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Metaphors depicting life and man in the songs of Agnieszka Osiecka and Wojciech Młynarski

The work is the research on cognitive metaphor in poetic texts. Its main goal is to analyze language metaphors depicting life and man in the songs of Agnieszka Osiecka and Wojciech Młynarski in a comparative perspective. It also attempts to answer the question whether the sex of the author determines the construction of metaphorical images.

The source material for the study was the songs collected in the following publications by W. Młynarski: *W co się bawić?* (1983) ; *Robię swoje*(1999); *Moje ulubione drzewo, czyli Młynarski obowiązkowo*(2007); *Od oddechu do oddechu* (2017) and songs by A. Osiecka *Nowa miłość. Wiersze prawie wszystkie* (2009). Over 3,000 poetic texts have been analyzed.

Several factors determined the selection of the research material. First of all, a lack of scientific linguistic studies devoted to comparative studies of poetry by A. Osiecka and W. Młynarski, personal interests of the author of this dissertation and popularity of both works. This popularity is confirmed by new interpretations of artists' hits. It should be mentioned here, for example, about the activities of the group "Raz, Dwa, Trzy" and their CD: *Czy te oczy mogą kłamać*. Songs by Agnieszka Osiecka, as well as the project by Katarzyna Nosowska *N / O Nosowska / Osiecka*, as well as the latest initiative of the leading contemporary performers "NowOsiecka" and earlier albums entitled *Piosenki Pani O.* and *Koncert dla Pani O.*

Additionally, it is worth paying attention to the popularity of competitions for musical interpretation of texts such as "Pamiętajmy o Osieckiej", organized by the Okularnicy Foundation named after Agnieszka Osiecka. Songs by W. Młynarski are performed, among others, by the "Raz, Dwa, Trzy" band, Gaba Kulka - vocalist and Jan - son of the artist, in the project "Młynarski Plays Młynarski". During analyzes, the assumptions of cognitive theory of metaphor by G. Lakoff and M. Johnson were used. Due to the nature of the exemplification material, the comparison was considered a type of metaphor (Karwatowska). The work is also an attempt to verify the assumption of Z. Kovecses regarding the influence of sex on the diversity of metaphorical conceptualization. The researcher claims that the dimension of male and female gender variability works in several specific cases: in the way women talk about men; in the way men talk about women; in the way in which men and women talk about the world. Therefore, making the metaphor concerning LIFE and HUMAN the subject of the dissertation is fully justified. Analyzing the collected material, I intend not only to examine the frequency of particular types of metaphors, but also to indicate the cultural determinants of the introduction of a given metaphorical transfer. The monograph consists of two parts. The first one is theoretical and includes three chapters. The second part is the research. The first chapter presents the most representative theories of metaphor. The assumptions of Aristotle, I. Armstrong, M. Black, G.A. Miller, J. Searl, A. Bogusławski, T. Dobrzyńska, A. Wierzbicka, N. Arutjunowa, N. Sediva, M.J. Ready's ego have been discussed. The second chapter is devoted to the assumptions of cognitive linguistics, including the theory of category, Linguistics Representation of the World, stereotypes, profiling and the cognitive theory of metaphor.

The third chapter entitled: "Song as a Genre" focuses on the terminological and genological assumptions in the context of foreign and Polish linguists. It also presents the definitions of the song, its classifications as well as its genre and stylistic exponents.

The other two chapters are of research nature.

The fourth chapter, entitled "Metaphors depicting a LIFE in the songs of Agnieszka Osiecka and Wojciech Młynarski", includes a description of the metaphor: LIFE IS A WAY, LIFE IS A THING, LIFE IS DANCE, LIFE IS ANIMAL, LIFE IS A PLANT, LIFE IS A THEATER, LIFE IS A GAME, LIFE THIS IS A MAN, LIFE IS WATER, LIFE IS ENTERTAINMENT, LIFE IS A LITERATURE, LIFE IS A FIRE and also a few minor ones. The fifth chapter deals with the metaphorical depiction of a MAN. It includes a description of the valuation of a woman and a man, as well as a metaphorical approach to social roles and interpersonal relations. The main purpose of this work was to answer the following questions: What are the metaphorical ways of illustrating two basic concepts, such as LIFE and HUMAN in poetic texts by Agnieszka Osiecka and Wojciech Młynarski; Does gender determine the existence of differences in the way of constructing metaphorical transfers. Here are the most important conclusions:

A. Poets create similar basic metaphors conceptualizing LIFE.

Both in the texts of A. Osiecka and W. Młynarski there are the following conceptual metaphors: LIFE IS A ROAD (117 - total in both works), LIFE IS A THING (50), LIFE IS A GAME (44), LIFE IS WATER (44), LIFE IS DANCE (29), LIFE IS A THEATER (29), LIFE IS ENTERTAINMENT (16), LIFE IS LITERATURE (15), LIFE IS AN ANIMAL (15), LIFE IS A PLANT (9), LIFE IS A PLACE (3), LIFE IS FIRE (3).

The rank system of the first six conceptual metaphors is similar.

The first rank in the work of both poets is the following metaphor: LIFE IS A WAY. K. Ożóg and J. Bartmiński seem to prove that this metaphor is very popular. Syntagmatic compounds selected from both works prove that LIFE is portrayed as a WAY: which has a purpose; bends / obstacles; which is shared with someone. On the other hand, in Osiecka's works, syntagmatic connections indicate that LIFE conceptualized as a way which is subject to choice, is cyclical.

The global metaphor LIFE IS A THING is equally popular in both works because it occupies a second rank. However, there is a "frequency hole" on the ranking list devoted to the metaphors of Młynarski. The third metaphor illustrating Life is characterized by a three times lower frequency, which proves that the poet refers mainly to two ways of conceptualizing LIFE - as a WAY and as a THING.

The poet uses domains such as: VELVET, PLASTICINE, SOMETHING FRAGILE, T-SHIRT, CHEQUE, STALL to portray LIFE as a THING. On the other hand, A. Osiecka uses similarity to TOY, WRECK, LOG, TRAIN, CARPET SLIPPER, FOAM, BEER, CANDY, CREAM, CHEESE, THREAD, TAPE, SWEATER. It can be concluded that the poet's portraying is richer. There are many fresh metaphors, which proves greater creativity. At the same time, these items are part of the stereotypical image of women's roles.

Presenting LIFE in terms of the GAME, both A. Osiecka and W. Młynarski use references to the theater. In both cases, the metaphor of LIFE AS A THEATER has the first rank in this category. The second rank has the following metaphor - LIFE IS LIKE A GAME OF CARDS.

LIFE IS DANCE accounts for about 8 percent of metaphors in the work of both poets. Human fate is captured in a similar way as something related to entertainment.

Osiecka complements them with the following features: one-off, attractiveness. She also states that life is the longest BALL to which we can be invited.

Certain differences can be noticed in conceptualizing LIFE as LITERATURE. In A. Osiecka's work, human fate has been portrayed as an interesting subject that is associated with the fairy tale and song. While in the work of W. Młynarski, LIFE is something created constantly, with the possibility of change.

Within the metaphor of LIFE AS AN ANIMAL, both artists often use the BIRD domain. Greater creativity of A. Osiecka is regarded as a differentiating feature. The poet also refers to such taxonomic groups as INSECTS, MAMMALS and REPTILES. In the metaphor of LIFE IS WATER, human fate is presented similarly by both artists.

Summing up, it can be concluded that there are no significant differences in the way of imaging LIFE. Research has shown that similar conventional metaphors have been used in both Osiecka and Młynarski's works. However, A. Osiecka far more often uses fresh metaphors.

B. Differences in metaphors depicting a HUMAN

Research shows that in the songs of W. Młynarski, metaphors depicting a man appear much less frequently. He often uses reification as a way of defining who / what people are. The metaphor HUMAN AS AN ANIMAL was not recorded in the artist's work. However, it is a popular way of portraying in the songs of A. Osiecka. Zoonotic imagery, which is often used by the artist, introduces negative evaluation. It is not without significance that the artist speaks about women in terms of an animal. Her songs most often have the character of an intimate confession in which the lyrical subject determines its condition - or women from the closest surroundings.

Metaphor HUMAN IS THE FLOWER has a third rank in the work of A. Osiecka. It appears 17 times. Only one such metaphor was extracted from the songs of W. Młynarski - HUMAN AS HEATHER.

The metaphor HUMAN AS A THING is a popular way of imagining. Within it, it can be noticed that in both works, the first and the highest rank has the metaphor HUMAN AS A TOY. Frequency, however, proves a considerable disproportion, as there are 10 such metaphors in A. Osiecka's songs, whereas in Młynarski's - 2.

A detailed analysis of the metaphors depicting LIFE and MAN in the works of Osiecka and Młynarski proves, on the one hand, the use of similar basic metaphors illustrating both concepts. On the other hand, it proves a greater variety of imaging, or the use of more domains serving metaphorical transference by Agnieszka Osiecka.