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Hartley, Lisa:

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Song texts

A Diachronic Analysis of Conceptual Metaphors of
Gender, Love and Sexuality in Chart Songs

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Gutachter: Schulze, Wolfgang

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Departement II

Ma. Cognitive and Cultural Linguistics

Ludwig-Maximilians-Universität München

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1. Introduction

*“Words on a page can weigh a ton
when the past is not undone¹”*

Words have power. We know that: Words can hurt, reassure, break the ice, end a fight... They can also spread more information than the speaker meant. What we aren't always aware of, however, is that even trivial and daily language can have a secondary effect on our minds and our behaviour. As a matter of fact, this phenomenon is the research interest of several branches of linguistics, such as Discourse Analysis, feminist linguistics and Cognitive Linguistics, with its Conceptual Metaphor Theory. This paper tries, by associating these different research approaches, to analyse how gender is conceptualised in the context of romance and sexuality as a result of this hidden effect of words. A corpus constituted of lyrics of chart songs is the basis of the analysis.

After introducing the theoretical frame of the study given by Lakoff and Johnson's Conceptual Metaphor Theory, the goals and ideas behind the undertaking of this question will be explained in more details. A consequent chapter of the paper is dedicated to methodology and proceedings. Great importance and care are given to this chapter, as the study isn't completely embedded in any traditional school of linguistics, with standard procedures, but rather an experimental work combining more than one research approaches. The results of the study will be presented in two sections. They will first be presented in a relatively traditional view of conceptual metaphor, and then evaluated from discourse analysis, feminist linguistics and socio-historical perspectives. Finally, we want to remind the reader that language is one of the most important specificities of human beings, and thus linguistics should be centred in the general human sciences. For this reason, and because of the theme of our research question, we chose to conclude the process with a Gender Studies approach.

¹ “The Weight of Words” from *The Town Pant*, 2004

2. Theory

2.1. Conceptual Metaphor Theory

The Conceptual Metaphor Theory (CMT) is embedded in the Cognitive Linguistics approach of language, which is interested in the relation between language and other cognitive faculties such as learning, memory, categorising.

Before George Lakoff and Mark Johnson's ground breaking work on conceptual metaphors, "Metaphors we live by" (1980), the cognitive aspect of metaphors has been ignored by scholars who saw metaphors solely as a decorative style. Lakoff and Johnson argue on the contrary that metaphors are not just a play with language in poetic or creative texts, but widely present in everyday, trivial and even scientific language. Only through metaphors do we have linguistic (and probably cognitive) access to abstract or complex concepts like science, emotions, human relationships, politics, thought, communication etc. (Jäkel, 1997, p. 32, 2003).

The Conceptual Metaphor Theory claims that not only is metaphorical language use inevitable, but it also has the power of structuring our conceptual system such that we understand and think of things in the world. As Lakoff and Johnson say:

We have found, on the contrary, that metaphor is pervasive in everyday language, both in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. [...] Our concepts structure what we perceive, how we get around in the world, and how we relate to people. Our conceptual system thus plays a central role in defining our everyday realities" (George Lakoff & Mark Johnson, 1980, p. 3).

Many metaphor researchers have followed Lakoff and Johnson's idea of Conceptual Metaphors (thereafter CM) (Grady, 2007; Jäkel, 1997, 2003; Kövecses, 1986 to name only a few). A largely accepted definition of CM follows:

We have CM when a conceptual domain (Target Domain) is understood in terms of another conceptual domain (Source Domain). A conceptual domain represents a coherent set of knowledge or experience or rather a conceptual representation of it; for example EMOTION, PLANT, FOOD, BODY and ECONOMY. The “understanding” of a domain in terms of another is triggered by the systematic conceptual correspondences between elements of the two. One indispensable condition for the emergence of a conceptual metaphor is that both domains must show some kind of similarity (Grady, 2007; Steen, 2017). Kövecses (2010, pp. 7-8) revises the term “understanding” of this definition because no sufficient empirical cognitive research has been done on the mental processing and understanding of metaphors. Thus, he prefers “construing” or “conceiving”. In this paper we will use the term “conceptualization”. Whatever term is used, the characteristic of CM that Lakoff and Johnson (1980, and later publications) heavily insist on, is that a CM is, above all, a cognitive structure than is being actualised by linguistic expressions.

2.2. Implication of CM

The effects of metaphors on our conceptualisations are automatic and unconscious. Some metaphors are so deeply entrenched, that they are perceived as reality. But there are not. And this comes with some “side effects“. Two of them will be mentioned here: the hide and highlight effect and extension.

2.2.1. Hide and Highlight effect

The conceptualisation of a concept in terms of another automatically leads to the process of putting some of the aspects of the target concept forwards (those that are similar with the source domain used in a specific conceptual metaphor) and ignoring other aspects (those not present in the source domain) (George Lakoff & Mark Johnson, 1980, pp. 10 - 13).

Let’s take the example of the conceptual metaphor REFUGEES are a NATURAL DISASTER. This metaphor is very present in the media covering migration fluctuation and political discourses with linguistic actualisations such as “*waves* of refugees, *flood* of refugees, migration *crisis*, migration *flow*, etc.” A famous linguistic actualisation of this metaphor is former British Prime Minister David

Cameron's referring to refugees as a "*swarm of people* coming across the Mediterranean".

As Grady said, for a conceptual metaphor to form in people's mind, the two domains (REFUGEE INFLUX and NATURAL DISASTER or FLOOD) must have at least one common property. In this case, it could be the emergency of providing housing and care or the fact that both "disasters" arrive from the sea. The grounding of this metaphor could also be based on other activated conceptual metaphor such as a COUNTRY is a CONTAINER and people coming in is mapped onto filling the container up (e.g. with water). Besides, the motivation behind the use of this metaphor is to put focus on the number of people arriving in a country, and make it seem so big, that migrants or refugees have become an uncountable mass ("migration mass"), like water (or insects as in "a swarm").

Whatever the actual genesis of this metaphor is, we can comment on its present hide and highlight effect. REFUGEES are a NATURAL DISASTER highlights the aspects that are associated with natural disaster, namely: danger, mortality, destruction and risk for the locals on the one hand, and unpredictably and powerlessness of humankind on the other hand. These aspects in focus are mapped, more or less intentionally (Philip, 2017, p. 227), onto the referent: the refugees or migrants.

However, REFUGEES are a NATURAL DISASTER hides other aspects of the "crisis" that are not taken in account by the source domain NATURAL DISASTER. These are the human nature of the "crisis" (Refugees are people and not water nor insects) and the individuality of these human beings (people are countable "individuals" and not a "mass"). Finally, this metaphor shifts the role of the victim to make it seems like the locals are, as it would be the case in an actual natural disaster, instead of the refugees themselves (Agnetta, 2018; Spieß, 2017).

2.2.2. Extension

Once a CM is conventionalised, new metaphorical linguistic expressions can be produced and will be understood with little cognitive efforts as long as they are coherent with the CM (Anderson, 2017; Jäkel, 1997). For example, say the

metaphor REFUGGEEES are a NATURAL DISASTER is well entrenched in the minds of the speakers of a speaking community. These speakers understand expressions associating the arrival of refugees like a wave crashing on the shore and this through the mapping of the concepts large number, danger, and maybe, coming from the sea. If these mappings are entrenched then speakers won't have any problems producing and understanding from the very first occurrence of "a *tsunami* of refugees". A tsunami being a very big and dangerous version of a wave, the speaker understands instantly that a "*tsunami* of refugees" is an even bigger number of refugees and therefore an even more dangerous situation than a "*wave* of refugees" (Spieß, 2017).

Besides novel linguistic actualisation of an already entrenched CM, speakers can create new CM: an innovative mapping of two domains. For instance the transfer of the structure of the domain GUEST onto the domain REFUGEE would be an innovative metaphor (Agnetta, 2018). Marco Agnetta writes that he found one linguistic instantiation of the CM REFUGEEES are GUESTS, the motto of a social network group "Refugees welcome" (p.26).

2.3. Research question

If we do believe in the CMT, then we assume that metaphor scholars can investigate the cognitive structures and conceptualisations taking place in people's mind by analysing metaphorical language. Metaphors can then be considered as "Windows to the Mind" as the title of Sandra Handl and Hans-Jörg Schmid's book (Handl & Schmid, 2011) suggests. Lakoff and Johnson themselves say that "since communication is based on the same conceptual system that we use by thinking and acting, language is an important source of evidence for what that system is like" (1980, p. 3)

The research question is precisely this: We want to analyse metaphorical language use in order to try and understand how the concepts of gender, romantic and sexual relationships are conceptualised. We are also going to try and relate these conceptualisations with the socio-historical contexts in which the analysed data (chart songs) was produced (the 50ies, 1970 and 2017).

Our preoccupation here is to raise awareness about the type of metaphors used to talk about intimate heterosexual relationships and about the hide and highlight or extension effect and the social implication they may have. As Alice Deignan puts it,

While this aspect [hide and highlight effect] of metaphor may sound undesirable, it is also unavoidable. Writers who are concerned about the normative effects of metaphor, such as Reddy and May, do not suggest that “reality” can be accessed directly. Nonetheless, they urge that metaphors should not be accepted uncritically; rather their inferences should be made explicit, then challenged, and alternative metaphors should be explored (Deignan, 2005, p. 24).

3. Aim of the study

Since the 1970ies, an enormous amount of work has been done denouncing sexism through language structure and use. The field of feminist linguistics got hold of language structure (compare Bodine, 1998; Doleschal, 1992; Hellinger & Bussmann, 2001, 2003; Trömel-Plötz, 1980) and language use (Graddol & Swann, 1989; Lakoff, 1992; Matz & Borker, 1982; Pearce, 2008; Romaine, 2001). A branch of Critical Discourse Analyse specialised on feminist critical discourse analyse (Eakins & Eakins, 1979; Fischman, 1978). Moreover, different genres have been studied with a gender perspective, see for instance political speeches (Ahrens, 2009), advertisement (Marschik & Dorer, 2002), children’s program and storybooks (Klann-Delius, 2005; Leung, 2016; Ott, 2015, 2016). Finally, because the Gender Studies integrated literature studies, it could also deal with representation of women, femininity, female sexuality etc. in genres such as novels (Patthey-Chavez, Clare, & Youmans, 1996) cinema or poetry.

All this work has arguably been successful, at least with the German language, where regulations against sexist language (Guentherodt, Hellinger, Pusch, & Trömel-Plötz, 1980) have to be applied in all official document and Grammar books. DUDEN for instance edited in 2017 an explanatory grammar book specifically for a correct gendering (Diewald & Anja, 2017).

Still, we believe that there are certain genres that haven't been investigated yet, or not enough. Chart songs lyrics for example have been completely left out of scientific observation. It is easy to think that this kind of text have been disregarded as not interesting, not serious or not relevant. But however unsophisticated and uncreative these lyrics might be, we still think that they can deliver a pervasive discourse, with strong ready-made conceptualisations of gender and relationships that are worth investigating more closely.

This paper will not take any stances on whether the lyrics of chart songs do have an influence on youngster's perception of relationships, masculinity, femininity or intimacy, nor to what degree. These questions are left to necessary psycholinguistic follow-up research. However, our aim is to make explicit the perceptions that could be conveyed if chart songs did have an impact on conceptual structures.

This study should give a socio-historical perspective to the metaphor analysis. The corpus allows a focus on three distinct time periods: the 1950ies, the year 1970 and 2017. This choice has been made in order to observe, if visible, the differences in use of metaphorical language concerning love and sexuality between the time before and after the student revolution of 1968, also called "sexual revolution" that resulted in a major change in the expression of sexuality.

4. Methodology

4.1. Methods in metaphor studies: Introspection or corpus use

The first cognitive studies of metaphor were based on introspective data. Lakoff and Johnson (1980) or Kövecses (1986) for instance, collected a set of invented examples of sentences taken out of their own language knowledge and students' elicitations. This method was certainly useful in the beginnings of metaphor studies, as it saved researchers time and helped them find many structural mappings (Kövecses, 2011, pp. 24 - 25). The following quotes are some well described examples of CM

Reddy's communication metaphor:

- i. Ideas are object: “I *gave* you that idea.”
- ii. Words are containers: “don’t force your *meaning into* the wrong *words.*”
- iii. Communication is sending/receiving: “it’s hard to get *that idea across* to him.”
- iv. The ideas-objects are sent in the words-containers: “his words *carry* little meaning.”

(G. Lakoff & M. Johnson, 1980, pp. 458 - 459)

THEORIES are BUILDINGS:

- That’s the *foundation* of the theory
- The theory needs more *support.*
- The argument is *shaky.*

(G. Lakoff & M. Johnson, 1980, p. 469)

IDEAS are FOOD:

- Let me *stew* over it for a while.
- That’s *food* for thought.
- He’s a *voracious* reader.
- We don’t need to *spoon-feed* our students.

(G. Lakoff & M. Johnson, 1980, p. 470)

Introspective data collection is valid for “synchronic research to demonstrate the structural parameters of a particular language form under study” (Mischler, 2013, p. 27) but is, today, largely seen as insufficient and/or unreliable. Sara Handl and Hans-Jörg Schmid add that

[o]ne can even suspect that, at least in some cases, what researchers have in mind first is the mapping rather than the examples, i.e. that they construct examples to fit the mappings proposed (Handl & Schmid, 2011, p. 2).

Beside the unreliability and subjectivity of introspection (Deignan, 2005, p. 27), we can count other drawbacks of this method, such as the absence of communicative context, sociolinguistic information, clues on the frequency or relevance of the expressions. Most metaphor researchers, including Kövecses for his later work (Kövecses, 2011; PRAGGLEJAZ, 2007), have thus switched to the now more common source of data: corpus compilation. As Kövecses explains:

On the one hand, [the Pragglejaz Group] claim that traditional metaphor researcher take for granted which expressions are metaphorical, and, on the other, they also suggest that the approach does not pay attention to which actual metaphorical expressions are used of particular target domains, by real speakers in natural discourse (Kövecses, 2011, p. 24).

Corpus studies focus on the language use as opposed to linguistic (passive) knowledge. The context - both the situational context, (provided detailed information is given about the samples in the corpus), and the linguistic context (what was said or written before and after the expression under study) - can, and should, be taken into consideration (Mischler, 2013, p. 28). With a corpus, the researcher can also analyse the frequency and relevance of linguistic expressions (Jäkel, 1997, pp. 144-145). In Grady's, words

Such research can shed light on the types of metaphors which real speakers and writers are most (or least) likely to produce, the effect of context on the production of metaphors, and the discourse functions served by metaphors (Grady, 2007, p. 206).

Besides, with comparable samplings, researchers can use different corpora to make language (or language varieties), genre or diachronic comparison (Tissari, 2017, p. 118).

And finally on the contrary to the introspective data gathering, that is predominantly dependant on one speaker's intuitive knowledge of language, corpus studies have a better intersubjective verifiability (Jäkel, 1997, pp. 144-145), especially if the research is done with a publicly available corpus (Tissari, 2017, p. 117)

Of course, any statement made about language as result of corpus-based analysis must still be relativized, because a corpus, however well the sampling has been done, can't reflect perfectly real language use in its completeness (Tissari, 2017, p. 117).

Besides, the investigation of a corpus for metaphors (or any figurative linguistic expressions) must be made manually. Human manual coding necessarily leaves space for judgment calls and subjective interpretations, as Handl puts it:

Given that any corpus-linguistic investigation of the frequency of metonymic [or figurative] uses of words involves the researcher manually analysing every concordance line, corpus studies will always be limited in scope (Handl, 2011, pp. 107 - 108).

For the investigation of a very specific genre, however, corpus-based study is the better option, primarily for the following reason: a specific genre, like chart songs texts for instance, isn't every day spontaneous language that the analyst could produce intuitively. Second even if the researcher could, (if he or she was a popular songwriter), the data wouldn't be a representative of the genre, but of the style of one songwriter. Also no diachronic comparison would be possible.

For the sake of reliability, the next sections of this paper will describe precisely each step of the corpus compilation (section 4.2.) and coding (sections 4.3. and 4.4.). In that way the reader will be informed about the scope of the study and the extent to which the findings can be generalized.

4.2. Data collection

4.2.1. Corpus compilation

The corpus for this study is a compilation of three subcorpora, each corresponding to the popular hit-songs in Germany during a specific time period: the year 2017, the year 1970 and the 1950 decade (1950 – 1959), according to <https://www.chartsurfer.de/>.

2017: The search request in "Chartsurfer" made for the compilation of the 2017-corpus gave the list of the 100 titles listed as singles year charts in Germany.

Starting from the top of the list (most popular), the 25 first titles in English or German language were chosen. This means that the titles number 2 and 15, both with Spanish lyrics, were excluded, and number 26 and 27 were taken instead to make 25 texts.

1970: The similar search request was made for the year 1970. This year was chosen, because it follows the 1968-events. As this list doesn't present any Spanish texts or texts of any other languages than German and English, the 25 first titles were chosen to constitute the 1970-corpus.

1950: For the hits of the fifties, the earliest decade with records of chart lists, the request wasn't made for a single year but for the whole decade. From now on for simplicity we will call it the 1950-corpus. Again, the 25 first titles with English or German text were chosen for the corpus. Instrumental versions with no lyrics were excluded.

For each of the selected title, the lyrics were searched on the internet and copied onto a text file that added the line numbering. This step of the process was problematic for 3 of the 1950-songs as the lyrics couldn't be found on the internet. (*Seemann wo ist deine Heimat*, *O Cangaceiro*, *Sieben einsame Tage*, *Sieben einsame Tage*). These were thus also excluded, making the 25th selected text the 34th title on the ranking chart. If a song has more than one version (*House of the Rising Sun*, *Tom Dooley*, *Buena sera...*), only the version listed on the chart-list was selected, even if it isn't the original text.

The final selection constitutes a corpus of about 20 000 tokens. We define token as a string of characters separated by blank space. Word contraction such as "I'm" or „don't" are transcribed as "I m" and "don t" so that each contraction counts as two tokens. Punctuation signs such as commas, full stops and parenthesis have been subtracted from the total count of tokens. Table 1 presents the repartition of tokens for each subcorpora.

As chart-songs' lyrics are typically very repetitive, we have counted the tokens again, this time grouping exact identical lines together. The corpus consists, then, of 11 992 tokens. Repetitions count for 40% of the whole corpus.

Corpora	Number of Songs	Token total	Token without repetitions	Percentage of repetition
Total	75	19 988	11 992	40
2017	25	10 542	5 838	45
1970	25	5 297	3 472	34
1950	25	4 149	2 682	35

Table 1: size of the corpus and sub-corpora in number of tokens

Table 1 presents the size of each subcorpus in number of songs, in token and in token without the repeated verses. The 2017-corpus is the biggest both with and without the repetitions. It is roughly twice as big as the 1970-corpus. Moreover, the lyrics of the 2017-songs are the most repetitive, with 45% of the content being exact repetitions of a previous verse. Note that, beside the exact repetitions of a line (see line 17, 18 and 19 of extract 1), we find many repetitions such as line 16 and 20 of the same extract. Our automatic counting system doesn't count line 20 as a repetition of line 16, because of the "Oh", although a human listener would perceive it as such. If we took the "perceived" repetitions into account, the percentage of repetitions in a song would be much higher.

16	I want something just like this
17	Doo-doo-doo, doo-doo-doo
18	Doo-doo-doo, doo-doo-doo
19	Doo-doo-doo, doo-doo-doo
20	Oh, I want something just like this

Extract 1: Something just like this (lines 16 - 20)

One shouldn't ignore the importance of repetitions in a song. These are the linguistic expressions that are heard the most often by the listener, especially those in a salient position such as in the refrain. According to Hans-Jörg Schmid, frequency, repetition and saliency are factors that favour entrenchment (Schmid, 2014). Nevertheless, the qualitative metaphor analysis will be done on the corpus for which exact repetitions have been removed.

4.2.2. Language

The selected texts for the compilation of the corpus are either in German or in English². The resulting corpus is thus bilingual German (33 songs) and English (42 songs). Table 2 expresses the repartition of the languages in the different subcorpora.

Corpus	English	%	German	%	Songs
Total	42	56	33	44	75
2017	22	88	3	12	25
1970	18	72	7	28	25
1950	2	8	23	92	25

Table 2: Language distribution

In the 1950ies most of the chart songs (“Schlager”) in Germany have German lyrics and English texts are exceptions: (*Buena Sera* and *Rock Around the Clock*, both from the USA). In the year 1970 the balance between German and English language presence was inverted with 18 songs out of 25 in English, against 7 in German. One English song contains a verse in French (as its title: “*Ma belle amie*” and two of the German songs have some verses in English (*Shalala – I love you* and *Dein schönstes Geschenk*). In addition to that, nationalities of the singers also varied to a greater extend, with Spain, England and even Liberia³ alongside with the USA and Germany. Finally in 2017, the balance is completely reversed, with only 3 songs in German out of the 25 selected texts. English makes up for 88%⁴ of the songs in the 2017 corpus. One of the German songs contains a verse in Spanish “¡Hola!, ¿Cómo estás, señorita” and the address term “señorita” (Miss), the title, is repeated throughout the text.

² If a song includes a couple of words or a sentence in another language (Spanish, French or Italian), it has been retained.

³ the band “Soulful Dynamics” for their song “*mademoiselle Ninette*” (according to Wikipedia)

⁴ It would be 81% if we haven’t excluded the two Spanish songs ranking in the first 25 hits of 2017: *Despacito* and *Mi Gente*.

4.2.3. Gender

The category “Gender” was added in the meta-information about each song. This category is somewhat troublesome to define. “Gender” could mean either the gender of the singer, the singer of the original version, the songwriter, the lyric I, the main figure in the official video, the expected audience etc.

As we want the marking of “Gender” to be as close as possible to what the audience would perceive as “speaker”, we have chosen the following guidelines:

- Lyric I if it can be identified in the text
- If not, the voice heard in the ranked version of the song

Both German and English are languages that don’t make the identification of the lyric I easy, because gender is only grammatically marked on the third person (Engl: He vs She or Germ: Er vs Sie), and never on the first or the second person. We had to rely on lexical clues such as “I am a [...] man“ (example 1 and 2) or deduce the first person from the third: If “I” is talking about a girl, we interpret “I” as male (example 3), and reverse.

(1) *I’m a Neanderthal **Man*** (Neanderthal Man, 1)

(2) *Well , **I’m** not the world’s most physical **guy*** (Lola, 7)

(3) *Well I found **a woman**, stronger than anyone I know*

***She** shares my dreams, I hope that someday I’ll share **her** home*
(Perfect, 15-16)

This deduction could also be made, when the text gave lexical clues about the second person, as shown in the following example.

(4) ***Cecilia, you’re** breaking my heart*

***You’re** shaking my confidence daily* (Cecilia, 1-2)

In this extract, the second person “you” is a woman, named Cecilia. Therefore we assume that the first person “I” in the text is a man.

This decision is surely plainly excluding the possibility of understanding homosexual relationships, but it seems very plausible and compatible with other “genders” such as the gender of singer, the songwriter(s) and the voice “heard”.

In the cases where the lyric I isn’t identifiable, we decided to mark the gender of the voice heard the most in the given version of the song. The 5 cases of duet with fairly balanced text repartition were listed in the gender-category “Duet”. Table 3 shows the repartition of gender among the subcorpora

Corpus	Male	%	Female	%	Duet	%	Total
Total	58	77	12	16	5	6	75
2017	19	76	6	24	0	0	25
1970	24	96	1	4	0	0	25
1950	15	60	5	20	5	20	25

Table 3: Gender distribution

Overall, female “voices” make up for 16 % of the corpus (22 % with duets). In the 1950ies men were dominant with 60 % of the corpus against 20 % for women (respectively 80 % and 40⁵ % counting the duets). The male dominance has been at its peak in 1970 as only one song out of 25 can be attributed to a woman (*Arizona Man*). In 2017, female “voices” stand in the rankings again, but largely not as successful as men, who make up for more than ¾ of the 2017-coprus⁶.

4.3. Retrieving the linguistic metaphors from the corpus

4.3.1. Automatic and manual linguistic retrieval

Because a corpus-based metaphor analysis can’t be done by a computer, the researcher has to investigate his or her corpus manually (Deignan, 2005, p. 93). This work can become extremely time consuming or even impossible, when using very big corpora. Some scholars thus use the key word procedure. This means that they constitute a list of words such as synonyms and related concepts to the one under investigation, and use the concordances retrieved from the corpus as data to investigate (Ahrens & Yat Mei Lee, 2009; Philip, 2009).

⁵ 80 and 40 add up to 119. It is allowed to be more than 100 as duets are counted twice.

⁶ Both excluded Spanish songs, would have been marked as male.

Key words concordance isn't the most efficient way of selecting all, and only, metaphorical language use for a concept (Tissari, 2017, p. 121), as on the one hand, the occurrences of the forms in the key word list might be literal or non-metaphorical figurative language and, on the other hand, metaphorical language could use other vocabulary than the key words selected by the searcher, for example, the anaphoric referential "it" can easily escape the concordance search, even as in reference to the concept under investigation (Jäkel, personal communication, July 24, 2018). Target domains especially are hard to find in a corpus with a key word search, as they aren't necessarily linguistically visible or computationally searchable. Besides, key words search can only work when the searcher already knows on which conceptual metaphor he or she is working on, and for which he or she needs linguistic realisations of. Thus, this method isn't adapted to explorative studies.

Another way of getting through a large corpus is to investigate a small part of it entirely manually and then extend the results of the small sample to the bigger corpus (Charteris-Black, 2004). This method combines the advantage of small corpus studies - detailed information about the context that enables rich interpretation - with the advantages of bigger corpora - their generalizability.

For the present study, we chose to investigate the whole corpus manually. First, our corpus is small enough to do so in a reasonable amount of time, second, we want to use the detailed context for the interpretation (Deignan, 2005, p. 93). And third, we aren't starting with particular CM we want to analyse, but rather we want to explore the specific genre – chart songs lyrics - for realisations of any possible CM. The key-word method could thus never be complete enough for this goal.

4.3.2. The Pragglejazz' Metaphor Identification Procedure (MIP)

The Metaphor Identification Procedure is a tool for investigating metaphors in real discourse developed by a group of metaphor scholars, each of them represented by a letter in the name "Pragglejazz" (**P**eter Crisp, **R**aymond Gibbs, **A**lice Deignan, **G**raham Low, **G**erard Steen, **L**ynne Cameron, **E**lena Semino, **J**oe Grady, **A**lan Cienki, and **Z**oltán Kövecses). The Pragglejazz group explain their

tool thoroughly in their paper, published in 2007 “*MIP: A method for Identifying Metaphorical Used Words in Discourse*”. This procedure is suitable for our study for at least four reasons:

- a. It is entirely manual
- b. It focusses on linguistic metaphors independent of a preconceived Conceptual Metaphors
- c. It is flexible
- d. It is suited for explorative work

The Pragglejaz Group’s paper’s instruction for the use of their tool is summarized as such:

The MIP is as follows:

1. Read the entire text–discourse to establish a general understanding of the meaning.

2. Determine the lexical units in the text–discourse

3. (a) For each lexical unit in the text, establish its meaning in context, that is, how it applies to an entity, relation, or attribute in the situation evoked by the text (contextual meaning). Take into account what comes before and after the lexical unit.

(b) For each lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context. For our purposes, basic meanings tend to be

—More concrete; what they evoke is easier to imagine, see, hear, feel, smell, and taste.

—Related to bodily action.

—More precise (as opposed to vague)

—Historically older.

Basic meanings are not necessarily the most frequent meanings of the lexical unit.

(c) If the lexical unit has a more basic current–contemporary meaning in other contexts than the given context, decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it.

4. If yes, mark the lexical unit as metaphorical.

(PRAGGLEJAZ, 2007, p. 3)

Step 1

Each text of the corpus is the lyric of a song. Each of them were read, and listened to. If the song version in the chart provides an official music video, then the latter has been watched. This is rather the case for the most recent texts (the 2017-corpus). The meaning of the whole text isn't always obvious and the researcher had sometimes had to rely on her subjective interpretation, or at worst, ignore this first step.

Step 2

The units of the corpus are the individual tokens as defined in section 4.2.1. This definition of unit is problematic because of the multi-words units. The Pragglejazz group classifies them as (2007, pp. 26 - 27)

- Polywords: of course, all right, at least
- Phrasal verbs: get on with, give up, take off
- Classical idioms : have a bee in one's bonnet, be tied to someone's apron strings
- Fixed collocations: staking a claim, suffering many blows

The Pragglejazz Group gives guidelines to decide if to treat these cases as one or more than one unit. However their guidelines are themselves not clear cut and leave room for individual decision making.

If a multiword unit can be semantically decomposed, then we considered each component word as a lexical unit; otherwise, we considered the multiword item as a single lexical unit (p. 26).

This guideline doesn't clearly say from what point on we can say that a unit can be "semantically decomposed" or to what standards (most of) the linguists agree on. Finally, if we take the criterion of semantic decomposability to determine the units, why stop at the graphic word, and not also decompose "back/door, day/light, bed/sheets, hand/made, up/tight..."? All in all, taking the graphic word as unit is, indeed, an arbitrary decision, but we thought it would at least create a constant between different analysts. However, we will found out with the test-analysis (see section 4.3.4) that this decision was in fact not ideal.

Each token of the corpus is represented on one row in the table, so that we can read the text vertically see extract 2. These lines are structured with different columns each containing different information about the token, such as the file it comes from, the line number, its position in the line etc. Take the first line of the song "shape of you" for example (extract 2): *The club isn't the best place to find a lover*. Every token on this phrase will be given the number 1 as "line number", "The", the first token of this line take the position 1, "club" the position 2, and so on until "lover" as number 11. The complete line in the text has been added as "context" to the information of each token. This addition enables the analyst to consult immediately the context of the token, even when they aren't presented in reading order like in the later form. This presentation form helps dealing with the multiword units, because even if the tokens are treated individually by the program, say "make" and "love" or "stand" and "up", the analyst will have access to the context and will be able to see a group like "make love" or "stand up".

Line	Line - Context	Position	Token
1	The club isn t the best place to find a lover	1	The
1	The club isn t the best place to find a lover	2	club
1	The club isn t the best place to find a lover	3	isn
1	The club isn t the best place to find a lover	4	t
1	The club isn t the best place to find a lover	5	the
1	The club isn t the best place to find a lover	6	best
1	The club isn t the best place to find a lover	7	place
1	The club isn t the best place to find a lover	8	to
1	The club isn t the best place to find a lover	9	find
1	The club isn t the best place to find a lover	10	a

1	The club isn't the best place to find a lover	11	lover
---	---	----	-------

Extract 2: Data presentation (Shape of you, line 1)

Step 3

For practical reasons, we have dealt with part b of step 3 before step a.

b) Two word-lists (an English one and a German one) were made out of the corpus and attached each token to the most basic or concrete definition we could find in Oxford online dictionary⁷ for the English list and DUDEN⁸ for the German list. For some of the words, we needed additional help from an online English urban dictionary⁹.

a) We could then read the corpus “normally” (with one word per row as shown in in extract 2) alongside with the basic definitions. For each of the tokens, the searcher asked herself if this definition is suitable for this context. If it was, we left it, and if it wasn't we used the Pragglejaz group's criteria to decide if both meanings (the basic definition and the context meaning) had a metaphorical relation or not. If they did, we marked the token under consideration with an “M” (for Metaphor) (see extract 3).

⁷ en.oxforddictionaries.com/definition

⁸ www.duden.de/woerterbuch

⁹ www.urbandictionary.com/define.php?term=

Token number	Line number	Line – Context	Token	Basic definition (Oxford online dictionary)	Metaphor? Step 4
728	4	Hercules and his gifts	Hercules	Proper Name	
730	4	Hercules and his gifts	his		
731	4	Hercules and his gifts	gifts	A thing given willingly to someone without payment; a present.	M
732	5	Spiderman s control	Spiderman	Proper Name	
734	5	Spiderman s control	control	The ability to manage a machine, vehicle, or other moving object	M
736	6	And Batman with his fists	Batman	Proper Name	
737	6	And Batman with his fists	with	Accompanied by (another person or thing)	
738	6	And Batman with his fists	his		
739	6	And Batman with his fists	fists	A person's hand when the fingers are bent in towards the palm and held there tightly, typically in order to strike a blow or grasp something.	
741	7	And clearly I don t see myself upon that list	clearly	In a clear manner; with clarity	M
742	7	And clearly I don t see myself upon that list	I		
743	7	And clearly I don t see myself upon that list	don		
745	7	And clearly I don t see myself upon that list	see	Perceive with the eyes; discern visually.	M
746	7	And clearly I don t see myself upon that list	myself		
747	7	And clearly I don t see myself upon that list	upon	(= On) Located somewhere in the general surface area of (a place)	M
749	7	And clearly I don t see myself upon that list	list	A number of connected items or names written or printed consecutively, typically one below the other	

Extract 3: tokens with basic definition presentation (Something just like this, lines 4-7)¹⁰

¹⁰ Some of the tokens (“and”, “s”....) have been removed, for the sake of space

c)

Gifts: In this context, Hercules isn't receiving nor giving actual presents, but it is his physical powers or special talents that are referred to.

Control: Spiderman isn't in command of a machine or an engine. Rather his super-powers are mentioned in this context. It could be part of a CM such as SPIDERMAN'S BODY is a MACHINE.

See: There is no concrete thing to see. Nobody perceives visually himself on a list. In this case the singer means "he thinks of himself" or "he values himself". This could eventually be a realisation of THINKING is SEEING

Clearly: If "seeing" is metaphorical, then "clearly" also has a great chance of being metaphorical. If something is clear, it is easy to see. We could have the following mapping:

SEEING	THINKING
CLEAR = Easy to see	Easy to think = OBVIOUS

Table 4: Relation THINKING is SEEING

Upon: The literal meaning of "upon" implies a surface and the spatial relation between an object and this surface; the object being on the surface. In this case, the "object" is the singer and the "surface" a list that is itself imaginary, and not a piece of paper with the names of superheroes on it. The singer means something like "I don't share any characteristics with any superheroes"

This is also an example of the advantage of taking the whole line into consideration. In the analysis, we won't want to consider "upon" alone, but the interesting expression is "upon a list" potentially within SHARING CHARACTERISTICS is BEING ON A LIST.

4.3.3. Modifications

The MIP isn't the latest version of the metaphor identification procedure. Indeed Steen, one of the Pragglejaz Group member revised it and developed the MIPVU as rectification (Steen, 2017). Considering Steen's critics of the MIP that did affect the aim of this study, we did our own modifications:

Borderline Metaphors:

First, the MIP only allows a binary notation of metaphors (yes or no). However, with real data in general and with song text in particular, the analyst is sometimes confronted to situations

where an utterance could be either understood literally or metaphorically. These cases can't be covered by a binary notation. Steen calls them "borderline" and explains that this happens when the analyst is provided with too little information; for example, when the sentence is uncomplete such as "I had somebody come around and *stuck* their *bloody*...." (Steen, 2017, p. 8)".

In the case of this study, the lack of information is due most of time to the unclarity of the text. This confusion can come from an unclear text or from the analyst's insufficient linguistic competence in urban English.

The following extract is judged by the analyst as unclear:

- 1 I like digging holes and hiding things inside them
- 2 When I ll grow old I hope I won't forget to find them
- 3 Cause I've got memories and travel like gypsies in the night
- 4 I built a home and wait for someone to tear it down

Extract 4: No roots (line 1 - 4)

The following extract is an example of text for which the linguistic competence of the researcher was insufficient to correctly understand and rate the text for metaphorical expressions. The words in bold, are the ones the analyst had to look up in the urban dictionary and/or still don't understand.

- 3 And they always be smokin' like a Rasta
- 4 Fuckin' with me, **call up on a Uzi**
- 5 And show up, **man them the shottas**
- 6 When my **homies** pull up on your block
- 7 They make that thing go grrra-ta-ta-ta (pow, pow, pow)
- 8 Ayy, ayy, **switch my whip, came back in black**

Extract 5: Rockstar (lines 3 - 8)

Another case of borderline metaphor is when the text is made to be understood both literally and metaphorically intentionally. Even though chart songs don't have a high poetic quality, songwriters are still expected to be striving for this kind of ambiguity. We can take the song "Swalla" to illustrate this phenomenon:

- 6 All you girls in here, if you're feeling **thirsty**
7 Come on **take a sip** cause you know what I'm **servin**, ooh

Extract 6: Swalla (lines 6 - 7)

We could both interpret the latter extract literally (the girls are thirsty and a man is offering them something to drink) or metaphorically (the girls are sexually aroused and a man is offering them sex). Such expressions were marked as “B” (for “Borderline”) instead of “M”.

Longer metaphorical units:

The second insufficiency of the MIP mentioned by Steen (2017, p. 82) is the identification of longer metaphorical expressions. In other words, some metaphorical expressions take a whole phrase or sentence, or can even be distributed over a larger part of text. In these cases, no linguistic unit (as defined by the Pragglejazz group) is necessarily used metaphorically within the sentence and, thus, shouldn't be marked as “metaphor” if we follow the MIP strictly. However the meaning of the whole sentence can serve a metaphor. Steen takes Ezra Pound's poem as an example (p. 82):

In a station of the metro
The apparition of these faces in the crowd;
Petals on a wet, black bough¹¹

The last verse of this poem itself does not contain any expression that would be identified as metaphorical by the MIP. However the whole verse is a metaphorical expression of recognizable faces in the metro.

To give an example from our corpus, we can consider the following extract

- 12 So tell me now
13 **When every star falls from the sky**
14 **And every last heart in the world breaks**
15 Oh hold me now
16 **When every ship is going down**
17 I don't fear nothing when I hear you say

Extract 7: Ok (lines 12 - 17)

The three verses in bold are metaphorical expressions that refer to an emotion such as sadness or possibly a depression. Following the MIP, we mark “falls” from line 13 and “heart” and

¹¹ My use of bold characters

“break” from line 14 as metaphorical. However within line 16 no metaphorical unit is found (even the unexpected use of “going down” for “sinking” isn’t a metaphor: A sinking ship is literally going downward). We need to mark these longer metaphorical units anyway in order to include them into the analysis. These metaphors had to be reinterpreted, so that we could find the mappings between the smaller units of the metaphorical verse with the bigger picture, in this case the overall emotion in the song. For example, here, “When every ship is going down” had been interpreted as something like the cause of a depression. The “ship” would be a metaphorical refuge that a person might have (partner, family, home, job...) and them going down, is the feeling of losing them or their support. With this interpretation, we could mark “boat” as metaphorical and standing for “(feeling of) security”.

This is not the perfect objective solution to identify longer metaphorical units, because the analyst first needs to interpret the whole chunk before coding it. A different interpretation given by another reader might lead to different coding and eventually different results.

4.3.4. Method reliability

In order to test the reliability of the metaphor identification method used, a small part of the corpus has been given to 6 independent analysts, to find out if the results matched.

4.3.4.1. Test-corpus

The test-corpus is a selection of six texts taken out of the corpus under study. The titles are listed in table 5.

Year	Rank	Language	Title	Abbreviation
1970	20	German	Die Masche der Mädchen	MM
1956	08	German	Weißer Holunder	WH
2017	08	German	Was du Liebe nennst	LN
1970	08	English	Cecila	CC
1970	22	English	Whole lotta Love	WL
2017	01	English	Shape of you	SY

Table 5: Composition of sample submitted to testing

Each of the texts was presented to the test-analysts as an individual Word-document (see Annexe B). On the first page, the test-analysts had the metadata (year, singer, songwriter etc.) then the whole lyrics to read. From the second page on, the text was presented without repetitions and tokenised (one token on one row). The columns “line [verse number in the song]” and “Nr [token number in the verse]” are there to help the test-analyst situate the token

in focus. In the last column, the test-analysts had to write if they thought “yes” or “no” that this token is a metaphorical unit in this context.

The test-analysts could choose to test the German test-corpus (484 tokens), the English test-corpus (535 Tokens) or both (1019 tokens).

4.3.4.2. Test-analysts

The 6 test-analysts were all Cognitive Linguistic students (2 male 4 female), who had been given a crash course about the CMT à la Lakoff and Johnson and a brief presentation of the study. There were given the Pragglejaz’s paper on MIP (PRAGGLEJAZ, 2007) to read before starting their analysis.

Five students analysed both language test-corpora, and one student chose English only. This makes 6 results to compare for English and 5 for German. Each participant has a different native language (German, English, Spanish, Macedonian, Hungarian, and Chinese) but all have a very good proficiency in both English and German. They were given all the time they needed to proceed.

Text	Searcher	Average of participants	Participant					
			1	2	3	4	5	6
MM	17	19.8	13	13	48	15	10	-
WH	17	17.4	14	7	52	1	13	-
LN	40	36.6	14	42	82	28	17	-
CC	9	12.2	7	13	34	10	5	4
WL	33	35.2	16	39	62	42	18	34
SY	38	35.3	13	31	112	20	13	24

Table 6: Number of metaphorical units identified per song and per participant.

The numbers of metaphorical units identified by the test-analysts are much dispersed. See for example, that in “Weißer Holunder” Participant 3 identified 52, whereas Participant 4 only finds one. Generally, Participant 3 seems to mark many more tokens as metaphorical than their peers. This may be due to the different solutions the test-analysts found to deal with longer metaphors. Some chose one or two tokens to mark. A participant explained on their feedback sheet that they marked “the ones with the highest semantic content”, while others chose to mark each token of a proposition. Nonetheless, a calculation of the standard deviation shows

that the results of the analysts are not significantly different to the test-analysts' results. This calculation is demonstrated in the annex D.

4.3.4.3. Results of the analyses

The results of the test-analysts have been reported in a table, just like the Pragglejazz group did (PRAGGLEJAZ, 2007, p. 18) in table 7.

Number of Times Marked	English		German	
	Frequency	%	Frequency	%
0	266	49.81	263	54.56
1	157	29.40	124	25.73
2	44	8.24	57	11.83
3	36	6.74	18	3.73
4	17	3.18	13	2.70
5	14	2.62	7	1.45
6	0	0	-	-
Total	534	100	482	100

Table 7: Frequencies and percentages of total number of words marked as metaphorically

For the English songs, the test-analysts only agree for 50% of the tokens, which none of the participants marked as metaphorical. The scores of the German test-corpus are only just slightly better with 56% of complete agreement (54.56% marked by none and 1.45 marked by all). These results are quite bad compared to the scores the Pragglejazz group came up with. The six of their analysts agreed completely for 88.3% (spoken text) and 82.5% (written text) of the tokens (PRAGGLEJAZ, 2007, p. 18). This could either say that their procedure isn't explained clearly enough or standardized enough to be reproduced by other independent analysts, that the genre of lyrics of pop songs is particularly difficult to rate, or that the procedure hasn't been executed correctly in this test.

4.3.4.4. A closer look at the disagreements

With "disagreements", we mean either linguistic units marked as metaphors by the searcher but not by most of the test-analysts, or inversely, those marked as metaphor by most of test-analysts but not by the searcher.

The locations of these disagreements can shed light on issues with the method. First the problem of delimiting the different linguistic units becomes very clear. Take the expressions

“fill up” from *Shape of You* as an example to illustrate the problem: Because the unit separation was made at blank spaces, “fill up” counts as two units consequently 4 possible patterns of marking: (both units “no”, both units “yes”, first unit “yes” and second “no”, or the opposite, first unit “no” and second “yes”). What happened is that most analysts did interpret “fill up” as whole, but chose different ways of rating it.

Token	Most test-analysts	Searcher
Fill	Yes (3/6)	no
up	No (5/6)	yes

Table 8: Problem for agreement by multi-words unit

As a result both tokens count as disagreements, although larger unit delimitation would have found more consensuses. This was also the case of expressions such as “in love”, “deine Liebe¹²”, ”come on”, take my place”, “in the after-noon”, “on ... date” , “harte Zeug¹³” , “give it a chance”, “making love”, etc.

The second issue to be raised here is the question of the frontier between metaphors and metonymy. The test-analysts identified metaphors where the searcher only sees metonymies. This is for instance the case of “backdoor” as in “*I wanna be your backdoor man* (whole lotta love)”. The “backdoor man”, is the lover who comes and visits his girlfriend, when her husband is away, through the back of the house to hide from chatty neighbours.

The distinction between metaphor and metonymy is still a discussed question in cognitive linguistic literature. This paper is not the place to raise it once more, but we will state the compromise scholars more or less agree upon: metaphor and metonymies are both sides of one continuum. Mappings relating two indisputably separate domains are indisputably metaphors and mapping between two obviously related domains are without discussions metonymies, but no clear boundary is found within what is “in between”. Thus it is not surprising that different analysts have different ideas on where to put the boundary (Panther & Thornburg, 2007).

Another source of “disagreement” are the so-called “physical metaphors” (G. Lakoff & M. Johnson, 1980). As Lakoff and Johnson write, these metaphors are very difficult to see.

¹² Your love

¹³ Hard stuff

Physical metaphors such as these are hardly ever noticed, because they are so basic to our everyday conceptualizing and functioning (G. Lakoff & M. Johnson, 1980, p. 461).

This is probably why many of the physical metaphors identified by the searcher such as “lotta (= a lot of)” (*a whole lotta love*), “more” (*I don’t want more*) and “mehr” (*gib mir mehr*)¹⁴, all literally expressions of quantities - but used in this context to measure something unquantifiable such as love - might have been overseen by the test-analysts, because of their high conventionality. This could also be the case of “something” in “*discovering something brand new*” (*shape of you*, 23). Unconventional physical metaphors, however, have been identified by the test-analysts as well as the searcher, such as “inch” in “*I’ll give you every inch of my love*” (*whole lotta love*, 35) or “handmade” in “*your love was handmade for someone like me*” (*shape of you*, 10).

Yet another issue is the interpretation of the text, particularly problematic for this genre. Even with a very clear consensual view of metaphors (which is not the case) different analysts will rate the text differently, if they interpret it differently.

Finally, it can happen that one single apparently irrelevant choice can make a big difference in the statistics at the end. Take the pet name “baby” for instance: one can hesitate to count it as a metaphor or not. The searcher did, the test-analysts didn’t. But instead of affecting one token, this decision had to be repeated on 17 occasions. “baby/babe” makes up for 1.6 % of the test-corpus. It is the 7th most frequent word of the corpus after “Ah”, “I”, “my”, “and”, “ich” and “you”, and the first content word. This is how one single decision can affect a big part of the text.

4.4. Labelling the LM

Once the metaphorical linguistic expressions have been identified, they have been assigned to two categories: one for the source domain and one for the target domain. The source domain is the domain from which the concepts, used to conceptualise another, are taken from. The target domain is the generally more abstract or more complex domain that is being conceptualised. In LIFE is a JOURNEY for instance (“He’s never let anyone get *in his way*, she’ll go *places* in life, I’m *at a crossroad* in my life...”¹⁵ (Kövecses, 2010, p. 3)), JOURNEY is the source domain and LIFE the target domain (pp. 328-329). The categories were included

¹⁴ Give me more

¹⁵ Kövecses’ italics

in the data bank alongside the tokens and their context (see Screenshot 1). With a SQL formula, we can ask the databank to retrieve lines of the songs that have been labelled with a particular domain (see screenshots 2 and 3).

Screenshot 1: metaphorical units and their domains of the song "Something just like this"

+ Options					
title	line	context	token	source1	target1
Somethingjustlikethi	4	Hercules and his gifts	gifts	exchange	thing
Somethingjustlikethi	5	Spiderman s control	control	control	thing
Somethingjustlikethi	7	And clearly I don t see myself upon that list	clearly	clarity	cognition
Somethingjustlikethi	7	And clearly I don t see myself upon that list	see	seeing	cognition
Somethingjustlikethi	7	And clearly I don t see myself upon that list	upon	spacial relation	society
Somethingjustlikethi	8	But she said , where d you wanna go ?	where	journey	romance
Somethingjustlikethi	8	But she said , where d you wanna go ?	go	movement	romance
Somethingjustlikethi	9	How much you wanna risk ?	risk	danger	emotion
Somethingjustlikethi	10	I m not looking for somebody	looking	possession	cognition
Somethingjustlikethi	11	With some superhuman gifts	gifts	exchange	thing
Somethingjustlikethi	14	Just something I can turn to	turn	movement	emotion
Somethingjustlikethi	32	But I m not the kind of person that it fits	fits	clothes	cognition
Somethingjustlikethi	33	She said , where d you wanna go ?	where	journey	romance
Somethingjustlikethi	33	She said , where d you wanna go ?	go	movement	romance
Somethingjustlikethi	40	Somebody I can miss	miss	touch	emotion
Somethingjustlikethi	51	Where d you wanna go ?	Where	journey	romance
Somethingjustlikethi	51	Where d you wanna go ?	go	movement	romance

Console

Screenshot 2: First 25 examples of metaphorical tokens labelled 'target domain = emotion'

+ Options					
title	line	context	token	target1	source1
Shapeofyou	12	I may be crazy , don t mind me	crazy	emotion	life
Somethingjustlikethis	9	How much you wanna risk ?	risk	emotion	danger
Somethingjustlikethis	14	Just something I can turn to	turn	emotion	movement
Somethingjustlikethis	40	Somebody I can miss	miss	emotion	touch
Tuesday	1	Got the club going up , on a Tuesday	going	emotion	movement
Tuesday	1	Got the club going up , on a Tuesday	up	emotion	spacial relation
Tuesday	3	Club goin up , on a Tuesday	goin	emotion	movement
Tuesday	3	Club goin up , on a Tuesday	up	emotion	spacial relation
Tuesday	9	Club goin up	goin	emotion	movement
Tuesday	9	Club goin up	up	emotion	spacial relation
Tuesday	10	Got the club going up	going	emotion	movement
Tuesday	10	Got the club going up	up	emotion	spacial relation
Tuesday	26	Things is crazy back home , it kills me that I m n...	crazy	emotion	life
Tuesday	26	Things is crazy back home , it kills me that I m n...	kills	emotion	conflict
Morethanyouknow	7	I just need to get it off my chest	off	emotion	spacial relation
Morethanyouknow	14	But they can never tame a fire like yours	fire	emotion	heat and cold
Morethanyouknow	17	You got me begging , pretty baby set me free	free	emotion	force
Morethanyouknow	22	I see it in your eyes	see	emotion	seeing
OK	5	I m burning up , I m going down	going	emotion	movement
OK	5	I m burning up , I m going down	down	emotion	spacial relation
OK	8	When I found myself in the middle , in the middle ...	found	emotion	possession
OK	13	When every star falls from the sky	star	emotion	light and dark
OK	13	When every star falls from the sky	falls	emotion	force
OK	14	And every last heart in the world breaks	breaks	emotion	creation
OK	16	When every ship is going down	ship	emotion	concrete

Screenshot 3: First 25 examples of metaphorical tokens labelled 'source domain = spacial relation'

title	line	context	token	target1	source1
Shapeofyou	5	Come over and start up a conversation with just me	up	communication	spacial relation
Shapeofyou	17	I m in love with the shape of you	in	love	spacial relation
Shapeofyou	20	I m in love with your body	in	Love	spacial relation
Shapeofyou	33	One week in we let the story begin	in	time	spacial relation
Shapeofyou	36	Fill up your bag and I fill up a plate	up	thing	spacial relation
Shapeofyou	36	Fill up your bag and I fill up a plate	up	thing	spacial relation
Somethingjustlikethis	7	And clearly I don t see myself upon that list	upon	society	spacial relation
Tuesday	1	Got the club going up , on a Tuesday	up	emotion	spacial relation
Tuesday	3	Club goin up , on a Tuesday	up	emotion	spacial relation
Tuesday	9	Club goin up	up	emotion	spacial relation
Tuesday	10	Got the club going up	up	emotion	spacial relation
Morethanyouknow	1	I saw it coming , from miles away	miles	time	spacial relation
Morethanyouknow	2	I better speak up if I got something to say	up	cognition	spacial relation
Morethanyouknow	7	I just need to get it off my chest	off	emotion	spacial relation
OK	5	I m burning up , I m going down	up	completness	spacial relation
OK	5	I m burning up , I m going down	down	emotion	spacial relation
OK	16	When every ship is going down	down	emotion	spacial relation
OK	23	Sorry I dragged you into this	into	life	spacial relation
Wasduliebenenst	11	Ich roll einen Jib (roll einen Jib) , wir werden...	high	drug - alcohol	spacial relation
Unforgettable	3	I m gonna sip on this drink , when I m fucked up	up	?	spacial relation
Unforgettable	57	Know the jet s on me	on	exchange	spacial relation
Galwaygirl	2	But she fell in love with an English man	in	love	spacial relation
Galwaygirl	38	As we fill up our lungs with the cold air of the n...	up	quality	spacial relation
Galwaygirl	41	I swear I m gonna put you in a song that I write	in	communication	spacial relation
Swalla	3	Love in a thousand different flavors	in	sex	spacial relation

4.4.1. Choice of category

One of the difficulties that occurred during the labelling of the linguistic metaphors was the choice of the appropriate category for one item. We wanted to avoid the bias that could occur when having pre-conceived conceptual metaphor in mind: See the critic of the traditional CMT in Handl and Schmid (2011), where they disapprove of the fact that searchers (George Lakoff and Mark Johnson in occurrence) already have a mapping in mind, and are looking for linguistic expressions that can count as actualization of it. This is the deductive approach. We want on the contrary, to use an inductive approach. This means that we start from the individual linguistic expressions and then walk our way up to possible systematic mappings.

If the theoretical approach sounds appropriate, in practice it is not always easy to assign one single domain to one concept. Gerard Steen also points out this difficulty as he reanalyse one of Lakoff and Johnson's example ARGUMENT is WAR. In this example the domain WAR is constituted by elements such as „point”, “target” and “wipe out”:

The crucial question arises of whether these are linguistic expressions that are typical “war” language – after all, point seems a word more closely related to mathematics, while target may be primarily related to games and sports and wipe out is an action applied to ovens and sinks more than anything else (Steen, 2017, p. 78).

This means that where we would find many examples of one concept, WAR for instance, with a deductive approach, we have many unrelated elements with an inductive approach. How do we find WAR with MATHEMATICS, GAMES, and CLEANING?

Some of the domain assignments necessarily were the results of judgment calls. For instance, in the category POSSESSION, we find “have”, “mine”, “own” as well as concepts such as “finding”, “winning” and “stealing“. “Winning” could just as well have fitted the domain GAME or WAR and “stealing” the domain CRIMINALITY. In the latter, we could have found “kill” instead of in LIFE-DEATH (or again WAR). “Lightening” could, depending on the focused aspect, fit either in LIGHT/DARK or in NATURAL FORCE. The German “Ziel” could also be associated to either JOURNEY (as destination) or GAME (as goal) or WAR (as target). The analyst realised by doing the classifications in complete isolation of the context, that it isn’t possible to organise concepts into one single distinct domain. Instead, when cases occurred where a concept could fit into more than one domain, the analyst chose the one predominant in the text.

4.4.2. Labelling metaphorical items for source and target domains

The unidirectionality principle says that metaphors usually follow one direction which is from concrete to abstract (Jäkel, 1997, p. 41). This means that concepts that can serve as source domains will generally be more concrete, simple or familiar than the target domains. We now need to make clear what is meant by “concrete, simple or familiar”.

Remember, we mentioned earlier that the main function of metaphors is the making possible of understanding or conceptualising things that can’t be expressed by literal language (Jäkel, 2003). This implies that the mind uses its knowledge about some concepts (from a source domain) to make analogy or comparison with less familiar concepts (from the target domain). Following this thought, we can rephrase Jäkel’s principle that says “from *concrete* to *abstract*” into “from *familiar to the mind* to *new to the mind*”. The source domain thus concerns what is (more) familiar to the mind and the target domain what is new(er).

4.4.3. Source domains

One can argue that the degree of familiarity with concepts varies according to the different cultures on the planet, depending on how different things (or aspects of things) are valued in each culture. However, some experiences are common to all human beings such as (eating, sleeping, bodily experiences, etc.). These universal experiences are thus likely to serve as source domain for conceptual metaphors. See Mischler’s argument:

These conceptualizations are the product of everyday experiences of the world: the human mind, situated in a physical body, takes information gathered from experience in the world, including the visual, auditory, tactile, and other biological and perceptual processes and produces conceptualizations [...] (Mischler, 2013, p. 6).

All human beings, no matter in what culture or environment they grow up and live in, have a body. And all (abled) human beings get to know it, feel it, and learn to use it. All information about the external world are first experienced through the body and then processed within. Embodiment is the starting point of our source domains categories. This chapter presents some of the defined source domains.

4.4.3.1. Body part and posture

The most frequent body part used as source domain in the corpus is, by far, the heart (30 instances out of 41 BODY-metaphors), but we also found the chest, the hand, the eyes, the head and the tongue.

Examples of heart-metaphors:

(5) *Found my **heart** and broke it here* (Castle on the Hills, line 5)

(6) *weiß wie schnell ein **Herz** verbrennt*¹⁶ (Diana, line 6)

Most of the examples of category “posture” express a lying position such as in „*Heut liegt was in der Luft* ¹⁷“ but some also expressed standing, sitting or kneeling. Each of the 3 instances of metaphors with kneeling (7-9) are marked as “borderline metaphor”, because the listener could easily imagine both that the singer is literally kneeling in front of his lover to beg for something, or just saying how he feels, without actually kneeling down.

(7) *Right where you wanted, **down on my knees***

You got me begging, pretty baby set me free (More than you know, 16 – 17)

(8) *Oh Cecilia, I'm **down on my knees*** (Cecilia, 3)

(9) *I got **down on my knees*** (Lola, 25)

¹⁶ ... knows how fast a heart can burn up

¹⁷ There is (lies) something in the air today

4.4.3.2. Senses

As the mind can only experience the world through bodily experiences, we expect to find that the five primary senses, view, audition, smell, touch and taste, to play a big role in the source domain of conceptual metaphors. The following table is the number of metaphors (without repetitions) that have one of the five primary senses as the source domain in the whole corpus.

Primary sense	Number of metaphors
Hearing	16
Seeing	22
Smell	5
Taste	14
Tactility	4

Table 9: Primary senses metaphors by modality

Seeing is the dominant primary sense used as source of a metaphor. Compared to other mammals, humans have proportionally a more developed visual sense. We perceive our world first by seeing it, then with the audition and other senses. Our least developed sense is the smell. This order matches the frequency of metaphors based on primary senses.

- (9) *eine **Melodie** ist heut in uns erwacht*¹⁸ (Steigt in das Traumboot, 13)
 (10) *I **saw** it coming, from miles away* (More than you Know, 1)
 (11) *Love in a thousand different **flavors*** (Swalla, 3)

In (9), a melody takes the place of loving feelings. This metaphor is coupled with a personification, as the melody/loving feelings awaken, an activity literally exclusive to living entities, and with a container-metaphor as the melody/loving feelings are in the body : „*in uns*“. Example (10) is an actualisation of the now established KNOWING is SEEING (coupled with TIME is a MOVING OBJECT). Finally, example (11) is an actualisation of the conventional metaphor of taste, where the gustative taste becomes the liking-taste. This metaphor is so conventionalised that both English and German languages lexicalised it. The word “taste” stands for both meanings. The first entry of the oxford dictionary¹⁹ is “*The sensation of flavour perceived in the mouth and throat on contact with a substance*”, and the third one is “*The ability to discern what is of good quality or of a high aesthetic standard*”.

¹⁸ A melody woke up in us today

¹⁹ <https://en.oxforddictionaries.com/definition/taste>

The same phenomenon happens with the German “Geschmack” with DUDEN’s²⁰ first entry being : *“etwas, was man mit dem Geschmackssinn wahrnimmt; charakteristische Art, in der ein Stoff schmeckt, wenn man ihn isst oder trinkt”²¹* and the fourth being *“subjektives Werturteil über das, was für jemanden schön oder angenehm ist, was jemandem gefällt, wofür jemand eine Vorliebe hat”²²*

The fact that manipulation verbs (holding, taking...), surface qualities (soft, hard...) and spatial contact (on, against...) were counted in other categories might explain the very low number of tactility metaphors. Although somehow, this number shows that on the contrary to the rest of the animal world, humans don’t simply perceive and react to the world, but rather manipulate it.

4.4.3.3. Extensions of the 5 senses

With the basic bodily experiences as starting point (the 5 basic senses), we can find more or less universal experiences.

Thanks to the human visual faculties, the mind can build concepts such as COLOURS and LIGHTING. Audition allows the domain of MUSIC, largely represented in this corpus. Although FOOD could be primarily related to BASIC NEEDS along with HUNGER, it can also be related to taste, especially concerning SWEET FOOD. From tactility, we can derive concepts such as SOFTNESS, HARDNESS, SHARPNESS, WEIGH, LIQUIDNESS etc. and MANIPULATION.

4.4.3.4. Living entity

Living entities are humans, animals and plants. Because language and cognition are human functions, when we wrote earlier that the source of a metaphor is supposed to be the familiar domain to the mind, we have implied the human mind. Consequently most of the source domains are implicitly related to human beings. Body parts and senses, as we discussed above are human body parts and human senses. Nevertheless, animals and plants can still be used as a source domain for metaphors.

²⁰ <https://www.duden.de/rechtschreibung/Geschmack>

²¹ Something that is perceived through the gustative organs; characteristics of the taste of the matter when it is eaten or drank

²² Subjective assessment about what is perceived as pretty or agreeable, of the likings, and preferences

Plants

The domain of plants can be the source of conceptual metaphors. Well known CM based on plants are for instance INDUSTRIE (George Lakoff & Mark Johnson, 1980), FAMILY (“My family tree”, “The fruit of my womb”; “Family: like branches on a tree, we all grow in different directions yet our roots remain as one.”), IDEAS (Jäkel, 1997).

The corpus presents too few instances of PLANT-metaphors to objectively recognize a conceptual metaphor, but we can still find interesting linguistic examples:

(12) *I’ve got no **roots**, but my home was never on the ground* (No Roots, 9)

Here the singer is saying that she doesn’t have any roots. We interpreted the roots as being a home (in the sense of the German “Heimat”). Life is conceptualized as a tree that is grounded, in the place one calls “home”. One can move around and travel, like branches and leaves can grow relatively far from the trunk, but the roots stay still. In her case, Alice Merton is a child of an international couple (British father and German mother). Because of her father’s profession, the family had to travel a lot and move regularly during her childhood. Alice Merton now says that she feels connected to many places like Canada, England, Germany, and France. Her unusual life experience inspired her to write her first successful song “no roots”.

A recurrent image of life in the corpus is the growing. AGING is GROWING is a conventional metaphor (“I grew up in a village” or “growing old” as in no roots). But in the other examples of the corpus, the focus isn’t really put on the age, but rather on the intellectual or sensible maturity of the person, such as we would see a CM such as BECOMING MATURE is GROWING. However, AGING and BECOMING MORE MATURE do have a metonymical relationship, or are at least so closely related; that AGING is GROWING and BECOMING MORE MATURE is GROWING might rather actually be two aspects of one same CM; maybe LIVING is GROWING?

(13) *When I’ll **grow** old I hope I won’t forget to find them* (No Roots, 2)

(14) *Never **growing** up* (It ain’t me, 25)

(15) *And I’ve not seen the roaring fields in so long, I know **I’ve grown***
(Castle on the Hills, 7)

(16) *Me and my friends have not thrown up in so long, oh how **we’ve grown***
(Castle on the Hills, 20)

Animals

Animal references in metaphor in this corpus are most of the time to name women. “Bitch” stands 7 times for woman and “chick” 3 times. Genitalia are also sometimes called with animal names: “pussy” for the female and “Hase²³” for the male genitalia. Beside animal names, the category animals also comprise behaviours (“savage, wild, roaring”) and interactions between humans and animals (“tame, riding”).

4.4.3.5. Death

Although dying is a case of universal bodily experience, it is also universally unknown to the people still living and speaking. But, in addition to the mystery, death is a very sensitive subject and even taboo in many societies, and this makes it very likely to be the target rather than the source domain of a metaphor. Consider the many euphemisms that have been created around it: *to pass away, to go to a better place, to kick the bucket etc.* Paradoxically, death has been found in the corpus as a source domain in three cases and none as target domain.

(18) *Things is crazy back home, it **kills** me that I’m not around* (Tuesday, 26)

(19) *He know I m a fashion **kill**a, word to John Galliano* (swalla, 45)

(20) *Step back with your chit-chat, **killin** my vibe* (You don’t know me, 8)

The “killing” in example (18) is an actualisation of the EMOTIONAL PAIN is PHYSICAL PAIN metaphor, coupled with a superlative. The meaning of the sentence (18) can be understood with the following analogical relation: $\frac{\text{physical pain}}{\text{superlative (dying)}} = \frac{\text{emotional pain}}{\text{meaning of sentence (18)}}$

The “Killa” (killer) in sentence (19), stands for “expert”, and the “killing” in (20) for “ruining, damaging, erasing” or something of the like.

Other source domains

For reason of space, not all the categories of source domains can be described in this paper. We shall thus simply name some of further categories: Forces (physical, natural, gravity, magnetic), movements (forwards, backwards, towards ego, away from ego etc.), spacial relation (on, in, under, beside etc.), communication (speak, ask, story etc.), exchange of goods (give etc.) etc.

²³ Rabbit

4.4.4. Target domains

Identifying the target domains of the metaphors is more difficult than the source domains, because it relies on a personal interpretation of the texts. The following list shows the most frequent (at least ten times) labels we have given the target domain in the corpus.

Target domain	Number
Emotion	181
Romance	129
Time	82
Cognition	82
Love	70
Life	58
Desire	57
Sex	47
Control and power	35

Communication	31
Society	30
Personification	24
Drug - Alcohol	24
Morality	23
Quality	15
Fidelity	12
Flirting	11
Intimacy	10
Intensity	10
Activity	10

Table 10: List of target domains

EMOTION excludes LOVE that comes 5th in the list. ROMANCE stands for “romantic relationship”. COGNITION is a grouping of “knowing, thinking, dreaming, deciding...” SEX stands for intimate activity such as intercourse, as well as kissing etc. COMMUNICATION is a grouping of “talking, asking, answering, story...” SOCIETY concerns relation to a group (inclusion or exclusion) as well as social constraints. MORALITY regroups concepts like “good, bad, honesty, respect etc.” It excludes FIDELITY that has its own label. QUALITY refers primarily for concrete objects (hardness, weight, form, size, dryness etc.) FLIRTING and INTIMACY also have their own category. This was a judgment call; they could as well have been included in ROMANCE. ACTIVITY is a more or a less a dummy category, where any (human) activity that doesn’t fit any other are assigned to such as dancing, driving or diving.

Counting the frequencies of the target domains of metaphorical expressions isn’t sufficient to make assumptions about the dominant isotopies of the corpus. This would be forgetting about themes that are mentioned literally or with any other type of figurative language. Theoretically, a high target domain frequency isn’t directly related to a dominant theme in discourse because of other factors, such as abstraction (subject is impossible to talk about other than with metaphors, like TIME or EMOTION) or social taboos (subject is indecent to talk about directly, like SEX or DEATH). This is why we will use both the metaphor analysis of section 5, and token frequency lists for the diachronic analysis in part 6.

5. Metaphor analysis of LOVE, RELATIONSHIP and SEX

In conceptual metaphor literature, LOVE is used indistinctively for talking about two different things. LOVE can stand for the feeling someone has for somebody or LOVE can stand for the kind of relationship two people are having. The emotion that we call LOVE isn't easy to define and is very variable. Oxford's online dictionary definition says that love is "An intense feeling of deep affection²⁴". Love can be combined with other feelings such as respect, worship, proudness, care, admiration, enthusiasm, devotion, attachment, liking, desire, excitement, "Geborgenheit²⁵" etc. and these may differ from one relation to another as well as over over time. "Love" could also stand for different kinds of love, for instance maternal love, patriotism (love for a country), friendship (love for peers), love of oneself, of an activity etc. and of course romantic love. We believe "romantic love" expresses the combination of "general" love (intense affection) with the bundle of collateral feelings and a sexual attraction component. In this paper we will use the term "love" as short for "romantic love". The emotional love is the one that conceptual metaphor scholars mean with LOVE is a FIRE, or LOVE is a FLUID IN CONTAINER for instance (Kövecses, 1986).

Beside the emotion, LOVE can stand for the relationship that two partners are having with oneanother: this is LOVE is a JOURNEY for instance. A relationship between two people can be of any kind kinship, friendship, professional etc. in this paper "relationship" will be used as short for either "romantic relationship" (boyfriend-girlfriend) or "sexual relationship" (sexual partners).

Obviously emotion-LOVE and relationship-LOVE are closely related to each other and certainly difficult to separate, but the aim of distinguishing between the two isn't to treat different situations, but different aspects of one situation: one aspect being the feelings (intern to an individual, bodily), the other being the interaction between two people (beyond the individual, social). In our data bank, emotion-LOVE is labelled LOVE and relationship-LOVE is found under ROMANCE (see the list of target domains above).

²⁴ <https://en.oxforddictionaries.com/definition/love>

²⁵ The Author can't find any appropriate translation of « Geborgenheit ». It isn't simply "feeling of security", the standard translation (LEO), but also the feeling of being taking care of and (emotionally) protected, of both confidence and self-confidence etc.

5.1. LOVE/ROMANCE is a UNITY (of two complementary parts)

In *Anger, Pride and Love (1986)*, Kövecses finds that in the English language, Love is conceptualized as the unity between two complementary parts. He gives the expressions “We are one” or “She is my better half” as linguistic instances of this conceptual metaphor (p. 62).

We have found this idea of unity or physical attachment three times in the corpus.

- (21) *Nichts kann mich **trennen** von dir*²⁶ (Du, 33)
- (22) *bis einmal das Leben uns **vereint***²⁷ (Arizona Man, 29)
- (23) *Du sahst dass er den Ring noch trug
der dich mit ihm **verband***²⁸ (Cindy, 17 – 18)

In each of the examples (21, 22 and 23), the humans beings, part of the relationships are the objects of the verbs “trennen”, “vereinen” and “verbinden”²⁹, whereas the agents are some external inanimate entities (nothing, life and a ring).

The UNITY of 2 parts implies the PHYSICAL CLOSENESS of 2 entities. We can find a few realisations of the conceptual metaphor EMOTIONAL CLOSENESS is PHYSICAL CLOSENESS (Kövecses, 1986, pp. 65-66) in the corpus:

- (24) *Come a little **closer** , let me taste your smile* (More than you know, 19)
- (25) *Cause every time that she gets **close** , yeah* (Nothing holding me back, 4)
- (26) *ich wär ihr doch so gerne **nah***³⁰ (Ich weiß, was dir fehlt, 5)
- (27) *Of a girl who stood **beside me*** (I.O.I.O, 9)

The linguistic metaphors in (24, 25, 26 and 27) have been marked as borderline metaphors, because we can read them literally as well as metaphorically, especially in (24) where “taste your smile” could stand for “kiss you”, in which case, the lovers will literally have physical contact.

²⁶ Nothing can separate me from him

²⁷ Until finally life unites us

²⁸ You saw that he still wore the ring that linked you to him

²⁹ Separate, unite, link

³⁰ I wish I was close to her

5.2. FOOD-metaphor

Kövecses (1986) observed that there is conceptual metaphor such as THE OBJECT OF LOVE IS (APPETIZING) FOOD (p. 67) because the loved one can be named with terms of sweet food such as “honey, sugar or sweetheart”. Only “honey” occurs in our corpus twice in one song. According to this data, we couldn’t argue in favour of such a conceptual metaphor. However, the concept of FOOD is otherwise present in the corpus:

DESIRE is HUNGER/THIRST

- (28) *All you girls in here , if you’re feeling **thirsty*** (Swalla, 8)
- (29) *And baby , I’ve been **droolin*** (Whole lotta love, 31)

KISSING is TASTING

- (30) *Come a little closer , let me **taste your smile*** (More than you know, 19)
- (31) *But I can **taste you on the tip of my tongue*** (Your song, 2)
- (32) *Love in a thousand different **flavors***
*I wish that I could **taste** them all tonight* (Swalla, 3-4)

SEX is EATING/DRINKING

- (33) *Bist du bei mir, **hau** ich dich direkt **weg***³¹ (Señorita, 17)
- (34) ***Champagne** poppin, she gon **swallow** that* (Swalla, 31)

OFFERING SEX is SERVING FOOD

- (35) *Come on **take a sip** cause you know **what I’m servin*** (Swalla, 9)

In the whole corpus, only once does a female singer use a FOOD-metaphor (31) for 18 times in the male subcorpus. It seems that comparing the desired person to tasty food is a male perspective (*Well I found a **girl** beautiful and **sweet***, perfect, 4). This CM is subject to some highlight effect, as seen in section 2.2. Indeed, Eating is a basic need, and according to Article 25(1) of the United Nations Universal Declaration of Human Rights Chart³², all human beings are entitled to satisfy hunger and thirst. By associating lust (here especially male lust of female body) with hunger and thirst, we are treating male sexual desire as a basic need, and

³¹ You are with me, I gobble you up straight away

³² **Everyone has the right to a standard of living** adequate for the health and well-being of himself and of his family, **including food**, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

men as entitled to satisfy it. The hidden effect of this CM, is that sexual impulse, as opposed to hunger, can be controlled and doesn't have to be satisfied immediately.

5.3. INTENSITY is HEAT

According to Kövecses, LOVE is FIRE is another common CM in English. He shows it with concepts like fire, flame, sparks, consume, kindle, go out, burn etc. (p. 84 – 85). In the corpus (36) and (37) could at first glance seem to be realisation of LOVE is FIRE

(36) *Denn wer junge Liebe kennt*

*weiß wie schnell ein **Herz verbrennt***³³ (Diana, 5-6)

(37) *Heiß , die **Herzen so heiß** vor Liebe die wir uns heute geben*³⁴ (Barfuss im Regen, 5)

However, in (37) the heart isn't burning, like it should do in a fire, but just heating up. Besides, FIRE and HEAT can be associated with other domains than LOVE, such as PASSION (38), LONGING (39), DANCING (40), and most frequently SEXUAL DESIRE (41 and 42).

(38) *But they can never **tame a fire** like yours* (More than you know, 14)

(39) *Lang ersehnt **heiß** erfleht*³⁵ (Am Tag als der Regen kam, 2)

(40) *When the clock strikes twelve we'll **cool off** then* (rock around the clock, 25)

(41) *You **need coolin**, baby, I'm not foolin* (Whole lotta love, 1)

(42) *And baby, I been **burnin*** (Whole lotta love, 11)

If the intensity of sexual desire is heat, then "burning" should stand for desperately wanting one's lover (42), and "cooling" is the satisfaction felt after having her or him (41). On the other end of the scale, "cold like ice" should be the complete absence of sexual desire, and coherently, "melting it", achieved by increasing the temperature, is like successfully arousing someone (43).

(43) *Deine Liebe (deine Liebe) ist **kalt wie Eis*** (wuh)

*Ich lass sie **schmelzen**, wenn du weißt, was ich mein*³⁶ (Was du Liebe nennst, 13-14)

³³ because, who knows young love, knows how fast a heart can burn out

³⁴ Hot, the hearts as hot as the love we give each other

³⁵ Longingly awaited, [hotly] desired

³⁶ Your love is as cold as ice, I let it melt, if you know what I mean

In conclusion, the data rather speaks in favour of the INTENSITY is HEAT metaphor, for which “Fire” is one of the extremes (extremely hot ⇔ extremely intense) and LOVE happens to be one of the “things” that can be placed on an intensity scale. LOVE isn’t directly conceptualized as FIRE, but INTENSITY is, and LOVE (or actually LUST in this case) can be intense.

5.4. LOVE is DOWN

5.4.1. Falling

The emotion of love starts by a fall (“falling in love”). This happens 4 times in the corpus (not counting the repetitions).

- (44) *But she **fell in love** with an English man* (Galway Girl, 2)
- (45) *Cause we were just kids when we **fell in love*** (Perfect, 6)
- (46) *Make it up, **fall in love**, try* (Dusk till dawn, 15)
- (47) *I **fell in love*** (Mademoiselle Ninette, 7)

The collocation of “to fall” and “in love” is very strong, but some variation of the expression can also be found:

- (48) *Although **my heart is falling** too* (Shape of you, 19)
- (49) *No fear but I think **I’m falling*** (Your song, 17)
- (50) *Well, **I almost fell** for my Lola* (Lola, 19)

The examples above are instances of “falling in love”, where we can see that “in love” isn’t realised. This means that “falling in love“ isn’t completely lexicalized and that “falling” still has some kind of semantic independence: an uncontrolled downwards movement. Metaphorically falling for someone isn’t gender specific in this corpus. We count 4 occurrences of women “falling (in love)” and 4 of men (with repetitions 6 and 11).

5.4.2. Vertical orientation Metaphor

The vertical orientation described by Lakoff and Johnson associates some concepts with UP and their opposite with DOWN (G. Lakoff & M. Johnson, 1980, pp. 462-464). Table 11 summarizes the different UP/DOWN metaphors mentioned by the authors.

UP	DOWN
Happy	Sad
Conscious	Unconscious
Health life	Sickness death
Having control	Being subject to control
More	Less
Futur	
High status	Low status
Good	Bad
Virtue	Depravity
Rational	Emotional

Table 11: Summary of vertical metaphor by Lakoff and Johnson (1980a, p. 462-464)

We can find coherences between the concepts sharing a direction. HAPPY, GOOD and HEALTHY for instance are all associated with one side, while SAD, BAD and SICKNESS are all on the opposite side. This coherence can be because of the physical and bodily experiences that naturally associate concepts with UP or DOWN. For example, it seems natural that MORE is UP and LESS is DOWN, because of the close association of the physical line of things going up when more things are stapled onto each other, or going down, when things are taken away. We can give as second example, the fact that the first contact that a person is confronted to authority is made as child with ones parents or other adults. In the child's eyes, adults are tall (UP) and have control and a higher status over the child (DOWN). Once the vertical conceptualisations are crystallised, the mind starts to combine them with each other (G. Lakoff & M. Johnson, 1980), so that associations like MORE is BETTER, RATIONAL is VIRTUE, HAPPY is HAVING CONTROL etc. can arise.

The semantics of "falling" (going DOWN) is indeed consistent with LOSING CONTROL (over ones balance) and "falling in love" with EMOTIONAL. It is metaphorically a movement from REASON and CONTROL to EMOTION and LOSS OF CONTROL. If different vertical metaphors can be combined in this way, then love can potentially be

associated with “going bad”, “depravity”, “lower status”, “sadness”, “illness” and “unconsciousness” (see table 11). The following parts of this chapter will test the combination between LOVE and other DOWN-metaphors and argue about their coherence based on the data.

5.4.3. Association with SICKNESS and UNCONSCIOUS

The emotion of love, like any emotions, have bodily effects such as body heat, increased heart rate, blushing and metaphorically interference with accurate perception as in “*He was blinded by love*” (Kövecses, 1986, p. 87). These effects can impair the well-functioning of the being (SICKNESS). Moreover love can be metaphorized as insanity “*I’m crazy about her*” (p. 91).

- (51) *You take all my inhibitions* (There is nothing holding me back, 10)
- (52) *Manipulate my decisions* (idem, 13)
- (53) *Cause if we lost our minds* (idem, 36)
- (54) *Oh , I’ve been shaking* (idem, 40)

The text of the song “*There is nothing holding me back*” presents examples of malfunctioning (51 and 52) or absent (53) minds because of love, and one of uncontrolled bodily reaction (54). Another example of bodily reaction can be observed in (55).

- (55) *Heideröslein spürte nur , wie ihr das **Herz dann schlug***³⁷ (Herderöslein, 11)

5.4.4. Association with BAD and DEPRAVITY

Depravity

In chart songs texts, loving feelings or lust seem to be associated with depravity. First, women expressing their lust are called “bad girls” or “bad bitches”.

- (56) *Baby go and grab some **bad bitches** , bring em home* (Unforgettable, 56)
- (57) ***Bad girls** gon swalla-la-la* (Swalla, 21)
- (58) ***Bad gyal** no swalla nuttin , word to the Dalai Lama* (Swalla, 44)
- (59) *Drankin Henny, **bad bitches** jumpin in the pool* (Rockstar, 35)

Second, the singer of *More than you know*, needs to “confess” his love. This term’s literal meaning is “to admit a crime”. The term “confess” thus maps LOVE to CRIME.

- (60) *And maybe I should stop and start **confessing***

³⁷ Heideröslein could only feel how her heart pounded

Confessing, yeah (There is nothing holding me back, 6-7)

And third, sexual attraction is associated with drugs and addiction as we see in (61 and 62)

(61) *Du machst **süchtig**, so wie FIFA*³⁸ (Señorita, 8)

(62) *Seine **Sehnsucht** je erfährt*³⁹ (Diana, 20)

Danger

Love is also presented as dangerous. Accepting to be part of a relationship is a risk to take:

(63) *How much you wanna **risk**?* (Something just like this, 9)

(64) *No **risk** so I think I'm all in* (Your song, 20)

(65) *Oh, Heideröslein, nimm Dich **in Acht***⁴⁰ (Heideröslein, 13)

Therefore, falling in love can be scary. This is what the singer of *Your Song* felt when she met her lover.

1 I woke up with a **fear** this morning

2 But I can taste you on the tip of my tongue

3 **Alarm** without **no warning**

17 **No fear** but I think I'm falling

18 I'm not proud

19 But I'm usually the type of girl that would **hit and run**

Extract 8: Your song 1-3 and 17-19

Finally, love can be painful. Emotional pain is metaphorized as the heart breaking.

(66) *Found my **heart** and **broke it** here* (Castle on the hills, 5)

(67) *Celia, you re **breaking my heart*** (Cecilia, 1)

(68) *And every last **heart** in the world **breaks*** (Ok, 14)

(69) ***broken hearted** people* (let it be, 8)

The metaphorical agent of “break” can either be the wounded lover him/herself as in (66) or the partner in the relationship as in (67). The expression can also be intransitive. In this case,

³⁸ You make me addict, like FIFA

³⁹ ... ever know about his craving

⁴⁰ Oh, Heideröslein, take care of yourself

the heart of the wounded person breaks itself, as in (68). Finally it can be expressed as an attribute (69).

5.4.5. LOVE, CONTROL and FORCE

Control

According to Lakoff and Johnson's vertical metaphor, EMOTION which includes LOVE, is in the same direction as being SUBMITTED TO CONTROL. We have given a possible grounding for the orientation metaphor SUBJECT TO CONTROL is DOWN with the example of child looking UP to the adults. The corpus presents another image that can serve this purpose.

(70) *Right where you wanted, **down on my knees*** (More than you know, 16)

(71) *Oh Cecilia, I'm **down on my knees*** (Cecilia, 3)

(72) *I got **down on my knees*** (Lola, 25)

The typical position for begging is to kneel down in front of someone, who is standing up. The person in control (of the decision of granting the wish of the beggar) is physically higher than the person down on their knees.

It seems like a (romantic) relationship is unbalanced with a leader or CONTROLER and a follower or CONTROLLED. This is expressed in the following extracts

(73) *I wanna **follow** where she goes* (There is nothing holding me back, 1)

(74) *I wanna let her **take control*** (idem, 3)

(75) ***You got me begging**, pretty baby set me free* (More than you know, 17)

(76) *Come, come on now, **follow my lead*** (Shape of you, 16)

(77) *Ein Mädchen nach Maß, das mich nur **betört***⁴¹ (Ein Mädchen nach Maß, 77)

Force

We can observe from the data, that a person in love (or in lust) hasn't necessarily lost the control of him/herself to the other partner of the relationship. In fact, the control exerted over the loving person can come from some external force. It can either be magnetic force like in example (78) or some kind of magical force, as in (79 – 81) and example 9.

⁴¹ A girl made-to-measure that only bewitches me

3	Es klingt aus lockender Ferne
4	ein Lied aus vergangener Zeit .
5	Das Lied erzählt von den Rosen
6	die schön und schillernd erblüh n
7	damit die fremden Matrosen
8	zur Insel der Liebenden zieh n . ⁴²

Extract 9: Jim, Johnny und Jonas (lines 3 - 8)

- (78) *We **push and pull like a magnet do*** (Shape of you, 18)
(79) *so **zauberhaft** wie nie die Liebesmelodie*⁴³ (Hula Baby, 18)
(80) *Heut liegt was in der Luft, ein ganz besondrer Duft*
*Der so **verlockend** ruft*⁴⁴ (Es liegt was in der Luft, 9-10)
(81) *Heut liegt was in der Luft, ein Duft, der **lockend** ruft* (idem, 16)

In *Hula Baby* (79) the singer is enchanted by the “melody of love”. In the song *Es liegt was in der Luft* (80, 81), the lovers are attracted to each other by a perfume. The observation one can make from these examples, is that magic is expressed through the primary sense of hearing (Lied, Melodie⁴⁵). Even the perfume (Duft) isn’t perceive through smell, as it literary should, but also through hearing: it calls (ruft).

5.4.6. LOVE and SAD?

Until now, we have observed that LOVE is DOWN is consistent with most of the DOWN – metaphors mentioned above (unconscious, sickness, subject to control, bad, depravity). However, the relation between LOVE and SAD, also associated with DOWN, doesn’t follow this pattern. This relation is very ambivalent. Sure, LOVE can be painful (“breaking hearts), but it is usually associated with positive experiences as if lovers enjoyed the loss of control. This could be so because “bad” and “depraved” is exciting (82-83) or because giving up responsibilities is comfortable and reassuring (84).

- (82) *I’m not proud* (Your song, 18)

⁴² It sounds like alluring distance, a song from a past time. The song tells about the roses that blossom so pretty and chatoyant, so that the sailors can go to the island of the lovers

⁴³ As enchanting as the melody of love

⁴⁴ There is something in the air today, a special perfume that calls so temptingly.

⁴⁵ Song, melody

(83) *Maybe I should stop and start confessing* (Nothing holding me back, 6)

(84) *I wanna let her take control* (idem, 3)

Indeed, maybe intimate relationships are seen as a safe place, where one can get a break from the world, where one doesn't have to follow the social expectations, where the social roles are put aside (85). Intimate relationships would be like children's "playing" their made-up self in their made-up world (86)

(85) *I feel so **free** when you're with me, baby* (Nothing holding me back, 48)

(86) *We are still **kids**, but we're so in love* (Perfect, 19)

5.5. LOVE is a VALUABLE or a COMMODITY

Regarding the VALUABLE metaphor, we can start by mentioning the German pet name "Schatz", translating as "treasure" in English, found 5 times in the corpus. "Schatz" can refer to either male or female lover.

Possession in a relationship:

The analyst noticed the numerous instances of possessive pronouns in the corpus that expressed a human being as possessed. We have collect all the occurrences of possessive pronouns related to singular first and second person of the corpus without repetitions and looked at the "property" it relates to. The summary of the findings is given in table 12.

Class of the „property“	Number (Total: 272)	Proportion %	Examples
Body	62	22.8	My heart, your eyes, your body, take my hand...
Relation	47	17.3	Mein Schatz ⁴⁶ , my girl, your girlfriend, my baby
Object	26	9.6	My pants, my glass, mein Geld ⁴⁷ ...
Friend	24	8.8	My friends, mein Team, your homie...
Mind	21	7.7	On your mind, my decision, your dreams...
Emotion	20	7.4	My love, meine Sehnsucht ⁴⁸ ...

⁴⁶ My treasure

⁴⁷ My money

⁴⁸ My craving/longing

Character	20	7.4	Follow my lead, ich liebe deine Art ⁴⁹ , my style...
Place	11	4.0	My Havana, my place, my home, mein Heimat ⁵⁰ ...
Product	9	3.3	Your song, your story...
Time	8	2.9	Your time, my hour of darkness, my holiday...
Family	7	2.2	My mother, my father, your children
Spatial Relation	6	2.2	By my side, on my way...
Life	4	1.5	Dein Leben ⁵¹ ...
Social Group	4	1.5	In my classes, my circle...
Null	3	1.1	Oh my I said

Table 12 first and second person possessive pronouns per use

17.3 % of possessive singular first and second person pronouns are used to relate the loved or desired one to a “possessor”. See for instance:

- (87) *Señorita, sei **meine** Adriana Lima⁵²* (Señorita, 7)
- (88) *Well , I almost fell for **my Lola*** (Lola, 19)
- (89) *You got me thinking about when **you were mine*** (Attention, 19)
- (90) *And I want **you to be mine*** (Be mine, 1)
- (91) *Sage ja, mein Schatz , **dann wirst du mein** !⁵³* (Kohlliesel, 19)

This use of possessive pronouns is nearly exclusively male: we found 2 instances in the mixed gender corpus, 1 in the female corpus and 44 in the male corpus. The difference can't be explained by the size of each corpus (the male corpus is about 5 times bigger than the female one) as we see in the last column of table 13. From these 44 male instances, 38 are first person (my, mine, meine, meine...see (87-91)) and only 6 second person (your, yours, dein, deine....). In conclusion, first, the conceptualisation of a relationship as a possessive relation is a male perspective, and second, most the time they are the possessor themselves.

⁴⁹ I love your ways

⁵⁰ My homeland

⁵¹ Your life

⁵² Be my Adriana Lima

⁵³ Say yes, [my treasure], then you will be mine!

	Number of relation-property instances	Number of tokens	Ratio relation-property / total tokens (%)
Male	44	9628	0.46
Female	1	1902	0.05
Mixed	2	462	0.43
Total	47	11992	0.39

Table 13: Relation-property by gender

Beside, possessive pronouns, metaphorical possession within a relationship, is also marked by verbs such as “to own” or “to have”

- (92) *But darling , just kiss me slow , **your heart is all I own** (perfect, 9)*
(93) ***Du bist alles was ich habe** auf der Welt⁵⁴ (Du, 4)*
(94) *Du **gehörst** zu mir⁵⁵ (Shalala I love you, 22)*
(95) *Ein Mädchen nach Maß, das **mir nur gehört**⁵⁶ (Ein Mädchen nach Maß, 5)*

Like any possessed goods, love can be lost, stolen or found:

- (96) *Sag , dass ich dich , **dich nie verlier**⁵⁷ (Du, 31)*
(97) *Why a stranger comes to **steal the love** (I.O.I.O, 20)*
(98) *Well I **found a girl** beautiful and sweet (Perfect, 4)*
(99) *aber dann **verlierst** du mich (Arizona man, 15)*

The same observation we made with the pronoun can be made here. Men are more likely to be the possessor of the relationship: If we leave out the mixed gender corpus (4 instances), then all but one realisation of this CM is found in the male corpus (31 instances). Furthermore, the only example from the female corpus is (99) where the female lyric I uses the metaphor in a way that puts herself in the position of the valuable that can be lost and the man as the possessor.

Sex is an exchange of valuables

We can also notice that in the corpus sexual intercourse is evoked through the verb “to give” or “geben” in German.

- (100) *Baby, **gib mir** mehr von dem, was du Liebe nennst⁵⁸ (Was du Liebe nennst, 3)*

⁵⁴ You are all I have on earth

⁵⁵ You belong to me

⁵⁶ A girl made-to-measure who only belongs to me

⁵⁷ Say that I will never lose you

(101) *I got to **give it to her** like we in a marriage* (Unforgettable, 16)

(102) *I'm **gonna give ya** every inch of my love* (Whole lotta love, 35)

Besides “exchange of valuables”, some expressions rather express that the partner (her)self is the valuable to be taken.

(103) *I wanna **get** you alone* (Unforgettable, 31)

(104) *Lieb deine Art, du bist alles **wert***⁵⁹ (Señorita, 27)

(105) *I've never **had***

A girl like you (Mademoiselle Ninette, 11-12)

5.6. LOVE is a JOURNEY

The conceptual metaphor LOVE is a JOURNEY is a textbook example of CM. Kövecses mentions it in the chapter “What is a metaphor?” of his introduction to metaphor (Kövecses, 2010, p. 6). *Look how far we've come, We're at crossroads, We'll just have to go our separate ways, we can't turn back now. Ect.* Neither Lakoff and Johnson, nor Kövecses distinguished LOVE from ROMANTIC RELATIONSHIP in the naming of their conceptual metaphors. As the analyst sees it here, the JOURNEY-Metaphor is rather applied to the relationship than to the emotion of love, because the mappings that Kövecses suggests match the relationship more than the lover's feelings for one another.

Source: JOURNEY	Target: LOVE
The travellers	The lovers
The vehicle	The love relationship itself
The journey	Events in the relationship
The distance covered	The progress made
The obstacles encountered	The difficulties experienced
Decisions about which where to go	Choices about what to do
The destination of the journey	The goal(s) of the relationship

Table 14: Mapping LOVE is a JOURNEY (Kövecses, 1986, p. 9)

This is why in the coding of our corpus, the linguistic metaphors that could count as realisation of the conceptual metaphor LOVE is a RELATIONSHIP are actually found under [source = Journey] and [target = romance].

⁵⁸ Baby, give me more of what you call love

⁵⁹ I love your ways, you are worth everything

i. A romantic relationship is like going somewhere...

(106) *Where d'you wanna go* ? (Something just like this, 51)

(107) *But you knew that I would go anywhere for you* (More than you know, 5)

(108) *darf nicht mit dir geh'n*⁶⁰ (Arizona Man, 4)

ii. ...with a partner...

(109) *und fuhr mit ihm dem Land der Liebe zu.*⁶¹ (Hula Baby, 22)

(110) *fahre mit mir nach Hawaii*⁶² (Steig in das Traumboot, 2)

The embedded metaphor BEING IN A RELATIONSHIP is WALKING WITH A PARTNER could be grounded by the act of walking someone home after a date. This specific activity is also quite recurrent in the corpus (e.g. *I walked her home then she took me inside*, Galway girl, 39)

iii. Events can occur along the way...

(111) *Somewhere along the lines* (It ain't me, 5)

(112) *Speed along the lane* (In the summer time, 13)

(113) *If you were by my side and we stumbled in the dark* (There is nothing holding me back, 34)

For the example from *it ain't me* (111), the event that occurs “somewhere along the line” is the decision of one of the partners (“I”) to stop coping with the alcoholism of the other partner. The “speeding along the lane” from *In the summer time* (112), could be (my interpretation) the liberty a man can take from the given dating rules, that is symbolized by the action of driving faster than the speed limit on the road. Finally “stumbling in the dark” (113) is also having a difficult metaphorical path. The dark is usually a symbol of ignorance or doubt. This is grounded on the fact that one can't see where one is going, when walking in the dark. And stumbling implies that the path isn't smooth, but presents some obstacles, making the going difficult. However, although the path is difficult and unknown, as the lovers are going together, they are feeling confident. The next line of the song is “*I know we'd be alright* (Nothing holding me back, 35)

⁶⁰ I am not allowed to go out with you

⁶¹ And travelled with him to the land of love

⁶² going with you to Hawaii

iv. The trip has a destination

(114) *But you knew that I would go **anywhere** for you* (More than you know, 5)

(115) *und fuhr mit ihm **dem Land der Liebe** zu⁶³* (Hula Baby, 22)

v. The journey is often made on boat

(116) *Steig in das **Traumboot** der Liebe⁶⁴* (Steig in das Traumboot der Liebe, 1)

(117) *und das Mädchen stieg in sein **Kanu**⁶⁵* (Hula, Baby, 21)

6. Evolution of the social context and the representation of gender and sexuality in the charts

Like cognitive linguist James Mischler (2013), we think that metaphor studies need to take the socio-historical and cultural context into consideration, especially when working with non-contemporary corpora. This is necessary, first, to avoid anachronic interpretation of the data, and second, to be able “to investigate the effect of cultural change on conceptualisation” (Mischler, 2013, p. 90). The cultural change of interest here is the social movements of 1968.

In this part of the paper, we will sketch one aspect of the socio-historical relation dynamics between men and women of each of the periods under investigation, before commenting its corresponding corpus. The focus of the 1950ies will be the dynamics of the relationship between men and women in general and husband and wife in particular, influenced by the distribution of labour. The year 1970 has been specifically chosen for this study for the social movements of the late 60ies that lead to the so-called “sexual revolution”. Finally we will see that the (western) 21st century, although praised as a great first in gender equality, still hides sexual discrimination in specific domains: the music industry as an example.

6.1. The 50ies

6.1.1. Gender roles and family organisation from the industrial revolution up to the early 60ies

The social and family organisation of the 50ies is assumed to be ahistorical and natural: men go to work and provide for their family, while women stay at home and take care of the household as are biologically meant to. Rosemarie Nave-Herz (1992) and Gisela Bock and

⁶³ And travelled with him to the land of love

⁶⁴ Step onto the dream boat of love

⁶⁵ And the girls stepped onto his canu

Barbara Duden (1997, 2000) argue that this role distribution is, on the contrary, relatively new, with its start accompanying the beginnings of capitalism and industrialisation of work in the 18th century.

Before this time, men and women, their children and hired help, were all interdependent part of the family business (the farm for the major part of the population) and all lived and worked together. There was very little distinction between public and private life, and thus, also between public and private *work*. Women then, played an important role in the income and the financial planning of the household (Bock & Duden, 2000, pp. 125 - 132; Nave-Herz, 1992, p. 13).

The industrialisation, that took place in Europe in the 18th century, however, encouraged men to seek waged work outside of the home and so, created the separation of public and private spaces (outside vs home); activity (working vs housekeeping); roles (the husband's vs the wife's); and remuneration (wage vs unpaid work) (Nave-Herz, 1992, pp. 12 - 24). Even if the forms and agents of the "work" to be done evolved over time (Bock & Duden, 1997), the structure of the relation between husband and wives, and more generally men and women, crystallised.

Financial dependency

Although "household" once had the meaning of managing economies, women lost their financial decision-making-authority when they lost their active participation role in earning the money (Nave-Herz, 1992, p. 22). Her remaining duties of taking care of the household were only "remunerated" by the fact that her husband provided for her in exchange.

Ihre Tätigkeit der Liebe und wird durch Liebe entlohnt – auch wenn die Fakten oft eine bittere Sprache sprechen und wenn auf dem Heiratsmarkt nicht nur Liebe gegen Liebe, sondern Liebesarbeit gegen Unterhalt getauscht wird. (Bock & Duden, 2000, p. 121)⁶⁶

Als die Arbeiten, die grundsätzlich das weibliches Geschlecht und im Besonderen die Ehefrau und Mutter für sich und die übrige Familie, d.h. Mann und Kinder, verrichtet, und für sie im Unterschied zur sogenannten produktiven Arbeit nicht bezahlt wird,

⁶⁶ Her labour of love shall be rewarded with love, even if in the facts speak for more bitter; and in the wedding market, it isn't always love against love that is exchange but "labour of love" against livelihood.

stattessen aber in Abhängigkeit vom Mann und seinem Einkommen Kost und Logis erhält. (Bock & Duden, 2000, p. 122)⁶⁷

Social dependency

Before machines and technology that made the housework easier (washing machine, Hoover, central heating), taking care of the house was difficult, time consuming and needed the participation of different specialised household members (the cook, the maid, the nurse etc.). In the 50ies, all women, regardless of status, wealth and education level all have the same job. Women can only value their social status through the success of their husbands:

Wenn den Ganztagsfrauen dennoch ein unterschiedliches gesellschaftliches Ansehen zuteil wird, so beruht das also nicht auf ihrer eigenen Leistung, sondern auf der Berufsstellung ihres Mannes⁶⁸ (Nave-Herz, 1992, p. 20).

Intellectual dependency

Technical easing of the housework also had for consequence the lack of intellectual stimulation of girls and women. A vicious circle can start: their job is easy, so they aren't intellectually stimulated (Nave-Herz, 1992, p. 20), so they are taken for stupid, so they are kept out of "important" matters such as economy or politics, and given even less intellectual stimulation, and so on.

Physical and sexual dependency

As well as weakening the mind, "easy work" makes a body weaker. While farmer's wife could easily take their husband in a beating (Bock & Duden, 2000, p. 143), today men are without contest physically dominant, and beatings or threats are now more or less unidirectional. According to the Bundeskriminalamt (2017), 82% of the victims of (declared⁶⁹) domestic violence in Germany are women:

Von den im Jahr 2016 unter Mord und Totschlag, Körperverletzungen, Vergewaltigung, sexuelle Nötigung, Bedrohung und Stalking insgesamt erfassten 133.080 Opfern von vollendeten und versuchten Delikten der Partnerschaftsgewalt

⁶⁷ The work that the female sex, and in particular the wife and mother, did for her and her family – this means husband and children – is, on opposite to the so-called productive work of the man, without pay, but instead with her dependence on her husband's wage for board and lodging.

⁶⁸ If being a housewife can vary in the acknowledgment of social status, it isn't due to the work itself, but to the professional position of the husband

⁶⁹ Undeclared violence shouldn't be underestimated

waren 108.956 (81,9%) Personen weiblichen und 24.124 (18,1%) Personen männlichen Geschlechts.⁷⁰ (Bundeskriminalamt, 2017, p. 5)

Moreover, until the 1960ies women can only with difficulty control their own reproductive activities. This makes them slaves of their own bodies. Besides, on the contrary to the preindustrial society, that considered children as young workers (Bock & Duden, 2000, p. 133), in the 50ies, public discourses spread the ideology that mothers play the most important role in children's psychological development and are held responsible for the children's difficulties. By acting on their conscience, this ideology locks mothers up at home with their offspring (Glenn, 1994).

To sum up, the relation between husband and wife up to the 50ies is mostly characterised by male control over women and female's complete dependence to men in every single aspect of their person. Although we haven't discussed the situation of unmarried women here, the reader will find in the gender studies literature that the "freedom" of unmarried women was still limited.

6.1.2. The 1950-corpus: "birds and bees"

6.1.2.1. ROMANCE is a JOURNEY

One of the dominant metaphor of the 1950-corpus is ROMANCE is a JOURNEY, where the focus is put on the destination and the transportation mode. Destinations are usually poetical such as "Land der Liebe"⁷¹ (*Steig in das Traumboot der Liebe*) or "Insel der Schönheit"⁷² (*Hula Baby*), or refer to real places with romantic connotations such as Hawai (*Jim, Johnny und Jonas*, and *Steig in das Traumboot der Liebe*). As destinations are likely to be Islands or faraway places, the mode of transportation is usually a boat such as "the dream boat of love" in "*Steig in das Traumboot der Liebe*" or a canoe (*und das Mädchen stieg in sein Kanu*⁷³, *hula Baby*, 21).

Beside the set of identified metaphorical units, the sea is a very dominant topic in the 1950 corpus. A frequency token list reveals that the words "Insel" and "Matrosen" are present 7 times, "Meer"; 6 times, "Kapitän"; 4, "Seeman"; 3, "Schiff", "Hafen", "Meditereannean sea"

⁷⁰ Of the 133 080 victims of – failed or successful- domestic murder, bodily injury, rape, sexual assault, threats or stalking in the year 2016, 108 95 (81,9%) were female and 24 124 (18,1%) were male.

⁷¹ Land of love

⁷² Island of beauty

⁷³ And the girl got onto the canoe

and “Kanu⁷⁴”: twice⁷⁵. Furthermore “Seesalz”, “Fluss”, “Reise” and “seesack”⁷⁶ are also present once each.

The ROMANCE is a JOURNEY metaphor is also strong in the 2017, but on the contrary to the 50ies, it doesn’t reflect the theme of the songs and is much more abstract. Indeed the destinations are referred to as pronouns such as “where” or “anywhere” and the metaphorical path is simply mentioned as “line” or “lane” as in “somewhere along the line”

6.1.2.2. LOVE is MUSIC

Another recurrent association in the songs of the 50ies is love and music. The following examples aren’t necessarily metaphors, but participate in the association of love with music.

(118) *Im Baum die Amseln singt Ihre **Lieder von Liebe und Leid***⁷⁷ (Weißer Holunder, 12)

(119) *Als **von Liebe sie sangen***⁷⁸ (Am Tag als der Regen kam, 30)

(120) *eine **Melodie** ist heut in uns erwacht*⁷⁹ (Steig in das Traumboot, 13)

(121) *so **zauberhaft** wie nie die **Liebesmelodie***⁸⁰ (Hula Baby, 18)

(122) ***Singt er leis** von Juanita,
Deren **Liebe** er **verlor***.⁸¹ (Die Gitarre und das Meer, 17-18)

6.1.2.3. LOVE is MAGIC

In the 50ies, desire or love was described as something alluring (“ver/lockend”):

(123) *Heut liegt was in der Luft , ein ganz besondrer Duft
Der so **verlockend** ruft* (Es liegt was in der Luft, 9-10)

(124) *so **zauberhaft** wie nie die **Liebesmelodie**
Es **lockte** die **Ferne*** (Hula Baby, 18-19)

or as a fairytale:

(125) *Ganz Paris träumt dieses **Märchen**, wenn es wahr wird*⁸²(Ganz Paris träumt von der Liebe, 13)

⁷⁴ Island, sailors, sea, captain, seaman, ship, harbour, canoe

⁷⁵ The token frequencies list is made from the complete corpus; with the repetitions.

⁷⁶ Sea salt, river, journey, kitbag

⁷⁷ In the trees, the blackbird sings his song of love and pain

⁷⁸ As they sang of love

⁷⁹ A melody woke up in us today

⁸⁰ As enchanting as a melody of love

⁸¹ He sings gently about Juanita, of whom he lost the love

(126) *sie träumten das Märchen*⁸³ (Arrivederci Roma, 20)

(127) *Die Nacht erzählt uns ein Märchen*

*Und macht das Märchen auch wahr*⁸⁴ (Steig in das Traumboot, 19-20)

(128) *Wie ein Märchen fing es an*⁸⁵ (Diana, 1)

6.1.2.4. NATURE

Nature is also very present in this subcorpus, compared to the others. Beside the sea, as mentioned before, we find a relatively rich lexicon of

- Natural elements: Luft, Wind, Regen, Sterne, Wolken, Nebel, Moon, Sonne Bergen/Mountains...⁸⁶
- Natural light: Morgenrot, Silbermondschein, Sonnenlicht/daylight, Mondnacht⁸⁷..
- Trees and flowers: Wald, Bäume, Blumen, Rose, Orchideen, Holunder, blühen, erblüht⁸⁸...
- Birds: Kuckuck, Möven, Amsel, Vogelschar⁸⁹...
- People are put in relation to nature: Jäger, Förster, Heiderröslein⁹⁰...

6.1.2.5. PERSONIFICATION of CITIES

In the 1950-corpus, two European cities, supposedly romantic, are personified. Rome is the addressee of the song “Arrivederci Roma”:

(129) *Arrivederci Roma. Leb wohl, Aufwiederseh'n!*

*Wer **dich** einmal sah, der muss **dich** lieben.*

*Viele Dichter haben **dich** beschrieben...⁹¹*

And Paris is given the ability to dream, sing and greet in “Ganz Paris träumt von der Liebe”:

(130) *Ganz Paris träumt dieses Märchen, wenn es wahr wird,*

Ganz Paris grüßt dann das Pärchen, das ein Paar wird

Ganz Paris singt immer wieder“⁹²

⁸² All Paris dreams about this fairy-tale, if it is true

⁸³ She dreams the fairy-tale

⁸⁴ The night tells us a fairy-tale, and make this fairy-tale come true

⁸⁵ Like a fairy-tale would start

⁸⁶ Air, wind, stars, clouds, haze, sun

⁸⁷ Sunrise, moonshine, moonlit night

⁸⁸ Forest, trees, flowers, rose, orchids, elder, blossom,

⁸⁹ Cuckoo, seagulls, flock of birds

⁹⁰ Hunter, forest ranger, “little rose of the prairie”

⁹¹ Goodbye Rome, live long, farewell! Who ever saw you once, must love you. Many poets described you...

6.1.2.6. EMOTIONS

Compared to the other subcorpora, the texts of the songs in the 1950ies are very rich in emotion vocabulary.

- This goes from hapiness: Glück (12), Glücklich (7), zufrieden (11), Freud (6) fröhlichen⁹³...
- to sadness and pain: traurig (4), trübe(2), Leid (7), Hoffnungslos, einsamkeit⁹⁴ ... ,
- over love and desire: verliebt (4), lieben (4), love (3), ersehnt (3), Sehnsucht (3), linger (3)⁹⁵...

Moreover, although this doesn't technically count as an emotion, we would like to mention the very frequent reference to dreaming: traumen (6), Traum (4), Traumbild, erträumt, traumverloren, Traumboot⁹⁶.

6.1.2.7. DISTANCE

Finally different aspects of the corpus, give the feeling of distance. Indeed, lovers never really are together in the texts. Spatial distance is created through themes like journey (see section 5.6.) and lexically through words such as "weit" or "fern":

- (131) *die macht die Herzen so weit.*⁹⁷ (Jim, Jonny und Jonas, 2)
- (132) *Alles liegt so weit, so weit.*⁹⁸ (Heimweh, 12)
- (133) *So weit so weit*⁹⁹ (Am Tag als der Regen kam, 14)
- (134) *Aus der großen fernen Welt*¹⁰⁰ (Die Gitarre und das Meer, 11)

Journeys (always men's) are accompanied by feelings of homesickness and solitude.

- (135) *das Lied vom Einsam sein*¹⁰¹ (Smoky, 29)
- (136) *Überall nur Leid und Einsamkeit*¹⁰² (Am Tag als der Regen kam, 12)
- (137) *heimatlos und einsam wie ich*¹⁰³ (Heimatlos, 2)

⁹² All Paris dreams this fairy-tale, if it is true. All Paris greets the couple becoming a couple. All Paris sings again and again.

⁹³ Luck/happiness, happy, pleased, joy, cheerful

⁹⁴ Sad, dull, pain, hopeless, loneliness

⁹⁵ In love, love, longed, craving/desire

⁹⁶ To dream, dreams, dream picture, dreamy, lost in dreams, dreamboat

⁹⁷ Makes the heart so far away

⁹⁸ Everything is so far away, so far away,

⁹⁹ So far away, so far away

¹⁰⁰ From the big distant world

¹⁰¹ A song of loneliness

¹⁰² Everywhere only pain and loneliness

While men are away, women must stay at home and wait for them. “Waiting” plays a big role in the corpus:

- (138) *Er sagt zum Abschied ich soll auf ihn **warten***¹⁰⁴ (Weißer Holunder, 3)
(139) *Es **wartet** voll Sehnsucht auf ihn, nur auf ihn*¹⁰⁵ (idem, 10)
(140) ***wartet** das Glück auf uns Zwei*¹⁰⁶ (Steig in das Traumboot, 4)
(141) *dann stehst du **wartend** da*¹⁰⁷ (Cindy, 26)

Moreover, we can notice some grammatical aspects of the texts of this subcorpus that also plays in favour of a distant atmosphere: Tenses and person. First, compared to the other subcorpora, the 1950-corpus makes the most use of the preterit tense. This creates a temporal distance between the events and the narration. See for example (142) and (143):

- (142) *Er **war** achtzehn Jahre kaum
sah Dianas Bild im Traum*¹⁰⁸ (Diana, 8)
- (143) *Du **sahst** ihn nachts im Traum vor dir
und **gabst** ihm deine Hand du **sahst**,
dass er den Ring noch **trug** !
der dich mit ihm **verband***¹⁰⁹ (Cindy)

Second, if the pronouns “you” and “I” cover the 1970- and 2017-corporas (10.2% and 10.4% of the tokens¹¹⁰) they make up only 4.4% of the 1950’s tokens. 1950ies dominate with 3rd person. “He” and “she” consist of 3.4 % of the tokens¹¹¹ of corpus (compared to 1.9% and 1.6% of 1970 and 2017). The dominant use of the 3rd person, rather than “you and I” creates an additional distance between the lovers.

¹⁰³ Homeless and lonely, like I am

¹⁰⁴ He said as farewell that I should wait for him

¹⁰⁵ She is waiting, longing for him, only him

¹⁰⁶ Our luck/happiness is waiting for the two of us

¹⁰⁷ And then you stand here, waiting

¹⁰⁸ He was only just 18; saw Diana’s picture in a dream

¹⁰⁹ You saw him before you at night and you gave him your hand and saw that he still wore the ring that linked you to him

¹¹⁰ As « you » and « I » , we have counted the tokens « You, I, me, ich, mich, mir, du, dich” and “dir”

¹¹¹ As « he » and « she » , we counted the tokens “he, him, she, her, sie, ihr, er, ihn” and “ihm”

6.1.3. Round-up

The 1950-corpus clearly stands out from the other two for its romanticism, expressed through isotopies such as nature (especially birds, flowers, and natural lights), music (especially singing), emotions (especially happiness, pain and longing) and dreaming. Could we make a parallel to the social context of time? Sex in general, and absolutely sex out of wedlock, was completely taboo and youngsters, especially young women, were expected to wait until their wedding night to experience physical love. Could this be why relationships are romanticised as such in popular songs? Young people are left to imagine and dream about love while they wait and stay physically distant from each other until “it” happens. Dreaming, waiting and distance are indeed strong isotopies in the corpus.

6.2. 1970

6.2.1. The social movements and the “sexual liberation” of the late 1960ies

The 1960ies offer a social revolutionary atmosphere. Americans are on the street opposing the Vietnam War, ecologists protest against nuclear energy and the civil right movement rises. Meanwhile, Europe hosts a general student manifestation rising against conservative, authoritative, outdated ideologies and institutions.

It is in this context that the second wave of feminism takes place and gives the name of “sexual revolution” to the late 1960ies. What is commonly understood with this term is the major shift in the social and legal perspectives about sexuality. Taboos such as homosexuality, out of wedlock sexuality, female sexuality and abortion are broken. The contraceptive pill is introduced in Germany in 1961. In 1962, Beate Ushe, who wanted to help wives enjoy their marital duties as much as their husbands, opens the first sex shop. In 1968, the sexual educational movie by Kollé “das Wunder der Liebe¹¹²” is released (Eder, 2015). Moreover, women are getting together at the newly opened “Frauenzentren¹¹³”, where they can exchange and seek emotional and psychological help from each other. This helps them take conscious that their issues aren’t individual but common to most of the female class of the population (Nave-Herz, 1994, p. 70).

Before contraceptives, society had no way other than morality to prevent unwanted pregnancy. Total abstinence for the women was the only security she and her children could have. Therefore morality had to be strongly supported by institutions such as marriage, church

¹¹² The miracle of love

¹¹³ Women centres

and traditions. These institutions were structuring the social order and the ideology of sexuality: female's chastity if not reproductive and male's pleasure purchased away from home, by prostitution. However, with the introduction of contraception within the control of the women, institutional authority on sexuality becomes obsolete. Female chastity can't be legitimized as necessary anymore and thus becomes a symbol of oppression against women. According to Wilhelm Reich (Reich, 2004), this paradox was the major cause of the social outburst and the so called "sexual revolution".

6.2.2. The 1970-corpus or "the liberation"

Sexual activity and sexual desire starts to be a theme in the charts in the year 1970, although most of the references are indirect. The typical metaphors used to evoke SEXUALITY are TEMPERATURE, EXCHANGE of VALUABLES and HUNTING. Finally sexuality is also disguised as LOVE.

6.2.2.1. TEMPERATURE

As mentioned earlier the analyst doesn't believe that the CM should be named DESIRE is HEAT, but rather INTENSITY (of the SEXUAL DESIRE) is HEAT. See section 5.3. for discussion and examples.

6.2.2.2. EXCHANGE of VALUABLES

Having sexual intercourse is expressed in this corpus by "giving". Usually the man "gives" something to a woman, such as in "whole lotta love". We believe that the physical grounding of this metaphor needs no extra explicit comments. See section 5.5 for examples.

6.2.2.3. HUNTING

In contrast to the 50ies and its romance, with birds, flowers and dreamers, in the year 1970, FLIRTING is conceptualised as HUNTING. This metaphor is the most developed in the song "Die Masche der Mädchen" as we can see in the following extracts.

(144) *Die **Maschen** der Mädchen aus unserem Städtchen,
die kenne ich alle, ich seh jede **Falle***¹¹⁴ (Die Masche der Mädchen, 1-2)

(145) *sie wollen dich **fangen** , das weißt du genau*¹¹⁵ (idem, 6)

(146) *ich **fall** aber gern **auf die Maschen herein***¹¹⁶ (idem 8)

¹¹⁴ The scams of the girls of our cities, I know them all, I see all the traps

¹¹⁵ They want to catch you, you know that

¹¹⁶ But I like falling in the pitfall

The great novelty of this metaphor, in comparison with the 1950ies, is that women and girls aren't only passively waiting for the man of their dreams to come, but are more active in the search of a lover by preparing metaphorical traps for him to fall into. Table 15 is the mappings we could draw out of this metaphor.

Source HUNTING	Target FLIRTING
Agent: hunter Object: prey Instrument: trap	Agent: girl or women Object: men Instrument: Make-up, sexy clothes and attitude: <i>wie sie klimpern, mit Augen und Wimpern^{117, 3}</i> <i>Die Bluse der Lisa die war eine Wonne^{118, 9}</i> <i>Ihr Rock, der war Mini, wie ich darauf steh^{119, 11}</i> <i>Ihr Mund war so sexy, wenn sie damit schmollte^{120, 17}</i>
Goal: Get food	Goal: Start a relationship

Table 15: Mapping for FLIRTING is HUNTING

6.2.2.4. "LOVE" stands for SEX

The metonymy LOVE stands for SEX is highly conventional. Indeed, everybody knows that the term "lover" actually means "sex partner", and that the phrase "to make love" actually means "to have sex". This is so conventionalised that the reader might want to think of it as a dead metaphor. Nonetheless, this expression can be the source of innovative language such as in "*let's make Neanderthal love*" (Neanderthal man). Another innovative use of LOVE stands for SEX is found in

(147) *I m gonna give ya **every inch of my love*** (Whole lotta love, 35)

Literally, the feeling of love can't be measured in inches. The male genitals however can. The Analyst believes this is what the singer is talking about. But not everybody will interpret this

¹¹⁷ How they tingle, with eyes and eyelashes.

¹¹⁸ Lisa's blouse was a delight

¹¹⁹ Her skirt was so mini, how I liked that

¹²⁰ Her mouth was so sexy when she sulked

as concretely. Indeed some of the test-analysts believed that “love” in this context stands for an intensive feeling of affection, others that it is passion or lust, and yet others, said that it stands for the physical act of making love. A similar discrepancy in the interpretation of the song “*Whole lotta love*” is found for instance by the words “way down inside”. Those who think “love” is a deep feeling of affection answered that “way down inside” is the metaphorical source of emotion, coherent with the conventional expression “at the bottom of my heart”. But those who have a more physical understanding of “love” believe that “way down inside” is a metaphor for the subconscious, that hides taboo wishes and phantasms. If “love” is understood as a pretty word for the male genitalia, then “way down inside” reveals itself to be quite, maybe too, literal for “female genitalia”.

6.2.2.5. Conceptualisation of MOTHER and FATHER

Because the research question of this study involves not only the sexual and/or romantic relationships between men and women, but also the conceptualisations of gender, we believe it isn’t inappropriate to introduce a brief excursion on the conceptualisation of MOTHER and FATHER, as these concepts also take part in the actualisation of gender roles.

Parental kinship are evoked with 5 occurrences in the 1970-corpus; 3 times as MOTHER and twice as FATHER. It seems like mothers and fathers have complementary roles in regard to their children. It is the combination of motherly *Geborgenheit* and fatherly providing and authority that makes a family “successful”.

The motherly *Geborgenheit* is expressed by the following two examples.

(148) *Mother Mary comes to me* (Let it be, 2)

(149) *Oh mother tell your children*

Not to do what I have done (The house of the rising sun, 13-14)

Mother Mary (148) is a reference to, singer and songwriter Paul McCartney’s mother, who passed away when he was 14 years old. According to the text of the song, she still appears to him in his dreams during his “times of troubles” to reassure and comfort him and to “[speak] words of wisdom”. “Mother Mary” could, however, also be interpreted by the listener as the Virgin Mary who brings comfort to not only Paul McCartney, but to any Christian worshipping her.

The mother in (149) isn’t a reference to any specific person, but the vocative of a more general prayer. The lyric I suffers from his poor childhood and wishes that no other child lives

like he¹²¹ did. For this he asks that mothers take better care of their children and prevent them from having to take a bad path - in his case, prostitution.

With these two examples, the picture of MOTHER comes as a comforting and securing figure and a symbol for *Geborgenheit*, or at least the search for it. The support and comfort supplied by this parent is complemented by the fatherly authority, as we hear in “Arizona man”:

(150) *ich darf dich nicht seh'n,
darf nicht mit dir geh'n.
Denn mein Vater sagt,
du wärst nichts für mich*¹²² (Arizona Man, 3-6)

The FATHER is pictured as an authoritative figure. He is to say what may or may not be. In this extract the father has a right of veto on the male frequentations of his daughter.

In less fortunate families, where the combination *Geborgenheit* and providing-authority isn't given, the children can suffer. This is at least, what the song “The House of the Rising Sun” is telling us. The text is the lamentation of a poor boy (originally a girl) who saw his life ruined because of his childhood:

(151) *My mother was a tailor* (The house of the Rising Sun, 5)
(152) *My father was a gamblin man* (idem, 7)

The fact that the mother is working (151), implies that the family is poor. Indeed at the time, success was measured by the fact that patriarchs could provide well enough for the family, so that the mother could afford to stay at home and do the housework, including taking care of the children (see section 6.1.1.). The reason for the poverty of the family is given two verses later (152). A gambling man is, besides being a metonymy for also a drinking and /or violent man, is a man that uses his wages to play gambling games rather than providing for his family. Because gambling is an addiction, just like alcoholism, it is known to drive gamblers and their family into poverty and misery. The song “The House of the Rising Sun” describes what the consequences of such a family background for the children can be (“*Spend your lives in sin and misery*”).

¹²¹ In the original version of the song in the 1920ies, the lyric I was female: “It's been the ruin of many a poor girl; Great God, and I for one”

¹²² I'm not allowed to see you, not allowed to go out with you, because my father says that you are not for me

6.2.3. Round-up

In comparison to the 1950ies, the 1970 song texts are much less prudish. Not just romantic love, but also flirting, sexual desire and sex are thematised. Besides, taboos such as homosexuality and trans-gendering are broken (in “*Lola*”) and “sins” like gambling, drinking and prostitution is spoken about in “The House of the Rising Sun” (although this song really got famous earlier through the Animals’ version in 1964). It seems like the social taboo breaking that took place in the late 60ies does reflect in the content of the songs that made it at the top of charts in 1970.

6.3. 2017

6.3.1. Women in the music industry in the 2010s

Behind the global success of some female pop singers such as Rihanna, Beyoncé, Lady Gaga or Shakira, gender inequalities in the popular music industry remain very present even through the 2010s.

Women remain under-represented in popular music, whether we are talking about performers, artist and repertoire, studio managers, or simply in terms of equal opportunity within its various genres (Whiteley, 2013, p. 32).

Table 3 showed that our complete corpus is built for 77% of texts labelled “male” (section 4.2.3.), for 16% of texts labelled “female” and 6% of mixed gender. The specific subcorpus for the year 2017 presents a slightly larger female part, but still only 24%. The complete Top-100 chart¹²³ presents 21 titles sung by a woman and 7 with both gender’s voices. Male voices only still make up for 72% of the list. The first female singer in the list of most successful artists of the year 2017¹²⁴ is Dua Lipa ranked number 10, and the next one, Nicki Minaj, is on 16th place. Female artists still seem to have trouble making it to the top of the charts in the late 2010s because

males continue to dominate not only universities and academies concerned with music, but significantly the decision-makers in Arts Foundations (with males receiving the majority of grants and financial aid), unions and other powerful institutions, record companies, the media, venues, and festivals (Whiteley, 2013, p. 32).

¹²³ <https://www.chartsurfer.de/musik/single-charts-deutschland/jahrescharts/hits-2017/top-100>

¹²⁴ <https://www.chartsurfer.de/musik/single-charts-deutschland/jahrescharts/artist/2017/top-100>

6.3.2. The 2017-corpus and the morality of sexual desire

6.3.2.1. Themes of the subcorpus

Considering the distribution of linguistic actualisations of CM, we can say that the 2017-corpus is fairly similar to the 1970-corpus. The INTENSITY OF SEXUAL DESIRE is still HEAT (153) and sexual intercourse is still an EXCHANGE OF GOOD (154). Besides, mothers are still a symbol of care (155) and fathers the voice of authority (155).

(153) *Ich lass sie **schmelzen**, wenn du weißt, was ich mein* (Was du Liebe nennst, 14)

(154) *I got to **give it to her** like we in a marriage* (Unforgettable, 16)

(155) *Hey, mama, we gonna be alright* (Mama, 14)

(156) *And papa says he got malo in him* (Havana, 14)

FOOD-metaphor

This corpus however hosts a new metaphor, incidentally also the most frequent: SEX is EATING and its variants DESIRE is HUNGER and KISSING is TASTING etc. Examples and comments are given in section 5.2.

Drugs, smoke and alcohol

A theme, until now unspoken of appears: drugs. Drugs, smoke and alcohol are indeed quite an important isotopy of the corpus. We can count over 20 literal references and 23 linguistic metaphors (without repetitions) with alcohol or drugs as the target concept in at least 12 different texts. The following list of example is merely a small sample of examples of literal references.

(157) *Me and my friends at the table doing **shots*** (Shape of you, 3)

(158) *Upstairs I got **Xans**¹²⁵ in an Advil bottle, I don't take **them shits*** (Tuesday, 28)

(159) *Ich **roll einen Jib** (roll einen Jib), wir **werden high**, jaja¹²⁶*

*Mix Tonic mit **Gin** mal zwei, **Baby**¹²⁷* (Was du Liebe nennst, 11-12)

(160) ***Menthol in der Kippe**, Soda im Drink¹²⁸* (Ohne mein Team, 12)

(161) ***Kokain** in der Kabine zu zweit¹²⁹* (idem, 18)

(162) *Sie passt mir den **Joint**, lass die Homies dran **ziehen**¹³⁰* (idem, 22)

¹²⁵ <https://www.urbandictionary.com/define.php?term=Xan>

¹²⁶ We roll a jib, we get high

¹²⁷ Mix Tonic with Gin, make it double, Baby

¹²⁸ Menthol in the fag, Soda in the drink

¹²⁹ Cocaine in the cabin for two

¹³⁰ She hands me over the joint, let the homies have a puff

(163) *Fifteen years old and **smoking hand-rolled cigarettes*** (Castle on the hills, 14)

(164) *We'd buy **cheap spirits** and **drink** them straight* (idem, 19)

Considering metaphorical references to drugs, we suspect a CM such as CONSUMPTION OF DRUGS is a JOURNEY. This metaphor, which would be coherent with the phrase “tripping” that can either mean “going on a short journey” or “Experience hallucinations induced by taking a psychedelic drug, especially LSD¹³¹”, is to be seen in the song “unforgettable” with the following extracts:

(165) ***Ship** the whole crew to the **cruise ship*** (Unforgettable, 23)

(166) ***Ride** with me* (idem, 25)

The author wrote “suspect” because the identification of such a metaphor is based only these two sentences and is completely dependent on the author’s interpretation of these lines. She believes that the singer is talking about a group of people at a party getting high together. But this interpretation is possibly one amongst others.

The metaphorisation of ALCOHOL can be made by personification. This is to be observed in the song “Galway girl” where “*Jamie, Jack, Arthur and Johnny*” are names of drinks (again, according to the author’s interpretation of the text)

(167) *She took **Jamie** as a chaser, **Jack** for the fun*

*She got **Arthur** on the table with **Johnny** riding as a shotgun* (Galway Girl, 9-10)

Sex

Besides the novelty of the reference to drugs and drinking in the texts, the 2017-corpus presents another first. Although sexuality has been a theme of the songs in 1970 already (see section 6.2.2), literal references to sex are found only in the 2017-corpus with the verbs “fucking” (or “ficken” in German)

(168) *Ayy, I've been **fuckin** hoers and poppin pillies* (Rockstar, 1)

(169) *I've been in the Hills **fuckin** superstars* (idem, 33)

(170) *Brauch kein Hotel, Baby, **ficken** im Backstage¹³²* (Ohne mein Team, 39)

Besides these three occurrences of “fuck” and “fick” with their literal meaning (“to copulate”), these tokens are also very frequent with a non-literal meaning. These non-literal

¹³¹ <https://en.oxforddictionaries.com/definition/trip>

¹³² Don't need a hotel, Baby, fuck on the backstage

meanings can vary considerably, from “being very drunk” (with phrasal “up”) to “not caring about something” or “to rip someone off”. “Fucking” as an adjective can be just as well positive “fucking good time” than negative. It can also be a simple interjection or have no meaning (that the Author know of).

Title	Line	Vers	Non-literal meaning
Unforgettable	3	I’m gonna sip on this drink, when I’m fucked up	drunk
Unforgettable	13	A fucking good time, never hurt nobody	? positive
Ohne mein team	4	Und auf hundert ein Fick ¹³³	Not caring
You dont know me	6	Oh yeah, time is money so don’t fuck with mine	To rip off
You dont know me	20	You don t know me, fuck yeah	Interjection?
Rockstar	5	Fuckin with me, call up on a Uzi	?
Rockstar	14	Prolly leave my fuckin show in a cop car	?

Table 16: non literal uses of "fuck/fick"

6.3.2.2. Male and female descriptions

What is of interest here, is the linguistic and discourse representation of both men and women in the corpus. For this, the we are now investigating the texts beyond the metaphors and the simple token frequency list. We want to see if the pop culture and its discourse follow the supposed social and legal achievements of the fight against sexual discrimination.

Referring

First, we find an, apparently neutral, but still asymmetrical reference to men and women in this corpus: the “Girl-Man” asymmetry. Men are referred to as “man” most of the time, while we find 23 instances of “girl” compared to 2 of “woman” (once “woman” and once “Frau”) see table 17.

¹³³ I don’t give a shit [about the speed limit]

	[- adult]	[+adult]
[+male]	Boy(s) 4 (Jungs)	Man 9
[-male]	Girl(s) 23 (gyal)	Woman 2 (Frau)

Table 17: Number of token Man, Women, Boy and Girl in the corpus without repetition

Talking about women as “girls” while men of the same age are “men” is assuring a form of dominance and authority between genders (Trömel-Plötz, 1980, p. 3) and it is a form of infantilising women (Robin Lakoff, 1992).

Second, there is unquestionable discriminating language use referring to women. The 2017-corpus counts 7 mentions of “bitch” and 3 “chicks” for “women”. Moreover, we count 4 times (in the corpus without repetitions) that the referring term for women (bitches, girls or gyal) is qualified by the adjective “bad” (see examples 56 – 59). Such negative expressions can’t be found for men.

“Bad girls” seem to be the girls that the lyric I either wants to sleep with or believes are willing to. So are the “freaky girls” of the song “*Swalla*” and the “hoes” of “*Rockstar*”. According to the data, women who express their sexual desire or worse, act on it, deserve to be degraded to the animal kind (bitches, chicks), to be considered as abnormal (freak) or to be called a prostitute (hoe). Note that she doesn’t even have to actually behave in a promiscuous way to be glorified with these names, it is enough that a man (lyric I) wishes her to.

Promiscuous men, however, are “Rockstars” (171), just having fun (172) and are free to do so (173).

(171) *Man, I feel just like a rockstar* (Rockstar, 2)

(172) *A fucking good time, never hurt nobody* (unforgettable, 13)

(173) *Kein Gesetz, keine Regel* ¹³⁴[...] *Weil so lässt es sich leben*¹³⁵ (Ohne meine Team, 5 and 7)

Physical descriptions

In order to analyse the physical description, we have produced a list of all the tokens corresponding to a body part and sorted them into two groups whether there are attributed to a

¹³⁴ No law, no rule

¹³⁵ That’s life, never without my gang

male or a female's body. The most frequent term after "heart" is "body" itself and is always attributed to a woman.

(174) *Grab on my waist and put that **body** on me* (Shape of you, 14)

(175) *I'm in love with your **body*** (idem, 20)

(176) *Pretty little **body**, dancing like GoGo* (Unforgettable, 41)

(177) *I want your mind and your **body*** (idem, 65)

(178) *Baby girl work your **body*** (idem, 68)

(179) *Go, give love to your **body*** (Dusk till Dawn, 49)

"Body" could be understood as a metonymy (PART for WHOLE) meaning the person - or more specifically; the women. A metonymy PART for WHOLE works if it is clear for both speaker and listener which part of the whole is to put focus on (Panther & Thornburg, 2007). Clearly in this corpus, to understand "women" it suffices to focus on the "body" (or her "shape" according to Ed Sheeran: "I'm in love with the **shape** of you").

Other focuses of the female body are the eyes, the mouth (180) and the buttocks (181)

(180) *So keep on kissing my **mouth*** (Your Song, 25)

(181) *Liebe deinen **Booty**, denn du shakst gerne mit dem **Arsch** wie ne Kardashian¹³⁶*
(Señorita, 50)

Some men are apparently also interested in the colour of her skin, preferably dark.

(182) ***Hautfarbe** Ovomaltine¹³⁷* (Ohne mein Team, 17)

(183) *Lieb deine braunen Augen, lieb deine **braune Haut**¹³⁸* (Señorita, 51)

(184) *I'm in that cherry red foreign with the **brown guts*** (Swalla, 54)

On the contrary to the mouth and bottom that stand for her sexuality, eyes don't seem to represent anything sexual, but rather, just like the heart, something emotional, such as confidence (185), intimacy (186), commitment (187) and worry (188):

(185) *I see it in your **eyes*** (More than you know, 22)

(186) *And in your **eyes** you're holding mine* (Perfect, 10)

(187) *I see my future in your **eyes*** (perfect, 24)

¹³⁶ Love your booty, as you enjoy shaking your arse like a Kardashian

¹³⁷ Skin tone: Ovomaltine

¹³⁸ Love your brown eyes, love your brown skin

(188) *Dry those eyes* (Mama, 15)

In regards of male bodies, we can find the mentioning of chest (189), arms (190), hands (191) and knees (192). The CHEST is the embodiment of responsibilities and emotional pressure. The grounding of this metaphor could easily be the weight of a rucksack.

(189) *I just need to get it off my chest* (More than you know, 7)

(190) *Baby, I'm dancing in the dark, with you between my arms* (Perfect, 11)

(191) *Darling, just hold my hand* (Perfect, 22)

(192) *Right where you wanted, down on my knees* (More than you know, 16)

Dynamics between men and women

The conceptual metaphor ROMANCE is CONTROL has been described in section 5.4.5, we shall in the following section discuss the distribution of power between genders. 18 of the linguistic actualisations of the CM put two partners of a relationship into a dominance relation. From those, 9 put the male partner is in control (76 – 77) and 9 the female (70 - 75) p. 48.

Two comments on these figures are necessary for a correct interpretation. First, even though the MIP has been done on the corpus without the repetitions, as only the exact repetitions could be removed, the corpus “without repetitions” still presents many variations of the words “follow my lead” (193 – 195). This has for consequence to artificially push up the number of male-dominance cases.

(193) *Come on now , follow my lead* (shape of you, 11)

(194) *Come , come on now , follow my lead* (idem, 16)

(195) *And follow my lead* (Perfect, 3)

Second, every single case of female-dominance has been extracted from the male corpus. Women don't put themselves in a position of power. It is rather the fact that men submit themselves to the women they love or desire that puts women in (apparent) position of control.

6.3.3. Round-up

Love and physical love has been DREAMT of in the 50ies and NEEDED in 1970 by both gender. The double-standard of the morality of sexuality is new for the 2017-corpus. Indeed,

while female sexual desire and activity is very negatively valued, male's is positive or at least neutral and natural. Women are represented in one of two ways¹³⁹. One representation of women is highly sexualized and comes with the denigration to the sub-human rank (animal: bitch, chick; or abnormal: Freak), devaluated (bad girls) or simply reduced to their bodies and sexual functions (body as metonymy for women; hoers). The other representation of women is, on the contrary, to put her on a pedestal (Perfect, beautiful, stronger than anyone) and worshipping her

(196) *Now I know I have met an **angel** in person* (Perfect, 32)

(197) *Aber ich bin der, der dich wie einen Superstar **verehrt***¹⁴⁰ (Señorita, 28).

These women don't express their sexuality - we could say "per definition" because if they did, they would slip back to the bitch-category instead - and thus, men need to "beg" for it.

(198) *You got me **begging*** (More than you know, 17)

6.4. Comment

To conclude this part on the impact of the social context of the late 60ies on the corpus, we will refer to well-known German feminist, journalist and author, Alice Schwarzer, and her evaluation of the consequences of the "sexual revolution" of 1968 from her book "*Der kleine Unterschied und sein großen Folgen*" (Schwarzer, 1977).

6.4.1. Sexual "liberation"?

The late 60ies were given, among many nicknames, the appellation "sexual liberation" (German "Sexuelle Befreiung"). This term evokes the breaking of taboos such as contraceptives, abortion, prostitution, female chastity, pornography, homosexuality etc. and the resulting (theoretical) new liberty of having intercourse when, with whom, how and how much one desired. However, Alice Schwarzer noticed the misunderstanding concerning the scope of this "liberation". For her, instead of liberating the woman of her pregnancies, the 1968 revolution, condemned her to even more male servitude:

*Früher konnten Frauen sich aus Prüderie oder Angst vor unerwünschter Schwangerschaft wenigstens weigern, wenn sie keine Lust hatten, heute haben sie dank Aufklärung und Pille zu Verfügung zu stehen*¹⁴¹ (Schwarzer, 1977, p. 181).

¹³⁹ Or three ways, if we consider also the mother figure

¹⁴⁰ But I am the one venerating you like a superstar

As a result of the social “progress” of the 1960ies with the contraceptive pill for instance, women are made unconditionally available to male pleasure and men feel entitled to it (see the comments of the CM SEX is FOOD). Lottemi Doormann (1990, p. 273) calls this the “böse Bumerang” (“nasty boomerang”).

6.4.2. FRIGID or HOE?

Women are held in a double bind situation. On the one hand, the once highly valued behaviour of chastity and prudery, has taken the negative connotation of “frigidity”, forcing women to play along and “fake it” if necessary.

Experten vermuten, dass jede dritte oder zweite Frau akut frigide ist und fast alle Frauen massive Schwierigkeiten in der Sexualität haben¹⁴² (Schwarzer, 1977, p. 181).

(199) *Deine Liebe (deine Liebe) ist kalt wie Eis*

Ich lass sie schmelzen, wenn du weißt, was ich meine

*Oh Baby, gib mir mehr von deiner **Fakelove**¹⁴³ (Was du Liebe nennst, 13-15)*

On the other hand, female sexual activity hasn’t received the positive attention it should have (see 6.3.2.). As Robin Lakoff (1992) writes : “Damned if you do, damned if you don’t!”

6.4.3. Sexual education

Today, most modern women know that frigidity isn’t *their* problem, but their lover’s lack of understanding of female sexuality and can easily be *cured* with communication between partners, his attention to her desires and (her!) practice (spared by shame). In the 70ies however, women themselves weren’t aware of their own needs, or rights to demand. Sexual education didn’t cover this aspect of sexuality, and women had to rely on the source of information they had: men.

Am schlimmsten ist es in der Sexualität, wo Frauen die vorbehaltenen Normen kaum überprüfen können. Sie müssen hinnehmen, was Männer und Medien erzählen¹⁴⁴ (Schwarzer, 1977, p. 185).

¹⁴¹ Before, women could simply protest with her prudery or her fear of pregnancy as an excuse if she didn’t want to have sex. Today, thanks to the sexual education and the pill she has no excuse to not be at disposal.

¹⁴² Experts suspect that 1 in 3 women or every second woman is an acute frigid and nearly all women have massive difficulties with sexuality.

¹⁴³ Your love is as cold as ice; I let it melt, if you know what I mean. O baby give me more of your fakelove

It is assumed that men know for them...

- (200) *I'm gonna send ya back to schoolin* (Whole lotta love, 2)
(201) *Ich weiß, was, ich weiß, was, ich weiß, was Dir fehlt
ein Mann, der Dir keine Märchen erzählt*¹⁴⁵ (ich weiß, was dir fehlt, 7-8)
(202) *Darling just dive right in
And follow my lead* (Perfect, 2-3)
(203) *Sie will wissen, wie der Hase läuft
Nicht nur Birds und Bees (Baby), auch das harte Zeug*¹⁴⁶ (Was du Liebe
nennst, 29-30)

6.4.4. Groundings of metaphor “RELATIONSHIP is an ECONOMICAL EXCHANGE”
Sexual relationships are conceptualised as unbalanced. Instead of exchanging LOVE for LOVE and SEXUAL PLEASURE for SEXUAL PLEASURE, conceptualised prototypical partners exchange SEXUAL PLEASURE for LOVE or affection, attention, approval and other forms body contact, as Schwarzer writes, „*Frauen erkaufen sich menschliche Nähe, Hautkontakt, Zärtlichkeit und soziale Anerkennung durchs Bett*“¹⁴⁷ (Schwarzer, 1977, p. 182). Indeed, SEX is like something a woman/girl can offer to a man/boy in exchange of something else, and shouldn't “give it away” for nothing. Note the typical advice young girls receive on their first dating experiences: “make him wait until you are sure [he will give you what you want]” or “don't put out on the first date, [let him buy you dinner first]” etc. It is as if girls and young women weren't expected to want sex for itself. One can wonder if this conception of sexuality is a legacy of a time where sexuality was a remunerated service.

*Mädchen, Ehefrauen und Müttern, hatten keine Sexualität zu haben. Die wenigen, die eine hatten, waren Huren und wurden von Männern, die es sich leisten könnten, dafür bezahlt*¹⁴⁸ (Schwarzer, 1977, p. 190).

Prostitutes earned their living with their bodies, and married women earned their place in a household and a name for society (see section 6.1.1.). This pattern could have persisted, even when sex became “free” and women independent, partly through the conceptual metaphor

¹⁴⁴ The worst about sexuality is that women can't really check the norms. They have to accept what men and media tells them

¹⁴⁵ I know , I know, I know, what you are missing: a man that doesn't tell fairy-tales

¹⁴⁶ She wants to know what the deal is, not just birds and bees, but also the hard stuff

¹⁴⁷ Women buy themselves human closeness, skin contact, tenderness and social recognition in bed

¹⁴⁸ Girls, wives and mothers weren't expected to have sexuality. The few who had one were whores and were paid for their services by men who could afford it.

SEX is an EXCHANGE, or LOVE is an ECONOMICAL EXCHANGE (Kövecses, 1986, p. 95). To sound cynical, we could say that one of the effects of the “liberation” of sexuality is that women now can give it for free, like charity, to the “beggars” (198) instead of charging for their services (prostitution or marriage).

The latter comments could be criticised for their one-sidedness. Indeed, the great majority of texts are written by men¹⁴⁹ and with a male lyrical I. This dominance of male perspective can be very problematic for a balanced analysis of gender conceptualisation. If we had included in the corpus more songs from successful female singers and female song writers, we might have found some different results. But, as the aim of the study was to find out what perspectives about gender and relationships are spread through pop-music, and as, apparently the male voice dominates the genre, then so it is, that the male perspective dominates here. Besides, we have reasons to believe, that even the success of female artists, actually depends on her conforming to male standards:

As the 2012 survey by the UK Creative and Cultural Industries suggests, old fashioned views held by the male decision makers of the music industry are fuelled by a desire to increase profit margins: sex sells. In an industry where a sexualised and gendered image of women has deep cultural roots, this continues to have a negative effect on female musicians, despite the mainstream success of such innovative artists such as Adele, KT Tunstall, Florence Welsh and Lily Allan (Whiteley, 2013, p. 39).

For a female voice to be heard, and female conceptualisation of romance and sexuality to exist in the mainstream culture such as pop-music, we need a major increase not only on the number of female singers in the charts, but also a change in the message they sing. For this to happened, there is a need for more women at the decision making levels, and finally, because mainstream music is an industry that only works if it is profitable, a more feminist audience.

7. Discussion and conclusion

A summary of the study and the main points made shall serve as conclusion for this paper. First, like many conceptual metaphors scholars have realised before, we can confirm that the theory and the methodology still can't be standardised and applied with any data, for any research purpose. Many paradoxes and contradictions need to be cleared up for conceptual

¹⁴⁹ For the 2017-corpus, less than 9% of the names listed as « songwriters » are female, and this is saying nothing about what part of the decision making they have.

metaphor analysis to become a large scale, standardised, objective study method. For now, let's count it as tool for experimental and qualitative research.

This latter statement should by no means imply that conceptual metaphor analysis isn't a useful procedure. On the contrary, we still strongly believe this to be a necessary aspect of human research that should be taken into consideration, not only in cognitive linguistics, but in any kind of discourse analysis, cultural and social studies. For that matter, this paper had the aim of linking cultural studies; through gender studies, a specific genre; the mainstream pop-music, and linguistics with the conceptual metaphor theory, itself applied as a combination between cognitive linguistics and discourse analysis.

To add some pickle to the sauce, we have also tried to give a socio-historical perspective to the study. For this we have chosen 1968 as a landmark, and interpret the correlations between the social changes that took place at this time with the changes in the discourse produced by the texts of the corpus. We have shown, that indeed, we can relate some of the changes in the style and themes of the songs with the social context of the time. For instance, we can definitely observe in the texts, the breaking of the taboo about sexuality that occurred between the 50ies and the year 1970.

A paradox has to be mentioned, however: The discrepancy between the social context of 2017, that is supposed to be, at least in Western Europe including Germany, the most gender respectful of the periods under study here, and the 2017-corpus, where we find (alongside with sweet love declaration, sure) some of the most misogynist language of the whole corpus. Maybe we can solve this paradox, if we imagine music as a liberating expression canal, where one can say what can't be said "in reality". In the 50ies, that could have resulted in the creating this atmosphere of dream, in 1970 in an outbreak of themes, "newly allowed", and in 2017 as the last place left where sexism and mysoginism can prevail, while it's repressed in the "real" society.

Although the data gathering and the metaphor identification procedure has been conducted as objectively as possible, the author is aware of the high subjectivity of the interpretation of the results. For this reason she does not recommend to take the statements made in this paper as undiscussed facts (which should never be done anyway!), but wants, with the exposed arguments and data, to raise consciousness and start a long awaited conversation about sexism in the mainstream music industry.

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Annexe A: List of texts of the corpus

2017-Corpus

Year	Rank	Title	Singer	Language	Gender	Songwriters
2016	1	Shape Of You	Ed Sheeran	English	M	Ed Sheeran
2017	3	Something Just Like This	Chainsmokers feat. Coldplay	English	M	Will Champion, Guy Berryman, Jonny Buckland, Andrew Taggart, Christopher Martin
2017	4	Thunder	Imagine Dragons	English	M	Alex Grant, Dan Reynolds, Wayne Sermon, Ben McKee, Jayson DeZuzio, Daniel Platzman
2016	5	Tuesday	Burak Yeter feat. Danelle Sandoval	English	F	Sonny Corey Uwaezuoke, Makonnen Sheran, Burak Yeter, Leland Tyler Wayne, Ousala Aleem
2017	6	More Than You Know	Axwell, Ingrosso	English	M	Axwell, Sebastian Ingrosso, Richard Zastenker, Emir Kobic
2017	7	OK	Robin Schulz feat. James Blunt	English	M	Dennis Bierbrodt, Stefan Dabruck, James Blunt, Jürgen Dohr, Guido Kramer, Steve Mac, Maureen McDonal
2017	8	Was Du Liebe Nennst	Bausa	German	M	Bausa
2017	9	Unforgettable	French Montana feat. Swae Lee	English	M	Michael L. Williams II, Karim Kharbouch, Khalif Brown, Aujla Jagvir Singh, Christopher Washington, M
2017	10	Galway Girl	Ed Sheeran	English	M	Ed Sheeran, Johnny Mcdaid, Foy Vance, Sean Graham, Amy Wadge, Eamon Murray, Niamh Dunne, Liam Bradle
2017	11	Swalla	Jason Derulo feat. Nicki Ninja and Ty dollasign	English	M	Robert Diggs, Russell Jones, Jason Desrouleaux, Onika Maraj, Jacob Kasher Hindlin, Gamal Lewis, Eric
2017	12	Perfect	Ed Sheeran	English	M	Ed Sheeran, Matthew Sheeran
2017	13	It Ain't Me	Selena Gomez, Kygo	English	F	Kyrre GÅfrvell-Dahll, Selena Gomez, Andrew Wotman, Brian Lee, Ali Tamposi
2016	14	No roots	Alice Merton	English	F	Alice Merton, Nicolas Rebscher
2017	16	Mama	Jonas Blue feat. William singe	English	M	Ed Drewett, Sam Roman, Guy James Robin
2016	17	Ohne Mein Team	Bonez MC, RAF Camora	German	M	RAF Camora, Bonez MC, Maxwell

			feat. Maxwell			
2017	18	Havana	Camilla Cabello feat. Young Thug	English	F	Pharrell Williams, Ali Tamposi, Adam Feeney, Louis Bell, Brian Lee, Andrew Watt, Jeffery Lamar Willi
2016	19	There Is Nothing Holding Me Back	Shawn Mendes	English	M	Shawn Mendes, Teddy Geiger, Geoff Warburton, Scott Harris
2017	20	You Don't Know Me	Jax Jones feat. Raye	English	F	Walter Merziger, Arno Kammermeier, Peter Hayo, Patrick Bodmer, Uzoechi Emenike, Phil D. Young, Timuc
2017	21	Rockstar	Post Malone feat. 21 Savage	English	M	Louis Bell, Austin Post, Olufunmibi Awoshiley, Shayaa Abraham-Joseph
2017	22	Attention	Charlie Puth	English	M	Jacob Kasher, Charlie Puth
2017	23	Castle On The Hill	Ed Sheeran	English	M	Benjamin Levin, Ed Sheeran
2017	24	Dusk Till Dawn	Zayn feat. Sia	English	M	Greg Kurstin, Sia Furler, Zayn Malik, David Phelan, Alex Oriet
2017	25	Señorita	Kay one feat. Pietro Lombardi	German, Spanish	M	Boris Fleck, Kenneth Glöckler, Georg Maier, Pietro Lombardi
2016	26	Be Mine	Ofenbach	English	M	Çağrı Sar Laurent de Rumel, Dorian Lauduique, Gabriella West
2017	27	Your Song	Ora Rita	English	F	Ed Sheeran, Steve Mac

1950-corpus

Year	Rank	Title	Singer	Language	Gender	Songwriters
1954	501	Jim, Jonny und Jonas	Hula Hawaiian Quartett	German	M	Lucie Schulz, Barbara Kist, Herbert Imlau, Werner Preuss
1956	502	Heimweh	Freddy	German	M	Freddy Quinn
1957	503	Buona Sera	Louis Prima	English, Italian (tr. Swedish)	M	Carl Sigma
1955	504	Rock around The Clock	Bill Haley, his Comets	English	M	Bill Haley
1959	506	Die Gitarre und das Meer	Freddy	German	M	Aldo Von Pinelli, Lothar Olias
1956	508	Weißer Holunder	Gitta Lind, die Telestars	German	F	Gitta Lind

1958	509	Tom Dooley	Nilsen Brothers	German (tr.Engl.)	M	The Kingston Trio
1955	511	Ganz Paris Träumt von der Liebe	Caterina Valente	German	F	Cole Porter
1955	513	Was haben die Matrosen in Singapur gemacht	Die singenden Seesterne	German	B	Die singende Seesterne
1955	515	Arrivederci Roma	Lys Assia	German (tr.Engl.), Italien	F	Carl Sigman , Pietro Garinei , Sandro Giovannini Renato Ranucci
1956	517	Smoky	Die Sieben Raben	German	M	Die sieben Raben
1959	518	Ich weiß, was dir fehlt	Peter Alexander	German	M	Peter Alexander
1959	519	Am Tag als der Regen Kam	Dalida	German (tr.Franz.)	F	Gilbert BÃ©caud, Pierre DelanoÃ«
1954	521	Das alte Fürsterhaus	Rodgers Duo	German	B	Walter Brandin
1953	522	Heideröslein	Friedel Hensch und die Cyprys	German	B	Friedel Hensch
1957	523	Heimlos	Freddy Quinn	German	M	Peter Moesser, Lotar Olias
1954	524	Es liegt was in der Luft	Mona Baptiste, Bully Buhlan	German	M	Mona Baptiste, Bully Buhlan
1956	525	Steig In Das Traumboot Der Liebe	Caterina Valente, Silvio Francesco	German	B	Heinz Gletz, Schultz, Kurt Feltz
1955	528	Rosalie	Freddy Quinn	German	M	Cole Porter
1957	529	Köhlerliesel	Die HeimatsÄnger	German	B	Karl Uhlisch
1958	530	Diana	Conny Froboess	German	F	Paul Anka
1958	531	Hula Baby	Peter Kraus	German	M	Hans Bradtke, Don Lanier, Jimmy Bowen, Buddy Knox, Aldre, Klaus Alzner
1956	532	Sei Zufrieden	Rodger Duo	German	M	George Boulanger
1959	533	Das hab ich in Paris gelernt	Chris Howland	German	M	Horst Heinz Henning, Chris Exwell, Friedel Berlipp
1957	534	Cindy, oh Cindy	Margot Eskens	German	M	Kurt Feltz, Bob Barron, Burt Long

1970-corpus

Year	Rank	Title	Singer	Language	Gender	Songwriters
1970	701	El Condor Pasa	Paul Simon, Art Garfunkel	English	M	Paul Simon, Jorge Milchberg, Daniel Alomia Robles
1970	702	Mademoiselle Ninette	Soulful Dynamics	English	M	Soulful Dynamics
1970	703	Du	Peter Maffay	German	M	Michael Kunze
1970	704	In the Summertime	Mungo Jerry	English	M	Ray Dorset
1970	705	A Song of Joy	Miguel Rios	English	M	Orbe, Ross Parker
1970	706	Yellow River	Christie	English	M	Jimmy Webb, Jeff Christie
1970	707	Ein Mädchen nach Mass	Chris Roberts	German	M	Chris Roberts
1970	708	Cecilia	Paul Simon, Art Garfunkel	English	M	Paul Simon, Dave Dreyer, Herman Ruby
1970	709	Dein Schönstes Geschenk	Roy Black	German, English	M	Roy Black
1970	710	All Right Now	Free	English	M	Paul Rodgers, Andy Fraser
1970	711	Ma Belle Amie	the Tee-Set	English, French	M	the Tee-Set
1970	712	Lola	the Kinks	English	M	Patrick L. Moten, Robert Liebmann, Fulvio Perniola, Karen Ann Poole, Gianni Bini, Raymond Douglas Da
1970	713	The House Of The Rising Sun	Frijid Pink	English	M	Clarence Ashley, Gwen Foster, (animals)
1970	714	Let it be	The Beatles	English	M	Paul McCartney, John Lennon
1970	715	Bridge Over Troubled Water	Paul Simon, Art Garfunkel	English	M	Paul Simon

1970	716	Down on the Corner	Creedence Clearwater Revival	English	M	Creedence Clearwater Revival
1970	717	Black Night	Deep Purple	English	M	Deep Purple
1970	718	Barfuss im Regen	Michael Holm	German	M	Michael Holm
1970	719	Sha la la, I love You	Die Flippers	German, English	M	Die Flippers
1970	720	Die Maschen Der Mädchen	Chris Roberts	German	M	Chris Roberts
1970	721	Neanderthal Man	Hotlegs	English	M	Hotlegs
1970	722	Whole Lotta Love	Led Zeppelin	English	M	Robert Plant, John Bonham, Gene Pitney, John Paul Jones, James Patrick
1970	723	Lookin' out my Back Door	Creedence Clearwater Revival	English	M	John Fogerty
1970	724	Arizona Man	Mary Roos	German	F	Mary Roos
1970	725	I.O.I.O	Bee Gees	English	M	Maurice Ernest Gibb, Barry Gibb

Annexe B: Rating sheet example (Cecilia)

#SongNumber: 708
#Title: Cecilia
#Songwriter: Paul Simon, Dave Dreyer,
Herman Ruby
#Singer: Paul Simon, Art Garfunkel
#Gender: M
#Year: 1970
#Language: English
#Nationality: USA

Celia, you're breaking my heart
You're shaking my confidence daily
Oh Cecilia, I'm down on my knees
I'm begging you please, to come home

Celia, you're breaking my heart
You're shaking my confidence daily
Oh Cecilia, I'm down on my knees
I'm begging you please, to come home
Come on home

Making love in the afternoon
With Cecilia up in my bedroom
I got up to wash my face
When I come back to bed
Someone's taken my place

Celia, you're breaking my heart
You're shaking my confidence daily
Oh Cecilia, I'm down on my knees
I'm begging you please, to come home
Come on home

Jubilation, she loves me again
I fall on the floor and I'm laughing
Jubilation, she loves me again
I fall on the floor and I'm laughing

ID	Line	Context	Nr.	Token	Metaphor?
17879	1	Celia , you re breaking my heart	1	Celia	
17881	1	Celia , you re breaking my heart	3	you	
17882	1	Celia , you re breaking my heart	4	re	
17883	1	Celia , you re breaking my heart	5	breaking	
17884	1	Celia , you re breaking my heart	6	my	
17885	1	Celia , you re breaking my heart	7	heart	
17886	2	You re shaking my confidence daily	1	You	
17887	2	You re shaking my confidence daily	2	re	
17888	2	You re shaking my confidence daily	3	shaking	
17889	2	You re shaking my confidence daily	4	my	
17890	2	You re shaking my confidence daily	5	confidence	
17891	2	You re shaking my confidence daily	6	daily	
17892	3	Oh Cecilia , I m down on my knees	1	Oh	
17893	3	Oh Cecilia , I m down on my knees	2	Cecilia	
17895	3	Oh Cecilia , I m down on my knees	4	I	
17896	3	Oh Cecilia , I m down on my knees	5	m	
17897	3	Oh Cecilia , I m down on my knees	6	down	
17898	3	Oh Cecilia , I m down on my knees	7	on	
17899	3	Oh Cecilia , I m down on my knees	8	my	
17900	3	Oh Cecilia , I m down on my knees	9	knees	
17901	4	I m begging you please , to come home	1	I	
17902	4	I m begging you please , to come home	2	m	
17903	4	I m begging you please , to come home	3	begging	
17904	4	I m begging you please , to come home	4	you	
17905	4	I m begging you please , to come home	5	please	
17907	4	I m begging you please , to come home	7	to	
17908	4	I m begging you please , to come home	8	come	
17909	4	I m begging you please , to come home	9	home	
17941	9	Come on home	1	Come	

17942	9	Come on home	2	on	
17943	9	Come on home	3	home	
17944	10	Making love in the afternoon	1	Making	
17945	10	Making love in the afternoon	2	love	
17946	10	Making love in the afternoon	3	in	
17947	10	Making love in the afternoon	4	the	
17948	10	Making love in the afternoon	5	afternoon	
17949	11	With Cecilia up in my bedroom	1	With	
17950	11	With Cecilia up in my bedroom	2	Cecilia	
17951	11	With Cecilia up in my bedroom	3	up	
17952	11	With Cecilia up in my bedroom	4	in	
17953	11	With Cecilia up in my bedroom	5	my	
17954	11	With Cecilia up in my bedroom	6	bedroom	
17955	12	I got up to wash my face	1	I	
17956	12	I got up to wash my face	2	got	
17957	12	I got up to wash my face	3	up	
17958	12	I got up to wash my face	4	to	
17959	12	I got up to wash my face	5	wash	
17960	12	I got up to wash my face	6	my	
17961	12	I got up to wash my face	7	face	
17962	13	When I come back to bed	1	When	
17963	13	When I come back to bed	2	I	
17964	13	When I come back to bed	3	come	
17965	13	When I come back to bed	4	back	
17966	13	When I come back to bed	5	to	
17967	13	When I come back to bed	6	bed	
17968	14	Someone s taken my place	1	Someone	
17969	14	Someone s taken my place	2	s	
17970	14	Someone s taken my place	3	taken	
17971	14	Someone s taken my place	4	my	

17972	14	Someone s taken my place	5	place	
18007	20	Jubilation , she loves me again	1	Jubilation	
18009	20	Jubilation , she loves me again	3	she	
18010	20	Jubilation , she loves me again	4	loves	
18011	20	Jubilation , she loves me again	5	me	
18012	20	Jubilation , she loves me again	6	again	
18013	21	I fall on the floor and I m laughing	1	I	
18014	21	I fall on the floor and I m laughing	2	fall	
18015	21	I fall on the floor and I m laughing	3	on	
18016	21	I fall on the floor and I m laughing	4	the	
18017	21	I fall on the floor and I m laughing	5	floor	
18018	21	I fall on the floor and I m laughing	6	and	
18019	21	I fall on the floor and I m laughing	7	I	
18020	21	I fall on the floor and I m laughing	8	m	
18021	21	I fall on the floor and I m laughing	9	laughing	

Annexe C: Interpretation Sheet

A. Questions about the MIP

1. Did you have any trouble understanding the Pragglez group's paper or what was expected of you for the study?
2. Did you find the MIP difficult to apply? What was difficult?
3. How did you decide if a token is a metaphor or not?
4. How did you deal with metaphors that cover more than one word?
5. Did you find some songs easier to rate than other, if so which ones and why? Did you think "Weißer Holunder" was particularly tricky?
6. Other issues or comments...

B. Question about your interpretation of the texts

The sentences presented here, are parts of the lyrics you had to rate. The numbers in brackets are the number of analysts that considered the preceding token to be a metaphor. (N=5 for German texts and N= for English texts). You may read/listen to the song again to situate the extracts.

There is no right or wrong answers, no stupid or indecent answers, **just feel free!**

Was du Liebe nennst:

1. Baby(1), gib(2) mir mehr(1) von(1) dem(2), was du Liebe(3) nennst(1)

If you think "Liebe" is a metaphor, what do you reckon it stands for (target domain)? Do you have any other comments to make about this sentence?

2. Sie will(1) wissen , wie der(1) Hase(3) läuft(3)

What is the rabbit?

3. Nicht nur Birds(3) und Bees(3) (Baby(1)) , auch das harte(4) Zeug(4)

Could you reformulate this sentences "literally"?

Shape of you:

4. We talk for(1) hours(1) and hours(1) about the(1) sweet(3) and(1) the(1) sour(3)

What do you reckon the "sweet" and the "sour" stand for (if you think it is a metaphor)?

Whole lotta love:

5. I m gonna(1) give(1) you my(1) love(3)

If you think "love" is a metaphor, what do you reckon it stands for (target domain)? Do you have any other comments to make about this sentence?

6. I m gonna(1) send(4) ya(1) back to(1) schoolin(3)

How do you understand this sentence? If you think it is a metaphor (either “send” or “schooling”) what do you think it stands for? If you think it is literal, what do you imagine the relationship between “I” and “ya (you)” is? Any more comments about this sentence?

7. Way(3/4) down(3/4) inside(3/4)

What do you reckon this means?

8. You(1) ve got(1) to bleed(4) on(3) me(1) , yeah

What do you think the singer is saying? Same question if you think it is metaphorical or not.

Annexe D: Standard deviation between test-analysts and analysts results

	Number of items marked as metaphoric						
Song	Test-analyst 1	Test-analyst 2	Test-analyst 3	Test-analyst 4	Test-analyst 5	Test-analyst 6	Searcher
MM	13	13	48	15	10	-	17
WH	14	7	52	1	13	-	17
LN	14	42	82	28	17	-	40
CC	7	13	34	10	5	4	9
WL	16	39	62	42	18	34	33
SY	13	31	112	20	13	24	38

Because some participants systematically mark many more items as their peers, test-analysts 3 for instance, the results have been normalized to the range of each of the individual test-analysts by dividing the number of token identified as metaphor in one song by one participant by the maximum this particular participant could find. For instance, the 13 metaphors found in *die Masche der Mädchen* by test-analyst 1 are divided by 16, the biggest number he or she could find in one song (*Whole lotta love*) and multiplied by 100 to ease the reading. The table becomes the following:

	Normalised Number of items marked as metaphoric						
Song	Test-analyst 1	Test-analyst 2	Test-analyst 3	Test-analyst 4	Test-analyst 5	Test-analyst 6	Searcher
MM	81.3	31.0	42.9	35.7	55.6	-	42.5
WH	87.5	16.7	46.4	2.4	72.2	-	42.5
LN	87.5	100.0	73.2	66.7	94.4	-	100.0
CC	43.8	31.0	30.4	23.8	27.8	11.8	22.5
WL	100.0	92.9	55.4	100.0	100.0	100.0	82.5
SY	81.3	73.8	100.0	47.6	72.2	70.6	95.0

Each participant gets a 100 in the song in which he or she found the most metaphorical units, the rest is normalised against this number.

In order to compare the results of the searcher, with the test-analysts, both the average and the standard deviation for each song have been calculated and reported in the next table. The difference in standard deviation is calculated by dividing the difference between the searcher's results and the

average of the other participants by the standard deviation. This has been reported in the last column of the table.

Song	Average	Standard variation	Searcher	Difference in standard deviation
MM	49.27	20.14	42.5	-0.34
WH	45.04	35.95	42.5	-0.07
LN	84.37	14.08	100.0	1.11
CC	28.07	7.49	22.5	-0.74
WL	91.37	19.41	82.5	-0.46
SY	74.25	18.86	95.0	1.10

Statisticians say that from 2 or 3 standard deviations, we can say that results start to be significantly different. In this case all the results are close to or less than a standard deviation, and thus, not significantly different, considering the number of metaphorical units marked

Annexe E: Corpus without repetitions

001 : Shape of you:

- 1 The club isn't the best place to find a lover
- 2 So the bar is where I go
- 3 Me and my friends at the table doing shots
- 4 Drinking fast and then we talk slow
- 5 Come over and start up a conversation with just me
- 6 And trust me I'll give it a chance now
- 7 Take my hand, stop, put Van the Man on the jukebox
- 8 And then we start to dance, and now I'm singing like
- 9 Girl, you know I want your love
- 10 Your love was handmade for somebody like me
- 11 Come on now, follow my lead
- 12 I may be crazy, don't mind me
- 13 Say, boy, let's not talk too much
- 14 Grab on my waist and put that body on me
- 16 Come, come on now, follow my lead
- 17 I'm in love with the shape of you
- 18 We push and pull like a magnet do
- 19 Although my heart is falling too
- 20 I'm in love with your body
- 21 And last night you were in my room
- 22 And now my bedsheets smell like you
- 23 Every day discovering something brand new
- 25 Oh—!—oh—!—oh—!—oh—!
- 33 One week in we let the story begin
- 34 We're going out on our first date
- 35 You and me are thrifty, so go all you can eat
- 36 Fill up your bag and I fill up a plate
- 37 We talk for hours and hours about the sweet and the sour
- 38 And how your family is doing okay
- 39 Leave and get in a taxi, then kiss in the backseat
- 40 Tell the driver make the radio play, and I'm singing like
- 65 Come on, be my baby, come on
- 77 Last night you were in my room

003: Something just like this

- 1 I've been reading books of old
- 2 The legends and the myths
- 3 Achilles and his gold
- 4 Hercules and his gifts
- 5 Spiderman's control
- 6 And Batman with his fists
- 7 And clearly I don't see myself upon that list
- 8 But she said, where'd you wanna go?
- 9 How much you wanna risk?
- 10 I'm not looking for somebody
- 11 With some superhuman gifts
- 12 Some superhero

- 13 Some fairytale bliss
- 14 Just something I can turn to
- 15 Somebody I can kiss
- 16 I want something just like this
- 17 Doo-doo-doo , doo-doo-doo
- 20 Oh , I want something just like this
- 28 The testaments they told

- 29 The moon and its eclipse
- 30 And Superman unrolls
- 31 A suit before he lifts
- 32 But I m not the kind of person that it fits
- 33 She said , where d you wanna go ?
- 40 Somebody I can miss
- 51 Where d you wanna go ?

004: Thunder

- 1 Just a young gun with a quick fuse
- 2 I was uptight , wanna let loose
- 3 I was dreaming of bigger things
- 4 And wanna leave my own life behind
- 5 Not a yes sir , not a follower
- 6 Fit the box , fit the mold
- 7 Have a seat in the foyer , take a number
- 8 I was lightning before the thunder
- 9 Thunder , thunder
- 10 Thunder , thun , thunder
- 11 Thun-thun-thunder , thunder , thunder
- 13 Thun-thun-thunder , thunder
- 14 Thunder , feel the thunder

- 15 Lightning and the thunder
- 19 Thunder
- 20 Kids were laughing in my classes
- 21 While I was scheming for the masses
- 22 Who do you think you are ?
- 23 Dreaming bout being a big star
- 24 You say you re basic , you say you re easy
- 25 You re always riding in the back seat
- 26 Now I m smiling from the stage while
- 27 You were clapping in the nose bleeds
- 39 Lightning and the thunder , thunder
- 48 Thunder , thunder , thunder

005: Tuesday

- 1 Got the club going up , on a Tuesday
- 2 Got your girl in the cut , and she ain t choosey
- 3 Club goin up , on a Tuesday

- 9 Club goin up
- 10 Got the club going up
- 25 Always workin OT , overtime and outta town

26 Things is crazy back home , it kills me that I m not around
27 I think we gettin too deep , ain t no party on the weekend

28 Upstairs I got Xans in an Advil bottle , I don t take them shits
29 But you do , so I got Â'em

006: More than you know

1 I saw it coming , from miles away
2 I better speak up if I got something to say
3 Cause it ain t over , until she sings
4 You had your reasons , you had a few
5 But you knew that I would go anywhere for you
7 I just need to get it off my chest
8 Yeah , more than you know
10 You should know that baby you re the best
13 Your good intentions are sweet and pure

14 But they can never tame a fire like yours
15 No it ain t over , until she sings
16 Right where you wanted , down on my knees
17 You got me begging , pretty baby set me free
19 Come a little closer , let me taste your smile
20 Until the morning lights
21 Ain t no going back the way you look tonight
22 I see it in your eyes

007: Ok

1 I really need you
2 I really need your love right now , I m fading fast
3 Not gonna last
4 I m really stupid
5 I m burning up , I m going down
6 I win it back
7 Don t even ask
8 When I found myself in the middle , in the middle , in the middle
9 Could you love me more , just a little , just a little
10 Overcomplicate when it s simple , when it s simple , when it s simple
11 Would you love me more , just a little
12 So tell me now

13 When every star falls from the sky
14 And every last heart in the world breaks
15 Oh hold me now
16 When every ship is going down
17 I don t fear nothing when I hear you say
18 It s gonna be OK
22 I m really sorry
23 Sorry I dragged you into this
24 I overthink , that s all it is
25 The way you love me
26 The way you love me til the end
28 Oh yeah , it makes me king again

57 It s gonna be OK (OK , OK ,OK ,OK)

008: Was du Liebe nennst

- 1 Yeah , yeah , yeah , yeah , yeah , yeah
- 2 Oh-oh-oh-oh-oh-ohh , aiaiaiai
- 3 Baby , gib mir mehr von dem , was du Liebe nennst
- 4 Auch wenn es keine Liebe ist , ich liebe es
- 5 Hilf mir zu vergessen , was war
- 6 Ich park mein Herz bei dir heute Nacht , yeah
- 7 Also gib mir mehr von dem , was du Liebe nennst
- 10 Ich park mein Herz bei dir heute Nacht (heute Nacht , Baby)
- 11 Ich roll einen Jib (roll einen Jib) , wir werden high , jaja
- 12 Mix Tonic mit Gin mal zwei , Baby
- 13 Deine Liebe (deine Liebe) ist kalt wie Eis (wuh)
- 14 Ich lass sie schmelzen , wenn du weisst , was ich mein
- 15 Oh Baby , gib mir mehr von deiner Fakelove (ja)
- 16 Und ich rede nicht von diesem scheiss Drakesong
- 17 Erfüll dir Wünsche wie bei Dragon Ball , Shonlong

- 18 Komplet auf Harmonies , voll auf Sendung
- 19 Oh Baby , gib mir mehr von dem , was du Liebe nennst
- 27 Jögi-Energy (ja) , straight Hennessy
- 28 Und auf Spotify A\$AP Rocky Â„L\$DÂ“
- 29 Sie will wissen , wie der Hase läuft
- 30 Nicht nur Birds und Bees (Baby) , auch das harte Zeug (uhh)
- 31 Ich komm wieder , wenn sie ruft
- 32 Deine Liebe ist nicht echt , aber dafür ist sie gut
- 33 Park den Benz vor der Tür , park mein Herz in deinem Bett
- 34 Mach so weiter und ich geh hier nicht mehr weg
- 43 Ey , ey , Baby , wie , wie lang bleibst du mit mir wach ?
- 45 Ella , ella , ella , ey
- 46 Wie lang bleibst du mit mir wach ?
- 47 Ich park mein Herz bei dir heute Nacht , wouh !

009: Unforgettable

- 1 It s not good enough for me , since I been with you
- 2 It s not gonna work for you , nobody can equal me
- 3 I m gonna sip on this drink , when I m fucked up
- 4 I should know how to pick up
- 5 I m gonna catch the rhythm while she push up against me
- 6 Ooh , and she tipsy
- 7 I had enough convo for 24

- 8 I peep d you from across the room
- 9 Pretty little body , dancing like GoGo , aye
- 10 But you are unforgettable
- 11 I need to get you alone
- 12 Why not ?
- 13 A fucking good time , never hurt nobody
- 14 I got a little drink but it s not Bacardi

15 If you loved the girl then I m so , so sorry
16 I got to give it to her like we in a marriage
17 Oh , like we in a hurry
18 No , no I won t tell nobody
19 You re on your level too
20 Tryna do what lovers do
21 Feelin like I m fresh out , Boosie
22 If they want the drama , got the Uzi
23 Ship the whole crew to the cruise ship
24 Doin shit you don t even see in movies
25 Ride with me
26 Ride with me , boss
27 I got a hard head but her ass soft
28 She want the last name with the ring on it
29 Cause I pulled out a million cash , told her plank on it
30 You are unforgettable
31 I wanna get you alone
32 Now you wanna chose
33 Just popped bubbly in the cuzi
41 Pretty little body , dancing like GoGo

009: Galway Girl

1 She played the fiddle in an Irish band
2 But she fell in love with an English man
3 Kissed her on the neck and then I took her by the hand
4 Said , baby , I just want to dance
5 I meet her on Grafton street right outside of the bar
6 She shared a cigarette with me while her brother played the guitar
7 She asked me what does it mean , the Gaelic ink on your arm ?
8 Said it was one of my friend s songs , do you want to drink on ?

47 If you loved your girl then I m so , so sorry
53 Oh oh , you ain t enough for me
54 Too much for you
55 Alone
56 Baby go and grab some bad bitches , bring em home
57 Know the jet s on me
58 I ma curve my best for you
59 You know , so pick up that dress for me
60 Leave the rest home
61 Too much combo 24 hours
62 When you stand next to 24 karats
63 She left her man at home
64 She don t love him no more
65 I want your mind and your body
66 Don t mind nobody
67 So as long you don t never hurt nobody
68 Baby girl work your body
69 Work your body
70 And you are unforgettable
74 Right now

9 She took Jamie as a chaser , Jack for the fun
10 She got Arthur on the table with Johnny riding as a shotgun
11 Chatted some more , one more drink at the bar
12 Then put Van on the jukebox , got up to dance
13 You know , she played the fiddle in an Irish band
17 With my pretty little Galway girl
18 You re my pretty little Galway girl
19 You know she beat me at darts and then she beat me at pool

20 And then she kissed me like there was nobody else in the room
21 As last orders were called was when she stood on the stool
22 After dancing to Kaleigh , singing to trad tunes
23 I never heard Carrickfergus ever sang so sweet
24 A capella in the bar using her feet for a beat
25 Oh , I could have that voice playing on repeat for a week
26 And in this packed out room swear she was singing to me
31 My pretty little Galway girl
32 My , my , my , my , my , my , my Galway girl

011: Swalla

1 Drank
2 Young Money
3 Love in a thousand different flavors
4 I wish that I could taste them all tonight
5 No , I ain t got no dinner plans
6 So you should bring all your friends
7 I swear that to all y all my type
8 All you girls in here , if you re feeling thirsty
9 Come on take a sip cause you know what I m servin
10 Shimmy shimmy yay , shimmy yay , shimmy ya (drank)
11 Swalla-la-la (drank)
12 Swalla-la-la (swalla-la-la)
13 Swalla-la-la
18 Freaky , freaky gyal
19 My freaky , freaky gyal
20 Shimmy shimmy shimmy yay , shimmy yah
21 Bad girls gon swalla-la-la
22 Bust down on my wrist in this bitch
23 My pinky-ring bigger than his

35 And now we ve outstayed our welcome and it s closing time
36 I was holding her hand , her hand was holding mine
37 Our coats both smell of smoke , whisky and wine
38 As we fill up our lungs with the cold air of the night
39 I walked her home then she took me inside
40 To finish some Doritos and another bottle of wine
41 I swear I m gonna put you in a song that I write
42 About a Galway girl and a perfect night
50 My , my , my , my , my , my , my Galway girl , hey

24 Met her out in Beverly Hills , ay
25 Dolla got too many girls , ay
26 Met her out in Beverly Hills
27 All she wear is red bottom heels
28 When she back it up , put it on the Snap
29 When she droppin low , put it on the Gram
30 DJ poppin , she gon swallow that
31 Champagne poppin , she gon swallow that
33 Come on take a sip cause you know what I m servin , ooh
44 Bad gyal no swalla nuttin , word to the Dalai Lama
45 He know I m a fashion killa , word to John Galliano
46 He copping that Valentino , ain t no telling me no
47 I m that bitch , and he know , he know
48 How y all wifing these thots ? You don t get wins for that
49 I m having another good year , we don t get blimps for that
50 Pussy game still cold , we don t get minks for that
51 When I m poppin them bananas , we don t link chimps for that
52 I gave these bitches two years , now your time s up
53 Bless her heart , she throwing shots but every line sucks

54 I m in that cherry red foreign with the brown guts
55 My shit slappin like dude did LeBron s nuts
58 Shimmy shimmy yay , shimmy yay , shimmy ya (my love) (drank)

59 Swalla-la-la (my love) (drank)
67 (J .D)
75 Derulo

012: Perfect

1 I found a love for me
2 Darling just dive right in
3 And follow my lead
4 Well I found a girl beautiful and sweet
5 I never knew you were the someone waiting for me
6 Cause we were just kids when we fell in love
7 Not knowing what it was
8 I will not give you up this time
9 But darling , just kiss me slow , your heart is all I own
10 And in your eyes you re holding mine
11 Baby , I m dancing in the dark , with you between my arms
12 Barefoot on the grass , listening to our favorite song
13 When you said you looked a mess , I whispered underneath my breath
14 But you heard it , darling , you look perfect tonight
15 Well I found a woman , stronger than anyone I know
16 She shares my dreams , I hope that someday I ll share her home

17 I found a love , to carry more than just my secrets
18 To carry love , to carry children of our own
19 We are still kids , but we re so in love
20 Fighting against all odds
21 I know we ll be alright this time
22 Darling , just hold my hand
23 Be my girl , I ll be your man
24 I see my future in your eyes
27 When I saw you in that dress , looking so beautiful
28 I don t deserve this , darling , you look perfect tonight
31 I have faith in what I see
32 Now I know I have met an angel in person
33 And she looks perfect
34 I don t deserve this
35 You look perfect tonight

013: It ain't me

1 I had a dream
2 We were sipping whiskey neat
3 Highest floor , The Bowery
4 Nowhere s high enough
5 Somewhere along the lines
6 We stopped seeing eye to eye
7 You were staying out all night

8 And I had enough
9 No , I don t wanna know
10 Where you been or where you re goin
11 But I know I won t be home
12 And you ll be on your own
13 Who s gonna walk you through the dark side of the morning ?
14 Who s gonna rock you when the sun won t let you sleep ?

- | | |
|---|-----------------------------------|
| 15 Who s waking up to drive you home when you re drunk and all alone ? | 26 I ll take with me |
| 17 It ain t me (The Bowery , whiskey neat , grateful , I m so grateful) | 27 The Polaroids and the memories |
| 21 It ain t me | 28 But you know I m gonna leave |
| 23 We were back to seventeen | 29 Behind the worst of us |
| 24 Summer nights and The Libertines | 34 It ain t me , no , no |
| 25 Never growing up | 40 It ain t me , ah , ah |

014: No Roots

- | | |
|--|--|
| 1 I like digging holes and hiding things inside them | 18 Ask me where I come from , I ll say a different land |
| 2 When I ll grow old I hope I won t forget to find them | 19 But I ve got memories and travel like gypsies in the night |
| 3 Cause I ve got memories and travel like gypsies in the night | 20 I can t get the numbers , and play the guessing name |
| 4 I built a home and wait for someone to tear it down | 21 It s just the place that changes , the rest is still the same |
| 5 Then pack it up in boxes , head for the next town running | 33 I like digging holes |
| 7 And a thousand times I ve seen this road | 34 Hiding things inside them |
| 8 A thousand times | 35 When I ll grow old |
| 9 I ve got no roots , but my home was never on the ground | 36 I won t forget to find them |
| 11 I ve got no roots uh uh uh uh | 41 I ve got no roots |
| 17 I like standing still , boy that s just a wishful plan | 42 No roots |

015: Mama

- | | |
|---|--|
| 1 Where should we run to ? | 11 Cause we ll be home before we know , I wanna hear you sing it |
| 2 We got the world in our hands and we re ready to play | 12 Hey , mama , don t stress your mind |
| 3 They say we re wasted | 13 We coming home tonight |
| 4 But how can we waste it if we re loving every day ? | 14 Hey , mama , we gonna be alright |
| 5 Okay | 15 Dry those eyes |
| 6 I got the keys to the universe so stay | 16 We ll be back in the morning when the sun starts to rise |
| 7 With me , cause I got the keys , baby | 17 So mama , don t stress your mind |
| 8 Don t wanna wake up one day wishing that we d done more | 19 Mama , mama , mama , hey |
| 9 I wanna live fast and never look back , that s what we here for | 24 We got a ticket that takes us wherever we like |
| 10 Don t wanna wake up one day wondering " where d it all go ? " | 25 We got our problems |

26 But just for the minute , let s push all our troubles aside

27 Alright , cause we got the keys to the universe

017: Ohne mein Team

1 Zu sechst im Mercedes

2 Weil alle Jungs müssen mit

3 Ein bisschen Sekt für die Mädels

4 Und auf hundert ein Fick

5 Kein Gesetz , keine Regel

6 Lass uns Kohle verdienen

7 Weil so lässt es sich leben

8 Und niemals ohne mein Team

9 Ich schließe die Tür des Apartments

10 Wenn die Party komplett ist

11 Monika , Sarah , Belinda von Instagram auf meine Guestlist

12 Menthol in der Kippe , Soda im Drink

13 Ne Chick will , dass ich für sie „So lala“ sing

14 Sie will mich intim

15 Ich kooperiere nicht ohne mein Team !

16 Die Sonne scheint durch die Gardine

17 Hautfarbe Ovomaltine

18 Kokain in der Kabine zu zweit

19 Der Tod hat die Todespapiere verteilt

20 All meine Arabs sind heute Latinos

21 „¿ Chica , qué pasa ?“ Die Boys sind amigos

22 Sie passt mir den Joint , lass die Homies dran ziehen

23 Gesmukt wird nie ohne mein Team !

24 ohne mein Team !

018: Havana

28 Inside our minds , yeah , we got the keys , babe

39 So mama , don t stress your mind (don t stress your mind)

25 Hamburg , Berlin , West-Wien ! Nie ohne ohne mein Team !

26 (Nie ohne) ohne mein Team ! Nie ohne ohne mein Team !

28 nicht um zwölf Uhr , aber dreizehn Uhr ist schon okay

29 (Ein Jahr lang , zwei Jahr lang) ab dreizehn Uhr ist schon okay

30 (Ein Glas Yamazaki) nicht schon um zwölf , aber eins ist okay

31 Jeden Tag eine Party

32 Trete nicht auf , nicht ohne mein Team

33 Keiner hier nimmt uns die Philosophie

34 Alles betäubt Lidocain

35 Frag nicht , wie viel ich am Kilo verdienen

36 Ein Chick in der Linken , ein Chick in der Rechten

37 Wir sehen uns beim Echo Liste von Maxwell !

38 Bring mir den Rum , eine Kiste vom besten

39 Brauch kein Hotel , Baby , ficken im Backstage

40 Was heute passiert , wird morgen verdrängt

41 Lass mich am Strand von der Sonne verbrennen

42 Sie komm mit den Cops , ich komm mit der Gang

43 In Sachen Gewalt sind wir zu konsequent

44 Alle aus Ghana sind heut Brasilianer

45 Prince Boateng von der Copacabana

46 Koma sein Vater , die Drogen sind clean

47 Alle wollen mich oben-ohne bedienen , doch nie ohne Team !

55 Jeden Tag eine Party , weil ab dreizehn Uhr ist schon okay

68 Hey , hey , hey , hey , hey , hey , hey

1 Hey
 2 Havana , ooh na-na
 3 Half of my heart is in Havana , ooh-na-na
 4 He took me back to East Atlanta , na-na-na
 5 Oh , but my heart is in Havana (ay)
 6 There s somethin bout his manners (uh huh)
 8 He didn t walk up with that " how you doin ? " (uh)
 9 (When he came in the room)
 10 He said there s a lot of girls I can do with (uh)
 11 (But I can t without you)
 12 I knew him forever in a minute (hey)
 13 (That summer night in June)
 14 And papa says he got malo in him (uh)
 15 He got me feelin like
 16 Ooh-ooh-ooh , I knew it when I met him
 17 I loved him when I left him
 18 Got me feelin like
 19 Ooh-ooh-ooh , and then I had to tell him
 20 I had to go , oh na-na-na-na-na
 24 Oh , but my heart is in Havana
 25 My heart is in Havana
 27 Jeffery
 28 Just graduated , fresh on campus , mm

29 Fresh out East Atlanta with no manners , damn
 30 Fresh out East Atlanta
 31 Bump on her bumper like a traffic jam
 32 Hey , I was quick to pay that girl like Uncle Sam (here you go , ay)
 33 Back it on me , shawty cravin on me
 34 Get to diggin on me (on me)
 35 She waited on me (then what ?)
 36 Shawty cakin on me , got the bacon on me (wait up)
 37 This is history in the makin on me (on me)
 38 Point blank , close range , that be
 39 If it cost a million , that s me (that s me)
 40 I was gettin mula , man they feel me
 47 Ooh na-na , oh na-na-na
 48 Take me back , back , back like
 54 Take me back , back , back
 55 (Hey , hey)
 56 Ooh-ooh-ooh
 58 Take me back to my Havana
 63 My heart is in Havana (ay)
 65 Uh huh
 66 Oh na-na-na
 69 No , no , no , take me back

019: There is Nothing holding me back

1 I wanna follow where she goes
 2 I think about her and she knows it
 3 I wanna let her take control
 4 Cause everytime that she gets close , yeah
 5 She pulls me in enough to keep me guessing

6 And maybe I should stop and start confessing
 7 Confessing , yeah
 8 Oh , I ve been shaking
 9 I love it when you go crazy
 10 You take all my inhibitions

11 Baby , there s nothing holding me back
12 You take me places that tear up my reputation
13 Manipulate my decisions
15 There s nothing holding me back
17 She says that she s never afraid
18 Just picture everybody naked
19 She really doesn t like to wait

020: You don't know me

1 Ooh , na na yeah
2 Don t act like you know me , like you know me , na na yeah
3 I am not your homie , not your , hoo , na na yeah
5 You don t know me
6 Oh yeah , time is money so don t fuck with mine
7 See I m out with my girls , I ma have a good time
8 Step back with your chit-chat , killin my vibe
9 See , I can t get too much of a good thing
10 S why me a dressed up in the finest things
11 Well , please hold your tongue , oh , don t say a damn thing
12 See your iPhone camera flashin
13 Please step back , it s my style you re crampin

021: Rockstar

1 Ayy , I ve been fuckin hoes and poppin pillies
2 Man , I feel just like a rockstar (star)
3 Ayy , ayy , all my brothers got that gas
4 And they always be smokin like a Rasta
5 Fuckin with me , call up on a Uzi
6 And show up , man them the shottas
7 When my homies pull up on your block

20 Not really into hesitation
21 Pulls me in enough to keep me guessing
32 Cause if we lost our minds and we took it way too far
33 I know we d be alright , I know we would be alright
34 If you were by my side and we stumbled in the dark
37 But I know we d be alright , I know we would be alright
48 I feel so free when you re with me , baby

14 You here for long ? Oh no , I m just passin
15 Do you wanna drink ? No , thanks for askin
20 You don t know me , fuck yeah
26 I mean , we can throw shapes together
27 But it doesn t mean you re in my circle , yeah
28 Cruise through life and I m feelin on track
29 If you can t keep up , then you better fall back
30 Cause money look better when I see it all stacked up
48 Move right here , just know , though
49 Won t get what you want , what you want , what you want , want
50 Tell you what you don t know
51 I get what I want , what I want , what I want , want

8 They make that thing go grrra-ta-ta-ta (pow , pow , pow)
9 Ayy , ayy , switch my whip , came back in black
10 I m startin sayin , Rest in peace to Bon Scott
11 Ayy , close that door , we blowin smoke
12 She ask me light a fire like I m Morrison
13 Ayy , act a fool on stage
14 Prolly leave my fuckin show in a cop car

15 Ayy , shit was legendary
 16 Threw a TV out the window of the Montage
 17 Cocaine on the table , liquor pourin , don t give a damn
 18 Dude , your girlfriend is a groupie , she just tryna get in
 19 Sayin , " I m with the band "
 20 Ayy , ayy , now she actin outta pocket
 21 Tryna grab up from my pants
 22 Hundred bitches in my trailer say they ain t got a man
 23 And they all brought a friend
 24 Yeah , ayy
 33 I ve been in the Hills fuckin superstars
 34 Feelin like a pop star (21 , 21 , 21)
 35 Drankin Henny , bad bitches jumpin in the pool
 36 And they ain t got on no bra
 37 Hit her from the back , pullin on her tracks

38 And now she screamin out , " no mÃ¡s " (yeah , yeah , yeah)
 39 They like , " Savage , why you got a 12 car garage
 40 And you only got 6 cars ? " (21)
 41 I ain t with the cakin , how you kiss that ? (kiss that ?)
 42 Your wifey say I m lookin like a whole snack (big snack)
 43 Green hundreds in my safe , I got old racks (old racks)
 44 L .A . bitches always askin where the coke at
 45 Livin like a rockstar , smash out on a cop car
 46 Sweeter than a Pop-Tart , you know you are not hard
 47 I done made the hot chart , member I used to trap hard
 48 Livin like a rockstar , I m livin like a rockstar
 57 Rockstar
 58 Rockstar , feel just like a rock
 60 Star
 62 Feel just like a

022: Attention

1 Oh-oh , ooh
 You ve been runnin round , runnin round , runnin round throwing that dirt
 2 my name
 3 Cause you knew that I , knew that I , knew that I d call you up
 4 You ve been going round , going round , going round every party in L .A.
 5 Cause you knew that I , knew that I , knew that I d be at one , oh
 6 I know that dress is karma , perfume regret
 7 You got me thinking bout when you were mine , oh
 8 And now I m all up on ya , what you expect ?
 9 But you re not coming home with me tonight
 10 You just want attention , you don t want my heart
 11 Maybe you just hate the thought of me with someone new
 12 Yeah , you just want attention , I knew from the start

13 You re just making sure I m never gettin over you
 16 to-face
 17 You already know , already know , already know that you won , oh
 19 You got me thinking bout when you were mine
 20 (you got me thinking bout when you were mine)
 21 And now I m all up on ya (all up on ya) , what you expect ?
 27 What are you doin to me , what are you doin , huh ?
 28 (What are you doin ?)
 42 What are you doin to me ? what are you doin , huh ?
 43 (what are you doin , what ?)
 44 What are you doin , huh ?
 45 (what are you doin to me ?)

46 (What are you doin , huh ?)
47 (yeah , you just want attention)
49 (I knew from the start)

50 (You re just making sure I m never gettin over you)
52 Oh , oh

023: Castle on the hills

1 When I was six years old I broke my leg
2 I was running from my brother and his friends
3 And tasted the sweet perfume of the mountain grass I rolled down
4 I was younger then , take me back to when I
5 Found my heart and broke it here
6 Made friends and lost them through the years
7 And I ve not seen the roaring fields in so long , I know I ve grown
8 But I can t wait to go home
9 I m on my way
10 Driving at ninety down those country lanes
11 Singing to Tiny Dancer
12 And I miss the way you make me feel , and it s real
13 We watched the sunset over the castle on the hill
14 Fifteen years old and smoking hand-rolled cigarettes
15 Running from the law through the backfields and getting drunk with my friends
16 Had my first kiss on a Friday night , I don t reckon that I did it right

17 But I was younger then , take me back to when
18 We found weekend jobs , when we got paid
19 We d buy cheap spirits and drink them straight
20 Me and my friends have not thrown up in so long , oh how we ve grown
27 Over the castle on the hill
29 One friend left to sell clothes
30 One works down by the coast
31 One had two kids but lives alone
32 One s brother overdosed
33 One s already on his second wife
34 One s just barely getting by
35 But these people raised me and I can t wait to go home
36 And I m on my way , I still remember
37 This old country lanes
38 When we did not know the answers
39 And I miss the way you make me feel , it s real

024: Dusk till Dawn

1 Not tryna be indie
2 Not tryna be cool
3 Just tryna be in this
4 Tell me how you choose
5 Can you feel why you re in this
6 Can you feel it through
7 All of the windows

8 Inside this room
9 Cause I wanna touch you , baby
10 And I wanna feel you , too
11 I wanna see the sunrise and your sins
12 Just me and you
13 Light it up , on the run
14 Let s make love tonight

15 Make it up , fall in love , try
16 But you ll never be alone
17 I ll be with you from dusk till dawn
19 Baby , I m right here
20 I ll hold you when things go wrong
26 We were shut like a jacket
27 So do your zip

025: Senorita

1 ¡ Hola ! ¿ Cómo estás , señorita ?
2 Ich check auf Snapchat , was du machst
3 Was du machst
4 Mamacita , ja , ich zeig dir die schönsten Orte
5 Auf dieser Welt , hast du schon gepackt ?
6 Hast du schon gepackt ?
7 Señorita , sei meine Adriana Lima
8 Du machst süchtig , so wie FIFA
9 Wir treffen uns auf Moloko und Shisha
10 Viva la vida loca , mamacita
11 Ich buch uns mit der Visa
12 Direkt so einen Flug nach Costa Rica
13 Ich fahr im Bentley , du bist so sexy
14 Und wenn du willst , dann fahren wir Jet-Ski
15 Ich check deine Instastory und like jedes Bild von dir
16 Add mich bei Snapchat , schick deinen Ex weg
17 Bist du bei mir , hau ich dich direkt weg
19 Ah , Mann , ich folge dir auf Instagram und check deine Stories ab
20 Flieg Über die Kommiss , jeder wird bei deinem Body schwach
21 Ich geb dir Doubletap und like deine Bilder
22 Du hast ihn gar nicht nötig , diesen scheiß Hundefilter

28 We will roll down the rapids
29 To find a wave that fits
30 Can you feel where the wind is
35 I wanna feel you , too
49 Go , give love to your body
50 It s only you that can stop it

23 Nice wie Kendall oder Kylie
24 Du kannst alles tragen , Baby , Sneakers oder High-Heels
25 Urlaub , Sightseeing , du darfst bei mir einziehen
26 Guck , wie sie bereitliegt , deine Philipp-Plein-Jeans , ah
27 Lieb deine Art , du bist alles wert
28 Ich mag dich , weil du mich nicht wie n Superstar verehrt
29 Aber ich bin der , der dich wie einen Superstar verehrt
30 Deshalb cruisen wir im Lamborghini Huracain ans Meer
31 Rapper wollen über Geld reden , Schatz
32 Doch nur ich zeig dir die schönsten Hotels jeder Stadt
33 Mit dem Jet durch die Nacht , morgen landen wir in Costa Rica
34 Pietro , sing s für die Mamacitas
47 Ah , ich würde sagen , Amor landete einen Volltreffer , Schatz
48 Weil du ab heute einen Goldrapper hast
49 Was , Golf oder Schach ? Baby , ich steh mehr auf Action
50 Liebe deinen Booty , denn du shakst gerne mit dem Arsch wie ne Kard
51 Lieb deine braunen Augen , lieb deine braune Haut
52 Ganz egal , wo du bist , Leute hören nicht auf zu staunen
53 Hatte echt gedacht , ich könnte nie wieder ner Frau vertrauen
54 Denn die meisten sehen nur mein Geld und sie laufen aus
55 Hunderttausend Likes auf deinen Fotos

- 56 So sexy , deine Haut riecht nach Kokos
- 57 Und wenn ich dich seh , bin ich im Aufreißermodus
- 58 Tennisclub , Kay One , blau-weiße Polos

026: Be mine

- 1 And I want you to be mine
- 2 Stand up in the club
- 3 Come on let s go
- 4 She want me to come
- 5 He want me to go
- 6 And if you wanna fight

027: Your Song

- 1 I woke up with a fear this morning
- 2 But I can taste you on the tip of my tongue
- 3 Alarm without no warning
- 4 You re by my side and we ve got smoke in our lungs
- 5 Last night we were way up , kissing in the back of the cab
- 6 And then you say love , baby , let s go back to my flat
- 7 And when we wake up , never had a feeling like that
- 8 I got a reason so man , put that record on again
- 9 I don t want to hear sad songs anymore
- 10 I only want to hear love songs
- 11 I found my heart up in this place tonight
- 12 Don t want to sing mad songs anymore
- 13 Only want to sing your song

501: Jim, Johnny und Jonas

- 59 Das Versacekleid steht dir am besten
- 60 Aber du trägst lieber Shorts von More Money More Fashion
- 61 Pack deine Koffer , morgen fliegen wir nach Costa Rica

- 7 Let s start the show
- 8 Cause I want you to be mine
- 11 And I want you to come
- 12 I won t let you go
- 13 So if you wanna dance dance
- 16 Yeah I want you to be mine

- 14 Cause your song s got me feeling like I m
- 15 I m in love , I m in love , I m in love
- 16 Yeah , you know your song s got me feeling like that
- 17 No fear but I think I m falling
- 18 I m not proud
- 19 But I m usually the type of girl that would hit and run
- 20 No risk so I think I m all in
- 21 When I kiss your lips , through my heartbeat thump
- 22 And now we re way up , dancing on the roof of the house
- 23 And then we make love , right there on your best friend s couch
- 24 And then you say love , this is what is all about
- 25 So keep on kissing my mouth and put that record on again
- 35 Yeah , you know your song s got me feeling like I m

- 1 Die Nacht der silbernen Sterne
- 2 die macht die Herzen so weit .
- 3 Es klingt aus lockender Ferne
- 4 ein Lied aus vergangener Zeit .
- 5 Das Lied erzählt von den Rosen
- 6 die schön und schillernd erblüh n
- 7 damit die fremden Matrosen
- 8 zur Insel der Liebenden zieh n .

502: Heimweh

- 1 Dort wo die Blumen blühn ...
- 2 dort wo die Täler Grün ,
- 3 dort war ich einmal zu Hause .
- 4 Wo ich die Liebste fand ,
- 5 da liegt mein Heimatland .
- 6 Wie lang bin ich noch allein ?
- 7 So schön , schön war ...
- 8 Viele Jahre schwere Fron ,

503: Buona Sera

- 1 Buona Sera , signorina , buona sera
- 2 It is time to say goodnight to Napoli
- 3 Though it s hard for us to whisper , buona sera
- 4 With that old moon above the Mediterranean sea
- 5 In the mornin signorina we ll go walkin
- 6 Where the mountains help the sun come into sight

504: Rock around the clock

- 1 One , two , three o clock , four o clock rock
- 2 Five , six , seven o clock , eight o clock rock .

- 9 Jim ,
- 10 Johnny und Jonas ,
- 11 die fahren an Java vorbei .
- 14 die fahren direkt nach Hawaii .
- 17 die haben soviel schon geseh n .
- 18 Doch nirgendwo leuchten die Sterne ,
- 19 die Sterne der Liebe so schön .

- 9 harte Arbeit , karger Lohn .
- 10 Tagaus , tagein ,
- 11 kein Glück , kein Heim :
- 12 Alles liegt so weit , so weit .
- 14 Hört mich an ihr goldnen Sterne .
- 15 Grüßt die Lieben in der Ferne .
- 16 Mit Freud und Leid
- 17 verrinnt die Zeit .

- 7 And by the little jewellery shop we ll stop and linger
- 8 While I buy a wedding ring for your finger
- 9 In the meantime let me tell you that I love you
- 10 Buona sera , signorina kiss me goodnight
- 22 By the little jewellery shop we ll stop and linger
- 27 Sera , signorina kiss me goodnight

- 3 Nine , ten , eleven o clock , twelve o clock rock
- 4 We re gonna rock around the clock tonight .

- 5 Put your glad rags on and join me hon
- 6 We ll have some fun when the clock strikes one .
- 8 We re gonna rock , rock , rock , till broad daylight
- 10 When the clock strikes two , three and four
- 11 If the band slows down we ll yell for more .
- 15 When the chimes ring five , six , and seven

506: Die Gitarre und das Meer

- 1 Juanita Anita , Juanita Anita ...
- 2 Jimmy Brown , das war ein Seemann ,
- 3 Und das Herz war ihm so schwer .
- 4 Doch es blieben ihm zwei Freunde ,
- 5 Die Gitarre und das Meer .
- 6 Jimmy wollt ein Mädchen lieben ,
- 7 Doch ein anderer kam daher .
- 8 Und als Trost sind ihm geblieben
- 10 Juanita hiess das Mädchen
- 11 Aus der grossen fernen Welt .

508: Weißer Holunder

- 1 Weißer Holunder , er blühte im Garten
- 2 Als Übers Jahr Glückliche ich war
- 3 Er sagt zum Abschied ich soll auf ihn warten
- 4 Denn Übers Jahr sind wir ein Paar .
- 5 Nun welkt der weiße Holunder , das Jahr ist vorbei
- 6 Ich glaub an das Wunder von Liebe und Treu
- 7 Weißer Holunder blüht wieder im Garten

509: Tom Dooley

- 1 Das ist die Geschichte von Tom Dooley aus Tennessee und seinem Ende .2 Er liebte die Frau eines anderen und weil sie nichts von ihm wissen wo

- 16 We ll be right in seventh heaven .
- 20 When it s eight , nine , ten , eleven too
- 21 I ll be goin strong and so will you .
- 25 When the clock strikes twelve we ll cool off then
- 26 Start rockin round the clock again .

- 12 Und so nennt er die Gitarre ,
- 13 Die er in den Armen hält .
- 15 Ob am Quay von Casablanca ,
- 16 Ob am Cap von Salvador
- 17 Singt er leis von Juanita ,
- 18 Deren Liebe er verlor .
- 22 Jimmy wollt kein andres Mädchen ,
- 23 Doch sein Leben war nie leer ,
- 24 Denn es blieben ihm zwei Freunde :

- 8 Du bleibst mir Treu , blüht immer aufs neu
- 9 Im Garten , ein Mädchen , mit fröhlichem Sinn ,
- 10 Es wartet voll Sehnsucht auf ihn , nur auf ihn .
- 11 Es blühen die bunten Blumen im leuchtenden Kleid ,
- 12 Im Baum die Amseln singt Ihre Lieder von Liebe und Leid
- 14 Ich glaub an das Wunder von Liebe und Treu
- 16 Du bleibst mir Treu , blüht immer aufs neu , blüht immer aufs neu .

3 da erdolchte er sie . Ich , der Cheriff musste Tom Dooley zum Tode verurteilen .	21 Drum Oldboy , nimm dir noch einen Whisky ,
4 Und morgen , tja , da muss er hängen .	22 trink ihn mit dir allein .
5 Alles vorbei , Tom Dooley ,	23 Das ist ein harter Whisky ,
6 noch vor dem Morgenrot ,	24 es wird dein letzter sein .
7 ist es geschehen , Tom Dooley ,	25 Nie wieder mehr im Leben
8 morgen , dann bist du tot .	26 siehst du das Sonnenlicht .
9 Keiner wird um dich weinen .	27 Gnade , die kann s nicht geben ,
10 Auf deinem letzten Gang	28 Gnade , die gibt es nicht .
11 wird keine Sonne scheinen ,	29 Willst du noch etwas sagen ?
12 klingt dir kein Glockenklang .	30 Bald ist der Tag erwacht .
17 Hinter den blauen Bergen	31 HÖrst du die Turmuhr schlagen ?
18 wartet ein kleines Haus .	32 Das ist die letzte Nacht .
20 bist du nicht mehr zu Haus .	40 oh Boy , dann bist du tot .

511: Ganz Paris Träumt von der Liebe

1 Ganz Paris Träumt von der Liebe
2 denn dort ist sie ja Zuhause
3 Ganz Paris Träumt dieses Märchen , wenn es wahr wird
4 Ganz Paris grÜSt dann das PÄrchen , das ein Paar wird
5 Ganz Paris singt immer wieder
6 Immer wieder nur vor Glück

7 Wer verliebt ist
8 wer verliebt ist in die Liebe
9 kommt nach Paris zurück
10 mmmm...
20 zurück

513: Was haben die Matrosen in Singapur gemacht

1 Was haben die Matrosen in Singapur gemacht
2 In Singapur in Singapur bei Nacht
3 Sie haben ihrem Käpt'n das Trinken beigebracht
5 Hebt das Glas kippt es weg
6 Sonst kriegt das Herz ein Leck
7 Hebt das Glas kippt es aus
8 Sonst treibt das große Heimweh uns nach Haus'

9 Das haben die Matrosen in Singapur gemacht
11 Das macht das Salz Herr Kapitän das macht das Salz
12 Wir haben alle alle einen trocknen Hals
13 Das macht der Wind Herr Kapitän das macht der Wind
14 Dass wir Matrosen immer immer durstig sind
15 Wenn der Seemann seinen Seesack schnürt
16 Und sein Gaumen wieder Seesalz spürt

- 17 Dann fragt jeder der im Hafen bleibt
- 18 Was er in der Fremde treibt

515: Arrivederci Roma

- 1 Arrivederci
- 2 Roma
- 3 leb wohl
- 4 auf Wiederseh n !
- 5 Wer dich einmal sah
- 6 der muss dich lieben
- 7 viele Dichter haben dich beschrieben
- 8 doch nur wer dich kennt
- 9 kann meine Sehnsucht auch versteh n !
- 11 Roma . Leb wohl
- 13 Doch ich geh nicht fort für alle Zeiten
- 14 Überall soll mich dein Bild begleiten
- 15 bald ist wieder Frühling
- 16 dann werd ich dich wieder seh n !

517: Smoky

- 1 Komm zurück zu mir
- 2 Smoky Smoky Smoky
- 3 Bring das Glück mit dir
- 5 Wohin der Fluss bei Nacht dein Kanu trug
- 6 das konnte keiner seh n .
- 7 Und soviel ist zwischen Tag und Tau gescheh n .
- 8 Warst mein bester Freund
- 10 Hast es gut gemeint
- 12 Doch diese Welt
- 13 die war für dich und mich

- 19 Owei owei owei ist das ne Fragerei

- 17 Im Schein einer alten Laterne
- 18 von uralten Bäumen umsäumt .
- 19 do sah ich ein Pärchen
- 20 sie Träumten das Märchen
- 21 vom Glück
- 22 das schon mancher erträumt !
- 23 Das Mädchen
- 24 es kam aus Verona
- 25 und er war im Norden zu Haus
- 26 sie sprachen vom Abschied
- 27 von längerer Trennung
- 28 und doch war noch alles nicht aus !
- 29 Denn als ich mich ganz leise dann entfernte
- 30 da sangen alle beide dieses Lied :

- 14 von Anfang an zu klein .
- 15 Darum bitt ich dich Smoky
- 16 lass mich nicht mehr allein .
- 17 Mach dir nichts daraus
- 19 sieht s heut anders aus
- 21 Die alte Zeit die ist schon lang dahin
- 22 die kommt doch nie zurück .
- 23 Nur die Freundschaft bleibt für uns das höchste Glück .
- 24 Wer das Feuer kennt
- 26 Weiß wie Heiß es brennt

28 Die große Welt die spielt für dich und mich

518: Ich weiß, was dir fehlt

- 1 Poco-Poco-Pocola ,
- 2 es sind zwar viele Mädchen da ,
- 3 doch leider nicht die Eine , die ich meine
- 5 ich wär ihr doch so gerne nah
- 6 und gäb ihr , wenn ich könnte einen Kuss .
- 7 Ich weiß , was , ich weiß , was , ich weiß , was Dir fehlt .
- 8 ein Mann , der Dir keine Märchen erzählt .

519: Am Tag als der Regen kam

- 1 Am Tag als der regen kam
- 2 Lang ersehnt heiß erfleht
- 3 Auf die glühenden Felder
- 4 Auf die durstigen Wälder
- 7 Da erblühten die Bäume
- 8 Da erwachten die Träume
- 9 Da kamst du
- 10 Ich war allein im fremden Land
- 11 Die Sonne hat die Erde verbrannt
- 12 Überall nur Leid und Einsamkeit
- 13 Und du ja du

521: Das alte Försterhaus

- 1 Es liegt der Wald im letzten Abendschimmer ,
- 2 Der Nebel steigt herauf vom Wiesengrund .
- 3 Der alte Förster sitzt in seinem Zimmer
- 4 Und streichelt traumverloren seinen Hund .
- 5 Das alte Försterhaus ,

29 das Lied vom Einsam sein .

- 9 Ich weiß , dass , ich weiß , dass , ich weiß , dass er Dir
- 10 genauso gefällt wie Du mir .
- 15 Poco-Poco-Pocola , die Mädchen sind zum Lieben da .
- 16 Und ich , ich lieb sonst keine als die Eine .
- 18 ich glaube auch , sie weiß es ja
- 19 dass sie nun bald die Meine werden muss .

- 14 So weit so weit
- 15 Doch eines Tags von Süden her
- 16 Da zogen Wolken über das Meer
- 17 Und als endlich dann der regen rann
- 18 Fing auch für mich das Leben an
- 19 Ja ja ja ja ja ja ja ja Â...
- 25 (Am Tag als der regen kam)
- 29 Als die Glocken erklangen
- 30 Als von Liebe sie sangen
- 31 Da kamst du , da kamst du

- 6 dort wo die Tannen stehn ,
- 7 Das hat jahrein , jahraus
- 8 viel Freud und Leid gesehn
- 9 Es hörte oft im Wald den Kuckuck schlagen ,
- 10 Und in den Wipfeln hat der Wind gezaust ,

11 Oft hat der Sturm , an regenschweren Tagen ,
12 So wild sein grün bemoostes Haus umrauscht .
17 Der Alte hat einst Über diese Schwelle
18 Die junge Braut ins Försterhaus gebracht .
19 Und später hat ihn , an der gleichen Stelle ,

522: Heideröslein

1 Durch die Grüne Heide geht ein Mädchen , jung und schön ,
2 Und ein junger Jägersmann , sieht sie des Weges gehen ,
3 Pflückte schnell ein Röslein rot , und zieht den grünen Hut ,
4 Und er spricht das Mädchen an , wie s ein Verliebter tut .
5 Oh , Heidenröslein , nimm Dich in Acht ,
6 Oh , Heidenröslein , was der Jäger macht ,

523: Heimatlos

1 Heimatlos sind viele auf der Welt ,
2 heimatlos und einsam wie ich .
3 Überall verdiene ich mein Geld ,
4 doch es wartet keiner auf mich .
5 Keine Freunde , keine Liebe ,
6 keiner denkt an mich das ganze Jahr .
8 wie es früher , früher einmal war .

524: Es liegt was in der Luft

1 Heut liegt was in der Luft , in der Luft , in der Luft
5 Mir ist so komisch zumute , ich ahne und vermute
6 Heut liegt was in der Luft , ein ganz besondrer Duft
7 Der liegt heut in der Luft

20 Zum ersten Mal sein Söhnchen angelacht .
25 Dann klangen froh durchs Haus die Kinderlieder ,
26 Die Zeit verging , geschieden musste sein ,
27 Der Sohn zog aus und kehrte niemals wieder ,
28 Dann starb die Frau , der Förster blieb allein .

7 Er brach die Rose , und gab sie Dir ,
8 Oh , Heidenröslein , er will Dein Herz dafür .
9 Als die Grüne Heide glänzt , im Silbermondenschein ,
10 Gingen beide Hand in Hand , als sollte es so sein ,
11 Heidenröslein spürte nur , wie ihr das Herz dann schlug ,
12 Als der junge Jägersmann sie auf den Armen trug .

9 Hoffnungslos ist keiner auf der Welt .
10 Einmal kommt für jeden die Zeit .
11 Und ich weiß , ich weiß das Schicksal hält
12 auch für mich noch einmal bereit :
13 Ein paar Freunde , eine Liebe ,
14 daran denke ich das ganze Jahr .
18 ein Zuhause , ein Glück .

8 Ich könnte weinen und lachen und lauter Unsinn machen
10 Der so verlockend ruft
11 Das ist kein Alltag so trübe und grau
12 Das ist ein Tag , wie der Frühling so blau

- 13 Das ist ein Tag , wo ein jeder gleich spürt
- 14 Dass noch was passiert
- 16 Heut liegt was in der Luft , ein Duft , der lockend ruft
- 18 Mona Monalein
- 19 Ja Bully Bully
- 20 Mona ohhhhhh ohhh Mona

- 21 Bully mein Bully
- 29 Nein , das ist ein Tag , wie der Frühling so blau
- 31 Ach , dass noch was passiert
- 33 Heut liegt was in der Luft ein Duft , der lockend ruft
- 35 Heut liegt was in der Luft

525: Steig in das Traumboot der Liebe

- 1 Steig in das Traumboot der Liebe
- 2 fahre mit mir nach Hawaii
- 3 dort auf der Insel der Schönheit
- 4 wartet das Glück auf uns Zwei
- 5 Die Nacht erzählt uns ein Märchen
- 6 und macht das Märchen auch wahr
- 8 bald sind wir beide ein Paar

- 9 Leise rauscht das Meer
- 10 und leise singt der Wind
- 11 alles wird so hell
- 12 duftet Blütenschwer
- 13 eine Melodie ist heut in uns erwacht
- 14 eine Melodie der Nacht

528: Rosalie

- 1 Sie wohnte im weißen Haus am Meer und war die Tochter vom Gouverneur
Und keine der vielen Orchideen war auf der Insel so schön wie Rosalie
- 2 Rosalie
- 3 Es war kein reicher Mann ; es war kein armer Mann ;
- 4 es war ein Seemann , der ihr Herz gewann .
- 5 Und kamen auch viele in ihr Haus ,
- 6 sie schaute nur nach dem Einen aus .
- 7 Und lief dann sein Schiff im Hafen ein könnt keine Glücklicher sein
- 8 als Rosalie , als Rosalie .
- 9 Er kam nicht zurück im siebten Jahr von einer Reise nach Sansibar .
- 10 Die Insel vergaß ihn Über Nacht , hat nie an ihn mehr gedacht .
- 11 Nur Rosalie vergaß ihn nie .
- 1 Im Harzerland , bei Altenau ,

- 2 Da steht ein Köhlerhaus ;
- 3 Die Frühmorgens , wenn die Hähne kräh n ,
- 4 Schaut s Köhlerliesel h raus ,
- 5 Hat blaue Augen , blondes Haar
- 6 Und einen roten Mund .
- 7 Wenn sie lacht -
- 8 sie ist kaum siebzehn , achtzehn Jahr ,
- 9 Juvie fallera lala , juvie fallera lala !
- 10 Singt mit ihr die ganze , munt re Vogelschar ,
- 11 Juvie falleralla lallerallala .
- 12 Liesel , Liesel , Köhlerliesel ,
- 13 Du bist so jung , du bist so schön !
- 15 Lass uns spazieren geh n !

16 Dort am Waldessaum , wo die Veilchen blüh n ,
17 Wo der Kuckuck ruft , wo das Tal so Grün ,
18 Unterm Haselstrauch lass uns Glücklich sein !
19 Sage ja , mein Schatz , dann wirst du mein !
20 Viel schöne Blumen blüh n im Wald ;
21 Es plätschert froh der Quell .

530: Diana

1 Wie ein Märchen fing es an ,
2 das die Zauberfee ersann .
3 Wer von Euch noch träumen kann
4 hört sich die Geschichte an .
5 Denn wer junge Liebe kennt
6 weiß wie schnell ein Herz verbrennt
7 Oh , bleib , bleib bei ihm , Diana .
8 Er war achtzehn Jahre kaum
9 sah Dianas Bild im Traum .
10 Träumte da er so allein
11 könnte sie doch wirklich sein .
12 Träumt von ihr so manches Jahr
13 weil sie schön wie Mutter war .

531: Hula Baby

1 Auf der Insel Filalila dort im Märchenland
2 am weißen Palmenstrand ein braunes Mädchen stand .
3 Es wollte den Einen
4 aber sonst keinen
5 in der blauen Mondnacht wiederseh'n
6 und niemehr von ihm geh'n .
7 Er sang so schön !

22 Von fern des Jägers Jagdhorn schallt ;
23 Die Jodel klingen hell .
24 Das ist der Liesel Heimatland ;
25 Im Wald ist sie zu Haus ;
26 Und ihr Schatz , der ist der junge Jägersmann ,
28 Und der Hans , der ist ihr Bräuti-Bräutigam ,

15 Er fragt Wolken , er fragt Bäume
16 ob er wache oder Träume
17 Ruft nach ihr : komm zu mir !
18 Oh oh , oh oh , oh oh oh oh oh oh oh
19 Ob sie wohl sein Rufen hört
20 Seine Sehnsucht je erfährt
21 Denn so ist es ja im Leben oft
22 dass man sich das große Glück erhofft .
23 Drum wenn es ein Traumbild macht
24 dass das Glück uns im Leben lacht
25 Ja dann bleib bei ihm , Diana
26 ((Oh , bleib , Diana)) !

8 Er sang sein
9 Hula hula lula Liebe
10 die schenke ich dir mein Baby
11 heut Nacht
12 wenn der Wind uns bewacht .
13 Hula hula lula Baby
14 du weißt ja noch nicht

15 wie glücklich die Hula-Liebe macht .
16 (ja ja ja)
17 Auf der Insel Filalila klang allein für sie
18 so zauberhaft wie nie die Liebesmelodie .
19 Es lockte die Ferne

532: Sei zufrieden

1 Sei zufrieden mit dem Heute
2 wenn es dich auch wenig freut
3 Denk doch nur wie viele Leute
4 Leben ohne jede Freud
5 Was nutzt alles viele Denken
6 bleibt die Welt doch wie sie war
7 Mag sie noch so reich beschenken
8 bleiben Menschen immer da
9 Sei zufrieden , sei zufrieden
10 mit dir selbst und was du hast
11 Jeder Tag hat seine Sorgen
12 jeder Tag hat seine Last
14 jeder hat doch seine Not

534: Cindy, oh Cindy

1 Cindy oh Cindy
2 dein Herz muss traurig sein
3 der Mann den du geliebt
4 ließ dich allein
5 Er kam als du erst 18 warst
6 von großer Fahrt zurück
7 er küsste dich so scheu und zart
8 und sprach vom großen Glück

20 strahlten die Sterne
21 und das Mädchen stieg in sein Kanu
22 und fuhr mit ihm dem Land der Liebe zu .
34 die schenk ich dir mein Baby

15 Jede Nacht hat ihren Morgen
16 wer nicht Sorgen hat ist tot
1 Das hab ich in Paris gelernt und zwar im Handumdrehn
2 Das lernt man sonst in keiner Stadt so gut , so schnell und schön
3 Und wenn Sie noch was lernen solln
4 Dann kommen Sie hierher
5 Hier zeigt man Ihnen , was sie wolln
6 Und noch ein bisschen mehr
9 Wenn mal ein junger Mann besonders höflich ist und zu den Damen se
Wenn er gut tanzen kann und Komplimente macht wie sie hier
10 unbekannt
11 Fragt man , wo er denn da studiert
12 Dann sagt er höflich reserviert

9 am Kai , da riefen die Möwen
10 als er dich wieder verließ
15 Du sahst ihn nachts im Traum vor dir
16 und gabst ihm deine Hand
17 du sahst , dass er den Ring noch trug
18 der dich mit ihm verband
20 aus all den Träumen dich wach
25 Wenn nachts ein Schiff die Anker wirft

26 dann stehst du wartend da
27 doch keiner der dich scherzend ruft
28 kommt deinem Herzen nah

29 am Kai , da rufen die Möwen
30 sie rufen alle dir zu

701: El condor Passa

1 I d rather be a sparrow than a snail
2 Yes I would , if I could , I surely would
3 I d rather be a hammer than a nail
4 Yes I would , if I only could , I surely would
5 Away , I d rather sail away
6 Like a swan that s here and gone

7 A man gets tied up to the ground
8 He gives the world its saddest sound
9 Its saddest sound
10 I d rather be a forest than a street
12 I d rather feel the earth beneath my feet

702: Mademoiselle Ninette

1 In my last holiday
2 I took a trip to the USA
3 Well I died fine
4 I had a very good time
5 Guess what happened to me
6 I met a girl and one two three
7 I fell in love
8 and got the heaven above
9 Mademoiselle Ninette
10 No , No
11 I ve never had

12 A girl like you
17 We spent every day
18 It was so nice that even today
19 I see Ninette
20 Can t get her out of my head
21 In my next holiday
22 I ll take a trip to the USA
23 And it ll be fine
24 I ll have a good time
32 well that is true

703: Du

1 In deinen Augen steht so vieles , was mir sagt
2 Du fühlst genau so wie ich . Du bist das Mädchen , das zu mir gehört

3 Ich lebe nur noch für dich
4 Du bist alles was ich habe auf der Welt

5 Du bist alles was ich will
6 Du , du allein kannst mich verstehn
7 Du , du darfst nie mehr von mir gehn
8 Seit wir uns kennen ist mein Leben bunt und schön
9 Und es ist schön nur durch dich
10 Was auch geschehn mag , ich bleibe bei dir
11 Ich lass dich niemals im Stich
16 (du , ich will dir etwas sagen
17 Was ich noch zu keinem anderen Mädchen
18 zu keinem anderen Mädchen gesagt habe :
19 Ich hab dich lieb
20 Ja , ich hab dich lieb

704: In the summertime

1 In the summertime
2 When the weather is high
3 You can stretch right up
4 An touch the sky
5 When the weather s fine
6 You got women , you got women on your mind
7 Have a drink , have a drive
8 Go out an see what you can find
9 If her daddie s rich
10 Take her out for a meal
11 If her daddie s poor
12 Just do as you feel
13 Speed along the lane
14 Do a ton , or a ton an twenty five
15 When the sun goes down
16 You can make it , make it good in a lay-by

21 Und ich will dich immer liebhaben
22 Immer , immer
23 Nur dich
24 Wo ich auch bin
25 Was ich auch tu
26 Ich hab ein Ziel
27 Und dieses Ziel bist du
28 Bist du
30 Ich kann nicht sagen , was du für mich bist
31 Sag , dass ich dich , dich nie verlier
32 Ohne dich leben , das kann ich nicht mehr
33 Nichts kann mich trennen von dir

17 We re not grey poeple
18 We re not dirty , we re not mean
19 We love everybody but we
20 Do as we please
22 We go fishing , or go swimming in the sea
23 We re always happy
24 Life s for living , yeah , that s our philosophy
25 When the winter s here
26 Yeah , it s party time
27 Bring a bottle , wear your bright clothes
28 It ll soon be summertime
29 And we ll sing again
30 We ll go driving , or mayby we ll settle down
31 If she s rich , if she s nice
32 Bring your friends , an we ll all go into town

705: A song of Joy

- 1 Come sing a song of joy for peace shall come , my brother
- 2 Sing , sing a song of joy for men shall love each other .
- 3 That day will dawn just as sure as hearts that are pure ,
- 4 Are hearts set free . No man must stand alone
- 5 With outstretched hand before him .
- 6 Reach out and take them in yours with love
- 7 That endures forevermore . Then sing a song of joy

- 8 For love and understanding .
- 9 Come sing a song of joy of freedom tell the story .
- 10 Sing , sing a song of joy for mankind in his glory .
- 11 One mighty voice that will bring a sound
- 12 That will ring forevermore .
- 13 Then sing a song of joy for love and understanding .

506: Yellow River

- 1 So long boy you take my place
- 2 got my papers I ve got my bag
- 3 so pack my bags and I ll be on my way
- 4 to yellow river
- 5 Put my gun down the war is won
- 6 fill my glass high the time has come
- 7 I m going back to the place that I love
- 9 Yellow river yellow river
- 10 it s in my mind and in my eyes
- 12 it s in my blood
- 13 it s the place I love

- 14 got no time for explanations
- 15 got no time to lose
- 16 tomorrow night you ll find me sleeping underneath the moon
- 17 at yellow river
- 18 Cannon firelingers in my mind
- 19 I m so glad that I m still alive
- 20 and I ve been gone for such a long time
- 21 from yellow river
- 22 I remember the nights were cool
- 23 I can still see the waterpool
- 24 and I remember the girl that I knew

507: Ein Mädchen nach Maß

- 1 Ich bin oft verliebt und dann wieder allein .
- 2 Nicht alles ist Gold , denn Dich trägt oft der Schein
- 3 Es fängt prima an , und Du denkst , die ist chic ,
- 4 da ist alles dran , doch dann hat sie nen Tick
- 5 Ein Mädchen nach Maß , das mir nur gehört ,
- 6 ist ein Tip , der mir prima gefällt .

- 7 Ein Mädchen nach Maß , das mich nur betört ,
- 8 wär die dufteste Sache der Welt .
- 9 Gestern hab ich noch nachgedacht ,
- 10 sah ihr Traumbild vor mir .
- 11 Heute hast Du mich angelacht ,und ich gestehe Dir :
- 12 Ein Mädchen nach Maß steht heute vor mir ,

- 13 denn ich seh den Himmel in Dir .
- 14 Ein Mädchen nach Maß nimmt mir meine Ruh ,
- 15 denn keine ist so lieb so wie Du .
- 16 Heut sagt sie " Je t aime " und morgen " No , no " .
- 17 Erst macht sie mir Mut , dann sagt sie : Go , go .

708: Cecilia

- 1 Cecilia , you re breaking my heart
- 2 You re shaking my confidence daily
- 3 Oh Cecilia , I m down on my knees
- 4 I m begging you please , to come home
- 9 Come on home
- 10 Making love in the afternoon

709: Dein schönstes Geschenk

- 1 Die Sonne - the sun ,
- 2 Der Mond - the moon .
- 3 Die Sterne - the stars .
- 4 Wir wiederholen .
- 5 The sun , the moon , the stars ,
- 6 Sonne , Mond und Sterne
- 7 Sagen aus der Ferne , denke daran .
- 8 Es kommt auf die Stunde an ,
- 9 Ganz egal was du tust auf der Welt .
- 10 Denn bei allen was du machst ,

710: All right now

- 1 Oh woh wohooh , ow
- 2 There she stood in the street
- 3 Smiling from her head to her feet

- 18 Doch heute ist Schluss , weil es Dich nur noch gibt ,
- 19 denn ich bin zum ersten Mal richtig verliebt .
- 26 Heute hast Du mich angelacht ,
- 27 und ich gestehe Dir :

- 11 With Cecilia up in my bedroom
- 12 I got up to wash my face
- 13 When I come back to bed
- 14 Someone s taken my place
- 20 Jubilation , she loves me again
- 21 I fall on the floor and I m laughing

- 11 Ob du weinst oder ob du lachst .
- 12 Sind die Stunden , wenn jemand an dich denkt ,
- 13 Dein schönstes Geschenk .
- 14 Ich glaube - I believe ,
- 15 Ich hoffe - I hope ,
- 16 Ich liebe - I love ,
- 18 I believe , I hope , I love ,
- 19 Glaube , Hoffnung , Liebe .
- 20 Sagen immer wieder , denke daran .

- 4 I said : " Hey , what is this now baby "
- 5 Maybe , maybe she s in need of a kiss
- 6 I said : " Hey , what s your name , baby

7 Maybe we can see things the same
8 Now don't you wait or hesitate
9 Let's move before they raise the parking rate ", ow
10 All right now , baby it's all right now
12 oh my wow
13 Let me tell you now , uh ,
14 I took her home to my place
15 Watching every move on her face
16 She said : " Look , what's your game , baby
17 Are you tryin' to put in shame "
18 I said : " Slow , don't go so fast
19 Don't you think that love can last "
20 She said : " Love , Lord above
21 Now you're tryin' to trick me in love " , ow

711: Ma belle amie

1 Ma belle amie
2 You were a child of the sun
3 And the sky and the deep blue sea
5 Apres tous les beaux jours
6 Je te dis merci merci
7 You were the answer of all my questions
8 Before we're through
9 I want to tell you that I adore you
10 And always do

712: Lola

1 I met her in a club down in Old Soho
2 Where you drink champagne and it tastes just like cherry cola
3 C , O , L , A - cola .

24 oh my I said
25 Ooh
26 Yeh
27 come on come up
28 Let me tell ya what is about now
30 Took her home yeh to my place
32 She said : " Look , uh what's your name , baby
33 Are you tryin' to put me in shame "
42 baby baby baby , it's all right
43 All (right now) , yeh
44 It's all right , it's all right , it's all right , yeah ,
46 Yeah , we're so happy together , ow
47 Baby Baby Baby it's all right
48 It's all right , now yeah alright

11 That you amaze me by leaving me now
12 And start a-new
13 Ma belle amie I'm in love with you
14 Let the bells ring
15 Let the birds sing
16 Let's all give my substitute a big cheer
19 For the man after him waits here
25 There was a time that you thought
26 That your only friend was me

4 She walked up to me and she asked me to dance
5 I asked her her name and in a dark brown voice she said : " Lola "
6 L , O , L , A - Lola , lo lo lo lo Lola

7 Well , I m not the world s most physical guy
8 But when she squeesed me tight she nearly broke my spine
9 Oh my Lola , lo lo lo lo Lola
10 Well , I m not dumb but I can t understand
11 Why she walked like a woman and talked like a man
12 Oh my Lola , lo lo lo lo Lola , lo lo lo lo Lola
13 Well , we drank champagne and danced all night
14 Under electric candle light
15 She picked me up and sat me on her knee ,
16 and said : " Little boy won t you come home with me ? "
17 Well , I m not the world s most passionate guy
18 But when I looked in her eyes
19 Well , I almost fell for my Lola
20 Lo lo lo lo lola , lo lo lo lo Lola
21 Lola , lo lo lo lo Lola , lo lo lo lo Lola
22 I pushed her away
23 I walked to the door

713: The house oft he Rising Sun

1 There is a house in New Orleans
2 They call the Rising Sun
3 And it s been the ruin of many a poor boy
4 And God I know I m one
5 My mother was a tailor
6 She sewed my new bluejeans
7 My father was a gamblin man
8 Down in New Orleans
9 Now the only thing a gambler needs
10 Is a suitcase and a trunk
11 And the only time he s satisfied

24 I fell to the floor
25 I got down on my knees
26 And I looked at her and she at me
Well that s the way that I want it to stay and I always want it to be that
27 Lola
28 Lo lo lo lo Lola
29 Girls will be boys and boys will be girls
30 It s a mixed up , muddled up , shook up world
31 Except my lola , lo lo lo lo Lola
32 Well I left home just a week before
33 And I never ever kissed a woman before
34 And Lola smiled and took me by the hand
35 and said : " Little boy , I m gonna make you a man . "
36 Well I m not the world s most masculine man
37 but I know what I am and I m glad I m a man and
38 So is lola , lo lo lo lo Lola , lo lo lo lo Lola

12 Is when he s on and drunk
13 Oh mother tell your children
14 Not to do what I have done
15 Spend your lives in sin and misery
16 In the House of the Rising Sun
17 Well , I got one foot on the platform
18 The other foot on the train
19 I m goin back to New Orleans
20 To wear that ball and chain
21 Well , there is a house in New Orleans

714: Let it be

- 1 When I find myself in times of trouble
- 2 Mother Mary comes to me
- 3 Speaking words of wisdom let it be .
- 4 And in my hour of darkness
- 5 She is standing right in front of me
- 6 Speaking words of wisdom , let it be .
- 7 Let it be , let it be ,let it be ,let it be .
- 8 Whisper words of wisdom , let it be .
- 9 And when the broken hearted people

- 10 Living in the world agree ,
- 11 There will be an answer , let it be .
- 12 For though they may be parted there is
- 13 Still a chance that they will see
- 21 And when the night is cloudy ,
- 22 There is still a light that shines on me ,
- 23 Shines until tomorrow , let it be .
- 24 I woke up to the sound of music

715: Bridge over troubled water

- 1 When you re weary , feeling small ,
- 2 When tears are in your eyes , I will dry them all ;
- 3 I m on your side . When times get rough
- 4 And friends just can t be found ,
- 5 Like a bridge over troubled water
- 6 I will lay me down .
- 9 When you re down and out ,
- 10 When you re on the street ,
- 11 When evening falls so hard
- 12 I will comfort you .
- 13 I ll take your part .

- 14 When darkness comes
- 15 And pain is all around ,
- 20 Sail on silvergirl ,
- 21 Sail on by .
- 22 Your time has come to shine .
- 23 All your dreams are on their way .
- 24 See how they shine .
- 25 If you need a friend
- 26 I m sailing right behind .
- 28 I will ease your mind .

716: Down on the corner

- 1 Early in the evenin just about supper time
- 2 Over by the courthouse , they re startin to unwind
- 3 Four kids on the corner tryin to bring you up
- 4 Willy picks a tune out and he blows it on the harp

- 5 Down on the corner , out in the street
- 6 Willy and the Poor Boys are playin
- 7 Bring a nickel , tap your feet
- 8 Rooster hits the washboard and people just got to smile

- 9 Blinky thumps the gut bass and solos for a while
- 10 Poorboy twangs the rhythm out on his kalamazoo
- 11 And Willy goes into a dance and doubles on kazoo
- 18 You don t need a penny just to hang around

- 19 But if you ve got a nickel , won t you lay your money down ?
- 20 Over on the corner , there s a happy noise
- 21 People come from all around to watch the magic boys

717: Black night

- 1 Black night is not right
- 2 I don t feel so bright
- 3 I don t care to sit tight
- 4 Maybe I ll find on the way down the line that I m free ,
- 5 Free to be me .
- 6 Black night is a long way from home

- 7 I don t need a dark tree
- 8 I don t want a rough sea
- 9 I can t feel , I can t see
- 13 Black night , black night
- 14 I don t need black night
- 15 I can t see dark light

718: Barfuß im Regen

- 1 Barfuß im Regen tanzen wir zu zweit und wir tanzen und tanzen und tanzen .
- 2 SÜSS ist ein Kuss ein Hauch von Sonnenschein und wir küssen und küssen und küssen .
- 3 Leute gehen vorbei sie drehen sich alle um und wir singen und singen und singen .
- 4 Barfuß im Regen Glückliche wie noch nie und wir tanzen und tanzen und tanzen .
- 5 Wir vergessen die Welt vor Liebe bei Sonnenschein und Regen . Heiß , die Herzen so heiß vor Liebe die wir uns heute geben .
- 6 Barfuß im Regen , nass bis auf die Haut doch wir lachen nur beide darüber .
- 7 Ich war lange fort fast eine Ewigkeit doch nun habe ich dich endlich wieder .
- 12 Barfuß im Regen
- 17 und wir tanzen und tanzen tanzen und wir und singen singen und singen . Küssen barfuß im Regen
- 23 nanananana

719: Shalala I love you

- 1 Himmelblaue Augen
- 2 Und dein blondes Haar
- 3 Als ich dich gesehen
- 4 Da war mir schon klar

- 5 Shalala I Need You
- 6 Shalala I Love You
- 7 Ohne dich zu leben
- 8 Das könnt ich nie mehr

- 9 Alle meine Träume
- 10 Wären dann so leer
- 13 Und hast du mal Sorgen
- 14 Und fühlst dich allein
- 15 Werde ich dich trösten
- 16 Und werd bei dir sein
- 19 Du wirst niemals weinen

- 20 Das versprech ich dir
- 21 Du sollst immer wissen
- 22 Du gehörst zu mir
- 26 Und nach vielen Jahren
- 27 Und nach langer Zeit
- 28 Werd ich zu dir sagen
- 29 Ganz genau wie heut

720: Die Masche der Mädchen

- 1 Die Maschen der Mädchen aus unserem Städtchen ,
- 2 die kenne ich alle , ich seh jede Falle .
- 3 Schau her , wie sie klimpern , mit Augen und Wimpern ,
- 4 sich hin- und her drehen , wenn sie vor dir gehen .
- 5 Die Maschen der Mädchen sind leider ne Schau
- 6 sie wollen dich fangen , das weißt du genau .
- 7 Die Maschen der Mädchen sind süßer als Wein ,
- 8 ich fall aber gern auf die Maschen herein .

- 9 Die Bluse der Lisa die war eine Wonne
- 10 und dann wenn ich sie sah , dann sah ich die Sonne .
- 11 Ihr Rock , der war Mini , wie ich darauf stehe ,
- 12 Doch dann im Bikini sprach sie von der Ehe .
- 17 Ihr Mund war so sexy , wenn sie damit schmollte ,
- 18 und Tränen vergoss sie , genau wann sie wollte .
- 19 Vor Eifersucht schrie sie , zerriss die Gardinen ,
- 20 doch alles verzieh sie bei Sekt und Pralinen .

721: Neanderthaler Man

- 1 I m a neanderthal man
- 2 You re a neanderthal girl
- 3 Let s make neanderthal love
- 4 Then it s the end of the world
- 21 Neanderthal man
- 23 Ahhhhhh

722: Whole lotta love

- 1 You need coolin , baby , I m not foolin
- 2 I m gonna send ya back to schoolin
- 3 Way down inside , a-honey , you need it

- 4 I m gonna give you my love
- 6 Wanna whole lotta love
- 10 You ve been yearnin

11 And baby , I been burnin
 12 All them good times
 13 Baby , baby , I ve been discernin -a
 14 A- way , way down inside
 15 A- honey , you need -a
 18 Oh , whole lotta love
 22 I don t want more
 23 You ve got to bleed on me , yeah
 24 Ah , ah , ah , ah
 25 Ah , ah , ah , ah , ha , ah , ah , ah , ah , ah
 26 ah , ah , ah , ah , ha , ah , ah , ah , ah , ah , ah , ah , ah
 27 No , no , no , no , ah
 28 Love , love , low-ow-ow-ow-ove
 29 Oh , babe , oh
 30 You been coolin
 31 And baby , I ve been droolin
 32 All the good times , baby , I ve been misusin -a/Oh
 33 A-way , way down inside

723: looking out my back door

1 Just got home from Illinois - lock the frontdoor , oh boy
 2 Got to set down take a rest on the porch
 3 Imagination sets in pretty soon I m singin
 4 Dude , dude , dude - lookin out my back door .
 5 Giant doing cart wheels - a statue wearing high heels
 6 Look at all the happy creatures dancing on the lawn

724: Arizona Man

1 Arizona Man ,
 3 ich darf dich nicht seh n ,

34 I m gonna give ya my love
 35 I m gonna give ya every inch of my love
 37 Yes , alright , let s go
 42 Way down inside / Way down inside
 43 Way downinside , woman , you / woman
 44 woman , you / you need it
 45 need / Love
 46 My , my , my , my
 48 Oh , shake for me , girl
 49 I wanna be your backdoor man -a
 50 Hey , oh , hey , oh
 51 Hey , oh , oooh
 52 Oh , oh , oh , oh
 53 Hoo-ma , ma , hey
 54 Keep a-coolin , baby
 55 A-keep a-coolin , baby
 57 Uh , keep a-coolin , baby , wuh , way-hoh , oo-ohh

7 Dinosaur victrola - listening to Buck Owens
 9 Tambourines and elephants are playing in a band
 10 Won t you take a ride on the flying spoon , dude dude dude
 11 Wondress apparition divided by magician
 15 Bother me tomorrow - today I ll buy no sorrow
 17 Forward troubles Illinois - lock the frontdoor , oh boy

4 darf nicht mit dir geh n .
 5 Denn mein Vater sagt ,

6 du wärst nichts für mich .
7 Doch nach meinem Herz
8 fragt er leider nicht .
10 was soll nun gescheh n ?
11 Werde ich dich nie ,
12 nie mehr wiederseh n ?
13 Nein , nein , nein , bitte sag nicht einfach Good bye , bye bye ,
14 wenn du fortläufst , Ändert das nichts ,
15 aber dann verlierst du mich .
16 Lass dir Zeit ,
17 eines Tages ist es bestimmt soweit ,

18 denn die Liebe kennt nur ein Ziel ,
19 und erreicht was sie will .
21 kannst du nicht versteh n ?
22 Einmal wird das Glück
23 für uns weitergeh n .
24 Denk an mich , das wünsch ich mir .
25 bleib mir treu , das wünsch ich mir .
26 Denn ein Ton wird zum Lied
27 und eine Träne zum Strom .
28 Und so wird meine Sehnsucht immer grösser ,
29 bis einmal das Leben uns vereint .

725: I.O.I.O

1 I.O . I . I . I . I . I . I . I . O . I . O .
2 I . O . I . I . I . I . I . I . O . I . O .
3 I . O . I . I . I . I . I . I . O . I . O .
5 You know I love getting up in the morning
6 When the sun first strikes the trees
7 All the morning birds that sing above
8 Still bring back memories
9 Of a girl who stood beside me
10 When the rights I did were wrong
11 But she went back down the river
12 Just when I thought I could be strong
13 When I thought I could be strong , so I sing
15 I . O . I . I . I . I . I . I . O . I . O .
16 She never told me why she left me
17 But the letter say goodbye
18 Now my mornings are for wond ring
19 And my nights to reason why
20 Why a stranger comes to steal the love
21 Of a girl I had to hold
26 I sing , I . O . I . I . I . I . I . I . O . I . O .
28 I . O . I . O .