Conceptual metaphors: a diachronic study of LOVE metaphors in Mariah Carey's song lyrics

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Abstract

This essay is an account of an investigation of conceptual metaphors of LOVE in two albums by singer Mariah Carey. It also includes an investigation of if LOVE metaphors were used differently at the beginning of her career from how they are used twenty-four years later. The study is based on the singles of Carey's debut album and those of her latest album. The analysis showed that although the songs are separated by approximately twenty years the LOVE metaphors most reflected in the song lyrics were the same in both albums. The results also showed that the source concept which was most typically used overall was also reflected to describe the target concept in both albums. However, the variation of LOVE metaphors was greater in the singles of her debut album.

Keywords: conceptual metaphors, LOVE, source concept, target concept, song lyrics
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1 Introduction

This paper is written within the framework of cognitive linguistics. Cognitive linguistics is the study of how people use language; how they conceptualise, understand and later respond to the sentences and words they are presented with. In this field of study language is considered a mental phenomenon where much of what people hear and say is processed and dealt with in particular extensive patterns inside the minds of the people participating. (Ungerer & Schmid, 2006, p.1-3).

Within the field of cognitive linguistics there are various areas to study, and one topic which is the subject of much linguistic research is that of conceptual metaphors. Conceptual metaphors are based on the notion that people describe certain conceptual domains by properties and ideas connected to other conceptual domains (Lakoff & Johnson, 1980, p.5). Many linguists have studied this particular topic, but the theory behind it was originally formulated in the book *Metaphors We Live By* (1980) by the linguist George Lakoff and philosopher Mark Johnson. They found that people not only use metaphors in order to describe a similarity between two ideas, but also that the entire conceptual domain behind the idea conceptualising another conceptual domain is transferred onto the new domain. The connection between the two domains is so strong that thinking of one without the other may be difficult; Lakoff and Johnson (1980) argues that for instance ARGUMENT and WAR are so closely connected that not thinking of ARGUMENT in terms of WAR could possibly result in people not recognising the action performed as “arguing” (p.4-5). They found that many often quite abstract conceptual domains such as ARGUMENT, TIME and LOVE are described using terms connected to conceptual domains of another nature, and subsequently they formulated many examples and listed multiple ordinary phrases which illustrate the very extensive, and sometimes subconscious, use of conceptual metaphors.

Lakoff and Johnson's (1980) research has brought about a multitude of studies within this research area, and many of the conceptual metaphors regarding for instance ARGUMENT, TIME and LOVE that they discovered are used by people continually and are also extensively studied by linguists. The use of conceptual metaphors in everyday language may not always be evident since they are used almost automatically (Lakoff & Johnson, 1980, p.3), but when analysing for instance song lyrics one may be able to distinguish phrases which demonstrate the very extensive use of these kinds of metaphors. By choosing to focus on the conceptual metaphors regarding the conceptual domain LOVE, and by choosing the works of one particular artist, it is possible to study how conceptual LOVE metaphors could be used by that particular artist.
2 Aim and research questions

Conceptual metaphors are used continually, both intentionally and unintentionally, in poetic and everyday language (Lakoff & Johnson 1980, p.3). Song lyrics may often be associated with a more poetic language, but when analysing lyrics thoroughly metaphorical expressions appear which are not solely used as rhetorical devices. However, since the language of songs is somewhat rhetorical and since songs have a rather limited time frame, the probability of distinguishing numerous metaphorical expressions illustrating various conceptual metaphors is rather great. This because lyrics are required to be as concise and straightforward as possible in order for their meaning to be conveyed properly, and this makes lyrics rather useful in studies of conceptual metaphors. The aim of this paper is to find out which conceptual LOVE metaphors are reflected in some of Mariah Carey's song lyrics. In addition, in order to see if the use of conceptual LOVE metaphors in Carey's singles differs from a diachronic point of view, the lyrics from the beginning of her career will be compared to some of her more recent lyrics. The analysis of Mariah Carey's song lyrics is aimed at answering the following research questions:

- How are conceptual metaphors regarding the conceptual domain LOVE described in Mariah Carey's song lyrics?
- Is there a difference in how LOVE is structured at the beginning of her career as opposed to later in her career?
3 Theoretical background

3.1 George Lakoff and Mark Johnson's theory of conceptual metaphors

The theory of conceptual metaphors was developed by Lakoff and Johnson in the 1980's, and their collaboration resulted in the book *Metaphors We Live By* where they explained and listed various linguistic examples that their theory was based on. They argue that “The essence of metaphor is understanding and experiencing one kind of thing in terms of another” (Lakoff & Johnson 1980, p.5), and that conceptual metaphors are mostly used to describe rather abstract conceptual domains with conceptual domains that are somewhat easier to grasp. For instance, the conceptual domain ARGUMENT can be described in terms of WAR; as in “I won that argument” (Ibid. 4), or TIME can be described in terms of MONEY; in for example “You're wasting my time” (Ibid. p.5). Another conceptual domain which is commonly depicted by another is LOVE, and like the other conceptual domains mentioned the domain of LOVE is easier for people to comprehend when described in the terms of for instance an JOURNEY; “We went our separate ways” (Ibid. p.45).

According to Ungerer and Schmid (2006) WAR, MONEY and JOURNEY are source concepts; the conceptual domains generally easier to grasp, and ARGUMENT, TIME and LOVE are target concepts; the conceptualized more abstract domains (p.118). Source concepts and target concepts not only establish a way of understanding the nature of certain ideas, but two completely different conceptual domains can also be linked even if they seem to be by nature impossible to connect.

However, there is not only one possible source concept for each target concept, but a target concept can be described by several source concepts. For instance, LOVE IS A JOURNEY is a very common conceptual metaphor, but LOVE can likewise be described by the source concept of WAR; similar to that one can win an ARGUMENT, one is likewise able to win someone's hand in marriage and fight for someone in order to win their heart (Lakoff & Johnson 1980, p.49). Target concepts are not exclusive to one particular source concept, and likewise ARGUMENT IS A JOURNEY is a possibility; one can arrive at a conclusion in an argument. In this manner conceptual domains can be linked in multiple directions and to numerous other conceptual domains even though the conceptual domains may not be very close or generally connected by nature.

Conceptual metaphors are perhaps often seen as the means for simplifying and explaining abstract conceptual domains. However, even if people suppose that such metaphors are simply used as rhetorical devices, or simply to colour “ordinary” language, Lakoff and Johnson (1980) argue that metaphors are used continually and that “[o]ur ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature” (p.3). Not only is language structured in a way
where conceptual domains are explained by means of other conceptual domains, but people use such expressions because they think in the same manner. Moreover, Lakoff and Johnson (1980) argue that the use of conceptual metaphors is not always a conscious choice, but something used automatically (p.3). Because conceptual metaphors are such fundamental and deeply integrated parts of language and thought, they are used continually to a great extent without people realising it. Therefore, describing one conceptual domain via another may not be as uncommon as one first may think.

### 3.2 Previous research

Studies of conceptual metaphors have been conducted by many people, and there are studies where LOVE has been focused on. The LOVE IS A UNITY metaphor has been studied by Xiaowei Fu (2010) where the analyst focuses on one particular conceptual domain which describes LOVE. In Fu's (2010, p.9-10) research the occurrences of LOVE IS A UNITY metaphors were investigated, and the study illustrated various instances of the subcategories of the LOVE IS A UNITY metaphor; LOVE described as a A UNITY OF TWO COMPLEMENTARY PARTS, PHYSICAL CLOSENESS or THE STABILITY OF A LOVE RELATIONSHIP IS PHYSICAL STABILITY. Fu (2010) chose to analyse these subcategories through analysing various love songs, and the qualitative study showed that LOVE was often described in those songs as a bond between two people which can be irreplaceable, unbreakable or rather fragile (p.27)

Conceptual metaphors have also been studied by Heli Tissari (2001), and while Fu did not include the diachronic perspective in the study of LOVE IS A UNITY Tissari did consider this particular phenomenon. Unlike Fu (2010) Tissari (2001) did not use lyrics as the focus of her study, instead she used corpora with texts from the Early Modern and Present-Day English period. Tissari's (2001) analysis revealed that there is a change in the metaphors of LOVE, but there exists a stability as well. Tissari (2001) writes “People keep fetching their metaphors from the spatial, temporal and sensory domains” (Ch. 5), showing that metaphors have been, and are still, reflecting what people experience. However, she also found that metaphors connected to agriculture are not as evident in Present-Day English as in Early Modern English, indicating that people's usage of conceptual metaphors can indeed change over time.
4 Material and method

While Tissari (2001) studied LOVE metaphors over time, and Fu (2010) investigated a particular LOVE metaphor in song lyrics, Mariah Carey's use of conceptual metaphors of LOVE has not yet been examined. Consequently, the lyrics of the singles of two of Mariah Carey's albums were analysed to see which conceptual metaphors she used and if her usage of them has changed.

Carey's songs were chosen because she is famous for writing songs which are closely connected to the notion of LOVE, and also for the fact that she has been active long enough for possible diachronic comparisons of conceptual metaphors regarding LOVE. The lyrics were gathered from a web page called http://www.metrolyrics.com/, a data bank of many song lyrics. The lyrics were analysed and the occurrences which describe LOVE, or certain other aspects strongly connected to the idea of LOVE, such as relationships and couples, were singled out and placed in appropriate metaphor categories. The matter of which category the phrases belonged to was selected mostly with the help of the descriptions of conceptual metaphors made by other linguists. For instance, Lakoff and Johnson's (1980) examples such as “Look how far we've come” (p.44), for LOVE IS A JOURNEY, and “The magic is gone” (p.49), for LOVE IS MAGIC, were used as references. The phrases with similar structure and meaning as the references were subsequently put in the appropriate category. Metaphorical phrases were selected after careful consideration and analysis by the researcher, but since the analysis of the lyrics is based on the mental interpretations of the situations, the selection of phrases is somewhat arbitrary.

Since song lyrics can be quite repetitive; the same lines occurring multiple times, the documented occurrences of the instances of LOVE metaphors presented in the essay do not include every single occurrence. Instances of different conceptual metaphors are only counted once even if the same line occurs multiple times in the same song text.
5 Results and analysis

5.1 Mariah Carey (1990) – “Vision of Love”

Mariah Carey's debut album was released in 1990 with five songs which the record company chose to produce as singles. The tracks not only came to distinguish Carey as a very talented singer, but also as a very gifted songwriter. She co-wrote all the singles analysed, and many of them ranked rather high on the United Kingdom Singles charts.

“Vision of Love” is the first single on the album, her debut single, and it was co-written with Ben Margulies (http://www.metrolyrics.com/). It was released in 1990, and its best position on UK Singles charts was as number nine (Official Charts, n.d.).

The song describes LOVE in a happy relationship, but also brings forth the contrast of a life without LOVE. The song reflects several conceptual metaphors used to describe the conceptual domain LOVE. All present LOVE as a positive and desirable goal where a life without it is connected to loneliness and suffering.

The source concepts found in the lyrics are AN OBJECT, A HIDDEN OBJECT, A DREAM/AN IMPLIED THING, A JOURNEY and A PATIENT. The occurrences of these conceptual metaphors are discussed in 5.1.1.-5.1.5. and summarised in figure 1 below.

5.1.1 LOVE IS AN OBJECT

On one conventional conceptual metaphor, LOVE is seen as an OBJECT which one can give, receive or find.

(1) “And it was all that you have given to me”

(2) “I'm so thankful that I've received/The answer that heaven has sent down to me”

(3) “Holding you so close to me”

The phrases above all describe LOVE in the same terms as real-life objects which can be manipulated. Sentence (1) occurs multiple times throughout the song and it suggests that LOVE can be described as a very precious gift. The second phrase not only describes LOVE as an almost divine answer to a life without loneliness, but also that it is like a package one can send by mail. By singing the third phrase Carey additionally presents the idea that LOVE is related to the properties of the source concept OBJECT since “you” refers to LOVE and the idea that one needs to hold on to LOVE when it eventually comes around. LOVE is connected to an OBJECT one can hold in one's hand, embrace and hold on to, such as a precious artefact or a stuffed animal.

5.1.2 LOVE IS A HIDDEN OBJECT

Not only can LOVE be described as an OBJECT, but there is also an instance where the OBJECT is HIDDEN and needs finding, much like a treasure chest:
Example (4) presents the notion that LOVE, “the one” LOVE, needs to search or discover “me” much like a treasure requires an expedition of some kind in order to be found. The song suggests that people are meant for one specific person who loves and completes them, but it also implies that one must search for that one LOVE since they may often be like a HIDDEN OBJECT.

5.1.3 LOVE IS A DREAM/AN IMAGINED THING
LOVE is often described as a concrete thing which would be visible to the naked eye, like a package of some sort, but the target concept is likewise often described as a DREAM or AN IMAGINED picture of something divine.

(5) “A Vision of Love”

(6) “I've realized a dream! And I visualized/The love that came to be”

Both (5) and (6) indicates that one has a certain picture of what LOVE is supposed to be like. Carey indicates that she has a fixed opinion of what LOVE means, and also that life without it is connected to suffering and tougher times. Phrase (6) also suggests that LOVE is a sort of DREAM one can realise if one simply tries hard enough, not only something another person can give you.

5.1.4 LOVE IS A JOURNEY
LOVE IS A JOURNEY is also a conceptual metaphor which is reflected in the lyrics of the first single of Mariah Carey.

(7) “The love that came to be”

(8) “To the one that was waiting for me”

Example (7) indicates that LOVE can develop and grow both literally; LOVE coming from a certain place and going somewhere else, or metaphorically; LOVE coming into existence and developing into something significant where LOVE itself goes through a sort of JOURNEY likened with the sense of the JOURNEY of being born and growing up.

However, not only does the target concept go through an internal JOURNEY, but the people who love go through JOURNEYS of various kinds. The idea that people embark on literal JOURNEYS in order to find LOVE is illustrated by the forward motion suggested by example (8); they travel a great distance both geographically and emotionally.

5.1.5 LOVE IS A NURSE
LOVE can also be described by properties connected to nurses, illnesses or health.

(9) “Treated me kind”
Describing LOVE in terms of NURSE-related properties is used by Carey where LOVE itself *treats* the person who is loved in a certain way, much like a NURSE who treats patients. However, example (9) might also refer to the person she loves, her one true love, who is very nice to her. In this interpretation, (9) is not structured by the LOVE IS A NURSE metaphor.

![Figure 1. Occurrences of conceptual metaphors. The sum of all occurrences shows that there is not a particular conceptual metaphor used more than the others; AN OBJECT only occurs one more time than A JOURNEY and A DREAM/AN IMAGINED THING.](image)


The second single “Love takes time” was also released in 1990. The peak position on the United Kingdom Singles chart was 37 (Official Charts n.d.), and Carey and Margulies again wrote the song together (http://www.metrolyrics.com/).

The second single from Mariah Carey's debut album is a song which deals with the emotions of a separation and the lingering feelings of the kind of LOVE one might experience after a breakup. This song brings forth the problems of LOVE and relationships, and also the process of healing after experiencing LOVE that does not last.
Figure 2 below summarises the occurrences of the conceptual metaphors found in this song. The source concepts discussed are: AN OBJECT, A PATIENT, A JOURNEY, A UNITY, A CAPTIVE ANIMAL and MADNESS.

5.2.1 LOVE IS AN OBJECT
The examples of using the source concept OBJECT can be found in the lines:

(10) “I had it all/But I let it slip away”

The combined lines indicate a LOVE which is likened with something one is in possession of and that can be lost, like a necklace or something similar. LOVE is given the properties of being a visible thing one can manipulate in various ways, much like personal effects that you carry with you.

5.2.2 LOVE IS A PATIENT
One can be in a sick or healthy relationship or one's marriage can be in good shape, and the source target PATIENT is used in the second single in the form of treating someone or something in a particular way.

(11) “Couldn't see that I treated you wrong”

The conceptual metaphor may point to the notion of people treating each other poorly, but similar to that (11) refers to the person one loves, (11) could also refers to LOVE itself and that LOVE is a PATIENT treated in a certain way. Together with (10) the idea that LOVE can be mistreated is illustrated with (11) since the singer also indicates that LOVE itself is treated the wrong way. The citation also shows that one is not always aware of how one is treating one's love; one's judgement may be clouded.

(12) “Love takes time/To heal when you're hurting so much”

Example (12) represents another example of the conceptual metaphor LOVE IS A PATIENT. Firstly, the phrase suggests that losing LOVE requires healing, as if losing someone leaves an open wound. Secondly, (12) also indicates that LOVE, or the capability to LOVE, requires healing as well in order for LOVE to be possible to feel.

5.2.3 LOVE IS A JOURNEY
The second single features multiple instances of the source domain of A JOURNEY.

(13) “I had it all/But I let it slip away”

(14) “You might say that it's over”

Example (13) indicates that LOVE can arrive and leave, indicating that LOVE not only is a JOURNEY for the people involved but also that LOVE itself is not constant but can change and embark on physical JOURNEYS. LOVE is on a JOURNEY travelling from point A to point B, and (14) is also an example of this conceptual metaphor where, similar to actual JOURNEYS, it can end as well. It could be seen as related to the notion that a relationship can be going nowhere, that the JOURNEY is over.
5.2.4 LOVE IS A UNITY

The idea that LOVE can be seen as a UNITY between two parts is based on the notion that people are meant to exist in pairs, that living together with somebody else is the desirable and almost required goal in order to be happy.

(15) "Suddenly I'm so incomplete/Lord I'm needing you now"

(16) “You don't need me/But I know that you do and I feel that you do inside”

LOVE IS A UNITY is exemplified by the phrases of (15) where the possibility of losing LOVE and life without LOVE means that the person is not whole or complete. The idea is that people need each other in order to complete each other; they are supposed to be in pairs. Being incomplete is much like saying that somebody is one's other half, one needs one's other half in order to be complete, further strengthening that LOVE IS A UNITY. Carey sings that a life without LOVE is equal to living a very lonely life, half a life, and finding one's other half is of great importance.

Example (16) is an expansion of (15) where the LOVE IS A UNITY metaphor is reflected through the idea that a person can know what the other person feels. Although Carey sings that the other person does not need her, that person claims that he does not need her LOVE in order to be complete any longer, Carey sings about the bond between them which connects them on a sort of spiritual level as if it still exists. She sings that they are still a couple, they are still two halves making one whole, even if the other person claims otherwise. The notion that one can feel what the other person feels in a present or former relationship strengthens the idea that LOVE consists of a UNITY of two complementary parts.

5.2.5 LOVE IS A CAPTIVE ANIMAL

The idea that LOVE can be described in terms of a CAPTIVE ANIMAL is illustrated by the lines “Couldn't see that I was blind/To let you go” (Line 9-10 in the lyrics) where the lines suggest that LOVE was stuck in a form of cage; it was captured by the singer. Eventually the singer let it out, she let it go, but it is an action she now regrets.

5.2.6 LOVE IS MADNESS

To be crazy about someone is not an uncommon phrase when describing a person deeply in love, and the second single of Mariah Carey illustrates how MADNESS and LOVE can be connected. Line sixteen and seventeen in the lyrics; “Losing my mind/From this hollow in my heart”, shows the connection between MADNESS and losing a lover since the singer indicates going insane from the loss of her LOVE.
5.3 Mariah Carey (1990) – “Someday”

Carey’s third single was released on Mariah Carey in 1990, but it was not released as a single until 1991. “Someday” peaked at position 38 on the top UK Singles chart (Official Charts n.d.), and the collaboration between Carey and Margulies as songwriters continued (www.metrolyrics.com).

“Love takes time” brings forth the feelings of being walked out on where at least one of them still experiences strong romantic feelings for the other; perhaps the emotions experienced close to the actual break-up. “Someday”, on the other hand, considers the feelings which might arise after a longer period of time has passed since the parting where the sorrow is no longer as great and as present as before. It can be seen as a song aiming to win back the dignity one might lose when a lover leaves. Resentment over the break-up may still exist, and one tries to show how strong one still is despite having been rejected. The lyrics also presents the fact that the other person may in the future regret the decision to leave, but that it will be too late to repair the relationship since the rejected one will by then have moved on.
The conceptual metaphors summarised in figure 3 below are LOVE IS AN OBJECT, LOVE IS A HIDDEN OBJECT, LOVE IS A CAPTIVE ANIMAL, LOVE IS A GAME, LOVE IS A PLANT and LOVE IS A UNITY.

5.3.1 LOVE IS AN OBJECT
The source concept OBJECT is once again shown through lines such as:

(17) “You had it all [...]”
(18) “The one you gave away will be the only one you're wishing for”

LOVE is described as an item one can be in possession of, as in (17), or that one can give it away like a gift which is shown in (18) where the one can both refer to the person and the LOVE that person stands for.

5.3.2 LOVE IS AN HIDDEN OBJECT
Similar to the previous lyrics discussed, it is implied that LOVE sometimes needs to be found or discovered.

(19) “No one you'll find [...]”
(20) “[...] you'll soon discover/You're never satisfied with any other”
(21) “Soon as you find they're all the same”

All three phrases refer to LOVE being a HIDDEN OBJECT which needs to be discovered, much like a treasure chest. However, the phrases illustrate that the person is searching for the wrong kind of LOVE, and that the singer's LOVE is the right kind of LOVE.

5.3.3 LOVE IS A GAME
Yet another conceptual metaphor is reflected in this song, showing that LOVE can similarly be described in terms of GAMES:

(22) “I'm the one who's keeping score”

This phrase suggests that one is able to gain points in a relationship, or in this case between two former lovers, and how well one fares after a terminated relationship is important in order to see who would benefit the most from the loss of the loved one.

5.3.4 LOVE IS A PLANT
Another possible way of describing the conceptual domain LOVE is shown in “Someday” by using terms related to the conceptual domain PLANT.

(23) “Believing the grass would be greener”

Lakoff and Johnson (1980) present the possibility of describing IDEAS in terms of PLANTS, and similar to the notion that IDEAS can be planted (p.47), LOVE can likewise be described to grow or flourish. In (25) LOVE is described by means of our
experiences of someone else's grass. The belief that the grass would be greener on the other side is used to illustrate the notion of something else seeming better than what you are already in possession of. The target of this colloquial saying is LOVE and the conception that there might be another better LOVE still waiting to be found elsewhere. In this context where the rejected one tries to prove the mistake made by the person doing the rejecting, this phrase is a saying which is supposed to further demonstrate the attempt to show the strength of the one being rejected.

5.3.5 LOVE IS A UNITY

The target concept UNITY is once again illustrated through the belief that people need each other in order to be complete, and also through the thought that there is one specific person for everyone even if you do not realise who that person is.

(24) “Baby how could you ever believe/That another could replace me, the one and only”

The use of the one and only indicates that the two were made for each other or two parts making one whole, and that because of that it will be impossible to replace her LOVE with someone else's. However, unlike the previous songs Carey sings that there is a life after a relationship ends, and that it is the other person who seeks the UNITY. However, even if the song suggests life after LOVE Carey still sings of keeping track of the relationships and LOVES after this particular LOVE, signalling that LOVE is still very important.
Figure 3. In this particular song the occurrences of the conceptual metaphors are similar to the previous ones in the sense that the difference between the conceptual domain reflected most times and the one reflected fewest times is the same. A HIDDEN OBJECT is reflected only once more than the domain of OBJECT and only twice more than the rest of the conceptual domains.

5.4 Mariah Carey (1990) – “I Don't Wanna Cry”

“I Don't Wanna Cry” was released as a single in 1991, this time co-written with Narada Michael Walden (http://www.metrolyrics.com/). However, the song does not have a chart position. Either, it never entered the top 100 singles in the United Kingdom, or the chart position is unavailable on the official website. The single did, however, make it to position number one in the United States Billboard Hot 100 (http://www.billboard.com).

The subject of the fourth single is of an unhappy LOVE and ongoing relationship which is causing the two involved to be extremely miserable. Unlike the two previously mentioned singles where the relationship has ended and at least one person still has warm feelings for the other person, this song is a request to end the relationship where both know that the previously existing LOVE is gone.

The conceptual metaphors reflected in this song are connected to DREAMS/IMAGINED THINGS, OBJECTS, CAPTIVE ANIMALS, JOURNEYS, PHYSICAL FORCES and MAGIC, and are illustrated in figure 4 at the end of this section.
5.4.1 LOVE IS A DREAM/AN IMAGINED THING
The following two examples illustrate the suggestion that there is an imagined idea of what LOVE is like, and in (25) it is shown that it is likewise a state the people involved have left behind them a long time ago. The notion of LOVE being described in dream-like terms is further strengthened by example (26).

(25) “There's just a shadow of a memory”
(26) “[...] go on make-believing”

5.4.2 LOVE IS AN OBJECT
LOVE is once again described as an OBJECT one can give to another person by the line “Though I have given you my heart and soul [...]” (Line 14 in the lyrics).

5.4.3 LOVE IS A CAPTIVE ANIMAL
“I must find a way of letting go” (Line 15 in the lyrics) shows LOVE being described in terms of captivity where LOVE itself is the thing in need of freeing, or the dream of the LOVE which used to exist needs to be let go.

5.4.4 LOVE IS A JOURNEY
The idea that LOVE IS A JOURNEY is a major theme in the fourth single with several phrases indicating that LOVE is constantly changing and travelling from one state to another.

(27) “But we still won't change/It isn't right to stay together”
(28) “Nothing in the world/could take us back/To where we used to be”
(29) “Denying what we had is gone”
(30) “We can't go on make-believing”

Examples (27)-(30) all illustrate that the fact that both LOVE and the people in the relationship change; they can leave or travel back and forth as if on an actual journey. This way of picturing LOVE is also coherent with the metaphor CHANGE IS MOTION.

5.4.5 LOVE IS A PHYSICAL FORCE
The new conceptual metaphor presented by Carey's fourth single illustrates the idea that there is a greater FORCE affecting the people in the relationship; for instance LOVE is sometimes likened with electricity or gravity (Lakoff & Johnson, p.49). “Every moment we're together/Is just breaking me down” (Lines 21-22 in the lyrics) indicates that LOVE, or in this case the lack of LOVE while at the same time the relationship continues, is a greater FORCE which affects people by breaking them down.
5.4.6 **LOVE IS MAGIC**

LOVE is also described as something magical, a state not quite of this world. It is similar to the notion of LOVE being like a DREAM or an IMAGINED THING, but it is more closely connected to the supernatural world. One can be charmed by somebody or one can be bewitching (Lakoff & Johnson, 1980, p.49), and the line in the song “All the magic's gone” (Line 33 in the lyrics) also shows the inclination to connect LOVE and MAGIC.

![Figure 4](image-url)

*Figure 4. Unlike the previous song the difference between LOVE IS A JOURNEY, the conceptual metaphor used most times in this song, and the conceptual metaphors used fewest times in this song is slightly more apparent.*

5.5 **Mariah Carey (1990) – “There's Got to Be a Way”**

On the fifth single of Mariah Carey's debut album she sings about the suffering in the world, and the wish to unite the people of the world in order to eliminate pain, racism and war. Here the focus lies on LOVE between all beings in the world rather than on the intimate LOVE between two specific lovers, thus being slightly differently structured than the other songs.

Due to the different nature of this particular song no specific LOVE metaphors could be found. The idea that LOVE IS A UNITY is suggested through phrases like “If we work together/We'll save tomorrow” (Lines 33-34 in the lyrics) since the idea is that all people are parts of the world, but it is not a conceptual metaphor in
itself. Carey sings about accepting and collaborating with people in order to change the world with the help of LOVE, but it was difficult to distinguish any purely metaphorical expressions connected to the conceptual domain LOVE.

5.6 Me. I Am Mariah... The Elusive Chanteuse (2014) – “#Beautiful”

The second album whose singles will be analysed came out in 2014, 24 years after her debut album. Only four of the album's tracks were released as singles, and although Carey co-wrote three of them and sings all of them, two of the songs, “#Beautiful” and “You Don't Know What to Do”, also features a collaboration with other artists and several other songwriters. The popularity of the singles varied, and their success on the United Kingdom Singles list differed as well, both between the album's singles themselves and also compared to the popularity of those from her debut album.

“#Beautiful” is the lead single of the 2014-album and was released in 2013, peaking at position 22 on UK Singles chart (Official Charts, n.d.). It is sung by Carey and Miguel, and is the only single which Carey is not featured as a songwriter (http://www.metrolyrics.com/).

The song is a sort of declaration of love between two people depicting the beauty of each other during a motorbike ride. The first single only reflects one conceptual metaphor where LOVE is described in terms of the conceptual domain WAR.

5.6.1 LOVE IS WAR

This new conceptual metaphor presents an idea that LOVE can be rather violent even if LOVE exists between both parts in the relationship.

(31) “[...] you're killing me [...]”

It is possible to win a hand in marriage or fight for someone's love, much like one can win or fight in a battle, and (31) presents the possibility of LOVE being like a WAR which might result in a few casualties. The main idea of the song itself and (31) is that the other person's appearance and the strong LOVE one feels towards the other person is almost unbearable and too difficult to handle.
5.7 **Me. I Am Mariah... The Elusive Chanteuse (2014) – “The Art of Letting Go”**

The track was released as a single in 2013 and peaked at position 90 (Official Charts, n.d.). It was written by Carey and Rodney Jerkins (http://www.metrolyrics.com/), and as the title suggests the single is about the necessity of letting go of people and relationships. It also reflects how hard that can be even if one may not have been treated particularly well in a specific relationship.

The source concepts discussed and later summarised in figure 6 are; A CAPTIVE ANIMAL, PATIENT, PHYSICAL FORCE and MACHINE.

5.7.1 **LOVE IS A CAPTIVE ANIMAL**

Two versions of a CAPTIVE ANIMAL are illustrated in this particular song.

(32) “I no longer live in your *dominion* [...]”

(33) “Letting go, letting go ain’t easy”

The former indicating the singer being the captive and under the control of the partner, and (33) indicating that even though one does not want to stay in a difficult relationship...
one still has trouble *letting go* of the LOVE which brought the lovers together in the first place.

5.7.2 **LOVE IS A PATIENT**

“Oh, it's just exceedingly hurtful” (Line 8 in the lyrics) illustrates the notion that LOVE can make one hurt, being in need of treatment, once again illustrating this particular conceptual metaphor.

5.7.3 **LOVE IS A PHYSICAL FORCE**

The idea that LOVE is described as a greater FORCE affecting those involved is once again demonstrated where LOVE is described as a sort of centrifugal force or like gravity affecting someone, pulling them outward and downward; “It's *flinging* your world *around*/And they watch, as you're *falling down*, down, down” (Line 10-11 in the lyrics).

5.7.4 **LOVE IS A MACHINE**

LOVE is described as a MACHINE in the phrase “Go to MiMi on your contacts, press *delete*” (Line 21 in the lyrics) where the contact, the LOVE the person stands for, is as easy to dispose of as an email or another digital file.

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![Image](image.png)

**Figure 6.** The occurrences of conceptual metaphors have decreased compared to the singles of the debut album; there are not as many kinds of metaphors in this song as in many of the songs from the Mariah Carey-album.
5.8  *Me. I Am Mariah... The Elusive Chanteuse* (2014) – “You're Mine (Eternal)”

The track was released as a single in 2014 with the top position 87 on the UK Singles list (Official Charts n.d.). As with “The Art of Letting Go” it was written by Carey and Jerkins (www.metrolyrics.com).

“You're Mine (Eternal)” revolve around a past LOVE where the singer still seems to be very much in love with the past lover, so much in love that being without that person is equal to enormous pain and suffering.

Figure 7 in the end of the section summarises the occurrences of the metaphors LOVE IS AN OBJECT/–PHYSICAL FORCE/–MAGIC/–MADNESS/–THE AIR WE BREATHE/–PAIN/TORTURE discussed below.

5.8.1 LOVE IS AN OBJECT

From the very beginning of the song there is a belief that one can be in possession of the other person in the relationship.

(34) “And I just can't seem to give you up you're mine”

(35) “When I felt you in my arms”

(36) “Didn't I want you badly”

(37) “Wanted to let you have me”

All four examples reflect the opinion that one can give, want or hold LOVE, and LOVE is continually described in terms of OBJECTS such as gifts or other personal effects.

5.8.2 LOVE IS A PHYSICAL FORCE

The phrases of (38) exemplify the way of describing LOVE in terms of FORCES either crushing someone or making someone break into several pieces.

(38) “When you crushed me […]/Now I'm lying here falling apart”

5.8.3 LOVE IS MAGIC

Once again LOVE is described in terms of MAGIC by the line “When you crushed me with your charms” (Line 22 in the lyrics).

5.8.4 LOVE IS MADNESS

“Didn't I need you madly” (Line 23 in the lyrics) demonstrates the MADNESS metaphor, and it continues to be closely connected to that life apart from the loved one induces this particular feeling and the use of this conceptual metaphor.

5.8.5 LOVE IS THE AIR WE BREATHE

The idea of this particular conceptual metaphor is that the LOVE one feels is the one thing keeping a person living and breathing.
(39) “I can't seem to live without your love/Suffocating here by myself […]”

The sentiment that two people in LOVE need to be together in order to be able to live or even breathe is shown through (39).

5.8.6 LOVE IS PAIN/TORTURE

“Suffered dreams of you all through the night”, the thirteenth line in “You're Mine (Eternal)”, is a phrase connected to LOVE IS PAIN/TORTURE, and life without the presence of the loved one is equal to tremendous suffering of some sort.

![Diagram](image_url)

Figure 7. In this particular song the difference between the metaphor reflected most times and the other conceptual metaphors is considerably greater than the difference between the various conceptual metaphors in most of the other songs. Figure 4 shows the same phenomenon as figure 7, but in figure 4 LOVE IS A JOURNEY occurs most times.

5.9 Me. I Am Mariah... The Elusive Chanteuse (2014) – “You Don't Know What to Do”

The last single which will be analysed was also written by several people, Carey being one of them, and the song is sung by Carey as well as the rapper Wale (www.metrolyrics.com). Similar to “I Don't Wanna Cry” there is no chart position on the UK Singles list, and this song does not appear on the United States Billboard Hot
100 either. This may be because it was not popular enough to make it onto the chart lists, or simply because the chart position information is missing.

The song deals with a frustrated couple both disappointed by the other person's efforts in the relationship. The source targets reflected in the lyrics are JOURNEY, OBJECT, GAME/WAR and CAPTIVE ANIMAL, and they are summarised in figure 8 below.

5.9.1 LOVE IS A JOURNEY

(40) “But our little romance is through”
(41) “’Cause you wanna leave/And you never go”
(42) “I can understand it's things we go through”

The three examples illustrate how LOVE can be described in terms of a JOURNEY where the LOVE is over, one can leave it behind, or have trouble walking away from it. They also illustrate that loving someone means dealing with things which change the conditions of the relationship continually on the long journey LOVE is described as.

5.9.2 LOVE IS AN OBJECT

LOVE is described as a sort of possession, (43)-(44); like a present one can give away, (45); something one can lose, (46); and something concrete one can touch, (47).

(43) “’Cause we had love”
(44) “[...] your eggin' to be mine”
(45) “I can give it to you [...]”
(46) “Boy when you lost my heart, you lost everything”
(47) “But I gotta get it out of you”

5.9.3 LOVE IS A GAME/WAR

Placing a phrase in a particular category can sometimes be quite difficult since some source targets use similar terms in order to describe certain things.

(48) “[...] love still mean lose”

The difficulty of separating metaphors is demonstrated by example (48) where lose is a term both used in the conceptual domain GAME; one can lose a game of chess, and in the domain of WAR where one can lose in battles or wars.

5.9.4 LOVE IS A CAPTIVE ANIMAL

Again the notion of being captured and relationships being like cages both for the people involved and LOVE itself are shown through phrases such as (49) and (50) where me and you refer to themselves and also the LOVE they stand for.

(49) “Ooh, since you turned me lose”
“I'ma [sic] set you free boy”

However, the sense of these phrases in this song is that the LOVE between the people involved does not seem to be as strong as in the other songs discussed.

Figure 8. Occurrences of conceptual metaphors. Again LOVE IS AN OBJECT is the most reflected metaphor. The phrase “[…] love still mean lose” is placed in both the WAR and GAME category since it is quite difficult to fully separate them.

5.10 Total number of conceptual metaphors used

The various conceptual metaphors reflected in all singles of the two albums by Mariah Carey are summarised in figure 9 below. The figure illustrates that LOVE IS AN OBJECT is the conceptual metaphor most typically used in Carey's songs, sixteen occurrences, and the second most reflected metaphor is LOVE IS A JOURNEY with eleven occurrences. Describing LOVE in terms of the conceptual domain A CAPTIVE ANIMAL is the third most reflected metaphor with six occurrences. The difference between this source concept and the fourth most reflected source concept is smaller than the difference between the third and second most reflected conceptual metaphor. The rest of the occurrences of conceptual metaphors are divided relatively evenly between the rest of the source concepts, and all occur in the span between one and four.
occurrences. NURSE, PLANT, MACHINE, THE AIR WE BREATHE and PAIN/TORTURE only occur once each in all nine song lyrics.

Total Number of Conceptual Metaphors

Mariah Carey Singles

<table>
<thead>
<tr>
<th>Conceptual Metaphor</th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>A Nurse</td>
<td>1</td>
</tr>
<tr>
<td>Pain/Torture</td>
<td>1</td>
</tr>
<tr>
<td>The Air We Breathe</td>
<td>1</td>
</tr>
<tr>
<td>Machine</td>
<td>1</td>
</tr>
<tr>
<td>A Plant</td>
<td>1</td>
</tr>
<tr>
<td>War</td>
<td>1</td>
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<tr>
<td>Magic</td>
<td>1</td>
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<td>Madness</td>
<td>1</td>
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<td>A Game</td>
<td>1</td>
</tr>
<tr>
<td>A Physical Force</td>
<td>4</td>
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<tr>
<td>A Unity</td>
<td>3</td>
</tr>
<tr>
<td>A Patient</td>
<td>2</td>
</tr>
<tr>
<td>A Dream/An Imagined State</td>
<td>2</td>
</tr>
<tr>
<td>A Captive Animal</td>
<td>3</td>
</tr>
<tr>
<td>A Journey</td>
<td>9</td>
</tr>
<tr>
<td>An Object</td>
<td>0</td>
</tr>
</tbody>
</table>

Figure 9. Total number of the conceptual metaphors used in all singles. LOVE IS AN OBJECT is shown to be typically reflected by Carey, and apart from A JOURNEY and A CAPTIVE ANIMAL the occurrences of the rest of the source concepts are almost the same.

5.10.1 Mariah Carey (1990) vs. Me. I Am Mariah... The Elusive Chanteuse (2014)

Comparing the occurrences of conceptual metaphors between the two albums the differences and similarities are rather easy to distinguish. Figure 10 below illustrates that LOVE IS A JOURNEY is the conceptual metaphor most reflected in the singles of Mariah Carey, quite closely followed by LOVE IS AN OBJECT which is the most reflected conceptual metaphor in the singles of Me. I Am Mariah... The Elusive Chanteuse. Also, the singles of Mariah Carey reflect LOVE IS A JOURNEY more often than those of Me. I Am Mariah... The Elusive Chanteuse, but the later album reflects LOVE IS AN OBJECT slightly more often than the former album. Additionally, it is only LOVE IS AN OBJECT, LOVE IS A CAPTURED ANIMAL, LOVE IS A PATIENT and those with very few instances where the number of occurrences is approximately the same.
Table 1 below shows the distribution of the conceptual metaphors reflected in the singles of the two albums. Carey’s debut album reflects nine more conceptual metaphors than the 2014 album, but the significance of this difference is difficult to determine due to the many variables which affect the use of conceptual metaphors.

Table 1. The number of conceptual metaphors reflected in the singles. Mariah Carey reflects 13 more occurrences than the second album, but the likelihood of this difference being significant is quite low, particularly in a larger study of more of her songs.

<table>
<thead>
<tr>
<th></th>
<th>Occurrences</th>
</tr>
</thead>
<tbody>
<tr>
<td>Both albums</td>
<td>63</td>
</tr>
<tr>
<td>Mariah Carey (1990)</td>
<td>36</td>
</tr>
</tbody>
</table>

Figure 10. The occurrences are placed from the highest number of instances to the lowest number with the 1990-album as the base. Although both albums each reflect four conceptual metaphors which do not occur in the other album, Carey’s debut album reflects more occurrences of those conceptual metaphors in total.
5.10.2 "Current" relationships vs. “past” relationships

The particular singles studied here can be separated into two categories; songs about current LOVES and songs about past relationships, and by doing so the source concept most reflected in the two categories can be shown, as illustrated by figure 11. By separating the songs the importance of the situation in the songs becomes more apparent. Figure 11 illustrates that LOVE IS A JOURNEY is reflected more in songs about current LOVES than in the songs about past LOVES. LOVE IS AN OBJECT is reflected the same number of times in current LOVES as LOVE IS A JOURNEY is, but it is the most reflected conceptual metaphor in songs about past LOVES. The source concept OBJECT is reflected to the same extent in songs about past relationships as in current relationships.

![Total Number of Conceptual Metaphors](image)

Figure 11. Occurrences of conceptual metaphors in all the songs describing either current or past loves. It is the current LOVE-category which is the base.
6 Discussion

The results of this study show that song lyrics can indeed reflect many forms of the conceptual LOVE metaphor. Analysing song lyrics is a very efficient way of observing such phenomena since they are structured in a quite compact way in order to convey meanings and emotions. Lyrics are very often quite poetically structured, but when analysing the lyrics and the phrases considered to be rhetorical one is able to determine that many phrases are not solely used to make ordinary language extraordinary, but they are also common colloquial phrases which are parts of everyday language. Lakoff and Johnson's (1980) claim that conceptual metaphors are used continually because people's conceptual system is structured in a metaphorical way (p.3) is strengthened by the result in the study. For instance, example (23), “Believing the grass would be greener”, is not solely used in lyrics or poetry, but a common phrase used in everyday language.

The density of lyrics helps in restricting the research, and by choosing one particular singer one is able to make sure there is a sort of consistency in the usage of conceptual metaphors; the probability of approximately the same kinds of metaphors appearing is greater than if the songs of multiple different artists are used where the idea of LOVE may vary much. In other words, the style of the songs, and therefore the idea the singer has of the target concept, is controlled by analysing the songs of one particular singer. Similarly, a small analysis of an artist's use of conceptual metaphors over time is likewise possible.

Mariah Carey is a singer known to write and perform music concerning LOVE, and the singles analysed did reflect several different conceptual metaphors. The conceptual domain LOVE was described by various conceptual domains; for instance, the source concepts OBJECT, JOURNEY and CAPTIVE ANIMAL were those reflected the most in the lyrics. These source concepts are not only used in order to describe what LOVE is; such as (7), “The love that came to be”, where LOVE is described as a JOURNEY, but also what life without LOVE can feel like; example (39), “I can't seem to live without your love/Suffocating here by myself [...]”, describes a situation where one needs the other person in order to even breathe. LOVE is depicted in a positive way where people make each other feel great; (2), “I'm so thankful that I've received/The answer that heaven has sent down to me”, describes LOVE as the answer to a fulfilled life. However, LOVE is likewise described in more negative terms such as being a CAPTIVE ANIMAL in need of being set free; “I must find a way of letting go” (“I Don't wanna Cry”, Line 15 in the lyrics).

The most conventional metaphor reflected in these particular singles seems to be LOVE IS AN OBJECT, indicating that LOVE is more like a concrete item one can manipulate than an abstract feeling. For example, “Though I have given you my heart and soul [...]” (“I Don't Wanna Cry”, Line 14 in the lyrics) illustrates that LOVE can be described as a sort of gift one can give someone else, and example (2) also describes LOVE as an item being sent and received. However, even if LOVE IS AN
OBJECT seems more important due to being reflected more times, at least as indicated by Mariah Carey, this does not mean that conceptual metaphors such as LOVE IS A PLANT or LOVE IS A MACHINE which only occur once each in the lyrics are not used often in other situations, or are not as important as the ones reflected more often. The theme of the lyrics influence which source concept is used, and if one wishes to describe a happy relationship the use of LOVE IS A MACHINE may not have the same affect as LOVE IS A JOURNEY. LOVE IS A MACHINE may, however, be reflected often when describing a very unhappy relationship which did not last; for instance by describing the people involved as cold MACHINES.

Comparisons between the use of conceptual metaphors at the beginning of Mariah Carey's career and the use of them later on show that although the most typically used conceptual metaphors are basically the same on both albums, the use of conceptual metaphors are somewhat greater in her debut album than in her later album. LOVE IS A JOURNEY is reflected most times in Mariah Carey, and the occurrence of this conceptual metaphor is considerably greater in her debut album than in the singles of her recent album. The occurrences of LOVE IS AN OBJECT are almost the same on both albums, as is the instances of LOVE IS A CAPTIVE ANIMAL even though that source concept is in total reflected almost half as many times as JOURNEY and OBJECT. The difference between the rest of the conceptual metaphors which occur on both albums is not as great, and the singles from both albums reflected conceptual metaphors which are not reflected in the lyrics of the other album.

Mariah seems to use more metaphorical expressions at the beginning of her career than later on. There may be several reasons behind this difference; Carey's view of LOVE may have changed because she has grown as a person and is more experienced today than twenty-four years ago, she may have changed her music style slightly because of her older age or because of the constantly changing music industry, or the difference can be because people use different conceptual metaphors now than twenty-four years ago. The results of this study might also be due to a change in language and how people think of conceptual metaphors, thus showing a change of the conceptual metaphors of LOVE themselves. However, in order to confirm such an assumption further studies are required which include other artists than solely Mariah Carey. The more likely conclusion is that Carey's views of LOVE have changed, or that the songs chosen are not as comprehensive in order to show a definite change in the use of conceptual metaphors.

The problem with a study like this is that there are many aspects which affect the discovered results. For instance, the LOVE IS AN OBJECT seems to be most frequently used in the lyrics overall, but when analysing the results further one can distinguish many variables which affect the conclusions drawn from the results. For example, the theme of the song affects which kind of source concept is used; “There's Got to Be a Way” does not reflect any LOVE metaphors since it is not about a romantic relationship while “I Don't Wanna Cry” reflect quite a few LOVE metaphors because it
is about a current relationship. Figure 11 shows that most of the songs can be divided into two categories; songs about current loves or past loves. The many occurrences of one particular metaphor may not necessarily reflect Mariah Carey's views of LOVE because it may be the category which dictate which source concept to use. Similarly, the fact that Carey did not write all songs herself, and is not even credited as one of the songwriters of one song, could also affect the metaphors used. Had she been the sole songwriter of all songs the results would have more reliably reflected her own opinion of LOVE, and more or other conceptual metaphors may have been featured in the lyrics. Collaboration between several songwriters also influence the lyrics since several different views of LOVE need to be reflected and considered.

Another issue that may have affected the results is that it is extremely difficult to categorise the phrases in the lyrics since they can be combined or viewed as parts of several source concepts at the same time. The phrase in (48), for instance, can be analysed as a part of both the GAME- and the WAR domain. It is difficult to know if they are placed in the “correct” category since people interpret utterances differently, and depending on whom you ask the phrases may qualify in different categories. Also, examples of metaphors may be overlooked due to the fact that the analyst did not notice the metaphor. Similarly, the analyst may not consider a particular phrase to be an example of a conceptual metaphor which another person may consider should be included in the analysis, or the other way around. The difficulty with studies of conceptual metaphors, and other studies of language and mind, is that people might interpret things very differently, thus making the importance of interpreting the results with these difficulties in mind greater. To get a more precise result other people could be consulted and invited for a discussion of the conceptual metaphors found.

Although the use of the conceptual metaphors differed between how they are used in Carey's debut album and in her later album it is impossible to know what this difference depends on without further studies. Analysing more lyrics by Carey, or making a similar study of another artist and compare that with the results from the present analysis of Carey's songs, could provide a clearer picture of whether the change is significant and constant. However, the singles used in this particular study show that Mariah Carey used various conceptual domains to describe the conceptual domain LOVE, and the number of conceptual metaphors in the lyrics from her debut album were slightly greater than the number of conceptual metaphors reflected in the singles from her 2014 album. The results also showed that overall LOVE IS AN OBJECT is most typically used in these lyrics, and many of the phrases of the singles on both Mariah Carey and Me. I Am Mariah... The Elusive Chanteuse reflect this particular conceptual metaphor.
7 Conclusion

People often describe certain conceptual domains in terms of other conceptual domains in order to better understand them. Although they are often so fully integrated in people's minds that they are used subconsciously, there are ways of distinguishing them in language. Studies of conceptual metaphors regarding LOVE and how they are depicted and changes over time could be conducted by analysing song lyrics of a particular singer. Analyses of particular songs can show the source concepts which can be used to describe the target concept LOVE, and similarly the number of instances can be analysed. By using songs of the same artist separated by a particular amount of time it is also possible to analyse if these metaphors change in any particular way.

The singles of Mariah Carey's albums show that conceptual metaphors are frequently used, LOVE IS AN OBJECT being the most typically used metaphor. The results also demonstrated that there are many possible source concepts for a target concept. Carey's lyrics not only show that she used more source targets in her debut album, but also that many phrases can be connected to multiple source concepts.

The singles from Carey's 2014 album demonstrated a decrease in the use of conceptual metaphors, but the difference between this album and the 1990 album is not statistically significant. The change in the usage of conceptual metaphors is difficult to explain since it can depend on many variables; the changes of the music industry, the artist's personal growth, differences in opinion of what is and what is not a metaphorical expression and the songs' themes all affect how the metaphors are interpreted. However, the analysis of Mariah Carey's song lyrics illustrates that she not only sings about various forms of LOVE, but also various ways of describing this particular conceptual domain via other conceptual domains.
References


http://www.metrolyrics.com/

