Lexical metaphors in Westlife's selected song lyrics

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Abstract

The study aims to discover lexical metaphors in *Westlife*'s selected song lyrics. Specifically, it was to reveal the types and source domains of the metaphors. *Swear It Again, If I Let You Go*, *Flying Without Wings, I Have a Dream,* and *Fool Again*, which are the legendary boy band's most popular songs according to TraxFM (2017), were selected as the data sources. The study applied the qualitative descriptive method, the study focused on exploring the nature of the study object as proposed by Kothari (2004).   Since the phenomena investigated are metaphors in song lyrics, the study adapted Schmitt's (2005) concept of metaphor analysis. The study's data are all metaphors in the five songs of *Westlife* (*Swear it Again, If I Let You Go, Flying Without Wings, I Have a Dream,* and *Fool Again*), which TraxFM (2017) considers as the boy band's best songs ever. The data MIP-Praglejazz was employed to identify the metaphors in those selected song lyrics. The study found: (1) the selected song lyrics contained 15 structural, 24 ontological, and only two orientational metaphors; (2) Most of the metaphors have a concrete thing as their source domain, such as living thing, traveler, place, flame, sunrise, container, bird, and object. It can be inferred that: (1) the song lyrics are dominated by ontological and structural metaphors, and (2) the metaphors are mainly constructed of concrete concepts, which humankind are so familiar with in their daily life. Detailed findings will be presented, and their implications will be discussed.

Key words: metaphors, lexis, Westlife, song lyrics

Introduction

In general, a metaphor is defined as a figurative expression that contains a comparison between two different things (Michael & Katerina, 2009). From a communicative point of view, a metaphor is a weapon to shoot at a communicative target. Even using metaphor, effective communication can only happen when both sender and receiver understand the context without causing an error interpretation (Iksora et al., 2022). In line with this, (Ottati & Renstrom, 2010) claim that a metaphor is an effective tool that a communicator can use since it presents vivid images, concisely conveys multiple meanings, or expresses what cannot be stated in literal forms. Using metaphor is an attempt to provide good communication using different words but still means that the receivers can still understand (Yulianti et al., 2022). Indeed, having some artistic value, a metaphor conveys an idea beautifully and effectively; our language would be like a dry plain without it. Furthermore, to get a whole meaning of a metaphor, it should be interpreted through the text, context of the situation and culture (Arafah et al., 2020).

Metaphors are typically found in literary works (Michael & Katerina, 2009). The reason is that literary works include text and spoken language that consider the beauty of their works by choosing selected words (Sunyoto et al., 2022). As a type of art using language as its media, literature greatly relies on metaphor since figurative language conveys writers' ideas aesthetically. It shows that the existence of a role in literary work in picturing certain conditions in various aspects can be an alarm for the readers to imagine the natural state of human life (Afiah et al., 2022). Choosing words also correlates with the environmental situation and cultural background (Arafah et al., 2023). As we see, finding poetry, prose, or song lyric with metaphors is always

only possible. Conclusively, a literary work would only be an academic work with metaphors. Literary work–prose and poetry–contains specific values by using language as a medium to show the author's language ability in conveying messages (Sunardi et al., 2018). The language system helps trace cultural practices in a society (Takwa et al., 2022). It consists of a bunch of reflections on human life, both in recent and past events, transformed into a written piece to make it more related to the reader's perception (Arafah et al., 2021; Yudith et al., 2023). As for that, literary work shows its quality through social value conveyed metaphorically (Asriyanti et al., 2022). Conclusively, a literary work would never be an excellent literary work without metaphors in it. A literary work without metaphors is the same as social media communication without emojis or abbreviations; it seems a bit less expressive (Arafah & Hasyim, 2019; Hasjim et al., 2020).

Westlife is a boy band from Dublin, Ireland. Consisting of four members, the band has been popular since the end of the 1990s. The band then branded itself as an unfamiliar boy band, but it became famous for its uniqueness (Hasyim et al., 2020). They are no longer productive today, but many songs are still well-liked worldwide (TraxFM, 2017). The changing era is why new singers pop up as time goes by, but the listener of old singers can still enjoy their songs through many online platforms (Anggrawan et al., 2019). The advance of technology for singers can be beneficial and vice versa. New singers get people's attention, while old singers seem to be forgotten (Suhadi et al., 2022). The researchers firmly assume that the world's admiration for the songs is partly due to their poetic lyrics, which are intensely colored by metaphors. Contemplating this, the researchers eagerly intend to conduct a study titled "Metaphors in *Westlife*'s selected song lyrics."

The researchers are confident that at least two benefits can be derived from the present study. Firstly, it will reveal more realities of the use of metaphors in song lyrics, and secondly, its findings can raise our awareness of the power of metaphor in literary works. As for literary works, the realities are influenced by the social background of an author's real life and the local values presented in literary works (Fadillah et al., 2022; Arifin et al., 2022). The study is considered necessary for these essential benefits and therefore deserves to be conducted as a scientific task.

Ottati and Renstrom (2010) propose that metaphors are also pervasive in mass communication and interpersonal exchanges and can play an essential role in touch. When used in those spheres, they can furnish vivid images, concisely convey multiple meanings, or express what cannot be stated in literal forms. Metaphor is used to display beautiful lyrics, but some songwriters or singers also use an analogy to complain about issues that do not fit their needs or expectations (Arafah & Kaharuddin, 2019). Therefore, literary works and song lyrics perform both the good and bad values of a particular community or group (Mutmainnah et al., 2022). For example, reports on a football match cannot avoid using *war* metaphors through certain words such as *attack, defense, and shoot*. Thus, it can be deduced that from a communicative point of view, a metaphor is an effective tool for idea conveying.

a. Conceptual Metaphor Theory (CMT)

George Lakoff and Mark Johnson introduced the Conceptual Metaphor Theory (CMT) in their seminal work *Metaphors We Live By* (1980). According to this theory, metaphors are actually pervasive in everyone's thoughts and everyday language as properties of concepts. The term "metaphor" in CMT refers to the metaphorical concept. It is exactly how we have the word "conceptual metaphor."

CMT suggests that metaphors have some imperative points; (1) a metaphor is an inevitable process of human thought and reasoning, (2) a metaphor is used effortlessly in everyday life even by ordinary people, not just by linguistically competent people, (3) the function of a metaphor is to better understand a particular

concept, and not just some artistic purpose, (4) a metaphor is a property of concept, and (5) metaphors are not always based on similarity. Based on this, Lakoff (1992) has abridged that there are some traditional false assumptions about the figure of language; (1) all everyday conventional language is literal, and none is metaphorical, (2) all subject matter can be comprehended literally, without metaphor, (3) only literal language can be contingently true or false, and (4) all definitions provided in the lexicon of a language are literal, not metaphorical.

b.   Conceptual Metaphor as a Set of Mappings

A metaphor consists of two conceptual domains and a set of mappings between them (Kovecses, 2010). A conceptual domain is any coherent organization of experience. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called the source domain. In contrast, the conceptual domain that is understood this way is called the target domain (Lakoff & Johnson, 1980). In other words, a metaphor has the formula *A is B*, where the target domain (A) is comprehended through a source domain (B). This comprehension is based on a set of mappings that exist between elements of A and B. Thus, we can now distinguish conceptual metaphors from metaphorical linguistic expressions. The *A is B* formula, typically written in capitals, such as ARGUMENT IS WAR, THEORY IS BUILDING is called conceptual metaphor or metaphor mappings, while a linguistic expression coming as its product is what is termed metaphorical linguistic expression (Kovecses, 2010). The following are some examples.

Metaphorical Expressions (the instances of lexical metaphors are in italics)	**Mappings**
- *He <u>attacked</u> my argument.* - *She never <u>won</u> an argument with me.*	ARGUMENT IS WAR
- *That is the <u>foundation</u> of his theory.* - *The theory is well-<u>constructed</u>.*	THEORY IS BUILDING
- *He was posted to the <u>branch</u> office.* - *They need to <u>prune</u> the workforce.*	COMPANY IS PLANT

The vital idea implied by the above examples is that we often think and talk about *the argument* in terms of *war*, *theory* in terms of *building*, and *ideas* in terms of *food*. From here, the source domains are typically more concrete or physical and more clearly delineated concepts than the targets, which tend to be relatively abstract and less delineated.

In some cases, elements of the source domain are mapped onto aspects of the target domain (Kovecses, 2010). It can be seen in the following example:

Metaphorical Expressions (the instances of lexical metaphors are in italics)	**Mappings**
- *He works for the local <u>branch</u> of the bank.* - *The company is <u>growing</u>.* - *The business <u>bloomed</u> last year.* - *The firm <u>reaped</u> a benefit from the chaos.*	COMPANY IS PLANT

As we have seen, the metaphorical linguistic expressions in the above example exploit the elements of *the plant* as the source. It seems to be characterized

by a set of mappings; a) the whole plant is the entire organization, b) a part of the plant is a part of the organization, c) the growth of the plant is the development of the organization, d) the flowering is the most successful stage, and f) the fruit or crop is the beneficial consequence.

c. Common Source and Target Domains

As described previously, CMT emphasizes that a metaphor is constructed of a source and target domain. The conceptual domain from which we draw metaphorical expressions to understand another conceptual domain is called the source domain. In contrast, the conceptual domain understood this way is called the target domain. Supporting this, Kovecses (2010) has listed the most familiar conceptual domains of metaphor worldwide, and some of them are covered in the table below.

Table 1. Kovecses' Lists of Common Source Domains of Metaphor (2010)

Domains	Metaphorical Expressions (The instances of lexical metaphors are in italics)
The Human Body	- *She is the <u>head</u> of the division.* - *Frankly, I cannot <u>shoulder</u> the responsibility.*
Health	- *It is not a <u>healthy</u> system.* - *There's nothing we can do for his <u>sick</u> mind.*
Animal	- *Never call anyone <u>bitch</u>.* - *How could you trust a <u>snake</u>-like Bob?*
Plant	- *We <u>cultivated</u> our friendship for years.* - *Now she can enjoy the <u>fruit</u> of her labor.*
Building	- *It was a well-<u>constructed</u> argument.* - *He is <u>in ruins</u> financially.*
Money and Business	- *You must <u>spend</u> your time wisely.* - *He tried to <u>save</u> some energy.*
Forces	- *You're <u>driving</u> me mad.* - *Never <u>push</u> me to do that.*
Movement and Direction	- *He <u>went</u> crazy.* - *Our economy is <u>galloping ahead</u>.*

Game	- He _played_ a vital role in the business. - You should _play_ your intonation when speaking to guests.

Table 2. Kovecses' Lists Common Target Domains of Metaphors (2010)

Domains	Metaphorical Expressions (The instances of lexical metaphors are in italics)
Emotion and Desire	- She was _bursting_ with joy. - The student is _hungry_ for knowledge.
Morality	- I'll pay you _back_ for this. - The priest _resisted_ the temptation.
Thought	- I'm _grinding_ out a new idea. - He was _searching_ for the memory.
Society/Nation	- They are _neighboring_ countries. - What do we _owe_ the society?
Communication	- She _gave_ me a lot of information. - You _put_ too many ideas in the paragraph.
Event and Action	- He _went_ crazy. - I _reached_ my goals after the struggle.
Time	- Christmas is _coming up_ soon. - Time _goes_ by fast.
Human Relations	- Their friendship is _in full flower_. - It was a _budding_ relationship.

The two tables above provide some of the widespread conceptual domains of metaphors in Kovecses' (2010) list. As we have seen, the human body, health, animal, plant, building, money and business, forces, movement and direction, and game are the most frequently-used source domains. Meanwhile, the most familiar target domains include emotion and desire, morality, thought, society/nation, communication, event and action, time, and human relations. It is interesting to compare what the list provides with the study findings.

This current study would like to find out: the types of metaphors in _Westlife_'s selected songs and the source domains of metaphors in _Westlife_'s selected songs.

d. Lexical Metaphors

Lexis and metaphor are two interesting terms in the study of linguistics and literary works. Lexis is all the words of a language. The term lexis, from the ancient Greek for 'word,' refers to all the words in a language, the entire vocabulary of a language. Plato and Aristotle spoke of lexis in terms of how the words of a language can be used effectively (Caro & Mendinueta, 2017). Caro and Mendinueta, therefore, add that lexis is not only associated with words but expands to include other layers of lexical knowledge.

A metaphor is an expression, often found in literature, that describes a person or object by referring to something that is considered to have similar characteristics to that person or entity (Cambridge Dictionary, 2023). Metaphor has a vital cultural component. Shakespeare uses metaphors lost in many of today's playgoers (Fromkin et al., 2013).

From the systemic functional linguistics (SFL) perspective, lexical metaphors are recognized as a resource for enacting interpersonal meaning in discourse (Liu, 2018). Three primary functions of lexical metaphors have been identified: "linguistic (naming), conceptual (framing), and communicative (perspective changing)" (Liu, 2018).

Metaphor is divided into a lexical metaphor which has been well-known for an extended (Lakoff & Johnson, 1980), and a grammatical metaphor, which was created by Halliday (Silitonga et al., 2019). Lexical metaphors are variations of words with veiled meanings or different meanings. So, it can be understood that the lexical importance of metaphor is emphasized in some lexical meanings about other meanings (Siska & Pulungan, 2021).

Research Design

The study applied the qualitative descriptive method and the study focused on exploring the nature of the study object as proposed by Kothari (2004). Since the phenomena investigated are metaphors in song lyrics, the study adapted (Schmitt, 2005) the concept of metaphor analysis.

The study's data are all metaphors in the five songs of *Westlife* (*Swear it Again, If I Let You Go, Flying Without Wings, I Have a Dream,* and *Fool Again*), which TraxFM (2017) considers as the boy band's best songs ever. The data analysis was carried out through the following steps:

1. Read the song lyrics entirely to understand what they tell about.
2. Identified all metaphors in the song lyrics through MIP- Pragglejazz
3. Specified types and source domains of the metaphors based on CMT
4. Did coding and displayed in the form of table and narrative text.
5. The displayed data were interpreted descriptively following the research questions.
6. Interpretations of the displayed data were concluded and verified.

Findings

Following the research questions, the findings are presented in two parts: (1) types of metaphors in *Westlife*'s selected song lyrics and (2) source domains of the metaphors. All the findings are results of the researcher's analysis of the selected song lyrics through MIP-Pragglejazz and Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT). The study through MIP-Pragglejazz was to identify all metaphors in the songs, while Lakoff and Johnson's (1980) CMT determined the metaphors' types and source domains.

1.   Types of Lexical Metaphors in *Westlife*'s Selected Songs
The table below provides a quantitative description of the metaphors contained in the five songs.

Table 3. Frequency of Lexical Metaphors in *Westlife*'s Selected Song Lyrics

Songs	Structural Metaphors	Ontological Metaphors	Orientational Metaphors	**Total**
Swear It Again	4	3	1	8
If I Let You Go	3	5	-	8
Flying without Wings	4	8	1	13
I Have a Dream	1	4	-	5
Fool Again	3	4	-	7
Total	**15**	**24**	**2**	**41**

The table above elucidates the number of metaphors pervasive in *Westlife*'s selected songs. As we have seen, the five songs comprise 41 metaphors; *Swear It Again* contains eight metaphors, *If I Let You Go* covers 8, *Flying without Wings* has 13, *I Have a Dream* holds 5, and *Fool Again* encompasses 7. It means that of the five songs, *Flying without Wings* is the song with the most metaphors. The table also details that the five songs contain 15 structural, 24 ontological, and only two orientational metaphors. It presages those ontological metaphors dominate the songs, and only two pieces have an orientational metaphor; *Swear It Again* and *Flying without Wings*.

a.   Structural Metaphors
Table 4 below lists structural metaphors contained in the five songs.

Table 4. Structural Metaphors in *Westlife*'s Selected Song Lyrics

No.	Song Titles	Structural Metaphors (The instances of lexical metaphors are in italics)	Mappings
1	*Swear It Again*	- *This love we share was never made to <u>die</u>.*	LOVE IS A LIVING THING
		- *I am glad we're on this one-way <u>street</u>.*	LOVE IS A JOURNEY; LOVERS ARE TRAVELERS
		- *But I'm not <u>buying</u>.*	BELIEVING IS BUYING
		- *I see a love that <u>burns</u> eternally.*	A LOVE IS A FLAME
2	*If I Let You Go*	- *Time <u>passed</u> away.*	TIME IS A MOVING OBJECT
		- *You <u>speak</u> to my heart.*	HEART IS A LISTENER
		- *It's such a shame we're <u>worlds</u> apart.*	LOVERS ARE WORLDS
3	*Flying Without Wings*	- *When you've found that special thing, you're <u>flying</u> without wings.*	A LOVER IS A BIRD
		- *You've got to <u>fight</u> for every dream.*	A STRUGGLE IS A FIGHT
		- *To watch the <u>sunrise</u> on your face.*	LOVE IS SUNRISE
		- *You are the <u>place</u> my life begins.*	A LOVER IS A PLACE
4	*I Have a Dream*	- *I'll <u>cross the stream</u>.* .	REALITY IS A STREAM
5	*Fool Again*	- *Baby, I know the story; I have seen the picture, it is <u>written</u> all over your face.*	A FACE IS A BOOK
		- *Who's gonna take my <u>place</u>.*	STATUS IS A PLACE
		- *I should have <u>read</u> the signs.*	SIGNS ARE A TEXT

The above table provides that the five songs contain 15 structural metaphors. As we have seen, *Swear It Again* includes 4; *If I Let You Go* comprises 3; *Flying without Wings* has 4; *I Have a Dream* covers 1; and *Fool Again* embraces 3. It means that the songs with the most structural metaphors are Swear It Again and Flying without Wings. The table also reveals that each of the structural metaphors in the five songs has its own set of mappings. The following parts detail how the structural metaphors are identified to have those sets of mappings.

Extract 1: Structural Metaphors in *Swear It Again*
…………….. *This love we share was never made to die. (**Stanza 9**) …………
I am glad we are on this one-way street (**Stanza_10**)…………………… But I'm not buying. (**Stanza 23**) ………....I see a love that burns eternal. (**Stanza 25**)*

     Swear It Again tells about how a man tries to convince his lover that they should never let their love end despite others' pessimism, and the structural metaphors displayed above are the key sentences of the lyrics. In *this, the love we share was never made to die*; love is described as something that can break, signaling that the abstract thing is likened to a living thing, something that is born, grows up, and dies. It is how the metaphor is identified to have LOVE IS A LIVING THING as its mappings. In *I am glad we are on this one-way street*, it is evident that love is illustrated as a journey through the word *street,* indicating that the man and his lover (*we*) are depicted as travelers. It is how we know that the metaphor is constructed of LOVE IS A JOURNEY; LOVERS ARE TRAVELERS as its mappings. In *but I'm not buying,* believing what people around say is illustrated as purchasing, indicating that the metaphor is constructed of BELIEVING IS BUYING.

     Meanwhile, *I see a love that burns eternally*; love is depicted as a flame, signaling that the metaphor is entrenched in A LOVE IS A FLAME. Accordingly, it can be deduced that the four metaphors in the song provide their targets with relatively rich sources; living thing, journey, flame, travelers, and purchase. It is why those metaphors are to be categorized as structural.

Extract 2: Structural Metaphors in *If I Let You Go*
…….. *Time passed away (**Stanza 2**) …………. You speak to my heart. (**Stanza 19**) ………...It is such a shame we're worlds apart. (**Stanza 20**)*

     If I Let You Go deals with a man's reluctance to let his lover go since he assumes his life will be so awful without her. The three structural metaphors above seem to outline the song lyrics; *time passed away* is to describe how the couple has maintained their love so far, which is the opening part of the song; *you speak to my heart* is to express how the woman means a lot to the man; and *it is such a shame we're worlds apart* implies the man's unwillingness to lose the woman. It is so evident that in *time passed away*, time is illustrated as a moving object through the use of the verb *passed*, indicating that the structural metaphor is constructed of TIME IS A MOVING OBJECT, and in *you speak to my heart*, the heart is pictured as a listener through the use of the phrasal verb *speak to*, signaling that the metaphor has HEART IS A LISTENER as its mappings. Meanwhile, i*t is such a shame we're worlds apart;* the couple is likened to two worlds, denoting that the metaphor is entrenched of LOVERS ARE WORLDS. From here, we can learn that the structural metaphors contained in *If I Let You Go* provide their targets (time, heart, and lovers) with relatively rich sources (moving objects, listeners, and worlds). In other words, we can understand the concept of time, heart, and lovers implied by the structural metaphors by linking them to our empirical knowledge of a moving object, listener, and the world.

Extract 3: Structural Metaphors in *Flying without Wings*
……………. *When you've found that special thing, you're <u>flying</u> without wings.* (***Stanza 8***) *……………….* *You've got to <u>fight</u> for every dream.* (***Stanza 10***) *……………………..To watch the <u>sunrise</u> on your face.* (***Stanza 25***) *.....You are the <u>place</u> my life begins……* (***Stanza 33***)

The message delivered by *Flying without Wings* is that love is a remarkable thing that brings happiness to anyone who finds it. The four structural metaphors seem to play vital roles in building the lyrics as a "solid' discourse; *you're flying without wings* is to illustrates the great joyfulness that someone has when finding the extraordinary thing called love, *you've got to fight for every dream* denotes what someone has to do to meet the remarkable thing, *to watch the sunrise on your face* implies visibility of love on a lover's face, and *you are the place my life begins* elucidates meaningfulness of the loved one to the lover. As we have seen, *in you're flying without wings*, a lover (*you*) is inspired as a bird through the use of the *ing*-verb *flying* as the predicate of the clause, inferring that the structural metaphor is constructed of A LOVER IS A BIRD; in *you've got to fight for every dream*, the struggle to make a dream come true is illustrated as a physical effort to defeat an enemy in a brawl through the use of the verb *fight*, signaling that the structural metaphor is entrenched of A STRUGGLE IS A FIGHT; in *to watch the sunrise on your face,* love is equated with sunrise, implying that the metaphor has LOVE IS SUNRISE as its mappings; and in *you is the place my life begins*, the lover is pictured as a place, indicating that the metaphor is entrenched of A LOVER IS A PLACE. Conclusively, it can be stated that in the four structural metaphors, concepts related to love are described through the exploitation of rich sources; the idea of lover is elucidated by likening it to a bird and a place, the concept of love struggle is described by picturing it as a fight. The idea of love is depicted by illustrating it as sunrise.

Extract 4: Structural Metaphor in *I Have a Dream*
………………… I'll <u>cross the stream</u> (***Stanza 13***)*, I have a dream…………..* (***Stanza 14***)

I Have a Dream narrates how someone has a dream in which everything is so lovely and opposite to the bad things he finds in reality, and the structural metaphor displayed above is one of the main ideas constructing the song lyrics. As we have seen, in the metaphor, the unexpected reality is explicitly pictured as a stream to be crossed, signaling that the metaphor has REALITY IS A STREAM as its set of mapping. From here, we can learn that in the structural metaphor, the concept of reality is described by equating it with a river, an expansive natural flow of water across the land into the sea, a lake, or another river.

Extract 5: Structural Metaphors in *Fool again*
Baby, I know the story; I have seen the picture, and it is <u>written</u> all over your face. (***Stanza 3***) *…………….. Who's gonna take my <u>place</u>?* (***Stanza 6***) *……… I should have <u>read</u> the signs.* (***Stanza 8***)

Fool again tells about the sorrow that a man feels after losing the woman he loves, and this seems to be outlined by the three structural metaphors displayed above; *it is written all over your face,* implying the man's awareness of the problem leading to the "death" of their love relations, *who's gonna take my place* narrates his fear that the woman will belong to another man, and *I should have read the signs* elucidates his regret that he did not realize their love story would end that way. It is so palpable that in *it is written all over your face*, the woman's face is pictured as a book through the

use of the past participle *written*, indicating that the metaphor has A FACE IS A BOOK as its mappings. In *who's gonna take my place*, a status is described explicitly as a place, signaling that the metaphor is entrenched A STATUS IS A PLACE. Meanwhile, in *I should have read the signs*, signs are elucidated as a text through the use of the verb *read*, implying that the metaphor is constructed of SIGNS ARE A TEXT. Thus, it can be inferred that in each of the two structural concepts, an abstract idea is elucidated through a concrete one.

b. *Ontological Metaphors*
    An ontological metaphor provides much less cognitive structuring for target concepts than a structural one; its cognitive job is merely to give a new ontological status to general categories of abstract target concepts (Lakoff & Johnson, 2003). In this type of metaphor, an experience is conceived through an object, substance, or container in general without specifying exactly what kind of object, substance, or container is meant (Kovecses, 2010). The table below lists ontological metaphors contained in the five songs.

Table 5. Ontological Metaphors in *Westlife*'s Selected Song Lyrics

No.	Song Titles	Ontological Metaphors (The instances of lexical metaphors are in italics)	Mappings
1	***Swear It Again***	- *I was <u>letting go</u> of the only joy that I have ever known.*	JOY IS AN OBJECT
		- *I swore to <u>share</u> your joy and your pain.*	JOY AND PAIN ARE OBJECTS
		- *Even the day must <u>give</u> way to the night.*	DAY AND NIGHT ARE OBJECTS
2	***If I Let You Go***	- *I just can't <u>get you off</u> my mind.*	MIND IS A CONTAINER
		- *Nobody knows, I <u>hide</u> it <u>inside</u>.*	A SECRET IS AN OBJECT
		- *The courage to <u>show</u> to letting you know.*	COURAGE IS AN OBJECT
		- *And once again, I'm thinking about <u>taking</u> the easy way out.*	SOLUTION IS AN OBJECT
		- *Why can't this feeling <u>fade away</u>.*	FEELING IS A SUBSTANCE
3	***Flying Without Wings***	- *You'll <u>find</u> it in the strangest <u>places</u>, places you never knew it could be.*	LOVE IS AN OBJECT

		-	*Some <u>find</u> it <u>in</u> the face of their children, some <u>find</u> it <u>in</u> their lovers' eyes.*	LOVE IS AN OBJECT; FACE IS A CONTAINER; EYES ARE A CONTAINER
		-	*Who can deny the joy it <u>brings</u>.*	A JOY IS AN OBJECT
		-	*Some find it <u>sharing</u> every morning.*	LOVE IS AN OBJECT
		-	*You'll <u>find</u> it <u>in</u> the words of others.*	LOVE IS AN OBJECT; SPEECH IS A CONTAINER
		-	*You'll <u>find</u> it <u>in</u> the deepest friendship.*	LOVE IS AN OBJECT; FRIENDSHIP IS A CONTAINER
		-	*For me it's <u>waking up</u> beside you.*	LOVE IS AN OBJECT
		-	*And that's the joy you <u>bring</u>.*	JOY IS AN OBJECT
4	***I Have a Dream***	-	*If you <u>see</u> the wonder of a fairy tale.*	WONDER IS AN OBJECT
		-	*You can <u>take</u> the future even if you fail.*	FUTURE IS AN OBJECT
		-	*To help me <u>through</u> reality.*	REALITY IS AN OBJECT
		-	*<u>Pushing through</u> the darkness, still another <u>mile</u>.*	DARKNESS IS AN OBJECT
5	***Fool Again***	-	*What's the secret that you've been <u>hiding</u>?*	A SECRET IS AN OBJECT
		-	*I should have <u>seen</u> it <u>coming</u>.*	A TRAGEDY IS AN OBJECT
		-	*Sadly, you never <u>gave</u> me too many chances.*	CHANCES ARE OBJECTS
		-	*If I could, I would <u>turn back</u> the time.*	TIME IS AN OBJECT

The above table reveals that the five songs comprise total 23 ontological metaphors. As we have seen, *Swear It Again* contains 3; *If I Let You Go* comprises 5; *Flying without Wings* has 8 in it; *I Have a Dream* covers 4; and *Fool Again* embraces 4. *Flying without Wings* is the song with the most ontological metaphors. The table also elucidates that each of the structural metaphors in the five songs has its own set of mappings. The following parts explain how ontological metaphors are identified to have those sets of mappings.

Extract 6: Ontological Metaphors in *Swear It Again*
…………. I was <u>letting go</u> of the only joy I have ever known (**Stanza 2**) ………… I swore to <u>share</u> your joy and your pain (**Stanza 17**) ……….Even the day must <u>give</u> way to the night (**Stanza 22**)

As we have seen, in the three metaphors in *Swear It Again*, three abstract concepts are given new ontological statuses; joy, pain, and the day. The three abstract concepts are likened to concrete objects. In *I was letting go of the only pleasure I have ever known*, joy is given the ontological status through the use of the phrasal verb *letting go*, and joy and pain in *I swore to share your joy and pain* are depicted as concrete objects through the use of the verb *share*. Meanwhile, *even the day must give way to the night* is a personification shaped by the use of the verb *give*; here, the day is illustrated as a tangible thing with the ability to commit the act of giving. Despite the brief status diversions, there is 65 no clarity of the concrete objects, signaling that the three metaphors are perfectly ontological.

Extract 7: Ontological Metaphors in *If I Let You Go*
………. I just can't <u>get you off</u> my mind. (**Stanza 3**) .....Nobody knows I <u>hide</u> it inside. (**Stanza 4**) ……… The courage to <u>show</u> to letting you know. (**Stanza 7**) ……. And once again I'm thinking about <u>taking</u> the easy way out. (**Stanza 9**) ……… Why can't this feeling just <u>fade away</u>. (**Stanza 18**)

If I Let You Go contains five ontological metaphors in which abstract concepts are pictured as concrete objects. As we have seen, in *I just can't get you off my mind*, a mind is described as a container through the use of the phrasal verb *get off*; in *nobody knows I hide it inside*, a secret is elucidated as an object through the use of the verb *hide*; in *the courage to show to let you know,* courage is depicted as an object through the use of the verb *show*; in *and once again I'm thinking about taking the easy way out*, a solution is illustrated as an object through the use of the *ing*-verb *taking*; and in *why can't this feeling just fade away*, a feeling is expounded as a substance through the use of the phrasal verb *fade away*. Accordingly, the ontological metaphors in *If I Let You Go* merely provide abstract things with ontological or concrete status without any specification or clarity, indicating that those metaphors are to be categorized as ontological.

Extract 8: Ontological Metaphors in *Flying without Wings*
..... You'll <u>find</u> it in the strangest places. (**Stanza 3**) …….. Some <u>find</u> it <u>in</u> the face of their children, and some <u>find</u> it <u>in</u> their lover's eyes. (**Stanza 5 and 6**) ……. Who can deny the joy it <u>brings</u>? (**Stanza 7**) ……….. Some find it <u>shared</u> every morning. (**Stanza 10**) …… You'll <u>find</u> it <u>in</u> the words of others. (**Stanza 12**) …… You'll <u>find</u> it <u>in</u> the deepest friendship. (**Stanza 14**) ……..For me, it is <u>waking up</u> beside you. (**Stanza 24**) … . And that's the joy you <u>bring</u>. (**Stanza 36**)

As described previously, *Flying without Wings* contains the most ontological metaphors of the five songs. As we have seen, this song is colored by eight ontological metaphors. The concept of love is depicted as an object, joy as an

object, a face as a container, eyes as a container, speech as a container, and friendship as a container. It is so evident that the concept of love is elucidated as a concrete object through the use of the verb *find* in *you'll find it in the strangest places*, *some find it in the face of their children, some find it in their lover's eyes, you'll find it in the words of others,* and *you'll find it in the most profound friendship*; a face is depicted as a container through the use of the preposition *in* in *some find it in the face of their children*; eyes are illustrated as a container through the use of the preposition *in* in *some find it in their lover's eyes*; joy is described as an object through the use of the verb *bring* in *who can deny the joy it brings* and *and that's the joy you bring*; love is pictured as an object through the use of the *ing*-verb *sharing* in *some find it sharing every morning*; a speech is described as a container through the use of the preposition *in* in *you'll find it in the words of others*; friendship is elucidated as a container through the use of the preposition *in* in *you'll find it in the deepest comp*any; and love is depicted as an object through the use of the phrasal verb *waking up* in *for me it is waking up beside you*. From here, we can learn that in the ontological metaphors in the song, the targets, primarily abstract concepts, are merely illustrated as two concrete things; object and container.

Extract 9: Ontological metaphors in *I Have a Dream*
*………. If you <u>see</u> the wonder of a fairy tale. (**Stanza 5**)... You can <u>take</u> the future even if you fail. (**Stanza 6**) …………To help me <u>through</u> reality. (**Stanza 16**) ……. <u>Pushing through</u> the darkness, still another mile. (**Stanza 20**)*

In each of the four ontological metaphors coloring *I Have a Dream,* the target is given a new ontological status; wonder, future, reality and darkness are pictured as concrete objects. As we have seen, a wonder in *if you see the wonder of a fairy tale* is pictured as an object through the use of the verb *see*; the future in *you can take the future even if you fail* is illustrated as an object through the use of the verb *take*; reality is elucidated as an object through the use of the adverb *through*; and darkness is described as an object through the use of the phrasal verb *pushing through*. From here, we can see that the targets of the metaphors are only depicted as physical objects, signaling that the metaphors are to be classified as ontological.

Extract 10: Ontological Metaphors in *Fool Again*
*…….. What's the secret that you've been <u>hiding</u>? (**Stanza 4**) …………… I should have <u>seen</u> it <u>coming</u>. (**Stanza 6**) ……….. Sadly, you never <u>gave</u> me too many chances. (**Stanza 19**) ……… If I could, I would <u>turn back</u> the time. (**Stanza 34**)*

It is so obvious that in each of the four metaphors displayed above, the target is just given a new ontological status. As we have seen, in *what's the secret that you've been hiding,* a secret is pictured as an object through the use of the *ing*-verb *hiding*; in *I should have seen it coming*, a tragedy is illustrated as an object through the use of the past participle *seen* and *ing*-verb *coming*; in *sadly, you never gave me too many chances*, chances are elucidated as objects through the use of the verb *gave*; and in *If I could, I would turn back the time*, time is depicted as an object through the use of the phrasal verb *turn back*. Thus, it can be deduced that in the four metaphors pervasive in *Fool Again*, the targets, which are abstract concepts, are merely pictured as indefinite objects rather than specific ones, indicating that those metaphors are to be categorized as ontological.

c.   Orientational Metaphors

Applying basic human spatial concepts, orientational metaphors are characterized by "upward" and "downward" orientations (Kovecses, 2010). The table below lists the orientational metaphors contained in the songs.

Table 6. Orientational Metaphors in *Westlife*'s Selected Song Lyrics

No.	Song Titles	Orientational Metaphors (The instances of lexical metaphors are in italics)	Mappings
1	*Swear It Again*	- *All of the people that we used to know have just <u>given up</u>.*	UP IS SURRENDER
2	*Flying Without Wings*	- *For me it is <u>waking up</u> beside you.*	UP IS AWAKE

The above table elucidates that of the five *Westlife*'s selected songs, only two comprise an orientational metaphor; *Swear It Again* and *Flying without Wings*. The table also details that each orientational metaphor has its own mappings, as described in the following parts.

Extract 11: Orientational Metaphor in *Swear It Again*
.... *All of the people that we used to know have just given <u>up</u>. ...... (**Stanza 6***)*

As we have seen, the metaphorical part of the expression displayed above is the phrasal verb *given up*, which means *surrender*, *quit,* or *stop*. It is obvious that the phrasal verb applies an "upward" orientation, in which UP IS SURRENDER. This is why this metaphor is categorized as orientational.

Extract 12: Orientational Metaphor in *Flying without Wings*
.... *For me, it's <u>waking up</u> beside you. .... (**Stanza 24***)*

The phrasal verb *waking up*, which means *becoming awake*, makes the expression presented in the above extract metaphorical. It is so unique that the expression can be categorized as an ontological or orientation metaphor. The expression is ontological when *waking up* is seen as the predicate of *it* (love), yet, when we only focus on the phrasal verb, we can find that the expression is also an orientational metaphor with UP IS AWAKE as its set of mappings. From this case, it can be learned that an expression can be categorized into more than one type of metaphor.

2. Source Domains of Metaphors in *Westlife*'s Selected Song Lyrics
As described previously, a metaphor is constructed of a source and target domain; the conceptual domain from which we draw a metaphorical expression to understand another conceptual domain is called the source domain, while the conceptual domain that is understood this way is called the target domain (Lakoff & Johnson, 1980). The following parts detail the source domains of metaphors in the five songs.

a. Structural Metaphors
In a structural metaphor, the source domain is typically definite and more concrete or easier to recognize than the target (Kovecses, 2010). The table below lists the source domains of the structural metaphors in the songs.

Table 7. Source Domains of Structural Metaphors in *Westlife*'s Selected Song Lyrics

No.	Source Domains	Structural Metaphors (Song Titles)
1	Living Thing	- *This love we share was never made to <u>die</u>.* (Swear It Again)
2.	Journey	- *I am glad we're on this one-way <u>street</u>.* (Swear It Again)
3	Traveler	- *I am glad <u>we</u>'re on this one way street.* (Swear It Again)
4	Buying	- *But I'm not <u>buying</u>.* (Swear It Again)
5	Flame	- *I see a love that <u>burns</u> eternally.* (Swear It Again)
6	Moving Object	- *Time <u>passed</u> away.* (If I Let You Go)
7	Listener	- *You <u>speak</u> to my heart.* (If I Let You Go)
8	The World	- *It's such a shame we're <u>worlds</u> apart.* (If I Let You Go)
9	Bird	- *You're <u>flying</u> without wings.* (Flying without Wings)
10	Fight	- *You've got to <u>fight</u> for every dream.* (Flying without Wings)
11	Sunrise	- *To watch the <u>sunrise</u> on your face.* (Flying without Wings)
12	Place	- *You are the <u>place</u> my life begins.* (Flying without Wings)
		- *Who's gonna take my <u>place</u>.* (Fool Again)
13	Stream	- *I'll <u>cross the stream</u>.* (I Have a Dream)
14	Book	- *It is <u>written</u> all over your face.* (Fool Again)
15	Text	- *I should have <u>read</u> the signs.*

The above table discloses that the 15 structural metaphors contained in the songs are constructed of 15 source domains; living thing, journey, traveler, buying, flame, moving object, listener, the world, bird, fight, sunrise, place, stream, book and text. As we have seen, of the 15 source domains, only place has more than one metaphor. It is so obvious that of the 15 structural metaphors, *I am glad we're on this one way street* is the most structural one since it has two source domains in it; journey and traveler. The table also reveals that while some of the source domains are "visible" in the metaphors, others are "hidden". Buying, the world, fight, sunrise, place and stream are the explicit source domains, while the rest are the implicit ones. Another important point shared by the table is that while most of the targets elucidated through the source domains are abstract concepts (love, believing, time, heart, struggle, status, reality and sign), only two are concrete; lover and face. Thus, it can be inferred that in most of the structural metaphors contained in the *Westlife*'s selected songs, an abstract thing is pictured as something more concrete and easier to recognize empirically.

b. Ontological Metaphors

In an ontological metaphor, the source domain is merely given a new ontological status. Therefore, it is typically an indefinite object, container or substance (Kovecses, 2010). The table below provides source domains of the ontological metaphors in the songs.

Table 8 Source Domains of Ontological Metaphors in *Westlife*'s Selected Song Lyrics

No.	Source Domains	Ontological Metaphors (Song Titles)
1	Object (Indefinite)	- *I was <u>letting go</u> of the only joy ...* (Swear It Again) - *I swore to <u>share</u> your joy and your pain.* (Swear It Again) - *Even the day must <u>give</u> way to the night.* (Swear It Again) - *Nobody knows I <u>hide</u> it inside.* (If I Let You Go) - *The courage to <u>show</u> to letting you go.* (If I Let You Go) - *... thinking about <u>taking</u> the easy way out.* (If I Let You Go) - *You'll <u>find</u> it in the strangest places.* (Flying without Wings) - *Some <u>find</u> it the face of ...* (Flying without Wings) - *Who can deny the joy it <u>brings</u> ...* (Flying without Wings) - *Some find it <u>sharing</u> every morning.* (Flying without Wings) - *You'll <u>find</u> it in the words of others.* (Flying without Wings) - *You'll <u>find</u> it in the deepest friendship.* (Flying without Wings) - *For me it's <u>waking up</u> beside you.* (Flying without Wings) - *And that's the joy you <u>bring</u>.* (Flying without Wings) - *If you <u>see</u> the wonder of a fairy tale.* (I Have a Dream) - *You can <u>take</u> the future ...* (I Have a Dream) - *... to help me <u>through</u> reality.* (I Have a Dream) - *... <u>pushing through</u> the darkness ...* (I Have a Dream) - *What's the secret that you've been <u>hiding</u>?* (Fool Again) - *I should have <u>seen</u> it <u>coming</u>.* (Fool Again) - *... you never <u>gave</u> me too many chances.* (Fool Again) - *If I could, I would <u>turn back</u> the time.* (Fool Again)
2	Container (Indefinite)	- *I just can't <u>get</u> you <u>off</u> my mind.* (If I Let You Go) - *Some find it <u>in</u> the face of their children, some find it <u>in</u> their lover's eyes.* (Flying without Wings)

		- *You'll find it <u>in</u> the words of others.* (Flying without Wings)
		- *You'll find it <u>in</u> the deepest friendship.* (Flying without Wings)
3	Substance (Indefinite)	- *Why can't this feeling just <u>fade away</u>.* (If I Let You Go)

The ontological metaphors contained in the songs are only entrenched in 3 indefinite source domains; object, container, and substance. As we have seen, of the 25 ontological metaphors listed in the table, 22 have objected as their source domain; 2 have the container as their source domain, and only 1 has substance as its source domain. This means that in the five *of Westlife*'s selected songs, most ontological metaphors have objects as their source domain. The table also reveals that all the targets elucidated through the three source domains are mostly abstract concepts; love, joy, pain, tragedy, courage, solution, wonder, future, reality, secret, darkness, chance, time, mind, friendship, and feeling. From here, we can learn that in most of the ontological metaphors contained in the five songs, an abstract thing is illustrated as something concrete.

c. Orientational Metaphors

Applying basic human spatial concepts, an orientational metaphor is characterized by using "upward" and "downward" concepts, indicating that it always has space as its source domain. The table below shows how only one source domain spirits the orientational metaphors in the selected songs.

Table 9. Source Domain of Orientational Metaphors in *Westlife*'s Selected Song Lyrics

No.	Source Domains	Orientational Metaphors (Song Titles)
1	Space	- *All of the people we used to know have just <u>given up</u>.* (Swear It Again) - *For me it is <u>waking up</u> beside you.* (Flying without Wings)

Of the five selected songs, only two are colored by an orientational metaphor; *Swear It Again* and *Flying without Wings*. As we have seen, both the orientational metaphor in *Swear It Again* and that in *Flying without Wings* apply an "upward" concept, signaling that they have space as their source domain. What makes a difference between the two orientational metaphors is that while *giving up* is mapped as UP IS SURRENDER, which implies DOWN IS RETAINING, *waking up* is mapped as UP IS AWAKE, which denotes DOWN IS ASLEEP. Accordingly, it can be deduced that the pervasiveness of orientational metaphor in the two songs is merely due to using a phrasal verb with *up*.

Discussion

As cognitive tools that help us understand specific ideas, metaphors exist in three types; structural, ontological, and orientational (Lakoff & Johnson, 1980). As predicted, the three types of metaphors are pervasive in *Westlife*'s selected songs. This indicates that the three types of metaphor contribute towards constructing the song lyrics as "solid" discourses. All the metaphors identified by the researchers deserve to be highlighted as essential elements of the song lyrics; even the structural metaphors in *Swear It Again* are the lyrics' key sentences. The pervasiveness of the three types of metaphor in *Westlife*'s selected songs is to confirm Lakoff and Johnson's (1980) classification of metaphor.

The findings also reveal that the five songs contain 15 structural, 24 ontological, and only two orientational metaphors, indicating that ontological and structural metaphors dominate the songs. It seems in line with what Baharuddin (2017) found in Anggun C. Sasmi's songs; the previous researchers discovered that the two types of metaphors also dominate the Indonesian singer's popular songs. Accordingly, it can be claimed that *Westlife*'s most popular songs and Anggun C. Sasmi's are alike in that ontological and structural metaphors dominate them.

A structural metaphor is a metaphor that provides the target with a relatively rich source (Lakoff & Johnson, 1980). This notion has been confirmed by what the researcher found through the study. The study findings elucidate that in the 15 structural metaphors pervasive in the five songs, the targets are entirely compared with rich, definite sources, and the comparisons are mostly implicit. In *I see a love that burns eternally,* for instance, love is implicitly compared with flame, and the use of the verb *burn signals the comparison*. Thus, it can be inferred that the findings dealing with structural metaphors in the five selected songs have verified Lakoff and Johnson's (1980) idea that a conceptual metaphor is not always visible on the "surface" of its metaphorical linguistic expression.

Another important point that should be highlighted here is that one of the metaphors is so structural that it can be identified as having a double set of mappings; *I am glad we're on this one-way street*. It is so apparent that in the metaphor, love as the target is illustrated as a journey through the use of the noun *street*, signaling that the metaphor has LOVE IS A JOURNEY as its primary set of mappings. Further, our empirical knowledge of the journey leads us to understand that in the frame of LOVE IS A JOURNEY, *we* (lovers), which is a component of love, are comparable to the traveler, which is a component of the journey, implying that LOVE IS A JOURNEY "gives birth" to LOVERS ARE TRAVELERS. Accordingly, *I am glad we're on this one-way street* identified as LOVE IS A JOURNEY; LOVERS ARE TRAVELERS as its set of mappings. This is what Kovecses (2010) means by the exploitation of elements of the source domain in a structural metaphor.

An ontological metaphor is a metaphor in which the target is merely given a new ontological status (Lakoff & Johnson, (1980). The study findings reveal that this type of metaphor dominates the five selected songs. Nonetheless, despite the noticeable domination, all the ontological metaphors seem so mainstream since each of them only has an indefinite object, container, or substance as its source domain. Based on this, it can be stated that the study findings dealing with ontological metaphors in the five selected songs merely confirm Kovecses (2010) concept that this type of metaphor only exploits basic characteristics of an undefined object, container or substance as its source domain.

An orientational metaphor typically applies basic human spatial concepts; it is characterized by the use of "upward" and "downward" concepts (Lakoff & Johnson, 1980). In fact, orientational metaphors are mostly phrasal verbs with the adverb *up* and *down*. Woefully, the study findings reveal that of the five selected songs, only two contain this type of metaphor; *Swear It Again* and *Flying without Wings*. As described previously, while *Swear It Again* has *all of the people we used to know have just given*

up in it, *Flying without Wings* comprises *for me it is <u>waking up</u> beside you*. The two phrasal verbs, which make the expressions metaphorical, use the "upward" concept, yet, *up* in *given up* seems so different from that in *waking up*. In fact, *giving up* is constructed of UP IS SURRENDER, while *waking up* is entrenched of UP IS AWAKE. Conclusively, it can be inferred that the study findings dealing with orientational metaphors in the five selected songs just confirm the Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (2003).

As described previously, the 41 metaphors in the five selected songs are entrenched in 19 source domains. The source domains from which the 15 structural metaphors are drawn include living thing, journey, traveler, buying, flame, moving object, listener, the world, bird, fight, sunrise, place, stream, book, and text; those exploited for the 24 ontological metaphors are indefinite object, substance, and container; and that of the two orientational metaphors is space. The following parts elucidate how those source domains become the "souls" of the metaphors.

Empirically, something can be identified as a living thing if it is born or planted, grows up, and dies. Consequently, anything compared with a living thing must be illustrated as something which undergoes the life process. This seems to be what appears in *this love we share was never made to <u>die</u>*. In the structural metaphor, love as the target domain is elucidated as something which has been born, is growing, and can die, implying that the abstract thing is pictured as something alive. Simply, this metaphor exists through the exploitation of the essential characteristics of a living thing. The same cases can be found in the other structural metaphors in the selected songs. In those poetic metaphors, the parts, features, or elements of the source domains (journey, traveler, buying, flame, moving object, listener, the world, bird, fight, sunrise, place, stream, book, and text) are exploited to elucidate the targets (love, lover, believing, time, heart, struggle, status, reality, face, and signs). Indisputably, this is to verify Lakoff and Johnson's (1980) concept of how a structural metaphor is generated by its source domain.

In the 24 ontological metaphors pervasive in the selected songs, the source domains can hardly be identified since they seem to be just an object, substance and container without any specification. In *I swear to share your joy and your pain*, for instance, joy and pain, which are practically abstract things, are illustrated as something concrete that can be held by two persons at one time through the use of the verb *share*, yet, there is no clue leading to clarity of the object specification. In *you'll find it in the words of others*; in another instance, the use of *in* leads us to understand that *the terms of others*, which is the object of the preposition, is just pictured as a container, and there is no way to figure out whether the container meant is a can, tin, bottle, bin, box, tank or any hollow object that can be used for holding liquids, ore, sand or such material. Thus, it can be stated that the study findings dealing with source domains of ontological metaphors in the selected songs merely confirm Kovecses' (2010) notion that an ontological metaphor typically has an unidentified object, container, or substance as its source domain since the target is only given a new ontological status or pictured as something concrete.

Of the 41 metaphorical expressions in the selected songs, only two are orientational; *all of the people we used to know have just <u>given up</u>*, and *for me it is <u>waking up</u> beside you*. Coming up with an *up* phrasal verb, the two metaphors are identified to apply the spatial concept, signaling that they have space as their source domain. It is so obvious that how the two metaphors are constructed goes with Kovecses (2010) idea of orientational metaphors. Accordingly, it can simply be stated that the study findings dealing with the source domain of orientational metaphors in the selected songs are to support the scholar's notion.

The source domain of a metaphor is typically more concrete or familiar than the target in our daily life (Lakoff & Johnson, 1980), and this seems to have been

confirmed by the study findings dealing with source domains of metaphors in the selected songs. In fact, empirically, it is easier for us to identify a living thing than love, a traveler than a lover, a flame than love, a listener than heart, a bird than a lover, a place than a status, an object than pain, a text than signs, an object than love, a substance than a feeling, an object than a tragedy, a container than the mind, an object than pain, etc.

Conclusions

The findings, as mentioned earlier, do convince us that the metaphors contribute a lot towards the constructions of the selected song lyrics. The following are concluding statements drawn based on the findings.

1. The lyrics of *Westlife*'s selected songs are dominated by ontological metaphors, the metaphorical expressions which only provide the targets with a new ontological status.
2. The source domains of the metaphors in the poetic lyrics of the selected songs are mostly concrete concepts which we are empirically so familiar with, implying that the metaphors are constructed through the exploitation of universal things or what humankind often find in their daily life.

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