



## Animal Metaphors in Kendrick Lamar's Song Lyrics: An Ecolinguistics Study

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**Abstract:** Metaphors are used in various media. This article describes animal metaphors found in Kendrick Lamar's lyrics. This research was conducted based on ecolinguistics perspective. Researcher collected the data by implementing document review technique. Data analysis was carried out by using target and source analysis by Lakoff and Johnson (1980). Halley's theory (1980) was applied to identify animal metaphors in the lyrics. On the other hand, Haugen's theory (1972) was used to recognize the environment of the animal metaphors. The research shows that there were 9 (nine) animas used as metaphors (bird, jellyfish, shark, mouse, dog, lion, monkey, camel, and pig). The animal metaphors were found in 5 (five) different environments (social phenomenon, ethnicity, human anatomy, transportation, and politics).

**Keywords:** *metaphor, animal metaphors, Kendrick Lamar's lyrics, ecolinguistics*

**Abstrak:** Artikel ini mendeskripsikan metafora fauna yang ditemukan dalam lirik-lirik lagu Kendrick Lamar. Penelitian dilakukan berdasarkan sudut pandang ekolinguistik. Peneliti mengumpulkan data dengan melakukan teknik telaah dokumen. Analisis data dilakukan menggunakan analisis *target* dan *source* oleh Lakoff dan Johnson (1980). Teori Halley (1980) digunakan untuk mengidentifikasi metafora fauna di dalam lirik-lirik lagu tersebut. Selain itu, teori Haugen (1972) digunakan untuk mengidentifikasi lingkungan dari metafora-metafora fauna yang diidentifikasi. Hasil penelitian menunjukkan bahwa ada 9 (sembilan) fauna yang digunakan sebagai metafora (burung, ubur-ubur, hiu, tikus, anjing, singa, monyet, unta, dan babi). Metafora-metafora fauna tersebut ditemukan dalam 5 (lima) lingkungan berbeda pula (lingkungan fenomena sosial, etnis, anatomi manusia, transportasi, dan politik).

**Kata Kunci:** *metafora, metafora fauna, ekolinguistik.*

### 1. INTRODUCTION

The word metaphor comes from the Greek *meta* ('above') and *pherein* ('to divert'). Linguistically, this term refers to the use of a word or group of words not in accordance to its literal meaning but to its equation or comparison. Linguistics recognizes various kinds of metaphors. One of them is animal metaphors.

As the name implies, the animal metaphor uses the names of the animal as its comparison. For example, SCTV's official Instagram account dated December 2, 2021, posted about the trailer for the soap opera *My Love My Enemy*:

Baru papasan sudah berantem kayak anjing dan kucing gini nih! Gak kebayang kalau di kelas bakal seribut apa.

The phrase "kayak anjing dan kucing" ('like a cat and dog') in the quote above is not meant to say that the two soap opera characters are literally cats and dogs. Instead, the phrase is used as a metaphor that compares the bickering between the two characters like a dog and a cat who never get along.

Another sample of animal metaphors usage can be seen in a snippet of a song by Daxten, Wai, and Mia Pfirman. The title of the song is *Like a Blind Girl's Dog* (Gribbe).

I can tell that you've been through  
Some kind of heartbreak  
All I ever been with you  
Is faithful like a blind girl's dog

In the lyrics snippet above, the phrase “like a blind girl’s dog” is not meant to say that the main character of the song lyrics literally like a dog. However, it is used to express how faithful the main character is to her lover.

The use of animal metaphors such as the example above has also been widely studied from various linguistic perspectives. The first research was conducted by Rika (2012). She examines animal metaphors found in Indonesian proverbs based on anthropological studies. She found that animal metaphors in Indonesian proverbs are in the form of words and phrases, with socio-cultural phenomena with vertical and horizontal dimensions as socio-cultural phenomena related to the use of animal metaphors in Indonesian proverbs.

Rika’s study is different from this research in various ways. First, her study was conducted based on anthropological perspective. Second, she studied animal metaphors found in proverbs. This research however, described animal metaphors in Kendrick Lamar’s song lyrics. However, her research is important to this study in that she also uses animal metaphors.

The second research was conducted by Alghamdi (2019). He examines sociopragmatic representation of animal in Al-Bahah proverbs from ecolinguistics perspective. He found that Al-Bahah animal proverbs are not only sociolinguistics-specifics but also ecological-specific.

The description above of Alghamdi’s paper shows the difference between his study and this study. Unlike Alghamdi’s, this research paper demonstrates what animal metaphors used by Kendrick Lamar in his song lyrics. This paper also shows the research was conducted from ecolinguistics’ point of view. Like Rika’s, his research is

significant in that it also examines animal metaphors.

The third research was conducted by Mafrukha et.al. (2021). They also examined the use of animal elements in Japanese kotowaza (‘proverbs’) and the application of its socio-cultural values in Japanese society from a cognitive linguistic point of view. They found that the animal element in the kotowaza is a reflection of attitudes, actions, judgments, circumstances, and feelings. They also concluded that the kotowazas were very relevant to the socio-cultural values of Japanese society, such as the culture of working hard, being responsible, being focused, and being meticulous.

This study is different from Mafrukha et. al.’s in which it does not consider the cultural significance of the animal metaphors used in Kendrick Lamar’s song lyrics. The author examined the animal metaphors used by Kendrick Lamar seen through ecolinguistics’ perspective. It means that the author identified the environment of the animal metaphors after identifying the metaphors and their meanings in Kendrick Lamar’s song lyrics context. Their research also use animal metaphors.

The example from the SCTV Instagram account (2021) and the findings from the three studies above (Rika, 2021; Alghamdi, 2019; Mafrukha et al, 2021) allured the author's interest to conduct a study on the use of animal metaphors. Kendrick Lamar's own lyrics were chosen because he is one of the best rappers in the world today (Arnold, 2022). However, until now the author has not found any research on animal metaphors studied from the ecolinguistics perspective. Therefore, the writer decided to examine the animal metaphor in Kendrick Lamar's song lyrics from an ecolinguistic point of view.

## 2. REVIEW

### *Ecolinguistics*

Ecolinguistics is one of the many branches of linguistics. The term "ecolinguistics" is a combination of the words "ecology" and "linguistics". This study was introduced by Haugen (1972) as "the study of language and its environment." According to him, part of the ecology of the language can be psychological or sociological.

Psychologically, languages exist only in the heads of their users and function only through their relationship to each other and to nature, in other words, to their social and natural environment. On the other hand, the sociological part can be seen from interaction with other languages in the minds of bilingual and multilingual speakers. The ecology of language is also largely determined by the people who learn it, use it, and pass it on to others. This explanation from Haugen (1972) shows that from the start, he has intended the "ecology" of ecolinguistics reached beyond biological environment.

Years later, Fill and Muhlhausler (2001) also state their thoughts about ecolinguistics. They view ecolinguistics as about criticizing forms of language that can motivate ecologically destructive behavior or lead to ecological destruction and helping to look for those which encourage relationships of care and respect for the natural world or inspire people to protect the environment. It means they see ecolinguistics as one of the tools to encourage people to act certain ways towards their environment. Their explanation exhibits language's role past its relation with the biological, psychological, and/or sociological environment. Instead, they consider language has significance function to influence human behavior towards environment.

In line with the two professors from Australia and Austria, Stibbe (2014) notes that the word "ecolinguistics" has been used to refer to a variety of distinct methodologies and areas of study. For instance, the term "ecolinguistics" has been used to describe researches on the linguistic diversity and interaction of multilingual

classrooms, researches on languages and dialects that are disappearing in specific regions, researches on outdoor signpost discourse, and analysis of texts that happen to be about the environment or are connected to the environment, such as texts about animals, natural resources, economics, advertising, energy, ecotourism, or climate.

Stibbe (2014) says that diverse interpretations of the term "ecology"—from the broad definition of "the interaction of certain things with other things" to the more specific definition of "connected to environmentalism"—are to blame for the diversity of approaches. In other words, he views ecolinguistics in broader ways than the previous experts. Stibbe does not only think that ecolinguistics sees languages from its biological, sociological, and psychological environment, but also think that ecolinguistics sees languages from specific environment such as classrooms, et cetera.

On the other hand, Cowley (2014) makes a different observation. According to him, despite the term "ecology" it uses, ecolinguistics rarely discusses biology or even uses biological words. The majority of researchers agree that the phrase "language ecology" can be used to describe two different things: circumstantial language use when language is considered as a tool, or circumstantial language behavior where language is viewed as a living creature.

Both points of view are metaphorically based, either on the instrumental metaphor or the biomorphic metaphor. Although it is a remarkable trait of the human species, language does not actually exist in the natural world. As an organism, language is significantly less complex. Ecolinguists, however, frequently dissociate language use from being in the natural world. However, his explanation can also be inferred as Cowley observing ecolinguistics not only limited to biological environment as its "ecology" just like Haugen, Cowley, and Fill and Muhlhausler.

In line with Haugen (1972), Cowley (2014), and Fill and Muhlhausler (2001), Stanlaw (2020) states that ecolinguistics is a relatively new subfield of language scholarship which takes into account the physical and social ecological context in which language operates, and in turn, how language and discourse affect the environment and ecology. In a slight different tone with his predecessors, Stanlaw put discourse and language as one of the factors affecting environment and ecology. His clarification put ecolinguistics' scope in even more expansive range than Haugen (1972), Fill and Muhlhausler (2001), and Stibbe (2014).

Thus, ecolinguistics as a part of linguistics has developed from its basic definition as "merely" the study of language and its environment to affect how people encourage or discourage environment preservation. Even the term "ecology" or "environment" in ecolinguistics has also expanded from biological environment to sociological and psychological environment.

### **Metaphors**

The word metaphor is derived from the Old French word *métaphore*, which dates back to the 16th century, which in turn derived from the Latin *metaphora*, which means "carrying over," and from the Greek *metaphorá*, which means "transfer (of ownership)", which is derived from (metapher), "to carry over," "to transfer," and that from (meta), "behind," "along with," and "across. (Liddell & Scott, 1940). This etymological definition is not far off from its linguistical definition.

Black (1962) is one of the experts discussing about metaphor. He tried to differ metaphor from other figurative languages such as simile. He asserts that a metaphor is a combination of two ideas about unrelated objects that are active together and are supported by a single word or phrase whose meaning is the outcome of their interaction.

Then he goes on to explain that a man is symbolically referred to be "a wolf" if he preys on other animals, is vicious, ravenous, constantly in conflict, a scavenger, etc. These connotations won't be those conveyed by the everyday usage of the word "man" in its literal sense. It essentially organizes how we see the man.

In the same year, Wheelwright (1962) asserts that the semantic quality that is produced by an important metaphor, rather than any norm of grammatical form, serves as its litmus test. The psychic depth at which the things of the world, whether real or imagined, are transformed by the cool heat of the imagination, in his opinion, is what matters most in metaphor. Additionally, he defined the words "epiphor" and "diaphor." The term "epiphor" stands for the comparison-based extension of meaning. The diaphor, on the other hand, is the symbol for the addition of new meaning through synthesis and juxtaposition.

On similar note, Davidson (1978) argues that metaphors "cause us to see one thing as another, by making some literal statement that inspires it." In his explanation, Davidson limits metaphors usage by saying they are influenced in certain extents from its literal meaning. His argument is in line with one of the instances in this paper shown in the Introduction section. For example, the SCTV Instagram account (2021) above likens the fight between the two main characters to the relationship between a dog and a cat. On the same note, the song lyrics *Like a Blind Girl's Dog* above also likens the main character's loyalty to a personality of a blind girl's dog.

In 1980, Lakoff and Johnson released their book *Metaphors We Live By*. In that book they suggest that metaphor is more than just language, or simply using words. They contend that the majority of human thought is metaphorical. They believe that the metaphorically defined and structured human conceptual framework. Because metaphors are part of a person's mental

system, metaphors can be used as linguistic expressions. It should be clear that a metaphor refers to a metaphorical concept.

Blair in Yarrow (1995) declares that the term "metaphor" is occasionally used to refer to the use of a phrase in any symbolic meaning, regardless of whether the figure is based on likeness or another relationship that two objects share. This means that Blair has slight different opinion from the previous experts. In that he says that the relation to the literal meaning of the metaphor is not only the similarity. In fact, it can include other forms of relationship.

Kovecses (2002) makes a distinction between conceptual metaphors and metaphorical linguistic expressions. One domain of experience is utilized to comprehend another domain of experience in conceptual analogies. Specific intellectual metaphors are made explicit via metaphorical verbal terms. The conceptual domain we employ for this is known as the source domain, whereas the conceptual domain we are attempting to grasp is known as the target domain.

A collection of fixed correspondences (officially called mappings) between a source and a target domain is required to understand one domain in terms of another. These mappings are found between the fundamental building blocks of the source domain and the fundamental building blocks of the target domain. Knowing a conceptual metaphor entails being familiar with the set of mappings that apply to a specific source-target combination. The metaphorical verbal expressions (or linguistic metaphors) that give rise to a certain conceptual metaphor mostly get their meaning from these mappings.

The kinds of metaphors, however, are made based on Halley's classification (1980). He divides nine categories of symbols. They are being, cosmos, energy, substance, terrestrial, object, living, human, and animate.

The first sign falls into the category of being a language symbol that does not directly represent abstract concepts with no

or minimal abstract predication, such as honesty, loyalty, beauty, darkness, happiness, and so forth. The category of cosmos is the second symbol. Cosmos, which include the sun, stars, moon, Jupiter, Saturn, and other objects in the order of the solar system, fall under the category of universal semantic fields and also inhabit space in the universe that may be observed by the invisible to the eye senses.

The energy category is represented by the third symbol. The category of energy includes things like light, fire, wind, waves, and other moving objects in addition to existing and occupying space. The fourth symbol belongs to the category of material, which includes things like water, ice, air, hydrogen, oxygen, carbon dioxide, and others that have inert qualities in addition to existing, occupying space, and moving.

The fifth sign represents the terrestrial categories, such as mountains, rivers, oceans, lakes, and soon. These categories are defined by the size of the earth. This category's prediction is widely used. The sixth sign belongs to the group of objects. This category contains all types of things, including stones, gold, silver, bronze, iron, balls, tables, and other mineral commodities, and its characteristics include having a distinct shape. All objects that fall under this category have breakable attributes.

The category of living makes up the seventh category. This group is categorized as living organic growth in addition to existing, occupying space, moving, stretching, and having a distinct shape. This category includes everything that is a product of a plant, including fruits, flowers, vegetables, and the like. The number eight represents the human category. The phrase "human with all behavior" denotes a broad variety of behaviors that might not fall into the aforementioned headings. Humans fall under the category of complicated since they have unique experiences as individuals that set them apart from other people.

The last symbol or category is animate or animal. This animal category includes animate creatures other than humans

(humans) and plants. Thus, animals such as birds, camels, chickens, and so on which are used as metaphors, can be categorized as animal metaphors.

Rouhi and Rasekh-Manand (2011) note that it is important to remember that using an animal name as the source rather than the target is what qualifies as an animal metaphor or AM. Thinking back to the stories they heard as children, they could recall phrases like "Fox fired up/fox was furious." However, in Persian, their native language, they say: "He is a fox," then fox is the source here and this sentence is an example of AM. Here, fox is the target and fire is the source.

Second, as shown in Examples (1) and (2), the animal's name in an AM may be used referentially (i.e., merely as a label for an object) or predicatively (i.e., as a description that an object may satisfy to varied degrees or maybe not at all).

Example (1) He is a lion;

Example (2) He is a poor lion who has lost everything.

The word "lion" is employed in Example 1 in a referential manner. It is seen from the context that it represents all the characteristics that have come to associate with lions (in the folk model) and that it attributes to the target. However, in Example 2, the word "poor" indicates that the person does not possess the usual characteristics of a lion. It is important to note that this animal's name only makes sense if there is familiarity with the characteristics that are considered to be typical of lions in Persian culture.

In addition, one should keep in mind those traits that an animal is traditionally associated with and that have developed over time. Finally, in addition to being aware of the approved attributes, one need also be aware of the irrelevant traits that must be disregarded.

Unlike Halley (1980), Ullman (in Handayani) has different ways to categorize metaphors. He classified metaphors as follows. Anthropomorphic metaphors are those that refer to issues in human existence,

such as behaviors, personalities, or attitudes. This metaphor frequently involves transforming the nature of inanimate items into aspects of human anatomy, emotions, and wants.

Animal metaphors are metaphors based on terminology associated with the personalities, traits, and behaviors of animals. This metaphor compares and contrasts human body parts with animal personalities, traits, and behaviors.

Metaphors that transition from concrete to abstract or vice versa are said to be from concrete to abstract metaphors. By bringing an abstract environment to life, this metaphor makes it more vivid, real, and intelligible. Synthetic metaphors are used to deviate from sensory perceptions in any reactions or responses. As an illustration, consider the response shift from hearing sense (audition) to sight sense (vision). By directly describing the contrast between two components, metaphors are compatible with the human speech network. It alludes to the fact that metaphors are more frequently used in social contexts.

### ***Kendrick Lamar***

Kendrick Lamar Duckworth is an American rapper. He was born in Compton, California, United States, on June 17, 1987. Even though he was not a part of a gang, Kenny Duckworth, his father, was a Gangster Disciple, and his closest buddies were Westside Piru Bloods (Eells, 2015).

His mother gave him the first name Eddie Kendricks in honor of The Temptations vocalist Eddie Kendricks. He was raised in Section 8 housing and on welfare. Lamar experienced a pivotal moment in his life when he was eight years old and saw his heroes Dr. Dre and Tupac Shakur recording the music video for their smash hit "California Love" in 1995. Lamar attended the Compton Unified School District's McNair Elementary and Vanguard Learning Center as a youngster. He has acknowledged being quiet and reserved in class, and his mother even confirmed that up until the age of seven, he

was a "loner." He attended Centennial High School in Compton as a teenager and graduated with honors (Pigeonsandplanes, 2017).

In 2022, the New York Times named him one of the best rappers in the world today (Arnold, 2022). Like other African-American rappers, his song lyrics are dominantly raised social issues, women, and power. These song lyrics has won him praises from critics.

At year's end, Billboard critics observed, "Twenty years ago, Kendrick Lamar's *To Pimp A Butterfly* wouldn't have been able to reach such a wide audience for conscious rap music. He has a perfect sense of time. He spits harsh, angry bars while conceivably cutting a rug in the midst of widespread instances of racial tension and police violence across America, and the editors of Pitchfork observed that it "made critics to think carefully about music. It is an album by the most talented rapper of the modern period" (Pitchfork, 2015).

However, all those praises came with some controversies. For instance, Lamar appeared on Big Sean's single "Control" in August 2013. Lamar referred to numerous rappers by name and threatened to kill his rivals in his line. Artists like Joe Budden, Papoose, Meek Mill, Diddy, Lupe Fiasco, and B.o.B. diss records in response to the verse (XXL Mag, 2018).

The lyrics to Lamar's 2015 song "The Blacker the Berry" caused criticism. The lines, "So why did I weep when Trayvon Martin was in the street, when gang-banging make me kill a nigga blacker than me? Hypocrite!" criticized by fans as him being judgmental to his own community, the African-Americans. However, Lamar denied it by saying "It's not me pointing at my community; it's me pointing at myself, I don't talk about these things if I haven't lived them, and I've hurt people in my life. It's something I still have to think about when I sleep at night." (NPR, 2018).

Lamar's intention to depart Spotify was revealed in May 2018. He did so after learning that the streaming service planned

to remove the now-deceased American rapper XXXTentacion from both editorial and algorithmic playlists due to his well-publicized acts of violence against women. According to Spotify's new Hate Content & Hateful Conduct policy, XXXTentacion and R. Kelly were removed. The removal policy, which was developed in response to the #MeToo movement, aimed to encourage "openness, diversity, tolerance and respect" by eliminating information that advocates for, encourages, or incites hatred and violence against a person or group based on characteristics. It was reported that a representative for Lamar personally spoke with Spotify CEO Daniel Ek to express his displeasure with the rule and argue that it amounted to censorship. Spotify then changed its rules in reaction to the outcry and put XXXTentacion's music back on playlists after other artists threatened to have their music removed (Snapes, 2018).

Then, while Lamar's 2022 song "Auntie Diaries" received praise from critics and transgender listeners, it also drew harsh criticism for Lamar's use of the epizeuxis word "faggot" and for deadnaming and misgendering his transgender relatives in order to express his own growth from a misperception he had as a child (Kornhaber, 2022).

Those criticism do not affect his productivity, however. So far, Kendrick Lamar has released five studio albums, one compilation album, one extended play (EP), and 65 singles. He has won numerous awards from his discography, including 14 Grammy Awards ("Kendrick Lamar"). This achievement made him one of the most respected rappers.

### 3. METHODOLOGY

The author collected the data using document review techniques, namely in the form of animal metaphors found in Kendrick Lamar's song lyrics. This process begins with identifying and sorting the metaphors found. The author chooses metaphors related to

animals. From Kendrick Lamar's discography, 10 metaphors were found in the songs *DNA*, *XXX*, *Lust*, *GOD*, *Is it love*, *Mortal Man*, *The Blacker The Berry*, *Sherane*, and *HiiPower*.

The data that the authors found were then analyzed based on the analysis of targets and sources by Lakoff and Johnson (1980). Target refers to the metaphor itself. Where what is written is different from what is actually meant; it refers to something else. The source, on the other hand, expresses the content of the target, i.e. the meaning of the found metaphor. The author also used the help of a dictionary and compared it with the meaning of the song as a whole to determine the meaning of the animal metaphors contained in the song's lyrics.

The author also adopted the target and source analysis model from Lakoff and Johnson to determine the environmental domain of the animal metaphors found. In this case, the targets are the meanings of the animal metaphor. Meanwhile, source refers to the environment of the metaphorical meanings of the animal.

#### 4. RESULTS AND DISCUSSION

The author listened to all 58 songs from Kendrick Lamar's six studio albums and identified the animal metaphors found. All songs contain many metaphors that symbolize power, social issues, and women. Of the 58 songs, there are 10 animal metaphors found from 9 songs.

##### 1. *Bird* and *jellyfish*

Animal *bird* and *jellyfish* was found as metaphors in one of Lamar's songs, *DNA*. *DNA* is the second song from the album *Damn* by Kendrick Lamar. Overall, this song tells about his 'loyalty' to his race, the African-American race. The song also contains Kendrick Lamar's own satire against other races in the United States who are trying to 'dictate' the African-American race. This is stated in one of the lyrics which quotes FOX news anchor Geraldo Rivera,

*this is why I say that hip hop has done more damage to young African Americans than racism in recent years.* In this song, Kendrick Lamar also 'shows off' the achievements he has achieved as a rapper after years of living in a high crime area in the United States.

There are two animal metaphors found in the lyrics of this song.

*I just win again, then win again like Wimbledon, I serve  
Yeah, that's him again, the sound that engine in is like a bird.*

The first sentence is an expression that Kendrick Lamar, the singer, is a successful person in his field. He implied his success was like continually winning Wimbledon, a leading tennis tournament. In the second sentence, he still talks about his success: Yeah that's him again, the sound that engine in is like a bird. Where its rapid and unparalleled success is signaled by the aircraft's engine that shoots fast like a bird.

In the next stanza, there are also animal metaphors:

*Daddy prolly snatched, heritage inside your DNA  
Backbone don't exist, born outside a jellyfish, I gauge*

This snippet expresses his frustration with people acting as if they know better about the African-American race than they do themselves. Lamar implied it by stating that these individuals were people who had no convictions, as if they had no spine like a jellyfish. Jellyfish are animals that do not have a backbone. Thus, people who are not opinionated, who easily betray, like jellyfish, which do not have a 'handle' because they do not have a spine.

##### 2. *Shark*

Animal metaphor *shark* was found in one of Lamar's songs, *XXX*. It is the eleventh song from the album *Damn*. Overall, this song expresses concern about



the violence that is happening in the United States and its impact on their children. These cases include such as various shootings in schools, murders against the background of racism, as well as old cases such as bullying in schools. In this song, it is told from the point of view of a boy named Johnny, who no longer wants to go to school. He felt school was no longer 'cool'; he wants to be a rapper like his cousin.

In the first part of this song, an animal metaphor is found.

*Throw a steak off the ark, to a pool full of sharks, he'll take it.*

Lamar implies insecurity for children in the United States is like throwing them (they are implied with steak) into a herd of sharks (*all the evil that is out there*) and hoping they can survive there. Thus, sharks metaphors to represent crime and insecurity in the United States.

### 3. *Bird*

Animal metaphor *bird* was also found in another song by Kendrick Lamar called *Lust*. It is the ninth song from the album *Damn* by Kendrick Lamar. When the lyrics of this song are read in its entirety, this song is indeed about the singer's lust for fame, wealth, and women. This song also implies tiredness of routines such as waking up every morning thinking about just those three things (fame, wealth, and women).

Like the other songs on this album, there are many metaphors in the lyrics. However, there is only one metaphor related to animal.

*Hop on the bird, hit the next city for another M*

The word *bird* is a metaphor for airplanes. This is because planes have the same characteristics as birds. The two of them were both flying in the air. The meaning of the word bird as an airplane is in accordance with the meaning of the lyric above as a whole, namely "To ride a bird (airplane), to the next city for the next M."

The letter M represents momentum, a depiction of his routine as a rapper who has to tour from one city to another.

### 4. *Rat*

The fifth animal metaphor found in Kendrick Lamar song is GOD is the thirteenth song from the album *Damn*. Overall, this song is about power. The word GOD implies that power; how the rulers behaved as if they were God. There is one animal metaphor found in this song:

*Don't judge me, I was young, fuckin' all the rats*

The word rats is a metaphor for bad boys. Because of the annoying nature of rats, Lamar likens those naughty children to be like rats.

### 5. *Dog*

*Dog* is the sixth animal found as animal metaphor in Lamar's song, *Is it love*. It is the first song from The Kendrick Lamar EP album which was released in 2009. Even though the title is *is it love*, this song is not about love. However, this song tells the story of life and the hard struggles that must be carried out in order to survive. The severity of the struggle for life is reflected in the animal metaphor contained in this song.

*This is a dog's fight, nigga*

The rigors of the struggle for life are like dog fights. As is known, when dogs fight with each other, the fight will seem brutal. Lamar likens competition for survival to the dog fight. This may also be because he grew up in Compton, a city with a high crime rate.

### 6. *Lion*

*Lion* is the next animal metaphor found in Lamar's songs lyrics. The song is *Mortal Man*, which is the sixteenth song from the album *To Pimp a Butterfly* which was released in 2005. This song tells the story of

fans' love for Kendrick Lamar. In this song, Lamar also satirizes cases of 'planting' cocaine or other illegal drugs that are often carried out by white police against black citizens, while questioning whether his fans will still believe him if one day he is exposed to such cases (*If the government want me dead, plant cocaine in my car Would you judge me a drug kid or see me as K. Lamar*).

The animal metaphor is found in the use of the word *lion*,

*What kind of den did they put you in when the lions start hissing?*

The word *den* means the protection provided by the government and state security. Meanwhile, the word *lion* implies a crime or insecurity that occurs.

#### 7. *Monkey*

The eight animal found as a metaphor in Lamar's song is monkey. It is found in *The Blacker the Berry*, the thirteenth song from the 2015 album *To Pimp a Butterfly*. This song tells the story of Lamar's anger towards racism that occurs to African-Americans. In this song he uses a lot of words of reproach that are used to discredit African-Americans. As illustrated in one of the lines of the lyrics,

*My nose is wide and round, you hate me, don't you?*

*You hate my people, your plan is to terminate my culture.*

Meanwhile, the animal metaphor is found in the use of the word *monkey* in

*You're fucking evil, I want you to recognize that I'm a proud monkey.*

This is a form of physical insult that is usually given to people of African-American descent. This lyrics is illustrated that Lamar wants to show that he is proud of his culture and does not accept the unfair treatment given to African-Americans.

#### 8. *Camel*

The ninth animal metaphor is camel. It is found in *Sherane*, which is the first song from the album *Good Kid: MAAD City* which was released in 2012. This song tells the story of a teenage romance with a woman named Sherane. In the lyrics of this song, the writer implies his guilt because at that time they were still considered too young to be in love, which was 17 years old.

The animal metaphor is found in the use of the word *camel* in

*Ass came with a hump, from the jump she was a camel*

The word *camel* symbolizes Sherane's curves like the hump of a camel. The use of the word *camel* is used because there are similarities between the curve of the woman's body and the camel's hump.

#### 9. *Pig*

*Pig* is the tenth animal used as a metaphor in Lamar's song, *HiiPower*. It is the last song from the album *Section .80* which was released in 2011. The word *HiiPower* is a free-form writing of the word *high power*. As the title implies, this song tells about the disappointment of the rulers and government people.

The animal metaphor, found in the use of the word *pig* in

*I got my finger on the motherfuckin pistol, aiming it at a pig, Charlotte's Web is gonna miss you*

*Charlotte's Web* is a children's book by EB White that tells the story of a pig's friendship with his spider friend. The use of *Charlotte's Web* is intended to emphasize the pig metaphor. The word 'pig' itself in the lyrics of this song refers to a functionary who spends people's money for personal interest so that he becomes 'fat' like a large pig.

Animal Metaphors	Meaning	Environment
bird	Success	social phenomenon
jellyfish	people from certain races with no principle	Ethnicity
shark(s)	Crime	social phenomenon
bird	Plane	transportation
rat(s)	Bully	social phenomenon
dog	tough life	social phenomenon
lion	Crime	social phenomenon
monkey	black people	Ethnicity
camel	women's body curve	human anatomy
pig	corrupt politicians	Politics

**Table 1:** Animal metaphors and their environments in Kendrick Lamar Song Lyrics

Metaphor *birds* in *DNA* song lyrics has the meaning of success, so it is grouped into the social phenomenon environment. Meanwhile, the jellyfish metaphor in the same song has the meaning of people from a certain race, not from the black race, who do not have principles. Thus, they are grouped into ethnic circles. The metaphor *sharks* in the song *XXX* symbolizes violence, in accordance with the image of sharks which are ferocious mammals. This metaphor is included in the environment of social phenomena.

Meanwhile, the bird metaphor in *Lust's* song symbolizes an airplane, they both fly. This metaphor belongs to the transportation environment. The metaphor of rats in the song *GOD* symbolizes delinquent children, in accordance with the image of rats which are nuisance animals. This metaphor is included in the environment of social phenomenon.

The dog metaphor in the song *Is it love* symbolizes the harshness of life, synonymous with the image of a hard dog.

This metaphor is included in the environment of social phenomena. The metaphor of the lions in the song *Mortal Man* symbolizes evil. He is identical with the image of a lion which is a wild animal.

This metaphor is included in the environment of social phenomenon.

The *monkey* metaphor in the song *The Blacker the Berry* symbolizes the physical ridicule that African Americans receive because physically they are considered like monkeys. This metaphor belongs to the ethnic environment. The camel metaphor in *Sherane* represents the shape of a woman's body, which the songwriter likens to the curve of a camel's hump. This metaphor is included in the environment of human anatomy.

Finally, the *pig* metaphor in the song *HiiPower* symbolizes a corrupt ruler, who is likened to a lazy and fat pig who spends state money for his personal interests. This metaphor belongs to the political environment.

## 5. CONCLUSION

Animal metaphors are used to symbolize power, socio-political issues, wealth, and women in Kendrick Lamar's songs. From a total of 58 song lyrics read by the author, there are ten animal metaphors found in nine song lyrics.

The animal are birds, jellyfish, sharks, birds, rats, dogs, lions, monkey, camel, and pig. There are some common characteristics

between metaphors and the objects they represent.

Based on the meaning of these animal metaphors, they represent various environments: five of them are social

phenomena, two of which are ethnic environments, one of which are human anatomy environments, one of which are transportation environments, and one of them are political environments.

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