The Metaphorical Conceptualization of Love in English and Arabic Songs: A Contrastive Study

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Abstract—This study examined the metaphor of love conceptualization in English and Arabic emotional songs. It aimed to contrastively analyze the construct of the love metaphor in the two languages based on the theoretical framework of conceptual metaphor proposed by Lakoff (1987, 1993), Lakoff and Johnson (1980), and Turner and Lakoff (1989). Content analysis was applied to analyze a corpus of 200 songs was randomly chosen for various Arab and English singers, and all these songs were qualitatively and quantitatively analyzed. The study found that the conceptualization of the love metaphor is common in both English and Arabic. Also, 19 themes of love metaphor representation have been revealed. Structural metaphor topped other types of metaphor in which the themes of journey, magic, madness, and unity were found to be used most. Moreover, love as a nutrient, person, and captive had more occurrences in ontological metaphor. However, English songs have cited very limited cases of orientational metaphor, Arabic songs have not had any cases which might be contributed to the rarity of using place prepositions to reflect someone's orientation. Arabic songs have emphasized the themes of fluid, fire, and place compared to the English songs that have highlighted the themes of magic, madness, war, and game.

Index Terms—English and Arabic songs, cognitive metaphor, contrastive analysis, love metaphor

I. INTRODUCTION

Metaphor is not just superficial ornamentation of language but also a means for human beings to express thoughts hard to express ordinarily through domains of experience, i.e., abstract and concrete domain. Understanding how metaphor is used may help us understand better how people think, how they make sense of the world and each other, and how they communicate (Cameron, 2003, p. 2). Thibodeau et al. (2019) ascertain that metaphor is likely to assist people to comprehend complex topics, communicate effectively, and affect others. Also, Callies and Zimmermann (2002) add that these metaphors come from our daily experience and knowledge of the world around us. Quite research has been conducted on the construct of metaphor in the English language. However, there is a deer need to understand the construct of metaphor across languages to learn more of this figurative speech of language in terms of universality, variations of metaphor, fields of contrast, and justifications. To the researcher's best of knowledge, very limited contrastive research on the construct of metaphor across English and Arabic languages has been conducted. Therefore, the current study aims at understanding the metaphorical images in both Arabic and English love songs and finding out the similarities and differences between the two languages in using the metaphorical expressions. It also seeks to figure out whether the usage of these metaphors is universal or culture-specific.

II. LITERATURE REVIEW

In the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain (Kövecses, 2003, p. 4). In their book: *Metaphors We Live By* 1980, Lakoff and Johnson were the pioneer linguists who gave decisive insights into the cognitive theory of metaphor. They explained that some verbal metaphors reflect conceptual metaphors. For example, ideas are food such as saying what she said left a bad taste in my mouth, the saying here is depicted as a thing that can be tasted which is a metaphor (Forceville, 2003). Besides, Lakoff (1993) defines metaphor as a poetic linguistic expression in which one or more concepts are utilized outside of their normal conversation meaning to express a similar concept. Reddy (1979), demonstrated that ordinary English is mainly metaphorical and used to conceptualize the world, while Barcelona (2000), added that metaphor is a cognitive concept in which one experiential domain is mapped onto another experiential domain and the second domain is understood based on the understanding of the first one.

Various views had been put forward for describing the concept of metaphor. For example, Aristotle considers it as a kind of decoration and adds nothing to the discourse (Gibbs, 1994, p. 74). Slingerland (2004) considers it as a special extraordinary language. By contrast, the new views of metaphor differ clearly from the old ones. That is, the current approaches look at metaphor as an authentic part of language and necessary in language and thoughts (Gibbs, 1994; Johnson, 1987; Lakoff, 1987; Lakoff & Johnson, 1980). Further, Katz (1996) explains that expressions could be

understood as metaphorical by the listeners when their deep or real meaning is different from the surface one, for example, this car is a beast.

According to Ortony (1979), there are three communicative functions for metaphor; the first one is that the metaphor can allow the person to express what he/she feels which is difficult to be expressed in literal uses of language; metaphor gives more space to one to express freely about what one wants to say. The second one is that metaphor might establish a principally compact means of communication. In addition, metaphors may succinctly convey much information. The third function of metaphor according to Ortony is that metaphor may help capture the vividness of the phenomenal experience because metaphors convey chunks of information more than the literal language does. In addition, metaphor can paint a richer and more detailed picture of our objective experience more than the linguistic units do. Metaphors have been studied as a part of everyday language and thought; ordinary people use metaphors unconsciously and automatically without noticing that they use them. Metaphors are like tools everybody uses them unconsciously with a little effort that hardly can be noticed; metaphors are an integral part of our everyday language and thought.

Some theories had been established over time about metaphors, and about how we interpret these metaphors. The first theory came out by Aristotle, who viewed metaphor based on objective similarities between the objects related by metaphors. He explained that metaphor is powerful when it emphasizes a subtle intrinsic similarity between two things that are not generically related. Aristotle's theory considered metaphor to be an elliptical simile which designates an X is Y can be directly transformed to an X is like Y. However the metaphors of this form of mapping are not interpreted as implicit similes, but they also involve more complex mapping between the source domain X and the target domain Y. Black (1985) presented the interaction theory; in this theory, the source and the target of metaphor are considered as a system of beliefs rather than an isolated word. In the same manner, Kittay (1990) presented the perspectival theory which assumes that metaphor operates when providing perspective on the target domain; the metaphor gives a perspective for understanding the target domain which is metaphorically portrayed. On other hand, Mack Cormac (1977) argued that the cognitive view of metaphor should combine speech acts, semantic, emotive, cultural, and contextual aspects into a metaphor theory. Moreover, metaphor consists of three layers: surface, semantic, and cultural levels.

We move now to the most common theories about metaphor by George Lakoff and Mark Johnson (1985); both of them did a lot of works about metaphor. They argue that many of the speakers' conceptual systems are inherently metaphorical, and the metaphorical nature of our activities could not be understood by using everyday linguistic expressions. They consider metaphor as means of understanding one domain of experience in terms of the conceptual structure of another domain. Lackoff (1985) explained that metaphor is not a matter of mere language, but it is a matter of thought and cognition. Lackoff abandoned the Aristotelian view of metaphor as an application of one thing of the name belonging to another. Moreover, Lackoff and Johonson (1985) argued that metaphors are an integral part of our knowledge and consequently cannot be easily explained in terms of our communicative competence.

Multiples studies have been conducted in the field of metaphors (Deignan, 2003; Hoffman & Kemper, 1987; Kövecses, 1991; Lakoff, 1987; Lakoff & Kövecses, 1983). The main claim of these attempts is that human emotions are strongly expressed by metaphorical expressions. However, this claim is based on English studies, and it is not confirmed to be universal or not. Thus, a comparison endeavor will be conducted between English and Arabic metaphorical expressions to either agree with this claim or not. In the same line, Ortony and Fainsilber (1987) added that it is difficult to achieve a clear description of some feelings by using only literal words and metaphorical expressions could provide quality manifestations of these expressions. Thu (2019) studied the metaphorical expressions of love in the late 20th century English songs, and findings showed that English metaphorical expressions are divided into three conceptual metaphors; structural, ontological, and orientational. Also, the analysis revealed that structural metaphors occurred in the highest frequencies while orientational was the least used metaphors.

The subject of metaphor has been the heart of many studies in the cross-cultural field, some of these studies investigated the ways of understanding the metaphorical expressions, and others studied the similarities and differences among cultures. However, the Arabic field of research still lacks a solid understanding of metaphor from a cognitive approach despite some previously achieved studies. Hence, this endeavor is trying to pave the way for better understanding Arabic metaphorical terms of conveying the emotions of love expressions compared to English counterparts. The objective of the study is going to be discussed based on the cognitive metaphor theory established by Lakoff and Johnson in 1980.

According to Lakoff and Johnson (1980), conceptual metaphors are divided into three types: structural metaphors, orientational metaphors, and ontological metaphors. These types are explained as follows:

1. Structural metaphors structure a target domain in terms of a source domain. For example, I defended my argument; in this case, the argument is the target domain and war is the source domain. For more explanation, some examples for such this mapping are explained below:

<div align="center">

The argument is war: I defended my argument

Life is a journey: He had a head start in life

Theories are buildings: We have to construct a new theory

Ideas are food: I can't digest all of these facts.

</div>

In these examples, we can notice and understand the formula easily by providing an example for each of the models which are considered as a correspondent between A and B.

2. Orientation metaphors; these metaphors are based on spatial orientations. That is, they are understood based on our experience in the space. For instance, happiness emotions always make the person feel up and sadness emotions make him feel down.

<div align="center">

HAPPY is UP;

I'm feeling *up*.

SAD is DOWN

I'm feeling *down*.

</div>

Western culture considers the mind as a container for information so the information goes in the path inside the brain so the ''in'' orientation is considered as positive and out is negatively evaluated. More is up and less is down depending on the physical experience that shows a rising level of something like adding water to a glass or adding objects to a pile.

Examples:

<div align="center">

This river is *over*200 meters wide

Profits are *below* expectations

The temperature has *gone up*

</div>

Here, the quantity can correlate with both the vertical and horizontal dimensions like adding sand to a pile will make the level of quantity extension vertical as well as horizontal, so the more is up and less is down serve and map only the part of the structure of physical space onto abstract domains.

3. The third type of metaphor is the ontological metaphor, which is when we give shape to an abstract notion such as time, idea, inflation, and emotion. The people's experience of the physical objects in life is the basis for picking out parts of these experiences and dealing with them as separate entities; which is the way of viewing activities, events, ideas as entities (Lackoff & Johnson, 1980). The next example (a mind is a machine) shows that the mind is treated as an entity which is the machine that grinds out things.

For example:

<div align="center">

We're still trying to *grind out* the solution to this equation.

My mind just isn't *operating* today.

</div>

Based on the review of literature, there is very little research conducted on contrastively analyzing the construct of love metaphor in English and Arabic songs. Therefore, the current study aims at understanding the metaphorical images in both Arabic and English love songs and finding out the similarities and differences between the two languages in using the metaphorical expressions. It also seeks to figure out whether the usage of these metaphors is universal or culture-specific.

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III. METHODS

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Data

A. Corpus-based Approach

The researcher adopts the corpus-based approach as a method of compiling the required data and as a basis of analysis and description due to its high popularity. This approach is known as corpus linguistics and is defined as the study of language through the use of the collection of texts or parts of texts (Meyer, 2002). This endeavor is conducted to compile corpora for providing authentic data which will, in turn, improve the description and analysis of the structures of language in a natural context. Internet is considered a wealthy and valuable resource to gather the data of the corpus. As for the size of the corpus, there are no ideal or fixed rules for determining the size of any corpus to achieve study objectives, However, the common rule is bigger corpus is more reliable and a smaller corpus is less reliable (Abdulrazaq, 2011). To ensure the representativeness of the corpus, 200 songs lyrics divided into 100 for English and 100 for Arabic songs were investigated. These songs lyrics were randomly gathered from online websites. These songs were chosen based on their love genre for various English and Arabic singers. The data were analyzed based on conceptual metaphor theory and following Barcelona's methodology (Barcelona & Soriano, 2004). This methodology works as a cross-cultural comparisons parameter for the metaphorical expressions in different languages.

B. Motif

Songs are chosen to be the data of this study due to some factors; first, these songs are the best medium to deliver the emotions of love, second, they are widely heard by a big ration of people not only youth since the corpus comprises of old and new song's lyrics. Reviewing some empirical background about metaphor, the next discussion will talk about the metaphor of love emotion, and explain how to love emotion is conceptualized in everyday life metaphorically. Kovecses (1988) conceptualizes love as a feeling of affection, enthusiasm, interest which is also depicted as heat. When we talk about love, we have to understand the models that govern the linguistic expressions of love emotion. According to Lackoff and Johnson (1987), some basic metaphorical models govern the language used to discuss any kind of emotion, here in the case of love emotions various models must be explained to understand how the love metaphor works. These models include love as a journey, patient, war, madness, physical force, unity, nutrient, fluid in the container, fire, commodity, pond metaphor, natural force. Also, the corpus of Arabic and English songs will be inspected for new models.

IV. RESULTS

To accomplish the objectives of this study, 200 songs divided into Arabic and English were analyzed; 477 metaphorical expressions were located and categorized based on their types as illustrated in the following Table 1.

TABLE 1
CONTENT ANALYSIS OF LOVE METAPHORS IN ARABIC AND ENGLISH SONGS

	Conceptual Metaphors	Structural		Orientational		Ontological	
N	**Themes**	**A**	**E**	**A**	**E**	**A**	**E**
1.	Love as a journey	27	30				
2.	Love as magic	14	20				
3.	Love as a patient	12	8				
4.	Love as war	10	15				
5.	Love as madness	15	25				
6.	Love as unity	19	18				
7.	Love as game	3	12				
8.	Love as music	5	2				
9.	Love as a dream	8	2				
10.	Love as a physical force					4	8
11.	Love as a nutrient					17	20
12.	Love as a fluid in container					15	9
13.	Love as fire					16	8
14.	Love as a commodity					12	9
15.	Love as a person					23	20
16.	Love as a natural force					2	5
17.	Love as a captive					16	19
18.	Love as a place					5	0
19.	Love as possession					13	15
20.	Love as a deeper high/ low				2		
Total		113	132	0	2	123	109
		245		2		232	

Table 1 presents the sub-types of the conceptual metaphors used in Arabic and English songs. Clearly, the table shows that there is a variety between the usage of the metaphorical expressions between Arabic and English, however, not significant as it is attributed to the number of metaphor occurrences rather the themes. This might confirm that these emotional expressions are not culture-specific. These expressions were found to be existent in Arabic and English cultures. It is also noticed that 20 themes of the love metaphor have been found. Moreover, it is noticed that structural metaphors were found with the highest occurrences in both Arabic and English 51% followed by ontological metaphors 49% and the least used ones were orientational metaphors. Poets used figurative language to support the songs' value and give them the required depth and clarity.

Also, the analysis has revealed that 20 themes for the love metaphor have emerged. Love as a journey topped the structural metaphor with 57 occurrences (23%) followed by love as madness with 40 occurrences (16%). However, love as music scored the least with eight times. In the ontological metaphor, the theme of love a person scored the highest with 43 times (19%) followed by love as a nutrient with 37 times (16%). Love as a natural force scored last seven times. The orientational metaphor was revealed to have happened rarely in English where it scored only two times whereas zero orientational metaphor was observed in the Arabic songs. Also, it is observed that love as a place has been cited only in the Arabic language. Further, some themes of love metaphor are of more frequency between English and Arabic such as the themes of magic, madness, war, and game in the English songs. Also, the ontological metaphor of love has been noticeably more frequent in the themes of fluid, fire, and place in the Arabic language. This can be attributed to the cultural and geographical backgrounds of signers as well as people that may have influenced their knowledge. Following are some song excerpts:

Love Is a Journey

Let us begin with the most famous model about love, which is love is a journey by lackoff (1992). Lackoff explained that there is a principle that is a part of the conceptual system underlying English, and this principle is neither a part of English grammar nor a part of the English lexicon. This principle is for understanding the domain of love in terms of the domain of journey, and this principle can be stated as a metaphorical scenario, in which the lovers are the travelers on the journey together, with their common life goals with a destination to be reached. The relationship between the travelers is the vehicle that allows them to continue their journey, but the journey is not easy, and there will be some impediments and problems, and a crossword where the decisions have to be made to decide what direction the travelers will go. The metaphor could be understood as a mapping from a source domain which is a journey to a target domain which is love, and this mapping is better understood when the ontological correspondences are known according to which entities in the domain of love, such as the lovers, their common goals, their difficulties and problems (Antony & Witt, 1993).

Lackoff and Johnson (1980) elucidated the ontological correspondences as follows:

The lovers are travelers.

The love relationship is the vehicle.

In this case, it does not mean the mapping itself (love as journey) but we mean the set of ontological correspondences that characterize the epistemic correspondences by mapping knowledge about a journey into knowledge about love. To make it clearer let us suppose that two travelers are traveling to a common destination by vehicle, and this vehicle encounters some problems that hinder them from going on to their destination, in this case, the travelers have alternatives, either to try to fix this vehicle and move again or remain in this broken vehicle and give up or they can abandon the vehicle. Same ontological correspondences which constitute love as a journey map the ontology of journey into the ontology of love, here also the lovers have choices to deal with the bad relationship between them, either they try to move again and fix this relation or remain in the un-functional relationship and give up or abandon the relationship.

Ahrens (2002) proposed that the linguistic expressions that are used metaphorically can be analyzed in terms of the entities, qualities, and functions that can map between a source and a target domain. When these conventionalized metaphorical expressions have been analyzed, they are compared with the real-world knowledge that the source domain entails, and an underlying reason for these mappings is then postulated; these expressions include:

We're driving in the fast lane on the freeway *of love*
Our relationship has hit a dead-end street.

In addition, Lackoff and Johnson (1980) argued that these linguistic expressions about the love relation are from everyday usage of the language, and they are not poetic or used for special rhetorical effects. In addition to the above expressions, we have gathered some metaphorical expressions from the songs' lyrics which belong to the English corpus, these expressions fit with the theory of Lackoff and Johnson by describing love as a journey:

Not *moving down* into the *fast* lane
This is the part where the *end starts* to either walk a *path* of love or be crippled by our hate

All of these metaphorical expressions explain the relationship between the lovers and the events and the impediments that happen during this relation.

The love is journey metaphor is common in Arabic expressions too. It could be found in numerous metaphorical expressions. To cite one example:

انتهى المشوار
/*intaha ilmeshwar*/
(*Lit.* the journey is over).

Exp. The love relationship between lovers is over.

Here love is like a journey that the lovers were taking, and it was over when they broke up.

Love Is War

If I could close your wounds, let me be your shelter, let me be your light, you are safe
You see I've always been a fighter

In this example, the lover describes the love relation as if he was in a war with his beloved and he wounded her (emotionally) like the real wounds in the real world, and the lover asks his beloved to let him cure these wounds, which corresponds that the lover wants to fix the relation between him and his beloved.

Who knows I will win someday I will begin to reach my prime.

Here the lover is as if he is in a war and there is fighting, the fighting on the war between two sides, is like the fighting for love also between two sides, and in the end, one side will win the love of another person.

Deep in dark, you will surrender *your heart*
I will defend *I will* fight*, I will be the fire in your night*

There is an action of surrendering in this example, which means that the lover will obey his beloved and surrender to her just like the army soldiers surrender in the war.

These metaphorical expressions show that the person is ready to fight for another person whom he loves; here the fight is going on between two parts just like the war where we have a winner and loser. Love is partially structured, understood, and performed in terms of a war.

According to Lackoff (1980) "*We talk about love in that way because we conceive of it in that way and we act according to the way we conceive of things*"

The love is war metaphor is common in Arabic expressions too. It could be found in numerous metaphorical expressions. For example:

حبك احتلال أنساكي شيء محال
/*ḥobik iḥtilal ?ansaki shai? mural*/
(*Lit.* Your love is an occupation, forgetting you is impossible.)

Exp. The love relationship between lovers resembles an occupation whose influence lasts forever and cannot be forgotten.

Love as Madness

In this case, the lover is conceptualized as crazy with his beloved one, and because the lovers love each other so much, they look as if they lose their minds in this love relation, and there is an ultimate lack of control. The following metaphorical expressions explain more;

Songs expressions:

You came along and then the sun did shine

When I'm not with you I lose my mind (Kövecses, 1991).

The love is madness is common in Arabic expressions too. It could be found in numerous metaphorical expressions. For example:

اتاريه الحب جالك طيرلك عقل بالك

/?tareh ilhob jalak taierlak caql balak/

(*Lit.* Love has come to you and made you fly away from your mind)

Exp. The love expressed in the Arabic example is like madness that makes the lover lose his mind when in love and become insane.

Love as Commodity

Love in this case is presented as concrete or touchable thing, in which the lovers can catch it and ask each other for giving much from it, the following expressions are song expressions.

You're all I'm thinking of I praise the Lord above,

For sending me your love, I cherish every hug,

Love is a commodity that is common in Arabic expressions too. It could be found in numerous metaphorical expressions. For example:

انطيني حب شوية. انسيك الدنيا

/anteeni hob shwaiah. Anaseek addonia/

(*Lit.* Give me some love, I make you forget the world.)

Exp. The love expressed in the Arabic example is like a commodity that the lover requests his beloved to give him some of it, and in return, he will make her forget the world.

Love as Magic

He cast her spell over me

I am charmed by him

He is bewitching

The above expressions explain the fascination between two persons and how they are entrenched to each other as magic, this metaphorical usage to how the great level of fascination between the man and the woman.

The love is magic metaphor is common in Arabic expressions too. It could be found in numerous metaphorical expressions. For example:

الحب غصبا عنك ما بياخذ اذنك

لحظة وحدة بغيرك وبينسيك حتى اسمك حتى اسمك

/ilhob ghasbin canak ma biakhith ?idhnak/

/lahTHa wahdah bighiarak w binaseek hatta ?ismak hatta ?ismak/

(*Lit.* Love is against you, does not take your permission. In a moment it changes you and makes you forget even your name, even your name)

Exp. The love expressed in the Arabic example is like a magical power that changes the lover and makes him/her even forget their names.

Love as Patient

The marriage is dead, it can't be revived

Their marriage is on the mend

It is a tired affair

It takes time to cure one's heart of mine Will never die

When the relationship between the two lovers has a problem, it is conceptualized as a sick person, who has problems in his life and cannot enjoy, so all of the above expressions sick and, tired belong to the patient, and in this case, love becomes like this patient when there are problems in the relation.

The love is patient is common in Arabic expressions too. It could be found in many metaphorical expressions. For example:

حبك وجع بعده معي

/hobak wajac bacdoh maci/

(*Lit.* Your love is pain still with me)

Exp. The love expressed in the Arabic example is like a pain that causes health problems for the lover.

Love as physical force

I could feel the electricity between us (Jewel, Absence of fear)

Love relation conceptualized here as a physical force that affects us unconsciously, like the gravity and the magnetic power that how that there is a kind of power behind all of these phenomena, same with love emotion when the level of love is very high between the lovers, it will have a great power that changes the things.

Love as a physical power is common in Arabic expressions too. It could be found in numerous metaphorical expressions. For example:

اللي جذبني لحبّك يا الحلو نظره

/illi jadhabni liḫobak ya elḫilo naTHrah /
(*Lit.* What gravitated me to your love is a look)

Exp. The love expressed in the Arabic example is like a magnetic force that has pulled the lover to his beloved in a just look because of the strong power of love.

Love as Natural Force

Here love is presented as, flood, storms, waves, to how the intensity of love between the lovers and the lack of control status for those who are in love

Waves of passion *came over* him.
He *was carried away* by love.

This is also common to the Arabic language where love as a natural force has been cited.

حبك مدوبني، مسهرني
مخليني أدوب واعشق

/ḫobak midawibni misaharni/
/mikhaleeni ?adoob w aᶜ9shaq/

(*Lit.* Your love is melting me, is keeping me awake.)

Exp. The love expression in the Arabic example is like snow or ice that is melted because of heat. Also, love is like something that cannot allow the lover to sleep.

Love as Captive

Love is presented as a captive animal in which the person who is in love is like the captive for his beloved, and he/he cannot escape this captive, because the lover is so entrenched to his beloved.

I march in the parade of liberty
But as long as I love you I'm not free

The love is captive is also common in Arabic expressions. It could be found in numerous metaphorical expressions. For example:

صبوا العذاب ما شئتم على جسدي
/ṣoboo Alcadhaba ma sh?itom cala jasadi/

(*Lit.* Pour the torment as much as you want on my body. There are no witnesses to the torture of my jailer.)

Exp. The love expressed in the Arabic example is like a torment that shows the problems that the people in love are experiencing, however; it seems that the lover is enjoying this taste of torture as it is coming from his beloved.

Love as a Game

Love is presented as a game between lovers regarding the nature of love relation, it is not always a clear relation, but there are some tricks and risks taken by the lovers during this relation.

Loving you is a losing game

Love is conceptualized as a game in which the lover feels that it is a loss.

Also, the love theme as a game is existent in Arabic and has been cited in some songs.

هوه الحب لعبه .. ولا الحبه لعبه
/hoa elḫob licbah ..wala elḫabah licbah/

(*Lit.* is love a game… or little is a game? You fight with me little and reconciles me little)

Exp. The love expressed in the Arabic example is like a game in which sometimes the lovers are either happy or sad.

Love as Possession

Here love is conceptualized as a possessive relation in which the lovers possess each other and relate to each other strongly.

You would always be mine
Your love is my home

Love is conceptualized as the lover's home where they feel safe and sheltered.

The love is possession is also common in Arabic expressions. It could be found in numerous metaphorical expressions. For example:

إنت لمين إنت إلي قلبي الك منه إلي
/?inta lameen ?inta ?ili qalbi ?ilak manoh ?ili/

(*Lit.* You belong to whom, you belong to me, my heart is yours, not mine.)

Exp. The love expressed in the Arabic example is like any possessive thing.

Love as Unity

Love is presented as something that unites the lovers, when the love relation is very strong, the lovers feel that they are related to each other and they cannot be separated as if they become one person.

We are one
He is my other/betterhalf
He is a perfect match

Love as unity is also common in Arabic expressions. It could be found in numerous metaphorical expressions. For example:

اني وانت قلب واحد بالنفس نازل وصاعد

/?ani w int qalob waḥid bilnafas nazil w saᶜid/

(*Lit.* I and you are one heart with breath up and down. I and you are one soul. My love for you increases every day).

Exp. The love expressed in the Arabic example is like any unity of heart and soul of the lovers.

Love as a Person

This case of personification defined by Lackoff as metaphors where the physical object is specified as being a person (Lakoff 1980) cited in Irina Popaditch (2005), for example:

Love can eat you up and go

It can give you hope

In these examples, love has been conceptualized as a person and can take and give just like the emotion of love that can affect the lovers either by making them happy or making them sad and upset.

The love is a person is also common in Arabic expressions. It could be found in numerous metaphorical expressions. For example:

وأنا أرى الحب محمولًا بأكفاني

/W?ana ?ara Alḥoba maḥmolan bi?kfani/

(*Lit.* and I see love carried in coffins)

Exp. The love expressed in the Arabic example is like a person who is dead and carried in coffins which resembles the state of love effect on the lover.

Love Is Fire

Love is presented here as fire that burns the lovers, depending on the intensity of the relationship between the lovers.

I will be the fire in your nights

You turn the temperature hotter, I'm burning up burning up with you baby

The love is fire is also common in Arabic expressions. It could be found in numerous metaphorical expressions. For example:

حبك نار مش عايز أطفيها ولا أخليها دقيقة تفوتني ما أحسش بيها

/hobak nar mish cayez aţfiha wala ?akhleeha daqiqa tfotni ma ?aḥissh beeha/

(*Lit*: You love is fire. I do not want to put it out and miss it a minute without feeling it)

Exp. The love expressed in the Arabic example is like a fire that warms the lover.

Here in the above examples the fire corresponds to love, the thing burning is the person in love. The cause of the fire is the cause of love being burned by the fire is the frustration caused by love. The burning of the fire is the extent of love the intensity of the fire is the intensity of love the inability of the thing burning to function normally is the inability of the person in love to function normally. The love metaphor in these examples are like a fire that burns the lovers and makes pain for them, also love can hurt us and make us suffer and get us in pain

Love is conceptualized as a fire that has levels when the love is in normal condition. It is like a red flame but when its intensity raises and gets hotter, it becomes like a blue flame.

Love as Nutrient

Give me what I hungered for

I can't live without your love

Here the love is conceptualized as a nutrient or food which everybody needs to still be alive, upon this importance of love for the lovers, they describe it as a nutrient, and if they do not have this love, they will die just like those without food.

Love as a nutrient is common in Arabic songs too, For example:

خمره الحب اسقنيها هم قلبي تنسيني عيشه لا حب فيها

/khamrata alḥobi isqineeha ham ma qalbi tnaseeni ceeshatan laḥoba feeha/

(*Lit*: The wine of love let drink me, my heart's illness disappears and makes me forget life without love. I don't want to put it out and miss it a miniature with feeling it)

Exp. The love expressed in the Arabic example is like a drink that makes the lover unconscious.

Love as Fluid in a Container

The metaphor of love as in a container is figured as a fluid regardless of the substance.

Similarly, Arabic applies the same metaphor in conceptualizing love.

For example:

You *fill up* my senses like a night in a forest.

Love here is conceptualized as a fluid that is affected by the natural forces, like the first

For example, it is like snow which melts when it is exposed to heat, or like flow in the second example it is conceptualized as when you put fluid in the glass more than its natural level, it will flow.

The love of fluid in a container is also common in Arabic expressions. It could be found in numerous metaphorical expressions. For example:

حبك بحر ما له حدود

/hobak baḥar ma loh ḥodood/

(*Lit.* Your love is a borderless sea)

Exp. The love expressed in the Arabic example is like a big container of water, sea, which is full of love feelings.

Love in the religious context is also cited in both the Arabic and English songs, and it is more common in Arabic, and it has been cited in numerous examples.

You water and nourish your people in love

Love here is a container that provides water to people in love with a god.

يرتوي بالحب قلبي حب خير رسل ربي

/Yartawi bilhobi qalbi hobo khayri rosoli rabee/

(*Lit.* My heart is watered by the love of the best messengers of God)

Exp. The love of the Prophet Mohammed is like water that waters someone's heart.

Love Is a Place

مدينة الحب أمشي في شوارعها

/madinat alhob ?amshi fi shawari iha/

(*Lit.* The city of love I walk in its street)

Exp. The love expression in the Arabic example is like a city where the lovers walk in its streets.

Love Is Music

Your love is music to my ears

Love here is conceptualized as music that pleases the lover's ears.

The love as music is also common in Arabic expressions too. It could be found in numerous metaphorical expressions. For example:

الحب ده غنوه كلها احلام

/Alhob dah ghonwah kolaha ahlam/

(*Lit.* Love is like a song full of dreams)

Exp. The love expression in the Arabic example is like a song that is full of happy dreams.

Love Is a Dream

If you love me
If you want me
Don't ignore me
'Cause I don't want to wake up alone

Love is like a happy dream that the lover is enjoying, and he does not want to get up as this love may disappear.

Love as a dream is more common in Arabic; it has been cited in numerous examples.

Exp. The love expression in the Arabic example is like a song that is full of happy dreams.

حبك حلم هربان

/hobak hilim harban/

(Lit. Your love is a running dream)

Exp. The love expression in the Arabic example is like a beautiful dream that keeps running away.

Love Is Deeper High/Low

I don't really know why, I've been feeling down

Here the love is conceptualized as something that is making the beloved so sad.

V. FINDINGS AND DISCUSSION

The current study has examined the representation of the love metaphor in English and Arabic songs. The content analysis has revealed some major findings. First, the conceptualization of the love metaphor is found to be common in both English and Arabic. Also, 20 themes of love metaphor representation have been revealed. Moreover, new themes of love have emerged like love as a person, game, possession, place, magic, dream, and captive. Under structural metaphor, which has topped other types of metaphor, the themes of journey, magic, madness, and unity were found to be used most. In ontological metaphor, love as a nutrient, person, and captive have had more occurrences both into Arabic and English languages. However, although English songs have cited cases of orientational metaphor, Arabic songs have not had any cases which might be contributed to the rarity of using place prepositions to reflect someone's orientation. Also, the Arabic songs have cited examples of love as a place compared to the English songs in which love a place has not been cited. Moreover, Arabic songs have highlighted more cases on love metaphor in the religious context in the love of GOD and his Prophet, Muhammed as well as in the context of county love. Arabic songs have emphasized the themes of fluid, fire, and place compared to the English songs that have paid attention to the themes of magic, madness, war, and game. This variation could be explained by the cultural and geographical backgrounds of signers as well as people that may have influenced their knowledge. Osman (2018) ascertained this notion of the cultural differences that may affect the variation in the use of love metaphor themes. Also, Abdullah (2016) contributed the difference in love metaphor pictures such as blindness, medicine, and breath between English and Kurdih languages to a culture that has a big influence on metaphor conceptualization. Tri Endarto (2014) argued that the love metaphor is different between English and Indonesian languages in the theme of love as religion. This difference in the current study has been reported as a similarity.

The finding on the universality of love metaphor conceptualization in English and Arabic songs reported in the current study accords with previous research. For example, Osman (2018) confirmed the idea of the universality of love

metaphor across languages when attributed the similarities of some love metaphors such as love as a container, a fluid, and patient between English and Cairene. Also, Tri Endarto (2014) emphasized most of the metaphorical expressions collocating with the words of *cinta* and love in English and Indonesian languages are universal. Moreover, Abdullah (2016) highlighted that the conceptualization of the love metaphor such as war, fire, madness, a journey, unity, and rapture in English and Kurdih is rooted in the common physical and mental experiences of human beings. The finding on using structural metaphor more than other types of metaphor is in line with that by Thu (2019) who reported that structural metaphor was found to be more used in English love songs in the late 20th century whereas the orientational metaphor was least used. Under structural metaphor, which has topped other types of metaphor, the themes of journey, magic, madness, and unity were found to be used most. In ontological metaphor, love as a nutrient, person, and captive have had more occurrences.

VI. CONCLUSION

This paper has contrastively analyzed the metaphor of love in English and Arabic songs. Consequently, it has been found that metaphors are a very genuine part of our conceptual and linguistic systems that occurs unconsciously. Metaphors give our language a special taste and make us freely use the language to build comprehensible communication. Also, it has been noticed that some love metaphors like fluid, fire, and place are more emphasized in the Arabic language compared to the English language that cites more cases of different love metaphors like magic, madness, war, and game. In addition, the study has revealed new love metaphors such as love as a game, person, possession, dream, and magic. Moreover, findings have shown that many love metaphors are universally used by most cultures; however, some of these metaphors are culture-specific such as love metaphor as a place in Arabic, and orientation metaphor of love in English. In the light of the current study findings, it is recommended that future research is focused on analyzing the representation of specific love kinds like romance, God, family, animals, country, and things, especially in the Arabic language song context.

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