

Love-themed Metaphors in the Lyrics of *Caroline* by MC Solaar

Nadya Fadilah¹, Dr. Myrna Laksman-Huntley²

^{1,2}French Study Program, Faculty of Humanities, Universitas Indonesia

¹nadya.fadilah@ui.ac.id

²laksman@ui.ac.id

Abstract

This qualitative study examines the love-themed metaphors in the lyrics of the rap song *Caroline* by MC Solaar in order to understand the songwriter's intentions. The qualitative analysis was conducted by using the theory of metaphors by Knowles and Moon (2006). The results indicate that 20 metaphors are used in the rap song, of which six are examined and grouped into five semantic domains. Through these figures of speech, the songwriter effectively expresses his feelings regarding a one-sided love and the possible ramifications of losing the woman in question altogether. The feelings unromantically expressed are linked to places he lived since his childhood. So, learning and trying to understand metaphors allows one to broaden and extend their understanding and discovery in life. This study also shows that rap music, poetic rap (*rap poétique*) type, does not contain violence and that rap lyrics match poetry.

Keywords: metaphors, rap songs, song lyrics, figure of speech, songwriters

1. INTRODUCTION

In general, song lyrics are an expression of something that has been seen, heard or experienced by the songwriter. Moreover, songwriters play with words in order to appeal to their listeners and highlight the uniqueness of their lyrics, much like poets who create meaningful poems, a songwriter should have the ability choose the right lexical elements that's brief and aesthetically express his or her feelings. According to Awe (2003), the play with words can be in the form of vocal play, language styles or meaning deviations. In some cases, the words are reinforced with the use of melodies and musical notations. One such example is rap.

Rap is an expression in a form of speech, which is combined with music and poetry in accordance to a certain rhythm (Remes, 1991). In his article, "The Evolution of French Rap Music and Hip Hop Culture in the 1980s and 1990s" in *The French Review*

(1996), Prévos explained that rap began to develop in France in the 1980s. During that time, French rappers expressed their opinions about the social order in society as well as the political and economic systems that had led to what they called the "oppression of minorities", which they emphasized in their music to underscore their life in French suburbs and how they lived on the periphery of French society. Even though this new type of music is adopted from American rap music style, Prévos underlined that popular French music before the rap has also played with words in the lyrics of the song.

According to Barrio (2007), there are seven types of rap in France: 1) *le rap festif*; 2) *le rap humoristique*; 3) *l'ego-trip*; 4) *le gangsta rap*; 5) *le rap à «thème»*; 6) *le rap conscient*; and 7) *le rap poétique*. *Le rap festif*, which comes from the *funk* tradition, is performed by groups such as NTM. If there is a message in the music, it will be a good

mood music as it comes also from dance music of year 80/90. The themes developed in this type of rap revolve around the nightlife spent in a club or sexual exploitation. *Le rap humoristique* is a new trend in which the lyrics tend to be funny. This type of rap plays parody and normally attack institution. Sometime it ridicules the violence committed by the police. *L'ego-trip* is used by rappers, such as Rohff, to boast about themselves. Sometime they imagine themselves to have qualities that they do not have or acts that they never accomplished. *Le gangsta rap* is a type of rap that highlights the issues of excessive consumption of luxury goods, money, women (as objects), power, and the misery of street gangs. This type of rap very well known until the end of the 90s is almost extinct, but it is still performed by rappers such as Booba (Barrio, 2007). *Le rap conscient* or “conscious rap” talks about various social problems, with the intention of conveying positive messages. This type of rap is performed by rappers such as IAM. Finally, *le rap poétique* or “poetic rap” includes non-vulgar language and many metaphors. It emerged in the beginning of the 90s in France. This type of rap is successful among the non-rap consumers as it is made for various listeners. This *rap poétique* gives positive image that rap music normally does not have. And it considers to have ideology and or messages. One French rapper who is famous for using poetic and innovative lyrics is MC Solaar who chooses to write more reflective lyrics and create a unique rap style that has subtle words, full of wordplay (Warner, 2007).

Wordplay is putting word in a not obviously recognizable. Kunnin, a hip hop artist, stated that artists normally use words having double or even triple meaning that rhyme for humor or artistic effect (2006, <https://www.urbandictionary.com/define.php?term=wordplay>). One of the ways to play

with words is using metaphors. According to Knowles and Moon (2006), a metaphor is a figure of speech that refers to a non-literal or abstract meaning of a word that is closely related to the basic meaning (literal meaning) and to the context (non-literal meaning). The basic meaning refers to a concrete and real physical thing, whereas the meaning of context refers to something abstract. The change of meaning from the basic meaning to the meaning of context is also called metaphorical meaning. In his essay, Krantz (1987) agrees that music cannot be separated from metaphors. In music, metaphors can be seen from both the lyrics and the musical. A musical example of metaphor in this essay is the sound of trumpets in the royal days can indicate the coming of a King. He also gives an example in the phrase "Richard is like a lion", the author explains that the meaning of "lion" in this sentence is bold. So, the meaning of the phrase "Richard is like a lion" is "Richard has the courage of such a courage possessed of a lion".

Numerous studies have focused on metaphors. For example, in her thesis titled, *Metaphors in the Lyrics of the Song by Jean Jacques Goldman* (1995) Indravanti examined the use of metaphors in two of his albums: *Quand la Musiques est bonne* ('When the Music Sounded Beautiful') and *Quand la bouteille est vide* ('When the Drink Bottle was Empty'). More specifically, she focused on various elements in his lyrics such as meaning components, synesthesia, metonymies, synecdoches, synesthesia, and isotopes. The objective of this study is to find the process of forming metaphors and their meaning in Jean Jacques Goldman's songs and to describe metaphorical isotopes in the songs. By in another thesis titled, *Metaphors in the Love Albums of the 1970s and the 2000s* (2009), Surya discussed the types and meanings of metaphors found in the love-themed German songs from the 1970s and

2000s viewed from a semantic level and discourse. This qualitative study with comparative and descriptive research method describes not only types and meaning of metaphors but also comparisons between metaphors and similes as well as comparison between metaphors and personification. As for rap songs, they are usually discussed in terms of literature, not linguistics. For instance, Lasman published a thesis titled, *Representation of the Identity of the Youth Immigrants in France in the Rap Songs by Rohff* (2010), which connected the meaning Rohff's lyrics to the theory of representation and identity by Stuart Hall.

Based on these three studies, it is evident that some research on the use of metaphors in song lyrics and rap songs has been conducted. However, to date, no study has focused on the use of metaphors in the rap songs by MC Solaar, despite the fact that he is renowned for his innovative and poetic lyrics.

After his first album titled, *Qui sème le vent récolte le tempo*, was released in 1991, MC Solaar (whose real name is Claude M'Barali) became one of the most well-known rappers in France. According to Barrio (2007), his poetry-like lyrics helped popularize rap music in the French music scene. In fact, with his talent in writing song lyrics, MC Solaar has been compared to some of the greatest French songwriters, such as Serge Gainsbourg, whose style includes poetic and complex lyrics. Erotic satire also colors most of Gainsbourg's works, as seen in *Les Sucettes*. However, instead of using the hardcore rap style that criticizes the contemporary political and social realities, as used by other French rappers, such as Rohff, Lionel D, Assassin, IAM, and Suprême NTM, MC Solaar chooses to write more reflective lyrics. His last album titled, *Chapitre 7*, was released in 2007. Overall, MC Solaar's most famous songs include

Bouge de là, Obsolète, Solaar pleure, Inch'Allah, and Caroline.

Caroline, one of the songs on his first album, is also one of his most successful songs. Based on the data from *lescharts.com*, *Caroline* was ranked in the *Top 50* for 22 weeks in 1992. The type of rap used by MC Solaar in the song is *le rap poétique*. As stated earlier, songwriters use metaphors in their lyrics, the purpose being to compare/connect two aspects implicitly. However, song lyrics that contain many metaphors can be interpreted differently, depending on the listener. To understand a metaphor in a song, the listener needs some imagination, but additionally the meaning depends on cultural context. Therefore, this qualitative study examines the love-themed metaphors in the lyrics of *Caroline* in order to understand the songwriter's intentions.

2. RESEARCH METHODS

The research method used in this research is a qualitative method that aims to explore and understand the meaning coming from social or humanitarian problems (Creswell, 2009). Qualitative research seeks to observe, understand, and interpret something that is the focus of research in order to gain understanding and meaning (Moleong, 2007). The use of this method with literature study is in line with the purpose of research, namely to understand the meaning contained in the metaphorical element in the lyrics of the song, *Caroline*.

For this analysis, the lyrics of the song were retrieved from *www.Genius.com/Mc-solaar-caroline-lyrics* on April 24, 2017. Then, the authors recorded the metaphorical elements in the lyrics and searched for both the denotative and connotative meanings of each word by using online and print dictionaries, including *Le Petit Larousse Illustré* (2014) because there are words in the data source that must be interpreted within

the French cultural context.

This article is organized as follows. The next section describes metaphorical domains according to Knowles and Moon (2006), applied in the rap song of Mc Solaar followed by discussions on classification on semantic domain. Finally, the last section provides conclusions.

3. METAPHORICAL AND SEMANTIC DOMAINS

In general, there are always two components in the basic structure of a metaphor: original and comparative concepts (Ullmann, 1964). For example, in the lyric *un océan de pensées* from *Caroline*, the original concept is the “ocean,” while the comparative concept is “the unlimited amount.” Metaphors can also be used to communicate what the author thinks/feels as well as convey certain ideas in a more interesting way to the audience (Knowles and Moon, 2006).

According to Knowles and Moon (2006), there are three elements in a metaphorical analysis; namely *vehicle*, *topic*, and *grounds*. *Vehicle* is the word or phrase that includes metaphorical meaning, while *Topic* is not a literal meaning, but a metaphorical meaning intended by the author. Moreover, *Grounds* refers to the relationship between the literal meaning and the metaphorical meaning. Note the following example from *Caroline*:

Une tempête d'amitié

“Storm of friendship”

Vehicle : *tempête*

Topic : *strong*

Grounds : *atmospheric disturbances, strong winds accompanied by rain, sudden and strong, violent*

In this example, *tempête* means “storm” in

English. A storm is a strong wind that comes suddenly and can destroy everything that it passes by because of its very strong nature. In the lyrics above, the author uses a strong stormy nature to describe a friendship. Thus, it can be interpreted that the relationship between the writer and his friend (i.e., the woman he is in love with) is very strong. However, the relationship between the author and the woman is only limited to friendship. So, to understand a metaphor it is important not only to know the definition of the metaphorical word but also the context of the situation.

Ullmann, in *Précis de sémantiques français Cinquième Editions* (1975), divided metaphors into four types, based on their use: 1) anthropomorphic metaphors; 2) animal metaphors; 3) concrete-to-abstract metaphors; and 4) synesthetic metaphors. An anthropomorphic metaphor is a metaphor that compares the names of human organs with lifeless objects, as in the word *tête*, as in the word “head” in the phrase *tête à l'arbre* (“head of a tree” → “the top of the tree”). Animal metaphors are applied to lifeless objects and plants, as in the word *chien* (“dog”) in the phrase *chien d'un fusil* (“dog of a gun” → “gun trigger”). A concrete-to-abstract metaphor is a metaphor that diverts concrete objects into abstract ones, as in the word *lumière* (“rays”). At first, *lumière* is a concrete object, since it is possible to see its form. However, when its meaning is altered, it becomes an abstract concept, as in *le siècle de lumière* “the period of light”. In *Caroline*, an example of a concrete-to-abstract metaphor can be found in the use of the word *océan* “ocean” in *océan de pensées* “ocean of thoughts”. Finally, a synesthetic metaphor is a metaphor based on the transfer from one sense to another. This transfer can occur from hearing to sight, from taste to hearing, etc. “A loud colour” or “a sweet smell” are synesthetic metaphors where a vibrant colour

seen with the eyes is compared to a loud sound heard by the ear and a pleasant smell by the nose is compared to something sweet in the mouth.

According to Ogden and Richards (1980), the meaning of a word is derived from the relationship between a symbol, thought, and referent. Meaning is a concept that arises in one's mind when he/she hears or reads a language. The true meaning (i.e., literal meaning) is the most basic. However, metaphors are examples of non-literal meanings that involve comparison or identification, which are performed implicitly (Knowles and Moon, 2006). By using metaphors, more meanings can be conveyed through implications and connotations (Knowles and Moon, 2006).

According to Nida and Taber (1982), the component of meaning is the unit of meaning contained in each word. They also differentiated the components of meaning into three types. The first is common components, such as the similar components of meaning that are present in two or more words that are being compared. For example, the words *homme* ("male") and *femme* ("female") share two common meaning components: *humain* ('human') and *adulte* ('adult'). The second type of component is a diagnostic component, which is defined as the component of meaning that can be used to show the differences between two words or more that are being compared. For example, the words *homme* ('man') and *femme* ('woman') have two differentiating components: *mâle* ('male') and *femelle* ('female'). The third one is supplementary or optional components, which is the additional component of meaning or the description of a word, which can be in the form of a connotation. This type of meaning component is not always owned by a word. Moreover, this meaning component can lead to a metaphorical meaning. For example, the

word "donkey" includes an additional meaning: "dumb." When analyzing metaphorical elements, shared meaning will always be found, since a metaphor is a language style in which a word is given a different meaning through indirect comparison. In addition, the differentiating component of meaning explains the difference between the two words that are being compared.

A semantic domain is part of the semantic system of language that describes a part of culture or a part of the universe that is realized by a set of lexical elements whose meaning is related (Kridalaksana, 1993). In other words, it views language as an organized unit that can be divided into several interconnecting parts. The term "semantic domain" was first proposed by Jost Trier (in Parera, 2004) in 1930. He argued that the vocabulary of a language can be structured and classified into several devices based on the conceptual domain. Moreover, he stated that the environment or the context in which the word is used may affect the meaning of the word. In this regard, similar or synonymous words will have different meanings when they are used in different contexts, as shown in the following examples:

- a. *Je me baigne dans la rivière.*
'I bathe in the river.'
- b. *La mère de Paul nettoie ses vêtements au fleuve.*
'Paul's mother cleans up her clothes in the river.'

Rivière cannot be used in the second sentence above as the context is cleaning the clothes even though *rivière* and *fleuve* have similar meaning. It would sound also awkward to bathe in a *fleuve* rather than *rivière*.

Chaer (2007), in his book titled, *General Linguistics*, argued that, in every language, words or lexemes can be grouped according to the similarities of their semantic

features. Conversely, the meaning of words or lexemes can also be analyzed to understand their differences with other words that are in one group. Hence, words that share certain features are members of the same semantic domain.

Trier (1934), as quoted by Gordon (in Pramanik, 2005) stated that the theory of semantic domain is “a theory about the concept of related areas of the vocabulary.” Trier also indicated that the vocabulary of a language can basically be structured like phonemes. In other words, the vocabulary of a language can be grouped into a certain semantic domain based on the conceptual domain; namely, the concept of meaning contained in a word. For instance, words like “gazing” and “staring” can be added to the conceptual domain of “seeing and feeling”; words like “watching,” “observing,” and “stalking” can belong to the conceptual domain of “seeing and

thinking”; and words like “examining,” “reviewing,” and “looking” can be placed into the conceptual domain of “seeing and knowing.” Based on these examples, it is evident that some vocabulary can be grouped into a large conceptual domain. As a result, the entire vocabulary can be included in a certain domain.

4. SEMANTIC DOMAINS AND CONCRETE-TO-ABSTRACT METAPHORS IN THE LYRICS OF *CAROLINE*

This study focuses on semantic domains in order to determine the meaning behind the love-themed metaphors in the lyrics of *Caroline*. By grouping the words into semantic domains, the perspective of the songwriter can be discovered. Table 1 presents the five semantic domains in *Caroline*.

Table 1. The Five Semantic Domains in the Lyrics of *Caroline*

Deadly	Addictive	Gambling	Building	Nature
<i>Overdose</i>	<i>Vitamine</i>	<i>Trèfle</i>	<i>Pyramide</i>	<i>Vague</i>
<i>Radioactive</i>	<i>Drogue</i>	<i>Pique</i>	<i>Building</i>	<i>Cyclone</i>
	<i>Dope</i>	<i>Casino</i>		<i>Tempête</i>
	<i>Coke</i>	<i>Un jeu de cartes</i>		<i>Océan</i>
	<i>Amphétamine</i>			

From the analysis, it was found that metaphorical words used in the song can be grouped into five meaning fields. Based on the five fields of meaning contained in the lyrics of the song, it can be concluded that the song has a theme of love, comparing his love for a woman named Caroline to nature and buildings that have strong properties but which also have a dangerous element to them. The use of a concrete to abstract a metaphor in the lyrics of this rap song is in accordance to the nature of love which is the great theme

of in the song. Love has an abstract nature because it does not have a real form.

In this song, the reader or listener can clearly understand the meaning of love felt by MC Solaar. Based on the five semantic domains described in Table 1, love (according to MC Solaar) can be interpreted as strong and dangerous, as shown in the domains of “Building” and “Nature.” Love can also be deadly since it is “Addictive.” In this regard, if the addictive substance in these lyrics means love, then the person will suffer

from extraordinary anxiety or in the worst case, die. Finally, the writer compares love with “Gambling,” which refers to the risk of losing everything in the pursuit of love.

In *Caroline*, there are 20 words that include metaphorical elements, all of which are concrete-to-abstract metaphors. For the purpose of this chapter, six metaphors will be used to represent the five semantic domains that were found in this study, which is nature: *un ocean*; addictive: *une drogue* and *coke* ‘cocain’; building: *une pyramide*; gambling: *trèfle*; and the semantic deadly domain deadly: *radioactive*.

Addictive: *une drogue* and *coke*

1. *Elle était ma drogue*

‘She was my drug’

Table 2 Semantic Domain Addictive:
“*Une Drogue*”

<i>Une drogue</i> (‘drug’)	
Pain killers	+
Possibility of addiction	+

Vehicle : *drogue*

Topic : relieving and healing pain

Grounds : the idea of a substance that can relieve and heal pain

Based on the data above, *drogue* (‘drug’) is used as a metaphor to refer to something that can relieve and heal pain. Thus, the metaphorical meaning of the word “drug” indicates that the woman the writer loves can make him feel happy, since she heals his pain. The use of the past tense (*imparfait* describing someone in the past) *était* in the lyrics indicates a habit that the songwriter had in the past. The overall meaning in the lyrics is that the woman is compared with a drug since both have the same effect on the writer and they can lead to addiction. The metaphor

of *drogue* ‘drug’ in these lyrics changes from concrete (*drogue* ‘drug’) to abstract because the songwriter compares the object of a drug to emotional feelings that can relieve suffering.

2. *Elle était ma coke*

‘She was my cocaine’

Table 3 Semantic Domain Addictive:
“*Une Coke*”

<i>une coke</i> (‘cocaine’)	
Substance that can relieve pain	+
Possibility of addiction	+
Possibility of hallucinations	+

Vehicle : *une coke*

Topic : cocaine, addictive

Grounds: substances that can relieve pain, cause addiction, cause hallucinations

Based on the data above, the word *coke* (cocaine) is used as a metaphor, due to its addictive characteristic. The addictive nature in these lyrics means that the woman makes the writer become dependent on her; that is, the presence of the woman makes him constantly missing her, while her absence can cause tremendous pain.

The excessive use of these two substances can be dangerous. The danger is in the case of love. If a person continues to take an addictive substance, but then if the substance stops being used or is lost, there will then be tremendous pain that can be harmful to the user. The nature of the substance is used by the songwriter to describe the meaning of the existence of the woman he loves. Therefore, *drogue* and *coke* are classified in this study into isotope hazards.

Nature: *un océan*

3. *Un océan de pensées*

‘The ocean of thought’

Table 4 Semantic Domain Nature: “Un Océan”

<i>Un océan</i> (‘ocean’)	
The vast expanse of the world covered by sea water	+
The main part of the world’s oceans, as a geographical entity	+
Having a large amount	+

Vehicle : *océan*

Topic : having no limits and being very deep

Grounds : having a large amount, the vast expanse of the world covered by seawater

Based on the data above, the literal meaning of *océan* is diverted by the writer to become an “unlimited amount.” In addition, the writer compares the connotative word *océan* to his mind. Thus, the lyrics are meant to describe that his thoughts about the woman are very strong and they are rooted in him. The transfer of meaning of *océan* that was originally concrete becomes abstract (his thought) in the sentence.

Building: *une pyramide*

4. *Une pyramide de baisers*

‘The pyramid of a kiss’

Table 5 Semantic Domain Building: “Une Pyramide”

<i>Une pyramide</i> (‘pyramid’)	
Building	+
Having a pyramid shape	+
Being conical	+
Being layered	+

Vehicle : *pyramide*

Topic : having a cone and layers

Grounds: a pyramid-shaped building that is conical and layered

The literal meaning of *une pyramide* (‘pyramid’) is a layered and conical pyramid-shaped building. Based on the data above, the connotative meaning of the word *une pyramide* is then altered to describe something solid and strong. The conical pyramid shape can be interpreted as the shape of someone’s lips when kissing, while being layered can be interpreted as something that is continuously done. Thus, through the lyrics, the writer wants to express his desire to kiss his love once a day during his lifetime. The transfer of meaning of *une pyramide* which was at first concrete becomes abstract in the sentence. Therefore, this metaphor is also a concrete to abstract type.

Deadly: *radioactive*

5. *Jalousie radioactive*

‘Radioactive jealousy’

Table 6 Semantic Domain Deadly: “Radioactive”

<i>Radioactive</i> (‘radioactive’)	
Showing radioactivity	+
Being dangerous	+

Vehicle : *radioactive*

Topic : being dangerous

Grounds: showing radioactivity, materials that spontaneously lose their mass by emitting particles or electromagnetic radiation

In general, a radioactive substance or element is dangerous and radioactivity refers to such danger as the substance or element

spontaneously emits radiation. At extreme levels, radioactivity can cause death for those surrounding the area of radioactive release. In the lyrics, the writer uses the metaphor of the word *radioactive* to emphasize its harmful and deadly consequence. What the writer implies with the word ‘dangerous’ is the feeling of jealousy; namely, jealousy with the activities that the woman performs. In this case, jealousy shows that the writer feels suspicious and distrustful towards someone, which can be dangerous because it comes on suddenly and makes him lose confidence. Moreover, when a person loses trust in someone he loves, it can result in a lost connection between the two parties. In this case, death which is one of the effects of radioactivity refers in this lyric to the death of the relationship between the writer and the woman he loves.

Gambling: *trèfle*

6. *Je suis l’as de trèfle qui pique ton cœur*

‘I am the ace of clubs that stings your heart’

Table 7 Semantic Domain Building:
“Trèfle”

<i>Trèfle</i> (‘clover’)	
A three-leafed plant	+
Bringing good luck	+

Vehicle : *trèfle*

Topic : a tool used to pierce

Grounds : a three-leafed plant (clover),
bringing good luck

Trèfle, meaning ‘clover leaf’ in English, is believed by the French to bring good luck. Its symbol can also be found in playing cards, especially when it is preceded by *l’as de* (‘ace of’), which alludes to the idea of gambling. By using the metaphor of *trèfle*, the writer expects that he will have good luck in

winning the heart of the woman. The songwriter also compare love as a gambling. He, stating as the ace of clover or the gambling king, risked something valuable to get the love he coveted. However, in the process, it can lose all the things at stake and can cause huge losses.

In this song, the reader or listener can understand the meaning of love felt by the songwriter. Based on the analysis of the five groups of semantic domains above, love according to MC Solaar can be interpreted as something as strong and as dangerous as the meaning of the word building and nature. Love can also be a deadly thing because it is addictive. If an addictive substance in the lyrics of this song means love, the loss of this feeling, intentionally or not, will cause an extraordinary anxiety and can result in death. The songwriter also compares love as a gambling activity. He risked something valuable to get the love he coveted. However, in the process, it can cause the loss all the things that are at stake and can consequently cause huge losses. The use of a concrete to an abstract metaphor in the lyrics of this rap song is in accordance with the nature of love which is an overarching theme in the song. Love has an abstract nature because it cannot be seen with no real form and can only be felt.

5 CONCLUSION

This qualitative study examined the love-themed metaphors in the lyrics of the rap song *Caroline* by MC Solaar in order to understand the songwriter’s intentions. The use of metaphors in song lyrics becomes a powerful tool in communicating emotions and explanations of things while making listeners enjoy the word play and using their imagination according to their personal experiences. Based on the findings of the analysis, the songwriter used 20 metaphors in the song (all of which were concrete-to-

abstract metaphors) to represent his love for a woman named Caroline. Moreover, the six examples presented in this study can be grouped into five semantic domains, based on their metaphorical elements: 1) Nature (*un océan*); 2) Addictive (*une drogue* and *une coke*); 3) Building (*une pyramide*); 4) Gambling (*trèfle*); and 5) Deadly (*radioactive*).

This chapter shows that rap music does not always contains violence especially the poetic rap (*rap poétique*) type. It also shows how rap lyrics match poetry. And MC Solaar, considered as French poetic rapper, uses a unique choice of word and wordplay. The language is not vulgar and the song contains an interesting choice of metaphors to describe his love for Caroline. The metaphors used do not show romantic character but reflect the life of the songwriter who was born Tchad but emigrated (*océan*) to and grew up in the Paris suburb of Saint-Denis (<http://www.rfimusic.com/artist/rap/mc-solaar/biography.html>), a suburb full of crime (*drogue, coke, gambling and radioactive*). *Pyramide* was also used by Solaar to remind him of his stay in Egypt with his uncle from the age of 12 until before passing his *baccalauréat* in France. The same *pyramide* can also refer to the pyramide of radioactive in France (<https://www.reuters.com/article/us-france-radioactive-memory/a-pyramid-to-warn-of-a-french-nuclear-waste-site-idUSTRE7A735G20111108>)

Finally, the results of this study can be useful for teachers when explaining how metaphors are not only used in literary works, but also in popular songs, including rap songs. Learning and trying to understand metaphors allows one to broaden and extend their understanding and help them also in doing the translation work with different strategies.

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