Do You Really Want to Set Me on Fire, My Love?
The Use of Internal and External “Fire and Heat Metaphors” in some Rock Lyrics

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Abstract

The aim of this study has been to investigate whether metaphors in terms of fire and heat in rock lyrics can be interpreted figuratively as well as literally. The terms for these latter two categories are *internal* and *external metaphors*.

Many rock lyrics are about love, a theme often described with the use of metaphors. One common type of metaphorisation for describing love is to use what in this study has been called “fire and heat metaphors”. These are metaphors that as their *source* use FIRE and HEAT/WARMTH and map some of these qualities on to the metaphorical *target* LOVE, which results in metaphorical constructions like *I am on fire*.

Internal and external metaphors are terms coined by Alm-Arvius (2003:78) and they serve the purpose of separating the metaphors that cannot be taken literally from those that can also be given a literal meaning in another context. The main aim of this study has been to investigate whether a set of chosen metaphorical constructions taken from different rock songs can also be interpreted literally in relation to another universe of discourse. Moreover, the semantic and syntactic structures of the metaphor examples have been outlined, and some theories why the constructions should be regarded as internal or external metaphors have been presented.

A number of related *underlying cognitive structures (conceptual metaphors)* were identified in this study, and (BEING IN) LOVE IS (EXPERIENCING) HEAT/WARMTH is a structure that allows external metaphorical constructions. Some cognitive scientists see this cognitive structure as metonymy. However, it seems more adequate to connect it to the occurrence of external metaphors, since the language constructions relating to it can be literal as well as figurative. However, the distinction between internal and external metaphors is not always clear, it is difficult to make a clear distinction. Therefore, a continuum has been presented in this study which shows both the distinction and the occasional overlap between the categories of internal and external metaphors.

**Key words:** Fire and heat metaphor, internal metaphor, external metaphor, underlying cognitive structure, conceptual metaphor, target, source, continuum, universe of discourse.
# Table of Contents

1. Introduction, Aim and Methodology ........................................ 3
   1.1 Introduction ............................................................................. 3
   1.2 Aim ......................................................................................... 4
   1.3 Methodology ........................................................................... 4

2. General Theoretical Description of Metaphor ............................ 4
   2.1 What is a Metaphor ................................................................. 4
   2.2 Internal vs External Metaphors .............................................. 6

3. Love, Heat and Fire ................................................................. 7
   3.1 The Theme of Love Expressed through “Fire and Heat” Metaphors .... 7
   3.2 Why Use Metaphors to Describe Love? .................................. 9

4. “Fire and Heat Metaphors” in some Rock Songs .................. 10
   4.1 “Fire and Heat Metaphors” in Rock Lyrics ........................... 10
   4.2 Examination of the Internal “Fire and Heat Metaphors” .......... 11
      4.2.1 LOVE IS FIRE ................................................................. 12
      4.2.2 (BEING IN) LOVE IS (BEING ON) FIRE ......................... 14
   4.3 Examination of the External “Fire and Heat Metaphors” ...... 16
      4.3.1 (BEING IN) LOVE IS (EXPERIENCING) HEAT/WARMTH .... 17
   4.4 Discussion of the Analyses of Internal/External Metaphors ...... 20

5. Conclusions ............................................................................. 22

References .................................................................................. 24

Appendix: The Lyrics ................................................................. 26
1. Introduction, Aim and Methodology

1.1 Introduction
The most dominant language in rock music is English. Born in America in the 1950s, rock has ever since been under development, primarily in the Anglo-American countries. Various themes of rock lyrics are in abundance, and one of the most common themes since the birth of rock is the theme of love. Innumerable rock songs are about love, and a very wide variety of the theme\(^1\) can be found. The love theme in a rock song can be described literally, e.g. *She Loves You*, which is a straightforward declarative clause. However, a love theme in a rock song can also be described in other terms without even mentioning the lexeme *love*. In these cases, what often happens is that “one thing/…/is described by using a word or expression that literally stands for something else” (Alm-Arvis 1998:58). This is in fact the definition of a metaphor, a trope that is common in everyday language and common in rock lyrics as well, and certainly in lyrics with the theme of love, where many metaphors can be found. I have noticed that it is very popular to describe love with a metaphor that contains *fire* and *heat*. This is what the essay will be about: the use of metaphors for describing love in terms of fire and/or heat in rock songs. Henceforth, the metaphors will be called “fire and heat metaphors”.

Music lyrics, and especially rock lyrics, seem not to have been analysed very often by linguists, and they seldom play a part in the education of English. We have of course exceptions like songs by Bob Dylan and Leonard Cohen, whose texts are often regarded as poetry and have been analysed several times. Some of these artists’ songs can even be found in anthologies of literature and poetry\(^2\). Their lyrics, however, are not of interest to this essay because of their complex and somewhat obscure metaphors which can be understood and analysed in very many different ways. This study will instead examine lyrics by artists who usually are not recognised and appreciated by fans because of their poetic texts, e.g. The Doors and Steve Miller. This does not mean that these artists write bad lyrics; it simply means that we seldom find lyrics by The Doors in an anthology of poetry filled with comments about their use of metaphors. In other words, the metaphorical expressions represented in the lyrics analysed in this essay do not seem to be open to many different understandings.

Moreover, it should be pointed out that the songs selected in this essay do not represent the entire rock genre. It is therefore not possible to claim that the use of “fire and heat metaphors” is the same or similar in all rock lyrics as in the examples represented here. The

\(^{1}\) For an expanded list of love themes in rock songs, see Macken, Fornatale and Ayres (1980:484-561).

songs selected here are, however, an important part of rock history and can at least give a hint of the use of a specific kind of metaphor in rock lyrics.

1.2 Aim
The use of metaphors in rock lyrics that describe love in terms of fire and heat will be examined to see how they tend to be syntactically and semantically constructed, which metaphors are impossible to interpret literally and whether there are metaphors that can be interpreted figuratively as well as literally. This latter category of metaphors consists of strings that are ambiguous out of a specific context since they can be literal or figurative and they are called *external metaphors*. The metaphors that cannot be taken as literal expressions constitute instead the category of *internal metaphors*. How we can make distinctions between these two types of metaphors will also be examined. Internal and external metaphors are terms coined by Alm-Arvius in her *Figures of Speech* (2003:78).

1.3 Methodology
By applying Alm-Arvius’s terminology of internal and external metaphors to the “fire and heat metaphors”, the nature of these examples of metaphorisation will be examined: if they are straightforward figurative cases, or if they can also be taken literally. Moreover, some theories why specific metaphors belong to one of these two categories will be presented.

In these analyses certain theoretical models and an established terminology borrowed from cognitive semantics will be used. The theory and terminology used in this essay are further explained in section 2 below.

2. General Theoretical Description of Metaphor
2.1 What is a Metaphor?
The word metaphor derives from the Greek word *metaphora*, which comes from *metapherein*, meaning to transfer (OALC 2005³). This is what a metaphor basically is, the transfer of some characteristics of one phenomenon to another; thus it becomes easier to understand the metaphorically described object. A more complete definition of a metaphor than the one given in the introduction is: “one thing – usually something more abstract and complex – is described by using a word or expression that literally stands for something else, typically

³ OALC stands for *Oxford Advanced Learner’s Compass*, which is a dictionary on CD-ROM. This means that there will not be any page references whenever I quote from the OALC.
something more concrete that seems in some respects similar to that other thing which a
language user really wants to say something about.” (Alm-Arvius 1998:58). Lakoff and
Johnson describe it perhaps even more clearly: [their italics] “The essence of metaphor is
understanding and experiencing one kind of thing in terms of another” (1980:5). An
important observation that is stated in these quotations is that we use metaphor in order to
describe something that is (in most cases) “more abstract and complex” (Alm-Arvius
1998:58). Consequently, we often extend the meaning of words that literally denote other,
more concrete phenomena when we want to describe something that is abstract and/or
complex. This is in broad outline the basic character of metaphor.

All the same, the nature of metaphorisation is a far more complex field of research than
might be expected. Many different theories have been formed by many different researchers
regarding metaphors and what their nature in human language really is. It seems difficult to
find one theory about metaphor that is universally accepted. However, the aim of this essay is
not to argue for or against some different theories of metaphor, so this study will take the
terminology from a recent and often used theory and analyse the “fire and heat metaphors”
with the terms established in it. More specifically, the terminology in cognitive semantics,
with the key terms target and source, will be used to analyse the metaphors in this essay.
Metaphor analysis within cognitive semantics has been developed by, for instance, Lakoff and
Johnson (1980, 1999:45-73, 118-129) and Kövecses (2000). This terminology is chosen
because cognitive semantics is the most recent research paradigm dealing with metaphor; it is
a widely accepted theory in metaphor research today, and I find its terms source and target
useful and convenient for describing the “fire and heat metaphors”. Moreover, the
terminology from cognitive semantics is used by Alm-Arvius (2003:95) when she describes
her theory of internal and external metaphors.

The analysis of a metaphorisation by means of the terms target and source is probably
best explained by using an example, for instance That man is a fox, which is an obvious
metaphorical clause. What is of interest to us here is the noun fox, because this is the
metaphorical part of the clause, so fox is here the part representing the target or the
metaphorical target. The target meaning of fox shares some features with a real fox, in this
case cunning, and it is our idea of a real fox that is called the source. We map only some – not

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4 For instance, I.A. Richards’s metaphor model of tenor–vehicle–ground and attitudinal metaphors (1965:89-
115) and Max Black’s interaction view with the terms focus and frame (1962:25-48).
all – of the features of the source on to the metaphorical target. The clause *That man is a fox* makes us think of a man who is cunning, because he is cunning as a real fox. This metaphor is based on the possibility to see a similarity between a real fox (the source) and the man by describing the man as a fox (the target). As Alm-Arvius expresses it: “language users can see some similarity between two (types of) things, or between the *experiential domains*” (2003:20); that is the experiential domains or fields of experience the things belong to. The experiential domains are the source and target, sometimes also called *source domain* and *target domain* (Lakoff & Johnson 1999:45-49).

Moreover, Lipka stresses that it is difficult to decide exactly which features of the source should be mapped on to the metaphorical target. He writes: “we have to acknowledge that fuzziness will be involved and that subjects’ answers may perhaps be inconclusive.” (1996:58). This is certainly true, and should be kept in mind as the reader follows the analyses of the “fire and heat metaphors” below in section 4.

### 2.2 Internal vs External Metaphor

In the clause *That man is a fox*, there is a collocational clash between the subject *That man* and the literal sense of the subjective complement *a fox*, connected by the copula *is*. Due to this collocational clash, we do not understand *a fox* literally; we know that it is impossible for any man to actually be a real fox with fur and tail etc. A metaphor like this one is an internal metaphor. Alm-Arvius writes that the internal metaphor “is the dominating type of metaphor where the figurative status of a use is directly evident from the combination of words within a syntactic string” (2003:115). However, a minority of metaphors are also possible to interpret literally. In other words, there are strings that should either be interpreted metaphorically or literally, depending on the situation the speaker finds himself or herself in. In the clause *That is not my cup of tea*, the noun phrase *my cup of tea* is often used in a non-literal sense for saying that a specific thing or situation does not suit or does not appeal to the person in question. Nevertheless, *That is not my cup of tea* can be taken literally as well, for instance at a tea-party where there are many guests with many tea cups and the string does not have the idiom meaning, which is always metaphorical. A literal interpretation is possible because there is no collocational clash in this clause; it works perfectly well to say the clause with no intention of being metaphorical. The metaphorical part in the clause *That is not my cup of tea*

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5 Alm-Arvius (2003:91-92) and especially Black (1962:30-37) stress that the features taken from a source and mapped on to a metaphorical target are often culturally dependent (shared by a specific speech community) and thus they need not strictly speaking be true of a specific source category.
can be interpreted literally and is called an external metaphor. It is the context that decides whether such an utterance should be taken literally or metaphorically: “this alternative [external metaphor] is ruled out by the communicative situation or the language context, that is the universe of discourse, in which it occurs.” (Alm-Arvius 2003:116).

3. Love, Heat and Fire

3.1 The Theme of Love Expressed through “Fire and Heat Metaphors”

Love is the theme of the rock lyrics that will be analysed in this essay, and it is worth looking into because it is frequent in this music genre, and indeed in general in literature and other artistic products. Love is in this essay limited to romantic love, i.e. “a strong feeling of affection for sb that you are sexually attracted to” (OALC 2005), and not the affection found in kinship relations or caring or in relation to things that someone likes a great deal. Love is in most contexts a theme that seems to call for the use of metaphorical expressions; this is because love is something partly abstract and also rather complex (cf section 2.1) which is hard to describe literally. This goes for most emotions, but love is something special and important and at the same time difficult to understand. Therefore, we tend to describe the theme of love over and over again, using new descriptions all the time. “[T]he concept of love is perhaps the most highly ‘metaphorized’ emotion concept” (Kövecses 2000:27). Along with this statement, Kövecses presents a long list of underlying cognitive structures, also called conceptual metaphors, for various love metaphors, e.g. “LOVE IS A JOURNEY”, “LOVE IS A NATURAL FORCE”, “LOVE IS WAR” (2000:26). Worth noting here is that among all these conceptual metaphors we also find “LOVE IS FIRE” out of which the metaphor “I am burning with love” is constructed. This shows that “fire and heat metaphors” are used in describing love.

Cognitive scientists like Lakoff and Johnson (1980, 1999:45-73) and Kövecses (2000) describe underlying cognitive structures in order to show how certain metaphorical expressions have been constructed. In cognitive semantics these structures are known as conceptual metaphors. In Philosophy in the Flesh (1999:45-56) Lakoff and Johnson give examples of how conceptual primary metaphors occur in our childhood. “For young children, subjective (nonsensorimotor) experiences, on the one hand, and sensorimotor experiences, on the other, are so regularly conflated – undifferentiated in experience – that for a time children

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6 Lakoff and Johnson (1999:45-73) elaborate the notion of conceptual metaphors by discussing primary and complex metaphors. However, these two categories are both conceptual metaphors, and even if the “fire and heat metaphors” are complex metaphors rather than primary ones, this distinction need not be elaborated in this study.
do not distinguish between the two when they occur together.” (1999:46). Lakoff and Johnson claim that the metaphorical construction *I'm feeling up* is created out of the conceptual primary metaphor HAPPY IS UP in which they see HAPPY as the subjective experience and UP as the sensorimotor experience. A child connects happiness with the erect body stature because the subjective domain and the sensorimotor domain get conflated. HAPPY is the target and UP becomes the source. The basic notion about all conceptual metaphors, not only primary ones, is found in their earlier book *Metaphors We Live By*, published in 1980, in which Lakoff and Johnson claim that our way of conceiving things in the world decides what we construct, e.g. ARGUMENT IS WAR: “We talk about arguments that way because we conceive of them that way – and we act according to the way we conceive of things.” (1980:5). It is important to separate these general metaphorical thought patterns, called conceptual metaphors – e.g. ARGUMENT IS WAR – from actual metaphorical formulations, e.g. I *demolished* his argument, which we use in everyday speech. The essay will return to conceptual metaphors in section 4.2 below where the conceptual metaphors behind specific rock lyrics are outlined.

If we return to Kövecses, we see that he also presents a list of conceptual lust metaphors, i.e. metaphors for sexual desire (2000:29f). By putting the lust metaphors in a list of their own, Kövecses separates the love metaphors and the lust metaphors. Love metaphors and lust metaphors will here be treated in the same list instead, because as far as I can see love (attraction to another person) and sexual desire are basically the same thing: to breed, since this is the basic reason why we fall in love with somebody else. In addition, some of the sources in Kövecses’s love metaphors are found in his list of lust metaphors as well, e.g. “LUST IS WAR” and “LOVE IS WAR” (2000:29).

A few pages after the lust metaphors are given in Kövecses’s book, there is a table listing the lust metaphors found in several romance novels. Out of the 372 metaphors found, 90 were expressed in terms of fire or heat. That almost 25 % of all lust metaphors found in these romance novels were “fire and heat metaphors” and that Kövecses has not even included what he refers to as love metaphors indicates how common it is to describe love in terms of fire or heat. However, in the table only 65 of the 90 fire and heat expressions are considered metaphors by Kövecses, because he sees references to body heat, e.g. “his masculinity made her body go hot” (2000:32) as cases of metonymy. He considers body heat as a part of lust and love. However, I prefer to treat what he considers body heat metonymy as examples of external metaphors instead. If we think that the sentence *his masculinity made her body go hot* just describes a physiological reaction, then we can, strictly speaking, talk about metonymy,
or perhaps even synecdoche, since body heat and love are then a kind of part-whole relationship. However, I would claim that this may as well be a metaphorical expression, because it may just be about a feeling, an imagination of heating up and not a real increase in temperature. Examples such as these will be further analysed in section 4.3 below where we find analyses of the external metaphors.

3.2 Why Use Metaphors in Rock Lyrics?
Apart from what has been said in section 2.1 and 3.1 above about, for instance, love being a complex experience that is difficult to describe in literal terms, there are further reasons for using metaphor in language. We may sometimes think that metaphors are purely decorative (for instance in poetry and music lyrics) and strictly speaking not necessary for describing something. However, the idea that metaphors are only decorative and optional additions to human language and only used as a form of rhetorical substitution for literal descriptions has been questioned and convincingly criticised by many analysts. Richards (1965:89-91) and Black (1962:30-34) both rejected the notion that metaphor is, strictly speaking, unnecessary in language. Black (1962:31) coined the term “substitution view” for the theory that metaphors can be replaced by literal expressions, a claim that he heavily criticised. Some other examples of this criticism are: “People think that they can get along perfectly well without metaphor. We have found on the contrary, that metaphor is pervasive in everyday life, not just in language, but in thought and action” (Lakoff & Johnson 1980:3) and “The idea that metaphors are nothing but substitutions for more basic and literal expressions is however without a doubt wrong” (Alm-Arvius 2003:91).

Nonetheless, metaphors can also have a mainly decorative or rhetorical function. There is often a reason for using metaphor in speeches, poetry and music lyrics apart from its naturalness in human cognition and the language used to express our thoughts. Metaphors can be constructed in many different ways, and writers of poetry and music lyrics use language that they find aesthetically attractive. It is enough to read only a few lines of any work by Shakespeare to find elaborated metaphors that contribute to what many will consider the “beauty” of the language. Rock lyrics can be seen as a kind of poetry as well, and metaphors in them serve the same purposes as they do in “real poetry”: they convey a message and they create a richer and more vivid language.

Metaphors “‘carry over’ the qualities of one thing to another. They make us see things in another way. They add dimensions of meaning to the poems.” (Graves & McBain 1972:171). By using the phrasal verb carry over, Graves and McBain seem to claim that certain features
of the source are carried over from the source to the target and that none of these features existed in the target earlier. We should keep in mind, however, that in order for a source to map some of its features on to a metaphorical target there must be some kind of perceived similarity between them. We cannot take any source and carry over certain features from it without first seeing some similarity between the target and the source.

Moreover, metaphors fit quite well in rock lyrics because they are often open to varying interpretations. As stated in section 1.1, the metaphors chosen for this essay are not so interpretatively complex. However, this does not mean that these metaphors can only be interpreted in one single way. Listeners of rock music probably often have their own specific interpretation of a metaphor although the lyrics here tend not to be so “literary” or refined.

4. “Fire and Heat Metaphors” in some Rock Songs

4.1 “Fire and Heat Metaphors” in some Rock Lyrics

In the use of metaphors rock lyrics are similar to romance novels in that feelings of love can be dealt with in terms of fire and heat and also because metaphorical expressions tend to be hyperbolic. “Love is the most popular theme in rock music, or in any other music, for that matter.” (Macken, Fornatale & Ayres 1980:30). This statement indicates that there are innumerable examples of the love theme in rock lyrics.

The examples given and analysed in this essay all belong to the wide category of rock texts, although they of course belong to certain sub-categories of rock such as rock’n’roll and hard rock. The term rock can be seen as a hypernym for all its sub-categories. However, the songs will be referred to simply as rock songs; any further classification is not relevant for this piece of work.

The metaphors that have been analysed come from songs that are from the 1950s to the 1980s. Some songs are more famous than others, but they all have famous artists performing them. Here are the songs with the artist and the year of the song’s release in brackets:

Smoke Gets In Your Eyes (The Platters 1958)

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7 We cannot claim that the entire rock genre prefers “fire and heat metaphors” to describe the theme of love, but by looking at a few examples of rock songs we can see that these metaphors do occur there.

8 None of these songs were published on their own, but I have found them in anthologies or on CDs, as a result these song titles are here given in ordinary roman type, not in italics.

9 This is perhaps not a prototypical example of an hyponym of the hypernym rock; however, the song is referred to as “doo wop” by Brolinson and Larsen (1994:34) which is like a predecessor of early rock.
I’m On Fire (Jerry Lee Lewis 1964)
Light My Fire (The Doors 1967)
Burning Love (Elvis Presley 1972)
Signed, Sealed and Delivered (Stevie Wonder 1974)
Let Me Put My Love Into You (AC/DC 1980)
Abracadabra (Steve Miller Band 1982)

The metaphorical expressions will be analysed and categorised in the same way as cognitive scientists like Lakoff and Johnson (1980, 1999:45-73) and Kövecses (2000) have done by outlining underlying cognitive structures or conceptual metaphors (cf 3.1). This analytical method makes it easier to explain what message the metaphor is trying to convey. The conceptual metaphors that have been outlined below can be said to be variations of the conceptual metaphor found in Kövecses (2000:26) LOVE IS FIRE; this conceptual metaphor can be seen as the hypernym of the conceptual metaphors given in 4.2.2 and 4.3.1, since LOVE IS FIRE is the most general or non-specific of all the conceptual metaphors identified here. Hence, the second conceptual metaphor has been identified with brackets: (BEING IN) LOVE IS (BEING ON) FIRE.

Ungerer & Schmid explain how conceptual metaphors are identified, and they use the example TIME IS MONEY: “we actually think of, or conceptualize, the so-called ‘target’ category TIME via the ‘source’ category MONEY” (1996:118). When we think of LOVE we conceptualise it via FIRE; hence, specific metaphorical constructions like Our love become a funeral pyre are identified.

4.2 Examination of the Internal “Fire and Heat Metaphors”
The conceptual metaphor of a specific set of metaphorical formulations is given first in each section from 4.2.1 to 4.3.1 and there are in total three conceptual metaphors, e.g. 4.2.2 (BEING IN) LOVE IS (BEING ON) FIRE. Each metaphorical formulation is numbered, and the song from which the formulation is taken is given in brackets. Then the target and the source are given. The target is in each case the word or string of words in the rock lyrics that is the metaphorical part; it is the linguistic expression of the target meaning. For instance in example (2) we have Keep me burning for your love where burning is the target. More precisely it is the secondary, figurative meaning of burning that is the target, namely being in love and being sexually excited, which is here expressed by the linguistic sign burning. The primary and literal sense of burning expresses the meaning of the source, which is
backgrounded in relation to the metaphorical target. The source is a comparison device that we go back to in order to understand the secondary sense of *burning*. In each conceptual metaphor it is the subject that is the target and the predicative complement that is the source.

After the target and the source of the example have been given, an explanation of why the metaphor should be considered internal is presented. A target explanation, an explanation of what the metaphor means, is also provided. The target explanation tells us what secondary sense of, for instance, *burning* is used in the metaphor. As has been pointed out, metaphors tend to be interpretatively open, some more than others, and the explanation is based on my own interpretation of the metaphorical formulation. Hopefully, most people will not see these personal interpretations as untypical. Finally, what perceived resemblances there seem to be between the target and the source are pointed out. The perceived resemblances are what in 2.1 were called the features of the source that are mapped on to the metaphorical target. Certain perceived resemblances in the target and the source are quite subjective since metaphorisation involves personal feelings about the things we want to describe by a metaphor. Personal feelings are certainly involved when it comes to feelings such as *love*, the feeling described in the metaphors below, which contain many different connotations. *Flower*, for instance, is generally seen as having positive connotations, whereas, for instance, *snake* is generally seen as having negative connotations. *Love*, on the other hand, is a feeling with different conceivable qualities and is therefore open to many different connotations. Feelings may be unstable and often contain both positive and negative qualities.

In addition, and to avoid confusion, it should be mentioned that in *OALC* we find the idiom “on fire” with the description “giving you a painful burning feeling” (2005). *On fire* is thus a lexicalised idiom denoting something typically negative. Although a common way of describing *love* is *love hurts*, this lexicalised meaning of *on fire* in these songs will not be referred to due to the universe of discourse which tells us that these songs are, at least mainly, about a happy feeling, excitement and not pain.

### 4.2.1 LOVE IS FIRE

(1) *Our love* [can only]¹⁰ *become a funeral pyre* (Light my Fire)

Target: *a funeral pyre*. Source: A real funeral pyre.

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¹⁰ *Our love become a funeral pyre* is an elliptical clause from which the predicator has been deleted, therefore the predicator is here supplied from the preceding clause (cf Appendix p. 27) so the string will not be ungrammatical.
There is a collocational clash in the construction between the metaphorical part and the rest of the string. The emotion labelled love can never be turned into the concrete phenomenon labelled pyre which is used to burn corpses on. In this sentence a funeral pyre is the subject predicative preceded by the copula become. This means that the subject our love is referred to as becoming something, turning into something. A funeral pyre can never literally be like someone’s love, it is by no means possible. Therefore, love [can only] become a funeral pyre is without any doubt an internal metaphor.

Target explanation: The singer of The Doors, Jim Morrison, sings our love, so he is probably referring to the love between him or his persona (cf Wales 1990:134,348) and his girlfriend. He can thus be taken to compare their love to a funeral pyre most of all because of the heat created when two people make love to each other, but also because love is an intense feeling that is sometimes said to consume people. It is a mixed physiological and psychological reaction. In addition, there may be something destructive about love that is compared to a fire burning corpses. An exaggerated image of love like this can be seen as a hyperbole since it has a rhetorical effect which “make[s] people really listen and remember the message.” (Alm-Arvius 2003:136). The expression also talks about released energy; energy in the form of heat from the pyre and energy in form of increase in body temperature. The whole metaphorical expression love [can only] become a funeral pyre is hyperbolic since it describes the love between the two people as something very hot, intense, alive, heat-creating, but also perhaps something destructive and consuming.

The most prominent perceived resemblance between the target and the source is heat, since heat is the feature easiest to spot in the source (FIRE) and the target (LOVE) of the conceptual metaphor LOVE IS FIRE. Other perceived resemblances like life, released energy and intensity can also be found since they are closely connected to both FIRE and LOVE. These can be referred to as the more positive perceived resemblances. However, there are also some less positive features in the source and the target such as destructive power and consumption that can be spotted since a funeral pyre is actually something that burns corpses, which is typically not connected to positive feelings. Destructive power and consumption should presumably be seen as less prominent perceived resemblances since love has more positive connotations.
4.2.2 (BEING IN) LOVE IS (BEING ON) FIRE

(2) *Keep me burning for your love* (Abracadabra)

Target: *burning*. Source: Literally burn (set on fire) something, which creates heat or released energy.

This metaphor is internal, because there is a collocational clash between between *me* and *burning* in the complement. No person will actually burn in real flames for someone else’s love. Although it is possible, in theory, to set fire to a human, it is *for your love* that matters in this case. Steve Miller, the singer of Steve Miller Band, does not sing about some execution, he sings about a passion: his love. Moreover, the imperative clause *Keep me burning* cannot be considered as a real command or request, because the person who utters it refers to (BEING IN) LOVE.

Target explanation: a mixed psychological and physiological reaction, namely to be in love and feel excited about it, which leads to increased pulse rate and blushings or temperature rise that make the experiencer warmer. Moreover, s/he also feels alive and concentrated on *love* only, since *burning* means feeling something intensely in its secondary sense. Therefore, we can connect to a certain intensity and concentration in this *love*. S/he or the persona may also feel consumed or destroyed by the strong feelings of love since *burning* in its primary sense means to literally burn something, which destroys and consumes things.

The most prominent perceived resemblance between the target and the source is heat. We also have intensity, released energy, and life as other, related positive perceived resemblances. The more negative perceived resemblances are destructive power and consumption, but they seem less prominent.

(3) *You spark the fire in me* (Let Me Put My Love Into You)

Target: *spark the fire*. Source: A real spark that lights a real fire.

This metaphor is also internal, because there is a collocational clash between the first part of the predicate *spark the fire* and the adverbial *in me*. A fire cannot possibly occur inside a body, and it is impossible to *spark the fire* inside a human being. So this formulation cannot be interpreted literally.

Target explanation: the spark is the feeling of attraction that occurs in a person who is in love or falls in love with somebody. As the love develops due to the first spark that creates the *fire*, the feeling grows stronger and the body gets warm or hot because of the increased pulse rate, the blushings and the excitement. A mixed psychological and physiological reaction
takes place and there is a conception of heat, the creation of heat, intensity and released energy in this metaphor as well as the more negative notion of consumption and destructive power, since feelings of love can also, just like a real fire, can ruin and make the persona of the song unhappy.

The perceived resemblances between the target and the source are heat, life, intensity and released energy. Consumption and destructive power are negative and perhaps less prominent perceived resemblances.

(4) *I have a burning desire* (I'm on Fire)
Target: *burning*. Source: something that is literally burning.
This is another internal metaphor because of the collocational clash in the direct object between the literal meaning of the premodifier *burning* and the head *desire*. A feeling such as *desire* can never burn. What makes this metaphor extra interesting is the participle *burning* which here is used metaphorically. In *OALC* we find this explanation for *burning* in its secondary sense: “(of feelings, etc.) very strong; extreme: a burning desire to win” (2005). *Burning* is thus a lexicalised metaphor that describes strong feelings for something. When the singer Jerry Lee Lewis sings *I have a burning desire*, we know (or at least strongly assume) that he wants the girl he is singing about very much. He has a strong *desire* for her, and he expresses it by using the premodifier *burning* metaphorically. Moreover, *burning* fits well in a song about (BEING IN) LOVE, for LOVE is, as we have seen, often described in terms of FIRE. *Burning* in its primary sense means that something is on fire, a real fire with flames that creates heat, which is one important feature that is shared by the source and the target in “fire and heat metaphors”. The literal (primary) and metaphorical (secondary) senses of *burning* are polysemously related.

Target explanation: The desire to be with his love is very strong. The *burning* is connected with love described in terms of FIRE, i.e a mixed psychological and physiological reaction: to be in love and feel excited about it, which causes an intense longing, a hot feeling in the body, a feeling of really being alive. In addition, negative qualities of a literal fire may be part of the target, such as consumption and destructive power. The feelings of *love* may consume the persona in this song and ruin his/her life.

As more prominent features, the perceived resemblances between the target and the source are heat, life, intensity and released energy. More negative and less prominent features are consumption and destructive power.
(5) You set my soul on fire (Signed, Sealed and Delivered)
Target: set…on fire. Source: To set something literally on fire.
Also this is an internal metaphor because of the collocational clash between set…on fire and the object soul. Soul, which here means “inner character”, “spirit of a person” or “spiritual / moral / artistic qualities” (OALC 2005), is the abstract psyche, which can never really be set on fire.

Soul, with the meaning of “inner character” and “spirit of a person”, in set my soul on fire represents the thoughts and feelings of a person and how these are affected by the feelings of love, whereas, e.g. me in set me on fire also represents the human body how it is affected by the feelings of love. Thus, set my soul on fire describes how a person’s thoughts and feelings get obsessed with love. When something is on fire, it is being destroyed by the fire. Eventually the flames may reach every part and transform the thing on fire into ashes.

Similarly, thinking about the beloved person should be understood to dominate the thoughts of the singer or his persona. By thinking about the beloved one, heat arises in his body and the metaphor on fire is used to describe the psychological as well as the physiological process. When analysing this example, we can keep in mind what Lakoff and Johnson state as the basis for their work Philosophy in the Flesh: “The mind is inherently embodied” (1999:3).

Target explanation: to think of the loved one, the thoughts create excitement, an intensity in the body with increased pulse rate and rising temperature, creating heat in the body. The heat is also a form of released energy coupled with a feeling of being alive. On fire can in this expression be a more negative description as well, e.g. consumption and destructive power, which figuratively go hand in hand with love, as we have seen in the examples above.

The more prominent and positive perceived resemblances between the target and the source are heat, intensity, released energy and life. The probably less prominent features and more negative perceived resemblances are consumption and destructive power.

4.3 Examination of the External “Fire and Heat Metaphors”
Metaphors like the ones in 4.3.1 (BEING IN) LOVE IS (EXPERIENCING) HEAT/WARMTH are considered metonymy by Kövecses, who considers body heat as a part of being in love or making love (2000:32). However, Alm-Arvius’s term external metaphor is here preferred instead when describing them, because it is arguable that the examples given below can be used with a literal meaning as well as a metaphorical one. We cannot, for
instance, say whether the persona in Steve Miller’s song Abracadabra really heats up or not when s/he sings *I heat up*. Perhaps there is an increase in the body temperature or perhaps s/he only means that s/he is feeling psychologically excited, filled with energy and reactions that will or may trigger action.

If a metaphor like *I heat up* is taken literally, then Kövecses’s idea about metonymy seems acceptable. However, *I heat up*, in the sense of being in love as in this context, seems to me to be fully acceptable as a metaphor as well. There is, as far as I know, no proof that there is necessarily a physiological increase in body temperature when we are or fall in love; it might just be an imagined feeling of heat. The individual who utters this perhaps only imagines that s/he gets warmer from thinking about love, although there is no actual increase in body temperature. Feeling happy, i.e. being in love, may create imagined feelings of heat.

External metaphors are not always so easy to distinguish from internal ones, as we will see below. Instead of strictly dividing the two types of metaphors into two discrete categories they can be described as connecting along a continuum:

\[
\text{Internal metaphors}——\text{More likely to be metaphors}——\text{External metaphors}
\]

Examples (6) and (7) show that it is not always easy to classify certain metaphorical strings as internal or external metaphors; instead they end up somewhere in the middle of the continuum. These two examples show that even if we cannot say for certain that there is a collocational clash within a string that forces a metaphorical interpretation, some strings are unlikely to be interpreted literally. However, in example (8) there is no collocational clash, and it is the only example in this essay of an outright external metaphor.

There will thus be two explanations of the examples in section 4.3.1: one literal interpretation and one figurative interpretation, because whether a construction that can be an external metaphor should be interpreted literally instead of figuratively depends on the universe of discourse, the context of the metaphor (cf 2.2). Some results from the *BNC* and *Google* are also provided in order to establish whether these strings can also be used with literal meanings.

4.3.1 (BEING IN) LOVE IS (EXPERIENCING) HEAT/WARMTH

(6) *I heat up* (Abracadabra)

Target: *heat up*. Source: Something that literally heats up, gets warmer.
There is no obvious collocational clash between the subject I and the predicator heat up in I heat up. It is difficult to say whether we should interpret I heat up literally or figuratively. Perhaps the referent of I could be understood to heat up literally, with a real increase in the body temperature, say because of warm clothes, or hot baths. However, this might as well be a metaphor expressing how s/he feels when thinking about his/her love. There may even be a collocational clash in I heat up since it is very uncommon, or even non-existent, to use a human subject participant in such an intransitive construction. There are no examples of heat up as an intransitive verb together with a human subject participant in the BNC.

Google\(^{11}\) finds 32400 hits for I heat up, and it appears as if most of the hits with intransitive use of heat up refer to music lyrics about love, the major part to Abracadabra. Since I heat up seems at least rare except in music lyrics about love, we must assume that this clause should not be interpreted literally in the sense of getting warmer physically.

In the continuum outlined above this example should be placed somewhere in the middle since as it is not entirely clear if I heat up is an internal or external metaphor. However, the preferred interpretation of this example is no doubt the figurative one, since it is found in a rock song about being in love and seems non-existent in everyday speech.

Target explanation: since I heat up does not seem idiomatic with a literal meaning in standard English, this example may belong in the middle of the continuum between internal and external metaphors. It seems to be about being excited and happy about the feelings of love.

The perceived resemblances between the target (BEING IN) LOVE, and the source, (EXPERIENCING) HEAT/WARMTH, are again heat, released energy and life. The source here is not FIRE, so intensity is not such an obvious perceived resemblance as it was between the target and the source in LOVE IS FIRE and (BEING IN) LOVE IS (BEING ON) FIRE. Nor do the target and the source here appear to share more negative features such as consumption and destruction. EXPERIENCING HEAT/WARMTH is typically associated with feeling good and snug, whereas being cold is typically associated with feeling bad. Consequently, feeling good is another perceived resemblance here, since we feel good both when we are in love and when we feel warm.

(7) I feel my temperature rising (Burning Love)
Target: feel…temperature rising. Source: Bodily temperature that increases.

\(^{11}\) http://www.google.se/search?hl=sv&q=%22I+heat+up%22&meta=, 27/3-06.
It is debatable whether we can feel our own temperature rise. We can feel that we have a higher and lower temperature than what is considered normal, but to feel how the temperature changes does not seem very likely in most cases. Nevertheless, I will treat this example as an external metaphor because there are extreme situations when we are able to feel how the body temperature rises and falls, e.g. when bathing in a hole in the ice or taking a sauna. This is why there is no obvious collocational clash between the predicator *feel* and the complement *my temperature rising*. This example could thus have a literal meaning as well as a figurative one. All the same, this is not a prototypical example of an external metaphor since a clause with a possessive pronoun in the complement *my temperature rising* is not so likely to be used with a literal meaning. Therefore, the clause should be placed in the middle of the continuum above. The figurative interpretation of this metaphor is the preferred one, and it is natural in a rock song about being in love.

The *BNC* does not contain any examples of *I feel my temperature rising*, or *my/your/his/her temperature*. This promotes the figurative interpretation of the clause, at least according the idea expressed above that we cannot usually feel our own temperature rise or fall. *Google*\(^\text{12}\) finds 570 solutions for *I feel my temperature rising* and all of these refer to the song *Burning Love*. It is clearly an unusual clause in English, and a literal use of the clause is difficult to find.

Figurative/Target explanation (figurative): only imagined feelings of heat rushing through the body due to excitement and happiness caused by the feelings of love. No actual increase in body temperature, although the experiencer imagines feeling an increase in body temperature.

The perceived resemblances between the target and the source are heat, released energy and life.

**(8) Smoke gets in your eyes** *(Smoke Gets in Your Eyes)*
Target: *Smoke gets in your eyes*. Source: Real smoke that comes from fire and irritates someone’s eyes.

This famous example from The Platters’ hit can be categorised as an external metaphor because there is no collocational clash between the literal senses of the words within this string. *Smoke* is a substance that can get in the eyes of people, both from small and big fires. However, when the sentence is used in a love song, its literal sense does not make much sense and the listeners will most certainly interpret it figuratively.

\(^\text{12}\) [http://www.google.se/search?hl=sv&q=%22I+feel+my+temperature+rising%22&meta=], 27/3-06
14 examples of *smoke gets in your eyes* were found in the BNC, and 10 of them referred to the song. In the other four examples the construction has a literal interpretation, for instance:

Let us blow smoke at each other, you and I. Smoke gets in your eyes, your green eyes, my icy love. *(BNC, ADA 709).*

In Google there were 700 000 hits of *smoke gets in your eyes* and my impression is, after a brief examination, that the overwhelming majority of these refer to the song. Since the song obviously is very well known, we can suspect that it is uncommon to say *smoke gets in your eyes* in everyday speech without referring to the song at all. A clause as well known as *smoke gets in your eyes* contains too many connotations (the 50s, The Platters, feelings of love etc.) so it is difficult for many or most speakers of English to utter this without referring to the song by The Platters.

Literal explanation: smoke from a fire gets in the eyes and irritates them, a physiological reaction.

Figurative/Target explanation (figurative): the tears have more of a psychological cause, that the feelings of love causes the person to cry.

The perceived resemblance between the target and the source is the reaction of the eyes. In the literal interpretation there is a fire that creates smoke which irritates the eyes to such an extent that tears occur. In the figurative interpretation the feelings of love cause the tears. It is due to the close connection between smoke and fire that *smoke gets in your eyes* can be seen as a “fire and heat metaphor”.

4.4 Discussion of the Analyses of Internal/External Metaphors

In the analyses of the internal metaphors the perceived resemblances between the target and the source have been pointed out, and in each case heat, released energy, intensity and life appear to be associative connectors between them. Heat is probably the most prominent shared feature of the target and the source in the conceptual metaphors LOVE IS FIRE, (BEING IN) LOVE IS (BEING ON) FIRE and (BEING IN) LOVE IS (EXPERIENCING) HEAT/WARMTH. Released energy, intensity and life are also connected to both LOVE and FIRE. Destructive power and consumption are more negative notions that are perceived resemblances as well since LOVE and FIRE are not always just positive experiences. FIRE

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13 http://www.google.se/search?hl=sv&q=%22smoke+gets+in+your+eyes%22&meta=, 27/3-06.
can literally destroy and consume things, and LOVE can do the same to people in a less physical or more psychological way.

However, in the conceptual metaphor (BEING IN) LOVE IS (EXPERIENCING) HEAT/WARMTH we cannot spot intensity, destructive power and consumption as perceived resemblances, since these features are connected to FIRE and not HEAT/WARMTH. Just (BEING EXPOSED TO) HEAT/WARMTH is usually seen as something positive that cannot destroy or consume in the same way as FIRE can.

Consequently, some of the most prominent resemblances between LOVE and a real FIRE or HEAT/WARMTH can be said to be heat, released energy and life. This helps us explain why it is adequate to use “fire and heat metaphors” to describe love. In metaphorisation we suppress features in the source than cannot be used in the figurative target understanding. In the case of FIRE the colours of the flames and other specific concrete features are suppressed, but subjective emotional reactions to heat or released energy are mapped on to the target.

The distinction between metaphorical constructions that can only be interpreted figuratively, i.e. internal metaphors, and metaphorical constructions that can be interpreted figuratively as well as literally, i.e. external metaphors, may seem like a simple distinction at first. However, when beginning to analyse what appears to be an external metaphor it is easy to start hesitating about the categorisation, since there may be a less obvious collocational clash also in such a construction. At first I heat up seemed to be an outright external metaphor, but when it turned out that this construction does not seem to occur with a literal meaning in standard English, it became a more unclear case and a continuum was set up instead, moving from internal metaphors to more likely to be metaphors and ending with external metaphors. I heat up along with I feel my temperature rising ended up in the middle of this continuum instead of to the right as examples of outright external metaphors.

With the evidence provided so far, it seems as if, at least in standard English, “fire and heat metaphors” are established and accepted metaphorisations. Whether this type of metaphorisation is universal or not is difficult to say. There are other languages, apart from English, that use “fire and heat metaphors” for expressing love, for instance Swedish: “jag tände på henne redan vid första dansen” (SSO 1988:1328). “Tände på” in its primary sense means “set fire to” with the stress on “på”, and in its secondary sense “turned on, was aroused” with the stress on the first syllable in “tände”. Italian has: “ardere d’amore” (Zingarelli 2002:141), German: “Feuer fangen” (DDU 2003:539), which in its primary sense

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14 This use of the verb ardere (to burn) in a figurative way is seen as poetic and is not used in everyday speech.
means “catch fire” and in its secondary sense means “to fall in love”, and Latin: “ardor”, which means fire, heat and embers and can also be used in a metaphorical way to describe the heat of love (NL-SO 2001:74).

Moreover, what is interesting is that some expressions in rock lyrics can also, strictly speaking, be given a literal interpretation. Most of the listeners to these lyrics have probably never even considered this possibility. The difference between internal and external metaphors seems to me an important aspect of the nature of metaphor, because it adds a whole new dimension to the analysis of metaphors.

5. Conclusions
In this essay the use of metaphors that express love in terms of fire or heat have been analysed. These metaphors have here been called “fire and heat metaphors”. Many such metaphors occur in rock songs about love, which are the empirical material for this essay. Seven rock songs from different decades were selected since they contain “fire and heat metaphors”. The main question of this essay was if there are any external metaphors, metaphors that can also be taken literally, among these “fire and heat metaphors”, or if they are all internal metaphors. Another aim was to examine the syntactic and semantic structure of the strings in which the “fire and heat metaphors” are found.

First of all, it turned out that the perceived resemblances between the target, LOVE, and the source, FIRE or HEAT/WARMTH, in all the “fire and heat metaphors”, internal and external, tend to be heat, released energy and life. These notions seem to be strongly connected to feelings of love, probably because being in love or making love releases energy, creates heat and shows that there is life in the body through physiological reactions such as temperature rise and increased pulse rate. Moreover, some metaphorical expressions that can also, in principle, be given a literal interpretation were found. In other words, there are external metaphors among the “fire and heat metaphors”. Especially “fire and heat metaphors” with the underlying cognitive structure (BEING IN) LOVE IS (EXPERIENCING) HEAT/WARMTH could be external metaphors. In the analyses of these metaphors the BNC and Google were used in order to find out if these constructions are used in other contexts with literal meanings. The results indicated that this seems not to be the case. Thus, it appears possible to talk of a more inconspicuous collocational clash also in some examples that at first looked like external metaphors. Accordingly, there seems to be a
continuum between internal and external metaphors, and this means that they can hardly be considered quite discrete categories.

In the Introduction it was pointed out that the analyses of “fire and heat metaphors” in a few rock songs cannot be seen as representative for the entire rock genre. Such a work would take a long time to finish, and it would probably be a bit dated. Nevertheless, this essay can give at least a small hint of what metaphors in rock songs with a love theme can look like. Moreover, it has shown that internal and external metaphors are notions more complex than might be expected.

Hopefully, this essay can also inspire some people to listen more to the lyrics in songs of different music genres, even if the lyrics often tend to be regarded as less important and subordinated to the music (cf Brolinson & Larsen 1981:14-18). Not only is it interesting to look at the semantic qualities in the lyrics, for instance metaphors, textual analysis of an English rock song is also a good way of learning the English language.
References

Primary Sources


   RCA Corporation.


Secondary Sources


Appendix – The Lyrics

Abracadabra – Steve Miller Band

Lyrics/Music: S. Miller

I heat up, I can’t cool down
You got me spinnin’
’round and ’round
’round and ’round and ’round it goes
Where it stops nobody knows

Every time you call my name
I heat up like a burnin’ flame
Burnin’ flame full of desire
Kiss me baby, let the fire get higher

Abra-abra-cadabra
I want to reach out and grab ya
Abra-abra-cadabra
Abracadabra

You make me hot, you make me sigh
You make me laugh, you make me cry
Keep me burnin’ for your love
With the touch of a velvet glove
Abra-abra-cadabra
I want to reach out and grab ya
Abra-abra-cadabra
Abracadabra

I feel the magic in your caress
I feel magic when I touch your dress
Silk and satin, leather and lace
Black panties with an angel’s face

I see magic in your eyes
I hear the magic in your sighs
Just when I think I’m gonna get away
I hear those words that you always say

Abra-abra-cadabra
I want to reach out and grab ya
Abra-abra-cadabra
Abracadabra

Every time you call my name
I heat up like a burnin’ flame
Burnin’ flame full of desire
Kiss me baby, let the fire get higher
I heat up, I can’t cool down
My situation goes ’round and ’round
I heat up, I can’t cool down
My situation goes ’round and ’round
I heat up, I can’t cool down
My situation goes ’round and ’round

Light My Fire – The Doors

Music/Lyrics: J. Morrison & R. Krieger

You know that it would be untrue
You know that I would be a liar
If I was to say to you
Girl, we couldn't get much higher

Come on baby, light my fire
Come on baby, light my fire
Try to set the night on fire

The time to hesitate is through
No time to wallow in the mire
Try now we can only lose
And our love become a funeral pyre
Come on baby, light my fire
Come on baby, light my fire
Try to set the night on fire, yeah

The time to hesitate is through
No time to wallow in the mire
Try now we can only lose
And our love become a funeral pyre

Come on baby, light my fire
Come on baby, light my fire
Try to set the night on fire, yeah

You know that it would be untrue
You know that I would be a liar
If I was to say to you
Girl, we couldn't get much higher

Come on baby, light my fire
Come on baby, light my fire
Try to set the night on fire
Try to set the night on fire
Try to set the night on fire
Try to set the night on fire
Smoke Gets In Your Eyes – The Platters

Music/Lyrics: O. Harbach & J. Kern

They asked me how I knew
My true love was true
Oh, I of course replied
Something here inside cannot be denied

They said someday you'll find
All who love are blind
Oh, when your heart's on fire
You must realize
Smoke gets in your eyes

So I chaffed them and I gaily laughed
To think they could doubt my love
Yet today my love has flown away
I am without my love

Now laughing friends deride
Tears I cannot hide
Oh, so I smile and say
When a lovely flame dies
Smoke gets in your eyes
Smoke gets in your eyes

Let Me Put My Love Into You – AC/DC

Music/Lyrics: A. Young, M. Young & B. Johnson

Flying on a free flight
Driving all night with my machinery
Cause I
I got the power any hour
To show the man in me
I got reputations blown to pieces with my artillery
Well I'll be guiding and we'll be riding
Giving what you got to me
Don't you struggle
Don't you fight
Don't you worry cause it's your turn tonight

Let me put my love into you babe
Let me put my love on the line
Let me put my love into you babe
Let me cut your cake with my knife

Like a fever burning faster
You spark the fire in me
Crazy feelings got me reeling
They got me raising steam
Now don't you struggle
Don't you fight
Don't you worry cause it's your turn tonight, yeah

Let me put my love into you babe
Let me put my love on the line
Let me put my love into you babe
Let me cut your cake with my knife

Signed, Sealed, Delivered – Stevie Wonder

Music/Lyrics: S. Wonder, S. Wright, L. M. Haroaway & L. Garrett

Like a fool I went and stayed too long
Now I'm wondering if your love's still strong
Oo, baby, here I am, signed, sealed, delivered, I'm yours!

Then that time I went and said goodbye
Now I'm back and not ashamed to cry
Oo, baby, here I am, signed, sealed, delivered, I'm yours!

Here I am baby
Signed, Sealed, Delivered, I'm yours
(You got my future in your hands)
Here I am baby
Signed, Sealed, Delivered, I'm yours
(You got my future in your hands)

I've done a lot of foolish things
That I really didn't mean, didn't I?

Seen a lot of things in this old world
When I touch them, they mean nothing, girl
Oo, baby, here I am, signed, sealed, delivered, I'm yours!

Oowee baby, you set my soul on fire
That's why I know you're my heart's only desire

Here I am baby
Signed, Sealed, Delivered, I'm yours
(You got my future in your hands)

Here I am baby
Signed, Sealed, Delivered, I'm yours
(You got my future in your hands)

Burning Love – Elvis Presley

Music/Lyrics: Linde

Lord almighty,
I feel my temperature rising
Higher higher
It’s burning through to my soul

Girl, girl, girl
You gonna set me on fire
My brain is flaming
I don’t know which way to go

Your kisses lift me higher
Like the sweet song of a choir
You light my morning sky
With burning love

Ooh, ooh, ooh,
I feel my temperature rising
Help me, I’m flaming
I must be a hundred and nine
burning, burning, burning
And nothing can cool me
I just might turn into smoke
But I feel fine

Cause your kisses lift me higher
Like a sweet song of a choir
And you light my morning sky
With burning love
It’s coming closer
The flames are reaching my body
Please won’t you help me
I feel like I’m slipping away
It’s hard to breathe
And my chest is a-heaving

Lord almighty,
I’m burning a hole where I lay
Cause your kisses lift me higher
Like the sweet song of a choir
You light my morning sky
With burning love
With burning love
Ah, ah, burning love
I’m just a hunk, a hunk of burning love
Just a hunk, a hunk of burning love
Just a hunk, a hunk of burning love
Just a hunk, a hunk of burning love
Just a hunk, a hunk of burning love
Just a hunk, a hunk of burning love
I’m On Fire – Jerry Lee Lewis

Music/Lyrics: B. Feldman, J. Goldstein & R. Gotttehrer

Help me mister fireman, please
You know I'm burning from my head to my knees
I'm a flame with such a burning desire
A little girl set my soul on fire
She's got me burning up like a paper cup
Hmmm, hmmm, I'm on fire

Turn on a full alarm
I'm a flame for all of her charm
Oh, little fire truck can't you see
Can't you see what she's doing to me
She's got me burning up like a paper cup
Hmmm, hmmm, I'm on fire

And when my baby kisses me
I start shakin' like a ship on a stormy sea
And when I hear her say
I'm gonna love you each and every day
I start to roast, like toast, oh eeeeeee!

Help me mister fireman, please
You know I'm burning from my head to my knees
I'm a flame with such a burning desire
The little girl set my soul on fire
She got me burning up like a paper cup
Eeeeeee! I'm on fire

And when my baby kisses me
I start shakin' like a ship on a stormy sea
And when I hear her say
I'm gonna love you each and every day
I start to roast, just like toast, oh eeeeeee!

Help me mister fireman, please
You know I'm burning from my head to my knees
I'm a flame with such a burning desire
That little girl sets my soul on fire
She's got me burning up like a paper cup
Eeeeeee! I'm on fire