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4<sup>th</sup> year

**CONCEPTUAL METAPHOR IN POPULAR CONTEMPORARY MUSIC**

BACHELOR THESIS

Academic Supervisor – Dr. Dorisa Delena Costello

Vilnius  
2020

## **ASSESSMENT SHEET**

Academic Supervisor's evaluation:

Reviewer's evaluation:

Final Mark for the Thesis:

(Date of Paper evaluation)

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## INTRODUCTION

Undeniably, music is one of the ways to entertain and express ourselves. Through music we share our deepest emotions and desires, we tell our and other people's stories. If you would ask a person of any gender, age, race, nationality, religion etc. whether they like or listen to any kind of music, I am quite certain the answer would be yes. However, there is a fine line between listening to and hearing music. We can consciously listen to certain music by our own choice, but often we disregard the music we hear in our surrounding, without choosing to be conscious of it. Such places are public spaces: shops, educational spaces, after school clubs, concerts, movies, advertisements etc. In reality, music surrounds us almost everywhere we go, but we are so used to it, we often do not pay much attention to it. It has become a natural, unquestionable part of our existence. Nonetheless, it is important to question music, because it is part of the media world, which often has a motive to influence and manipulate. Thus, I firmly believe music should be studied and analyzed in a similar manner as any other type of media.

I will investigate Conceptual Metaphor, a phenomenon of cognitive linguistics that constructs the understanding of one idea, or conceptual domain in terms of another. I believe, the cognitive function of metaphor should be extensively analyze in song lyrics. Therefore, this bachelor thesis will focus on Conceptual Metaphor utilization in music discourse, more specifically in a popular music. Examples of Conceptual Metaphor will be collected from song lyrics that peaked number 1 on the Billboard Hot 100 record chart in years 2015-2019. In various Conceptual Metaphor studies conducted over the years, music is quite an interesting topic to

investigate because the conceptuality of music is ambiguous. The conceptual aspect can be analyzed in the melody of music or its lyrics. There are many studies on how music is perceived and expressed through metaphor by Bråthen, Elin Synnøve (2013), Šeškauskienė and Levandauskaitė (2013), Elzė Sigutė Mikalonytė and Vilius Dranseika (2018). Other research investigates CMT in relation to the creativity in musical expression, like Zbikowski (2018), or the connection between CMT and musical theory, such as Rudolph and Küssner (2018). Yet, these studies do not focus specifically on Conceptual Metaphors in songs' lyrics themselves, which is why this research paper will analyze conceptual aspect of song lyrics and will encompass analyses of popular music and songs of various artists. "As claimed by a number of cognitive linguists, our reasoning about abstract things is largely shaped by metaphors, which are grounded in bodily experience" (cf. Lakoff, 1987; Lakoff & Johnson, 1999, 2002; Gibbs et al., 2004; Johnson, 2007, among others as cited in Šeškauskienė & Levandauskaitė, 2013, p. 1). They continue with a statement that music in this respect is no exception, as it is an understood as an abstract domain.

It is important to mention that music is not only conceptual but also influential, partially because of the conceptual quality. It is a scientifically proven fact that music, without taking into account lyrics, does influence human behavior in a definite way. Some studies claim that appropriate music creates a pleasant atmosphere for higher consumerism, improves staff-customer relationship, serves as a therapy, or even changes the representation of space and time (Areni & Kim, 1993; Mufeerh & Mubarak 2017; Aldridge, 2004; Schäfer, Fachner & Smukalla 2013).

In a similar way, musical lyrics affect the listener and communicate messages to the audience. There is a long history of music being deeply political and used as protest. Therefore, music is not just a personal story of a songwriter. In a straightforward or disguised manner, songs often convey very political and influential messages. As an example, we could take a very controversial social issue: gender and sex rights. Many artists have supported this movement expressing it directly through their music: Taylor Swift's "You Need to Calm Down", Lizzo's "Boys", Katy Perry's "I Kissed a Girl". Some ideas are even better supported with strong symbolic visuals in music video, leaving an even a greater impact on public. In my opinion, this is a big concern, especially for a younger audience, which is easier to manipulate, as youngsters still have not developed as people and are in the process of creating their system of values. Therefore, it is important to conduct this research and show how music conveys messages with a help of metaphors and how it shapes our thoughts about certain things. One ought to be conscious and not disregard music as just an innocent type of entertainment.

This paper will analyze the cognitive study approach of metaphor. Studies conducted by George Lakoff and Mark Johnson on CMT will serve as a foundation for this BA paper in addition to other contemporary theorists on various aspects of Conceptual Metaphors and popular music.

**The subject of the annual paper** is Conceptual Metaphors in popular music.

**The aim** of the paper is to conduct analysis on Conceptual Metaphors in the discourse of popular music.

**The objectives:**

1. To review literature on the subject;
2. To identify and classify Conceptual Metaphors in collected examples;
3. To analyze and explain the meaning of the collected examples from the aspect of conceptual mapping;
4. To establish the tendency of particular metaphors usage in popular music from The Billboard Hot 100 charts.

## I. THEORETICAL FRAMEWORK

### 1.1 Metaphor and Simile as linguistic tools

In order to define a metaphor, one needs to differentiate it from a simile, as they have similar functions. They are both types of comparison and forms of figurative language. According to Merriam-Webster Dictionary, a glance at their Latin and Greek roots offers a simple way of telling these two closely related figures of speech apart. “Simile comes from the Latin word *similis* (meaning *similar, like*), which seems fitting, since the comparison indicated by a simile will typically contain the words *as* or *like*. Metaphor, on the other hand, comes from the Greek word *metapherein* (“to transfer”), which is also fitting, since a metaphor is used in place of

something”. The dictionary compares both tools in Robert Burns’ song lyrics (1794): *My love is like a red, red rose* is a simile, and *love is a rose* is a metaphor”

## 1.2 Linguistic approach to metaphor

The linguistic study approach to metaphor dates back to ancient times. Even before Aristotle, many scholars such as Homer, Isocrates and Plato considered metaphor. Scientist John T. Kirby explained that Homer’s definition of similes and metaphors overlapped and he was known for his theory of similes. What concerns Aristotle, he recognized both metaphor and simile as metaphors. Kirby continued explaining that Isocrates was the first to give the term *metaphora* and express his opinion against using metaphor in non-poetical language. Whereas, Plato talked about metaphor in the “sense of ‘translation’ from one language to another, of transferring ideas from fiction to reality” (2008, pp. 521, 524). One of the main representatives, Aristotle, talked about metaphor in his well-known work *Poetics and Rhetorics*. Aristotle discussed metaphor mostly as a rhetorical device and “having a great effect in poetic and prosaic writings” (Aristotle, 350BC as cited in A. Mayer, & G. Mayer 1999, p.68). Even though, some of these ancient scholars have started to question metaphors identity beyond linguistic approach, this was still an early stage of thinking that did not include clear evidence to support claims. This led to accepting metaphor essentially as a linguistic device. Some of the researchers gave their frank opinion that “the study of the metaphor was for a long time the exclusive domain of literary scholars and the odd linguist who was interested in rhetoric or stylistics” (Ungerer & Schmid 2006, p.114).

## 1.3 Conceptual Metaphor and cognitive approach to metaphor

To explain the meaning of Conceptual Metaphor, one should define “conceptuality,” which according to *Merriam-Webster Dictionary* comes “from Late Latin *conceptus* [meaning] act of conceiving thought” or “something conceived in the mind: THOUGHT, NOTION” (n.d.). For the first time Conceptual Metaphor Theory (CMT) was presented in 1980 by George Lakoff and Mark Johnson. This theory brought major changes in metaphor understanding. According to Lakoff and Johnson, Conceptual Metaphor is “understanding and experiencing one kind of thing in terms of another” (2003, p. 5). Other investigators gave similar definitions: “Conceptual Metaphor is understanding one conceptual domain in terms of another conceptual domain” (Kövecses, 2002, p. 4). Conceptual Metaphor is usually represented in such a way: A (conceptual domain) is B (conceptual domain). There are two types of conceptual domains:

target and source. The source domain is a concrete entity, whereas the target domain is an abstract entity. The target domain is the domain we try to understand by using the source domain. “Thus, life, arguments, love, theory, ideas, social organizations, and others are target domains, while journeys, war, buildings, food, plants, and others are source domains” (Kövecses, 2002, p. 4). Metaphor, on the other hand, does not deal with understanding one entity in terms of another, it compares two entities that have similarities between each other, making them possible to compare.

Conceptuality is defined as creation of thoughts in mind. Therefore, cognitive theory disagrees with the assumption that metaphor is merely language-related. Even though, it is realized linguistically, it is not only linguistic in its nature. What’s more, thoughts govern our actions, even the smallest ones: “our concept structure, what we perceive, how we get around the world and how we relate to other people” (Lakoff and Johnson, 1980, p.3). Professor of linguistics, Eve Sweetser, also supported this claim. She analyzed properties of nouns in English language within the cognitive framework. She presented an example of words “white” used as “honest” or “candid” whereas color “purple” doesn’t seem to reflect any other concept (Sweetser, 1990, p.8). Her work shows how we metaphorically perceive the color white to have certain meaning in our everyday life. Furthermore, she proceeded saying if a community perceives white as “honest or morally pure”, a member of this community would certainly put on white clothes rather than red ones to display their “purity”. Thus, this reasoning would not be purely linguistic, but rather unconsciously metaphorical.

Another false assumption made about metaphor was that it is used only in literary language, especially in poetry. Lakoff and Johnson state that metaphor is utilized in our everyday life so extensively that we do not even realize it (1980, p. 3). Researcher Zoltán Kövecses provides evidence on how Conceptual Metaphor is used in our everyday language. He points out that it is used in the simplest expression such as “we aren’t going anywhere,” which suggests a travel or journey, where someone is going in a certain direction. Continuing his idea, “We” reflects the people that move together towards a certain destination. Hence, If we use it in the context of a love relationship, it becomes clear that “we” stands for lovers. In addition, the journey is all the happening in lovers’ life and the destination of a journey are actually goals that a pair wants to achieve (2002, p.6). Kövecses also mentions that in the same context the expression, “It’s been a bumpy road” suggests not the actual road with hindrances on the way, but the problems in a relationship. He continues explaining that “We’re at the crossroads” does not mean the traveler needs to choose a direction to go, but that the lovers are having a serious problem in their relationship, which could end up in a break up (2002, p.7).



These expressions reflect the Conceptual Metaphor “LOVE IS A JOURNEY”. These examples provide us with the explanation how Conceptual Metaphor works and how we apply mapping or a systematic set of correspondences to analyze it, explaining one, more abstract domain (in this case LOVE) in terms of a another, more concrete one (JOURNEY). Here is a detailed example how each element of metaphorical expressions is interpreted in a mapping system.

Source: Journey		Target: Love
The travelers	>	The lovers
The vehicle	>	The love relationship itself
The journey	>	Events in a relationship
The distance covered	>	The progress made
The obstacles encountered	>	The difficulties experienced
Decisions about which way to go	>	Choices about what to do
The destination of the journey	>	The goal(s) of relationship

(Inserted from Kövecses, 2002, p.7)

According to Kövecses, it may seem as if expressions from the target domain that convey idea of love existed before the conceptual comparison with a journey and the Conceptual Metaphor was created because of the similarities these two domain share. However, in reality, the target domain expressions came to exist by being constructed by the domain of journey (2002, pp.7-8). Kövecses came to the conclusion that “the concept of journey created the concept of love”. He claimed that one cannot think about love without connecting it with a journey. To be more specific, one cannot think about ‘events in a relationship’ without seeing it as a ‘distance covered in a journey’ or ‘difficulties experienced’ in term of ‘obstacles encountered’. Thus, one can see that the aspects of love such as progress, difficulties or choices cannot be expressed without comparing it with a journey element (2002, pp.7-8). Therefore, this explains how the target domain is expressed by the source domain, not just, because the source domain is a very understandable thing from our own experience, but because it initially constructed our understanding of the target domain. This is why we cannot see love and journey domains as separate matters anymore.

Given the fact that the source domain is responsible for creating the target domain it is important to discuss if there are any consequences to this constructed process. Lakoff and Johnson have noticed that understanding one domain in terms of another hides other aspects about a target domain and can highlight just one way of understanding the target domain (1980, p. 12). As an example, we can look into the Conceptual Metaphor ARGUMENT IS A WAR. Lakoff and Johnson emphasize that we “comprehend aspects of arguing in terms of a battle,” which hides other significant aspects such as the “cooperative aspect of fighting”. They explain that people who engage in argument are devoting their time to communicate and resolve certain problems. Unfortunately, considering argument as a battle, we overlook this aspect (Lakoff and Johnson, 1980, p. 12). Therefore, this relation of source and target domain could result in positive or negative prejudice towards certain things in life. Furthermore, people might misinterpret various situations and people in their life, just because of prior constructed attitude.

Following the profound historical look at the Conceptual Metaphor and its foundational theory, I will proceed to discuss the theory on music. It will cover such topics: historical definition of popular music, the Billboard Hot 100 charts operation system, the effects of mass media on consumer and popular Conceptual Metaphors found in media.

#### 1.4 Definition of popular music

The International Association of Sound and Audiovisual Archives, who is in charge of classifying music, claims that the term ‘popular music’ is very ambiguous, embraces/includes an expansive area of music and encompasses an extensive period of time (Abjorensen, 2017, p.1). In a similar manner, Richard Middleton claims that the term ‘popular music’ is “riddled with complexity,” which is why one could associate it with a “legendary definition” of folk song which says – “all songs are folk songs”. If we would try explaining ‘popular music’ is such a way, “all music [can be regarded as] popular music: popular with someone” (Middleton, 1990, p.3).

John Connell and Chris Gibson suggest that defining and differentiating ‘classical’, ‘folk’ and ‘popular’ music has its fundamental disagreements as the definition depends on a person and the territory (2003, p. 4). Some dictionaries omit giving any definition to the term but rather provide an additional information such as “popular music has always been a great mainstream with many tributaries” and proceeds naming vast amount of genres included in to the ‘popular music’ category (Shuker, 1994, p. 4 as cited in Clarke, 1990). Roy Shuker also observes such a phenomena of negligence to provide a definition to other musical terms such as ‘rock’ and rock

'n' roll by Rolling Stones (Shuker, 1994, p. 5 as cited in Miller, 1980; Ward et al., 1986; DeCurtis, 1992; etc.) This inability to provide a solid definition to the term 'popular music' or any genre within the popular music gives as a deeper insight into complexity of music, in general. Therefore, it is quite hard to give a definite answer to what popular music is.

In my mind, any music that is enjoyed and loved by people can be regarded as "popular". The musicologist's ultimate reference resource, *The New Grove Dictionary of Music and Musicians*, "identifies popular music as the music since industrialization in the 1800's that is most in line with the tastes and interests of the urban middle class. This would include a vast range of music from vaudeville and minstrel shows to heavy metal" (Abjorensen, 2017, p.1 as cited in Sadie and Grove, 2001). We can notice that the definition mentions only middle classes. The reason to that is the history of a word 'popular'. "The origins of a positive, class-oriented usage—something 'popular' as the type specifically produced by lower classes. In the first half of nineteenth century, songs for bourgeois market were described as 'popular songs' the intended implication seems to have been that they were good (that is, well liked by those whose opinion counted). (...) under the impact of the Romanticism, 'popular song' (...) in nineteenth century also [was] thought of as synonymous with 'national' and 'traditional' songs" (Middleton, 1990, p.3-4 ). This definition is quite precise as it explains the origin of the term 'popular'. It informs about the time of creation and an interconnection with music itself, however the definition provides too few factors why music could be considered popular. Many investigators agree that music popularity does not only depend on the taste and interest.

Another element that determines song popularity is the profit it brings and how requested it is by the listeners (Connel & Gibson, 2003, p. 7). This includes physical and digital sales, live performances, song appearance in radio, TV media etc. Similarly, composer and musicologist Theodor W. Adorno (1941) and Professor of Music, Richard Middleton (1990, p. 6) determine popular music as a mass-produced commercialized and standardized product. Likewise, Professor of Media studies, Roy Shuker agrees with Adorno and adds that Frankfurt School theorists (most important Max Horkheimer, Erich Fromm and Herbert Marcuse) support the idea of "the commodification of popular cultural forms under the conditions of capitalist production and the constant quest for profit" (1998, p. 46 ). Therefore, popular music is created and I dare say "shaped" with a clear intention to sell well and suit the taste of general public.

What's more, following standardized statistics, singles or albums can be considered as 'popular' or 'unpopular'. Middleton explains that "(...) 'popularity' is conceived in terms of 'how many', the numbers are totted up and are then used to determine popularity (...)" (1990, p.6) It is important to understand that there are no general statistics. Each record label sets their own

expectations for a particular song, taking into account possible factors that would influence songs success. “Nevertheless, the major record companies have raised the minimum standards for ‘successful’ sales of album from 100,000 copies to more than a million (Banks 1996, pp. 147-8)” (Smiers, 2003, p.25). But in spite of that, highly influential releases by artists are sometimes distributed within very narrow parameters (such as dance tracks, popular in clubs but the sales of which are limited to a smaller number of DJs) (Connell and Gibson, 2003, p. 5). So in this case, the song might not have huge sales, but it will still be successful and popular among the targeted audience. As a result, determining songs popularity merely by its commercial value is subjective.

Other factors could influence the popularity of a song. Firstly, every song is created having in mind a particular target audience. This includes gender, class, age etc. Accordingly, if the song is targeted for a wider audience, it will attract more people. Secondly, the popularity of song could vary by geography. A piece created especially for local taste, might not be appealing to the global listener. Further to this, it is crucial to notice that the selected language for song has a major role in attracting the public. If lyrics are written in a widely spoken language, understandably the song draws bigger crowds. Lastly, a song can become successful if it is culturally and socially relevant or “trendy” in the moment (Shuker, 2017, p. 21-22; Connell and Gibson, 2003, p.6-32; Adorno, 1941). In the report of *The Royal Society Open Science Journal*, popular music is categorized into genres: country, rock and roll, rhythm and blues (R’nB) alongside with a great number of subgenres (dance-pop, synthpop, heartland rock, roots rock, etc.) (Mauch, MacCallum, Levy & Leroi, 2015, p.4). “Such genres are, however, but imperfect reflections of musical qualities. Popular music genres such as country and rap partially capture musical styles but, besides being informal, are also based on non-musical factors such as the age or ethnicity of performers (e.g., classic rock and K[orean]-Pop) (Müller and Kurth, 2017, p. 163)” (Mauch, MacCallum, Levy and Leroi, 2015, p.4). What these researchers mean is that musical genres are not solely created based on musical qualities, sometimes this qualification is influenced by other factors. Music has evolved over time, and changes and the lists of genres is constantly changing. New separate genres are presented to the musical world. There are so many to list, as an example we could take ‘metal’ that has such subgenres: speed metal, glam metal, nu-metal and extreme metal (Shuker, 1998, p. 257). Therefore, it becomes even harder to judge the popularity of a song, as the expansion of musical genres can involve non-musical factors that might influence the popularity.

After analyzing the definition of ‘popular music’ one can come to a realization that popularity is affected by many factors such as personal reference, sales number etc. and it is ambiguous

and subjective to claim something as being popular. Due to this, I have chosen to explore The Billboard Hot 100 chart, which represents the most popular songs in the USA market, and see how the songs' popularity is determined.

### 1.5 The Billboard Hot 100

The Billboard Hot 100 is the standard record chart in the United States. Its main function is to reflect the popularity of a particular song at a given moment in all the country. The chart is collated and published every single week by *Billboard Magazine* since August 4, 1958 (Billboard, n.d.; The Official UK Charts Company, n.d.)

Since 1991, the data has been collected and analyzed with the help of a sales tracking program Nielsen Music (MRC) created by Mike Fine and Mike Shalett. The popularity of a song is decided by physical and digital sales, airplay on radio all around the States and streaming on digital online platforms (Billboard, n.d.). The emerge of digitalized music consumption has significantly influenced the chart.

Although the Billboard Hot 100 chart is not a 100% perfect reflection of a song's popularity, with the introduction of digital space, it is more accurate as not only physical sales and radio data is taken into consideration. The digital space enables more of the population to express their opinion on songs more directly as streaming music videos does not cost money and is more comfortable to do. This paper will use the Billboard Hot 100 chart as the primary source to gather data of popular music in order to analyze the lyrics. Here are a few reasons why this particular platform/chart was chosen. Billboard is an American entertainment brand owned by Billboard Company that has existed for more than half a century, with a history of approximately 62 years (Billboard, n.d.). It is a respectable company with easy online access.

### 1.6 Effects of mass media and song lyrics on its consumers

For many years the question whether different types of media are able to change or influence consumers' behavior has been a subject of immense research. Associate Professor Borah (2016) states that, traditionally, media effects have been categorized into 3-4 phase models with each having either 'minimal' or 'significant' influences on a human being (as cited in Bryant & Thompson, 2002; McQuail, 2010; Noelle-Neumann, 1973; Wartella & Middlestadt, 1991). She proceeds explaining that boundaries between what one could perceive as 'minimal' or 'significant' are subjective, even so, "emerging media technologies, types of methods,

perspectives and ideologies used by each phase researchers” help to establish the limits (Borah, 2016, p.1). In the late 1970s, a new approach to media effect surfaced (McQuail, 2010, pp. 459-60). Currently, it is still considered a pertinent view. It indicates that, “The media tend to offer a ‘preferred’ view of social reality (one that purports to be widely accepted and reliable). This includes both the information provided and the appropriate way of interpreting it, forming value judgements and opinions and reacting to it. These are the ready-made meanings that the media systematically offer to their audiences. It is up to the audience member to decide whether or not to adopt the views offered, although they are often the only material available for forming an opinion on distant matters” (McQuail, 2010, pp. 459-60). This idea is relevant to my BA paper, as I will analyze what kind of conceptual reality Conceptual Metaphors create in popular music.

### 1.7 Conceptual Metaphors utilized in the media

Following the research on how Conceptual Metaphors shape consumer psychology, Landau, Zhong and Swanson have presented an extensive theoretical framework on the most investigated Conceptual Metaphors conveyed in the media world. The Conceptual Metaphors they studied were GOALS ARE DESTINATIONS, HOPE IS LIGHT, MORAL IS CLEAN, POWERFUL IS UP, GENDER IS HARDNESS/SOFTNESS, IMPORTANT IS HEAVY among others. Every Conceptual Metaphor was utilized in order to influence people’s thoughts. As an example, GOALS ARE DESTINATION was used as a strategic way to “advertise services or product as helping for consumers to achieve a long-term goal, such as losing weight or quitting smoking” (Landau, Zhong & Swanson, 2018, p. 57). MORAL IS CLEAN shows that people judge the morality of things by physical dirtiness or cleanliness. “Zhong and Liljenquist (2006) found that people who imagined themselves acting immorally reported greater preferences for cleansing products such as soap bars and shampoo as opposed to non-cleaning products such as batteries” (Landau et al., 2018, p. 58). Conceptual Metaphor GENDER IS SOFTNESS/HARDNESS is utilized visually in designing and marketing products for different genders. Usually, women’s products have “softer colors (e.g., pink), material (e.g., silk), and shape (e.g., round), whereas men’s products are designed to look dark (silver or steel color), hard, angular, or rustic/antiqued” (Landau et al., 2018, p. 59).

This perspective shows that media indeed imposes certain conceptual reality on a consumer. This constructed reality can be realized by using Conceptual Metaphors as they share patterns of thought in society and they are able to construct a different reality. Therefore, analyzing Conceptual Metaphor in popular music, particularly in song lyrics will showcase what types of

Conceptual Metaphors are used in this type of media and what kinds of conceptualization of different things like love, relationships, people, time, money etc. they create.

## II. METHODOLOGY

The aim of this paper is to conduct analysis on Conceptual Metaphors in the discourse of popular music. For this research, I have investigated songs from the Billboard web portal ([www.billboard.com](http://www.billboard.com)), one of the biggest online musical platforms in the United States. I chose to consider songs that peaked #1 on the Billboard Hot 100 charts in years 2015-2019. This paper is based on qualitative and quantitative research methods.

In order to collect a sufficient amount of examples on metaphorical expressions, full lyrics of 57 songs were reviewed. All song lyrics were found in online platform *Genius.com* and transported to a Word Office file, where all Conceptual Metaphor examples were detected. After extensive research, 303 examples were found. All examples were identified with a particular Conceptual metaphor. 71 Conceptual Metaphors were identified. The primary source that I utilized to classify examples into Conceptual Metaphor categories was the book *Master Metaphor List* by Lakoff, Espenson and Goldberg (1989). This book has collected and reanalyzed metaphorical examples and listed them into corresponding Conceptual Metaphor groups. Sources for this book included already published books, papers and research seminars (Lakoff, Espenson & Goldberg, 1989, p. 1).

After the collected examples were allocated to their Conceptual Metaphor groups, a number of groups stood out having the largest number of examples. As one of the main objectives was to establish the tendency of metaphor usage, I saw it as proper and relevant to this research to present those Conceptual Metaphor groups that had the most examples. Thus, my empirical research includes 12 Conceptual metaphor groups with corresponding examples.

The variety of examples allowed me to accurately examine every case, find links between similar group examples and identify the mapping between two domains. What's more, as I collected all possible examples of Conceptual Metaphors and there were many distinct Conceptual Metaphors discovered, it was impossible to include every group and explain it in detail. Therefore, all of the Conceptual Metaphor examples will be listed in the Appendix, following such classification:

CONCEPTUAL METAPHOR
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NUMBER & LYRICS (REPETITIVENESS IN A SONG)	ARTIST- SONG NAME
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In the qualitative part of the research, 12 Conceptual Metaphor categories and their corresponding examples were analyzed and described in a detailed manner. For every Conceptual Metaphor, I have examined enough examples to confirm the theory presented. Thus, I have not included all examples discovered on certain Conceptual Metaphor.

After in-depth research on the 12 most popular Conceptual Metaphors, following quantitative research methods, the total number of collected examples on each of 12 groups was showcased in a pie chart. The chart statistics portray the number of examples of each Conceptual Metaphor, as well as its equivalence in percentage. It also gave us a general view on the most used Conceptual Metaphors in popular music. Furthermore, several repetitive target and source domains were identified. Therefore, six additional charts were created to showcase domains that are most popular in Conceptual Metaphor usage and with which domains they usually connect.

After closely examining Conceptual Metaphor examples and presenting them statistically, the aim and the objectives of the research were accomplished.

### III. EMPIRICAL RESEARCH

For the empirical part of this BA paper, I have collected in total 303 examples of metaphorical expressions from 57 songs that peaked 1# in The Billboard Hot 100 chart in 2015-2019. All metaphorical expressions represent 71 Conceptual Metaphors. All metaphorical expressions can be found in the Appendix, categorized according to the type of Conceptual Metaphor.

I have selected the twelve most popular Conceptual Metaphors from the corresponding examples to analyze in detail. I will explain the meaning and the perception of particular Conceptual Metaphor, as well as give definitions to domains. For each Conceptual Metaphor I will not list all of the corresponding examples, but enough to explain the idea. I will introduce conceptual metaphors one by one in a specific order – from Conceptual Metaphor with the largest quantity of examples to the smallest.



Before I come to the Conceptual Metaphor analysis, I will explain a Conceptual Metaphors that had a complex meaning. There were many ambiguous examples that made me consider such categorization. I chose to utilize PERSON as a conceptual domain to refer to both corporeal and spiritual part of the human being. Similarly, I decided to present FEELING and EMOTIONS as one target domain (EMOTION/FEELING), as sometimes it was hard to identify whether it is EMOTION or FEELING. In addition, I regarded particular FEELING/EMOTION and abstract EMOTION/FEELING as separate domains.

### 3.1 Qualitative research

#### 3.1.1 Conceptual Metaphors

##### 3.1.1.1 PERSON IS A CHILD

1. Gorgeous, <i>baby</i> , keep me hard as steel	Travis Scott – Highest In The Room
2. <i>Baby</i> , I'm dancing in the dark with you between my arms (3 times)	Ed Sheeran- Perfect
3. Callin' it quits now, <i>baby</i> , I'm a wreck (ayy) (2 times)	Post Malone & Swae Lee – Sunflower
4. But I've got a blank space <i>baby</i> (3 times)	Taylor Swift- Blank Space
5. <i>You're</i> the king <i>baby</i> I'm your Queen	Taylor Swift- Blank Space
6. And, <i>baby</i> , you know it's obvious I'm a sucker for you (10 times)	Jonas Brothers – Sucker
7. Got a <i>pretty girl</i> and <i>she</i> love me long time	Drake, Wizkid and Kyla – One Dance
8. <i>Girl</i> , you know I want your love (2 times)	Ed Sheeran - Shape Of You
9. <i>Girl</i> , I can buy yo' ass the world with my paystub	Kedrick Lamar - Humble
10. Say <i>boy</i> , let's not talk too much (3 times)	Ed Sheeran –Shape Of You

11. <i>Boys</i> only want love if its torture (2 times)	Taylor Swift - Blank Space
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The target domain for this metaphor is a CHILD. The source domain for this metaphor is a PERSON. If we first look at literal meaning of words *baby*, *girl* or *boy*, following *Oxford Dictionary* it means a “very young female or male child, or a young animal” (n.d.). Young children or animals are small and round which makes them look cute, in need of our care. Therefore, we either feel the need or want to take care of them and naturally develop affection for them. This is the same way we perceive our loved ones. They look the cutest, the prettiest in our eyes, and we want to take care of them any keep them safe from any harm. As a result, we use word *baby*, *girl* or *boy* for lovers, without being aware that this understanding is constructed through our experiences.

Other figurative meaning that *Oxford Dictionary* presents is *baby* - “a youngest member of the team, a person who behaves like a young child and is easily upset” (n.d.).

However, most of the collected examples on this Conceptual Metaphor portray a figurative meaning where “*baby* [is] used to address somebody, especially your wife, husband or partner, in a way that expresses love (...)” (Oxford Dictionary, n.d.). Another meaning of *baby* that was noticed in the examples is the offensive way to call a woman as either a lover or a stranger. Similarly, *girl* and *boy*, is a way to call your boyfriend or girlfriend in a relationship or can be regarded as a rude comment to young women or men (Oxford Dictionary, n.d.). Whether these terms are used as an endearment or sexist condescension can be decided by a few factors: the relationship between the parties, the location (for example, some terms seem to be much more acceptable in the North than the South, which country) or the intent of the user (Thompson, 2018). According to Hannah Thompson, research pool participants felt that addressing a person as a baby is a „patronizing and demeaning behavior“, because it imposes superiority, assumes that person is a possession, diminishes person to a younger and therefore more controllable state. She proceeds explaining that it is “sexually explicit, [because baby] “seems to refer more to how the person perceives you - suggests more as a sex object” (2018).

Generally, it is hard to claim, whether the term is used in a loving or insulting manner. It solely depends on whether a certain person finds these terms offensive.

Expression (1) and (3) *baby* is utilized as a name for a lover, unclear if it is offensive or not. By the context we understand there is a love relationship between two parties, which justifies this

usage. On the other hand, (1) example is a sexualized expression, which is why *baby* could suggest that the female is seen as a sex object.

In expressions (2), (4), (5) and (6) *baby* is used as an affectionate way to address a lover. Both female and male singers utilize *baby* to refer to the person they love.

In expressions (7) and (8) *girl* is used as an affectionate way to address the lover.

Expression (9) *girl* is not an offensive sexual comment; however, I believe it is rude to refer to a female party as *ass*. Therefore, I perceive this expression as negative.

In expressions (10) and (11) *boys* are lovers. It is a reverse situation, where a female refer to male as children-*boys*.

Out of 70 examples collected, the target domain PERSON is expressed in 33 cases as a *girl*, in 32 cases as a *baby*, *boo* or *bae* and in 6 cases as a *boy*.

### 3.1.1.2 PERSON IS AN ANIMAL

1. Been through some bad shit, I should be a sad <i>bitch</i>	Ariana Grande- 7 Rings
2. Bought matching diamonds for six of my <i>bitches</i>	Ariana Grande- 7 Rings
3. <i>Bad bitch</i> make him nervous (I said I like it)	Cardi B, Bad Bunny & J Balvin - I Like It
4. You coulda had a bad <i>bitch</i> , non-committal	Lizzo-Truth Hurts
5. Flexing on <i>bitches</i> as hard as I can	Cardi B, Bad Bunny & J Balvin - I Like It
6. Told that <i>bitch</i> I'm sorry though	Cardi B, Bad Bunny & J Balvin - I Like It
7. Hey, I'm glad you're back with your <i>bitch</i>	Lizzo – Truth Hurts
8. <i>Bitch</i> , be humble (2 times)	Kendrick Lamar - Humble
9. <i>Bitch</i> , sit down (4 times)	Kendrick Lamar - Humble
10. I'fore I saw you just fucked two <i>bitches</i>	The Weeknd – The Hills
11. Never need a <i>bitch</i> , I'm what a bitch need	The Weeknd - Heartless

12. What the vibe is? And my <i>bitch</i> the vibiest, yeah	Travis Scott – Highest In The Room
13. Took a <i>bitch</i> to the club and let <i>her</i> party on the table, That <i>girl</i> is a real crowd pleaser (3 times)	Rae Sremmurd - Black Beatles ft. Gucci Mane
14. A yellow <i>bitch</i> with green hair, a real weirdo	Rae Sremmurd - Black Beatles ft. Gucci Mane
15. Black Beatle, <i>bitch</i> , me and Paul McCartney related	Rae Sremmurd - Black Beatles ft. Gucci Mane
16. <i>You</i> just a <i>big dawg</i> , No proper life to a <i>dog</i>	Childish Gambino - This Is America

The target domain for this metaphor is a PERSON. The source domain for this metaphor is an ANIMAL. “Pattern that PEOPLE ARE ANIMALS is derived of GREAT CHAIN METAPHOR proposed by Lakoff and Turner (1989). In this model, different entities are arranged in a hierarchical manner, with human beings placed in a higher order than animals” (Sun, 2018, para. 5.2.3.1.2).

#### GREAT CHAIN METAPHOR (LAKOFF AND TURNER)

Human beings > animals > plants > complex objects > natural physical things

(Retrieved from Sun, 2018, para 5.2.3.1.2 as cited in Lakoff and Turner, 1989)

The GREAT CHAIN METAPHOR gives a basic understanding of how human being and animals are related. As people are higher in the chain, they are perceived as superior species. Therefore, usually metaphorical expressions that prescribe features or characteristics of lower chain members to a person have an intention to show person as an inferior species. This explains why most metaphorical expressions on PERSON IS AN ANIMAL have negative meaning. However, this attribution of animal features to human beings lets us understand people better. “Human beings are especially frequently understood in terms of (assumed) properties of animals” (Kövecses, 2010, p. 40). E.g., she is a pig - greedy or unkind and dirty.

In my examples *bitch* is the most popular Conceptual Metaphor in the PERSON IS AN ANIMAL category. According to *Oxford Dictionary* bitch means “a female dog” (n.d.). However, in this metaphorical expression it is an offensive way to refer to a woman.

This negative meaning of *bitch* is depicted in expressions from (5) to (15). From the examples, you can see that women are treated as less than humans, used and belittled by men from (8) to (58) or disrespected by women themselves (5, 6, 7).

In expressions (8) and (9) a woman is being treated as a *dog*, and ordered to *sit down and be humble*, in other word be submissive to a man.

In expression (10) women are like sex toys for men and sleeping with many women is a thing to be proud - *I'fore I saw you just fucked two bitches*.

In (11) a woman is showed as needing a man, even though he treats her poorly. On the contrary, a man does not need a woman in his life- *Never need a bitch, I'm what a bitch need*;

Expressions (13, 14), woman is showcased as shallow because she is in the club and dances on a table to please men. For men it is an entertainment to watch a woman behave like that- *Took a bitch to the club and let her party on the table, That girl is a real crowd pleaser*. Expression - *yellow bitch with green hair*, also includes racist remark toward (Asian) women, which again proves that men disrespect women.

In the modern century referring to a woman as bitch, became a norm. No matter how self – contradictory it sounds; bitch has become a way to call your enemies and your friends.

Calling you friend a bitch is a way to look cool among younger generation (peers).

In examples (1, 2, 3, 4), female singers call themselves *bitches* and their friends *bitches* as if this word makes them look cool, independent and strong. *Bad bitch* (3, 4) means a cool woman that is fun and thrilling to be with for a man.

Only one example out of the 37 collected was different and utilized the word *dog*. In expression (16) a PERSON IS referred to as a DOG, therefore he does not deserve a *proper life* and a proper human treatment.

### 3.1.1.3 PERSON IS AN OBJECT

1. <i>Crash</i> at my place, <i>baby</i> , you're a wreck (2 times)	Post Malone & Swae Lee – Sunflower
2. <i>She wanna ride me like a cruise</i>	Post Malone & Swae Lee – Sunflower
3. I can <i>read you like a magazine</i>	Taylor Swift- Blank Space
4. <i>Girl</i> , you got me dancin', Dance and <i>shake the frame</i> (2 times)	Childish Gambino - This Is America
5. Mama loves <i>you</i> too, she thinks I made the right <i>selection</i>	OMI - Cheerleader
6. I <i>put you</i> first	Selena Gomez - Lose You To Love Me
7. I might <i>take all my exes</i> and <i>put 'em</i> all in a group	Travis Scott- Sicko Mode
8. <i>Her body fit right in my hands</i>	Shawn Mendes & Camila Cabello – Señorita
9. But friends don't know <i>the way you taste</i> -la-la-la	Shawn Mendes & Camila Cabello – Señorita
10. <i>Spicy mami, hot tamale</i>	Cardi B, Bad Bunny & J Balvin - I Like It
11. <i>I got a lot of flavor</i>	Rae Sremmurd - Black Beatles ft. Gucci Mane
12. It's only <i>me</i> , what you got to <i>lose</i> ?	Post Malone – Circles
13. I thought <i>I lost you</i> this time	The Weekend- Heartless

Examples (2), (4), (8), (9), (10) and (11) are certain cases of corporeal meaning of a PERSON. Examples (3), (6), (12), (13) are certain cases of spiritual meaning of the PERSON. Other examples are ambiguous. The target domain for this metaphor is SELF/HUMAN BODY and the source domain is an OBJECT. People comprehend the world through five senses. Our ability to see, forces us to categorize things to differentiate and understand them better. Everything that we can touch or transport is usually defined as object or fluid. Most importantly, an object does not have a soul, which is why we dislike objectifying human beings. However, sometimes we purposefully or unconsciously do it. Therefore, people are being objectified via Conceptual Metaphors.

1) PERSON IS A TRANSPORT. In expressions (1) and (2), PERSON is perceived as a *cruise to ride and a transportation that can crash*. Even though, there is not enough context on this Conceptual Metaphor, we could understand that the movement of a vehicle is the movement of

a person, transport fuel is energy or human life, transport breakdown is a person having emotional problems.

2) PERSON IS A MAGAZINE. Expression (3) *I can read you like a magazine* indicates that PERSON is a text and illustrations. They could signify his life story or events. The choice of magazine could have various meanings. The context of the song does not give enough information to identify what magazine truly means, which is why I state my personal opinion on the meaning. It can suggest that this person or his life just like a magazine does not have depth to him. He is superficial or his life is not interesting. Choice of word magazine could also mean that the person is easy understandable, enjoyable just like a quick magazine read. This is my interpretation of the metaphor, which might not explain what the songwriter intended it to mean. Nevertheless, certain mapping can be depicted from this Conceptual Metaphor from overall context. To read a magazine – to be interested in a person, to stop reading a magazine – to stop being interested in a person.

The following expression in the context – *the chapter is closed*, which represents Conceptual Metaphor LOVE IS A BOOK, lets us compare both expressions. In my opinion LOVE RELATIONSHIP is expressed through book, because this target domain is more intricate as it involves strong emotions and two strangers with two different worlds coming together, while PERSON is expressed through magazine, as one human being is less complex.

Expressions (5), (6), (7) and (8) indicate that just like an OBJECT, PERSON can be *selected*, *taken*, *fit* and *put* in a certain place. As if, a person has a control over another person's decisions and behavior. As if person does not have a free will to do, what he wants.

In expression (4), *the frame* indicates HUMAN BODY. The shape of human body is referred to the frame.

3) HUMAN BODY IS FOOD. Expressions (9), (10) and (11) express target domain through FOOD – *hot tamale*, FOOD related words – *taste*, *flavor* or FOOD describing word – *Spicy*. Certain mapping can be depicted: pretty (PERSON domain) = *hot* (FOOD domain), with character or pretty (PERSON domain) = *spicy* (FOOD domain)

Expressions (12) and (13) indicate that just like an object, PERSON can be *lost*, and once you lose someone it is hard to find it. The idea of losing a person means that this person no longer wants to be related with someone who lost him/her.

### 3.1.1.4 PERSON IS A CONTAINER

The target domain for this metaphor is PERSON and the source domain is CONTAINER. Following Johnson and Lakoff “we are set off from the rest of the world by the surface of our skin, and we experience the rest of the world as outside of us”. Therefore, “each of us is a container, with a bounding surface and in-out orientation” (2003, p. 29). “We develop the distinction by our reaction to interceptive and exteroceptive stimuli” (Rouch, 2018, p. 98). These stimuli are abilities to “ingest, digest, evacuate food and liquids, sense food entering and leaving us, sense internal hunger and feel filled by food, sense breathing and vocalizing” (ibid.). Another sensation we might experience inside our body is “psychological emotional responses” (Rouch, 2018, p. 98; as cited in Kövecses, 2000). With changes of our emotional state, we undergo sensations that spread throughout our body, like “fluctuations in heart rate, strain within our chest, muscle tension, changes in pressure and temperature etc.” (Rouch, 2018, p. 98). These responses are feelings contained in our body.

1. Yeah, I got boy problems, that's the <i>human in me</i> .	Lizzo - Truth Hurts
2. Bling bling, then I solve 'em, that's the <i>goddess in me</i>	Lizzo Truth Hurts
3. I got this <i>feelin' inside my bones</i>	Justin Timberlake – Can't Stop The Feeling
4. I want to see how much <i>love fits in you</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
5. I see my <i>future in your eyes</i>	Ed Sheeran - Perfect
6. I <i>fall into your arms</i>	Lewis Capaldi - Someone You Loved
7. I found <i>love, to carry more than just my secrets, to carry love, to carry children of my own</i>	Ed Sheeran- Perfect
8. But <i>I'm empty</i> when you're gone	OMI - Cheerleader
9. Got that good <i>soul in my feet</i> (2 times)	Justin Timberlake – Can't Stop The Feeling

In expression (4) *love* is the emotion that *fills* HUMAN BODY/PERSON, which makes us perceive it as a CONTAINER. In expression (3) *feelin'* is the emotion that fills part of a



HUMAN BODY, which are bones. Therefore, BODY IS A CONTAINER for EMOTIONS and EMOTIONS are ENTITIES or in other words SUBSTANCES within a PERSON. In (3) expression, *bones* are perceived as a smaller container within a bigger container. This is because “we are also aware that we have an inside where substances can be contained. Substances include fluids, gasses, objects and small containers (the heart, uterus, stomach, lungs etc. are often construed as containers)” (Roush, 2018, p. 99).

In expressions (5), (6) and (9), external body parts such as *eyes*, *arms* and *feet* become the CONTAINERS. The *future* and *good soul* in the container are substances.

In cases (1) and (2) emotions are expressed not literally, but metaphorically: *human in me*, *goddess in me*. Therefore, there is a metaphor within a metaphor. These phrases do not mean that a human has another human inside or goddess inside of him/her. Although, there could be a possibility to carry other human inside, a child, but by the context of these examples we understand that human and goddess are certain emotions. *Human in me* means having characteristics of a human being. In (1) *I got boy problems, that's the human in me* indicates that she, just like any other human being, has issues with boys. In (2) *Bling bling, then I solve 'em, that's the goddess in me* indicate that she can handle these boy problems, which not every human being is capable of, thus, she puts herself higher than human race and calls herself a deity.

In expression (4) we can grasp the idea that our BODY CONTAINERS have limits. *How much love fits in you* indicates that there is a space in container, which is limited. Whereas in (8) expression BODY CONTAINER becomes *empty, when you're gone*, meaning the emotion of love which is created because of the lovers existence or the substance in a container disappears when the lover leaves.

In expression (7) PERSON is metaphorically expressed as *love*. PERSON as a CONTAINER can carry substances *secrets* and *love*, but also objects *children*. According to Roush “Mothers and babies can directly experience the internal sense of bodily containment through pregnancy, childbirth and breastfeeding” (Roush, 2018, p. 98). He proceeds explaining that emotions as substances create sensations in our body, which may evoke forces that would cause us act in certain way. Sensations of love can evoke sexual desire, which would result in a sexual intercourse. It is understandable that the fruit of the intercourse would be a child. Therefore, the feelings, which are substances in a CONTAINER, transform into objects (children).

### 3.1.1.5 LOVE IS A WAR

The target domain for this metaphor is LOVE and the source domain is WAR. Lakoff and Johnson (2003) discussed LOVE IS A WAR as a conventionally structured metaphor. We conceptualize LOVE in terms of something we know and understand really well, following the idea of Lakoff and Johnson that “viewing LOVE as WAR may make sense of certain experiences that you took as LOVE experiences of some kind or other but that you could not fit together in any meaningful way” (2003, p. 124)

This metaphor presents the idea that LOVE can be violent if both people involved have strong feelings for each other. Generally, WAR is understood as a negative process that starts because of negative emotions toward one another and ends with negative consequences. However, in some metaphorical expressions WAR obtains a positive characteristic. The difference of meaning can be understood from the song context.

#### Negative meaning

1. Then <i>you tore me down</i>	Selena Gomez- Lose You To Love Me
2. <i>It'll leave you breathless,</i> Or with a <i>nasty scar</i> (3 times)	Taylor Swift –Blank Space
3. This <i>dance</i> , was <i>killing me softly</i>	Selena Gomez- Lose You To Love Me
4. <i>Band-Aids don't fix bullet holes</i> (2 times)	Taylor Swift – Bad Blood

In (1, 2, 3, 4) expressions the source domain WAR is expressed through words like *tore me down*, *nasty scar*, *killing me softly*, *bullet holes* which are the consequence of the process of war in the LOVE relationship.

These wounds and scars could represent betrayal, disappointment, an actual quarrel between people. The spiritual pain is metaphorically expressed through WAR, where a certain weapon wounds a person.

The (4) expression indicates that negative actions that caused and are happening in this relationship perceived as WAR, hurt as if being shot by a gun, that leave *bullet holes* in person's body. Therefore, emotional pain transforms into physical pain.

#### Positive meaning

5. <i>Fighting against all odds</i>	Ed Sheeran - Perfect
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6. <i>Fightin' for my trust and you won't back down</i>	Post Malone & Swae Lee - Sunflower
7. Ooh, love, <i>your kiss is deadly</i>	Shawn Mendes & Camila Cabello – Señorita
8. And I know <i>she'll be the death of me</i>	The Weekend- Can't Feel My Face

In expressions (5) and (6), word *fight* is used to indicate the source domain WAR, which is normally, what we understand as one of the main actions in war. Therefore, *lovers* are understood as *fighters*. According to Lakoff and Johnson, “Fighting is found everywhere in animal kingdom and nowhere so much as among human animal” (2003, pp. 61- 62). Both of the cases symbolize a positive process where in expression (5) a pair of lovers are together *fighting against all odds*, all the obstacles they will face. In expression (6) one of the lovers is trying to prove that he/she is worth to be trusted by the partner. The lover *won't back down*, meaning won't give until he/she reaches the goal (trust).

Similarly, *killing* in expression (3) is understood as an action of WAR and *deadly/death* in expression (7) and (8) as a consequence of WAR. *Deadly/death* suggests that there is a possibility that the WAR will end with casualties. At first glance, expressions (7) and (8) might be interpreted negatively, however by the context of the song we understand that the lover who experiences love emotions as *death* or *deadly*, is not in pain but in a state of *nirvana*. Emotions of love are so strong that they have an impact as great as death would have on a person. Therefore, LOVE is understood in terms of WAR, because it affects the person in the similar way. The other person's appearance (8), (3-dance, metaphorical expression of relationship, involvement with each other), actions (7 - kissing) and strong feelings towards each other, make it unendurable and hard to handle.

### 3.1.1.6 HEART IS AN OBJECT

1. Found you when your <i>heart was broke</i>	Halsey – Without Me
2. I know it <i>breaks your heart</i> (3 times)	The Chainsmokers - Closer ft. Halsey
3. You <i>took my heart</i> and my keys	Rihanna - Work (Explicit) ft. Drake

4. She <i>took my heart</i> and left me lonely	XXXTENTACION – Sad!
5. I <i>lost my heart</i> and my mind	The Weeknd - Heartless
6. To tell you I'm sorry for <i>breaking your heart</i> (3 times)	Adele - Hello

The target domain for this metaphor is a HEART. The source domain for this metaphor is an OBJECT. HEART IS AN OBJECT, because just as an object it can *break* (1, 2, 6), or can be *taken* (3, 4), or *lost* (5). In many examples, hearts is fragile, because it tends to *break*. An expression *break of heart* is the most common way we express sudden sadness that overwhelms our body. “The heart is often used to symbolize the morality, emotionality, spirituality and even the intellectuality of a person. The heart has been referred to and believed to be the core of one’s humanity. It was used and still used as the primary symbol that represents LOVE” (Ancient-Symbols, n.d.). There is actually a metonymy within this metaphor, because a concrete image, *heart* is taken for an abstract concept, *love*. Therefore, *break of heart* is often associated with two lovers breaking up, or stop being together.

#### 3.1.1.7 LOVE IS A CONTAINER

1. I <i>fell in love</i>	Justin Bieber – Love Yourself
2. She told me <i>you'll never be in love</i>	The Weeknd - Can't Feel My Face
3. All the misery was necessary when <i>we're deep in love</i> (2 times)	The Weeknd - Can't Feel My Face
4. I <i>don't wanna rush into it</i> , if it's too soon	Rihanna - Work (Explicit) ft. Drake

The target domain for this metaphor is LOVE and the source domain is CONTAINER. According to Johnson and Lakoff “various kinds of states may also be conceptualized as a container”. Furthermore, if “the state is a container, events, actions and [participants in the state] are objects, [while] activities are substances (2003, pp. 30- 31).

Although, LOVE is abstract and in reality has no boundaries, we let our mind imagine the boundaries. Lakoff and Johnson claim that it is because we as human beings perceive ourselves and our world having boundaries, so we impose boundaries on everything (2003, p. 29), even our emotion in order to understand and believe that we are in control of it.

In all of the above expressions, the object in the container is a human: *I, you and we*. Therefore, contents of the container are the lovers. LOVE is perceived as container because we understand action of falling in two ways in or out. Hence, entry into container is an appearance of love emotions, and exit of the container is a disappearance of love emotions. Expression *to be in love or fall in love* are used a lot in our everyday life. It is one of the most common ways to express the feeling *love*, so majority would not even perceive this expression as metaphor.

The (3) expression implies that the container of LOVE has depth, cause one can fall in *deep*. This depth of the CONTAINER is the intensity of the love.

The (4) expression indicates that one can enter into LOVE CONTAINER with a certain speed: *rush into it*.

#### 3.1.1.8 LOVE IS A GAME

1. <i>Love's a game, want to play?</i>	Taylor Swift – Blank Space
2. <i>And you love the game</i> (3 times)	Taylor Swift- Blank Space
3. <i>Cause you know I love the players</i> (3 times)	Taylor Swift – Blank Space
4. (...) there is no innocent one in this <i>game for two</i>	Justin Bieber - Sorry

The target domain for this metaphor is LOVE and the source domain is a GAME. According to *Oxford Dictionary*, GAME is a fun activity, which has set of rules and goals. Generally, two or more players play the GAME. Commonly, it has a competitive spirit (n.d.).

According to Kövecses (2010), we play and invent activities in order to entertain ourselves (p. 41). LOVE is perceived as GAME because elements of love are understood as elements of game: players as lovers, winning and losing as success in relationship, game rules as rules of behavior in a relationship.

Expressions (1) is a straightforward representation of Conceptual Metaphor LOVE IS A GAME, because a singer songwriter confirms that *Love's* indeed *a game*.

In expression (3) *players* indicate the *lovers*.

In expression (4) *no innocent* means that both lovers are actively taking part in making this relationship successful or unsuccessful.

Taylor Swift's – "*Blank Space*" is structured on a Conceptual Metaphor LOVE IS A GAME, therefore the lyrics suggests that in love game you can make mistake- *You look like my next mistake or become insane- They'll tell you I'm insane*.

### 3.1.1.9 LIFE IS A JOURNEY

1. Damn, who knew <i>all the planes we flew</i> , <i>Good things we've been through</i>	Wiz Khalifa - See You Again ft. Charlie Puth
2. <i>Talking to you about another path</i>	Wiz Khalifa - See You Again ft. Charlie Puth
3. Know <i>we loved to hit the road</i>	Wiz Khalifa - See You Again ft. Charlie Puth
4. <i>Everything I went through,</i>	Wiz Khalifa - See You Again ft. Charlie Puth
5. And now you <i>gonna be with me for the last ride</i>	Wiz Khalifa - See You Again ft. Charlie Puth
6. <i>We've come a long way from where we began</i>	Wiz Khalifa - See You Again ft. Charlie Puth

The target domain for this metaphor is LIFE. The source domain for this metaphor is JOURNEY. Journey is typically interpreted as a long trip, generally taking a longer period of time. As per Lakoff and Johnson (1980, pp. 44-45) it is having different kinds of journey such as a car trip, train trip, a sea trip etc. In presented examples, JOURNEY is expressed in three ways: human movement (*we loved to hit the road, we've come, went through, we've been through*) or particular transport movement (*planes we flew, last ride*). Expressions *plane we flew* or *last ride* have a literal meaning of traveling, but in this case, they are a part of Conceptual Metaphor explaining LIFE. Words like *path, road* or *way* indicate that LIFE TIME is a distance with obstacles along the way. Reaching the end of the *road* or certain destination means

reaching life goal or certain life stage. However, completing one road is not an ultimate destination, after one road awaits another: *Talking to you about another path, for the last ride*). Expressions *from where we began* and *for the last ride* imply that the journey has a beginning and ending point. Personal pronouns ‘we’ or ‘you’ suggest that this journey is not solitary. It involves two people experiencing stages of the journey together, sharing happiness: *Good things we’ve been through* and hardships: *Everything I went through* in the process. The travelers of this journey ‘we’ and ‘you’ are the people living the life.

In these metaphorical expressions, there is a visible concept of time. Expressions such as *all the planes we flew, things we’ve been through, loved to hit the road, everything we went through*, suggest that actions happened in the past. Phrases *talking to you about another path, now you gonna be with me for the last ride*, indicate that this action are going to happen in the future or are already in process of happening right now. This means that LIFE from birth to death is a constant JOURNEY and one does not know when the end will come. A person can only predict that this time it is the last JOURNEY and it is going to end: *for the last ride*.

### 3.1.1.10 LOVE IS A JOURNEY

1. (...) <i>follow my lead</i>	Ed Sheeran - Perfect
2. <i>Show me the path that I will take</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
3. I’m not in a rush I <i>want to experience this trip</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
4. “ <i>Land in Miami The air was hot from summer rain And sweat dripping off me Before I even knew her name la-la-la (...) Sapphire and moonlight We danced for hours in the sand Tequila Sunrise</i>	Shawn Mendes & Camila Cabello – Señorita
5. <i>I follow you through the dark</i> (3 times)	Jonas Brothers - Sucker

The target domain for this metaphor is LOVE. The source domain for this metaphor is JOURNEY. The explanation for JOURNEY is the same as previously discussed in the Conceptual Metaphor LIFE is a JOURNEY.

Typically, LOVE relationship involves two people. In LOVE, lovers *follow each other's lead* as in (3) expression. In JOURNEY, there is a leading person that guides others through the trip.

Expression (2) suggests that there is certain *path* for lovers to take, to travel together through this JOURNEY of LOVE. Such mapping is visible: to start a LOVE relationship means to take particular JOURNEY *path* together.

Expression (3) suggests that *this trip* or in other words JOURNEY is an *experience* you want to enjoy and not rush the events along the path.

Expression (4) suggests that JOURNEY is not only traveling, but also seeing and enjoying beautiful sights along the way. *Land in Miami, The air was hot from summer rain* suggest that lovers enjoy their JOURNEY in rainy Miami in the summer season. *Sapphire and moonlight, We danced for hours in the sand, Tequila Sunrise* are a JOURNEY with sightseeing destinations, whereas in LOVE this places are romantic getaways for lovers.

In (5) expression a lover is ready to follow his lover even through danger or difficulties in this LOVE relationship, *I follow you through the dark*.

#### 3.1.1.11 LIFE IS A GAME

1. <i>Play with the giants, We gon' stay on top and break the rules</i>	Travis Scott – Highest In The Room
2. little bit too I make a <i>play fuckin' up your whole life</i> extravagant, yeah now	Travis Scott – Highest In The Room
3. To <i>win the retreat</i> , we all in too deep, <i>P-p-playin' for keeps</i> , don't <i>play us</i> for weak , yeah	Travis Scott – Sicko Mode
4. And you know we <i>winnin'</i> (winnin'),	Migos - Bad and Boujee ft Lil Uzi Vert
5. Yeah, <i>we is not losin</i>	Migos - Bad and Boujee ft Lil Uzi Vert



The target domain for this metaphor is a LIFE. The source domain for this metaphor is GAME. The explanation for GAME is the same as previously discussed in the Conceptual Metaphor LOVE IS A GAME. Certain mapping between LIFE and GAME can be established from the examples - a player is a person living life, to win- to accomplish something in life, to lose- to fail to achieve something in life, rules in the game- general principles of living.

In expression (1) *play with the giants* refer to dealing with important people in life. The songwriter insists that he is *gon' stay on top and break the rules*. Meaning that he will be in control of his life and do extraordinary well. He will live by his own principles, not by society standards or by how people around him expect him to.

In expression (2) *play up* indicates that a person is going to make it hard for other person. He/she will create difficulties to destroy other person's life.

In expression (3) a singer insists that life has taken them to dangerous situation that they need to escape from *win the retreat, we all in too deep*. They are playing this LIFE GAME seriously *playing for keeps* and no one should underestimate them- *don't play us for weak*.

In expressions (4) and (5), *we winnin', we is not losin* suggests that the person is doing great in life, achieving his/her goals and there is no place for failure.

### 3.1.1.12 LOVE IS MADNESS

1. <i>This all or nothing really got a way of driving me crazy</i>	Levis Capaldi- Someone You Loved
2. I forget just <i>why I left you, I was insane</i>	The Chainsmokers - Closer ft. Halsey
3. <i>I lost my mind</i>	Levis Capaldi- Someone You Loved
4. <i>I've been dancing on top of cars and stumbling out of bars, (...) can't get enough (3 times)</i>	Jonas Brothers – Sucker
5. You say the word and <i>I'll go anywhere blindly (3 times)</i>	Jonas Brothers – Sucker

The target domain for this metaphor is a LOVE. The source domain for this metaphor is MADNESS. MADNESS is an abnormal behavior or thinking, usually linked to mental illnesses. In this Conceptual metaphor, MADNESS is a consequence of LOVE emotion.

LOVE becomes an unhealthy obsession. One that is *driving one crazy* as in expression (1).

In expression (2) the idea of leaving the *lover is insane*. The lover is realizing now, that the decision to leave was insane as he/she is so in love with the other person.

In expression (3) the symptom of MADNESS is a person *losing his/her mind*.

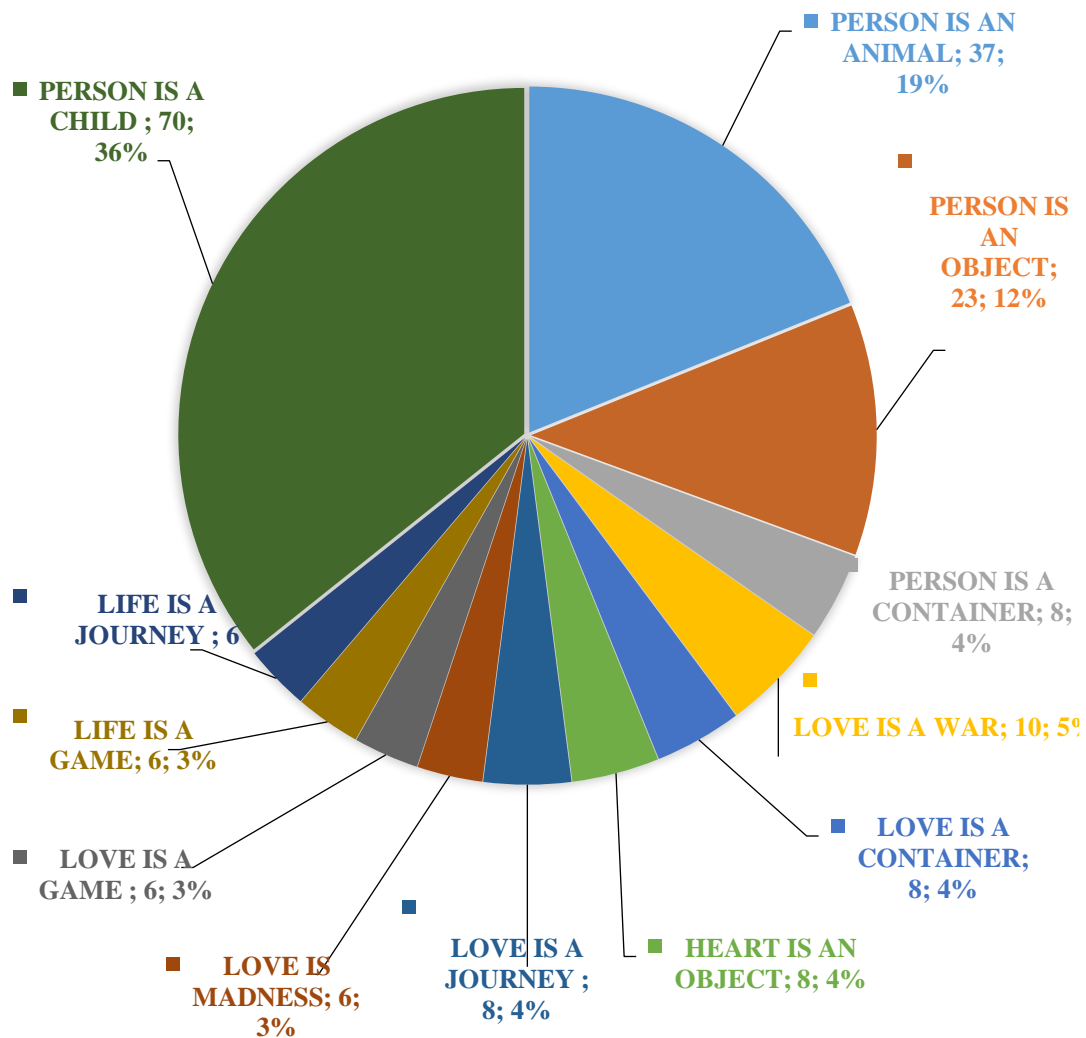
Expression (4) *Dancing on top of cars and stumbling out of bars* and suggest that the LOVE one has for the lover is forcing one to behave carelessly. *Stumbling out of bar* can mean that the person gets intoxicated by alcohol. *Dancing on top of cars* indicates that person becomes crazy enough to dance on cars. LOVE not only makes one behave carelessly, but also violently like damaging others' properties and damaging your own health, even though it is not purposeful. LOVE emotions are so strong, the lover cannot stop behaving in certain way – *can't get enough*.

In expression (5) a person loves somebody so obsessively that he/she can do anything for the lover- *say a word and I go anywhere blindly*. Here, we can see certain mapping between two domains- questionable behavior of MADNESS is a questionable behavior when being in love.

### 3.2 Quantitative research data

#### 3.2.1 Most used 12 Conceptual Metaphors in popular music

#### MOST USED CONCEPTUAL METAPHORS IN ANALYZED SONGS



The most used Conceptual Metaphor in 57 analyzed songs is PERSON IS A CHILD with 70 examples. The next most common Conceptual Metaphor is PERSON IS AN ANIMAL with 37 examples. The third most used Conceptual Metaphor is PERSON IS AN OBJECT with 23 examples. These are the three main Conceptual Metaphors utilized in the analyzed songs. Others show smaller number of examples, 9, 8, 7 or 6.

From this analysis, we can notice that songwriters or singer songwriters in the majority of cases conceptualize such target domains: PERSON (4 times), LOVE (5 times), LIFE (2 times) and

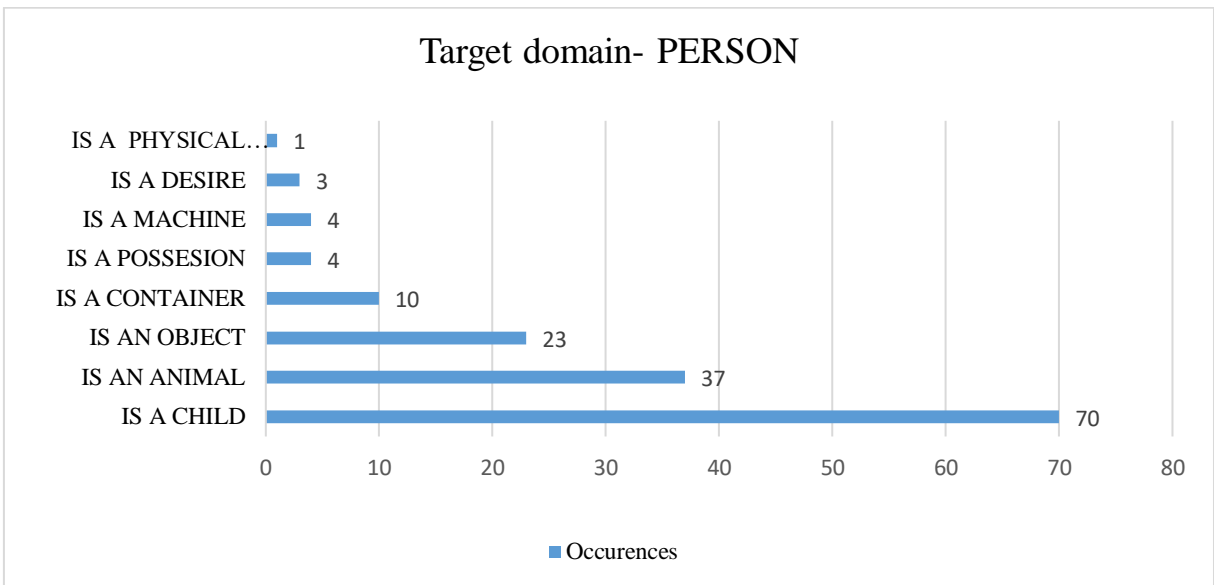
HEART (1 time). Whereas, the most utilized source domains are CHILD, ANIMAL and MADNESS (1 time), OBJECT, WAR, CONTAINER, GAME and JOURNEY (2 times).

Generally, out of all 303 examples collected for this analysis, the most frequently used target domains are LOVE (20 times), PERSON (9 times), EMOTION/FEELING (5 times), LIFE (5 times), TIME (3 times), HATRED ( 3 times) and MONEY (2times). Whereas the most used source domain are OBJECT (13 times), POSSESSION (8 times), CONTAINER (5 times), MOVIE (3 times), GAME (3 times), JOURNEY (2 times), WAR (2 times), PHYSICAL FORCE (2 times) and CONSTRUCTION (2 times).

### 3.2.2 Most popular target domains

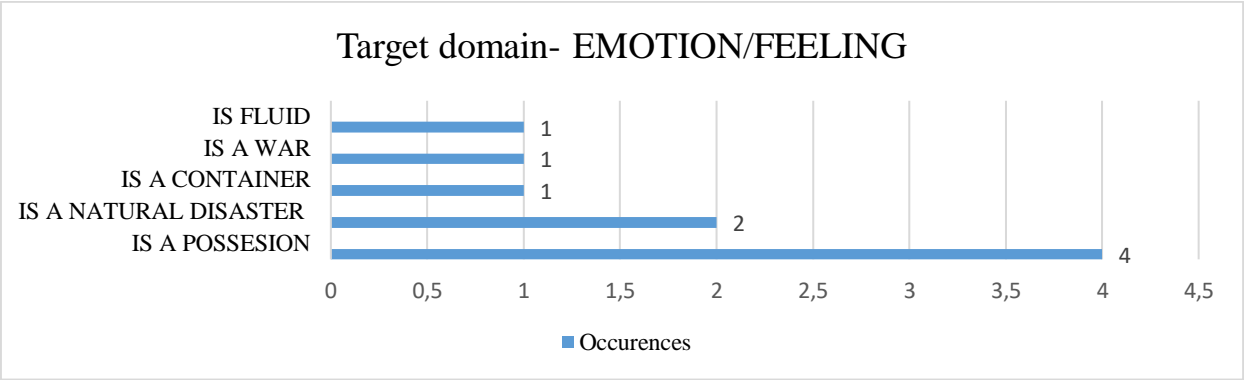
The following three charts display which source domains are typically utilized with target domains PERSON, EMOTION/FEELING and LOVE.

#### 3.2.2.1 PERSON



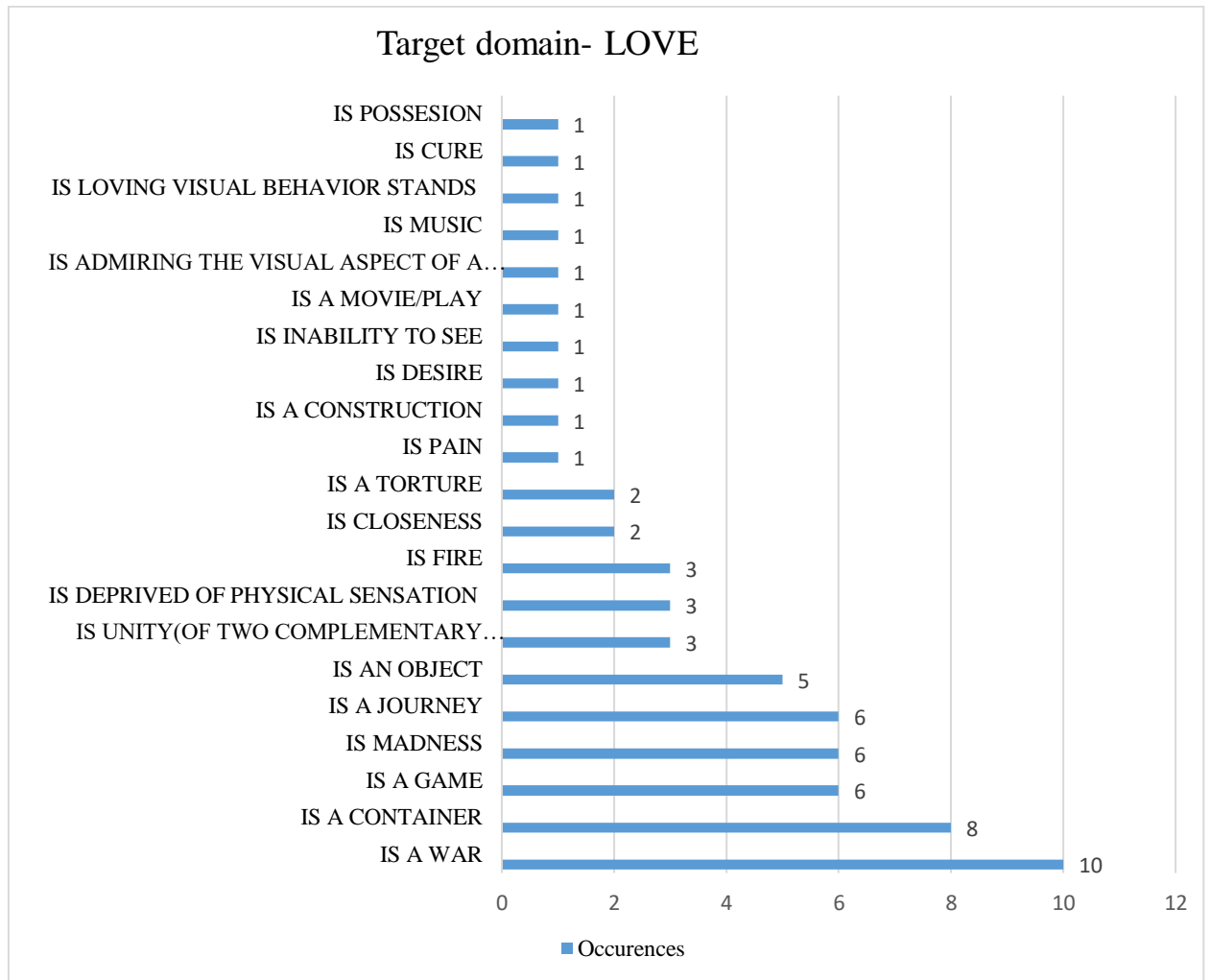
From the statistics, we can see that the most common way to construct understanding about the target domain PERSON is through source domains CHILD, ANIMAL and OBJECT.

3.2.2.2 EMOTION/FEELING



The chart statistics show that the number of examples in each Conceptual Metaphor connected with target domain EMOTION/FEELING are not significantly different. The most common ways to construct understanding about EMOTION is through source domains POSSESSION, NATURAL DISASTER, CONTAINER, WAR or FLUID. There is a visible connection between few of the domains. EMOTION/FEELING can be either the CONTAINER or something that fills it, FLUID.

### 3.2.2.3 LOVE

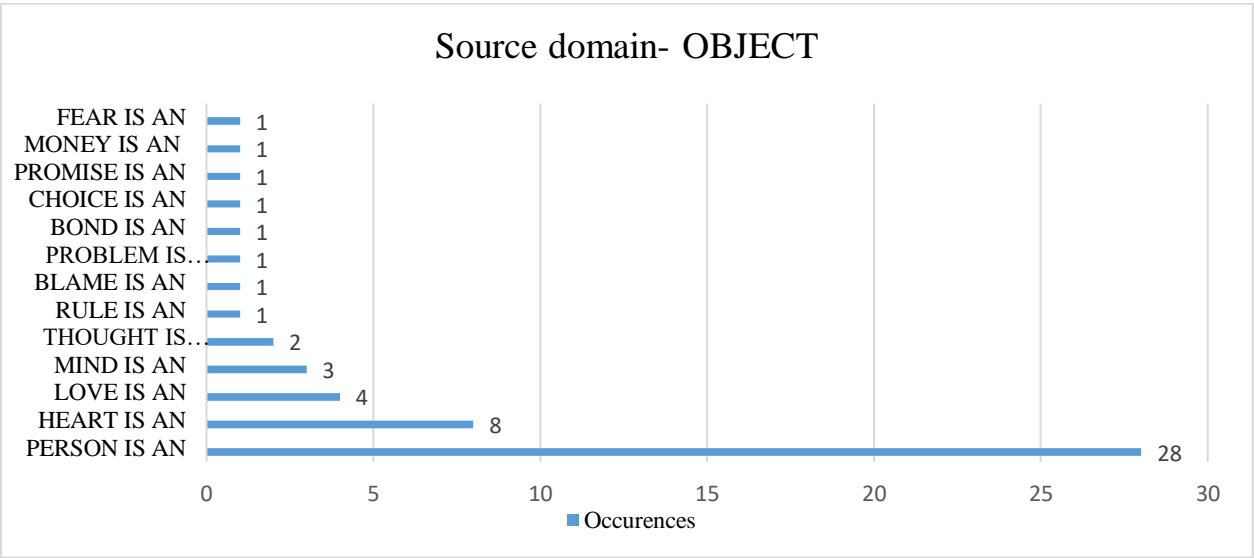


The chart displays that the target domain LOVE is constructed through many very distinct source domains. LOVE is extremely important for people as it is one of the basic human needs. In general, person receives many types of LOVE throughout life. It can be love from family members, friends or significant other. However, in all collected song the only type of LOVE that music conceptualized was a romantic LOVE. Being in LOVE relationship with someone, in its essence, is a complex process. Therefore, people understand and refer to LOVE in a variety of ways. The most popular way to conceptualize LOVE is through WAR, CONTAINER, GAME, MADNESS and JOURNEY.

The following four charts demonstrate which target sources are commonly used with source domains OBJECT, CONTAINER and POSESSION.

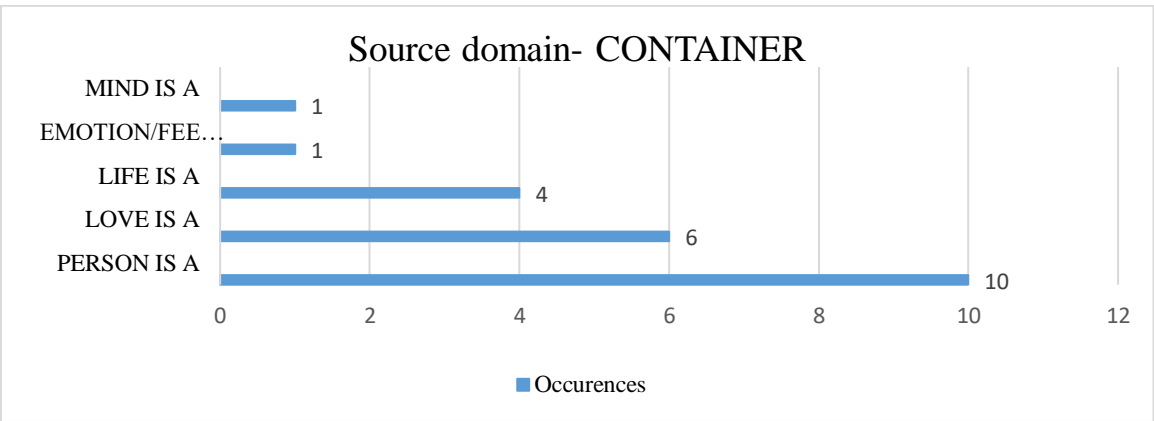
3.2.3 Most popular source domains

3.2.3.1 OBJECT



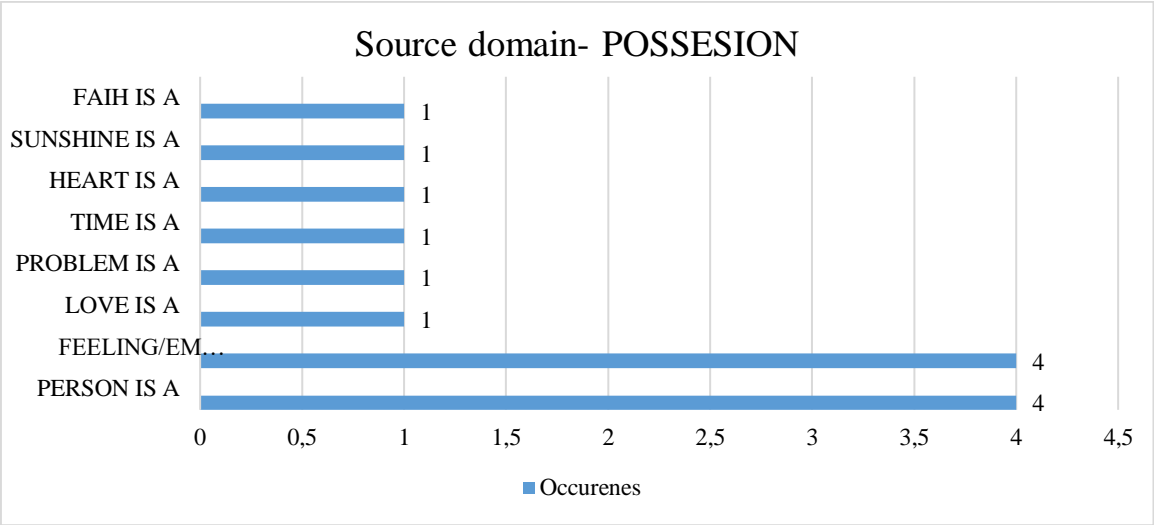
From the statistics, we can see that one of the most popular source domains in songs, OBJECT, usually conceptualizes target domains like PERSON and HEART.

3.2.3.2 CONTAINER



From the chart, it is visible that the source domain CONTAINER mainly conceptualizes target domains PERSON, LOVE and LIFE.

3.2.3.3 POSSESSION



The chart shows that the source domain POSSESSION in most cases constructs understanding of the target domain PERSON.



## CONCLUSIONS

1. I have reviewed the academic literature on subject. In doing so, firstly, I have defined conceptual metaphor, discussed and compared the cognitive and the linguistic theory of metaphor. Secondly, I have investigated the definition and genres of the popular music. As well as factor why music can be regarded as popular. As the examples collected for the research, came from the most popular US Billboard Hot 100 chart, I provided a background information on its company and factors by which song was defined as popular. Lastly, I presented most popular Conceptual Metaphors found in the media world and investigated the effects of mass media and song lyrics on the consumers.

2. For this research, I have identified 303 metaphorical expressions in 57 songs' lyrics. All metaphorical expressions were classified into 71 Conceptual Metaphors.

3. I have analyzed and explained in detail the mapping I depicted between target and source domains in the 12 most popular Conceptual Metaphors.

One of the most used target domains in songs was a LOVE. It was conceptualized in 20 ways: LOVE IS A WAR, LOVE IS A JOURNEY, LOVE IS A CONTAINER, LOVE IS A GAME, LOVE IS MADNESS, LOVE IS AN OBJECT, LOVE IS FIRE, LOVE IS UNITY (OF TWO COMPLEMENTARY PARTS), LOVE IS DEPRIVATION OF PHYSICAL SENSATION, LOVE IS CLOSENESS, LOVE IS A TORTURE, LOVE IS A CONSTRUCTION, LOVE IS MUSIC, LOVE IS POSSESSION, LOVE IS INABILITY TO SEE, LOVE IS ADMIRING THE VISUAL ASPECT OF A PERSON, LOVE IS MOVIE/PLAY, LOVE IS PAIN, LOVE IS CURE, LOVE IS A DESIRE.

Second most used target domain was a PERSON. It was conceptualized in 9 ways: PERSON IS A CHILD, PERSON IS AN ANIMAL, PERSON IS AN OBJECT, PERSON IS A CONTAINER, PERSON IS A POSSESSION, PERSON IS A MACHINE, PERSON IS A DESIRE, PERSON IS A PHYSICAL FORCE, PERSON IS A CONSTRUCTION.

Third most used target domain was an EMOTION/FEELING. It was conceptualized in 5 ways: EMOTION/FEELING IS A POSSESSION, EMOTION/FEELING IS A NATURAL DISASTER, EMOTION/FEELING IS A CONTAINER, EMOTION/FEELING IS A WAR, EMOTION/FEELING IS A FLUID.

Fourth most utilized target domain was LIFE. It was conceptualized in 4 ways: LIFE IS A GAME, LIFE IS A JOURNEY, LIFE IS A CONTAINER, LIFE IS A MOVIE/PLAY, LIFE IS AN OBJECT.

**Other Conceptual Metaphors:**

TIME IS LIMITED RESOURCE, TIME IS MONEY, TIME IS A POSSESSION, TIME IS HEALER/MEDICINE;

HATRED IS A WAR, HATRED IS A MOVIE/PLAY, HATRED IS A GAME;

MONEY IS AN OBJECT, MONEY IS A SOLUTION;

HEART IS AN OBJECT, HEART IS A POSSESSION;

MIND IS AN OBJECT, MIND IS A CONTAINER,;

**Conceptual Metaphors with one mapping:**

OPTION IS A LIMITED RESOURCE, BOND IS AN OBJECT, CHOICE IS OBJECT, BREAK UP IS A MOTION, FEAR IS AN OBJECT, RULE IS AN OBJECT, BLAME IS AN OBJECT, THOUGHT IS AN OBJECT, HAPPINESS IS A PRODUCT, SUNSHINE IS A POSSESSION, SADNESS IS DOWN, LACK OF LOVE IS COLDNESS, FAITH IS A POSSESSION, PROBLEM IS A POSSESSION, PROMISE IS AN OBJECT, LOVE IS HEAT, UNDERSTANDING IS SEEING, DREAM IS A PRODUCT, JEALOUSY IS AN ALCOHOL, LEARNING IS RECEIVING.

Generally, the research has shown that mostly used target domain are all connected to a PERSON. Interactions between PEOPLE create LOVE relationship. LOVE between two PEOPLE is created through EMOTIONAL connection. HEART is metaphorically interpreted as a place where EMOTIONS are stored. Every PERSON has a LIFE to live and LIFE is limited by TIME. In order to live LIFE to its fullest, a PERSON needs MONEY. PERSON'S LIFE is not easy as everyone is dealing with his/her own PROBLEMS. PERSON is a THINKING species; therefore /she has an independent MIND and makes DECISIONS, has DREAMS. All the abstract notions that are utilized extensively in popular music are actually things that are significant to every human being on a daily bases. Therefore, music is the source that tries to tackle and explain those ideas that are in general the most relevant and interesting to every listener.

Utilized source domains in song express how people try to understand abstract ideas using their experiences and specific notions they perceive well. The most utilized source domains in analyzed song were OBJECT, CONTAINER and POSSESSION. These source domains usually conceptualized the most popular target domains PERSON, LOVE, HEART or LIFE.

Therefore, we can conclude that, popular music portrays most significant notions concerning every person as something to own (POSSESSION) and control and create (OBJECT) or something that has a space inside to fill or empty (CONTAINER). Generally, spiritual non-tangible notions, LOVE, HEART (symbolizes love) and LIFE are portrayed in songs as a physical products. Therefore, the idea behind is that we are in control of our LIFE and LOVE, we create it ourselves. Source domain PERSON, has both corporeal and spiritual aspects to it. However, from the presented domain sources, we can state that, PERSON is mostly viewed as a body to hold, posses and create, fill or empty.

4. After calculating the data, the most used Conceptual Metaphors were PERSON IS A CHILD, PERSON IS AN ANIMAL, PERSON IS AN OBJECT, PERSON IS A CONTAINER, LOVE IS A WAR, HEART IS AN OBJECT, LOVE IS A GAME, LIFE IS A JOURNEY, LOVE IS A JOURNEY, LOVE IS A CONTAINER, LIFE IS A GAME, LOVE IS MADNESS. As the collected examples came from the most successful and significant songs in the musical industry over the last 5 years, written by different songwriters, it is objective to claim that, these Conceptual Metaphors show a general perspective of LOVE, PEOPLE, LIFE and HEART notions in popular music. Since these Conceptual Metaphors are very common in popular songs, the audience is constantly exposed to them. With time, those ideas can unconsciously be imposed on the listener's reality.

From all collected examples for this analysis, the most frequently used target domains were LOVE (20 times), PERSON (9 times), EMOTION/FEELING (5 times), LIFE (5 times), TIME (3 times), HATRED (3 times) MONEY (2 times). Whereas the most used source domain are OBJECT (13 times), POSSESSION (8 times), CONTAINER (5 times), MOVIE/PLAY (3 times), GAME (3 times), JOURNEY (2 times), WAR (2 times), PHYSICAL FORCE (2 times) and CONSTRUCTION (2 times).

The conducted research on popular song lyrics gives rise to the following observations. It is important to mention that I encountered a few issues with song lyrics. Some lyrics were hard to understand, as certain songs contained unclear vocabulary like shortened words, slang or swear words. I decided to omit such examples, in order not to falsely interpret the actual meaning behind particular words or phrases. Some songs did not have a proper grammatical structure, which made it hard to understand the meaning behind the lyrics. Generally, I have noticed that for the last 5 years, many of the same artists have peaked in the Billboard charts

with different songs. Therefore, their song presented similar themes and conceptualized many of the same domains in similar ways.

## SANTRAUKA

Darbo objektas yra Konceptualiųjų Metaforų naudojimas populiarioje muzikoje. Populiarios muzikos analizei dainos buvo paimtos iš „Billboard Hot 100“ reitingo, kurios užėmė 1 vietą 2015 - 2019 metais.

Darbo tikslas - atlikti Konceptualiųjų Metaforų analizę populiariosios muzikos diskurse. Šiam tikslui įgyvendinti keliama tokie uždaviniai: literatūros apžvalga, metaforų atpažinimas/identifikavimas ir klasifikavimas surinktuose pavyzdžiuose, Konceptualiųjų Metaforų išanalizavimas ir paaiškinimas pasitelkiant sąsajų sistemą ir jų naudojimo tendencijos nustatymas populiariojoje muzikoje iš „Billboard Hot 100“.

Darbą sudaro penkios dalys: įvadas, teorija, empirinė dalis, metodologija ir išvados. Darbo tikslams įgyvendinti buvo panaudota kokybinė ir kiekybinė metodika. Išsamiesiems tyrimams buvo surinkta 303 metaforinių išraiškų.

Atlikus empirinį tyrimą, buvo atrasta 12 dažniausiai naudojamų Konceptualiųjų Metaforų populiarioje muzikoje, kurios yra: ŽMOGUS YRA VAIKAS, ŽMOGUS YRA GYVŪNAS, ŽMOGUS YRA DAIKTAS, ŽMOGUS YRA KONTEINERIS, MEILĖ YRA KARAS, ŠIRDIS YRA DAIKTAS, MEILĖ YRA KONTEINERIS, MEILĖ YRA ŽAIDIMAS, GYVENIMAS YRA KELIONĖ, MEILĖ YRA KELIONĖ, GYVENIMAS YRA ŽAIDIMAS, MEILĖ YRA BEPROTYBĖ. Pastebėta, kad kai kurios Konceptualiųjų Metaforų sritys yra naudojamos dažniau nei kitos. Tikslų sritys kurios dažniausiai kartojasi Koceptualiosiose Metaforose yra MEILĖ (20 kartus), ŽMOGUS (9 kartus), EMOCIJA/JAUSMAS (5 kartus), GYVENIMAS (5 kartus), LAIKAS (3 kartus), NEAPYKANTA (2 kartus) ir PINIGAI (2 kartus). Kalbant apie šaltinio sritis, dažniausiai naudojamos yra DAIKTAS (13 kartų), NUOSAVYBĖ (8 kartus), KONTEINERIS (5 kartus), FILMAS/SPEKTAKLIS (3 kartus), ŽAIDIMAS (3 kartus), KELIONĖ (2 kartus), KARAS (2 kartus), FIZINĖ JĖGA (2 kartus) ir KONSTRUKCIJA (2 kartus).

Atlikus tyrimą, galime pastebėti, kad tikslo sritys, kurias populiarioji muzika bando paaiškinti, yra labai reikšmingos sąvokos žmonių gyvenime. Abstrakčios sąvokos, kurios yra konceptualizuojamos muzikoje, pagrinde yra visos susijusios su žmogumi. Pirmiausia, žmonės, trokšta suprasti save, savo tapatybę (socialinę, seksualinę ir kitas). Taip pat, žmogų domina meilės tema, meilės jausmai ir santykiai. Taip yra todėl, nes meilė yra vienas iš pagrindinių žmogiškųjų poreikių. Kiekvienas trokšta šalia turėti žmogų, kuris išklausytų, suprastų, palaikytų ir, svarbiausia, mylėtų. Panašiai kaip meilė yra neatsiejamas gyvenimo

poreikis, emocijos ir jausmai yra nepaprastai svarbūs mūsų gyvenime, nes butent jie atspindi mūsų vidinį ir išorinį pasaulį, padeda mums pažinti ir patenkinti savo norus. Taip pat žmonės yra susidomėję gyvenimo tema. Mes nuolatos nerimaujame ir speliuojame kaip susiklostys mūsų gyvenimas. Taip yra dėl to, nes gyvenimas yra nenuspėjamas ir laiko apribotas, todėl žmogus stengiasi išgyventi kiekvieną dieną kuo prasmingiau. Galiausiai, pinigai yra dažnai aptariama tema muzikoje, nes pinigai iš esmės kontroliuoja ir stipriai įtakoja kiekvieno iš mūsų gyvenimus. Tai paaiškina, kodėl dainų kūrėjai taip dažnai konceptualizuoja šias sritis muzikos dainų tekstuose.

## CONCLUSION

The subject of the annual paper is Conceptual Metaphors in popular music. The aim of the paper is to conduct analysis on Conceptual Metaphors in the discourse of popular music. For this analysis, songs were taken from the Billboard Hot 100 record charts. I only considered songs that peaked number 1 in years 2015-2019.

The objectives of this research include reviewing the literature on the subject, identifying and classifying Conceptual Metaphors in collected examples. The most important objectives of this thesis were to analyze and explain the meaning of the collected examples from the aspect of conceptual mapping and to establish the tendency of particular metaphors' usage in popular music from The Billboard Hot 100 charts.

The research is divided into 5 main sections: the introduction, the theory, the empirical part, the methodology and the conclusions. Qualitative and quantitative methodology are used to carry out the objectives of the work. A number of 303 metaphorical expressions were collected in order to conduct an extensive research.

After carrying out the empirical research, the 12 most used Conceptual Metaphors in popular music were identified. They were PERSON IS A CHILD, PERSON IS AN ANIMAL, PERSON IS AN OBJECT, LOVE IS A WAR, HEART IS AN OBJECT, LOVE IS A CONTAINER, LOVE IS A GAME, LIFE IS A JOURNEY, LOVE IS A JOURNEY, LIFE IS A GAME, LOVE IS MADNESS. It was visible that certain conceptual domains were used more frequently than others. The most frequently used target domains were LOVE (20 times), PERSON (9 times), EMOTION/FEELING (5 times), LIFE (5 times), TIME (3 times), HEATRED (3 times) and MONEY (2 times). Whereas the most used source domains were

OBJECT (13 times), POSSESSION (8 times), CONTAINER (5 times), MOVIE/PLAY (3 times), GAME (3 times), JOURNEY (2 times), WAR (2 times), PHYSICAL FORCE (2 times) and CONSTRUCTION (2 times).

After conducting the research, we can notice that all target domains that popular music tends to explain are very significant to people. The abstract concepts that are conceptualized in music are in essence all connected to a person. Firstly, people desire to understand themselves, their identity (social, sexual and other). Secondly, people are extremely curious about love, love emotions and romantic relationships. In fact, love is one of the basic human needs, therefore we strive to comprehend it. We want to have someone special who would understand, support and most importantly love us. Just as love, emotions and feelings are extremely important in our lives because they reflect our inner and outer world, help us to know ourselves and satisfy our desires. People are also interested in the topic of life. We are constantly worried and curious how our lives will unfold in the future. This is because life is unpredictable and limited in time, thus, we try to live every day as meaningfully as possible. Finally, money is a frequently discussed topic in music because it essentially controls and strongly influences our lives. This explains why songwriters so often chose to conceptualize these ideas in songs' lyrics.

## RESUMEN

En la tesis “Metáfora Conceptual en la música contemporánea popular” se analiza el uso de las Metáforas Conceptuales que aparecen en las canciones de la música popular que alcanzaron el número 1 en los rankings Billboard Hot 100 durante el período del año 2015 a 2019. Los objetivos incluyen revisar la literatura sobre el tema e identificar y clasificar Metáforas Conceptuales en ejemplos recopilados. Los objetivos más importantes del trabajo serán analizar y explicar el significado de los ejemplos recopilados desde el aspecto del mapeo conceptual y por último establecer la tendencia del uso de metáforas particulares en la música popular de los rankings de Billboard Hot 100.

El trabajo se divide en 5 secciones principales: la introducción, la teoría, la parte empírica, la metodología y las conclusiones. Se utiliza la metodología cualitativa y cuantitativa para realizar los objetivos del trabajo. Se recolectaron 303 expresiones metafóricas para realizar una investigación extensa.

Luego del haber realizado la investigación empírica, fueron identificadas las 12 Metáforas Conceptuales más utilizadas en la música popular, y ellas son las siguientes: PERSONA ES UN NIÑO, PERSONA ES UN ANIMAL, PERSONA ES UN OBJETO, PERSONA ES UN RECIPIENTE, AMOR ES UNA GUERRA, CORAZÓN ES UN OBJETO, AMOR ES UN RECIPIENTE, AMOR ES UN JUEGO, VIDA ES UN VIAJE, AMOR ES UN VIAJE, VIDA ES UN JUEGO, AMOR ES UNA LOCURA. Se ha notado que algunos dominios de Metáforas Conceptuales se utilizan más frecuentemente que otros. Los de dominio origen de frecuencia excepcional son los que a continuación se detallan AMOR (20 veces), PERSONA (9 veces), EMOCION/SENTIMIENTO (5 veces), VIDA (5 veces), TIEMPO (3 veces), ODIO (3 veces) y DINERO (2 veces). En cuanto a los de dominios destino, los más utilizados son OBJETO (13 veces), POSESIÓN (8 veces), RECIPIENTE (5 veces), PELICULA/ESPECTACULO (3 veces), JUEGO (3 veces), VIAJE (2 veces), GUERRA (2 veces), FUERZA FÍSICA (2 veces) y CONSTRUCCIÓN (2 veces).

Generalmente, podemos observar que todos los dominios origen que la música popular intenta explicar son cosas muy significativas para la gente. En verdad, las nociones abstractas que están conceptualizadas se centran en la persona. Principalmente, la gente quiere entenderse a sí misma, su identidad social, sexual entre otras. También les interesa entender más sobre el sentimiento de amor y las relaciones amorosas, ya que es una necesidad humana ser amado. Cada persona desea tener a alguien que la escucha, entiende, apoya y sobre todo ama. De manera similar, los emociones y los sentimientos son sumamente importantes en nuestra vida, así que reflejan nuestro mundo interno y externo, ayudan a conocernos y satisfacernos. También, las personas siempre se preocupen por su vida, su futuro, ya que la vida es impredecible y limitada por el tiempo. Últimamente, como todo es controlado por el dinero, se habla con frecuencia del dinero en la música, en particular de su poder y su significado en la vida. Esto explica, porque los compositores conceptualizan estos dominios tan frecuentemente en las letras de música.



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## APPENDIX

<b>PERSON IS A CHILD</b>	
1. <i>Baby girl</i> , what's hatnin'	Bruno Mars – That's What I Like
2. You deserve it <i>baby</i> , you deserve it all (2times)	Bruno Mars – That's What I Like
3. Say it's us (say it's us) and I'll agree, <i>baby</i>	Bruno Mars – That's What I Like
4. Well here I am, <i>baby</i> , here I am, <i>baby</i>	Bruno Mars – That's What I Like
5. Tell me <i>baby</i> , tell me, tell me <i>baby</i>	Bruno Mars – That's What I Like
6. <i>Girl</i> , let's put some miles on it (2 times)	Bruno Mars – That's What I Like
7. <i>Girl</i> , I'll be a fleeko	Bruno Mars – That's What I Like
8. If you want it, <i>girl</i> , come and get it	Bruno Mars – That's What I Like
9. Jump in the Cadillac, <i>girl</i> , let's put some miles on it (2times)	Bruno Mars – That's What I Like
10. I upgrade your <i>baby mama</i> to a condo	Rae Sremmurd ft. Gucci Mane - Black Beatles
11. Your body like a work of art, <i>baby</i>	Rae Sremmurd ft. Gucci Mane - Black Beatles
12. Don't fuck with me, I'll break your heart, <i>baby</i>	Rae Sremmurd ft. Gucci Mane - Black Beatles
13. That <i>girl</i> is a real crowd pleaser ( 3 times)	Rae Sremmurd ft. Gucci Mane - Black Beatles
14. Frat <i>girls</i> still tryna get even (3 times)	Rae Sremmurd ft. Gucci Mane - Black Beatles
15. Came in with two <i>girls</i>	Rae Sremmurd ft. Gucci Mane - Black Beatles
16. But I've got a blank space <i>baby</i> (3 time)	Taylor Swift- Blank Space
17. You're the king <i>baby</i> I'm your Queen	Taylor Swift- Blank Space
18. <i>Boys</i> only want love if its torture (2 times)	Taylor Swift – Blank Space
19. Be that <i>girl</i> for a month	Taylor Swift – Blank Space
20. But I've got a blank space, <i>baby</i> ( 3 times)	Taylor Swift – Blank Space
21. All these other <i>girls</i> are tempting (2 times)	Omi – Cheerleader
22. <i>Baby</i> did I mention, you're the only <i>girl</i> for me (2 times)	Omi – Cheerleader

23. Now move, right, right there, hit reverse <i>girl</i> and back that rear	Omi – Cheerleader
24. Going hard in the paint what's my name what's my name <i>girl</i>	Omi – Cheerleader
25. <i>Baby</i> , I'm dancing in the dark with you between my arms (3 times)	Ed Sheeran- Perfect
26. Be my <i>girl</i> , I'll be your man	Ed Sheeran – Perfect
27. Well I found a <i>girl</i> beautiful and sweet	Ed Sheeran – Perfect
28. <i>Girl</i> , you know I want your love (2 times)	Ed Sheeran - Shape of you
29. Say <i>boy</i> , let's not talk too much (3 times)	Ed Sheeran –Shape of you
30. Come on be my <i>baby</i> (14 times)	Ed Sheeran – Shape of you
31. <i>Baby</i> , I like your style ( 2 times)	Drake, Wizkid and Kyla – One Dance
32. Back, up, back up and wine it, <i>girl</i> (3 times)	Drake, Wizkid and Kyla – One Dance
33. Got a pretty <i>girl</i> and she love me long time	Drake, Wizkid and Kyla – One Dance
34. Oh <i>girl</i> for goodness sake,	Justin Bieber - Love Yourself
35. And <i>baby</i> I be movin' on and I think you should be something (2 times)	Justin Bieber - Love Yourself
36. Oh <i>baby</i> you should go and love yourself (5 times)	Justin Bieber - Love Yourself
37. Callin' it quits now, <i>baby</i> , I'm a wreck (2 times)	Post Malone & Swae Lee – Sunflower
38. Screamin' at my face, <i>baby</i> , don't trip	Post Malone & Swae Lee – Sunflower
39. Crash at my place, <i>baby</i> , you're a wreck (2 times)	Post Malone & Swae Lee – Sunflower
40. For the record I knew Khaled when that <i>boy</i> was spinnin' records	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One
41. <i>Baby</i> , that's only me, bitch, it okay with me <i>Baby</i> , okay, okay though	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One
42. Don't you know, <i>girl</i> ? (8 times)	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One
43. Cause <i>girls</i> like you (7 times)	Maroon 5 –Girls Like You

44. I need a <i>girl</i> like you, yeah yeah (15 times)	Maroon 5 – Girls Like You
45. <i>Girl</i> , I can buy yo' ass the world with my paystub	Kendrick Lamar – Humble
46. D'USSE with my <i>boo bae</i>	Kendrick Lamar – Humble
47. This one for them hood <i>girls</i> , Them good <i>girls</i> straight masterpieces	Mark Ronson ft. Bruno Mars - Uptown Funk
48. <i>Girls</i> hit your hallelujah (whoo) (6 times)	Mark Ronson ft. Bruno Mars - Uptown Funk
49. Then she clean it with her face man I love my <i>baby</i> (3 times)	The Weeknd – Starboy
50. <i>Girls</i> get loose when they hear this song	The Weeknd – Starboy
51. I might just chill with your <i>boo</i>	Cardi B – Bodak Yellow
52. I might just feel on your <i>babe</i>	Cardi B – Bodak Yellow
53. Think these hoes be mad at me, their <i>baby father</i> run a bill	Cardi B – Bodak Yellow
54. Tell me somethin', <i>girl</i>	Lady Gaga, Bradley Cooper - Shallow
55. Tell me somehin', <i>boy</i>	Lady Gaga, Bradley Cooper - Shallow
56. Saw your <i>girl</i> once now she choose me, yeah	Migos - Bad and Boujee
57. Yeah, <i>boy</i> you so fake like my collar	Migos - Bad and Boujee
58. Cause <i>baby</i> now we got bad blood (15 times)	Taylor Swift – Bad Blood
59. <i>Baby</i> , I couldn't breathe	Taylor Swift – Bad Blood
60. He said there's a lot of <i>girls</i> I can do with	Camila Cabello ft. Young Thug – Havana
61. Hey, I was quick to pay that <i>girl</i> like Uncle Sam	Camila Cabello ft. Young Thug – Havana
62. Hide your lies, <i>girl</i> , hide your lies	The Weeknd – The Hills
63. Hide your lies, oh, <i>baby</i>	The Weeknd – The Hills
64. Gorgeous, <i>baby</i> , keep me hard as steel	Travis Scott – Highest In The Room
65. <i>Girls</i> with tattoos who like getting in trouble	Ariana Grande – 7 Rings
66. I got <i>boy</i> problems	Lizzo – Truth Hurts
67. <i>Girl</i> , you got me dancin' (4 times)	Childish Gambino – This Is America

68. <i>Baby</i> , I'm the one who put you up there (5 times)	Halsey – Without Me
69. Selling dreams to these <i>girls</i> with they guard down	The Weeknd – Heartless
70. And, <i>baby</i> , you know it's obvious I'm a sucker for you (3 times)	Jonas Brothers – Sucker
<b>PERSON IS AN ANIMAL</b>	
71. Turns out I'm 100% that <i>bitch</i>	Lizzo – Truth Hurts
72. You coulda had a bad <i>bitch</i> , non-committal	Lizzo – Truth Hurts
73. Hey, I'm glad you're back with your <i>bitch</i>	Lizzo – Truth Hurts
74. Flexing on <i>bitches</i> as hard as I can	Cardi B, Bad Bunny & J Balvin - I Like It
75. Told that <i>bitch</i> I'm sorry though	Cardi B, Bad Bunny & J Balvin - I Like It
76. Bad <i>bitch</i> make him nervous (I said I like it)	Cardi B, Bad Bunny & J Balvin - I Like It
77. Been through some bad shit, I should be a sad <i>bitch</i>	Ariana Grande – 7 Rings
78. Bought matching diamonds for six of my <i>bitches</i>	Ariana Grande – 7 Rings
79. <i>Bitch</i> , be humble (2 times)	Kendrick Lamar – Humble
80. <i>Bitch</i> , sit down (4 times)	Kendrick Lamar – Humble
81. Hol' up lil' <i>bitch</i> , hol' up lil' bitch (26 times)	Kendrick Lamar – Humble
82. Took a <i>bitch</i> to the club and let her party on the table	Rae Sremmurd ft. Gucci Mane - Black Beatles
83. A yellow <i>bitch</i> with green hair, a real weirdo	Rae Sremmurd ft. Gucci Mane - Black Beatles
84. Black Beatle, <i>bitch</i> , me and Paul McCartney related	Rae Sremmurd ft. Gucci Mane - Black Beatles
85. Fuckin' on your <i>bitch</i> she a thot, thot, thot (4 times)	Migos - Bad and Boujee
86. My <i>bitch</i> is bad and bougie (bad) (8 times)	Migos - Bad and Boujee
87. I take your <i>bitch</i> right from you	Migos - Bad and Boujee
88. I tell that <i>bitch</i> to come for me (come for me)	Migos - Bad and Boujee
89. Court side with a bad <i>bitch</i> ( <i>bitch</i> )	Migos - Bad and Boujee
90. Then I send the <i>bitch</i> through Uber (go)	Migos - Bad and Boujee
91. Two <i>bitches</i> , just national smash day	Migos - Bad and Boujee

92. Introduce me your <i>bitch</i> ass wifey and we know she sluttin	Migos - Bad and Boujee
93. These <i>bitches</i> they fuck and suck dick and they bustin' for Instagram	Migos - Bad and Boujee
94. Yeah, yeah, yeah, yeah, my <i>bitch</i> she bad to the bone	Migos - Bad and Boujee
95. Said little <i>bitch</i> , you can't fuck with me (3 times)	Cardi B – Bodak Yellow
96. I'm a boss, you a worker <i>bitch</i> (3 times)	Cardi B – Bodak Yellow
97. What <i>bitch</i> working as hard as me?	Cardi B – Bodak Yellow
98. Tell that li'l <i>bitch</i> play her role	Cardi B – Bodak Yellow
99. Had to let these <i>bitches</i> know, just in case these hoes forgot	Cardi B – Bodak Yellow
100. I just fucked two <i>bitches</i> 'fore I saw you	The Weeknd - The Hills
101. <i>Bitch</i> , you blow my high, that's like turning gold to bronze	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One
102. <i>Baby</i> , that's only me, bitch, it okay with me	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One
103. Well, <i>bitch</i> , you're lookin' at the one	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One
104. What the vibe is? And my <i>bitch</i> the vibiest, yeah	Travis Scott ft. Drake – Sicko Mode
105. In the 305, <i>bitches</i> treat me like I'm Uncle Luke	Travis Scott ft. Drake – Sicko Mode
106. Baby mama cover Forbes, got these other <i>bitches</i> shook	Travis Scott ft. Drake – Sicko Mode
107. Never need a <i>bitch</i> , I'm what a <i>bitch</i> need	The Weeknd – Heartless
108. <i>You</i> just a <i>big dawg</i> , No proper life to a <i>dog</i>	Childish Gambino - This Is America
<b>PERSON IS AN OBJECT</b>	
109. Mama loves <i>you</i> too, she thinks I made <i>the right selection</i>	OMI – Cheerleader
110. It's only <i>me</i> , what you got <i>to lose</i> ?	Post Malone – Circles
111. I thought <i>lost you</i> this time	The Weekend- Heartless
112. Hundred <i>models</i> gettin' <i>faded in the compound</i>	The Weekend- Heartless
113. I might <i>take all my exes and put 'em</i> all in a group	Travis Scott – Sicko Mode

114. <i>I put you first</i>	Selena Gomez - Lose You To Love Me
115. In two months, you <i>replaced us</i>	Selena Gomez - Lose You To Love Me
116. I needed to <i>lose you</i> to find me (2 times)	Selena Gomez - Lose You To Love Me
117. I needed to <i>lose you</i> to love me (5 times)	Selena Gomez - Lose You To Love Me
118. <i>Girl</i> , you got me dancin', Dance and <i>shake the frame</i> (2 times)	Childish Gambino - This Is America
119. I swear, <i>when you shaking</i> <i>them pom-poms</i> all I can say is	OMI - Cheerleader
120. I need (...) <i>somebody to</i> <i>hold</i> (3 times)	Lewis Capaldi - Someone You Loved
121. <i>I'm lost and I'm found</i>	XXXTENTACION – Sad!
122. Took it so far to <i>keep you</i> close	Halsey – Without Me
123. But I love to <i>hold you</i> close, tonight and always (3 times)	Zayn Malik - Pillow Talk
124. <i>Her body fit right in my</i> <i>hands</i>	Shawn Mendes & Camila Cabello – Señorita
MAGAZINE	
125. I can <i>read you like a</i> <i>magazine</i>	Taylor Swift – Blank Space
FOOD	
126. But friends don't know the way <i>you taste-la-la-la</i>	Shawn Mendes & Camila Cabello – Señorita
127. <i>Spicy mami, hot tamale</i>	Cardi B, Bad Bunny & J Balvin - I Like It
128. <i>I got a lot of flavor</i>	Rae Sremmurd - Black Beatles ft. Gucci Mane
129. Come <i>try my mouth</i> and see if you like <i>its taste</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
130. I see that <i>you are malice</i> and <i>delicacy</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
131. Well I found a <i>girl</i> beautiful and <i>sweet</i>	Ed Sheeran – Perfect
TRANSPORT	
132. <i>Crash</i> at my place, <i>baby</i> , you're a wreck (2 times)	Post Malone & Swae Lee – Sunflower
133. <i>She wanna ride me like a</i> <i>cruise</i>	Post Malone & Swae Lee – Sunflower
PERSON IS A CONTAINER	
134. Yeah, I got boy problems, that's the <i>human in me</i> .	Lizzo – Truth Hurts
135. Bling bling, then I solve 'em, that's the <i>goddess in me</i>	Lizzo – Truth Hurts
136. I got this <i>feelin' inside my</i> <i>bones</i>	Justin Timberlake – Can't Stop The Feeling

137. Got this <i>feeling in my body</i> (5 times)	Justin Timberlake – Can't Stop The Feeling
138. Got that <i>good soul in my feet</i> (2 times)	Justin Timberlake – Can't Stop The Feeling
139. I found <i>love, to carry more than just my secrets, to carry love, to carry children</i> of my own	Ed Sheeran – Perfect
140. I see my <i>future in your eyes</i>	Ed Sheeran – Perfect
141. I want to see how much <i>love fits in you</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
142. I <i>fall into your arms</i>	Lewis Capaldi - Someone You Loved
143. But <i>I'm empty</i> when you're gone	OMI – Cheerleader
<b>LOVE IS A WAR</b>	
144. <i>Fightin' for my trust and you won't back down</i>	Post Malone & Swae Lee – Sunflower
145. <i>Fighting against all odds</i>	Ed Sheeran- Perfect
146. Then you <i>tore me down</i>	Selena Gomez - Lose You To Love Me
147. This <i>dance, was killing me softly</i>	Selena Gomez - Lose You To Love Me
148. Ooh, love, your <i>kiss is deadly</i>	Shawn Mendes & Camila Cabello – Señorita
149. And I know <i>she'll be the death of me</i> (2times)	The Weeknd – Can't Feel My Face
150. I don't wanna <i>spend time fighting</i>	Drake, Wizkid and Kyla – One Dance
151. <i>It'll leave you</i> breathless, Or with a <i>nasty scar</i> (3 times)	Taylor Swift – Blank Space
152. <i>Fucking in and fighting on, It's our paradise and it's our war zone</i> (6 times)	Zayn Malik – Pillow Talk
153. <i>Band-Aids don't fix bullet holes</i> (2 times)	Taylor Swift – Bad Blood
<b>HEART IS AN OBJECT</b>	
154. You <i>took my heart</i> and my keys	Rihanna - Work (Explicit) ft. Drake
155. She <i>took my heart</i> and left me lonely	XXXTENTACION – Sad!
156. I <i>lost my heart</i> and my mind	The Weekend - Heartless
<b>FRAGILE OBJECT</b>	
157. Found you when your <i>heart was broke</i>	Halsey – Without Me
158. I know it <i>breaks your heart</i> (3 times)	The Chainsmokers - Closer ft. Halsey



159.To tell you I'm sorry for <i>breaking your heart</i> (3 times)	Adele- Hello
160.You think you <i>broke my heart</i>	Justin Bieber –Love Yourself
161.I think <i>broken heart's</i> contagious	XXXTENTACION – Sad!
<b>LOVE IS A JOURNEY</b>	
162.(...) <i>follow my lead</i>	Ed Sheeran – Perfect
163. <i>Everyday discovering something brand new</i>	Ed Sheeran – Shape Of You
164. <i>One week in we let the story begin</i>	Ed Sheeran –Shape Of You
165. <i>I follow you through the dark</i> (3 times)	Jonas Brothers – Sucker
166. <i>Show me the path that I will take</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
167.I'm not in a rush I <i>want to experience this trip</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
168.“ <i>Land in Miami</i> <i>The air was hot from summer rain</i> <i>And sweat dripping off me</i> <i>Before I even knew her name la- la-la</i> (...) <i>Sapphire and moonlight</i> <i>We danced for hours in the sand</i> <i>Tequila Sunrise</i>	Shawn Mendes & Camila Cabello – Señorita
169.Don't want <i>for us to end, where do I start?</i>	Justin Bieber – What Do You Mean?
<b>LOVE IS A CONTAINER</b>	
170.I <i>fell in love</i>	Justin Bieber – Love Yourself
171.She told me you'll never <i>be in love</i> (3 times)	The Weeknd - Can't Feel My Face
172.All the misery was necessary when we're <i>deep in love</i> (2 times)	The Weeknd - Can't Feel My Face
173.I don't wanna <i>rush into it</i> , if it's too soon	Rihanna - Work (Explicit) ft. Drake
174.She's <i>in love</i> with who I am (2 times)	Travis Scott ft. Drake – Sicko Mode
175. <i>I'm in love</i> with your body	Ed Sheeran –Shape Of You
176. <i>I'm in love</i> with the shape of you	Ed Sheeran –Shape Of You
<b>WATER CONTAINER</b>	
177.Darling <i>just dive right in</i>	Ed Sheeran -Perfect
<b>LIFE IS A GAME</b>	

178. <i>Play with the giants, We gon' stay on top and break the rules</i>	Travis Scott – Highest In The Room
179. <i>Little bit too I make a play fuckin' up your whole life extravagant, yeah now</i>	Travis Scott – Highest In The Room
180. <i>To win the retreat, we all in too deep, P-p-playin' for keeps, don't play us for weak , yeah</i>	Travis Scott – Sicko Mode
181. <i>And you know we winnin' (winnin')</i>	Migos - Bad and Boujee ft Lil Uzi Vert
182. <i>Yeah, we is not losin</i>	Migos - Bad and Boujee ft Lil Uzi Vert
183. <i>I live by my own rules</i>	Migos - Bad and Boujee ft Lil Uzi Vert
<b>LOVE IS A GAME</b>	
184. <i>Love's a game, want to play?</i>	Taylor Swift – Blank Space
185. <i>And you love the game (3 times)</i>	Taylor Swift- Blank Space
186. <i>Cause you know I love the players (3 times)</i>	Taylor Swift – Blank Space
187. <i>(...) there is no innocent one in this game for two</i>	Justin Bieber - Sorry
188. <i>You know that I don't play</i>	Drake, Wizkid and Kyla - One Dance
189. <i>Watch her do a dance then it get me in the game</i>	OMI -Cheerleader
<b>LIFE IS A JOURNEY</b>	
190. <i>Damn, who knew all the planes we flew, Good things we've been through</i>	Wiz Khalifa - See You Again ft. Charlie Puth
191. <i>Talking to you about another path</i>	Wiz Khalifa - See You Again ft. Charlie Puth
192. <i>Know we loved to hit the road</i>	Wiz Khalifa - See You Again ft. Charlie Puth
193. <i>Everything I went through</i>	Wiz Khalifa - See You Again ft. Charlie Puth
194. <i>And now you gonna be with me for the last ride</i>	Wiz Khalifa - See You Again ft. Charlie Puth
195. <i>We've come a long way from where we began</i>	Wiz Khalifa - See You Again ft. Charlie Puth
<b>LOVE IS MADNESS</b>	
196. <i>This all or nothing really got a way of driving me crazy</i>	Levis Capaldi- Someone You Loved
197. <i>I forget just why I left you, I was insane</i>	The Chainsmokers - Closer ft. Halsey
198. <i>I lost my mind</i>	Levis Capaldi- Someone You Loved
199. <i>You know it used to be mad love (5 times)</i>	Taylor Swift – Bad Blood
200. <i>I've been dancing on top of cars and stumbling out of</i>	Jonas Brothers – Sucker

<i>bars, (...) can't get enough</i> (3 times)	
201. You say the word and <i>I'll go anywhere blindly</i> (3 times)	Jonas Brothers – Sucker
<b>LOVE IS AN OBJECT</b>	
202. <i>I found love</i> for me	Ed Sheeran – Perfect
203. <i>She gives me love and affection</i>	OMI – Cheerleader
204. <i>Making love</i> all night	Justin Bieber – What Do You Mean
205. Your <i>love was handmade</i> for somebody like me	Ed Sheeran – Shape Of You
206. <i>Tailor-made love</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
<b>HATRED IS A WAR</b>	
207. <i>Stabbed in the back</i>	Taylor Swift – Bad Blood
208. You made a <i>really deep cut</i> (4 times)	Taylor Swift – Bad Blood
209. It was my <i>season for battle wounds, Battle scars, body bumped, bruised</i>	Taylor Swift – Bad Blood
210. Remember when you tried to write me off? Remember when you thought I'd <i>take a loss</i> ?	Taylor Swift – Bad Blood
<b>PERSON IS A POSSESSION</b>	
211. Even if you know that <i>you don't own me</i> , I'll be your animal	Bellie Eilish – Bad Guy
212. <i>Got a pretty girl</i> and she love me long time	Drake, Wizkid and Kyla – One Dance
213. But I <i>got you baby</i> (2 times)	Sia – Cheap Thrills
214. <i>Be my girl, I'll be your man</i>	Ed Sheeran - Perfect
<b>PERSON IS A MACHINE</b>	
215. Tryna find the one that <i>can fix me</i>	The Weeknd -Heartless
216. I <i>won't fix</i> , I'd rather weep	XXXTENTACION – Sad!
217. <i>I'm back reboot</i>	Travis Scott ft. Drake –Sicko Mode
218. I <i>upgrade your baby mama</i> to a condo	Rae Sremmurd - Black Beatles ft. Gucci Mane
<b>TIME IS A LIMITED RESOURCE</b>	
219. Said you're <i>running out of time</i>	Justin Bieber – What Do You Mean
220. I hope I don't <i>run out of time</i>	Justin Bieber - Sorry
221. That the both of us are <i>running out of time</i>	Adele -Hello
222. See you watchin', don't <i>run outta time</i> now	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One

<b>HATRED IS A MOVIE/PLAY</b>	
223. <i>Don't like your tilted stage</i>	Taylor Swift – Look What You Made Me Do
224. <i>The role you made me play</i>	Taylor Swift – Look What You Made Me Do
225. <i>I'll be the actress starring in your bad dreams</i>	Taylor Swift – Look What You Made Me Do
<b>PERSON IS A DESIRE</b>	
226. <i>All I want for Christmas is you</i> (8 times)	Mariah Carey – All I Want For Christmas Is You
227. <i>I need (...) Somebody to have</i> (2 times)	Lewis Capaldi - Someone You Loved
228. <i>I just want you for my own</i> (3 times)	Mariah Carey – All I Want For Christmas Is You
<b>FEELING/EMOTION IS A POSSESSION</b>	
229. <i>Let go, I got a feeling that it's time</i>	Post Malone - Circles
230. <i>I got this feelin' inside my bones</i>	Justin Timberlake – Can't Stop The Feeling
231. <i>Got this feeling in my body</i> (5 times)	Justin Timberlake – Can't Stop The Feeling
<b>LOVE IS FIRE</b>	
232. <i>Or it's gonna go down in flames</i> (3 times )	Taylor Swift – Blank Space
233. <i>Set fires to my forest, And you let it burn</i>	Selena Gomez – Lose You To Love Me
234. <i>Set fire to my purpose, And I let it burn</i>	Selena Gomez – Lose You To Love Me
<b>LOVE IS UNITY(OF TWO COMPLEMENTARY PARTS)</b>	
235. <i>But he wasn't a match</i>	Ariana Grande – Thank U, Next
236. <i>We go together, Better than birds of a feather, you and me</i>	Jonas Brothers – Sucker
237. <i>You're the only girl for me, No I don't need the next one</i>	OMI - Cheerleader
<b>LOVE IS DEPRIVATION OF PHYSICAL SENSATION</b>	
238. <i>And I know she'll be the death of me, at least we'll both be numb</i> (2 times)	The Weeknd – Can't Feel My Face
239. <i>I can't feel my face when I'm with you</i> (10 times)	The Weeknd – Can't Feel My Face
240. <i>I guess I kinda liked the way you numbed all the pain</i>	Levis Capaldi- Someone You Loved
<b>MIND IS AN OBJECT</b>	
241. <i>I lost my mind</i>	Levis Capaldi- Someone You Loved
242. <i>Better make up your mind</i>	Justin Bieber – What Do You Mean
243. <i>Make up your mind, tell me, what are you gonna do</i>	Post Malone -Circles
<b>PERSON IS A PHYSICAL FORCE</b>	

244. <i>You're the magnet and I'm the metal</i>	Luis Fonsi & Daddy Yankee - Despacito (Remix) ft. Justin Bieber
245. <i>We push and pull like a magnet do (3 times)</i>	Ed Sheeran – Shape Of You
246. <i>Had me out like a light</i>	Travis Scott – Sicko Mode
<b>LIFE IS A CONTAINER</b>	
247. <i>You just came back in my life</i>	The Weeknd -Heartless
248. <i>You can run inside my life on that fame bus</i>	DJ Khaled ft. Lil Wayne. Chance the Rapper, Quavo – I'm the One
<b>WATER CONTAINER</b>	
249. <i>Seven years I been swimming with the sharks now</i>	The Weeknd -Heartless
250. <i>I'm off the deep end, watch as I dive in I'll never meet the ground, Crash through the surface, where they can't hurt us, We're far from the shallow now</i>	Lady Gaga, Bradley Cooper - Shallow
<b>UNDERSTANDING IS SEEING</b>	
251. <i>But that's not what I see, look what you taught me</i>	Ariana Grande – Thank U, Next
252. <i>Had to switch up look at things different, see the bigger picture</i>	Wiz Khalifa - See You Again ft. Charlie Puth
<b>TIME IS MONEY</b>	
253. <i>You spent some time away</i>	
254. <i>I don't wanna spend time fighting</i>	
<b>LOVE IS CLOSENESS</b>	
255. <i>Took it so far to keep you close</i>	Halsey –Without Me
256. <i>But I love to hold you close, tonight and always</i>	Zayn Malik - Pillow Talk
<b>LOVE IS A TORTURE</b>	
257. <i>Boys only want love if it's torture</i>	Taylor Swift – Blank Space
258. <i>It's torture being in love</i>	XXXTENTACION – Sad!
<b>FEELING/EMOTION IS A NATURAL DISASTER</b>	
259. <i>Screaming, crying, perfect storm</i>	Taylor Swift – Blank Space
260. <i>Cry me a river, give you a tissue</i>	Migos – Bad and Boujee
<b>LOVE IS A CONSTRUCTION</b>	
261. <i>You mistaken my love I brought for you for foundation</i>	Rihanna - Work (Explicit) ft. Drake

<b>PERSON IS A CONSTRUCTION</b>	
262. Was I a fool to let you <i>break down my walls?</i>	Levis Capaldi- Someone You Loved
<b>LOVE IS MUSIC</b>	
263. <i>Sang off key in my chorus</i>	Selena Gomez – Lose You To Love Me
<b>LUST IS HEAT</b>	
264. We change the weather, I'm <i>feeling heat in December</i> <i>when you're 'round me</i>	Jonas Brothers - Sucker
<b>HATRED IS A GAME</b>	
265. I don't like <i>your little</i> <i>games</i>	Taylor Swift – Look What You Made Me Do
<b>HEART IS A POSSESSION</b>	
266. <i>Your heart is all I own,</i> And in your eyes you're holding mine	Ed Sheeran - Perfect
<b>FEELING/EMOTION IS A CONTAINER</b>	
267. This shit got me in my feelings	Drake- In My Fellyings
<b>DREAM IS A PRODUCT</b>	
268. <i>Selling dreams</i> to these girls with they guard down	The Weeknd -Heartless
<b>LOVE IS A POSSESSION</b>	
269. <i>I've got so much love</i>	Ariana Grande –Thank U, Next
<b>JEALOUSY IS AN ALCOHOL</b>	
270. <i>I get drunk on jealousy</i>	Taylor Swift – Blank Space
<b>LEARNING IS RECEIVING</b>	
271. So, look what <i>I got,</i> Look <i>what you taught me</i>	Ariana Grande – Thank U, Next
<b>LOVE IS INABILITY TO SEE</b>	
272. I didn't notice 'cause <i>my</i> <i>love was blind</i>	Halsey – Without Me
<b>TIME IS A POSSESSION</b>	
273. <i>We've got no time</i>	Drake, Wizkid and Kyla – One Dance
<b>MENTAL CONTROL IS HAND CONTROL</b>	
274. <i>Thinkin' in a bad way,</i> <i>losin' your grip</i>	Post Malone & Swae Lee – Sunflower
<b>LOVE IS ADMIRING THE VISUAL ASPECT OF A PERSON</b>	
275. <i>I can't take my eyes up off</i> <i>you</i>	Justin Timberlake – Can't Stop The Feeling
<b>PROMISE IS AN OBJECT</b>	
276. I will never <i>make a promise</i> that I can't keep	Bruno Mars – That's What I Like
<b>LOVE IS A MOVIE/PLAY</b>	
277. I'll let you play the role	Billie Eilish – Bad Guy

<b>PROBLEM IS A POSSESSION</b>	
278. <i>Now we have problems</i>	Taylor Swift –Bad Blood
<b>LOVE IS PAIN</b>	
279. <i>You're the medicine and the pain</i>	Jonas Brothers - Sucker
<b>LOVE IS CURE</b>	
280. <i>You're the medicine and the pain</i>	Jonas Brothers -Sucker
<b>LACK OF LUST IS COLDNESS</b>	
281. <i>Seasons change and our love went cold</i>	Post Malone -Circles
<b>FAITH IS A POSSESSION</b>	
282. <i>I have faith in what I see</i>	Ed Sheeran - Perfect
<b>TIME IS A HEALER/ MEDICINE</b>	
283. <i>And time can heal, but this won't</i>	Taylor Swift – Bad Blood
284. <i>They say that time's supposed to heal ya, But I ain't done much healing</i>	Adele - Hello
<b>BREAK UP IS A MOTION</b>	
285. <i>And baby I be movin' on and I think you should be somethin'</i>	Justin Bieber – Love Yourself
<b>MIND IS A CONTAINER</b>	
286. <i>She fill my mind up with ideas</i>	Travis Scott – Highest In The Room
<b>FEAR IS AN OBJECT</b>	
287. <i>The place to lose your fears</i>	
<b>CHOICE IS OBJECT</b>	
288. <i>They gotta make some choices</i>	Post Malone - Circles
<b>BOND IS AN OBJECT</b>	
289. <i>And the bond will never be broken</i>	Wiz Khalifa - See You Again ft. Charlie Puth
<b>OPTION IS A LIMITED RESOURCE</b>	
290. <i>They runnin' out of option</i>	Post Malone - Circles
<b>MONEY IS AN OBJECT</b>	
291. <i>I made my first million</i>	Post Malone ft. Ty Dolla \$ign - Psycho
<b>MONEY IS A SOLUTION</b>	
292. <i>Whoever said money can't solve your problems, Must not have had enough money to solve 'em</i>	Ariana Grande - 7 Rings
<b>LIFE IS A MOVIE/PLAY</b>	
293. <i>My life is a movie</i>	Lil Nas X ft. Billy Ray Cyrus - Old Town Road

<b>RULE IS AN OBJECT</b>	
294. <i>Break the rules</i>	Travis Scott – Highest In The Room
<b>FEELING/EMOTION IS FLUID</b>	
295. <i>I spilled all my emotions tonight, I'm sorry</i>	Rihanna - Work (Explicit) ft. Drake
<b>LOVE IS DESIRE</b>	
296. <i>Girl you know I want your love</i>	Ed Sheeran – Shape Of You
<b>FEELING/EMOTION IS A PHYSICAL FORCE</b>	
297. <i>I got this feeling inside my bones, it goes electric baby when turn it on</i>	Justin Timberlake – Can't Stop The Feeling
<b>BLAME IS AN OBJECT</b>	
298. <i>So I don't take the blame</i>	Post Malone -Circles
<b>HAPPINNES IS A PRODUCT</b>	
299. <i>Happiness is the same price of red bottoms</i>	Ariana Grande - 7 Rings
<b>THOUGHT IS AN OBJECT</b>	
300. <i>Demons in your mind, Then I took yours.</i>	Halsey –Without Me
<b>SUNSHINE IS A POSSESSION</b>	
301. <i>I got that sunshine in my pocket</i>	Justin Timberlake – Can't Stop The Feeling
<b>SADNESS IS DOWN</b>	
302. <i>I have never felt so low</i>	Justin Bieber – Love Yourself
<b>LIFE IS AN OBJECT</b>	
<b>FOOD</b>	
303. <i>We talk for hours and hours about the sweet and the sour</i>	Ed Sheeran – Shape Of You