METAPHORS IN STRUCTURING REALITIES IN SELECTED GERMAN SONGS

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Abstract
Conceptual Metaphor Theory (CMT) establishes metaphor as a pervasive conceptual tool for structuring and restructuring everyday reality through the process of cross-domain mapping in the conceptual system (Lakoff & Johnson 2003: 245). This article studies how metaphors structure realities in selected German songs adopting the Conceptual Metaphor Theory (CMT) of Lakoff & Johnson (1980) in cognitive linguistics. Accordingly, the study primarily identifies conceptual metaphors in the selected German song texts, categorizes them based on their cognitive functions, analyses them with regards to their underlying cognitive process of meaning constructions and finally evaluates the presence of conceptual metaphors in song titles with the primary objectives of revealing how single word metaphors expressed by verbs, nouns, adjectives and phraseologies structure realities. The results of the study show that conceptual metaphors are prevalent in German songs and that structural metaphors as against other categorisations of conceptual metaphor were the most predominant in the song texts. Furthermore, the results show that there exist more noun metaphors which amount to 60% of the data while verb metaphors constitute 32%. Finally, the study shows that song titles are helpful in giving a hint of the conceptual metaphors and concepts that are prevalent in the selected German songs.
Keywords: Conceptual metaphors, German songs, cross-domain mapping, Cognitive Linguistics

Abstrakt
Laut der konzeptuellen Metapherntheorie ist eine Metapher ein konzeptuelles Mittel, das unsere alltäglichen Realitäten mit Hilfe der metaphorischen Übertragung im Begriffssystem strukturiert (Lakoff & Johnson 2003: 245). Anhand des theoretischen Rahmens der konzeptuellen Metapher von Lakoff und Johnson (1980) in der kognitiven Linguistik untersucht dieser Artikel, wie Metaphern Realitäten in ausgewählten deutschen Liedern strukturieren. Dementsprechend identifiziert die Studie in erster Linie begriffliche Metaphern in den ausgewählten deutschen Liedtexten, kategorisiert sie anhand ihrer kognitiven Funktionen, analysiert sie im Hinblick auf den zugrundeliegenden kognitiven Prozess der Bedeutungskonstruktion und bewertet schließlich das Vorhandensein begrifflicher Metaphern in Liedtiteln mit dem primären Ziel, aufzuzeigen, wie

Einzelwortmetaphern, die durch Verben, Substantive, Adjektive und Phraseo-logien ausgedrückt werden, Wirklichkeiten strukturieren. Die Ergebnisse der Studie zeigen, dass konzeptuelle Metaphern in deutschen Liedern vorherrschend sind und bei der Kategorisierung der identifizierten konzeptuellen Metaphern kommen Strukturmetaphern häufiger als andere Typen von Metaphern in den Liedertexten vor. Weiterhin zeigen die Ergebnisse, dass Substantivmetaphern 60% und Verbmetaphern 32% konstituieren. Schließlich zeigt die Studie, dass Liedtitel hilfreich sind, um Hinweise auf die konzeptuellen Metaphern und Konzepte zu geben, die in den ausgewählten deutschen Liedern vorherrschend sind.

Stichwörter: konzeptuelle Metapher, deutsche Lieder, metaphorische Übertragung, kognitive Linguistik

1.0 Introduction

Metaphor has been the subject of various investigations by researchers in Linguistics, Literature and Philosophy. It was introduced into linguistics with the advent of cognitive linguistics whose basic tenet is the relationship between language and cognition (the cognitive structures).

Conceptual Metaphor came to limelight with the ground breaking work of Lakoff & Johnson in 1980 and the publication of their book: *Metaphor We Live By.* They described metaphor as "cross-domain mapping in the conceptual system" (Lakoff & Johnson, 2003: 245) Similarly, Goschler (2008: 22) opines that metaphors are not just ornamental as suggested in literature but that they make it possible to talk and think about certain abstract things or phenomenon. In the same vein, Barcelona as cited in Soriano (2003: 108) defines metaphor as "a cognitive mechanism whereby one experiential domain is partially mapped/projected, onto a different experiential domain, so that the second domain is partially understood in terms of the first one". With credence to Lakoff & Johnson's study on metaphor, metaphor in cognitive linguistics is commonly referred to as "conceptual metaphor".

Dennis (2011: 34) noted that songs are not only sources of entertain-ment but also serve as sources of expressive meaning which is created

in the mind, synonymous with perception and emerge from our embodied experience. Furthermore, songs play vital roles in the everyday life of humans, they are used in expressing everyday realities and also serve as sources of information about a people's history, character, worldview and culture (Stepaniszczewa 2016: 55). Musical expressions are, however, based on conceptual metaphors, hence the need to study how realities are structured through conceptual metaphors in German songs.

The present study however focuses on single word metaphors expressed by verbs, nouns and adjectives in the selected German songs and also identifies their corresponding conceptual metaphors in order to reveal their cognitive functions and how they structure realities through the application of conceptual metaphor theory. To achieve this, the study (i) identified conceptual metaphors in selected German song texts, (ii) categorised the identified conceptual metaphors in the song texts based on their cognitive functions, (iii) analysed the categorised conceptual metaphors and their underlying cognitive processes of meaning construction in the song texts, and (iv) evaluated the link between conceptual metaphors and the song titles of the selected German songs.

1.1 Theoretical Framework

Conceptual Metaphor Theory (CMT) establishes metaphor as a pervasive conceptual tool for structuring and restructuring everyday reality. Lakoff & Johnson (1980: 4) describe it thus "Our conceptual system thus plays a central role in defining our everyday realities. If we are right in suggesting that our conceptual system is largely metaphorical, then the way we think, what we experience, and what we do every day is very much a matter of metaphor".

One of the most significant feature of the CMT derived from mathematical relationships is mapping, whereby ideas are closely related. The process of metaphorical thinking consists of a source domain and a target domain, where the source domain represents the

domain from which the metaphor is drawn and the target domain is the abstract domain which is sometimes more difficult to understand (Kövecses 2010: 17, Sattaran 2016: 16). There exists a metaphorical projection between the target domain and the source domain hence the target domain is structured analogously to the source domain. For example, the expression: *The number of the prison inmates went up this year*, comprises of a conceptual metaphor from the analogy of *More* and *Up* whereby *More* is the target domain while *Up* represents the source domain.

Features of conceptual metaphor of Lakoff & Johnson (1980) which distinguish them from classical metaphor claims include amongst others, the following: (i) Conceptual metaphors are pervasive. (ii) They involve systematic mapping between two domains. (iii) They occur primarily in the thought. (iv) Conceptual metaphors are grounded on similarities. (v) They are based on "image schema", i.e. "Metaphor preserve the cognitive typology i.e. image-schematic structure of the source domain in a consistent way with the inherent structure of the target domain" (Lakoff & Johnson 1980: 10). And finally (vi) conceptual metaphor entails asymmetrical directionality (Grady & Gibbs 1999: 56).

Lakoff & Johnson (1980) identified three types of conceptual metaphors according to their cognitive functions namely: structural metaphor, ontological metaphor, and orientational metaphor. In structural metaphor, the source domain provides a huge knowledge structure for the target concept, hence enabling speakers to understand a target concept by the forms and terms of a source concept (Kövecses 2010: 37). For instance, the concept of *Time* is mapped to the concept of *Money* in the TIME IS MONEY conceptual metaphor as in the sentence *"You are wasting my time, I have invested a lot of time in her"*, also the concept of *Journey* is mapped to the concept of love in the LOVE IS A JOURNEY conceptual metaphor as in the sentence *"The relationship is foundering, look how far we have come".* Additionally, orientational metaphors as described by Lakoff & Johnson (1980: 15) are metaphoric concepts that are used in

organising our spatial orienta-tions, e.g. up-down, in-out, central-peripheral amongst others, for example the conceptual metaphor of HAPPY IS UP, SAD IS DOWN are evident in the expressions "*I am feeling up today, I feel into depression*" and the conceptual metaphor: MORE IS UP, LESS IS DOWN as in the expressions "My income *rose* last year, The number of errors he made is incredibly *low*". Lastly, ontological metaphors are also referred to as "Entity and Substance Metaphors" by Lakoff & Johnson (1980: 26) in that our experiences with physical objects, especially our own bodies, influence the way we view events, activities, emotions, ideas and how we conceptualize substance, e.g THE MIND IS A MACHINE conceptual metaphor in the expressions "We've been working on this problem all day and now we're *running out of steam, we're still trying to grind out the solution to this equation*". Ontological metaphors however have limited cognitive functions. According to Hagemann (2017: 235) metaphorical 'triggers' that is the expression that carries metaphorical meanings are the lexical units of a language which include: verbs, nouns, adjectives and idioms, however only verbs, nouns, adjectives and phraseologies are investigated in this study.

1.2   Literature Review

Conceptual Metaphor Theory (CMT) has been applied to the study of songs in different languages. Leskelä (2018) conducted a study on Conceptual Metaphors of Love in Popular Music using the Conceptual Metaphor Theory of Lakoff & Johnson (1980). The study analysed conceptual metaphors that were related to love in songs from 1960-2016 on the American Billboard Hot 100 chart. The results of the study revealed eight robust conceptual metaphors in the songs whose usage changed over the period of time studied. Similarly, Akuno et al. (2018) conducted a study "The Object of Love is Food: Conceptual Metaphor in Selected Dholuo Benga Music of 1970s And 2000s". The results of the study showed that the metaphorical expressions used by the male Benga artistes conceptua-lized women as food and that all analysed metaphorical expressions of love contain food that are locally available among the Luo people. Finally, Stepaniszczewa

(2016) carried out a contrastive study in selected German, Polish and Russian songs, in order to determine and analyse the conceptual metaphors in them. Her work majorly analysed the cognitive meaning construction in the song text with reference to conceptual metaphors and all of the songs examined dealt with the universal theme of love. The results of her study revealed that conceptual metaphors have different conceptualization in the different languages and that they also activate different processes of meaning constructions. Although Conceptual Metaphors Theory (CMT) has been applied to study songs in various languages, its application to German songs have been under-researched.

The present study however focuses on single word metaphors expressed by verbs, nouns, adjectives and phraseologies in the selected German songs and also identifies their corresponding conceptual metaphors in order to reveal their cognitive functions and how they structure realities through the application of conceptual metaphor theory.

2.0 Methodology

The data for this study include ten songs out of seventeen German songs on the Official German Musical Charts (SINGLE) 2015[1] these include: *Astronaut, Wolke 4, Lieblingsmensch, Wie schön du bist, Unter meiner Haut, Geiles Leben, Herz über den Kopf, So wie du bist, Flash mich and Auf den anderen Wegen.* The Official German Musical Charts are the only music charts for Germany licensed by the Federal Association of Music Industry, hence they are neutral, representative and credible (https://www.offiziellecharts. de/info). In selecting the songs from the charts, songs not performed in German that were on the chart were omitted from the analysis. The songs were purposively selected based on the occurrences of conceptual metaphors and in order to garner enough data for the study. The songs selected are pop songs performed by young music artists, hence they are representative of realities of the younger German generation. The

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[1] www.offiziellecharts.de

lyrics were obtained from lyricFind.com, a site dedicated to providing free access to song lyrics[2] while the translation of the songs in the study are the author's.

The focus of this study is on single word metaphors expressed by verbs, nouns, adjectives and phraseologies. Close attention was paid to their immediate surroundings in the data in order to differentiate metaphorical from non-metaphorical references through the use of dictionaries. The identified metaphorical occurrences were subjected to the Source-Target Domain Mappings annotation procedure for data analysis as outlined by Shutova & Teufel (2010: 3257):

> …For each verb establish its meaning in context and try to imagine a more basic meaning of this verb on other context. If you can establish the basic meaning that is distinct from the meaning of the verb in this context, the verb is likely to be used metaphorically. Try to identify a mapping between the source domain (where the basic meaning comes from) and the target domain (the concepts forming the context of the verb in front of you) using the provided lists of source and target categories (i.e Master Metaphor List). Record the mapping.

3.0 Data analysis

In this section, the data for the study are presented and the concep-tual metaphors are analysed in order to achieve the objectives of the study. Summarily, the annotation procedure for the conceptual metaphors in the study include:

I. Reading the song texts in order to understand the themes or the subjects.

II. Identifying metaphorical and non-metaphorical references through basic meaning criterion in the song texts.

III. Identifying the conceptual mapping of the metaphorical references, i.e. source domains and target domains through the Master Metaphor List.

3.1 Identification of conceptual metaphors in the selected

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[2]www.lyricFind.com

German song texts

This section highlights the conceptual metaphors in the selected German song texts. The focus is on single-word metaphors expressed by verbs, nouns, adjectives and phraseologies as presented in the table below:

Table 1: Single-word conceptual metaphors

Song text	Metaphors	Verb metaphor	Noun Metaphor	Adjective Metaphor	Phraseology
Astronaut	11	2	8	0	1
Wolke 4	8	4	3	1	0
Lieblingsmensch	6	2	4	0	0
Wie schön du bist	4	0	3	1	0
Unter mein Haut	6	3	3	0	0
Geiles Leben	5	2	2	1	0
Herz über den Kopf	7	2	5	0	0
So wie du bist	5	1	2	0	2
Flasch mich	6	3	3	0	0
Auf den anderen Wegen	8	1	7	0	0
Total	**67**	**21**	**40**	**3**	**3**

Conceptual metaphors are evident in all the basic parts of speech namely: nouns, verbs and adjectives. As revealed in the table, these three types of single-word metaphors were also present in the selected German song texts: noun metaphors 60%, verb metaphors 31% and adjective metaphors 4% and phraseologies 4%.

Examples 1: Verb metaphors in the song texts include:
1. *"wie wir die großen Tage unter kleinen Dingen* **begraben***"(how we* **bury** *big days under little things)*
2. *"der Moment, der die Wirklicheit* **maskiert***" (the moment that* **masks** *reality)*
3. *"Und wir* **singen** *die ganze Nacht"* (and we're **singing** the whole night)
4. "Denn das **Brennen** hört nicht auf" (because the **burning** does not stop)
5. *"Merkst du nicht, dass auch du langsam* **verschwindest***?* (Don't you notice that you are slowly **disappearing?**)

Examples 2: Noun metaphors in the song texts include:

1. *"Und deine* **Bilder** *hab' ich endlich verbrannt"*(and I finally burned your pictures)
2. *"der Wein ist schon halb leer"* (the wine is already half empty)
3. *"Der Zug ist abgefahren"* (The train has departed)
4. *"**Musik** ist aus und du kommst immer näher"* (**Music is off and you are getting closer**)
5. *"Und seit du da bist sind alle **Lichter** an"* (and since you are here, all **lights** are on)

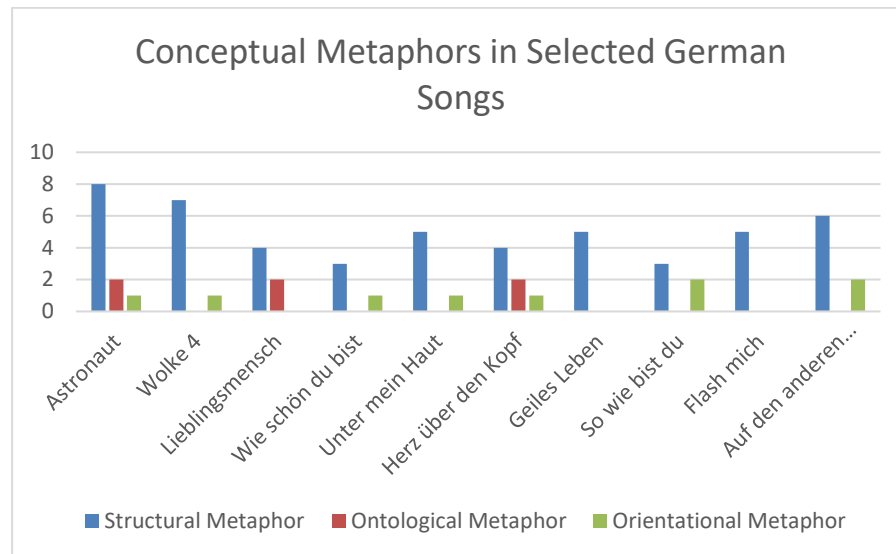**Examples 3:** Adjective metaphors in the song texts include:
1. *"dass die Tage ziemlich **dunkel** sind" (that the days are pretty **dark**)*
2. *"Und dein Herz **schwer** wie Blei"*(and your heart is **heavy** as lead)
3. *"Wir sind ein **festgefahrenes** Ritual"* (we are an entrenched ritual)

Example 4: Phraseologies in the song texts include:
1. *"Es gibt kein Vor und kein Zurück mehr" (there is no more forward and no more back)*
2. *"Um mich über Wasser zu halten" (to keep me afloat)*
3. *"Seite an Seite mit dir"(side by side with you)*

3.2 Categorisation of conceptual metaphors in the selected German song texts

Lakoff & Johnson (1980) identified three types of conceptual metaphors according to their cognitive functions namely: structural metaphor, ontological metaphor and orientational metaphor. There were 52 structural metaphors, 6 ontological metaphors and 9 orientational metaphors in the song texts examined. The graph below shows the distribution of conceptual metaphors in the selected German songs.

Conceptual Metaphors in Selected German Songs

Example 4: Structural metaphors in the selected German song texts.

In structural metaphors according to Kövecses (2010: 37), the source domain provides a huge knowledge structure for the target concept. The following are examples of structural metaphors in the selected song texts. The capitalized heading is a conceptual metaphor and listed below is the linguistic realisations in the German song texts.

1. LOVE IS A JOURNEY

   "Aber bist du mit mir an Bord" (but are you with me on board)

Source: *JOURNEY*   Target: *LOVE*

   the travelers   the lovers
   ship   the love relationship itself
   journey   vents in the relationship

The *"LOVE IS A JOUNEY"* metaphor is a typical example of structural metaphor which aligns the structural elements of conceptual domain of ''*JOURNEY*'' systematically with the structural element of conceptual domain of *LOVE*.

2. ARGUMENT IS WAR

"Wir haben schon ein zwei Kriege geführt" (we have already fought one or two wars)

Source: *WAR*   Target: *ARGUMENT*
the fighters   debaters/different parties
weapons   words
war   disagreements/ conflicts

3. LIFE IS LIGHT
   "Wir sehen alle Lichter gehen"(we see all lights go)
   Source: *LIGHT*   Target: *LIFE*
   Lights out   death/end
   Lights on   birth/arrival

4. BADNESS IS DARKNESS
   "dass die Tage ziemlich dunkel sind" (that the days are pretty dark)
   Source: *DARKNESS*   Target: *BADNESS*

This conceptual metaphor is a biologically-rooted image schema and culture specific where the source concept of darkness which sometimes relates to night, death, blindness amongst others is mapped to the target concept of badness.

5. TIME IS A RESOURCE
   " Wir haben Zeit und Raum verloren" (we have lost time and space)
   Source: Resource   Target: Time

Culturally, time is seen as a valuable commodity and a limited resource needed for accomplishing one's goal, hence the metaphorical entailments of time as a resource include: to use up time, have enough time, to run out of time and in the above example it is lost of time and space.

Examples 5: Ontological metaphors in the selected German song

texts

Ontological metaphors help us to understand our experiences, i.e. viewing nonphysical things in term of entities and substances.

1. MIND/EMOTIONAL SELF IS A BRITTLE OBJECT
   "und mein kleines Herz zerbombt" (... and bombed my little heart).
   Source: *BRITTLE OBJECT*   Target: *MIND*

The metaphorical focus of the source domain of this conceptual metaphor is singularly on the "physical strength" of the mind and in this example it is the lack of it. Whereby the heart/mind can be broken, damaged, scattered, easily crushed or fragile (Kövecses 2010: 91-92).

2. EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS
   "doch ich trage dich unter meiner Haut" (but I carry you under my skin)
   Source: *PHYSICAL CLOSENESS*   Target: *EMOTIONAL INTIMACY*

The metaphorical source domain of physical closeness as noted by Kövecses (2010: 85) represents biological states such as early mother-child relationship, sexuality and birth and are thus based on image-schematic properties. Thus, these source concepts of closeness are mapped out to target concept of emotional intimacy as revealed in the example above.

3. COMMUNICATION IS SPEECH
   *"*Ich brauch gar nichts sagen, *ein Blick reicht". (I don't need to say anything, one look is enough)*
   Source: *SPEECH*   Target: *COMMUNICATION*

Communication metaphors in Conceptual Metaphor Theory are viewed as conduit metaphors (Lakoff & Johnson 1980: 206). They asserted that "in communication, a speaker sends a fixed meaning to a hearer via the linguistic expression associated with that meaning". Therefore, 'ein Blick' which is the source concept in the example

above would be conceptualized as the message/communication sent from the speaker to the hearer.

4. EMOTIONS ARE ENTITIES WITHIN A PERSON
   (Emotions are Liquids Within a Person)
   *"*Die Augen treffen sich*, der Wein ist schon halb leer" (*The eyes meet, the wine is already half empty*)*
   Source: *SUBSTANCE* TARGET: *EMOTION*

The source domain of substance, i.e. der Wein (the wine) is mapped to the target concept of emotions within a person just like a container filled with fluid.

5 IDEAS ARE OBJECTS (*Memory is a container for object*)
   "die Köpfe sind leer" (the heads are empty)
   Source: *OBJECTS* Target: *MEMORY*

In Conceptual Metaphor Theory, individuals are perceived as container with bounding surface, hence the target concept of memory is a container filled with various objects.

Examples 6: Orientational metaphors in the selected German song texts

Orientational metaphors give a concept a spatial orientation which according to Lakoff & Johnson (1980: 15) are rooted in physical basis and cultural experiences.

1. NEGATIVE PROGRESS IS BACKWARD MOVEMENT
   "Es gibt kein Vor und kein Zurück mehr" (There is no more forward and no more back)

The source domain of backward movement is mapped to the target domain of negative progress in that being backward is associated with no progressive change in direction or movement in our physical experience.

2. RATIONAL IS UP, EMOTIONAL DOWN
   "Lieber Wolke Vier mit dir als unten wieder ganz allein" (I'd rather be on cloud four with you than at the down all alone again)

The source domain of verticality is mapped to the target domain of rationality, in that the ability of human to reason places them above animals.

3. CONTROL IS UP
   "Um mich über Wasser zu halten" (to keep me afloat)
   Herz über Kopf"* (heart over the head)

The source domain of up is mapped to the target concept of control if the winner in a fight is basically on top of his opponent.

4. INCLINATIONS TOWARD INTIMACY ARE FORCES TOWARD CLOSENESS
   "Seite an Seite mit dir" (side by side with you)

The source domain of physical closeness is mapped to the target domain of intimacy since the picture of two people backing themselves or staying apart from each other would not represent intimacy but lack of it.

5. BAD IS DOWN
   "bin zu tief gefallen" (have fallen too low)

The source domain of down is mapped to the target concept of bad in that the physical basis for well-being like health, life etc. are all 'up' and vice versa.

3.3 Conceptual metaphors and their underlying cognitive

processes of meaning construction in the selected German song texts.

The cognitive linguistic approach to metaphor gives insight on how metaphorical meaning emerges. As against the traditional view of metaphor being arbitrary and unmotivated, meaning of conceptual metaphors in cognitive linguistic arises from basic bodily experience of human being known as embodiment. However, when using and interpreting conceptual metaphors through their manifestations in linguistic metaphors, one does not need to be overtly aware of their mappings but their subconscious presence is imperative. The following is a table showing some conceptual metaphors in the selected German song texts and their effect on meaning construction.

Table 2: Conceptual metaphors and their underlying cognitive processes of meaning construction in the selected German song texts

Metaphorical Expressions	Conceptual Metaphor	Source domains	Target domains	Effect on meaning constructions
"die Köpfe sind leer"(the heads are empty)	*MEMORY IS A CONTAINER FOR OBJECT*	*Head as a container*	*Emptiness*	*The challenge of education, having to learn a lot but still feeling empty*
"Es gibt kein Vor und kein Zurück mehr" (There is no more forward and no more backgward)	NEGATIVE PROGRESS IS BACKWARD MOVEMENT	*Movement*	*Progress/ Aspiration*	*They keep being on a spot despite their attempt to be successful*
"Lieber Wolke Vier mit dir als unten wieder ganz allein"(i'd rather be on cloud four with you than at the down all alone again	*RATIONAL IS UP, EMOTIONAL DOWN*	*Verticality*	*Rationality*	*It is better to be on the side of reality together than alone in depression*
"wie wir die großen Tage unter kleinen Dingen begraben"(how we bury big days under little things)	*IMPORTANT IS BIG, DECEPTION IS PURPOSEFUL PREVENTION OF SIGHT)*	*Big & Cover*	*Important & deception*	*Important events are forgotten as if they never happened*
"dass die Tage ziemlich dunkel sind" (that the days are pretty dark)	*BADNESS IS DARKNESS*	*Dark*	*Bad/ evil*	*The days were evil*
"Aber bist du mit mir an Bord" (but are you with me on board)	*LOVE IS A JOURNEY*	*Journey*	*Love*	*The possibility of both individuals*

				being in a love relationship
"Selbst der Stau auf der A2" (Even the traffic jam on the A2)	*DIFFICULTY IS DIFFICULTY IN MOVING)*	*Motion*	*Difficulty*	*The difficulty/ies encountered in love relationship are not enough to stop it*
"Manchmal drehen wir uns im Kreis" (sometimes we go round in circles)	*A REPEATING CAUSAL SEQUENCE IS A CIRCLE*	*Motion*	*Rotation*	*The lovers have gone over the same issues in their relationship*
"Und wir singen die ganze Nacht" (and we're singing the whole night)	*INTERPERSONAL HARMONY IS MUSICAL HARMONY*	*Music*	*Intercourse*	*The sound of love-making through the night*
"Merkst du nicht, dass auch du langsam verschwindest?" (Don't you realise that you too are slowly disappearing?)	*EXISTENCE IS VISIBILITY*	*Visibility*	*Existence*	*Drawing the attention of the lover to the fact that he is gradually becoming irrelevant*

3.4   Evaluation of conceptual metaphors in selected German song titles

The conceptual system plays a central role in defining our everyday realities and metaphor is not just in language but in thought and action, hence is pervasive in everyday life. Kövecses (2010: 304) asserts that song titles include metaphorical expression and hides metaphorical meaning. In other words, it is possible to understand the conceptual meaning of a song text by knowing the underlying conceptual metaphor in the song title. The table below shows the song titles of the song texts examined, their corresponding conceptual metaphor and some of the everyday realities in the song texts.

Table 3: Conceptual metaphors in song titles

Song title	Conceptual metaphor	Concepts in the song text
Astronaut (Astronaut)	LIFE IS A JOURNEY	vanity, ignorance, difficulties, alcoholism
Wolke 4 (Cloud 4)	DARKNESS IS A	Backwardness,

	COVER	deception, evil, superficiality
Lieblingsmensch (Favorite person)	LOVE IS A JOURNEY	Love, difficulties, communication, time
Wie schön du bist (How beautiful you are)	PERCEPTION IS RECEPTION	Burden, attributes, psychological harm
Unter mein Haut (Under my skin)	EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS	Intercourse, intimacy, lust, pain
Geiles Leben (Amazing life)	PERCEPTION IS RECEPTION	Existence, memory, change of state
Herz über den Kopf (Head above the heart)	RATIONAL IS UP	Understanding, feeling, time, memory
So wie bist du (Just as you are)	PERCEPTION IS RECEPTION	Possession, perception, appearance, intimacy
Flash mich (Flash me)	SEXUALITY IS A FORCE BETWEEN THE DESIRED AND THE DESIRER	Charm, force, argument, hope
Auf den anderen Weg (On the other path)	LIFE IS A JOURNEY	Life, change, problem, progress

4.   Results and Conclusion

In this study, 10 German song texts were examined from the Official German Musical Charts 2015, 67 conceptual metaphors were identified which were presented with different parts of speech: verb metaphor (21), noun metaphor (40) and adjective metaphor (3), phraseologies (3). Further revealed in the study are the presence of the three categorisations of conceptual metaphor according to Lakoff & Johnson (1980) based on their cognitive functions, there were 52 structural metaphors, 6 ontological metaphors and 9 orientational metaphors. This result agrees with the claims of cognitive researchers that in structural metaphor unlike the other types of metaphors, the source domains provide a rich knowledge structure for the target concepts hence the reason why they are more prevalent in the song lyrics examined. Since mapping is a contingent part of conceptual metaphor theory, the most common source domain as revealed by this

study include: *journey, movement, injury, directionality,* and *verticality* while the most common target domain include: *love, life, emotion, harm, force, intimacy* and *memory.*

The results revealed the importance of conceptual metaphors in understanding underlying cognitive meanings in the song texts: for example, the cognitive meaning of the sentence *"Selbst der Stau auf der A2 ist mit dir blitzschnell vorbei" (Even the traffic jam on the A2* feels like seconds when I'm with you*)* can be understood through the conceptual metaphor *DIFFICULTY IS DIFFICULTY IN MOVING* to mean - *the difficulty/ies encountered in love relationship are not enough to stop it.* Furthermore, the sentence *"Aber bist du mit mir an Bord.*

Bin ich gerne durchgeknallt*" (But if you are on board with me, who cares if I am crazy)* can be understood through the conceptual metaphor *LOVE IS A JOURNEY* to mean - the *possibility of both individuals coming together in a love relationship.*

Lastly, the study evaluated the presence of conceptual metaphors in song title which could help give a clue to the concepts in the song texts. The song title '*Auf den anderen Weg*' (On the other path) suggest the conceptual metaphor of LIFE IS A JOURNEY while 'Unter meiner Haut' (Under my skin) suggest the conceptual metaphor of EMOTIONAL INTIMACY IS PHYSICAL CLOSE-NESS amongst others. The study also agrees with the claim of Conceptual Metaphor Theory that conceptual metaphors are pervasive in man's daily activities and their roles cannot be over emphasized in the meaning construction of everyday realities and activities, examples include: Disputes (*"Wir haben schon eins zwei Kriege geführt"*), hope (*"Und seit du da bist sind alle Lichter an"*), separation (*"Wir gehen auf anderen Wegen"*), memory (*"Und deine Bilder hab' ich endlich verbrannt"*)*,* sexual intercourse ("*Und wir singen die ganze Nacht"*), intimacy ("*Doch ich trag' dich unter meiner Haut*).

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