High off her love – LOVE IS A DRUG

A comparative study of the use of love and sadness metaphors and their meaning in country and rap song lyrics

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Abstract

This paper researches the use of conceptual metaphors in rap and country song lyrics. It looks specifically at conceptual metaphors for the concepts of LOVE and SADNESS, focusing on what source domains are proposed in each genre, what similarities there are in source domains between the genres and the style of language found in the linguistic expressions in the two genres. Song lists and lyrics were obtained from internet sites and then, using the Metaphor Identification Procedure (MIP), linguistic expressions were identified which were then subjected to a qualitative analysis. Those relating to SADNESS and LOVE were grouped according to proposed source domains for comparison. The results show that there are similarities, and some differences in the source domains identified within the genres and that they have a wide variety of sub-domains. Concrete concepts common to both genres do not exhibit the same mapping of correspondences to the target domains. There is no discernible difference in the style of language used in the linguistic expressions of the two genres. Nevertheless, the rap expressions tend to be more in the present, dynamic and at times sexually provocative whereas in country expressions they tend to be more reflective, virtuous and at times, depressing.

Keywords: conceptual metaphor, LOVE, SADNESS, lyrics, MIP
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1 Introduction

Have you ever thought about what you are really doing when you 'listen to music'? Are you tuned in to the lyrics or the melody, or perhaps it is both? Some may say that they are captivated by the beauty of the tune and that they do not really listen to the lyrics, but I suggest, as is shown by Shaw (2013), that we instinctively listen to the lyrics and interpret the message being conveyed.

It is said that “music making is the quintessential human cultural activity, and music is a ubiquitous element in all cultures large and small” (Brown, Merker and Wallin, 2000, p. 3). The truth of this statement can be seen in the long history of music. In prehistoric times for example, music was part of an holistic form of communication which involved vocalized utterances and body movements. This was the means by which vital information was imparted to aid in the ability to survive in an ever challenging environment. With time, these prehistoric utterances are believed to have evolved into language (Shaw, 2013). Within this language development many different lexical units were identified, metaphors being one, each playing their role in how and what we communicate. The sophistication of our communication system enables us to vary our methods of communication and also the reasons for them. Unlike our predecessors whose communication was a practical necessity for survival, we can communicate on a more emotional level which can affect our sense of wellbeing, hopefully in a positive way. This is particularly so in the lyrics of songs, being considered one of the art forms for conveying emotions, doing so predominately through the use of metaphors.

Theorists such as Lakoff and Johnson (1980) emphasize the importance of metaphors to our conceptual system, saying that “our concepts structure what we perceive, how we get around in the world, and how we relate to other people” (Lakoff and Johnson, 2003, 3). They argue that if metaphors are intrinsic to our conceptual system then every thought, action and experience we have must also be metaphorical. They suggest that “the essence of a metaphor is understanding and experiencing one kind of thing in terms of another” (Lakoff and Johnson, 2003, p. 5), that is, by using a concrete concept to explain an abstract concept in everyday life. The importance of metaphors is reflected in the suggestion of Hall and Whannel (1964, in Storey, 2010) that they provide 'emotional realism'. They say
that young people “identify with these collective representations and … use them as
guiding fictions. Such symbolic fictions are the folklore by means of which the teenager,
in part, shapes and composes his mental picture of the world” (Storey, 2010, p. 125). This,
in essence, mirrors the role of utterances in prehistoric culture, that is, to impart
information to make sense of the world. One can thus not deny the success of this art form
in providing cultural references to important social issues within society and this is further
confirmed by the existence of the many genres of music existing, and still developing,
today. Storey says “popular music is everywhere. It has become more and more an
unavoidable part of our lives.” (Storey, 2010, p. 118). Wherever we seem to be, shopping
malls, supermarkets, waiting rooms, schools and so on, we are absorbing lyrics -
consciously or not. This is by no means a negative thing as long as the messages we are
exposed to are relevant to us and do not invade our right of privacy, freedom of thought,
freedom of belief, or in other words, do not become a form of indoctrination contra to our
beliefs. The younger, more susceptible generation are seldom seen without their mobile
phones, listening to some song on YouTube or Spotify so it is important to understand
the message of the lyrics they are listening to, particularly in light of the popularity of
some genres, rap being a good example.

Music genres are often easily identifiable through the language of their lyrics with every
genre having its own style to convey its message. While there is existing research into the
use of metaphors in song lyrics, some of which will be briefly discussed in the coming
sub section, it appears that one very popular genre, rap, has not be widely researched.
More specifically, there does not appear to be any research comparing metaphors used in
rap lyrics with another genre. This study will address this by focusing on metaphors in
urban style rap lyrics and rural style country lyrics as these two genres both employ life
stories/events to convey meaning and both are similar in popularity, exhibiting similar
loyalty from their listeners around the world (Buskirk, 2015). Of interest is what kind of
messages are being conveyed. Is a rap love song, for example, portraying LOVE in the
same way as a country love song? Such a comparison will show whether the style of
words used in different linguistic expressions propose the same, or very similar, source
domains.
1.1 Previous Research

The use of metaphors in song lyrics is a popular area of research, covering topics such as metaphor usage over time (Davour, 2015), metaphor usage by specific artists (Gavelin, 2016) and the creative or non-creative use of metaphors (Kreyer, 2012). There is, however, a lack of research which compares different genres of music, more specifically comparing the source domains of conceptual metaphors. A contribution to this area has been made by Stephanie Furness-Barr (2011), who focused on identifying metaphors of love across three music genres – country, rock and metal, and RnB – and what similarities/differences existed between them. Taking her data from the top three placements on the Official Charts in the United Kingdom in 2011, she found both similarities and differences in the three genres but the most significant difference was in what she termed the “atmosphere” of the lyrics of each genre. She reported that country lyrics portrayed a more positive, hopeful view of love; RnB was more physical, helpless and had more negative associations while in rock and metal she found more of an absence of love. There is no research which compares source domains of conceptual metaphors in rap lyrics and in country lyrics.

Isabelle Davour (2015) carried out research into the differences in metaphors for the emotions of love, anger, sadness and happiness in both past, 1964, and present, 2014, popular music. Her research questions centred on the frequency of the metaphors used for the target domains and from this the range and variation in source domains identified in each of them. She found a higher frequency of metaphors in the 2014 lyrics and, as well as her research indicating that the source domains used for the emotions of happiness and sadness had changed, she found that the target domain of love had the widest range of source concepts.

In a similar study, Emma Gavelin (2016) researched the use of conceptual metaphors by Mariah Carey at the beginning of her career and twenty-five years later. She looked specifically at how conceptual metaphors for the target domain love were described by Carey at these two different points in time and what the differences were in her construction of the metaphors. Her results showed that Carey used a large variety of source domains and that there was a greater use of metaphorical expression at the
beginning of her career compared to later. Reasons Gavelin suggests for this change are that a change in language has occurred and also that there has been a change in how people think about metaphors. By this she means that variables such as changes in the music industry, differences in opinions about what is and what is not a metaphorical expression and the theme of songs may affect how metaphors are interpreted.

Davour's and Gavelin's findings may bear relevance to this study from the point of view of the changes in the number of source domains for the concept of LOVE they found over time. Based on their results, I would expect to find a wide range of source domains for the target domain LOVE in both rap and country lyrics.
2 Aim and research questions

The general aim of this research is to examine if conceptual metaphors used in country lyrics share any similarities to conceptual metaphors used in rap lyrics when portraying the same emotions of LOVE and SADNESS.

The specific aim of this research is to answer the questions:

- What source domains can be identified in conceptual metaphors of LOVE and SADNESS in country lyrics and rap lyrics?

- What similarities and differences are there in the source domains identified in the two genres?

- What evidence is there that the linguistic expressions are similar or dissimilar within the two genres?
3 Theoretical framework

This chapter opens by offering a definition for the concepts of SADNESS and LOVE which are in focus in this study. Conceptual Metaphor Theory will then be discussed together with a brief explanation of some of its key concepts, after which will follow a discussion on Metaphor Identification Procedure.

3.1 Definitions

Defining emotions is not an easy task. Dictionary definitions often fall short of the complexity of an emotion. The definitions presented below are taken from Leland Beaumont’s (2009) website Emotional Competency which I feel offers a satisfactory definition of SADNESS and of LOVE for this study.

**SADNESS** is the emotion we feel when we lose something. According to Beaumont many different types of loss can result in sadness, such as loss of hope, possessions, health, companionship, trust, affection and death of a loved one. For the purpose of this study the loss giving rise to SADNESS is determined by the context of the song lyrics.

**LOVE.** Definitions offered by Beaumont for the concept of LOVE include:

(i) caring relationship between two people,

(ii) desiring of participating in affection and physical intimacy with another person but which may not always be reciprocated,

(iii) a deep and tender feeling of indescribable affection and concern for a person.

For the purpose of this study the concept of LOVE is relating to affection and physical intimacy, that is, ROMANTIC LOVE. It also encompasses the many facets of love, from the looking for a love relationship to the breakdown of a love relationship.

It is important to mention the inter-relationship of the concepts of LOVE and SADNESS. This is often a unidirectional inter-relationship where negative experiences associated with LOVE and its sub-concepts, for example, FALLING IN LOVE, FALLING OUT OF LOVE, ROMANTIC LOVE, MAKING LOVE, and so on can result in feelings of sadness. Furthermore, sadness is not always experienced in isolation but may be part of a group of emotions. For example,
when a loved one dies we grieve for that person and this can involve feelings of anger, disbelief, regret and sadness.

3.2 Conceptual Metaphor Theory

The theoretical framework for this research is Conceptual Metaphor Theory (CMT) which was launched by Lakoff and Johnson in their book *Metaphors We Live By* (2003). A conceptual metaphor is a figurative comparison present in a linguistic expression. A linguistic expression is how the metaphor is worded in written or spoken language, for example “it’s been a long, bumpy road”. The conceptual metaphor is grounded in a concrete conception enabling us to use our experience of the concept to understand another, for example, from the above linguistic expression we can propose that **love is a journey**. Conceptual metaphors consist of a target domain and a source domain. The source domain is a more concrete concept used to explain the target domain, for example **a journey**. The target domain is the more abstract concept, for example **love**, which is explained by the source concept. The correspondences between the domains are called mappings and they are usually unidirectional, for example, for the metaphor **love is a journey**, such mappings can include “the travellers → the lovers”, “the obstacles encountered along the way → the progress made in the relationship” (Kövecses, 2002). Lakoff and Johnson (2003) suggest that metaphor is pervasive in everyday life in not only language but also in thought and action. They go on to say that “our ordinary conceptual system …. is fundamentally metaphorical in nature” (Lakoff and Johnson, 2003, p. 3), proposing that “what we do every day is very much a matter of metaphor” (Lakoff and Johnson, 2003, p. 3). This suggests that we need to be able to form mental pictures in order to understand our world, and that these mental pictures need to be composed of familiar concepts. The complex emotion of love, for example, is easier to understand if it is described in terms of a journey. This can be illustrated in the following two linguistic expressions:

- “This relationship is a dead-end street”
- “Our marriage is on the rocks”.

The first expression means that the relationship has come to a standstill and the couple cannot keep going the way they have been so they must turn back or end their relationship,
just as a car must go back the way it came or just park. The second expression means that the relationship between the marriage partners has deteriorated to the point where they may not be able to continue the marriage, just as a ship may not be able to float again if it becomes grounded on a bed of rocks (Lakoff and Johnson, 2003, p. 45).

Thus a mapping of the correspondences of a more everyday, concrete source domain, A JOURNEY, is made to the abstract target domain, LOVE, in order to understand the concept being expressed. The correspondences are systematically structured so that certain aspects of the source correspond to certain aspects of the target or in other words, the source domain highlights one or more aspects of the target domain. In so doing, it can move our focus away from other aspects of the concept that are inconsistent in the metaphor, or hide them (Lakoff and Johnson, 2003, p. 10).

Kövecses (2002) suggests the source to target domain mappings of conceptual metaphors are based on objective, pre-existing similarities as well as motivations, that is, a variety of human experiences such as “correlations in experience, various kinds of nonobjective similarity [and] biological and cultural roots shared by the two concepts” (Kövecses, 2002, p. 69). According to Kövecses (2000) the conceptualization of emotion is very rich and detailed and suggests that source domains which are mapped to the target domain can be seen to be on different levels, that is, generic and specific. The mappings of the source domain(s) to the target domain are thus dependent on the type of emotional experience. Kövecses (2000) points out that the most well-known metaphors of emotion, for example FIRE, NATURAL FORCE, seem to be “instantiations of a single underlying master metaphor: EMOTION IS FORCE” (Kövecses, 2000, p. 61). Kövecses (2000) further points out that specific-level metaphors instantiate the generic-level metaphor in different ways to show different aspects of the emotional experience. Using the generic-level metaphor EMOTION IS FORCE as an example, he goes on to say that specific-level instantiates, that is, EMOTION IS FIRE, EMOTION IS A BURDEN and so on, can be thought of in terms of the “most general notion of Western folk theory of emotion: (1) a cause leads to an emotion and (2) emotion leads to some response” (Kövecses, 2000, p. 61). Kövecses (2000) reasons that emotion can be conceptualized both as a cause that produces a certain kind of response and as the cause of emotion, that is, the object or happening that leads to the emotion. In this sense “the cause of the emotion is even more naturally and obviously thought of as a cause, and
hence a force, than the emotion itself” (Kövecses, 2000, p. 64). The interpretation of conceptual metaphors is, thus, based on the knowledge of both the generic and specific source domains and the flow of logic between them.

Ungerer and Schmid (2006) suggest that what is transferred by a metaphor is “not only the properties inherent in the individual concepts, but the structure, the internal relations or the logic of a whole cognitive model” (p.118). Lakoff (1992) argues that a conceptual metaphor is primarily a matter of thought and reason and that the language is a secondary consideration. He goes on to say that the mapping is of primary importance as it sanctions the use of the source domain language and the inferences made for target domain concepts. Lakoff and Johnson (2003) argue that conceptual metaphors have become a fundamental part of our language and thought and as such we are not always conscious of using them. Owing to this pervasiveness of conceptual metaphors in our everyday lives, using one conceptual domain to describe another demonstrates the importance of cultural relevance for understanding linguistic expressions together with the assumption that everyone in the cultural group will think in the same manner.

### 3.3 Metaphor Identification Procedure

Metaphor Identification Procedure (MIP), developed by the Pragglejazz Group (2007), is a four step procedure for “determining if words in contexts convey metaphorical meaning” (Pragglejazz Group, 2007, p. 2). It is considered reliable because the analyst's individual intuition is validated by the external use of dictionaries and/or other corpus material to establish the basic meaning of words. The Pragglejazz Group (2007) describes MIP as a four step process, namely:

1. Read the text in its entirety in order to gain a general understanding of its meaning.

2. Determine the lexical units to be analysed. These may be individual words, multiword units, polywords (a group of words which have a single meaning, for example, *By the way*), phrasal verbs, and so on.
3. (a) For each lexical unit determine its contextual meaning, that is, how it applies to the situation being evoked in the text, taking into account what comes before and after the lexical unit.

(b) For each lexical unit determine its basic meaning, that is, if it has a more basic meaning in other contexts. Basic meanings tend to be

- More concrete, that is, what they evoke is easier to imagine, see, hear, feel, taste, and smell
- Related to bodily action
- More precise
- Historically older as basic meanings are not necessarily the most frequent meanings of a lexical unit

(c) Decide whether the contextual meaning contrasts with the basic meaning but can still be understood in comparison with it.

4. If the answer to this question 3(c) is 'Yes' then the lexical unit is marked as a metaphor. According to MIP, metaphorical meanings are indirect meanings because they are the result of comparing the contextual and basic meanings of the lexical unit. Furthermore, MIP does not try to be conceptual in nature. Its aim is to focus on linguistic metaphors and not the underlying correspondences between the conceptual domains, saying that this is not required for identification; this is done on completion of MIP by the researcher. It does not, however, discard the conceptual domains of metaphors but it cannot offer a way to move from linguistic to conceptual metaphor. This indicates that this area needs more research (Kopeć, 2012).

From a practical point of view, MIP forces the analyst to make clear decisions which can be traced and explained if necessary as opposed to making intuitive decisions. This explicit nature of analysis increases the reliability and validity of the data. However, there are some concerns which can arise with this procedure. There may be a lack of
consistency due to the large amount of text being analysed and the time involved in the analysis resulting in some metaphors being missed. There are, however, few studies which would require all the metaphors in a text to be identified (Nacey, 2009). There may be a lack of consistency between analysts as, despite the clear steps of the procedure, individual judgement does play a definitive role. MIP is time consuming and as it is suggested that at least two readings of the text are done on different days, it means researchers have to remember earlier decisions made at the various stages of the procedure. The Pragglejazz Group says that using MIP “is hard work and must be done slowly, with analysts constantly reminding themselves to go through all the steps of the procedure, for each lexical unit as it is encountered, without jumping to premature conclusions about the metaphorical nature of the case” (Pragglejazz Group, 2007, p. 36). This gives rise to the concern of whether or not the essence of the metaphor is lost through such rigorous scrutiny of every lexical unit. However, they also say that their general purpose is to provide a research tool which is flexible enough to be adapted by researchers and that it offers a very good starting point for identifying metaphors.
4 Material and method

This chapter begins with a brief discussion on the music genres of rap and country used in this study as it is helpful to have an understanding of their development and ideology. This is followed by a description of the methodology used in this study.

4.1 Rap music genre

The website “Rap and hiphop history” (2016), provides an interesting history of rap which is summarized below.

Rap, also referred to as MCing or emceeing, is described as a vocal style of music where the artist speaks lyrics in verse or rhyme to an accompanying beat. It developed in the 1970s in the South Bronx of New York, as an outlet for youths from lower socio-economic areas to express their feelings over the social, economic and political realities of their lives. In the late 70s, a development within lyrics was the use of metaphorical expressions to help the listener relate to the songs' messages. As the genre developed, lyrics focused on the events of the time, for example in the 80s and 90s the focus was on Afrocentricity and political militancy.

In the mid-80s ‘gangsta’ rap emerged which is often associated with violent lyrics, open confrontation together with profanity and the use of the word nigger. This form of rap has been criticised by many, from both left and right wing political supporters and religious leaders. However, gangsta rap artists defend themselves by saying that they are describing the reality of inner city living.

Rap continues to evolve throughout the world with each artist generally targeting some political issue. In France for example, Idéal J maintains a radical, anti-authoritarian attitude, while in Israel Subliminal maintains a political and religious theme. A softer and more melancholy side of rap is also emerging with themes such as love, loneliness and heartache being explored.
4.2 Country music genre

Fontenot (2009) gives an account of the history of country music in *The Encyclopedia of Oklahoma History and Culture*. He says country appeared on the music scene in 1910 as Appalachian folk music but it was not until the 1920s that the genre became popular. It was regarded as the music of the working class and as such the lyrics tended to be focused on more practical issues, such as ranching, the rail road, and on real-world issues, such as natural disasters, murders, train accidents. The virtuous American public at that time felt sexual love was an inappropriate topic to speak about and was strongly against the use of profanity.

As the genre evolved the scope of issues being explored increased and in the 30s lyrics started to confront issues of poverty, fascism and racism. In the 40s themes of love, heartbreak and pain were being explored. Throughout its development, country lyrics have always had at their core the white working class and the values represented by this, that is, working hard, Protestant Christianity, rural romanticism, having a good time and constantly struggling with love.

4.3 Methodology

This is a data driven study using qualitative data. A search was done using Internet Explorer on the top 10 country love songs, top 10 sad country songs, top 10 sad rap songs and top 10 rap love songs and from the resulting sites, three lists were obtained from www.youtube.com, namely, 10 Sad Rap Songs from 2013, Best Sad Country Songs from 2016 and Top Country Love Songs from 2017; while the last list, Top Ten Best Rap Love Songs from 2016, was obtained from the internet site www.thetopten.com resulting in a sample of forty songs for analysis (see Appendix 1). These lists are subjective as they were compiled by music fans; however, of importance was to locate lyrics using conceptual metaphors to refer to the concept of love and sadness within the genre rather than focus on the popularity of the sites used. Lyrics for each of the songs on the lists were obtained from the internet site azlyrics.com chosen for its extensive data base and ease of navigation around the page.
Once all the lyrics were obtained, Metaphor Identification Procedure (MIP) commenced. The first step in this method was to read each song in its entirety to understand its meaning. The second step was to examine the lexical units of the sentences of the lyrics to determine their contextual and basic meaning. When the basic meaning of a word was unknown or uncertain, the Macmillan Online Dictionary and the Urban Online Dictionary were consulted. The Macmillan Online Dictionary, being a reputable dictionary was used mainly with country lyrics while the Urban Online Dictionary was used to determine the basic meaning of some of the street language used in the rap lyrics. Lastly, these meanings were compared to determine if the linguistic expression, of which they were a part, was a conceptual metaphor. The following is a demonstration of MIP:

Linguistic expression, *the pain behind the mask*

the

(a) *contextual meaning*: Grammatical function indicating definite reference.
(b) *basic meaning*: Definite article which does not have a more basic meaning.
(c) *contextual meaning versus basic meaning*: The same.
*Metaphorically used?* No.

pain
(a) *contextual meaning*: Feeling hurt, afraid, scared and alone from being abused.
(b) *basic meaning*: The feeling of being very upset and unhappy.
(c) *contextual meaning versus basic meaning*: The same.
*Metaphorically used?* No.

behind
(a) *contextual meaning*: The reason for having to put on a mask.
(b) *basic meaning*: At someone/something’s back or opposite side.
(c) *contextual meaning versus basic meaning*: The contextual meaning contrasts with the basic meaning and can be understood in comparison with it: We understand the need to keep the mental anguish hidden from the public.
*Metaphorically used?* Yes.

mask
(a) **contextual meaning**: Having an expression on your face that suggests everything in your life is the way it should be, normal and happy.

(b) **basic meaning**: A covering for your face or part of your face.

(c) **contextual meaning versus basic meaning**: The contextual meaning contrasts with the basic meaning and can be understood in comparison with it: We understand the abstract idea of pretending that everything is normal by forcing ourselves to appear happy instead of sad.

*Metaphorically used? Yes.*

The identified linguistic expressions were analysed to determine if they related to the concepts of SADNESS and LOVE. If they were, they were transposed to a list – one list for each of the four song categories - which became the corpus for analysis. Metonyms and similes were excluded from the sample. In order to keep this study to a manageable size, a sample of the linguistic expressions identified in the lyrics is analysed. The decision of what expressions to include in the sample size was based on relevance and interest as well as wanting to keep the sample size to ten or under for each source domain. The aim of the study is primarily to find similarities in source domains between the two genres, not how many linguistic expressions can be identified.

Source domains were proposed for the linguistic expressions found in each genre. Ten source domains were used, seven of which were suggested by Furness-Barr (2011) in her research, namely: A CONDITION/AFFLICTION, AN UNPREDICTABLE FORCE, A NEGATIVE FORCE, A POINT IN SPACE, AN INANIMATE OBJECT, AN ANIMATE/ORGANIC OBJECT and FOOD. These source domains worked well for the linguistic expressions found in both the rap and country lyrics. However, the remaining three source domains arose from the data gathered, namely MOTION, A UNITY and RELIGION. Complications arose when linguistic expressions had a generic source domain behind the specific domains which were proposed. Being part of a larger mapping, the specific sources proposed instantiated logic from the generic source which needed to be acknowledged in order for the specific source domains to make sense. Further complications arose when linguistic expressions had more than one source domain; however, as this was not a large number they were resolved by analysing them in all contexts.
Lastly, a comparison of source domains was made between the two music genres. This involved methodically going through each concrete concept reflected in the source domain and looking at how the correspondences of the concept mapped to the target domains of SADNESS and LOVE.

The final stage of the process was to analyse the findings in terms of the similarities and differences of the source concepts proposed for each genre, as well as commenting on the language of the conceptual metaphors found.
5 Results and analysis

Following is a presentation of the source domains identified in the rap and country linguistic expressions firstly for the target domain SADNESS, after which follows the target domain LOVE. The source domains are grouped under a generic domain and then examined more closely under more specific sub-domains. In some instances the linguistic expressions propose another generic metaphor where, for example, a cause leads to an emotion, as discussed by Kövecses (2000). This becomes evident as the concepts are discussed.

The lyrics in which the linguistic expression is located is indicated in brackets, where R means rap lyrics, C means country lyrics, S means sad song, L means love song and the number represents the placement of the song on the list, found in Appendix 1, for example (CL6) being country/love/song number 6. The chapter concludes with an analysis of the results.

5.1 SADNESS

This chapter analyses the conceptual metaphors found in both rap and country lyrics, those found only in country lyrics and those found to have more than one source domain. There were no source domains found unique to rap linguistic expressions.

5.1.1 Conceptual metaphors found in both rap and country lyrics

Conceptual metaphors found in both rap and country lyrics reflect the source domains AN UNPREDICTABLE FORCE, A CONDITION/AFFLICTION, A POINT IN SPACE, AN ANIMATE/ORGANIC SUBSTANCE and MOTION. The following shows the linguistic expressions identified for each source domain.

AN UNPREDICTABLE FORCE

The conceptual metaphors reflected in this source domain are identified by the sub-domains of FIRE and A STORM. These concepts give rise to the imagery of something raging and destructive which we have little, or no, control over. The linguistic expressions are:

- FIRE - “burning in the melting pot” (RS10)
- A STORM - “we have nothing left to weather” (CS4)
- A STORM - “bearing the burden of a secret storm” (CS10)
These linguistic expressions all convey the same message of losing something. From the context of the lyrics “burning in a melting pot” is referring to falling into a self-destructive way of life and becoming like many others in losing a sense of self, or, in other words, your identity. In this respect the mapping is the loss of recognition after a fire to the loss of identity and the feeling of sadness, among others, that arises from that. “We have nothing left to weather” suggests that in the aftermath of a storm, the amount of destruction and devastation left behind means the worst is over. This causes a range of emotions, sadness being one of them, and also a sense of hope as things can only improve. Likewise, “bearing the burden of a secret storm” suggests that once over the current difficulties things may improve, just as a storm always subsides. Within the context of the lyrics, this expression is referring to a girl subjected to abuse. Thus the country linguistic expressions can also be interpreted as giving a sense of hope in as much that we often believe that when things are at their worst then they can only get better. This is not evident with the rap linguistic expression, which implies all is lost and that there is no recovery as conveyed by the words burning and melting.

A CONDITION/AFFLICTION
The conceptual metaphors reflected in this source domain are identified by the sub-domain of A PHYSICAL CONDITION and PHYSICAL PAIN. The words shatters and breaks are frequently used to describe damage to our bodies, for example we can break a leg, a bone can be shattered from having been crushed, and so on. The physical pain followed by the recovery of these kinds of physical conditions is easy for us to transfer to body parts which cannot be broken or shattered, as the following linguistic expressions show:

- A PHYSICAL CONDITION – “shatters my heart” (RS3)
- A PHYSICAL CONDITION – “breaks my soul” (RS3)

Country lyrics use the concept of PHYSICAL PAIN as a form of entrapment for our weaknesses and/or insecurities suggesting that we are often unable, or unwilling, to show our real feelings, for example

- PHYSICAL PAIN - “the pain behind the mask” (CS10)
- PHYSICAL PAIN - “she hides the bruises with linen and lace” (CS10)

Deriving from the larger metaphor LIFE IS A STRUGGLE, these specific domains map the hardships many face in life, where they have to endure abuse, pain and the physical and
emotional scars and bruises which follow. It is these physical and emotional scars which many feel they need to keep hidden from the world and in so doing keep hidden many emotions, sadness being one.

**A POINT IN SPACE**
The conceptual metaphors reflected in this source domain are identified by the sub-domains of a **THEATRE** and a **CIRCUS**. Specific instantiations of the generic metaphor **LIFE IS A THEATRE**, and a **BUILDING**, a specific instantiation of **LIFE IS A BUILDING**. The source domains **THEATRE** and **CIRCUS** add a more dramatic sense to sadness, for example

- **THEATRE** - “now you’re off the set” (RS1)
- **THEATRE** - “the curtain is closing on me” (RS8)
- **CIRCUS** - “hide behind the tears of a clown” (RS9)

Drawing on our experiences of the theatre and the circus, we can understand the emotions which would result from being taken off the set or having the curtain close on us. Sadness is thus the result of events, making the events the source. “Hide behind the tears of a clown” suggests when we are in public we are not ourselves but that we are putting on an act. It is similar to the source domain of **PHYSICAL PAIN**, which has been previously discussed; however in this instance the inference of pain is not evident and the emotion of sadness arises from feeling that one cannot be oneself.

The linguistic expressions with the identified concrete concept **BUILDING** are the same in both rap and country lyrics and in fact, the wording of two of the linguistic expressions is very similar, as can be seen in the following examples:

- **BUILDING** - “my whole life came crashing down” (RS5)
- **BUILDING** - “my world’s crashing down” (CS3)

Lakoff and Johnson (2003) suggest that because we are physical beings bound in skin we are set off from the rest of the world which we perceive to be outside of us. They say “[e]ach of us is a container with a bounding surface and an in-out orientation. We project our own in-out orientation onto other physical objects that are bounded by surfaces” (Lakoff and Johnson, 2003, p.29). One such example is a building which then proposes the generic metaphor **LIFE IS A BUILDING**. Our everyday experiences of buildings are vast – we live in them, we go to work in them so we know the feeling of uneasiness which arises when we see a building come crashing down. Interestingly, the word *crashing* appears in
both genres suggesting the power of emotion generated by highlighting these mappings of the source domain. From the larger mappings of the generic source LIFE IS A BUILDING it can be seen that the falling down of the building maps to the sadness of things going wrong in your life.

**AN ANIMATE / ORGANIC OBJECT**

The conceptual metaphors reflected in this source domain are identified by the sub-domains of AN ANIMAL and A BIRD. The linguistic expression in the rap lyrics is potentially life threatening just as a bite from an animal can be. The linguistic expression in the country lyrics is one of being able to escape from a situation. In the context of the lyrics, the person is a victim of physical abuse. Her outward appearance is impassive as she endures her situation. By daydreaming of another life she can temporarily escape from the sadness she feels. Her imagination is the wings of a bird giving her the freedom to go wherever she wants. In this instance, it is the emotion, sadness, which produces the response to escape from reality. These concepts are shown in the following linguistic expression:

- AN ANIMAL – “Karma turns right around and bites you” (RS8)
- A BIRD – “her dreams give her wings” (CS10)

**MOTION**

The conceptual metaphors reflected in this source domain are instantiates of the generic metaphor LIFE IS A JOURNEY. As a source domain A JOURNEY suggest that life is not constant, that many events can occur during our lifetime which can be both positive and negative in nature. A logical assumption, therefore, can be that with these events comes an array of emotions. For example, as we move away from people we love we can feel sad, as reflected in the following linguistic expression:

- A JOURNEY – “startin to feel distant again” (RS9),

and that we can feel sad from situations which have gone awry for some reason with varying degrees of consequence, for example:

- A JOURNEY – “wound up on the wrong side of the road” (CS7),
- A JOURNEY – “on my highway I’ve missed some signs” (CS7)
- A JOURNEY – “on my highway I’ve broken down” (CS7)
- A JOURNEY – “on my highway the yellow lines disappear from time to time” (CS7)
- A JOURNEY – “wallow in my own sorrow” (RS9)

Respectively, these conceptual metaphors suggest that, like a journey, you can take a wrong turn in life and not end up where you plan to be, that you can miss some signs along the way causing you to lose your way, that you can become unwell, that you can temporarily lose your way. All of these situations can generate the emotional response of sadness. Lastly, to “wallow in my own sorrow” suggests that just as you can get bogged down in a muddy road you can get bogged down, or stuck, in life and feel that you are unable to get out of your situation. Sadness is thus like the mud, it clings to you and holds you down. In the context of the lyrics, wallowing in the situation has negative connotations of self pity so the only thing to do is to try to leave it behind and move on with your life.

5.1.2 Conceptual metaphors found only in country lyrics

A conceptual metaphor found in country lyrics but not in rap lyrics reflect the source domain AN INANIMATE OBJECT. The linguistic expression tends to be quite depressing in nature, using the concept of A CAGE as a form of entrapment:

- A CAGE – “a fragile soul caught in the hands of fate” (CS10)

In the context of the lyrics the cage represents an abusive home. Neighbours hear what is going on in the house but they do nothing about it. The victim feels trapped, like a caged animal, and lacks the strength to get out of her situation. She has more or less resigned herself to her fate.

In some country linguistic expressions, the concept of A CONTAINER is used. Because we are physical beings encased in skin we experience the rest of the world as being outside of us (Lakoff and Johnson, 1980). Thus we can easily visualise abstract concepts of IN and OUT through the concrete concept of A CONTAINER as is illustrated in the following linguistic expression -

- A CONTAINER - “I can take a few tears now and then and just let them out” (CS8)
These linguistic expressions propose the generic metaphor **THE BODY IS A CONTAINER**. The larger occurrences of life experiences and emotions are mapped to the more specific source that the body is a container that holds emotions, in this case sadness, just as a container holds fluids. The sadness comes out of the container, in the form of tears, as in the first linguistic expression above, or in the form of the dregs left in the bottom, as in the second linguistic expression. Both expressions refer to something coming out implying that the emotion of sadness was contained.

### 5.1.3 More than one source domain

There are occasions in the rap lyrics when the linguistic expressions found propose more than one source domain. Examples are:

(i) **“spread your wings and head for the sky” (RS1)**. The source domains are
- A BIRD
- A JOURNEY

Here the concept of **A BIRD** is describing the desire to fly away and escape or avoid life’s problems. The concept of **A JOURNEY** is suggesting deciding on a new route and following it. In the context of the lyrics of this rap song, a man no longer wants to be with his woman and is leaving her, so in this sense **A JOURNEY** is the more appropriate source domain.

(ii) **“nobody asked for life to deal us with these bullshit hands we’re dealt” (RS9)**. The source domains are instantiations of the generic metaphor **LIFE IS A GAMBLE**, where we are constantly making choices about taking a risk or playing it safe. The source domains are:
- A GAMBLE
- A GAME OF CARDS.

Although these two sources are hyponymous, that is, a game of cards is a form of gambling, they differ depending on whether there is a risk involved, which is required for something to be a gamble but not necessarily required for playing a game of cards. Within the context of the lyrics, the linguistic expression is more hopeful so the unpredictability of gambling does not offer as much hope as playing a game of cards. Furthermore, the correspondences of **A GAME OF CARDS** can be mapped more easily to **SADNESS**, where the individual cards are an individual’s characteristics and the game represents the opportunities which present themselves during his/her lifetime which, in the context of
the lyrics, he/she has not been able to benefit from. SADNESS can thus be seen to be both the cause and the result of a situation. As a cause, it stops a person from making the best of a situation because he/she feels incompetent to make a difference, that is, the bad hand of cards represents a lack of skills. Alternatively, it can be seen as the result of not being able to make a change, that is, the bad hand of cards represents a difficult situation.

5.2 **LOVE**

This chapter analyses the conceptual metaphors found in both rap and country lyrics, those found only in rap lyrics, those found only in country lyrics and those found to have more than one source domain.

5.2.1 *Conceptual metaphors found in both rap and country lyrics*

Conceptual metaphors found in both rap and country lyrics reflect the source domains A CONDITION/AFFLICTION, AN UNPREDICTABLE FORCE, A POINT IN SPACE, AN INANIMATE OBJECT and MOTION. The following show the conceptual metaphors found for each source domain.

**A CONDITION/AFFLICTION**

The conceptual metaphors reflected in this source domain are identified by the sub-domains of A PHYSICAL CONDITION and A DRUG. The linguistic expression in the rap lyrics liken LOVE to a physical condition or becoming physically or mentally altered by it. The correspondences of A PHYSICAL CONDITION map to both the pleasurable and the unpleasant experiences of LOVE. To be locked in an embrace in your lover’s arms, not wanting to move is a good feeling, as is to have a feeling of euphoria in his/her presence. However, to experience the feeling of having a hole in your heart (here heart metonymically stands for love) is not pleasurable and suggests a one-sided love, with the hole representing the person not reciprocating the love. This is illustrated in the following linguistic expression:

- A PHYSICAL CONDITION – “we’re so in love when we hug we become paralysed” (RL2)
- A PHYSICAL CONDITION – “I got a hole in my heart” (RL7)
- A DRUG – “high off her love” (RL9)

The linguistic expression in the country lyrics refers to the avoidance of LOVE. Although the source domains are similar, the mappings are to different aspects of LOVE and
additionally, both have a tendency of being negative in nature. These linguistic expressions are:

- **A PHYSICAL CONDITION** – “wash her hands of me” (CL2)
- **A PHYSICAL AFFLICTON** – “I could have missed the pain” (CL5)

To ‘wash your hands of someone’ evokes the feeling of having to wash several times to rid yourself of whatever you have on your hands. It is almost an obsessive act. This maps to the need to rid oneself once and for all of a failed relationship and everyone and everything associated with it. The linguistic expression “I could have missed the pain” implies that if the love relationship had never happened there would be no pain when, or if, it did not last. However, it also implies that time in love is preferable to no love.

**AN UNPREDICTABLE FORCE**

The conceptual metaphors reflected in this source domain are identified by the sub-domains of **AN EXPLOSION, HEAT, FLOOD, FIRE, A FIGHT, A FALL** and **A STORM**. A number of the linguistic expressions in the rap lyrics introduce a sub-domain of **LOVE**, that is **MAKING LOVE**, in which the passion and intensity of making love is described, for example

- **AN EXPLOSION** – “bodies explode in ecstasy unreal” (RL2)
- **HEAT** – “things I’m telling her is makin her hot” (RL5)
- **FLOOD** – “we touch and I feel a rush” (RL7)
- **FIRE** – “she was pipin’ hot” (RL8)
- **FIRE** – “just gonna stand there and watch me burn” (RL9)

While other linguistic expressions reflect the feelings of warmth and contentment after making love, like the effect created by glowing embers left after a raging fire, for example

- **FIRE** – “this passion brings a certain warmth to ya heart” (RL10)
- **FIRE** – “come to me so we can glow in the dark” (RL8)

The linguistic expression in the country lyrics, however, focuses on a less passionate side of love. Here the mappings are to the unpredictability of **LOVE**, that is, its ups and downs. Furthermore, the mappings highlight the arguments couples have from time to time. The things couples say to one another without really meaning them is like the punches thrown when sparring, for example

- **A FIGHT** – “we can roll with the punches” (CL1).
There are also mappings to how it feels to be in love, which is a sub-domain of love. Such mappings focus on how overwhelming it can be as well as how pleasurable a feeling you get from your lover’s presence or from hearing his/her voice, for example

- A FREE FALL – “I’m falling fast” (CL3)
- A STORM – “just blows me away” (CL6)
- HEAT – “she’s a warm conversation” (CL10)

A POINT IN SPACE
The conceptual metaphor reflected in this source domain is identified by the concrete concept of a building which instantiates the metaphor life is a building, where we all have some kind of barrier or protection surrounding us. The mappings relate to falling in love and getting to know the other person and in so doing breaking down the barriers, as illustrated in the following linguistic expression:

- A BUILDING – “you’re climbing my walls, you broke my wall” (CL3)

AN INANIMATE OBJECT/SUBSTANCE
This source domain reflects how easy it is for us to conceptualize love when using familiar, everyday objects. The variety of sub-domains identified matches the variety of facets of love, for example a book can be mapped to knowledge and experiences partners have of each other while a container can be mapped to being able to show your love as expressed by pouring one’s heart out. This also suggests that the body is the container and that love is the fluid.

- A BOOK – “my heart’s dictionary defines you” (RL3)
- A CONTAINER – “I poured my heart out to you” (RL7)

Love is a container is also reflected through the idea that when you are with the person you love you have everything you need, that there is no room in your life for anyone else, thus you are the container and your lover is the contents:

- A CONTAINER – “holding you I held everything” (CL4)

MOTION
The conceptual metaphors reflected in this source domain are identified by the sub-domains of a journey, a thrill ride and an outing. The following linguistic expressions
from the rap lyrics reflect that LOVE does not happen at once but that it develops in stages. Sometimes it may seem as if no progress is being made while at other times it seems to be a series of ups and downs encountered along the way, just like an actual journey. The dating stage of falling in love, with its stops and starts, can be seen like the breaks taken in a journey, whereas the highs and lows of emotions, caused perhaps by the uncertainty of whether the person is the right one for you, that occurs during the falling in love stage is like the high and low points which make up the excitement of a roller coaster. Furthermore, just as a journey has a final destination LOVE too can be considered to have a final destination, the winning of a heart:

- A JOURNEY – “I’ll be frozen in time till we meet face to face” (RL2)
- A JOURNEY – “taking steps to reach your heart” (RL6)
- A THRILL RIDE – “emotional roller coaster” (RL7)
- A JOURNEY – “I’m a space bound rocket ship and your heart’s the moon” (RL7)

The linguistic expressions in the country lyrics focus more on the idea that people are always faced with having to make decisions in their JOURNEY to find LOVE and that sometimes they make the wrong decisions. Just like a journey, we may not always choose the correct road to win the heart of a person and we always have baggage with us, that is, a past, as is reflected in the following linguistic expressions.

- A JOURNEY – “I could have turned a different corner” (CL1)
- A JOURNEY – “the bridges that I’ve burned” (CL3)

LOVE IS A JOURNEY is also reflected through the idea that a partner may need to be carried or supported through tough times experienced in the course of the relationship, for example through an illness, as illustrated in the following linguistic expression:

- A JOURNEY – “she carries me when my sins make me heavy” (CL4)

### 5.2.2 Conceptual metaphors found only in rap lyrics

Conceptual metaphors found in rap lyrics but not in country lyrics reflect the source domains AN ANIMATE/ORGANIC OBJECT, A UNITY and A NEGATIVE FORCE.
AN ANIMATE / ORGANIC OBJECT
The conceptual metaphors reflected in this source domain are identified by the subdomains of NOBILITY, and a BOSS. These concrete concepts have a positive sense to them even though they refer to positions of power. This can be mapped to the importance one partner has to the other. It does not represent power over a person but maps the intensity of love the person has for the partner, which places the partner as a higher entity than him/herself. For example:

- NOBILITY – “Queen with a crown that be down for whatever” (RL1)
- A BOSS – “Chief of my affections” (RL4)

A UNITY
That LOVE IS A UNITY is based on the notion that people are meant to find a mate and exist in pairs to procreate. For many living in a Christian society an important part of their beliefs is to find a partner and live together in a blessed union, as is written in Matthew 19:4-5, “4 ‘Haven’t you read’, he replied, ‘that at the beginning the Creator ‘made them male and female,’ 5 and said, ‘For this reason a man will leave his father and mother and be united to his wife, and the two will become one flesh …’” (New International Version Bible). This religious connotation is suggested in the following linguistic expression:

- A UNITY – “a match made in heaven” (RL4)

However, in order for a union to be successful both partners need to make adjustments from time to time, just as partners need to make adjustments in their relationships so that both partners feel loved, as the following linguistic expression suggests:

- A UNITY – “tune the fate of this union to the right pitch” (RL3)

NEGATIVE FORCE
The conceptual metaphors reflected in this source domain are identified by the subdomain of CRIME, that is, in the committing of a crime or being the victim of a crime. In the context of the lyrics, the crime is the result of falling in love in as much that a piece of your heart has been stolen. LOVE IS A CRIME can also describe the way you feel when you fall in love, that is, the intensity of the feeling is so strong that you feel as if someone has taken a part of you making you feel quite vulnerable. The value of love is such that you have an overwhelming need to be with that person and when you are not, your heart
aches for them. The mapping then is the taking of something valuable. Both partners are thus the perpetrator, that is, stealing a piece of the heart or causing the heart ache, and the victim, that is having your heart stolen or feeling the heart ache, as described in the following linguistic expressions:

- A CRIME – “took a piece of my heart” (RL5)
- A CRIME – “a part of ya’ hearts been stolen” (RL10)

5.2.3 Conceptual metaphors found only in country lyrics
Conceptual metaphors found in country lyrics but not in rap lyrics reflect the source domains RELIGION and FOOD.

RELIGION
The sub-domains of A PRAYER and AN ANGEL reflect the more spiritual side of LOVE - the commitment, the vows people make to each other and the esteem in which they hold one another. These domains reflect the sacredness of love and how it can be a person’s salvation, just as believing in God can be a person’s salvation. It is closely related to the concrete concept of a UNITY where finding a partner and coming together in marriage blessed by God is a moral standard many want to live by. This is evident in the following linguistic expressions:

- A PRAYER – “she’s the answer to my prayers” (CL7)
- AN ANGEL – “she’s heavenly” (CL8)

Furthermore, LOVE IS AN ANGEL maps positive qualities, for example, kindness, selflessness, compassion, to the woman you love. It also suggest that love has an unconditional, or divine nature, to it. This is supported by the context of the lyrics which say that “she lives for him” (CL8).

FOOD
Here, the concrete concept of FOOD reflects the aspects of pleasure one experiences when being with the one you love. Food is necessary for our survival just as having the person you love by your side may be necessary for our mental survival. It also suggests indulgence, as in the following linguistic expression:

- A FINE WINE – “she’s a one glass of wine” (CL10)

We want to eat more of the foods which taste good to us just as we want to spend more time with a person who makes us feel good, both physically and emotionally
5.2.4 More than one source domain
There are occasions where the linguistic expressions found in rap and country lyrics had more than one source domain. These expressions are: -

(i) “there’s a steal knife in my windpipe” (RL9). The source domains are

- AN AFFLICTION
- A WEAPON

That LOVE IS AN AFFLICTION describes how the thought of being with the person you love can make it seem as if you cannot breathe, swallow and speak. At the beginning of a love relationship, the thought or presence of your lover produces changes in your ability to function normally which are beyond your control. Thus, LOVE IS A WEAPON suggests that LOVE has power to make you feel uncomfortable and be at its mercy. The language used is quite neutral but at the same time it evokes a very urban picture.

(ii) “left me with these walls and these scars” (CL3). The source domains are

- A BATTLEFIELD
- A PHYSICAL CONDITION

Both these source domains imply some kind of injury and this can be mapped to a more tumultuous period of a love relationship, in this context, a former relationship. Just as soldiers can feel traumatized from battle so can a person feel traumatized from a relationship that does not work out. It often takes time to come to terms with what has happened. Sometimes the emotional scars remain for life and, just as one can seek protection from makeshift walls, trenches and so on in battle, one can put up defences as protection from further physical and/or emotional harm. In the context of the lyrics a person has been hurt by a previous love relationship that did not work out but now he/she has found someone who is enabling him/her to love again. This demonstrates the power love has over us, that we can turn defeat into victory.
5.3 Analysis

The results show that there are source domains which occur in both country and rap conceptual metaphors for the target domain of SADNESS and the target domain of LOVE. The source domains in common for the target domain SADNESS are AN UNPREDICTABLE FORCE, A CONDITION/AFFLICTION, A POINT IN SPACE, AN ANIMATE/ORGANIC SUBSTANCE and MOTION. There is also evidence of similarities within the linguistic expressions used in both genres. This is seen with the source domain MOTION where they are connected with the sub-domain of A JOURNEY, which instantiates to the larger generic metaphor LIFE IS A JOURNEY. The linguistic expressions found in the country lyrics tend to focus more on making wrong decisions and losing one’s way whereas the linguistic expressions found in the rap lyrics focus on the lack of constancy in a journey.

The source domains rap and country conceptual metaphors have in common for the target domain LOVE are A CONDITION/AFFLICTION, AN UNPREDICTABLE FORCE, A POINT IN SPACE, AN INANIMATE OBJECT and MOTION. Within these source domains there is a wide range of variation in the sub-domains reflected in the linguistic expressions and, as is the case with the target domain SADNESS, there is a difference in what the two genres use as mappings. To illustrate this, for the concrete concept A JOURNEY, again an instantiation of LIFE IS A JOURNEY, the linguistic expressions found in rap lyrics refer to the ups and downs one has to endure in reaching one’s goal. This gives rise to a sense of looking forward to what will be, for example “taking steps to reach your heart” (RL6). In contrast, the linguistic expressions in the country lyrics refer to the poor decisions made along the way. This gives an underlying feeling of depression in the sense of looking back on what has been, for example “the bridges that I’ve burned” (CL3). Another concrete concept which is prevalent in both genres is FIRE but again the correspondences have a very different focus. In rap linguistic expressions, FIRE has sexual connotations, where the passion and intensity of love making is described, for example “bodies explode in ecstasy unreal” (RL2), “she was pipin hot” (RL8), as well as the contentment which follows lovemaking, for example “come to me so we can glow in the dark” (RL8). The linguistic expressions in country lyrics, on the other hand, are not only connected to the concrete concept of FIRE but also to A STORM and A FREE FALL, all of which reflect how it feels to be IN LOVE, for example.
“I’m falling fast” (CL3), “just blows me away” (CL6). These linguistic expressions also reveal two sub-domains of LOVE, which are MAKING LOVE and BEING IN LOVE.

Looking at the concrete concepts proposed in linguistic expressions, there are many instances where the conceptual metaphor is an instantiation of a larger, generic metaphor, for example, LIFE IS A JOURNEY, LIFE IS A STRUGGLE, THE BODY IS A CONTAINER, as suggested by Kövecses (2000). As an example, the linguistic expression “my world’s crashing down” (CS3), proposes the generic metaphor LIFE IS A BUILDING. The correspondence of walls falling down can be mapped to the emotion of sadness which is felt when things go wrong. This mapping suggests that because we feel sad when things go wrong in our lives that SADNESS too is a BUILDING.

The source domain AN INANIMATE OBJECT found only in country lyrics shows that mappings from the concrete concept to the target domain SADNESS focus on some form of containment, that is A CAGE and A CONTAINER. The CAGE suggests being unable to escape from a situation whereas the container suggest our need to hold our emotions in check.

For the target domain LOVE there are two source domains which are reflected only in country linguistic expressions. The first is RELIGION which is used to reflect the more spiritual side of love. It encompasses the values revered by many so references to it take on supernatural characteristics, for example “she’s the answer to my prayers” (CL7), “she’s an angel” (CL7). The second is FOOD which describes the indulgence of LOVE. Both these source domains focus on the favourable side of LOVE. Likewise, there are three source domains reflected only in rap lyrics for the target domain LOVE. These are AN ANIMATE/ORGANIC SUBSTANCE, A UNITY and A NEGATIVE FORCE. For A UNITY and A NEGATIVE FORCE the linguistic expressions reflect the coming together of people in a positive way. The same can be said for the taking or stealing of a heart, as reflected in the concrete concept A CRIME, as it is saying that the intensity of the love is so strong that it can take your heart or that you feel as if your heart has been stolen, which, while it lasts, is a lovely feeling. The concrete concepts of A BOSS and NOBILITY, which are sub-concepts of AN ANIMATE/ORGANIC SUBSTANCE, have a negative connotation of power and superiority.
However, they are used in a positive way to reflect the importance one person places on the other in a relationship.

Not all linguistic expressions can be neatly connected to a source domain. On several occasions more than one concrete concept was reflected in the linguistic expression suggesting it was connected to different source domains. To make the decision as to which source domain is the most appropriate requires looking carefully at the mapping of the concrete concept to the target domain and also to consider the wider context of the lyrics. To illustrate this, if we look at the linguistic expression “nobody asked for life to deal us with these bullshit hands we’re dealt” (RS9), it is clear to see that it reflects a game of cards but it can also be connected to gambling. Moreover, these source domains instantiate the generic metaphor LIFE IS A GAMBLE. Macmillan Dictionary defines a game as “an activity that you do for fun that has rules, and that you can win or lose”, and defines gamble as “to do something that involves risks but may result in benefits if things happen as you hope they will”. The key correspondences in these concrete concepts are having fun, playing it safe and taking risks. The mappings and flow of logic is that the individual cards are an individual’s coping/life skills and the game of cards is the opportunities presented in an individual’s life. A bad hand of cards represents an inability to take advantage of opportunities which, among other emotions, can result in sadness. The linguistic expression does not suggest risk taking neither does it suggest something fun. It does, however, reflect bad luck through choice or fate so it is more connected to a game of cards. In this example SADNESS can be seen as a result of a situation, where the bad hand of cards represents a difficult situation and the individual is unable to make a change. Alternatively, it can be the cause of the situation where it stops a person from making the best of a situation because he/she feels incompetent, so the bad hand of cards represents a lack of skills. This demonstrates Kövecses (2000) reasoning of the interpretation of conceptual metaphors being based on the knowledge of both the generic and the source domains and the flow of logic between them.

When analysing the linguistic expressions there was no discernible difference in the style of language being used. Street English is found in some of the rap lyrics but it is not used in the context of LOVE and SADNESS. The rap lyrics tend to be written in the form of
conversational English compared with the country lyrics which tend to be written more as stories. This may account for the differences found in how the correspondences of the concrete concepts are mapped to the target domains. Where country linguistic expressions are more reflective in nature, more wholesome and, at times, more depressing, rap linguistic expressions are more present, dynamic, sometimes derogatory and, in some cases, provocative.
6 Discussion

Conceptual metaphors in song lyrics continue to be a popular means of conveying emotions, allowing for versatility in descriptions. In the lyrics of country and rap songs, LOVE and SADNESS proved to be very rich emotions. The source domains proposed in this study for these two target domains concur with some common source domains surveyed by Kövecses (2002), for example, ANIMALS, ILLNESS, BUILDINGS, GAMES, FOOD, MOVEMENT, HEAT and MOTION. This richness is also reflected in the variety of source domains suggested by Gavelin (2016) for the target concept LOVE, for example, AN OBJECT, A JOURNEY, A CAPTIVE ANIMAL, A PHYSICAL FORCE, A GAME, A UNITY and WAR. The use of these common source domains in both rap and country lyrics suggests that the well–used, almost clichéd, metaphor is the best way of understanding complex emotions as it “provides a sufficiently comprehensive and coherent notion of the concept” (Kövecses, 2002, p. 4), regardless of the genre of music.

This study identified a number of target sub–domains for LOVE, for example, FALLING IN LOVE, BEING IN LOVE, MAKING LOVE, FALLING OUT OF LOVE. Gavelin (2016) also identified the use of sub–domains in Carey’s lyrics, namely what LOVE is and what life can feel like WITHOUT LOVE. She also identified positive and negative aspects of LOVE in Carey’s lyrics. For example, from the linguistic expression “I must find a way of letting go” (Gavelin, 2016, p.31), she proposed the conceptual metaphor LOVE IS A “CAPTIVE ANIMAL in need of being set free” (Gavelin, 2016, p.31) This can be seen to equate to the sub domain FALLING OUT OF LOVE identified in this study. Likewise, Furness–Barr (2011) suggested a number of sub–domains for LOVE, namely FALL IN LOVE, BE IN LOVE, MAKE LOVE, POSSESSIVE LOVE, for both the standard and non–standard metaphors she identified in the country lyrics she analysed. The fact that we can identify these sub–domains reflects the importance we place on the various aspects of LOVE. Being able to conceptualize FALLING OUT OF LOVE, for example, appears to be just as important to us as being able to conceptualize MAKING LOVE, and so on. Interestingly, the sub–domain MAKING LOVE was found to be peculiar to rap lyrics in this study and Furness–Barr (2011) found that from her sample, only 33 percent of country linguistic expressions reflected making love compared with 54 percent of RnB linguistic expressions. This supports the different ideologies of the two genres
with rap music being more politically and socially active and provocative in its imagery, as shown in the linguistic expression “bodies explode in ecstasy unreal” (RL2), whereas country purports to be more virtuous and family oriented.

The majority of sad song linguistic expressions analysed in this study showed that SADNESS was a response to an event. There were, however, occasions when SADNESS could be interpreted as the cause of some kind of response. This is proposed in the linguistic expression “her dreams give her wings” (CS10) which, albeit only indirectly linked, suggests that because of the sadness of her life situation (being physically abused) she wants to escape from her situation, just as a bird can fly away from danger. This supports Kövecses (2000) suggestion that emotion can be conceptualized as a cause that produces a response or as the result of a happening or an event.

In some cases, proposing concrete concepts for linguistic expressions proved problematic. For example, the linguistic expression “I can take a few tears now and then and just let them out” (CS4), suggests the concrete concept of a CONTAINER, focusing on the way many of us do not want to openly show emotions. Many of us may choose to let our feelings out when we are alone. It is as if we are removing the lid of a container (the reason for our sadness) and pouring a little of the contents (how we are feeling, for example, frustrated, tearful, sad) out. However, it can be argued that it is the body that is the container and that SADNESS is a fluid inside the body, so the generic metaphor of THE BODY IS A CONTAINER should be used. There is, however, a logical flow of larger mappings from the generic metaphor to this specific metaphor which enable the conceptualization of SADNESS to A CONTAINER. If we look at Conceptual Metaphor Theory, it suggests our understanding of action is based on ontological metaphors (a metaphor that represents an event, action, activity and states), and that “activities in general are viewed metaphorically as SUBSTANCES and therefore as CONTAINERS” (Lakoff and Johnson, 2003, p.31). In the above linguistic expression, tears metonymically represent emotions and thus sadness can be viewed as a fluid in a container. This is further supported by Kövecses (2000) who cites an example given by Barcelona (1986): SADNESS IS A FLUID IN A CONTAINER derived from the linguistic expression “I am filled with sorrow” (Kövecses, 2000, p.25).
It is the use of prepositions and quantifiers that give use to the concept of a container, for example, *filled with*, *out* which can be found in the expressions discussed above.

In other instances, the same concrete concepts are described in different linguistic expressions with correspondences mapping to different correspondences of the target domain. This is illustrated in the concrete concept *A JOURNEY*, an instantiation of the generic metaphor *LIFE IS A JOURNEY*, where in the rap lyrics one linguistic expression focuses on the sadness felt when leaving a loved one behind, for example “*startin to feel distant again*” (RS9), but in the country lyrics the linguistic expressions focus on making wrong decisions and on losing your way, for example “*on my highway I’ve missed some signs*” (CS7). In yet other instances, the study shows that a linguistic expression can propose more than one concrete concept, as previously discussed in the analysis. In order to interpret the linguistic expression accurately, the listener must reflect over the theme of the song lyrics. This brings into question the potential ambiguity of linguistic expressions. Lakoff and Johnson (1980) argue that metaphors we use for particular concepts constrain our freedom to think about them. However, we must often process an expression within its context and this is when alternative interpretations can arise, depending on the knowledge and experiences of the interpreter. Furness-Barr’s (2011) work also offers this reasoning, using the term “atmosphere” of the lyrics to account for such similarities and differences.

An interesting outcome of this study was to find similarly worded linguistic expressions in both sad song and love song lyrics. It is not the aim of this study to compare target domains. However, this does add weight to the discussion on mapping as well as demonstrating the inter-relatedness of the two emotions. The expressions are “*shatters my heart*” (RS3) and “*I got a hole in my heart*” (RL7) which both propose the source domain *A PHYSICAL CONDITION*. In the context of the sad song lyrics the expression is referring to a person still suffering from the breakup of a previous relationship whereas in the love song lyrics the expression is referring to a man who feels he is incapable of loving even though he has met a woman he wants to be with. In *SADNESS IS A PHYSICAL CONDITION*, the grief which can accompany a physical condition is mapped to the grief felt following the end of a relationship. In *LOVE IS A PHYSICAL CONDITION*, having a problem with, or
deformity in, a body part is mapped to the inability to love because something is missing from a person’s character. In these examples, some of the source domain correspondences have been highlighted and mapped to the target domain SADNESS while others have been highlighted and mapped to the target domain LOVE. This demonstrates the versatility of conceptual metaphors and shows that source domains can explain more than one target domain. The resulting metaphors may not be conventional but as long as the concrete concepts explain the abstract concept then there will be understanding, which is the purpose of a conceptual metaphor.

The wide range of source domains proposed in linguistic expressions found in this study support Conceptual Metaphor Theory. Everyday concrete concepts are being used in the poetic rhetoric of song lyrics to convey emotional messages. These messages take very little, or no, effort on the part of the listener to understand as our conceptual system more or less automatically interprets them without us being aware (Lakoff, and Johnson 2003). Lakoff (1992) says that the language of a metaphor is secondary but what is important is the thought and reason of it. This can be seen in the style of language used in both rap and country linguistic expressions. One would expect to see more profanity and street English in rap linguistic expressions but this is not the case. One can argue that this supports the notion that conceptual metaphors are so integrated into our thoughts and reasoning that we use them subconsciously, meaning that the conceptualizations making up the linguistic expressions remain relatively constant across genres because we do not think to change them to convey meaning.

While we may not be aware of conceptual metaphors in our daily interactions, their usage can be easily seen in language. Metaphor Identification Procedure, used in this study, is one such tool which can be used for this purpose. The Pragglejazz Group (2007), regards this as a reliable tool if the procedure is followed correctly. There are however potential problems with it which may be reflected in this study. Firstly, it is the first time this researcher has used MIP, attempting to follow the procedure without prior training. The Pragglejazz Group (2007) does say that metaphor identification gets better with practise. As a result, some of the linguistic expressions were difficult to interpret, requiring several readings and further analysis in the wider context of the theme of the song. A second
problem is that with only one researcher involved decisions over basic versus contextual meaning of lexical units and linguistic expressions are a little more difficult to make. The same holds true for the interpretation of linguistic expressions and their connected source domains. In view of this, a research partner is recommended. This study, however, has been methodical in its approach and can be replicated thus giving it validity.

In summary, from the limited number of country and rap linguistic expressions analysed in this study, there appears to be a commonness in the source domains identified. Additionally, it shows that similarities and differences found in the source domains identified tend to be based on the systematicity of correspondences being mapped to the target domain. The study has also found that there does not appear to be any obvious differences in the style of language of the conceptual metaphors identified for both rap and country song lyrics.

Of interest for further research is to extend the scope of this study to the sub-genres of rap. As some people appear to view all rap as violent, confrontational and anti-establishment, that is, as “gangsta rap”, it would be interesting to discover which of the source domains describing love and sadness found in this study could be found in another sub-genre, in particular “gangsta rap”, which, as already mentioned, is renowned for violence. Perhaps the results could dispel the less desirable reputation of rap.
References

Primary Sources

azlyrics. http://azlyrics.com


Secondary Sources


Appendix 1

SONG LIST

Ten Sad rap songs (RS)
https://www.youtube.com/watch?v=N0lbroN1iXM

1. Fly Solo – Wiz Khalifa
2. Marvin's Room – Drake
3. You Were My Everything – Aviation
4. Life Goes On – 2pac
5. Lonely – A-Kon
6. I'll Be Missing You – P Daddy
7. Miss You – Biggie Smalls
8. When I'm Gone – Eminem
9. Beautiful – Eminem
10. Dance With The Devil – Immortal Technique

Ten Sad country songs (CS)
https://www.youtube.com/watch?v=U1no7Or9BeI&list=PL507B4447E7EE9461

1. Walk A Little Straighter – Billy Currington
2. Just A Dream – Carrie Underwood
3. Red Light – David Nail
4. You'll Think Of Me – Keith Urban
5. How Far – Martina McBride
6. Brothers – Dean Brody
7. On My Highway – Jason Aldean
8. What Hurts The Most – Rascall Flats
9. The Fool – Lee Ann Womack
10. Concrete Angle – Martina McBride

Ten Love rap songs (RL)
www.thetop10.com/rap-love-songs/

1. I'll Be There For You / Your All I Need To Get By – Method Man / Mary J Blige
2. I Need Love – LL Cool J
3. The Light – Common
4. Bonita Appelbaum – A Tribe Called Quest
5. You Got Me – The Roots
6. Eye Know – De La Soul
7. Space Bound – Eminem
8. Mahogany – Eric B & Rakim
10. Teenage Love – Slick Rick

**Ten Love country songs (CL)**

https://www.youtube.com/watch?v=qXwWT2Chx64&list=PLAEq5ujOZ71pyqtZuafrCD3z5tTcZdoSU

1. Only You Can Love Me This Way – Keith Urban
2. Like Jesus Does – Eric Church
3. Can’t Take My Eyes Off You – Lady Antebellum
4. If I didn’t Have You – Thompson Square
5. The Dance – Garth Brooks
6. Amazed – Lonestar
7. She’s Everything – Brad Paisley
8. Cowboys And Angels - Dustin Lynch
9. Me And You – Kenny Chesney
10. Free – Zac Brown Band