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LEXIKÁLNÍ ANALÝZA TEXTŮ PÍSNÍ ALBA ENDLESS FORMS MOST BEAUTIFUL SKUPINY NIGHTWISH

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LEXICAL ANALYSIS OF THE LYRICS FROM THE ALBUM ENDLESS FORMS MOST BEAUTIFUL FROM NIGHTWISH

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Abstract

Gurbanová Lucie. University of West Bohemia. June, 2019. Lexical analysis of the lyrics from the album Endless Forms Most Beautiful from Nightwish. Supervisor: PhDr. Naděžda Stašková, Ph.D.

The focus of this undergraduate thesis is figures of speech and their meaning as they occur in the lyrics of the album "Endless Forms Most Beautiful" from the Finnish metal band Nightwish.

The theoretical part of the thesis contains the outline of the basics of semantics, the basic theoretical knowledge of meaning, its types, extensions and possible ways of changing it. Furthermore, the relations between individual meanings of words are briefly outlined followed by a list of the most common figures of speech with brief theoretical background on their principles and use.

The main focus of the thesis, however, is the analytical part. In this part, individual occurrences of the abovementioned figures of speech are listed, together with a brief explanation of their meaning, if necessary. The results of the analysis are interpreted both in numbers and percentage with the most frequently occurring figure being metaphor (33%) followed closely by metonymy (31%). On the other hand, some figures do not occur in the texts at all for example oxymoron, onomatopoeia or polysyndeton.

Keywords: figures of speech, meaning, music, lyrics, semantics, lexicology, Nightwish, Endless Forms Most Beautiful

Table of content

Introduction

The focus of this undergraduate thesis is figures of speech and their meaning as they occur in the lyrics of the album "Endless Forms Most Beautiful" from the Finnish metal band Nightwish. The main reason I chose this topic was that in our day-to-day lives we come into contact with figurative language and transfer of meaning often without even realizing it. Music permeates our lives and with it a large number of figures of speech as well as other literary devices. Furthermore, I have always wound it fascinating "taking apart" songs, so to speak and trying to understand the hidden meaning behind the often ordinary words. Lastly, I have always admired the lyrical style of Tuomas Holopanien, the writer of these particular songs.

The chapter "Theoretical background" contains the outline of the basics of semantics, the basic theoretical knowledge of meaning, its types, extensions and the possible ways meaning can change over time. Furthermore, the relations between individual meanings of words are briefly outlined followed by a list of the most common figures of speech with brief theoretical background explaining the principles they work upon and their possible use.

This chapter is followed by a chapter named "Method of research" which explains the method used to analyze the lyrics as well as an estimation of the results. This chapter is followed by the analysis itself.

"Analysis is the main part of the thesis. In this part, individual occurrences of the abovementioned figures of speech are listed, together with a brief explanation of their meaning, if necessary. The results of the analysis are interpreted both in numbers and percentage with the most frequently occurring figure being metaphor (33%) followed closely by metonymy (31%). On the other hand, some figures do not occur in the texts at all for example oxymoron, onomatopoeia or polysyndeton.

Lastly, the chapter "Conclusions" contains a summary of the thesis as a whole as well as an evaluation of the results of the analysis.

Theoretical background

1   Semantics

George Yule in his book "The Study of Language" defines semantics *as the study of meaning of words, phrases and sentences* (Yule, 2010). The focus is on the conventional meaning of the words rather than on what meaning a particular speaker would like them to have or personally assigns to them. Semantics is concerned with objective meaning and avoids trying to account for local or subjective meaning. (Yule, 2010)

According to Patrick Griffiths semantics is *the study of word meaning and sentence meaning, abstracted away from contexts of use* (An Introduction to English Semantics and Pragmatics, 2006) this is in contrast to pragmatics which is focused on studying meaning in context (of sentences, setting of the dialogue etc.). It does not attempt to prescribe a certain way of using language but rather to describe and gain insight into the way speakers naturally use their language. In other words, the main subject of semantics is the "how and why" of speaking, or for the matter writing in a language. (Griffiths, 2006) Of course, according to this author´s definition, the analysis I am going to attempt in this work should fall under the category of pragmatics. However, due to the fact that most of other authors do not make this distinction and for brevity sake, I shall not make this distinction either.

Semantics falls under a broader category – linguistics – which it shares with four other branches, namely phonetics, or the study of speech sounds in general, phonology, the discipline concerned with sound systems of languages, morphology, the study of words and their components and lastly syntax which deals with the structure of phrases and sentences. (Becker, Bieswanger, Introduction to English Linguistics, 2006) As for a brief definition of the superordinate category of linguistics, Becker and Bieswanger define it as *the scientific study of language or of particular languages* (2006).

Semantics itself then has two separate branches of its own – lexical semantics and sentential (phrasal) semantics. As the names suggest, lexical semantics is concerned with the meaning of individual words while sentential semantics explores the meaning

of syntactic units larger than words i.e. what happens when words and consequently also their individual meanings are assembled together. (Becker, Bieswanger, 2006)

2 Meaning

As impossible a task as it may seem to define the meaning of the word "meaning" itself, it has still been attempted countless time. According to the website en.oxforddictionaries.com, the basic meaning of "meaning" is "What is meant by a word, text, concept, or action". Ogden and Richards in their book The Meaning of Meaning (1923) came up with over twenty different possible definitions of "meaning". They are as follows:

1. An intrinsic property
2. A unique unanalysable relation to other things
3. The other words annexed to a word in the dictionary
4. The connotation of a word
5. An essence
6. An activity projected into an object
7. An event intended
8. A volition
9. The place of anything in a system
10. The practical consequences in a thing in our future experience
11. The theoretical consequences involved in or implied by a statement
12. Emotion aroused by anything
13. That which is actually related to a sign by a chosen relation
14. The mnemic effects of a stimulus, associations acquired
15. Some other occurrence to which the mnemic effects of any occurrence are appropriate
16. That which a sign is interpreted as being of
17. What anything suggests
18. That to which the user of a symbol actually refers
19. That to which the user of a symbol ought to be referring
20. That to which the user of a symbol believes himself to be referring
21. That to which the interpreter of a symbol refers
22. That to which the interpreter of a symbol believes himself to be referring
23. That to which the interpreter of a symbol believes the user to be referring

2.1 Types of meaning

In his book "Semantics: The Study of Meaning" (second edition, 1981) Geoffrey Leech establishes seven different types of meaning. They are conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, collocative meaning and thematic meaning.

2.1.1 Conceptual meaning

Conceptual (denotative, cognitive) meaning is widely assumed to be the central factor in linguistic communication (Leech, 1981). According to Leech, the basis of all linguistic patterning consists of two structural principles. They are the principle of contrastiveness and the principle of structure.

The principle of contrastiveness is used for classifying terms by the features they posses as well as those they do not. Although mainly used in phonology to classify sounds, it can just as well be applied in the study of conceptual meaning. For example the meaning of the word "woman", if the principle of contrastiveness is applied, consists of +human, -male, +adult, while in contrast the meaning of "boy" would consist of +human, +male, -adult. (Leech, 1981)

The principle of structure is *the principle by which larger linguistic units are built up out of smaller units* (Leech, 1981). Thanks to this principle, we are able to analyse a sentence progressing from its immediate constituents all the way to the smallest syntactic elements. This aspect is often visualized as a tree diagram (Picture 1) but can be represented by bracketing, too. e. g. {(No) (man)}{[(is)][(an)(island)]}. (Leech, 1981)
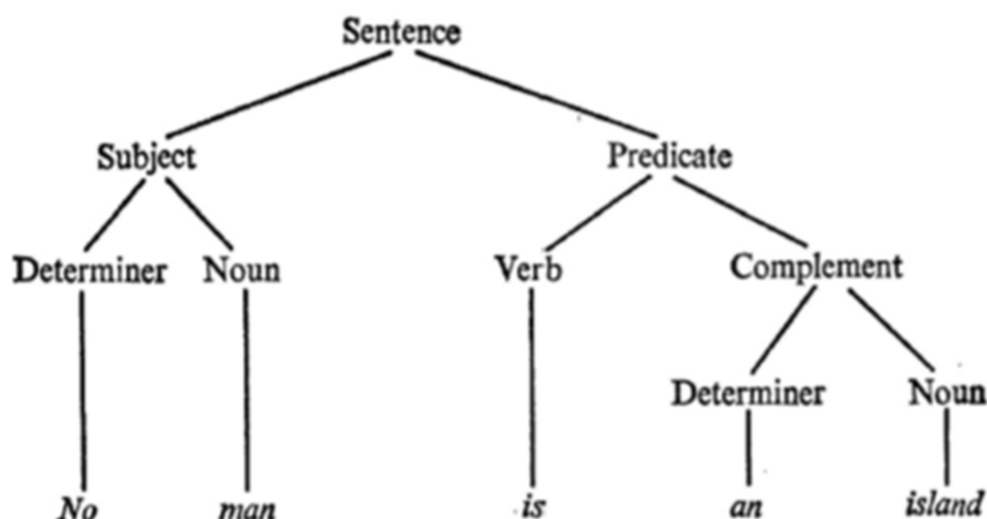
Picture 1 – Structure of a sentence, tree diagram
Leech, G. (1981). *Semantics: The study of meaning*, Harmondsworth: Penquin Books. p.10

The two principles of constrastiveness and structure represent the two types of sense (meaning) relations, paradigmatic and syntagmatic respectively, which are used by linguists. (Leech, 1981)

2.1.2 Connotative meaning

Connotative meaning is the communicative value an expression has by virtue of what it refers to, over and above its purely conceptual content (Leech, 1981). Connotative meaning, to a large extent, overlaps with the conceptual. If we use the example of the word "woman" again the three properties defined above (human, not male, adult) provide some clues as to when it is appropriate to use this word and to which real-world object in can be applied. However aside from these, there is a number of additional, non-criterial properties which can be applied to the referent of the word "woman". These include physical (e.g. "having a womb"), psychological (e.g. "maternal") and social (e.g. "wife") properties as well as features which are merely typical, not invariable such as "skirt-wearing" or "physically weak". Furthermore the connotative meaning often reflects the views and tradition of the specific culture or time-period the speaker belongs to. So, for example, in the past the attribute "skirt-wearing" would be a quite definitive connotation while nowadays the strong difference between men and women´s attire has been, for the most part, eliminated. (Leech, 1981)

2.1.3 Social and affective meaning

Social meaning is the meaning a piece of language reveals about the social circumstances of its use. The book Investigating English style by David Crystal and Derek Davy (1969) recognizes, besides others, the following dimensions of socio-linguistic variation:

1. Dialect (determined by region or social class)
2. Time (the language used in a specific time-period)
3. Province (the language used in a specific field e.g. law, science etc.)
4. Status (also related to social class as well as the specific setting in which the utterance is produced e.g. formal, colloquial, slang, argot etc.)
5. Modality (the language specific to a certain functional style)
6. Singularity (the unique style of a specific writer e.g. E. A. Poe, S. King etc.)

(Leech, 1981)

Leech calls affective meaning "a parasitic category" (1981) since in expressing our emotions we depend on the mediation of other categories of meaning such as conceptual, connotative or stylistic. For instance we may speak in a more informal style to "break the ice", so to speak while a more formal style usually implies a certain distance between communicators as well as a certain degree of respect for one another. On the defense of affective meaning, it is not entirely dependent on other categories of meaning, since there certainly are words whose main purpose is to express emotion, the most widely used group being interjections (e.g. "Hooray!"). (Leech, 1981)

2.1.4 Reflected and collocative meaning

Let us focus on reflected meaning first. We speak of reflected meaning when a word possesses more than one conceptual meaning and one of those meanings forms our response to other sense. Aside from poetry which may use reflected meaning in a less obvious manner, reflected meaning seems to depend on relative frequency and familiarity or on strength of association. Perhaps the strongest example of reflected meaning by strong (emotive) association is taboo words. For instance, while having possessed other conceptual meanings in the past nowadays words such as "intercourse", "ejaculation" and "erection" are nearly impossible to use in a different context than that of sex. The word "cock" in the sense of a farm animal has been replaced by "rooster"

purely for this reason and Leech wonders if the word "intercourse" is likely to follow the same path. (Leech, 1981) Now, over thirty years later, I dare say it has.

Collocative meaning consists of the association a word acquires from the meanings of words it tends to co-occur with. One example would be the words "handsome" and "pretty". Although virtually identical in meaning a man will always be handsome and a woman pretty (although in the past "handsome" would collocate with "woman" just as often). (Leech, 1981)

2.1.5 Thematic meaning

Thematic meaning is what is communicated by the way the message is organized in terms of ordering, focus and emphasis. From conceptual point of view the meaning of these two sentences: 1 "Mrs. Bessie Smith donated the first prize," and 2 "The first prize was donated by Mrs. Bessie Smith," is identical. However in terms of communicative value, they are by no means the same. For instance each would be an appropriate answer to a different question, most likely 1 "What did Mrs. Bessie Smith donate?" and 2 "Who donated the first prize?" thus each also emphasizing a different part of the information being communicated. Thematic meaning is mainly concerned with choosing between different grammatical constructions as shown in the example above however different thematic meaning can also be achieved by lexical means, for instance by replacing the verb with one with slightly different connotations. e.g. "My brother owns the largest betting-shop in London," vs. The largest betting-shop in London belongs to my brother," (Leech, 1981)

2.2 Extensions of meaning

2.2.1 Literal meaning

Before looking into figurative meaning let us first establish the difference between literal and non-literal meaning. Most of the time distinguishing between literal and figurative meaning is fairly easy and intuitive. For example, most people upon hearing someone say that they "nearly died of laughter" will not conclude that the speaker is talking about their near-death experience. They will most likely recognize the exaggeration the speaker is usingas means of emphasizing the intensity of their laughter. However, to truly pinpoint what "literal meaning" really is much harder. The following are only some of the possible ways to define the essence of "literalness".

From a logical point of view the meaning a word possessed at the time if its first recorded use seems like the most suitable basis for establishing the words literal meaning. However, it is safe to assume that most speakers do not possess extensive knowledge of the history of their language thus the basis for their intuition in distinguishing the literal meaning of a word must lie elsewhere. (Cruse, 2000)

The next logical step seems to be examining the frequency with which the various meanings of the word are used. However, this approach cannot be relied upon in every case. For instance, the two most frequent readings of the word "see" are "to have a visual experience" and "to understand". It is the first to which intuition points as to the literal meaning of this word however the latter seems to appear in texts with greater frequency. (Cruse, 2000)

The default reading or the reading of a word that first comes to mind in the absence of context seems a promising candidate for the criterion we are looking for. And indeed, in the case of "see" this approach leads us to the correct answer. However, this still gives us no explanation of how the speaker knows which reading is the default one. (Cruse, 2000)

One may try by finding the meaning from which the most plausible path of changes of meaning begins. Let us take these three sentences containing three different readings of the word "position": "Mary has been offered an excellent position with a firm of solicitors"; "What is your position on the single currency?"; "This is an excellent position from which to watch the parade". The derivation of the two other meanings from either the first or the second sentence seems highly unlikely. On the other hand, it seems perfectly plausible for the first two readings (place in an institutional hierarchy/ view, opinion) to have been derived from the third ("position" = location in a physical space). However, in the case of the word "expire" both readings (die/come to the end of a validity period) the derivation makes perfect sense in both directions so even this approach leaves the question "What is the basis for these intuitions?" unanswered. (Cruse, 2000)

The last approach of choosing the reading most closely related to basic human experience stems from a claim that most of language as well as many conceptual categories are of metaphorical nature and thus extensions of basic experience, especially the spatial. From this point of view the reading "location in space" as the literal

meaning of the word "position" seems perfectly reasonable. However, when applied to the dilemma of "expire" this approach fails to firmly establish which of the two readings (die/come to the end of a validity period) would be the base from which the other was derived. (Cruse, 2000)

2.2.2 Naturalized extension

A naturalized extension of meaning is such that has become so familiar to a speaker and so frequently used that the speaker does not view it as a figure of speech at all. Examples of naturalized extensions would be "to fall in love" or "head of the department". (Cruse, 2000)

2.2.3 Established extension

As the title suggests, these extensions are readings that are well established in day to day communication, however, they are still perceived as figure of speech by the speaker. For instance the expression "a couch potato" or "having too many mouths to feed" are classified as established extensions of meaning. (Cruse, 2000)

2.2.4 Nonce reading

Nonce readings are those which have no entries in the "mental lexicon" of a speaker and have to be generated and interpreted through the different strategies of meaning extention such as metaphor or metonymy. (Cruse, 2000) The following quote of Rita Rudner is an example of a nonce reading: "Before I met my husband, I'd never fallen in love. I'd stepped in it a few times."

2.3   Changes of meaning

In his book "English Lexicology" (2006) Peprník recognizes four different ways in which the meaning of a word can change over time. They are widening, narrowing, branching and transfer of meaning.

2.3.1 Widening of meaning

Through the process of widening the word shifts its meaning from denoting a very specific idea to denoting a more general one. Examples widening would be shift from the young animal to the adult ("pig" used to denote only the young ones the adult was called "a swine"), shift from a particular species to the animal in general ("dog" used to be a specific breed of "a hound" which was the general noun) or shift from a small

object to a large one ("box" was originally a small container with a lid used for storing jewelry or money but over time the meaning expanded onto any container of any size with or without a lid). (Peprník, 2006)

2.3.2 Narrowing of meaning

Narrowing of meaning is the exact opposite of the previous process. Through narrowing the meaning of a word becomes more specific resulting in the shift from an entire group to just a particular member of the group. A prime example of narrowing of meaning are the words "deer", "fowl" and "hound" which used to denote "animal", "bird" and "dog" but nowadays denote a specific type of animal, bird and a special dog breed used for hunting. The process of narrowing may be accompanied one of two processes: amelioration or the improvement of meaning or deterioration or the worsening of the meaning. (Peprník, 2006)

2.3.2.1 Amelioration of meaning

Amelioration is the process of improving the meaning which results in a meaning with much more positive connotations. For instance the word "nice" used to mean "ignorant" (from the Latin word "nescius" of the same meaning). (Peprník, 2006)

2.3.2.2 Deterioration of meaning

Through the process of deterioration the meaning of a word loses its positive connotations and be becomes associated with more negative ones. This process appears to be the more frequent out of the two. An example of deterioration of meaning would be the word "to counterfeit" which used to mean "to copy" in general but over time lost the neutral connotations and nowadays only means "to forge", "to fake". (Peprník, 2006)

2.3.3 Branching of meaning

Branching is the process of making a word polysemous. An excellent example of branching is the word "head" and all its literal and non-literal meanings. From the basic meaning of "the most important part of the body", "the top/front part of the body" the following meanings were derived: "the mind and mental abilities" ("have a good head for sth."), "life" ("it cost him his head"), "an individual person" ("headcount"), "a person in charge of a group of an organization" ("the head of the department") etc. (Peprník, 2006)

2.3.4 Transfer of meaning

As the name suggests, this process involves the transfer of meaning of a word onto other words base on a connection between the two ideas. There are three types of transfer: metaphor, metonymy and synecdoche and on these I will elaborate further in the chapter "Figures of speech". (Peprník, 2006)

3 Lexical relations

In the broadest sense lexical (alternatively sense or meaning) relations could be defined as relations between words based on their meanings and the way those meanings interact with each other. According to Yule (2010) if we ever try to explain the meaning of a word, we are most likely to do that in terms of its relationship to other words. These relationships can be based on sameness, oppositeness or subordination. (Yule, 2010)

3.1 Synonymy

Synonyms are traditionally defined as words with the same meaning however it is very rare to find two or more words with identical meanings. In fact, some linguists are of the opinion that it would be highly uneconomical for a language to have such words. Thus a more fitting definition of synonymy would be words with extensive semantic similarity. (Becker, Bieswanger, 2006)

3.2 Antonymy

Antonyms are opposites with respect to at least one component of their meaning, but share all other aspects o f their meaning. (Becker, Bieswanger, 2006) For instance the words "mother" and "father" are antonyms in the sense of gender however they both refer to a parent. Several types of antonyms are distinguished based on the specific relation between the opposite words. They are complementary pairs, gradable pairs, relational opposites and directional opposites (see Picture 2).
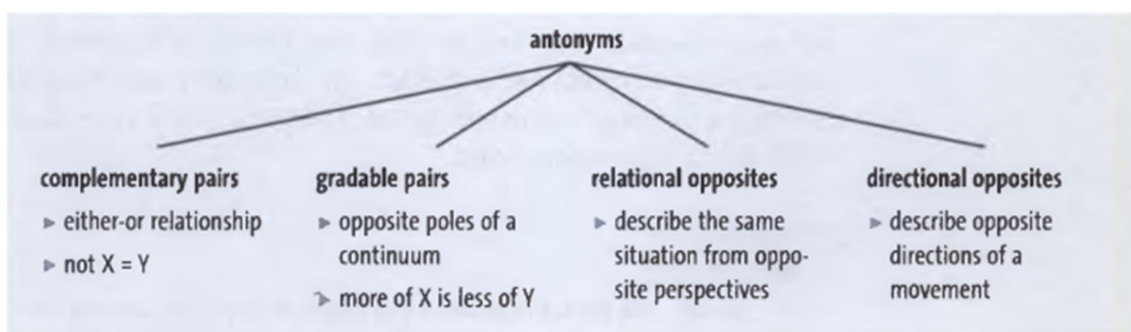
Picture 2 – Antonyms
Becker, A. Bieswanger, M. (2006). *Introduction to English Linguistics.* **Tübingen: UTB Basics. p.141**

3.3 Homography, heteronymy and homonymy

Words which are identical in spelling but have different meanings are called homographs and the lexical relationship between them homography. Homographs can either have the same pronunciation such as in "bank" /bæŋk/ (= financial institution/the side of a river) or the pronunciation might differ with each meaning e.g. "dove" /dʌv/ = a kind of bird and "dove" /douv/ = past tense of the verb "dive" in American English. Homographs which are pronounced identically are also referred to as homophones. If that is not the case and the pronunciation differs we talk about heteronyms. (Becker, Bieswanger, 2006)

The following picture (Picture 4) gives an overview of the lexical relations described above:

	Synonymy	Antonymy	Polysemy	Homophony	Homography	Heteronymy
same/similar meaning	yes	no	no	no	no	no
pronounced identically	no	no	yes	yes	irrelevant	no
same spelling	no	no	yes	irrelevant	yes	yes
historically related	irrelevant	irrelevant	yes	no	irrelevant	irrelevant

Picture 3 – Semantic relations
Becker, A. Bieswanger, M. (2006). *Introduction to English Linguistics.* **Tübingen: UTB Basics. p.144**

However, not all linguists use these terms in the same way and some, in fact, use a completely different term to those outlined above. This term is homonymy and still even the way in which it is used is not unified. Thus homonymy can be used in one of two ways. It can either be understood as synonymous with homophony or in a more narrow approach it can be applied only to words which are both homographs and homophones or in other words are identical in both spelling and pronunciation. (Becker, Bieswanger, 2006)

3.4 Hyponymy, hyperonymy and meronymy

The last group of lexical relations involves hierarchy. When the meaning of one word is included in the meaning of another word we talk about hyponymy. Hyperonymy, on the other hand, is the exact same relationship but viewed from the other side, thus a hyperonym is a word which includes in its meaning the meanings of other words. For

instance "apple", "peach" and "cherry" are hyponyms of the superordinate word "fruit" and thus "fruit" is the hyperonym of "apple", "peach" and "cherry". (Becker, Bieswanger, 2006)

A different kind of hierarchical relation occurs in the case of a part-whole relationship. If one word refers to a part of the other words referent we speak of meronymy. Continuing with the fruit theme, meronymy is the relationship between "apple" and "stem" or "peach" and "pit". An important difference between hyponymy and meronymy is the fact that a pit is an actual physical part of a peach while the relationship of hyponymy between the words "peach" and "fruit" does not mean that peach is a physical part of a fruit only that they are related on a semantic level. (Becker, Bieswanger, 2006)

3.5 Homophony, polysemy and lexical ambiguity

Knowing a word consists of being familiar with its pronunciation and knowing its meaning. However there are words which possess more than one meaning. When the individual meanings are related, whether it is historically or semantically, we speak of polysemy. On the other hand, when the individual meanings are not related whatsoever, such words are referred to as homophones. (Becker, Bieswanger, 2006)

Homophony and polysemy have so much in common that it is often very difficult to distinguish between them. It is not entirely clear where the line should be drawn in deciding whether two meanings are related or not. (Becker, Bieswanger, 2006)

However there are some differences which may be helpful in distinguishing between homophony and polysemy, though these methods may not be applicable in 100% of cases. For instance all the meanings may be related in where their place is as parts relative to the whole as in "foot" of a person/bed/mountain (the bottom, the opposite side of where the head is). (Becker, Bieswanger, 2006)

Both homophony and polysemy refer to a situation in which one form has more than one meaning. Such words are called ambiguous and thus homophony and polysemy are said to create lexical ambiguity. It is precisely this ambiguity which allows the existence of a huge number of figurative expressions. From metaphors to puns, lexical ambiguity is an important factor. (Becker, Bieswanger, 2006)

4   Figures of speech

A figure of speech is a literary device in which language is used in an unusual way in order to produce a stylistic effect. (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/figure-of-speech, 13. 5. 2018) The names of most figures are derived from Greek or Latin words because of ancient Greek and Roman´s extensive research into the figurative language in an effort to understand and use language in the most effective way. (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/figure-of-speech, 13. 5. 2018)

Figures can be further divided into two categories based on which aspect of language they reflect, namely tropes and schemes. Tropes focus on playing with the literal meaning of words deviating from the expected meaning and producing a new one. On the other hand schemes involve playing with the pattern or order of words resulting in the deviation from the typical mechanics of a sentence. (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/figure-of-speech, 13. 5. 2018)

4.1   Tropes

Tropes mostly use comparison, association or wordplay. They can either temper with the literal meaning of words or layer another meaning on top of the word´s literal one. We can distinguish many specific types of tropes based on the particular way they use the aforementioned means to derive a new meaning. The most common ones are metaphor, metonymy, simile, oxymoron, hyperbole, anthimeria, irony, litotes, onomatopoeia, paradox, personification, periphrasis, pun and rhetorical questionon which I shall now elaborate further. (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/figure-of-speech, 13. 5. 2018)

4.1.1 Metaphor

Metaphor is the most important and widespread figure of speech, in which one thing, idea, or action is referred to by a word or expression normally denoting another thing, idea, or action, so as to suggest some common quality shared by the two. (Baldick, 2006)

There are two elements which make up a metaphor, namely tenor and vehicle. Tenor represents the thing or idea being described while vehicle, on the other hand, stands for the thing or idea the tenor is being compared to. For example in the expression *"he is a star"* the pronoun *"he"* is the tenor of this metaphor as it is the thing that is being described while *"star"* is the vehicle as it is the thing the tenor is being compared to. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018)

We may further distinguish five different types of metaphor, namely conventional metaphor, creative metaphor, mixed metaphor, absolute metaphor and extended metaphor. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018)

Conventional metaphor is one that has been used so frequently it is no longer perceived as a metaphor. An example of a conventional metaphor is the abovementioned expression *"he/she is a star"*. Most people use this expression without realizing that the literal meaning of a word "star" is, according to the Cambridge Dictionary *a very largeball of burninggas in space that is usually seen from the earth as a point of light in the sky at night* and its use in pointing out someone´s fame is a mere extension of that meaning based on the star´s ability to shine and it being unreachable. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018)

Creative metaphor is a novel comparison a true metaphor, one might say, as it is clearly perceived as such. For instance a line from Shakespeare´s play As You Like It *"All the world's a stage, and all the men and women merely players, "* is a great example of a novel comparison. Here the author implies that even in everyday life people take on certain roles which makes, in his eyes, even ordinary people mere actors. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018)

Mixed metaphor or catachresis occurs when two or more incompatible metaphors are combined to derive a completely new meaning which often, at first glance, makes no sense. For example the metaphor "blind mouths" from Milton´s poem Lycidas attributes the wrong sense to the wrong organ as the ability or inability to see is generally

associated with the eye. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018)

An absolute metaphor is a type of metaphor whose tenor cannot be distinguished from the vehicle and *the content of the metaphor can't be stated explicitly, because the only way to express the content is through the metaphor itself.* (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018) An example of absolute metaphor is the saying "Life is a journey," as its idea cannot be expressed in any other way than this exact metaphor. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018)

Conceit or extended metaphor is a metaphor that is drawn out across the successive lines in a paragraph or verse. A rather famous example of an extended metaphor is a paragraph from Martin Luther King, Jr.´s speech "I Have a Dream": "In a sense we've come to our nation's capital to cash a check. When the architects of our republic wrote the magnificent words of the Constitution and the Declaration of Independence, they were signing a promissory note to which every American was to fall heir. This note was a promise that all men, yes, black men as well as white men, would be guaranteed the ´unalienable Rights´ of ´Life, Liberty and the pursuit of Happiness.´ It is obvious today that America has defaulted on this promissory note..." In this paragraph M. L. King Jr. builds upon the metaphor of cashing a check proposed in the first sentence and explores other comparisons involving financial terms which can be applied in this context. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metaphor, 13. 5. 2018)

4.1.2 Metonymy

Metonymy *replaces the name of one thing with the name of something else closely associated with it.* (Baldick, 2006) Rather than drawing a comparison based on outward similarities of two otherwise unrelated things, as is the case with metaphor, *metonymy is a comparison built on the relatedness of two different things* (McNamara, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metonymy, 16. 5. 2018) such as part-whole relationship ("head count") or place of origin ("champagne"). Three main subtypes of metonymy can be further distinguished. These are synecdoche,

metalepsis and antonomasia. (McNamara, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metonymy, 16. 5. 2018)

By far the most widely used form of metonymy is synecdoche *by which something is referred to indirectly, either by naming only some part or constituent of it or by naming some more comprehensive entity of which it is a part* (Baldick, 2006), e.g. "All hands on deck!", "the morning pages", "he/she is my own blood" …

There is a debate whether synecdoche is a subtype of metonymy or its own type of literary figure. On one hand to be part of a whole is to be related to the whole, on the other hand it is argued that metonymy *can* only *occur when it proposes a relationship between two things that are* not *part of one another, and that synecdoche can never be simultaneously metonymy* (McNamara, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metonymy, 16. 5. 2018). However there is no definitive consensus on which categorization is the correct one.

Metalepsis *is a metonymy apparently involving a double substitution* (Quinn, 2010), that is to say this literary figure either refers to another figure or requires a further imaginative leap to establish its reference. For example to understand the expression "lead foot" as referring to a speeding driver we must first establish the metonymy of "lead" = "heavy" and only then, when we apply the notion of heaviness to the foot, we can further proceed with the association lead foot – heavy foot – more pressure on the pedal – driving at high speed. Furthermore surely it is not just a disembodied foot that is driving the vehicle so there must be some further transfer of meaning, in this case it is synecdoche, particularly "foot" denoting the whole human to which it belongs. (McNamara, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/metonymy, 16. 5. 2018)

Antonomasia is a trope that replaces a proper name with an epiteth ("The King of Pop" = Michael Jackson), official address/title ("His Majesty" = the king) or one that applies a famous proper name to a person who seems to share some quality associated with that name ("Little Einstein" = a very smart child). (Baldick, 2006)

4.1.3 Allusion

Very similar although not identical to metonymy is allusion. According to the "Concise Oxford Dictionary" (Baldick, 2006) allusion is an *indirect or passing reference to some event, person, place, or artistic work, the nature and relevance of which is not explained by the writer but relies on the reader's familiarity with what is thus mentioned.* Although not usually regarded as one of the figures I thought it appropriate to briefly mention this literary device, given the nature of the work I chose for my analysis. Based on the fact that even the name of the album ("Endless Forms Most Beautiful") is an allusion to the work of Charles Darwin, which was the chief source of inspiration in creating these songs, it is fairly reasonable to expect many more examples of allusion to be discovered throughout the entire album.

4.1.4 Simile

Simile is an *explicit comparison between two different things, actions, or feelings* (Baldick, 2006). Linking words such as "like" and "as" are used to emphasize the comparison. Simile is just as common part of everyday speech as metaphor, some similes to such an extent that they are no longer perceived as a figure of speech for example the expression "I slept like a log".

4.1.5 Oxymoron

This figure of speech *combines two usually contradictory terms in a compressed paradox* (Baldick, 2006) e. g. "deafening silence". *The word* "oxymoron" *is itself an oxymoron. It comes from the Greek words "*oskús"*, meaning sharp or keen, and* "morōs" *meaning dull or foolish.* (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/oxymoron, 10. 6. 2018)

The most widespread form of oxymoron is an adjective-noun pair such as "heavy lightness" (Shakespeare, Romeo and Juliet). However it can also take on the form of a single word e. g. "bittersweet" or, on the other hand, stretch over the course of an entire clause or sentence as in "his honor rooted in dishonor stood" (Tennyson, Lancelot and Elaine).

4.1.6 Hyperbole

Hyperbole involves an *exaggeration for the sake of emphasis in a figure of speech not meant literally.* (Baldick, 2006) For example when someone says *"I have told you a thousand times to clean your room."* it is very likely that the number of interactions between the speaker and the addressee was not even half of the amount stated and the speaker is probably well aware of this, however the purpose of this utterance is not to accurately count how many interactions there have been, but to emphasize that there have already been enough of them for the speaker to be tired of repeating himself/herself over and over again.

4.1.7 Anthimeria

Anthimeria is the *substitution of one part of speech for another* (Quinn, 2010). For example in the quote from Shakespeare´s Romeo and Juliet *"Thank me no thankings, nor proud me no prouds, "*Capulet puts the adjective *"proud"* both in place of a verb and a noun.

4.1.8 Irony

Irony is essentially *a subtly humorous perception of inconsistency, in which an apparently straightforward statement or event is undermined by its context so as to give it a very different significance.* (Baldick, 2006) This term usually denotes three different types of irony, namely verbal, dramatic and situational. (Tsykynovska, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/irony, 10. 1. 2019)

Verbal irony is the use of words whose literal meaning is the exact opposite of what is actually being expressed and is probably the most widely used form of irony. Probably everyone has used verbal irony at least once in their life for example calling a horrible morning *"great start of the day"* or describing themselves as *"never better"* when a concerned colleague asks them if everything is alright on a particularly stressful day at work. (Tsykynovska, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/irony, 10. 1. 2019)

Dramatic irony is a *plot device used to highlight the contrast between a character´s understanding of a given situation and that of the audience.* (Tsykynovska, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/irony, 10. 1. 2019) For example a character might be looking for a precious ring while the audience already knows that the character´s enemy stole it.

Situational irony refers to an unexpected turn of events in a story. For example in O. Henry´s short story "The Gift of the Magi" a young woman cuts off and sells her long hair so that she can buy an expensive chain for her husband´s watch while her husband sells his watch to be able to buy his wife a comb for her beautiful long hair. The abundance of good intentions and lack of communication between the couple results in a paradoxical situation in which both the gifts are of no use to either of them. (Tsykynovska, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/irony, 10. 1. 2019)

4.1.9 Litotes

Litotes is a literary figure in which *an affirmation is made indirectly by denying its opposite* (Baldick, 2006). In other words, instead of stating something directly, the speaker simply states that its opposite is not true. e. g. "*not averse to a drink*"

4.1.10 Onomatopoeia

Onomatopoeia is based on *the use of words that seem to imitate the sounds they refer to or any combination of words in which the sound gives the impression of echoing the sense* (Baldick, 2006).

Four types of onomatopoeia can be distinguished – real words that sound like real things or conventional onomatopoeia, real words made to evoke the sound of real things, made-up words that sound like real things and a series of letters that mimic a "raw" sound. (Kestler, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/onomatopoeia, 10. 1. 2019)

Conventional onomatopoeia makes use of real words whose own sound evokes the sound of real things. For example the word "cuckoo" already sounds very similar to the

bird´s characteristic chirp. (Kestler, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/onomatopoeia, 10. 1. 2019)

A rarer type of onomatopoeia is one in which *a word or series of words is used to imitate a real-world sound, even though the words used don't mimic that sound themselves.* (Kestler, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/onomatopoeia, 10. 1. 2019) For example in his poem "The Bells" Edgar Allan Poe repeated the word *"bell"* 62 times to evoke the sound of a bell ringing.

In case there are no real words that would sufficiently imitate the desired sounds, made-up words come into play. For example when writing his novel Ulysses James Royce found himself in need of a word that would evoke the sound of someone knocking on a door. As there was no such word in the English language, he invented *"tattarrattat"*. *Today, almost a hundred years after he coined it in writing his novel* Ulysses, *"tattarrattat" is in the Oxford English Dictionary.* (Kestler, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/onomatopoeia, 10. 1. 2019)

The last type of onomatopoeia does not involve words at all. For example *"Zzzzz"* representing the sound of someone sleeping or *"hachoo"* for the sound of sneezing are just a series of letters. However even these seemingly nonsensical combinations of words can convey a meaning and represent some of the raw sounds we encounter in our everyday lives. (Kestler, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/onomatopoeia, 10. 1. 2019)

4.1.11 Paradox

Paradox is a statement or expression which is so contradictory that it leaves the reader with a strong desire to look for further meaning in it. For example Oscar Wilde´s quote "Life is too important to be taken seriously," seems completely illogical at first glance but if we think about it more, we discover that it is very true. As the more important a thing is, the more important it is for us not to take it too seriously or else we will not be able to fully enjoy it. (Lorenz, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/paradox)

4.1.12 Personification

Personification is a *figure of speech by which animals, abstract ideas, or inanimate things are referred to as if they were human* (Baldick, 2006). For example when in the opening line of his poem "Frost at Midnight" Samuel T. Coleridge says that *"The Frost performs its secret ministry,"* he is attributing an ability to perform an action to an insubstantial element. Just like when we say that "*fate is on our side"* we are describing an abstract concept as having the ability to choose sides.

4.1.13 Periphrasis

Periphrasis, also known as circumlocution is a *way of referring to something by means of several words instead of naming it directly in a single word or phrase.* (Baldick, 2006) It is used both in poetry and prose such as in euphemisms (e. g. *"passed away"* for *"died"*).

4.1.14 Pun

Pun, also known as paronomasia, is an *expression that achieves emphasis or humour by contriving an ambiguity, two distinct meanings being suggested either by the same word or by two similar-sounding words* (Baldick, 2006). There are three types of pun, homographic, homophonic and homonymic.

Homographic puns play with words identical in spelling but different in meaning and pronunciation. For example in the sentence *"Santa´s helpers are known as subordinate Clauses,"* (YourDictionary, 2017, retrieved from: https://examples.yourdictionary.com/examples-of-puns.html, 11. 1. 2019) the pun lies in the fact that aside from being the last name of this mythical being, the word *"clause"* also denotes a grammatical unit subordinate being one of its subtypes.

Homophonic puns, on the other hand, play with words that sound the same or at least very similar but differ in spelling. For example the title of the 2004 animated movie "*Shark Tale*" plays with the fact that the word "*tale*" denoting a story sounds exactly like the word "*tail*" a body part that many animals, sharks included, have.

As the name indicates, homonymic puns involve the use of homonyms, word which are identical in spelling and sound but different in meaning. For example the pun in *"Two silk worms had a race. It ended in a tie,"* (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/pun, 11. 1. 2019) is based on the capability of the word "*tie*" to denote both a situation in which two participants in a race finish at the same time and men´s neckwear which is often made out of silk.

4.1.15 Rhetorical question

A rhetorical question is a figure of speech in which *a question is asked for a reason other than to get an answer* (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/rhetorical-question 14. 1. 2019). The most common aim of a rhetorical question is making a persuasive point. For instance when a mother asks her child *"How many times do I have to tell you to close the door behind you?"* she is not expecting to receive an exact number of times she has to repeat her request, rather she wants to stress the fact that she has already said this way too many times and is becoming increasingly annoyed.

4.2 Schemes

Unlike tropes which play with the meaning of words, schemes *tinker with words, sounds, and structures in order to achieve an effect*. (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/figure-of-speech, 19. 2. 2019) Based on the particular mechanics they employ to achieve the desired effect, schemes can be further divided into four categories. They are repetition of words, sounds or phrases, omission of certain words or punctuation which would normally be expected, changes of word order within sentences and lastly balance which consists of *creating sentences or phrases with equal parts often through the use of identical grammatical structures*. (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/figure-of-speech, 19. 2. 2019) The most common schemes are as follows: alliteration, assonance, consonance, ellipsis, parallelism, anadiplosis, anaphora, anastrophe, antanaclasis, antimetabole, antithesis, apostrophe, asyndeton, chiasmus, climax, epanalepsis, epistrophe, polyptoton, polysyndeton and zeugma.

4.2.1 Alliteration

Alliteration is the repetition of same sound on the first letter or the stressed syllable in each of a group of words for example in *"Peter picked a peck of pickled peppers".* However, it is the sound, not the graphic form which is important here so a sentence such as *"Crooks conspire with the kind king"* would be considered no less of an alliteration than the previous example. (Kestler, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/alliteration, 19. 2. 2019)

4.2.2 Assonance

This figure of speech is very similar to alliteration as it uses *the repetition of identical or similar vowel sounds in the stressed syllables of neighboring words* (Baldick, 2006) for example in: *"Who gave Newt and Scooter the blue tuna? It was too soon!"* Just like in alliteration, it is the vowel sound that is important so the graphic form is of no consequence in determining which phrases contain assonance. (Schlegel, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/assonance, 19. 2. 2019)

4.2.3 Consonance

A counterpart to the previous figure, consonance is a *figure of speech in which the same consonant sound repeats within a group of words.* (Schlegel, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/assonance, 19. 2. 2019) An example of consonance would be *"Zach sneezed when he heard jazz music."*

4.2.4 Ellipsis

Ellipsis as a figure of speech is the omission of word or words from a sentence which would usually be required for complete clarity but can be easily understood from the context. Ellipsis is quite a common form of compression used both in everyday speech and poetry. Particularly it was quite frequently used by T. S. Eliot and other poets in the modernist movement. An example can be found in the aforementioned T. S. Eliot´s poem "Portrait of a Lady" in the line "*Prepared for all the things to be said, or* (for all the things to be) *left unsaid,"* (Baldick, 2006)

4.2.5 Parallelism

Parallelism, also known as isocolon, is a figure of speech where two or more elements of a sentence share the same grammatical structure. The aim can be to intensify the rhythm of language, compare, emphasize or elaborate on an idea. An example of parallelism can be found in Marc Antony´s speech at Caesar´s funeral in the historical play "Julius Caesar" by Shakespeare: "*The evil that men do lives after them; the good is oft interred with their bones...*"(Lorenz, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/parallelism, 20. 2. 2019)

4.2.6 Anadiplosis

Anadiplosis occurs when *a word or phrase appears both at the end of one clause, sentence, or stanza, and at the beginning of the next.* (Baldick, 2006) An example of anadiplosis is presented in an excerpt from Vladimir Nabokov´s "Lolita": "*What I present here is what I remember of the letter, and what I remember of the letter I remember verbatim (including that awful French.)*"

4.2.7 Anaphora

Anaphora is a figure of repetition *in which words repeat at the beginning of successive clauses, phrases, or sentences.* (Lorenz, 2017) In prose it has been often used by Charles Dickens while in poetry we can find many examples of anaphora in the free verse of Walt Whitman or the works of Emily Dickinson, as in the lines of her poem "Mine - by the Right of *the White Election!*"

Mine—by the Right of the White Election!
Mine—by the Royal Seal!
Mine—by the Sign in the Scarlet prison
Bars—cannot conceal!

4.2.8 Anastrophe

Anastrophe is a figure which employs the change of order, more specifically the reversal of order of an adjective and its noun. Quinn, 2010) An example of anastrophe may be found in an excerpt from the first of T. S. Eliot´s Four Quartets – "Burnt

Norton": "*Time present and time past are both perhaps present in time future, and time future contained in time past.*"

4.2.9 Antanaclasis

Antanaclasis is a figure of speech in which a word is repeated in the same or similar grammatical form however each time with a different meaning. A great example of antanaclasis provides Benjamin Franklin in his statement: "We must all hang together, or assuredly we shall all hang separately," in which the first "hang" means "stand" or "stay" while the second one denotes the actual hanging of a person sentenced to death. (Blake, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/antanaclasis, 8. 3. 2019)

4.2.10 Antimetabole

In this figure of speech a phrase is repeated, but with the order of words reversed. It can be used to show a relation between two ideas in a new way, in strengthening an argument or expressing irony. Probably the best known example of antimetabole is famous quote from A. Dumas´s novel "The Three Musketeers" which goes "One for all, all for one" (Lambert-Sluder, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/antimetabole, 8. 3. 2019)

4.2.11 Antithesis

Antithesis is a figure of speech which puts next to each other two opposing or contrasting ideas using parallel grammatical structures with the aim to highlight the contrast. This literary device was especially favored by A. Pope and other 18-th century poets. Possibly one of the most famous examples of antithesis are the words "That's one small step for a man, one giant leap for mankind," uttered by Neil Armstrong as stepped onto the surface of the Moon for the first time. (Lorenz, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/antithesis, 11. 3. 2019)

4.2.12 Apostrophe

Apostrophe in the sense of a literary device is the act of directly addressing someone or something that is not present or cannot actually respond (e. g. absent, dead or fictitious

person, inanimate object, abstract idea) for instance in when Juliet in Shakespeare´s famous tragedy "Romeo and Juliet" exclaims "O Romeo, Romeo, Wherefore art thou Romeo?" (Tsykynovska, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/apostrophe, 11. 3. 2019)

4.2.13 Asyndeton

Asyndeton is the omission of coordination conjunctions such as "and", "or", "but" etc. leaving a string of words or clauses joined only by commas. Alternatively, asyndeton can be a sequence of sentences, too. Caesar´s famous "I came, I saw, I conquered," or "Veni, vidi, vici," in original form would be an example of of this literary figure. (Baldick, 2006)

4.2.14 Polysyndeton

The counterpart to asyndeton, polysyndeton is the *repeated use of conjunctions to link together a succession of words, clauses, or sentences.* (Baldick, 2006) It is used to emphasize each item, slow down the paste of the utterance or make the phrase more memorable. For example in the sentence "We ate roast beef and squash and biscuits and potatoes and corn and cheese and cherry pie," the conjunction "and" is used to emphasize the amount as well as the variety of all the dishes listed. (Hogue, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/polysyndeton, 17. 3. 2019)

4.2.15 Chiasmus

Similar to antimetabole, chiasmus involves repetition in reversed order. However, while antimetabole repeats the same words, chiasmus is merely the repetition of similar concepts. For example in the following lines from Milton´s "Paradise Lost" "Adam" parallels "Eve" while "men" parallels "women": (Lambert-Sluder, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/chiasmus, 21. 3. 2019)

"Adam, first of men,

To first of women, Eve"

4.2.16 Climax

Climax, in the sense of literary figure, is a succession of words, phrases, clauses or sentences ordered by importance from the least to the most important one. The intended effect is usually to build up anticipation as in the famous exclamation introducing Superman: "Look! Up in the sky! It´s a bird! It´s a plane! It´s Superman!" (Bergman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/climax, 21. 3. 2019)

4.2.17 Epanalepsis

Epanalepsis is a figure of speech in which *the initial word of a sentence or verse line reappears at the end.* (Baldick, 2006) In this case the words are highlighted not only by their repetition but also by being placed in prominent locations i. e. at the two ends of the sentence. An example of epanalepsis would be the exclamation "The king is dead, long live the king!" The repetition of epanalepsis in several successive clauses is called symploce. (Lambert-Sluder, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/epanalepsis, 21. 3. 2019)

4.2.18 Epistrophe

This figure of speech involves the repetition of a word of phrase at the end of successive lines, phrases, clauses or sentence. As it is usually the case in figures of repetition, the main purpose of epistrophe is to put an emphasis on the words. For example in his "Gettysburg Address" Lincoln where he appeals to the people to ensure that "government of the people, by the people and for the people, shall not perish from the earth," putting an emphasis on "people" by repeating it at the end of each clause. (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/epistrophe, 30. 3. 2019)

4.2.19 Polyptoton

Polyptoton is the use of different words derived from the same root in close proximity, for example in the question *"Who shall watch the watchmen?"* The aim may be emphasis of the idea represented by the root, pointing out the contrast between the

words, suggesting change or simply the connection of phrases or sentences. (Florman, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/polyptoton, 30. 3. 2019)

4.2.20 Zeugma

Zeugma is a figure of speech in which one word or phrase modifies two different parts of a sentence. For example in Shakespeare´s "Sonnet 128" in the line "Give them thy fingers, me thy lips to kiss," the verb "give" has two distinct objects, namely "thy fingers" and "thy lips". (Scopa, 2017, retrieved from: https://www.litcharts.com/literary-devices-and-terms/zeugma, 30. 3. 2019)

5 The method of research

In this chapter I shall briefly outline the method which was used in the analysis below.

For my analysis I chose songs from a single album, more specifically the album "Endless Forms Most Beautiful", as opposed to picking samples from all throughout the band´s history, mainly due to the way this album was structured. Although it has never been presented as such, this album may very well be classified as a conceptual album. There is a theme which runs throughout the entire album tying all songs together. The theme is life. From life as a force to the life of an individual and the right way to live it, the album explores the theme of life from various angles. The second aspect which makes this album so exceptional is the fact that the main inspiration for this album was Charles Darwin and his book "The Origin of Species" alongside a contemporary scientist Richard Dawkins. This combination of Holopanien´s lyrical style and scientific terms results in a number of unique figures.

In the analysis I will focus on finding examples of the figures of speech listed in the theoretical part of my work and subsequently evaluating the frequency with which they are used throughout the album. The individual figures will be listed under numbers 1) through 217) and if necessary, a brief explanation of their meaning will be included. Furthermore, a brief interpretation of each song shall be included. The complete lyrics for all the songs can be found in the appendix. The song "The Eyes of Sharbat Gula" will be excluded as this song is exclusively instrumental. Furthermore, the spoken parts of the lyrics are excluded as well. Firstly, the spoken parts belong in prose and secondly, most of those parts are mere quotes from Darwin´s "Origin of Species" and not the work of Holopanien. Lastly, the chant at the beginning of the song "My Walden" will be excluded from the analysis, the language of this chant being Welsh and not Standard English.

Given the character of Holopanien´s style, I expect to find a great number of metaphors, metonymy and allusions. Furthermore, as these texts are intended to be sung, I expect alliteration and figures of repetition such as anaphora to occur with considerable frequency. Lastly, some of the figures mentioned in the theoretical part are expected not to occur at all.

6 Analysis

6.1 Shudder Before the Beautiful

1) *This ancient unseen stream* – metaphor, life as a force

2) Awake *Oceanborn* - apostrophe

3) *Oceanborn* - metonymy, life is thought to have begun in the water

4) *Oceanborn* - allusion to Nightwish´s 1998 album of that name

5) *Explode the self* - metaphor, the cellular division – procreation

6) *The very core of life* – metonymy, the cell/cellular core – the basic building block of all life

7) *The soaring high of truth and light* – metaphor, knowledge elevates our minds, distinguishes us from animals, refers to the spoken part about understanding

8) *The music of this awe* – catachresis (metaphor)

9) *Deafens me with endless love* – catachresis (metaphor)

10) *The music of this awe Deep silence between the notes Deafens me with endless love* – conceit (extended metaphor), building upon the "music-metaphor"

11) *This vagrant island* Earth – metaphor

12) *A pilgrim* shining bright – metaphor

13) *Before* the beautiful *Before* the plentiful – anaphora

14) We, *the voyagers* – metaphor

15) *Tales from the seas* – metonymy, the history of life (begun in the water)

16) *Cathedral of green* – metaphor, forest, vegetation

17) *Cathedral of green* - periphrasis

18) *The grand show The choir of the stars Interstellar Theatre play The nebula curtain falls* – conceit (extended metaphor), likens the universe to a theater, a stage on which our story unfolds

19) *A species from the Vale* – metonymy, us, humans, the famous remains of Lucy, the first ever found specimen of Australopithecus Afarensis, were found in the Afar Depression (valley, vale)[1]

20) *Walks* in *wonder* – alliteration

21) *In search of The source of the tale* – metonymy, mankind´s curiosity about its origin

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[1]Retrieved from https://australianmuseum.net.au/learn/science/human-evolution/australopithecus-afarensis/, 20. 6. 2019

The first song of the album is an ode to life on Earth, which is so beautiful and majestic, in the eyes of the author, that it makes him shiver. Furthermore it expresses mankind´s desire to know where we came from.

6.2 Weak Fantasy

22) *Robes of lust* – periphrasis

23) *Dissonant* choirs and *downcast* eyes - alliteration

24) *Selfhood of a condescending ape* – metonymy, the selfishness of humans who think they are better than anyone/anything else

25) Behold *the crown of a heavenly spy* – metonymy, the religions rule over the people

26) *Heavenly spy* – metonymy, the all-seeing God

27) *(Crown) forged in blood of those who defy* – metaphor, any opposition, any other religions would be suppressed using violence

28) *Tribal poetry* – metonymy, a large part of the Old Testament was comprised of Judaic legends likens all religious texts to tribal poetry which we might appreciate for its artistic value but would never take as literal history

29) *Witchcraft filling your void* – metonymy, whenever something does not make a complete sense, it is explained through "magic" or "miracles"

30) *Male necrocracy* – metonymy, a dead man (Jesus) is crowned the king of all people in Christianity

31) *Every child* – synecdoche (metonymy), the new generation

32) *Every child worthy of a better tale* – ellipsis, "every child IS worthy …"

33) *Every child worthy of a better tale* - metonymy, the next generation deserves better future ("better tale")

34) *Pick your author from a la carte fantasy* – metonymy, all religions are essentially the same, just choose the one that you like from the menu (= a la carte)

35) *The days to come* – periphrasis, the future

36) *The upper caste* – metalepsis (metonymy), the system of castes is a system of social classes in India, here it is used to refer to nobility or higher social class of any kind

37) *Smiling mouth in a rotting head* – metonymy, there are many problems in religions but they still try to retain a positive appearance on the outside, furthermore, the highest representatives most likely sin the most – are the most "rotten"

38) *Sucking dry the teet of the scared* – metonymy, the church feeding off of the ordinary followers

39) *A storytelling breed we are* – anastrophe

40) *A starving crew with show-off toys* – metonymy, people live in poverty but their saint relics have golden reliquaries

41) *From words into war of the worlds* – metonymy, there have been countless violent conflicts fought over religious matters which are specified in some kind of religious text – the words of the texts caused wars

42) From *words* into *war* of the *worlds* – alliteration

43) *This one we forsake with scorn* – anastrophe

44) *Mother´s milk laced with poison for this newborn* – metonymy, children are from a young age raised ("mother´s milk") in the ideology of their parent´s religion ("poison")

A very harsh criticism of religion. In the eyes of the author religion only enslaves people turning their attention away from the beauty of this earthly life even turning them against each other. Life is enough of a miracle on its own and we should embrace it and stop looking for answers in what to him are essentially mere myths.

6.3   Élan

45) *Leave the sleep* – periphrasis, wake up

46) Let *the springtime talk* – personification

47) *Tongues* form the *time* before man - alliteration

48) The time before *man* – synecdoche (metonymy), man stands for the whole mankind

49) *Listen to a daffodil tell her tale* – personification

50) *Tell* her *tale* - alliteration

51) *The meadows of heaven* – allusion, Meadows of Heaven is a song from Nightwish´s 2007 album Dark Passion Play, used in the same sense as in the original song – a place where one feels good

52) *The cliffs unjumped, cold waters untouched The elsewhere creatures …* – asyndeton

53) *Finally your number came up* – metonymy, now it is your time to live

54) *Free fall* – alliteration

55) *Free fall awaits the brave* – metaphor, if you are brave enough to live by your own rules, your life may feel like a free fall but in a positive sense – not bound by anything and anyone

56) *Race the blind They will guide you from the light* – extended metaphor, steer clear from the people who blindly follow rules and conventions they will be of no help in seeing the truth

57) *Writing noughts till the end of time* – metonymy, they will never achieve anything new

58) *Surf the clouds* – metonymy, fly, flying represents freedom

59) *Race the dark It feeds from the runs undone* – extended metaphor, if light is understanding and seeing the truth than the dark symbolizes ignorance, if you do nothing, it is as if you were feeding it (the ignorance)

60) *The runs undone* – anastrophe

61) Meet me *where the cliff greets the sea* – periphrasis, the shore

62) *The riddle before your eyes* – metaphor, the riddle is life itself and what is our purpose

63) *The answer to the riddle … Is in dead leaves and fleeting skies Returning swans and sedulous mice Writings on the garden´s book, in the minute of the lovers look* – extended metaphor, all the things listed represent life itself, life is both the riddle and the answer

64) *Building a sandcastle close to the shore A house of cards from a worn out deck A home from the fellowship* – extended metaphor, all of these represent uncertainty of life but you do it "poise and calm" because life is uncertain at times and that is okay

65) *Write a lyric for the song only you can understand* – metaphor, likens life to a song, write your own story, live your life the way you want to

66) *Riding hard every shooting star* – metalepsis (metonymy), conventionally, a shooting star symbolizes a granted wish a dream come true – use every opportunity to make your dreams come true

67) *Come to life, open mind, have a laugh at the orthodox* – asyndeton

68) *Have a laugh* – periphrasis

69) *Come* to life … *Come* drink … - anaphora

70) Come *drink deep,* let *the dam* of *mind* seep – consonance

71) *Let the dam of mind seep* – metaphor, likens the mind to a water reservoir, do not limit your mind

72) *Dance a jig at the funeral* – metonymy, do not live in fear of death

An ode to life lived to the fullest and unbound by any conventions. The initial an main inspiration for this song was a quote from Whitman´s "Leaves of Grass": "*Oh, while I live to be the ruler of life, Not a slave. To meet life as a powerful conqueror, and nothing exterior to me will ever take command of me.*"[2]

6.4   Yours Is an Empty Hope

73) *Tear me to bits* – conventional metaphor

74) *Verbal vanity* – alliteration

75) *Your tongue oily water under my bridge* – metaphor, I have the higher ground and in this light your words ("your tongue") is nothing more than a little bit of dirt and grime

76) *You have the world* – hyperbole

77) *I wish you´d find the lost in you* – metaphor, to find what you are lacking, you must turn you attention inwards

78) *Grateful for the pain* – ellipsis, "I AM grateful …"

79) *Yours is an empty hope* – anastrophe

80) *Yours* is an empty hope *Yours* is ... - anaphora

81) *Your sear roars bitter elegies* – metaphor, you are attacking me, because you are not happy in your life, it is bitterness that I hear in your words

82) *Like Narcissus, who bribes the pool* – simile, Narcissus drowned in a pool when he saw his own reflection and fell in love, if he had to bribe the pool it would mean that he himself did not believe in his own exceptionality

83) *A hollow voice, ruin with a roof* – metaphor, something empty and meaningless

84) Turn from *the smoke* – metaphor, it refers to the hate mentioned before that ("turn from the hate, turn from the smoke"), the hate is blinding you like smoke

85) *I see the parchment of your soul The notes, the sound Join your voice* – extended metaphor (conceit), you have everything you need to live a good fulfilling life, it is all there ("the notes, the sound"), but you have to start living it(" join your voice"), it waits for your action

86) *I can let you have the world* – hyperbole

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[2] Retrieved from: https://www.songfacts.com/facts/nightwish/elan, 21. 6. 2019

Although this song may seem aggressive and negative at first sight, it is more of an appeal to anyone who deals with their dissatisfaction with life by attacking those who are brave enough to stand up for the life they want to live.

6.5   Our Decades in the Sun

87) *I climbed off your back* – metaphor, I grew up

88) *Not so long ago* – litotes

89) *A path you´d made for the lightest feet* – metaphor, the life, the future you prepared
    for me

90) *For the lightest feet* – synecdoche (metonymy)

91) *Mother* – apostrophe

92) *I am always close to you* – metaphor, even if we are not together, I think of you

93) *I am you* – metaphor, we are alike, so much so that it seems that we are the same
    person

94) *The care, the love, the memories* – asyndeton

95) *We are the story of one* – metaphor, we are all alike

96) *Father* – apostrophe

97) *You are forever in me* – metaphor, I will always remember you and the memories
    feel as if you left a part of yourself in me

98) *This verse we wrote* – anastrophe

99) This *verse we wrote* - consonance

100)   *For you* All this *for you* All this *for you* – epistrophe

101)   *All this* for you *All this* for you – anaphora

102)   *Our walk has been sublime A soaring ride and gentle lead* – metaphor, the time
    we spent together was great, you helped me navigate life ("gentle lead")

103)   *You have the heart of a true friend* – periphrasis, you are a true friend

104)   *One day we´ll meet on that shore again* – metonymy, one day we will both
    return to wherever we came from, in the context of this album, the place is
    symbolized by the shore since life begun in the ocean

This song deals with the passing of life and the relationship between the old and the new generation. It explores the powerful bond between parent and child. Possibly homage to the author´s own parents.

6.6 My Walden

105)   *The cities of gold* – anastrophe

106)   *Of buskers, jugglers, innkeeper´s* – asyndeton

107)   *The sound of mist* – catachresis (metaphor)

108)   *Weaving* my *wings* – alliteration

109)   *Weaving my wings from many-colored yarns* – metaphor, building a rich life
(colorful is often used in the sense of rich, varied, the opposite of plain and boring)

110)   *Flying higher … into the wild* – catachresis (metaphor)

111)   *Weaving my world* - alliteration

112)   *Weaving my world into tapestry of life* – metaphor, finding my own place in the
world

113)   *My Walden* – allusion to Thoreau´s "Walden, or Life in the Woods"; here used
as a metonymy, my Walden means my life, my own little world

114)   *I will taste the manna in every tree* – metonymy, manna was a mysterious
"heaven food" God let rain on the desert to feed the starving Israelites, I will draw
sustenance from nature

115)   *An early morning greenwood concerto* – metaphor, the sounds of nature seem
like a concert

116)   *(The concerto) greets my Walden with its eternal voice* – personification (of
nature itself)

117)   *Forever* build my own *Forever* my home – anaphora

The main theme of this song is the way an individual can fit into the society without
losing his or her identity. Thoreau´s "Walden, or Life in the Woods" as well as his ideas
are heavily referenced throughout the song. And "Walden" becomes a synonym for
individuality and non-conformity.

6.7 Endless Forms Most Beautiful

118)   *Come on, hope on, let´s take a ride* – asyndeton

119)   *Come on, … Come and meet …* - anaphora

120)   *They have a tale from the past to tell* – anastrophe

121)   From *the great dark between the stars* – metaphor, the universe

122) *We are a special speck of dust* – metaphor, in the greater scheme of the universe, our planet is but a speck of dust but it is special because it gave birth to life as we know it

123) *A fleeting moment* – metaphor, again, in the greater scheme, the entire history of life is just a fleeting moment

124) *On an ark* – metaphor, the Earth is like the ark from the Bible, carrying life through the universe

125) *A celebration (of life)* - metaphor

126) *A resthaven of life* – metaphor

127) *A field of green* – periphrasis

128) *Mother Eve* – antonomasia (metonymy), Eve was the first woman, thus the mother of all humanity

129) *Father Pine* – metalepsis (metonymy), based on the previous figure, but here the principle is applied to other parts of nature such as vegetation

130) *Look at yourself in the eyes of aye-aye* – synecdoche (metonymy), look at yourself through the eyes of nature, here represented by the aye-aye[3]

131) In the *eyes of aye-aye* - assonance

132) Follow *the aeon path* – metonymy, the timeline of life´s history ("aeon"= a long period of time)

133) *Greet a blade of grass* – allusion to Whitman´s Leaves of Grass (Whitman has always been a great inspiration to the author[4])

134) Every *endless form most beautiful* – allusion to Darwin´s book The Origin of Species[5]; throughout the album becomes an antonomasia of sort

135) *Alive, aware, in awe* – alliteration

136) *Alive, aware, in awe* - asyndeton

137) *Our floating pale blue ark* – metaphor, the Earth is like an ark carrying life through the universe and from afar it appears blue

138) *Beyond aeons we take a ride* – anastrophe

139) Welcoming *the shrew that survived* – metonymy, refers to the tiny shrew-like ancestor of all mammals which managed to outlive the dinosaurs (morganucodon)[6]

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[3] A small mammal native to Madagascar (retrieved from: https://www.nationalgeographic.com/animals/mammals/a/aye-aye/, 21. 6. 2019)
[4] retrieved from: https://metalshockfinland.com/2013/03/18/nightwish-tuomas-holopainen-talks-literature/, 21. 6. 2019
[5] Quote from the book: "… from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved."

140) *To* see the *tiktaalik take* her first walk – consonance

141) *A eukaryote finds her way* – personification

Inspired mainly by Darwin´s "Origin of Species", this song is a "trip down the memory lane", so to speak, as it takes us back in time to demonstrate what a miracle life and its ability to evolve really is.

6.8 Edema Ruh

142) *One by one* we light … *One by one* enter – anaphora

143) *One* by *one* - assonance

144) *One by one we light the candles of this show One by one enter the theater of the primal birth Silently watch the planetary curtain go down Laugh and rejoice as the powerful play greets you tonight* – extended metaphor (conceit), refers to the likening of this world to a theater in the song "Shudder before the Beautiful", we enter this world and we become both the actors and the audience of the "world-theater"

145) *Powerful play* - alliteration

146) *We are the Edema Ruh* – metonymy, Edema Ruh is a nomadic ethnic group from the book trilogy "The Kingkiller" by P. Rothfuss, the author probably refers to the fact that this group has a long history and a rich oral tradition (supported by the next figure)[7]

147) *We know the songs the sirens sang* – metonymy, we have a long history, so long that it blends with the myths

148) *The verse we leave with you will take you home* – personification

149) A key to open all of the gates – metonymy, endless possibilities

150) A sea of starlight – metaphor, the night sky or the reflection of the night sky in the ocean

151) *A Debussy dialogue between the wind and the roaring sea* – allusion to Debussy´s "Dialogue of the Wind and the Sea" which is the third movement of his composition "La Mer"[8]

152) *Dance to the whistle, to the play, to the story To infinite encores* - asyndeton

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[6] Retrieved from: https://www.newdinosaurs.com/morganucodon/, 21. 6. 2019
[7] Retrieved from: https://kingkiller.fandom.com/wiki/Edema_Ruh, 21. 6. 2019
[8] Retrieved from: https://www.songfacts.com/facts/claude-debussy/la-mer, 21. 6. 2019

153) *(Dance) to the play, to the story* – catachresis (metaphor)

154) *(Dance) to infinite encores* – metonymy, the world has been and will be here for so long (hopefully) that it may seem infinite

155) *Laugh at the royalty with sad crowns* – metonymy, the royalty (here any higher social class) may live in luxury but they are bound by conventions while the ordinary people may live more humbly but also more freely and presumably more happily

In contrast with other songs of the album, this one is inspired by a work of fiction. Comparing mankind or possibly life as a whole to the tribe of Edema Ruh the author aims to demonstrate just how incomprehensibly ancient life is. Furthermore, asserting that we all belong to one tribe may be a reminder of our shared origins.

6.9 Alpenglow

156) *A child of Earth and verse* – metonymy, a poet, perhaps the author himself[9]

157) *Together we slay another fright* – metaphor, together we overcome fear again and again

158) *Every jubjub bird* – metonymy, a scary creature from "Through the Looking Glass and What Alice Found There"[10], something scary

159) *Close your eyes and take a peek The truth is easy to see* – paradox, you have to turn your attention inwards to find the truth

160) *We were here* – assonance

161) Roaming on *the endless prairie* – metaphor, the world, which is so huge it may seem endless

162) *Writing an endless story* – metaphor, contributing to the story of life

163) *Building a Walden of our own* – metonymy, refers to Thoreau´s "Walden, or Life in the Woods" but here Walden represents one´s own little piece of world they create throughout their lifetime

164) *Time to rest now and to finish the show* – metaphor, time to die

165) *Become the music* – catachresis (metaphor)

166) *(Become) one with alpenglow* – metonymy, alpenglow is a reddish glow seen near sunset or sunrise on the summits of mountains[11], sunset = death

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[9] Tuomas often refers to himeself as the Poet in his lyrics (e. g. The Poet and the Pendulum)
[10] Retrieved from: https://aliceinwonderland.fandom.com/wiki/Jubjub_Bird, 21. 6. 2019

167) *Hand in hand* – alliteration

168) *Guiding me into light* – metonymy, the light at the end of a tunnel is frequently associated with near-death experience

169) *The fairytale guise in blue and white* – metalepsis (metonymy), heaven is usually described as being above thus in the sky which is blue and white

170) *You are my path, my home, my star A beautiful tale* – asyndeton

171) *You are my path* – metaphor, you lead me through life

172) *(You are) my home* – metaphor, wherever I am, if I am with you, I feel like I am home

173) *(You are) my star* – metaphor, you are like my own biblical star which shows me the way

174) *(You are) a beautiful tale within the tale* – metaphor, your life is just a part of the "big tale" of life but to me you are a beautiful tale

175) *The dust needs to move on* – metonymy, the Bible establishes that Adam was created from dust, furthermore it is said "By the sweat of your face you shall eat bread, till you return to the ground, for out of it you were taken; for you are dust, and to dust you shall return."[12] Thus the dust needing to move on means it is time to die.

176) *I will tuck us in on a bed of snow* – metalepsis (metonymy), the snow means winter and the winter is often associated with death

177) *Painting white* – metalepsis (metonymy), again, white refers to the snow and thus winter and death

178) *The valley we built* – metaphor, the valley is the life we lived, our own little world that we have created throughout our lifetime

179) *Together we´ll sleep* – metaphor, the sleep means death

180) *Devoured by life* – synecdoche (metonymy), our bodies will serve as food for different life forms

This song explores different views of death. Although it may seem as a very grim topic, the author does not view death as something negative. Death is portrayed as a "grand finale" to the show that is life. The statement "We were here" is a powerful symbol of

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[11] Retrieved from: https://www.merriam-webster.com/dictionary/alpenglow, 21. 6. 2019
[12] Genesis 3:19

man´s desire to live a meaningful life and to leave a legacy. Although concerned with death, Alpenglow is a celebration of life, more particularly a life well lived.

6.10 The Greatest Show on Earth

181) *On a pristine Gaea* – metonymy, Gaea was the ancient Greek goddess of the earth, mother of the Titans[13]

182) *We must close our eyes again* – periphrasis, we die

183) *Our brief time in the sun* – periphrasis, our life

184) *The cosmic law of gravity pulled the newborns around a fire* – metaphor, the Solar System

185) *A careless cold* infinity – alliteration

186) *Lonely farer in the Goldilocks zone* – metonymy, the Earth, the Goldilocks zone is a zone in which a planet is at the right distance from its star for liquid water to exist on its surface[14], the Earth is the only planet in the Solar system which is in that zone - lonely

187) *A carbon feast* – metonymy, carbon is the building block of life

188) *Enter LUCA* – antonomasia (metonymy), refers to the Last Universal Common Ancestor, a microbe from which all life on Earth is thought to have evolved[15]

189) *The tapestry of chemistry* – metaphor, likens the chemistry to art

190) *There´s a writing in the garden leading us to the mother of all* – metonymy, the DNA

191) *We are* one *We are ...* - anastrophe

192) *We are the universe* – synecdoche (metonymy), we are part of the universe

193) *Scions of the Devonian sea* – metonymy, all life that exists on Earth right now (including us) has risen from the life forms found in that geological era

194) *Aeons pass writing the tale* – personification

195) *The tale of us all* – metaphor, the history of life on Earth

196) *The greatest show on Earth* – metaphor, life on Earth

197) *The tree of a biological holy* – metonymy, the "tree of life", a visual representation of how individual species are related

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[13] Retrieved from: https://www.dictionary.com/browse/gaea, 21. 6. 2019
[14] Retrieved from: https://science.howstuffworks.com/other-earth1.htm, 21. 6. 2019
[15] Retrieved from: https://astrobiology.nasa.gov/news/looking-for-luca-the-last-universal-common-ancestor/, 21. 6. 2019

198) We are here to care for *the garden* – metaphor, the Earth

199) The wonder of birth of *every form most beautiful Every form most beautiful* – anadiplosis

200) *Every form most beautiful* – metonymy, all life forms; in the context of the album could be considered antonomasia

201) *After a billion years the show is still here* – metaphor, the show is life

202) Not single one of *your fathers* died young – metonymy, ancestors

203) *Little Lucy of the Afar* – synecdoche (metonymy), Lucy represents the entire species of first humanoids

204) *Gave birth to fantasy* – metaphor, developed the ability to fantasize and create tales (to give birth to something has become somewhat of a conventional metaphor)

205) *(Gave birth) to idolatry* – metaphor, created religion

206) *(Gave birth) to self destructive weaponry* – metaphor, invented weapons to use against fellow humans – self-destruction of the species

207) *Ionia, the cradle of thought* – metonymy, where philosophy originated, Ionia is an ancient region and the place of early Greek settlements[16]

208) *The architecture of understanding* – catachresis (metaphor)

209) Hunger for *shiny rocks* – metonymy, the riches

210) *Giant mushroom clouds* – metonymy, military success

211) *The will to do just as you´d been done* – periphrasis, the lust for revenge

212) Enter *ratkind* – metonymy, the world after the extinction of humans, according to R. Dawkins, rats are most likely to take over the world[17]

213) *Man, he took his time in the sun* – metalepsis (metonymy), the human species had its time to rule over the world

214) *Had a dream to understand a single grain of sand* – synecdoche (metonymy), wanted to understand the world

215) *A single grain of sand* – allusion to Ende´s "Neverending Story", right before Bastian enters Fantastica, it is completely destroyed and the only thing that remains is a single grain of sand from which Bastian builds a new Fantastica

216) *He gave birth to poetry* – metaphor, created poetry

217) *Greet the last light of the library* – metalepsis (metonymy), come to an end, library represents books and books represent stories (tales), when we come to the

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[16] Retrieved from: https://www.britannica.com/place/Ionia, 21. 6. 2019

[17] Retrieved form: https://iberianature.com/wildworld/tag/ratkind/, 21. 6. 2019

end of the library, we have gone through all the books thus there are no more tales left

The Greatest Show on Earth is one grand, 16 minutes long musical metaphor on evolution. Deeming it the greatest show on Earth, the song follows life from its humble beginnings as a single-celled organism to the present day and even dares to predict the doom of mankind and what the next chapter could possibly be. Furthermore, following the theme of theater which permeates the entire album, the song is divided into acts as if it were a play.

7 Results of the analysis

In this chapter the results of the analysis are presented. In ten songs 217 figures of speech were found. As predicted above, the two most frequently occurring figures were metaphor and metonymy, comprising 33% and 31% of all the figures respectively. On the other hand oxymoron, antanaclasis, anthimeria, irony, onomatopoeia, pun, rhetorical question, parallelism, antimetabole, antithesis, polysyndeton, chiasmus, climax, epanalepsis, polyptoton and zeugma did not occur at all. The table below presents a complete list of the figures examined alongside the frequency with which they occurred in order from the most frequent to the least. The diagram shows what percentage out of all the figures the particular figure comprises.

metaphor	71	epistrophe	1
metonymy	67	oxymoron	0
alliteration	13	antanaclasis	0
periphrasis	11	anthimeria	0
anastrophe	9	irony	0
asyndeton	8	onomatopoeia	0
allusion	7	pun	0
anaphora	7	rhetorical question	0
personification	6	parallelism	0
assonance	3	antimetabole	0
consonance	3	antithesis	0
apostrophe	3	polysyndeton	0
hyperbole	2	chiasmus	0
ellipsis	2	climax	0
simile	1	epanalepsis	0
litotes	1	polyptoton	0
paradox	1	zeugma	0
anadiplosis	1		

Table 1 - Frequency of occurrence of individual figures.
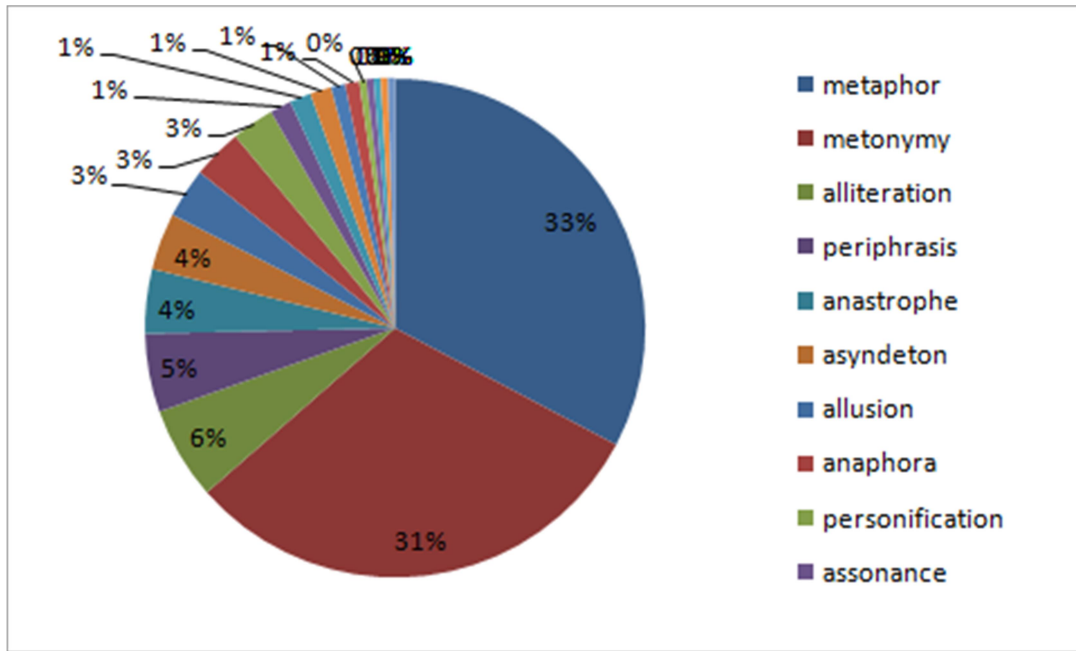
Picture 4 – Diagram of percentage of individual figures.
Based on data retrieved from analysis.

8 Conclusions

This work focuses on figures of speech and their use in the album "Endless Forms Most Beautiful" from the band Nightwish, the main author of the lyrics being Tuomas Holopanien. In the first part the basic theoretical background to the phenomenon examined is outlined. Namely, the basic information about semantics, meaning, lexical relations and lastly the individual figures of speech, with which the part "Analysis" is concerned.

The analysis produced the following results: in ten songs 217 figures of speech were found. As predicted in the chapter "Method of research", the most frequently used figure was metaphor with 71 occurrences which make up 33% of all the figures found. Closely behind is metonymy with 67 occurrences making up 31%. The rest of the figures found comprise the remaining 46% with the only other significantly frequent figures being alliteration (13; 6%), periphrasis (11; 5%), anastrophe (9; 4%) and asyndeton (8; 4%).

On the other hand, some figures occurred with the frequency of 0 (0%) These figures were: oxymoron, antanaclasis, anthimeria, irony, onomatopoeia, pun, rhetorical question, parallelism, antimetabole, antithesis, polysyndeton, chiasmus, climax, epanalepsis, polyptoton and zeugma.

It should be kept in mind that some figures express deeply intimate feelings and emotions and therefore it is possible, that the interpretation stated in this work may be very different from that of the author. Furthermore, there is a thin line between some figures and thus in the case of some of the figures found in the text an alternative classification may be possible. Lastly due to the sheer amount of figurative language used in the lyrics, it is highly likely that more figures may be found upon even closer examination, however, these figures should not affect the overall results of the analysis.

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Summary in Czech

Tato bakalářská práce se zaměřuje na básnické figury a jejich význam v kontextu písní z alba "Endless Forms Most Beautiful" od finské metalové skupiny Nightwish.

Teoretická část práce se zabývá základními informacemi o sémantice, základními vlastnostmi významu, jeho typy, možnostmi rozšíření významu a jeho změn. Následuje krátký přehled mezivýznamových vztahů a seznam nejpoužívanějších figur doplněný o charakteristiku jednotlivých figur.

Nejdůležitější částí práce je analýza textů. Tato část obsahuje seznam jednotlivých figure nalezených v textech, popřípadě krátké vysvětlení jejich významu. Výsledky analýzy jsou shrnuty v tabulce a ve výsečovém grafu. Nejpoužívanější figurou je metafora (33%) a v těsném závěsu metonymie (31%). Naopak, některé figury, jako například oxymoron, onomatopoeia nebo polysyndeton nejsou zastoupeny vůbec.

Klíčová slova: básnické figury, význam, hudba, texty písní, sémantika, lexikologie, Nightwish, Endless Forms Most Beautiful

Appendix

Shudder before the Beautiful

[Spoken]
The deepest solace lies in understanding
This ancient unseen stream
A shudder before the beautiful

Awake Oceanborn

Behold this force

Bring the outside in

Explode the self to epiphany

The very core of life

The Soaring high of truth and light

[Chorus]

The music of this awe

Deep silence between the notes

Deafens me with endless love

This vagrant island Earth

A pilgrim shining bright

We are shuddering

Before the beautiful

Before the plentiful

We, the voyagers

Tales from the seas

Cathedral of Green

The very core of life

Is soaring higher of truth and light

[Chorus]
The music of this awe
Deep silence between the notes
Deafens me with endless love
This vagrant island Earth
A pilgrim shining bright
We are shuddering
Before the beautiful
Before the plentiful
We, the voyagers

The unknown
The grand show
The choir of the stars
Interstellar
Theatre play
The nebula curtain falls
Imagination
Evolution
A species from the Vale
Walks in Wonder
In search of
The source of the tale

[Chorus]
The music of this awe
Deep silence and the notes
Deafens me with endless love
This vagrant island Earth
A pilgrim shining bright
We are shuddering
Before the beautiful
Before the plentiful
We, the voyagers

The music of this awe

Deep silence between the notes

Deafens me with endless love

This vagrant island Earth

A pilgrim shining bright

We are shuddering

Before the beautiful

Before the plentiful

We, the voyagers

The music of this awe

Deep silence between the notes

Deafens me with endless love

This vagrant island Earth

A pilgrim shining bright

We are shuddering

Before the beautiful

Before the plentiful

We, the voyagers

Weak Fantasy

These stories given to us all

Are filled with sacrifice and robes of lust

Dissonant choirs and downcast eyes

Selfhood of a condescending ape

Behold the crown of a heavenly spy

Forged in blood of those who defy

Kiss the ring, praise and sing

He loves you dwelling in fear and sin

Fear is a choice you embrace

[Chorus]
Your only truth
Tribal poetry
Witchcraft filling your void
Lust for fantasy
Male necrocracy
Every child worthy of a better tale

Pick your author from à la carte fantasy
Filled with suffering and slavery
You live only for the days to come
Shoveling trash of the upper caste

Smiling mouth in a rotting head
Sucking dry the teat of the scared
A storytelling breed we are
A starving crew with show-off toys

Fear is a choice you embrace

[Chorus]
Your only truth
Tribal poetry
Witchcraft filling your void
Lust for fantasy
Male necrocracy
Every child worthy of a better tale

From words into war of the worlds
This one we forsake with scorn
From lies, the strength of our love
Mother's milk laced with poison for this newborn

Wake up child, I have a story to tell

Once upon a time

[Chorus]

Your only truth

Tribal poetry

Witchcraft filling your void

Lust for fantasy

Male necrocracy

Every child worthy of a better tale

Élan

Leave the sleep and let the springtime talk

In tongues from the time before man

Listen to a daffodil tell her tale

Let the guest in, walk out, be the first to greet the morn...

The meadows of heaven await harvest

The cliffs unjumped, cold waters untouched

The elsewhere creatures yet unseen

Finally your number came up, free fall awaits the brave...

[Chorus]

Come!

Taste the wine, race the blind

They will guide you from the light

Writing noughts till the end of time

Come!

Surf the clouds, race the dark

It feeds from the runs undone

Meet me where the cliff greets the sea...

The answer to the riddle before your eyes

Is in dead leaves and fleeting skies

Returning swans and sedulous mice

Writings on the garden's book, in the minute of a lover's look

Building a sandcastle close to the shore

A house of cards from a worn out deck

A home from the fellowship, poise and calm

Write a lyric for the song only you can understand...

[Chorus]

Come!

Taste the wine, race the blind

They will guide you from the light

Writing noughts till the end of time

Come!

Surf the clouds, race the dark

It feeds from the runs undone

Meet me where the cliff greets the sea...

Riding hard every shooting star

Come to life, open mind, have a laugh at the orthodox

Come, drink deep, let the dam of mind seep

Travel with great Élan, dance a jig at the funeral...

[Chorus]

Come!

Taste the wine, race the blind

They will guide you from the light

Writing noughts till the end of time

Come!

Surf the clouds, race the dark

It feeds from the runs undone

Meet me where the cliff greets the sea...

Yours Is an Empty Hope

Tear me to bits, enjoy the scene
Of screen name verbal vanity
Churning the words imbued in filth
Your tongue oily water under my bridge

You have the world; it's all for you
I wish you'd find the lost in you
Grateful for the pain, it proves we're alive
Can you feel it?

I can't make you want the truth
It's up to you

Yours is an empty hope
Yours is an empty hope

Feed me to pigs in your fantasies
Your sea roars bitter elegies
Like Narcissus, who bribes the pool
A hollow voice, ruin with a roof

Stop! Life is now, still all for you
Turn from the hate, turn from the smoke
I see the parchment of your soul
The notes, the song
Join your voice

I can let you have the world
It's all for you

Yours is an empty hope
Yours is an empty hope

YOURS! IS! AN!... EMPTY HOPE!
YOURS! IS! AN!... JOIN IN NOW!

I can let you have the world
It's all for you

Yours is an empty hope
Yours is an empty hope
Yours is an empty hope
Yours is an empty hope

Our Decades in the Sun

I climbed off your back
Not so long ago
To a blooming meadow
To a path you'd made for the lightest feet

Mother
I am always close to you
I will be waving every time you leave
Oh, I am you
The care, the love, the memories
We are the story of one

Father
I am always close to you
I will be waving every time you leave
Oh, I am you
The care, the love, the memories
You are forever in me

This verse we wrote

On a road home

For you

All this for you

All this for you

Our walk has been sublime

A soaring ride and gentle lead

You have the heart of a true friend

One day we'll meet on that shore again

Mother

I am always close to you

I will be waving every time you leave

Oh, I am you

The care, the love, the memories

We are the story of one

Father

I am always close to you

I will be waving every time you leave

Oh, I am you

The care, the love, the memories

You are forever in me

My Walden

Sain y niwl
Gaunt y goydwig fwsog
Gwenithfaen, cen y coed, a'r lleuad
Un gway f'adenydd i dapestri bywyd

[Vers 1]

Light shines bright beyond all the cities of gold

On a road of birdsong and chocolate shops

Of buskers, jugglers, innkeeper's welcoming call

The sound of mist, smell of moss-grown woods

[Chorus]

Weaving my wings from many-colored yarns

Flying higher, higher, higher

Into the wild

Weaving my world into tapestry of life

Its fire golden

In my Walden

[Vers 2]

I will taste the manna in every tree

Liquid honey and wine from the distant hills

An early morning greenwood concerto

Greets my Walden with its eternal voice

[Chorus]

Weaving my wings from many-colored yarns

Flying higher, higher, higher

Into the wild

Weaving my world into tapestry of life

Its fire golden

In my Walden

Weaving my wings from many-colored yarns

Flying higher, higher, higher

Into the wild

Weaving my world into tapestry of life

Its fire golden

In my Walden

Weaving my wings from many-colored yarns

Flying higher, higher, higher...

[Bridge]

I do not wish to evade the world

Yet I will forever build my own

Forever build my own

Forever my home

Endless Forms Most Beautiful

Come on, hop on, let's take a ride

Come and meet the travelers who came to town

They have a tale from the past to tell

From the great dark between the stars

[Bridge]

We are a special speck of dust

A fleeting moment on an ark

A celebration, a resthaven

Of life

[Pre-Chorus]

Lay on a field of green

With Mother Eve

With Father Pine reaching high

Look at yourself in the eyes of aye-aye

Unfolding rendezvous

[Chorus]

Deep into the past

Follow the aeon path

Greet a blade of grass

Every endless form most beautiful

Alive, aware, in awe

Before the grandeur of it all

Our floating pale blue ark

Of endless forms most beautiful

[Vers 2]

Beyond aeons we take a ride

Welcoming the shrew that survived

To see the Tiktaalik take her first walk

Witness the birth of flight

Deeper down in Panthalassa

A eukaryote finds her way

We return to the very first one

Greet the one we'll soon become

[Pre-Chorus]

Lay on a field of green

With Mother Eve

With Father Pine reaching high

Look at yourself in the eyes of aye-aye

Unfolding rendezvous

[Chorus]

Deep into the past

Follow the aeon path

Greet a blade of grass

Every endless form most beautiful

Alive, aware, in awe

Before the grandeur of it all

Our floating pale blue ark

Of endless forms most beautiful

[Instrumental]

[Chorus]
Deep into the past
Follow the aeon path
Greet a blade of grass
Every endless form most beautiful
Alive, aware, in awe
Before the grandeur of it all
Our floating pale blue ark
Of endless forms most beautiful

Edema Ruh

[Verse 1]
One by one we light the candles of this show
One by one enter the theater of the primal birth
Silently watch the planetary curtain go down
Laugh and rejoice, as the powerful play greets you tonight

[Chorus]
We are the Edema Ruh
We know the songs the sirens sang
See us dream every tale true
The verse we leave with you will take you home

[Verse 2]
We'll give you a key to open all of the gates
We'll show you a sea of starlight to drown all your cares
Mirror houses, the sweetest kisses and lights
A Debussy dialogue between the wind and the roaring sea

[Chorus]

We are the Edema Ruh

We know the songs the sirens sang

See us dream every tale true

The verse we leave with you will take you home

[Instrumental]

[Bridge]

Dance to the whistle to the play to the story

To infinite encores

Laugh at the royalty with sad crowns

And hear the chorus once more

[Chorus]

We are the Edema Ruh

We know the songs the sirens sang

See us dream every tale true

The verse we leave with you will take you home

Alpenglow

Once upon a time a song was heard

Giving birth to a child of Earth and verse

Together we slay another fright

Every jubjub bird, spooks of the past

Close your eyes and take a peek

The truth is easy to see

[Chorus]

We were here

Roaming on the endless prairie

Writing an endless story

Building a Walden of our own

We were here

Grieving the saddened faces

Conquering the darkest places

Time to rest now and to finish the show

And become the music, one with alpenglow

Hand in hand, guiding me into light

You, the fairytale guise in blue and white

Together we slay another fright

Every jubjub bird, spooks of the past

Close your eyes and take a peek

The truth is easy to see

[Chorus]

You are my path, my home, my star

A beautiful tale within the tale

And when the dust needs to move on

I will tuck us in on a bed of snow

Painting white, silencing the valley we built

Together we'll sleep

Devoured by life

[Chorus] x 2

The Greatest Show on Earth

I. Four Point Six

Archaean horizon

The first sunrise

On a pristine Gaea

Opus perfectum

Somewhere there, us sleeping

[Spoken]
"After sleeping through a hundred million centuries
We have finally opened our eyes on a sumptuous planet
Sparkling with color, bountiful with life
Within decades we must close our eyes again
Isn't it a noble, an enlightened way of spending our brief
Time in the sun, to work at understanding the universe
And how we have come to wake up in it?"

II. Life

The cosmic law of gravity
Pulled the newborns around a fire
A careless, cold infinity
In every vast direction
Lonely farer in the Goldilocks zone
She has a tale to tell
From the stellar nursery into a carbon feast
Enter LUCA

The tapestry of chemistry
There's a writing in the garden
Leading us to the mother of all

[Chorus 1]
We are one
We are the universe
Forbears of what will be scions of the Devonian sea
Aeons pass, writing the tale of us all
A day-to-day new opening
For the greatest show on Earth

Ion channels

Welcoming the outside world to the stuff of stars

Bedding the tree of a biological holy

Enter life

The tapestry of chemistry

There's a writing in the garden

Leading us to the mother of all

[Chorus 1]

We are here to care for the garden

The wonder of, birth of, every form most beautiful

Every form most beautiful

[Chorus 1]

III. The Toolmaker

After a billion years

The show is still here

Not a single one of your fathers died young

The handy travelers out of Africa

Little Lucy of the Afar

Gave birth to fantasy

To idolatry

To self destructive weaponry

Enter the god of gaps

Deep within the past

Atavistic dread of the hunted

Enter Ionia

The cradle of thought

The architecture of understanding

The human lust to feel so exceptional

To rule the Earth

Hunger for shiny rocks

For giant mushroom clouds

The will to do just as you'd be done by

Enter history

The grand finale

Enter ratkind

[Chorus 2 (x3)]

Man, he took his time in the sun

Had a dream to understand

A single grain of sand

He gave birth to poetry

But one day'll cease to be

Greet the last light of the library

We were here! (x4)

IV. The Understanding

[Spoken]

"We are going to die, and that makes us the lucky ones. Most people are never going to die because they are never going to be born. The potential people who could have been here in my place but who will in fact never see the light of day outnumber the sand grains of Sahara. Certainly those unborn ghosts include greater poets than Keats, scientists greater than Newton. We know this because the set of possible people allowed by our DNA so massively exceeds the set of actual people. In the teeth of these stupefying odds it is you and I, in our ordinariness, that are here. We privileged few, who won the lottery of birth against all odds, how dare we whine at our inevitable

return to that prior state from which the vast majority have never stirred?"

"There is grandeur in this view of life, with its several powers, having been originally breathed into a few forms or into one. And that whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved."

V. Sea-Worn Driftwood

[Instrumental]