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Conceptualisation of Gender and Relationships in Song texts
A Diachronic Analysis of Conceptual Metaphors of Gender, Love and Sexuality in Chart Songs

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1. Introduction

“Words on a page can weigh a ton when the past is not undone!”

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 groundbreaking 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; Spieβ, 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 REFUGGEEs 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” (Spieβ, 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 REFUGGEEs 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 denunciating 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; Matlz & 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 though.
- 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 a 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.
### Table 1: size of the corpus and sub-corpora in number if token

<table>
<thead>
<tr>
<th>Corpora</th>
<th>Number of Songs</th>
<th>Token total</th>
<th>Token without repetitions</th>
<th>Percentage of repetition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>75</td>
<td>19 988</td>
<td>11 992</td>
<td>40</td>
</tr>
<tr>
<td>2017</td>
<td>25</td>
<td>10 542</td>
<td>5 838</td>
<td>45</td>
</tr>
<tr>
<td>1970</td>
<td>25</td>
<td>5 297</td>
<td>3 472</td>
<td>34</td>
</tr>
<tr>
<td>1950</td>
<td>25</td>
<td>4 149</td>
<td>2 682</td>
<td>35</td>
</tr>
</tbody>
</table>

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.

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

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

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 Schimdt, frequency, repetition and saliency are factors that favor entrenchment (Schimdt, 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 English\(^2\). 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.

<table>
<thead>
<tr>
<th>Corpus</th>
<th>English</th>
<th>%</th>
<th>German</th>
<th>%</th>
<th>Songs</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>42</td>
<td>56</td>
<td>33</td>
<td>44</td>
<td>75</td>
</tr>
<tr>
<td>2017</td>
<td>22</td>
<td>88</td>
<td>3</td>
<td>12</td>
<td>25</td>
</tr>
<tr>
<td>1970</td>
<td>18</td>
<td>72</td>
<td>7</td>
<td>28</td>
<td>25</td>
</tr>
<tr>
<td>1950</td>
<td>2</td>
<td>8</td>
<td>23</td>
<td>92</td>
<td>25</td>
</tr>
</tbody>
</table>

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 Liberia\(^3\) 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.

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\(^2\) 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*. 

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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

<table>
<thead>
<tr>
<th>Corpus</th>
<th>Male</th>
<th>%</th>
<th>Female</th>
<th>%</th>
<th>Duet</th>
<th>%</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total</td>
<td>58</td>
<td>77</td>
<td>12</td>
<td>16</td>
<td>5</td>
<td>6</td>
<td>75</td>
</tr>
<tr>
<td>2017</td>
<td>19</td>
<td>76</td>
<td>6</td>
<td>24</td>
<td>0</td>
<td>0</td>
<td>25</td>
</tr>
<tr>
<td>1970</td>
<td>24</td>
<td>96</td>
<td>1</td>
<td>4</td>
<td>0</td>
<td>0</td>
<td>25</td>
</tr>
<tr>
<td>1950</td>
<td>15</td>
<td>60</td>
<td>5</td>
<td>20</td>
<td>5</td>
<td>20</td>
<td>25</td>
</tr>
</tbody>
</table>

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 40 % 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-coprus.

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 Pragglejaz’ 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 “Pragglejaz” (Peter Crisp, Raymond Gibbs, Alice Deignan, Graham Low, Gerard Steen, Lynne Cameron, Elena Semino, Joe Grady, Alan Cienki, and Zoltán Kövecses). The Pragglejaz 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 Pragglejaz 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 Pragglejaz 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”.

<table>
<thead>
<tr>
<th>Line</th>
<th>Line - Context</th>
<th>Position</th>
<th>Token</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>1</td>
<td>The</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>2</td>
<td>club</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>3</td>
<td>isn</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>4</td>
<td>t</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>5</td>
<td>the</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>6</td>
<td>best</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>7</td>
<td>place</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>8</td>
<td>to</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>9</td>
<td>find</td>
</tr>
<tr>
<td>1</td>
<td>The club isn’t the best place to find a lover</td>
<td>10</td>
<td>a</td>
</tr>
</tbody>
</table>
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 dictionary\(^7\) for the English list and DUDEN\(^8\) for the German list. For some of the words, we needed additional help from an online English urban dictionary\(^9\).

a) We could then read the corpus “normally” (with one word per row as shown 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=
<table>
<thead>
<tr>
<th>Token number</th>
<th>Line number</th>
<th>Line – Context</th>
<th>Token</th>
<th>Basic definition (Oxford online dictionary)</th>
<th>Metaphor?</th>
</tr>
</thead>
<tbody>
<tr>
<td>728</td>
<td>4</td>
<td>Hercules and his gifts</td>
<td>Hercules</td>
<td>Proper Name</td>
<td></td>
</tr>
<tr>
<td>730</td>
<td>4</td>
<td>Hercules and his gifts</td>
<td>his</td>
<td></td>
<td></td>
</tr>
<tr>
<td>731</td>
<td>4</td>
<td>Hercules and his gifts</td>
<td>gifts</td>
<td>A thing given willingly to someone without payment; a present.</td>
<td>M</td>
</tr>
<tr>
<td>732</td>
<td>5</td>
<td>Spiderman s control</td>
<td>Spiderman</td>
<td>Proper Name</td>
<td></td>
</tr>
<tr>
<td>734</td>
<td>5</td>
<td>Spiderman s control</td>
<td>control</td>
<td>The ability to manage a machine, vehicle, or other moving object</td>
<td>M</td>
</tr>
<tr>
<td>736</td>
<td>6</td>
<td>And Batman with his fists</td>
<td>Batman</td>
<td>Proper Name</td>
<td></td>
</tr>
<tr>
<td>737</td>
<td>6</td>
<td>And Batman with his fists</td>
<td>with</td>
<td>Accompanied by (another person or thing)</td>
<td></td>
</tr>
<tr>
<td>738</td>
<td>6</td>
<td>And Batman with his fists</td>
<td>his</td>
<td></td>
<td></td>
</tr>
<tr>
<td>739</td>
<td>6</td>
<td>And Batman with his fists</td>
<td>fists</td>
<td>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.</td>
<td></td>
</tr>
<tr>
<td>741</td>
<td>7</td>
<td>And clearly I don t see myself upon that list</td>
<td>clearly</td>
<td>In a clear manner; with clarity</td>
<td>M</td>
</tr>
<tr>
<td>742</td>
<td>7</td>
<td>And clearly I don t see myself upon that list</td>
<td>I</td>
<td></td>
<td></td>
</tr>
<tr>
<td>743</td>
<td>7</td>
<td>And clearly I don t see myself upon that list</td>
<td>don</td>
<td></td>
<td></td>
</tr>
<tr>
<td>745</td>
<td>7</td>
<td>And clearly I don t see myself upon that list</td>
<td>see</td>
<td>Perceive with the eyes; discern visually.</td>
<td>M</td>
</tr>
<tr>
<td>746</td>
<td>7</td>
<td>And clearly I don t see myself upon that list</td>
<td>myself</td>
<td></td>
<td></td>
</tr>
<tr>
<td>747</td>
<td>7</td>
<td>And clearly I don t see myself upon that list</td>
<td>upon</td>
<td>(= On) Located somewhere in the general surface area of (a place)</td>
<td>M</td>
</tr>
<tr>
<td>749</td>
<td>7</td>
<td>And clearly I don t see myself upon that list</td>
<td>list</td>
<td>A number of connected items or names written or printed consecutively, typically one below the other</td>
<td></td>
</tr>
</tbody>
</table>

Extract: 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:

<table>
<thead>
<tr>
<th>SEEING</th>
<th>THINKING</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLEAR = Easy to see</td>
<td>Easy to think = OBVIOUS</td>
</tr>
</tbody>
</table>

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 (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:
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 Pragglejaz 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 bough_\(^{11}\)

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

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 than 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.

<table>
<thead>
<tr>
<th>Year</th>
<th>Rank</th>
<th>Language</th>
<th>Title</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1970</td>
<td>20</td>
<td>German</td>
<td>Die Masche der Mädchen</td>
<td>MM</td>
</tr>
<tr>
<td>1956</td>
<td>08</td>
<td>German</td>
<td>Weiβer Holunder</td>
<td>WH</td>
</tr>
<tr>
<td>2017</td>
<td>08</td>
<td>German</td>
<td>Was du Liebe nennst</td>
<td>LN</td>
</tr>
<tr>
<td>1970</td>
<td>08</td>
<td>English</td>
<td>Cecila</td>
<td>CC</td>
</tr>
<tr>
<td>1970</td>
<td>22</td>
<td>English</td>
<td>Whole lotta Love</td>
<td>WL</td>
</tr>
<tr>
<td>2017</td>
<td>01</td>
<td>English</td>
<td>Shape of you</td>
<td>SY</td>
</tr>
</tbody>
</table>

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-analysists 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.

<table>
<thead>
<tr>
<th>Text</th>
<th>Searcher</th>
<th>Average of participants</th>
<th>Participant</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>MM</td>
<td>17</td>
<td>19.8</td>
<td>13</td>
</tr>
<tr>
<td>WH</td>
<td>17</td>
<td>17.4</td>
<td>14</td>
</tr>
<tr>
<td>LN</td>
<td>40</td>
<td>36.6</td>
<td>14</td>
</tr>
<tr>
<td>CC</td>
<td>9</td>
<td>12.2</td>
<td>7</td>
</tr>
<tr>
<td>WL</td>
<td>33</td>
<td>35.2</td>
<td>16</td>
</tr>
<tr>
<td>SY</td>
<td>38</td>
<td>35.3</td>
<td>13</td>
</tr>
</tbody>
</table>

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 “Weiβer Holunder” Participant 3 identified 52, whereas Participant 4 only finds one. Generally, Participant 3 seems to mark many more tokens as metaphorical that 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 Pragglejaz 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 Pragglejaz group came up with. The six of their analysists 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.

<table>
<thead>
<tr>
<th>Token</th>
<th>Most test-analysts</th>
<th>Searcher</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fill</td>
<td>Yes (3/6)</td>
<td>no</td>
</tr>
<tr>
<td>up</td>
<td>No (5/6)</td>
<td>yes</td>
</tr>
</tbody>
</table>

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 afternoon”, “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 & Thorburg, 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)\textsuperscript{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…”\textsuperscript{15} (Kövecses, 2010, p. 3)), JOURNEY is the source domain and LIFE the target domain (pp. 328-329). The categories were included

\textsuperscript{14} Give me more
\textsuperscript{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"**

<table>
<thead>
<tr>
<th>Title</th>
<th>Line</th>
<th>Context</th>
<th>Token</th>
<th>Source1</th>
<th>Target1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hercules and his gifts</td>
<td>4</td>
<td>gifts</td>
<td>exchange</td>
<td>thing</td>
<td></td>
</tr>
<tr>
<td>Spiderman s control</td>
<td>5</td>
<td>control</td>
<td>control</td>
<td>thing</td>
<td></td>
</tr>
<tr>
<td>And quickly I don t see myself upon that list</td>
<td>7</td>
<td>clearly</td>
<td>clarity</td>
<td>cognition</td>
<td></td>
</tr>
<tr>
<td>And quickly I don t see myself upon that list</td>
<td>7</td>
<td>see</td>
<td>seeing</td>
<td>cognition</td>
<td></td>
</tr>
<tr>
<td>But she said, where do you wanna go ?</td>
<td>8</td>
<td>go</td>
<td>movement</td>
<td>romance</td>
<td></td>
</tr>
<tr>
<td>How much you wanna risk ?</td>
<td>9</td>
<td>risk</td>
<td>danger</td>
<td>emotion</td>
<td></td>
</tr>
<tr>
<td>With some superhuman gifts</td>
<td>11</td>
<td>gifts</td>
<td>exchange</td>
<td>thing</td>
<td></td>
</tr>
<tr>
<td>Just something I can turn to</td>
<td>14</td>
<td>turn</td>
<td>emotion</td>
<td>movement</td>
<td></td>
</tr>
<tr>
<td>I m not looking for somebody</td>
<td>16</td>
<td>looking</td>
<td>possession</td>
<td>movement</td>
<td></td>
</tr>
<tr>
<td>Somethingstillichths</td>
<td>33</td>
<td>where</td>
<td>journey</td>
<td>romance</td>
<td></td>
</tr>
<tr>
<td>Where do you wanna go ?</td>
<td>33</td>
<td>go</td>
<td>movement</td>
<td>romance</td>
<td></td>
</tr>
<tr>
<td>Somebody I can miss</td>
<td>40</td>
<td>miss</td>
<td>touch</td>
<td>emotion</td>
<td></td>
</tr>
<tr>
<td>Where do you wanna go ?</td>
<td>51</td>
<td>where</td>
<td>journey</td>
<td>romance</td>
<td></td>
</tr>
</tbody>
</table>

**Screenshot 2: First 25 examples of metaphorical tokens labelled ‘target domain = emotion’**

<table>
<thead>
<tr>
<th>Title</th>
<th>Line</th>
<th>Context</th>
<th>Token</th>
<th>Source1</th>
<th>Target1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Shapeofyou</td>
<td>12</td>
<td>many</td>
<td>emotion</td>
<td>life</td>
<td></td>
</tr>
<tr>
<td>Somethingstillichths</td>
<td>9</td>
<td>How much you wanna risk ?</td>
<td>risk</td>
<td>emotion</td>
<td>danger</td>
</tr>
<tr>
<td>Somethingstillichths</td>
<td>14</td>
<td>Just something I can turn to</td>
<td>turn</td>
<td>emotion</td>
<td>movement</td>
</tr>
<tr>
<td>Somebody I can miss</td>
<td>40</td>
<td>Somebody I can miss</td>
<td>miss</td>
<td>emotion</td>
<td>touch</td>
</tr>
<tr>
<td>Got the club going up, on a Tuesday</td>
<td>1</td>
<td>going</td>
<td>emotion</td>
<td>movement</td>
<td></td>
</tr>
<tr>
<td>Got the club going up, on a Tuesday</td>
<td>1</td>
<td>going</td>
<td>emotion</td>
<td>special relation</td>
<td></td>
</tr>
<tr>
<td>Got the club going up, on a Tuesday</td>
<td>1</td>
<td>going</td>
<td>emotion</td>
<td>special relation</td>
<td></td>
</tr>
<tr>
<td>Got the club going up, on a Tuesday</td>
<td>1</td>
<td>going</td>
<td>emotion</td>
<td>special relation</td>
<td></td>
</tr>
<tr>
<td>Things is crazy back home , it kills me that I m n</td>
<td>26</td>
<td>Things is crazy back home , it kills me that I m n</td>
<td>crazy</td>
<td>emotion</td>
<td>life</td>
</tr>
<tr>
<td>Things is crazy back home , it kills me that I m n</td>
<td>26</td>
<td>Things is crazy back home , it kills me that I m n</td>
<td>crazy</td>
<td>emotion</td>
<td>life</td>
</tr>
<tr>
<td>I just need to get it off my chest</td>
<td>7</td>
<td>I just need to get it off my chest</td>
<td>off</td>
<td>emotion</td>
<td>special relation</td>
</tr>
<tr>
<td>But they can never tame a love like yours</td>
<td>14</td>
<td>But they can never tame a love like yours</td>
<td>live</td>
<td>emotion</td>
<td>heat and cold</td>
</tr>
<tr>
<td>You get me begging , pretty baby set me free</td>
<td>17</td>
<td>You get me begging , pretty baby set me free</td>
<td>free</td>
<td>emotion</td>
<td>force</td>
</tr>
<tr>
<td>See it in your eyes</td>
<td>22</td>
<td>See it in your eyes</td>
<td>see</td>
<td>emotion</td>
<td>seeing</td>
</tr>
<tr>
<td>I m burning up , I m going down</td>
<td>5</td>
<td>I m burning up , I m going down</td>
<td>going</td>
<td>emotion</td>
<td>movement</td>
</tr>
<tr>
<td>I m burning up , I m going down</td>
<td>5</td>
<td>I m burning up , I m going down</td>
<td>down</td>
<td>emotion</td>
<td>special relation</td>
</tr>
<tr>
<td>When I found myself in the middle . In the middle</td>
<td>8</td>
<td>When I found myself in the middle . In the middle</td>
<td>found</td>
<td>emotion</td>
<td>possession</td>
</tr>
<tr>
<td>When every star falls from the sky</td>
<td>13</td>
<td>When every star falls from the sky</td>
<td>falls</td>
<td>emotion</td>
<td>force</td>
</tr>
<tr>
<td>And every lost heart in the world breaks</td>
<td>14</td>
<td>And every lost heart in the world breaks</td>
<td>breaks</td>
<td>emotion</td>
<td>creation</td>
</tr>
<tr>
<td>When every ship is going down</td>
<td>16</td>
<td>When every ship is going down</td>
<td>ship</td>
<td>emotion</td>
<td>concrete</td>
</tr>
</tbody>
</table>
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 assignations 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 verbrennt¹⁶ (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.

<table>
<thead>
<tr>
<th>Primary sense</th>
<th>Number of metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hearing</td>
<td>16</td>
</tr>
<tr>
<td>Seeing</td>
<td>22</td>
</tr>
<tr>
<td>Smell</td>
<td>5</td>
</tr>
<tr>
<td>Taste</td>
<td>14</td>
</tr>
<tr>
<td>Tactility</td>
<td>4</td>
</tr>
</tbody>
</table>

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 erwacht18 (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’s\textsuperscript{20} first entry being: “etwas, was man mit dem Geschmackssinn wahrnimmt; charakteristische Art, in der ein Stoff schmeckt, wenn man ihn isst oder trinkt\textsuperscript{21}” and the fourth being, “subjektives Werturteil über das, was für jemanden schön oder angenehm ist, was jemandem gefällt, wofür jemand eine Vorliebe hat”\textsuperscript{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.

\textsuperscript{20} https://www.duden.de/rechtschreibung/Geschmack
\textsuperscript{21} Something that is perceived through the gustative organs; characteristics of the taste of the matter when it is eaten or drank
\textsuperscript{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 BEMING 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 “Hase” 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 killa, 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.

<table>
<thead>
<tr>
<th>Target domain</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Emotion</td>
<td>181</td>
</tr>
<tr>
<td>Romance</td>
<td>129</td>
</tr>
<tr>
<td>Time</td>
<td>82</td>
</tr>
<tr>
<td>Cognition</td>
<td>82</td>
</tr>
<tr>
<td>Love</td>
<td>70</td>
</tr>
<tr>
<td>Life</td>
<td>58</td>
</tr>
<tr>
<td>Desire</td>
<td>57</td>
</tr>
<tr>
<td>Sex</td>
<td>47</td>
</tr>
<tr>
<td>Control and power</td>
<td>35</td>
</tr>
<tr>
<td>Communication</td>
<td>31</td>
</tr>
<tr>
<td>Society</td>
<td>30</td>
</tr>
<tr>
<td>Personification</td>
<td>24</td>
</tr>
<tr>
<td>Drug - Alcohol</td>
<td>24</td>
</tr>
<tr>
<td>Morality</td>
<td>23</td>
</tr>
<tr>
<td>Quality</td>
<td>15</td>
</tr>
<tr>
<td>Fidelity</td>
<td>12</td>
</tr>
<tr>
<td>Flirting</td>
<td>11</td>
</tr>
<tr>
<td>Intimacy</td>
<td>10</td>
</tr>
<tr>
<td>Intensity</td>
<td>10</td>
</tr>
<tr>
<td>Activity</td>
<td>10</td>
</tr>
</tbody>
</table>

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 a 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 they 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 literal 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 affection”\(^{24}\). Love can be combined with other feelings such as respect, worship, proudness, care, admiration, enthusiasm, devotion, attachment, liking, desire, excitement, “Geborgenheit”\(^{25}\) 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 one another: 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](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 Chart\(^{32}\), 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 hide 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 verbrennt33 (Diana, 5-6)

(37) Heiß, die Herzen so heiß vor Liebe die wir uns heute geben34 (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 erfleht35 (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 mein36 (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, [holly] desired
36 Your love is as cold as ice, I let it melt, if you know what I mean

43
In conclusion, the data rather speaks in favour of the INTENSITY is HEAT metaphor, for which “Fire” is one of the extremes (extremely hot $\iff$ 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.

<table>
<thead>
<tr>
<th>UP</th>
<th>DOWN</th>
</tr>
</thead>
<tbody>
<tr>
<td>Happy</td>
<td>Sad</td>
</tr>
<tr>
<td>Conscious</td>
<td>Unconscious</td>
</tr>
<tr>
<td>Health life</td>
<td>Sickness death</td>
</tr>
<tr>
<td>Having control</td>
<td>Being subject to control</td>
</tr>
<tr>
<td>More</td>
<td>Less</td>
</tr>
<tr>
<td>Futur</td>
<td></td>
</tr>
<tr>
<td>High status</td>
<td>Low status</td>
</tr>
<tr>
<td>Good</td>
<td>Bad</td>
</tr>
<tr>
<td>Virtue</td>
<td>Depravity</td>
</tr>
<tr>
<td>Rational</td>
<td>Emotional</td>
</tr>
</tbody>
</table>

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 schlug37 (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. Drankan 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, Heiderröslein, 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 CONTROLLER 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 betört41 (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
Es klingt aus lockender Ferne ein Lied aus vergangener Zeit. Das Lied erzählt von den Rosen, die schön und schillernd erblühn damit die fremden Matrosen zur Insel der Liebenden ziehn.42

In Hula Baby (79) die Melodie des Zauberns

(78) We push and pull like a magnet do (Shape of you, 18)

(79) so zauberhaft wie nie die Liebesmelodie43 (Hula Baby, 18)

(80) Heut liegt was in der Luft, ein ganz besonderer Duft

Der so verlockend ruft44 (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) die Melodie des Zauberns

In Hula Baby (79) die Melodie des Zauberns

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

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

I feel so free when you’re with me, baby (Nothing holding me back, 48)
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.

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

46 My treasure
47 My money
48 My craving/longing
Table 12 first and second person possessive pronouns per use

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

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 Lima (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! (Kohliesel, 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!
<table>
<thead>
<tr>
<th>Gender</th>
<th>Number of relation-property instances</th>
<th>Number of tokens</th>
<th>Ratio relation-property / total tokens (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Male</td>
<td>44</td>
<td>9628</td>
<td>0.46</td>
</tr>
<tr>
<td>Female</td>
<td>1</td>
<td>1902</td>
<td>0.05</td>
</tr>
<tr>
<td>Mixed</td>
<td>2</td>
<td>462</td>
<td>0.43</td>
</tr>
<tr>
<td>Total</td>
<td>47</td>
<td>11992</td>
<td>0.39</td>
</tr>
</tbody>
</table>

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 Welt*[^54] (Du, 4)

(94) *Du gehörst zu mir*[^55] (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 nennst*[^58] (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
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.

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

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].

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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) *durf 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) *fahren 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 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)

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\(^{60}\) 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 zu*63 (Hula Baby, 22)

v. The journey is often made on boat
(116) *Steig in das Traumboot der Liebe*64 (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

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63 And travelled with him to the land of love
64 Step onto the dream boat of love
65 And the girls steped 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)

*Als die Arbeiten, die grundsätzlich das weibliche 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,*

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66 Her labour of love shall be reworded 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.
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 Ganztaghausfrauen dennoch ein unterschiedliches gesellschaftliches Ansehen zuteil wird, so beruht das also nicht auf ihrer eigene Leistung, sondern auf der Berufsstellung ihres Mannes

(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 (declared) 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
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 Kanu73, 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”, “Mediterranean 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 “Kanu”\textsuperscript{74}: twice\textsuperscript{75}. Furthermore “Seesalz”, “Fluss”, “Reise” and “seesack”\textsuperscript{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.

\begin{itemize}
\item[(118)] \textit{Im Baum die Amseln singt Ihre Lieder von Liebe und Leid}\textsuperscript{77} (Weißer Holunder, 12)
\item[(119)] \textit{Als von Liebe sie sangen}\textsuperscript{78} (Am Tag als der Regen kam, 30)
\item[(120)] \textit{eine Melodie ist heut in uns erwacht}\textsuperscript{79} (Steig in das Traumboot, 13)
\item[(121)] \textit{so zauberhaft wie nie die Liebesmelodie}\textsuperscript{80} (Hula Baby, 18)
\item[(122)] \textit{Singt er leis von Juanita, Deren Liebe er verlor.}\textsuperscript{81} (Die Guitarre und das Meer, 17-18)
\end{itemize}

6.1.2.3. LOVE is MAGIC

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

\begin{itemize}
\item[(123)] \textit{Heut liegt was in der Luft , ein ganz besonderer Duft} \\
\textit{Der so verlockend ruft} (Es liegt was in der Luft, 9-10)
\item[(124)] \textit{so zauberhaft wie nie die Liebesmelodie} \\
\textit{Es lockte die Ferne} (Hula Baby, 18-19)
\end{itemize}

or as a fairytale:

\begin{itemize}
\item[(125)] \textit{Ganz Paris träumt dieses Märchen, wenn es wahr wird}\textsuperscript{82}(Ganz Paris träumt von der Liebe, 13)
\end{itemize}

\textsuperscript{74} Island, sailors, sea, captain, seaman, ship, harbour, canoe
\textsuperscript{75} The token frequencies list is made from the complete corpus; with the repetitions.
\textsuperscript{76} Sea salt, river, journey, kitbag
\textsuperscript{77} In the trees, the blackbird sings his song of love and pain
\textsuperscript{78} As they sang of love
\textsuperscript{79} A melody woke up in us today
\textsuperscript{80} As enchanting as a melody of love
\textsuperscript{81} He sings gently about Juanita, of whom he lost the love
\textsuperscript{82} As love becomes reality
(126) *sie träumten das Märchen*\(^83\) (Arrivederci Roma, 20)

(127) *Die Nacht erzählt uns ein Märchen*

*Und macht das Märchen auch wahr*\(^94\) (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, Mondnacht\(^87\)...
- Trees and flowers: Wald, Bäume, Blumen, Rose, Orchideen, Holunder, blühen, erblühtet\(^88\)...
- Birds: Kuckuck, Möven, Amsel, Vogelschar\(^89\)...
- People are put in relation to nature: Jäger, Förster, Heiderröslein\(^90\)...

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*\(^92\)

---

83 All Paris dreams about this fairy-tale, if it is true
84 She dreams the fairy-tale
85 The night tells us a fairy-tale, and make this fairy-tale come true
86 Like a fairy-tale would start
87 Air, wind, stars, clouds, haze, sun
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 happiness: Glück (12), Glücklich (7), zufrieden (11), Freud (6), fröhlichen\(^\text{93}\)…
- to sadness and pain: traurig (4), trübe(2), Leid (7), Hoffnungslos, einsamkeit\(^\text{94}\)…,
- over love and desire: verliebt (4), lieben (4), love (3), ersehehnt (3), Sehnsucht (3), linger (3)\(^\text{95}\)…

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, Traumboot\(^\text{96}\).

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

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

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

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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 (Weiβer 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 Diana’s 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 isotopes 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 Kolle “das Wunder der Liebe” is released (Eder, 2015). Moreover, women are getting together at the newly opened “Frauenzentren”, 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

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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 analysist 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.

<table>
<thead>
<tr>
<th>Source HUNTING</th>
<th>Target FLIRTING</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agent: hunter</td>
<td>Agent: girl or women</td>
</tr>
<tr>
<td>Object: prey</td>
<td>Object: men</td>
</tr>
<tr>
<td>Instrument: trap</td>
<td>Instrument: Make-up, sexy clothes and attitude:</td>
</tr>
</tbody>
</table>

\[ \textit{wie sie klimpern, mit Augen und Wimpern} \]
\[ \textit{Die Bluse der Lisa die war eine Wonne} \]
\[ \textit{Ihr Rock, der war Mini, wie ich darauf steh} \]
\[ \textit{Ihr Mund war so sexy, wenn sie damit schmollte} \]

| 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) \textit{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 excurse 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 worshiping 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 he\textsuperscript{121} 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”:

\begin{align}
(150) & \text{ \textit{ich darf dich nicht seh'n,}} \\
& \text{\textit{darf nicht mit dir geh'n.}} \\
& \text{\textit{Denn mein Vater sagt,}} \\
& \text{\textit{du wärst nichts für mich}}\textsuperscript{122} \text{ (Arizona Man, 3-6)}
\end{align}

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:

\begin{align}
(151) & \text{\textit{My mother was a tailor} (The house of the Rising Sun, 5)} \\
(152) & \text{\textit{My father was a gamblin man} (idem, 7)}
\end{align}

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 (“\textit{Spend your lives in sin and misery}”).

\textsuperscript{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”

\textsuperscript{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 chart\textsuperscript{123} 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 2017\textsuperscript{124} is Dua Lipa ranked number 10, and the next one, Nicki Minaj, is on 16\textsuperscript{th} 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).*

\textsuperscript{123} https://www.chartsurfer.de/musik/single-charts-deutschland/jahrescharts/hits-2017/top-100

\textsuperscript{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 linguistics 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\textsuperscript{125} in an Advil bottle, I don’t take them shits (Tuesday, 28)
(159) Ich roll einen Jib (roll einen Jib), wir werden high, jaja\textsuperscript{126}
Mix Tonic mit Gin mal zwei, Baby\textsuperscript{127} (Was du Liebe nennst, 11-12)
(160) Menthol in der Kippe, Soda im Drink\textsuperscript{128} (Ohne mein Team, 12)
(161) Kokain in der Kabine zu zweit\textsuperscript{129} (idem, 18)
(162) Sie passt mir den Joint, lass die Homies dran ziehen\textsuperscript{130} (idem, 22)

\textsuperscript{125} https://www.urbandictionary.com/define.php?term=Xan
\textsuperscript{126} We roll a jib, we get high
\textsuperscript{127} Mix Tonic with Gin, make it double, Baby
\textsuperscript{128} Menthol in the fag, Soda in the drink
\textsuperscript{129} Cocaine in the cabin for two
\textsuperscript{130} She hands me over the joint, let the homies have a puff
Fifteen years old and smoking hand-rolled cigarettes (Castle on the hills, 14)

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 LSD$$^{131}$$”, is to be seen in the song “unforgettable” with the following extracts:

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

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 is interpretation is possibly one amongst others.

The metaphorisation of ALCHOHOL 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)

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)

Ayy, I ve been fuckin hoes and poppin pillies (Rockstar, 1)

I’ve been in the Hills fuckin superstars (idem, 33)

Brauch kein Hotel, Baby, ficken im Backstage$$^{132}$$ (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).

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

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]
<table>
<thead>
<tr>
<th></th>
<th>[- adult]</th>
<th>[+adult]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[+male]</td>
<td>Boy(s) (Jungs)</td>
<td>Man</td>
</tr>
<tr>
<td>[-male]</td>
<td>Girl(s) (gyal)</td>
<td>Woman (Frau)</td>
</tr>
</tbody>
</table>

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 Kardashian*¹³⁶ (Señorita, 50)

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

(182) *Hautfarbe Ovomaltine*¹³⁷ (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 ways\textsuperscript{139}. 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; hoes). The other representation of women is, on the contrary, to put her on a pedestal (Perfect, beautiful, stronger than anyone) and worshiping her

\textit{(196) Now I know I have met an \textit{angel} in person} (Perfect, 32)
\textit{(197) Aber ich bin der, der dich wie einen Superstar \textit{verehrt}}\textsuperscript{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.

\textit{(198) You got me \textit{begging}} (More than you know, 17)

\section*{6.4. \textit{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 \textit{“Der kleine Unterschied und sein großen Folgen”} (Schwarzer, 1977).

\subsection*{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:

\textit{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}\textsuperscript{141} (Schwarzer, 1977, p. 181).

\textsuperscript{139} Or three ways, if we consider also the mother figure
\textsuperscript{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 valuated 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 Fakelove143 (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 vorbehalteten Normen kaum überprüfen können. Sie müssen hinnehmen, was Männer und Medien erzählen144 (Schwarzer, 1977, p. 185).

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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* 

   (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* 

   (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*“ (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.


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

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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.

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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 men 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

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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 misogyny 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.
8. References


### Annexe A: List of texts of the corpus

#### 2017-Corpus

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<tr>
<th>Year</th>
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<td>M</td>
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<td>2017</td>
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<td><em>Something Just Like This</em></td>
<td>Chainsmokers feat. Coldplay</td>
<td>English</td>
<td>M</td>
<td>Will Champion, Guy Berryman, Jonny Buckland, Andrew Taggart, Christopher Martin</td>
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<tr>
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<td>4</td>
<td><em>Thunder</em></td>
<td>Imagine Dragons</td>
<td>English</td>
<td>M</td>
<td>Alex Grant, Dan Reynolds, Wayne Sermon, Ben McKee, Jayson DeZuzio, Daniel Platzman</td>
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<td>2016</td>
<td>5</td>
<td><em>Tuesday</em></td>
<td>Burak Yeter feat. Danelle Sandoval</td>
<td>English</td>
<td>F</td>
<td>Sonny Corey Uwaezuoke, Makonnen Sheran, Burak Yeter, Leland Tyler Wayne, Ousala Aleem</td>
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<td>6</td>
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<td>Axwell, Ingrosso</td>
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<td>Axwell, Sebastian Ingrosso, Richard Zastenker, Emir Kobilic</td>
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<td><em>Was Du Liebe Nennst</em></td>
<td>Bausa</td>
<td>German</td>
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<td>Bausa</td>
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<td>13</td>
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<td>Jonas Blue feat. William singe</td>
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<td>English</td>
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<td>Boris Fleck, Kenneth Glöckler, Georg Maier, Pietro Lombardi</td>
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<td>CÁfasar Laurent de Rumel, Dorian Lauduique, Gabriella West</td>
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1950-corpus

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<td>Hula Hawaiian Quartett</td>
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<td>Louis Prima</td>
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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
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<td>to</td>
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<td>Text</td>
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<td></td>
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<td>18010</td>
<td>4</td>
<td>loves</td>
<td></td>
</tr>
<tr>
<td>Jubilation, she loves me again</td>
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<td>18011</td>
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<td>me</td>
<td></td>
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<td>18012</td>
<td>6</td>
<td>again</td>
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</tr>
<tr>
<td>I fall on the floor and I'm laughing</td>
<td>21</td>
<td>18013</td>
<td>1</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>I fall on the floor and I'm laughing</td>
<td>21</td>
<td>18014</td>
<td>2</td>
<td>fall</td>
<td></td>
</tr>
<tr>
<td>I fall on the floor and I'm laughing</td>
<td>21</td>
<td>18015</td>
<td>3</td>
<td>on</td>
<td></td>
</tr>
<tr>
<td>I fall on the floor and I'm laughing</td>
<td>21</td>
<td>18016</td>
<td>4</td>
<td>the</td>
<td></td>
</tr>
<tr>
<td>I fall on the floor and I'm laughing</td>
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<td>18017</td>
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<td>floor</td>
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</tr>
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<td>21</td>
<td>18018</td>
<td>6</td>
<td>and</td>
<td></td>
</tr>
<tr>
<td>I fall on the floor and I'm laughing</td>
<td>21</td>
<td>18019</td>
<td>7</td>
<td>I</td>
<td></td>
</tr>
<tr>
<td>I fall on the floor and I'm laughing</td>
<td>21</td>
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<td>8</td>
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</tr>
<tr>
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<td>21</td>
<td>18021</td>
<td>9</td>
<td>laughing</td>
<td></td>
</tr>
</tbody>
</table>
Annexe C: Interpretation Sheet

A. Questions about the MIP

1. Did you have any trouble understanding the Pragglejaz 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?


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

<table>
<thead>
<tr>
<th>Song</th>
<th>Number of items marked as metaphoric</th>
<th>Test-analyst 1</th>
<th>Test-analyst 2</th>
<th>Test-analyst 3</th>
<th>Test-analyst 4</th>
<th>Test-analyst 5</th>
<th>Test-analyst 6</th>
<th>Searcher</th>
</tr>
</thead>
<tbody>
<tr>
<td>MM</td>
<td></td>
<td>13</td>
<td>13</td>
<td>48</td>
<td>15</td>
<td>10</td>
<td>-</td>
<td>17</td>
</tr>
<tr>
<td>WH</td>
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<td>7</td>
<td>52</td>
<td>1</td>
<td>13</td>
<td>-</td>
<td>17</td>
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<td>42</td>
<td>82</td>
<td>28</td>
<td>17</td>
<td>-</td>
<td>40</td>
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<td>CC</td>
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<td>13</td>
<td>34</td>
<td>10</td>
<td>5</td>
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<td>33</td>
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<td>SY</td>
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<td>13</td>
<td>31</td>
<td>112</td>
<td>20</td>
<td>13</td>
<td>24</td>
<td>38</td>
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</table>

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:

<table>
<thead>
<tr>
<th>Normalised Number of items marked as metaphoric</th>
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</thead>
<tbody>
<tr>
<td>Song</td>
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<tr>
<td>MM</td>
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<tr>
<td>WH</td>
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<td>LN</td>
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<tr>
<td>CC</td>
</tr>
<tr>
<td>WL</td>
</tr>
<tr>
<td>SY</td>
</tr>
</tbody>
</table>

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.

<table>
<thead>
<tr>
<th>Song</th>
<th>Average</th>
<th>Standard variation</th>
<th>Searcher</th>
<th>Difference in standard deviation</th>
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<td>20.14</td>
<td>42.5</td>
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<td>35.95</td>
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<td>84.37</td>
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<td>CC</td>
<td>28.07</td>
<td>7.49</td>
<td>22.5</td>
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<tr>
<td>WL</td>
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<td>19.41</td>
<td>82.5</td>
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<td>74.25</td>
<td>18.86</td>
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</table>

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
15. Come, come on now, follow my lead
16. I’m in love with the shape of you
17. We push and pull like a magnet do
18. Although my heart is falling too
19. I’m in love with your body
20. And last night you were in my room
21. And now my bed sheets smell like you
22. Every day discovering something brand new
24. One week in we let the story begin
25. We’re going out on our first date
26. You and me are thrifty, so go all you can eat
27. Fill up your bag and I fill up a plate
28. We talk for hours and hours about the sweet and the sour
29. And how your family is doing okay
30. Leave and get in a taxi, then kiss in the back seat
31. Tell the driver make the radio play, and I’m singing like
32. Come on, be my baby, come on
33. 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 do 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

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
12 Thun-thun-thunder, thunder
13 Thunder, feel the 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
4 Lightning and the thunder
5 Thunder
6 Kids were laughing in my classes
7 While I was scheming for the masses
8 Who do you think you are?
9 Dreaming bout being a big star
10 You say you're basic, you say you're easy
11 You're always riding in the back seat
12 Now I'm smiling from the stage while
13 You were clapping in the nose bleeds
14 Lightning and the thunder, thunder
15 Club goin up
16 Got the club going up
17 Always workin OT, overtime and outta town
Things is crazy back home, it kills me that I'm not around
I think we gettin too deep, ain't no party on the weekend
Upstairs I got Xans in an Advil bottle, I don't take them shits
But you do, so I got Â‘em

006: More than you know

I saw it coming, from miles away
I better speak up if I got something to say
Cause it ain't over, until she sings
You had your reasons, you had a few
But you knew that I would go anywhere for you
I just need to get it off my chest
Yeah, more than you know
You should know that baby you're the best
Your good intentions are sweet and pure
But they can never tame a fire like yours
No it ain't over, until she sings
Right where you wanted, down on my knees
You got me begging, pretty baby set me free
Come a little closer, let me taste your smile
Until the morning lights
Ain't no going back the way you look tonight
I see it in your eyes

007: Ok

I really need you
I really need your love right now, I'm fading fast
Not gonna last
I'm really stupid
I'm burning up, I'm going down
I win it back
Don't even ask
When I found myself in the middle, in the middle, in the middle
Could you love me more, just a little, just a little
Overcomplicate when it's simple, when it's simple, when it's simple
Would you love me more, just a little
So tell me now
When every star falls from the sky
And every last heart in the world breaks
Oh hold me now
When every ship is going down
I don't fear nothing when I hear you say
It's gonna be OK
I'm really sorry
Sorry I dragged you into this
I overthink, that's all it is
The way you love me
The way you love me til the end
Oh yeah, it makes me king again
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-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
8 Ich park mein Herz bei dir heute Nacht ( heute Nacht , Baby )
9 Ich roll einen Jib ( roll einen Jib ) , wir werden high , jaja
10 Mix Tonic mit Gin mal zwei , Baby
11 Deine Liebe ( deine Liebe ) ist kalt wie Eis ( wuh )
12 Ich lass sie schmelzen , wenn du weisst , was ich mein
13 Oh Baby , gib mir mehr von deiner Fakelove ( ja )
14 Und ich rede nicht von diesem scheiss Drakesong
15 Erfüll dir Wünsche wie bei Dragon Ball , Shonlong
16 Ich komm wieder , wenn sie ruft
17 Deine Liebe ist nicht echt , aber dafür ist sie gut
18 Komplett auf Harmonies , voll auf Sendung
19 Oh Baby , gib mir mehr von dem , was du Liebe nennst
20 Jögi-Energy ( ja ) , straight Hennessy
21 Und auf Spotify A$AP Rocky Ä„LSDÄ“
22 Sie will wissen , wie der Hase läuft
23 Nicht nur Birds und Bees ( Baby ) , auch das harte Zeug ( uhh )
24 Ich park mein Herz bei dir heute Nacht , wouh !
25 Komplett auf Harmonies , voll auf Sendung
26 Oh Baby , gib mir mehr von dem , was du Liebe nennst
27 Jögi-Energy ( ja ) , straight Hennessy
28 Und auf Spotify A$AP Rocky Ä„LSDÄ“
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
35 Ey , ey , Baby , wie , wie lang bleibst du mit mir wach ?
36 Ella , ella , ella , ey
37 Wie lang bleibst du mit mir wach ?
38 Ich park mein Herz bei dir heute Nacht , wouh !
39 Komplett auf Harmonies , voll auf Sendung
40 Oh Baby , gib mir mehr von dem , was du Liebe nennst
41 Jögi-Energy ( ja ) , straight Hennessy
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48 Mach so weiter und ich geh hier nicht mehr weg
49 Ey , ey , Baby , wie , wie lang bleibst du mit mir wach ?
50 Ella , ella , ella , ey
51 Wie lang bleibst du mit mir wach ?
52 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
If you loved the girl then I'm so sorry
I got to give it to her like we in a marriage
Oh, like we in a hurry
No, no I won't tell nobody
You're on your level too
Tryna do what lovers do
Feelin' like I'm fresh out, Boosie
If they want the drama, got the Uzi
Ship the whole crew to the cruise ship
Doin' shit you don't even see in movies
Ride with me
Ride with me, boss
I got a hard head but her ass soft
Shewant the last name with the ring on it
Cause I pulled out a million cash, told her plank on it
You are unforgettable
I wanna get you alone
Now you wanna chose
Just popped bubbly in the cuzi
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?
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
14 With my pretty little Galway girl
15 You're my pretty little Galway girl
16 You know she beat me at darts and then she beat me at pool

If you loved your girl then I'm so sorry
Oh oh, you ain't enough for me
Too much for you
Alone
Baby go and grab some bad bitches, bring em home
Know the jet's on me
I ma curve my best for you
You know, so pick up that dress for me
Leave the rest home
Too much combo 24 hours
When you stand next to 24 karats
She left her man at home
She don't love him no more
I want your mind and your body
Don't mind nobody
So as long you don't never hurt nobody
Baby girl work your body
Work your body
And you are unforgettable
Right now
And then she kissed me like there was nobody else in the room
As last orders were called was when she stood on the stool
After dancing to Kaleigh, singing to trad tunes
I never heard Carrickfergus ever sang so sweet
A capella in the bar using her feet for a beat
Oh, I could have that voice playing on repeat for a week
And in this packed out room swear she was singing to me
My pretty little Galway girl
My, my, my, my, my, my, my Galway girl

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

Drank
Young Money
Love in a thousand different flavors
I wish that I could taste them all tonight
No, I ain’t got no dinner plans
So you should bring all your friends
I swear that to all y all my type
All you girls in here, if you’re feeling thirsty
Come on take a sip cause you know what I’m servin
Shimmy shimmy yay, shimmy yay, shimmy ya (drank)
Swalla-la-la (drank)
Swalla-la-la (swalla-la-la)
Swalla-la-la
Freaky, freaky gyal
My freaky, freaky gyal
Shimmy shimmy shimmy yay, shimmy yah
Bad girls gon swalla-la-la
Bust down on my wrist in this bitch
My pinky-ring bigger than his

Met her out in Beverly Hills, ay
Dolla got too many girls, ay
Met her out in Beverly Hills
All she wear is red bottom heels
When she back it up, put it on the Snap
When she droppin low, put it on the Snap
DJ poppin, she gon swallow that
Champagne poppin, she gon swallow that
Come on take a sip cause you know what I’m servin, ooh
Bad gyal no swalla nuttin, word to the Dalai Lama
He know I’m a fashion killa, word to John Galliano
He copping that Valentino, ain’t no telling me no
I’m that bitch, and he know, he know
How y all wifing these thots? You don’t get wins for that
I’m having another good year, we don’t get blimps for that
Pussy game still cold, we don’t get minks for that
When I’m poppin them bananas, we don’t link chimps for that
I gave these bitches two years, now your time’s up
Bless her heart, she throwing shots but every line sucks
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<thead>
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<tbody>
<tr>
<td>54</td>
<td>I m in that cherry red foreign with the brown guts</td>
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<td>55</td>
<td>My shit slappin like dude did LeBrons nuts</td>
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<tr>
<td>58</td>
<td>Shimmy shimmy yay, shimmy yay, shimmy ya (my love) (drank)</td>
</tr>
<tr>
<td>59</td>
<td>Swalla-la-la (my love) (drank)</td>
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<td>67</td>
<td>(J.D)</td>
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<td>75</td>
<td>Derulo</td>
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**012: Perfect**

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<thead>
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<th></th>
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<tbody>
<tr>
<td>1</td>
<td>I found a love for me</td>
</tr>
<tr>
<td>2</td>
<td>Darling just dive right in</td>
</tr>
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<td>3</td>
<td>And follow my lead</td>
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<td>4</td>
<td>Well I found a girl beautiful and sweet</td>
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<td>5</td>
<td>I never knew you were the someone waiting for me</td>
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<td>6</td>
<td>Cause we were just kids when we fell in love</td>
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<td>7</td>
<td>Not knowing what it was</td>
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<td>8</td>
<td>I will not give you up this time</td>
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<td>9</td>
<td>But darling, just kiss me slow, your heart is all I own</td>
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<td>10</td>
<td>And in your eyes you re holding mine</td>
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<td>11</td>
<td>Baby, I m dancing in the dark, with you between my arms</td>
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<td>12</td>
<td>Barefoot on the grass, listening to our favorite song</td>
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<td>13</td>
<td>When you said you looked a mess, I whispered underneath my breath</td>
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<td>14</td>
<td>But you heard it, darling, you look perfect tonight</td>
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<td>15</td>
<td>Well I found a woman, stronger than anyone I know</td>
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<td>16</td>
<td>She shares my dreams, I hope that someday I ll share her home</td>
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<td>17</td>
<td>I found a love, to carry more than just my secrets</td>
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<td>18</td>
<td>To carry love, to carry children of our own</td>
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<td>19</td>
<td>We are still kids, but we re so in love</td>
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<td>20</td>
<td>Fighting against all odds</td>
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<td>21</td>
<td>I know we ll be alright this time</td>
</tr>
<tr>
<td>22</td>
<td>Darling, just hold my hand</td>
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<td>23</td>
<td>Be my girl, I ll be your man</td>
</tr>
<tr>
<td>24</td>
<td>I see my future in your eyes</td>
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<td>25</td>
<td>When I saw you in that dress, looking so beautiful</td>
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<td>26</td>
<td>I don t deserve this, darling, you look perfect tonight</td>
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<td>27</td>
<td>I have faith in what I see</td>
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<td>28</td>
<td>Now I know I have met an angel in person</td>
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<tr>
<td>29</td>
<td>And she looks perfect</td>
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<td>30</td>
<td>You look perfect tonight</td>
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**013: It aint me**

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<tbody>
<tr>
<td>1</td>
<td>I had a dream</td>
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<tr>
<td>2</td>
<td>We were sipping whiskey neat</td>
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<td>3</td>
<td>Highest floor, The Bowery</td>
</tr>
<tr>
<td>4</td>
<td>Nowhere s high enough</td>
</tr>
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<td>5</td>
<td>Somewhere along the lines</td>
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<td>6</td>
<td>We stopped seeing eye to eye</td>
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<td>7</td>
<td>You were staying out all night</td>
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<td>8</td>
<td>And I had enough</td>
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<td>9</td>
<td>No, I don t wanna know</td>
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<td>10</td>
<td>Where you been or where you re goin</td>
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<td>11</td>
<td>But I know I won t be home</td>
</tr>
<tr>
<td>12</td>
<td>And you ll be on your own</td>
</tr>
<tr>
<td>13</td>
<td>Who s gonna walk you through the dark side of the morning</td>
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<tr>
<td>14</td>
<td>Who s gonna rock you when the sun won t let you sleep</td>
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</tbody>
</table>
15 Who s waking up to drive you home when you re drunk and all alone ?
17 It ain t me ( The Bowery , whiskey neat , grateful , I m so grateful )
21 It ain t me
23 We were back to seventeen
24 Summer nights and The Libertines
25 Never growing up

014: No Roots

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
5 Then pack it up in boxes , head for the next town running
7 And a thousand times I ve seen this road
8 A thousand times
9 I ve got no roots , but my home was never on the ground
11 I ve got no roots uh uh uh uh
17 I like standing still , boy that s just a wishful plan

015: Mama

1 Where should we run to ?
2 We got the world in our hands and we re ready to play
3 They say we re wasted
4 But how can we waste it if we re loving every day ?
5 Okay
6 I got the keys to the universe so stay
7 With me , cause I got the keys , baby
8 Don t wanna wake up one day wishing that we d done more
9 I wanna live fast and never look back , that s what we here for
10 Don t wanna wake up one day wondering " where d it all go ? "

11 Cause we ll be home before we know , I wanna hear you sing it
12 Hey , mama , don t stress your mind
13 We coming home tonight
14 Hey , mama , we gonna be alright
15 Dry those eyes
16 We ll be back in the morning when the sun starts to rise
17 So mama , don t stress your mind
19 Mama , mama , mama , hey
24 We got a ticket that takes us wherever we like
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

Inside our minds, yeah, we got the keys, babe
So mama, don’t stress your mind (don’t stress your mind)

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 Gesmokt wird nie ohne mein Team!
24 ohne mein Team!

018: Havana

104
Hey Havana, ooh na-na
Half of my heart is in Havana, ooh-na-na
He took me back to East Atlanta, na-na-na
Oh, but my heart is in Havana (ay)
There's somethin' bout his manners (uh huh)
He didn't walk up with that "how you doin'" (uh)
(When he came in the room)
He said there's a lot of girls I can do with (uh)
(But I can't without you)
I knew him forever in a minute (hey)
(That summer night in June)
And papa says he got malo in him (uh)
He got me feelin' like
Ooh-ooh-ooh, I knew it when I met him
I loved him when I left him
Got me feelin' like
Ooh-ooh-ooh, and then I had to tell him
I had to go, oh na-na-na-na-na
Oh, but my heart is in Havana
My heart is in Havana
Jeffery
Just graduated, fresh on campus, mm

There is Nothing holding me back

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

Fresh out East Atlanta with no manners, damn
Fresh out East Atlanta
Bump on her bumper like a traffic jam
Hey, I was quick to pay that girl like Uncle Sam (here you go, ay)
Back it on me, shawty cravin' on me
Get to diggin' on me (on me)
She waited on me (then what?)
Shawty cakin' on me, got the bacon on me (wait up)
This is history in the makin' on me (on me)
Point blank, close range, that be
If it cost a million, that's me (that's me)
I was gettin' mula, man they feel me
Ooh na-na, oh na-na-na
Take me back, back, back like
Take me back, back, back
(Hey, hey)
Ooh-ooh-ooh
Take me back to my Havana
My heart is in Havana (ay)
Uh huh
Oh na-na-na
No, no, no, take me back
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

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
Ayy, shit was legendary

Threw a TV out the window of the Montage

Cocaine on the table, liquor pourin, don't give a damn

Dude, your girlfriend is a groupie, she just tryna get in

Sayin, "I'm with the band"

Ayy, ayy, now she actin outta pocket

Tryna grab up from my pants

Hundred bitches in my trailer say they ain't got a man

And they all brought a friend

Yeah, ayy

I've been in the Hills fuckin superstars

Feelin like a pop star (21, 21, 21)

Drankin Henny, bad bitches jumpin in the pool

And they ain't got on no bra

Hit her from the back, pullin on her tracks

022: Attention

Oh-oh, ooh

You've been runnin round, runnin round, runnin round throwing that dirt Bihyn, now that we re, now that we re, now that we re right here sta-

my name
to-face

Cause you knew that I, knew that I, knew that I'd call you up

You've been going round, going round, going round every party in L.A.

Cause you knew that I, knew that I, knew that I'd be at one, oh

I know that dress is karma, perfume regret

You got me thinking bout when you were mine, oh

And now I'm all up on ya, what you expect?

But you're not coming home with me tonight

You just want attention, you don't want my heart

Maybe you just hate the thought of me with someone new

Yeah, you just want attention, I knew from the start

And now she scream out, "no mÅ¡s" (yeah, yeah, yeah)

They like, "Savage, why you got a 12 car garage

And you only got 6 cars?" (21)

I ain't with the cakin, how you kiss that? (kiss that?)

Your wifey say I'm lookin like a whole snack (big snack)

Green hundreds in my safe, I got old racks (old racks)

L.A., bitches always askin where the coke at

Livin like a rockstar, smash out on a cop car

Sweeter than a Pop-Tart, you know you are not hard

I done made the hot chart, member I used to trap hard

Livin like a rockstar, I'm livin like a rockstar

Rockstar

Rockstar, feel just like a rock

Star

Feel just like a
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

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
21 Over the castle on the hill
22 One friend left to sell clothes
23 One works down by the coast
24 One had two kids but lives alone
25 One s brother overdosed
26 One s already on his second wife
27 One s just barely getting by
28 But these people raised me and I can t wait to go home
29 And I m on my way , I still remember
30 This old country lanes

31 When we did not know the answers
32 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 Dumachst 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 Kommis, 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 verehrst
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 Karda
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 sehe, bin ich im Außermodus
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
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 ,
9 harte Arbeit , karger Lohn .
10 Tagaus , tagein ,
11 kein Glück , kein Heim : 
12 Alles liegt so weit , so weit .
13 Hört mich an ihr goldnen Sterne .
14 Grüßt die Lieben in der Ferne .
15 Mit Freud und Leid
16 verrinnt die Zeit .

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 
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

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 .
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  
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.

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 ander kam daher.  
8 Und als Trost sind ihm geblieben  
10 Juanita hiess das Mädchen  
11 Aus der grossen fernen Welt.

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:

508: Weißer Holunder

1 Weißer Holunder, er blühte im Garten  
2 Als Übers Jahr Glückich 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 glaubt an das Wunder von Liebe und Treu  
7 Weißer Holunder blüht wieder im Garten  
8 Du bleibst mir Treu, blühst 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, blühst immer aufs neu, blühst immer aufs neu.

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 wu...
3 da erdolchte er sie . Ich , der Cheriff musste Tom Dooley zum Tode verurteilen .
4 Und morgen , tja , da muss er hängen .
5 Alles vorbei , Tom Dooley ,
6 noch vor dem Morgenrot ,
7 ist es geschehen , Tom Dooley ,
8 morgen , dann bist du tot .
9 Keiner wird um dich weinen .
10 Auf deinem letzten Gang
11 wird keine Sonne scheinen ,
12 klingt dir kein Glockenklange .
17 Hinter den blauen Bergen
18 wartet ein kleines Haus .
20 bist du nicht mehr zu Haus .

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

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’
Dann fragt jeder der im Hafen bleibt
Was er in der Fremde treibt

17  Owei owei owei ist das ne Fragerei

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 !
10 Roma . Leb wohl
11 Doch ich geh nicht fort für alle Zeiten
12 Überall soll mich dein Bild begleiten
13 bald ist wieder Frühling
14 dann werd ich dich wieder seh n !

Arrivederci Roma

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 :

Smoky

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

Smoky

14  von Anfang an zu klein .
15  Darum bitt ich dich Smoky
16  lass mich nicht mehr allein .
17  Mach dir nichts daraus
18  sieht s heut anders aus
19  die alte Zeit die ist schon lang dahin
20  die kommt doch nie zurück .
21  Nur die Freundschaft bleibt für uns das höchste Glück .
22  Wer das Feuer kennt
23  Weiβ wie Heiß es brennt
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
4 ich wär ihr doch so gerne nah
5 und gäb ihr , wenn ich könnte einen Kuss .
6 Ich weiß , was , ich weiß , was , ich weiß , was Dir fehlt .
7 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
5 Da erblühnten die Bäume
6 Da erwachten die Träume
7 Da kamst du
8 Ich war allein im fremden Land
9 Die Sonne hat die Erde verbrannt
10 Überall nur Leid und Einsamkeit
11 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 ,
6 dort wo die Tannen stehn ,
7 Das hat jahrein , jahraus
8 viel Freud und Leid gesehen
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,
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.

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,
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.

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.
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.

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 besonderer Duft
7 Der liegt heut in der Luft
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 ohhhh ohhh Mona

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

528: Rosalie
1 Sie wohnte im weißen Haus am Meer und war die Tochter vom Gouverneur.
2 Und keine der vielen Orchideen war auf der Insel so schön wie 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.
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.

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 Ruf en 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) ) !

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 wieders hehn
6 und niemehr von ihm gehn.
7 Er sang so schön!

8 Er sang sein
9 Hula hula lula Liebe
10 die schenken ich dir mein Baby
11 heut Nacht
12 wenn der Wind uns bewacht.
13 Hula hula lula Baby
14 du weißt ja noch nicht
wie Glücklich die Hula-Liebe macht.
( ja ja ja )
Auf der Insel Filalila klang allein für sie
so zauberhaft wie nie die Liebesmelodie.
Es lockte die Ferne

Jeder Tag hat seine Sorgen
jeder Tag hat seine Last
jeder hat doch seine Not

Jede Nacht hat ihren Morgen
wer nicht Sorgen hat ist tot
Das hab ich in Paris gelernt und zwar im Handumdrehn
Das lernt man sonst in keiner Stadt so gut, so schnell und schön
Und wenn Sie noch was lernen solln
Dann kommen Sie hierher
Hier zeigt man Ihnen, was sie wolln
Und noch ein bisschen mehr
Wenn mal ein junger Mann besonders höflich ist und zu den Damen sehr
Wenn er gut tanzen kann und Komplimente macht wie sie hie
unbekannt
Fragt man, wo er denn da studiert
Dann sagt er höflich reserviert

Cindy, oh Cindy
Cindy oh Cindy
dein Herz muss traurig sein
der Mann den du geliebt
ließ dich allein
Er kam als du erst 18 warst
von großer Fahrt zurück
er küsste dich so scheu und zart
und sprach vom großen Glück

am Kai, da riefen die Möwen
als er dich wieder verließ
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
aus all den Träumen dich wach
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
11 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
13 We spent every day
14 It was so nice that even today
15 I see Ninette
16 Can't get her out of my head
17 In my next holiday
18 I'll take a trip to the USA
19 And it'll be fine
20 I'll have a good time
21 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
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
8. Yellow river yellow river
9. it s in my mind and in my eyes
10. it s in my blood
11. it s the place I love
12. got no time for explanations
13. got no time to lose
14. tomorrow night you ll find me sleeping underneath the moon
15. at yellow river
16. Cannon firelings in my mind
17. I m so glad that I m still alive
18. and I ve been gone for such a long time
19. from yellow river
20. I remember the nights were cool
21. I can still see the waterpool
22. and I remember the girl that I knew

507: Ein Mädchen nach Maß

1. Ich bin oft verliebt und dann wieder allein.
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
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
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
Well, I'm not the world's most physical guy
But when she squeezed me tight she nearly broke my spine
Oh my Lola, lo lo lo lo Lola
Well, I'm not dumb but I can't understand
Why she walked like a woman and talked like a man
Oh my Lola, lo lo lo lo Lola, lo lo lo lo Lola
Well, we drank champagne and danced all night
Under electric candle light
She picked me up and sat me on her knee,
and said: "Little boy won't you come home with me?"
Well, I'm not the world's most passionate guy
But when I looked in her eyes
Well, I almost fell for my Lola
Lo lo lo lo Lola, lo lo lo lo Lola
Lola, lo lo lo lo Lola, lo lo lo lo Lola
I pushed her away
I walked to the door

I fell to the floor
I got down on my knees
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 Lola
Lo lo lo lo Lola
Girls will be boys and boys will be girls
It's a mixed up, muddled up, shook up world
Except my Lola, lo lo lo lo Lola
Well I left home just a week before
And I never ever kissed a woman before
And Lola smiled and took me by the hand
and said: "Little boy, I'm gonna make you a man."
Well I'm not the world's most masculine man
but I know what I am and I'm glad I'm a man and
So is Lola, lo lo lo lo Lola, lo lo lo lo Lola

The house of the Rising Sun
There is a house in New Orleans
They call the Rising Sun
And it's been the ruin of many a poor boy
And God I know I'm one
My mother was a tailor
She sewed my new bluejeans
My father was a gamblin' man
Down in New Orleans
Now the only thing a gambler needs
Is a suitcase and a trunk
And the only time he's satisfied

Is when he's on and drunk
Oh mother tell your children
Not to do what I have done
Spend your lives in sin and misery
In the House of the Rising Sun
Well, I got one foot on the platform
The other foot on the train
I'm goin' back to New Orleans
To wear that ball and chain
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
14 And when the night is cloudy,
15 There is still a light that shines on me,
16 Shines until tomorrow, let it be.
17 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.
7 When you’re down and out,
8 I will comfort you.
9 I’ll take your part.
10 When evening falls so hard
11 I will comfort you.
12 I will ease your mind.

13 When darkness comes
14 And pain is all around,
15 Sail on silvergirl,
16 Sail on by.
17 Your time has come to shine.
18 All your dreams are on their way.
19 See how they shine.
20 If you need a friend
21 I’m sailing right behind.

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

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 Glücklich 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 steh...
12 Doch dann im Bikini sprach sie von der Ehe.
17 Ihr Mund war so sexy, wenn sie damit schmolle,
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: Neanderthal 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 Ahhhhh

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
And baby, I been burnin
All them good times
Baby, baby, I've been discernin-a
A-way, way down inside
A-honey, you need -a
Oh, whole lotta love
I don't want more
You've got to bleed on me, yeah
Ah, ah, ah, ah
Ah, ah, ah, ha, ah, ah, ah, ah, ah
No, no, no, no, ah
Love, love, low-ow-ow-ow-ove
Oh, babe, oh
And baby, I've been droolin
All the good times, baby, I've been misusin -a/Oh
A-way, way down inside

I'm gonna give ya my love
I'm gonna give ya every inch of my love
Yes, alright, let's go
Way down inside / Way down inside
Way down inside, woman, you / woman
woman, you / you need it
need / Love
My, my, my, my
Oh, shake for me, girl
I wanna be your backdoor man -a
Hey, oh, hey, oh
Hey, oh, oooh
Oh, oh, oh, oh
Hoo-ma, ma, hey
Keep a-coolin, baby
A-keep a-coolin, baby
Uh, keep a-coolin, baby, wuh, way-hoh, oo-ohh

723: looking out my back door

Just got home from Illinois - lock the frontdoor, oh boy
Got to set down take a rest on the porch
Imagination sets in pretty soon I'm singin
Dude, dude, dude - lookin out my back door.
Giant doing cart wheels - a statue wearing high heels
Look at all the happy creatures dancing on the lawn
Dinosaur victrolla - listening to Buck Owens
Tambourines and elephants are playing in a band
Won't you take a ride on the flying spoon, dude dude dude
Wondress apparition divided by magician
Bother me tomorrow - today I'll buy no sorrow
Forward troubles Illinois - lock the frontdoor, oh boy

724: Arizona Man

Arizona Man,
ich darf dich nicht seh n,
du wärst nichts für mich.
Doch nach meinem Herz
fragt er leider nicht.
was soll nun geschehen?
Werde ich dich nie,
nie mehr wiedersiehen?
Nein, nein, nein, bitte sag nicht einfach Good bye, bye bye,
Wenn du fortläufst, Ändert das nichts,
aber dann verliest du mich.
Lass dir Zeit,
eines Tages ist es bestimmt soweit,

denn die Liebe kennt nur ein Ziel,
und erreicht was sie will.
kannst du nicht verstehn?
Einmal wird das Glück
für uns weitergehen.
Denk an mich, das wünsche ich mir.
bleib mir treu, das wünsche ich mir.
Denn ein Ton wird zum Lied
und eine Träne zum Strom.
Und so wird meine Sehnsucht immer größer,
bis einmal das Leben uns vereint.
You know I love getting up in the morning
When the sun first strikes the trees
All the morning birds that sing above
Still bring back memories
Of a girl who stood beside me
When the rights I did were wrong
But she went back down the river
Just when I thought I could be strong
When I thought I could be strong, so I sing
She never told me why she left me
But the letter say goodbye
Now my mornings are for wondering
And my nights to reason why
Why a stranger comes to steal the love
Of a girl I had to hold
I.O. I.0.