owes no one anything on that score. The poet is on the streets once again, rather like a predator and thinks the 'belle' deserves to be buried and waste away.

SUBJECT INTERPRETATIONS (Native-Male)

Subject #1

-Someone the speaker cares about deeply is in a bad/perhaps abusive relationship
-He sucks deep/you're nothing but meat: she is not loved, she is being used
-Was once in love with her, the Belle of New Orleans, wrapped around her feet

-Speaker blames themselves, threw away those graces
- I think the song is a man talking about an unfaithful lover. He's talking about this girl and how other people have defiled her...maybe in the city of New Orleans?

Subject #2

I think this song is about a boy who is in love with a girl but she left him for another man. He gave everything for her, she was his world and she still left him. The other man doesn't respect her or treat her nearly as good as he would have. She is a beautiful rose but now she has turned in to a blood rose which is a negative concept

Subject #3

So, maybe things that were never said were I care, I love you, things like that so the singer is caught up on the things that were never said but always implied and thought. “when chickens get a taste of your meat” maybe it is about men who are not confident or not, okay maybe not confident but overly confident but you’re better than them or she is better than them. She gives herself up for attention and for praise for even these men who don’t deserve her will give. “You give him your blood and warm little diamond, he likes killing you after you’re dead” you’ve given to them a piece of yourself maybe and it’s...he’ll keep ruining you after you’re already ruined. “You think I’m a queer...” so maybe it’s, I don’t know the artist but it could be two women or a story about two men possible. “I shaved every place where you been boy” so maybe I don’t know, upkeeping. “God knows I know I’ve thrown away those graces” so like the other man maybe or the other women or whoever this person is, thrown away their chances and opportunities in life and they’re regretting it now. “The Belle of New Orleans...” again going back and regretting the things that could have been..so things may have been but they’re not now and they’re regretting. “Blood roses back on the street now” and so maybe “back on the street” means literally out of a home, out of opportunities, losts, lost your way. “Now you’ve cut out the flute...” so even if you ask for help, they can’t hear you. You can no longer be heard when you cry. “When chickens get a taste of your meat” back to what I said about the chicken line, they...you’re nothing but a body, they don’t care about the personality of the person.

Subject #4

So I think the song Blood Roses is about a specific girl in New Orleans named Rose. She was subjected to abuse both sexual and mental, however the song is meant to be for all women out there in the world. It portrays a love that turned into hurt and torture. The man constantly puts her down, abuses her and makes her seem insignificant. She's scared by the things he did and said to her. She now wants to wash every part of him from her body, she wants her body to be cleansed of him. She's finally done with him and wants nothing to do with him. "The Belle of New Orleans" might refer to some sort of black magic that haunt her to get vengeance from her grave. She now uses the roses he once gave her to grab onto his on feet so he's unable to move or do anything. However, there are still many others like him on the streets trying to alert girls by their charm and in the end abuse and hurt them in the same way this man hurt her. He's killed her now and even if she screams for help, noone can hear her. To the man she was nothing but another girl who he had sex with. She means nothing to him just like all the other girls before and after her.

Subject #5

How women are like roses, perceived to be covered by the outer layer of their societal image, yet the more they try to impress society the more they are hurt. As we grow older we start to regret things we did, and by the actions we took. The consequences of those actions are now being dreaded on into our graves. To new beginnings and old friends, for each petal of the rose that falls it will soon paint the ground red. As we reflect on life how do we bloom like the roses and be stung by the thorns at the same time. We live only for a short period of time on earth, as we still have an eternity to live for.

APPENDIX 3

ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
THESIS/DISSERTATION ORIGINALITY REPORT

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
TO THE DEPARTMENT OF ENGLISH LINGUISTICS

Date: 06/04/2016

Thesis Title / Topic: Fragmented Concepts, Mind Style and Cultural Embodiment in Song Lyrics: A Case of Tori Amos

According to the originality report obtained by myself/my thesis advisor by using the Turnitin plagiarism detection software and by applying the filtering options stated below on 06/04/2016 for the total of 81 pages including the a) Title Page, b) Introduction, c) Main Chapters, and d) Conclusion sections of my thesis entitled as above, the similarity index of my thesis is 27 %.

Filtering options applied:

1. Approval and Decleration sections excluded
2. Bibliography/Works Cited excluded
3. Quotes included
4. Match size up to 5 words excluded

I declare that I have carefully read Hacettepe University Graduate School of Social Sciences Guidelines for Obtaining and Using Thesis Originality Reports; that according to the maximum similarity index values specified in the Guidelines, my thesis does not include any form of plagiarism; that in any future detection of possible infringement of the regulations I accept all legal responsibility; and that all the information I have provided is correct to the best of my knowledge.

I respectfully submit this for approval.

06/04/2016
Date and Signature

Name Surname:	Ali Caner Alkan
Student No:	N11127985
Department:	English Linguistics
Program:	English Linguistics
Status:	☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISOR APPROVAL

APPROVED.

Asst. Prof. Dr. Zeynep Doyuran
(Title, Name Surname, Signature)

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
YÜKSEK LİSANS/DOKTORA TEZ ÇALIŞMASI ORJİNALLİK RAPORU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLBİLİMİ ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 06/04/2016

Tez Başlığı/Konusu: Fragmented Concepts, Mind Style and Cultural Embodiment in Song Lyrics: A Case of Tori Amos

Yukarıda başlığı/konusu gösterilen tez çalışmamın a) Kapak sayfası, b) Giriş, c) Ana bölümler ve d) Sonuç kısımlarından oluşan toplam 81 sayfalık kısmına ilişkin, 06/04/2016 tarihinde şahsım/tez danışmanım tarafından Turnitin adlı intihal tespit programından aşağıda belirtilen filtrelemeler uygulanarak alınmış olan orijinallik raporuna göre, tezimin benzerlik oranı % 27 'dir.

Uygulanan filtrelemeler:
1- Kabul/Onay ve Bildirim sayfaları hariç,
2- Kaynakça hariç
3- Alıntılar ~~hariç~~/dâhil
4- 5 kelimeden daha az örtüşme içeren metin kısımları hariç

Hacettepe Üniversitesi Sosyal Bilimler Enstitüsü Tez Çalışması Orjinallik Raporu Alınması ve Kullanılması Uygulama Esasları'nı inceledim ve bu Uygulama Esasları'nda belirtilen azami benzerlik oranlarına göre tez çalışmamın herhangi bir intihal içermediğini; aksinin tespit edileceği muhtemel durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

06/04/2016
Tarih ve İmza

Adı Soyadı: Ali Caner Alkan
Öğrenci No: N11127985
Anabilim Dalı: İngiliz Dilbilimi
Programı: İngiliz Dilbilimi
Statüsü: ☒ Y.Lisans ☐ Doktora ☐ Bütünleşik Dr.

DANIŞMAN ONAYI

UYGUNDUR.

Yrd. Doç. Dr. Zeynep Doyuran
(Unvan, Ad Soyad, İmza)

APPENDIX 4

ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ETHICS BOARD WAIVER FORM FOR THESIS WORK

HACETTEPE UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
ENGLISH LINGUISTICS TO THE DEPARTMENT PRESIDENCY

Date: 06/04/2016

Thesis Title / Topic: Fragmented Concepts, Mind Style and Cultural Embodiment in Song Lyrics: A Case of Tori Amos

My thesis work related to the title/topic above:

1. Does not perform experimentation on animals or people.
2. Does not necessitate the use of biological material (blood, urine, biological fluids and samples, etc.).
3. Does not involve any interference of the body's integrity.
4. Is not based on observational and descriptive research (survey, measures/scales, data scanning, system-model development).

I declare, I have carefully read Hacettepe University's Ethics Regulations and the Commission's Guidelines, and in order to proceed with my thesis according to these regulations I do not have to get permission from the Ethics Board for anything; in any infringement of the regulations I accept all legal responsibility and I declare that all the information I have provided is true.

I respectfully submit this for approval.

06/04/2016
Date and Signature

Name Surname: Ali Caner Alkan
Student No: N11127985
Department: English Linguistics
Program: English Linguistics
Status: ☒ Masters ☐ Ph.D. ☐ Integrated Ph.D.

ADVISER COMMENTS AND APPROVAL

Asst. Prof. Dr. Zeynep Doyuran
(Title, Name Surname, Signature)

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
TEZ ÇALIŞMASI ETİK KURUL İZİN MUAFİYETİ FORMU

HACETTEPE ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ
İNGİLİZ DİLBİLİMİ ANABİLİM DALI BAŞKANLIĞI'NA

Tarih: 06/04/2016

Tez Başlığı / Konusu: Fragmented Concepts, Mind Style and Cultural Embdiment in Song Lyrics: A Case of Tori Amos

Yukarıda başlığı/konusu gösterilen tez çalışmam:

1. İnsan ve hayvan üzerinde deney niteliği taşımamaktadır,
2. Biyolojik materyal (kan, idrar vb. biyolojik sıvılar ve numuneler) kullanılmasını gerektirmemektedir.
3. Beden bütünlüğüne müdahale içermemektedir.
4. Gözlemsel ve betimsel araştırma (anket, ölçek/skala çalışmaları, dosya taramaları, veri kaynakları taraması, sistem-model geliştirme çalışmaları) niteliğinde değildir.

Hacettepe Üniversitesi Etik Kurullar ve Komisyonlarının Yönergelerini inceledim ve bunlara göre tez çalışmamın yürütülebilmesi için herhangi bir Etik Kuruldan izin alınmasına gerek olmadığını; aksi durumda doğabilecek her türlü hukuki sorumluluğu kabul ettiğimi ve yukarıda vermiş olduğum bilgilerin doğru olduğunu beyan ederim.

Gereğini saygılarımla arz ederim.

06/04/2016
Tarih ve İmza

Adı Soyadı:	Ali Caner Alkan
Öğrenci No:	N11127985
Anabilim Dalı:	İngiliz Dilbilimi
Programı:	İngiliz Dilbilimi
Statüsü:	☒ Y.Lisans ☐ Doktora ☐ Bütünleşik Dr.

DANIŞMAN GÖRÜŞÜ VE ONAYI

Yrd. Doç. Dr. Zeynep Doyuran
(Unvan, Ad Soyad, İmza)

Detaylı Bilgi: http://www.sosyalbilimler.hacettepe.edu.tr
Telefon: 0-312-2976860 **Faks:** 0-3122992147 **E-posta**: sosyalbilimler@hacettepe.edu.tr