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The conceptualisation of love in contemporary number-one music hits

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La conceptualización del amor en los
número uno de la música contemporánea

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The Conceptualisation of Love in Contemporary Number-One Music Hits

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Abstract

This paper studies the use of love metaphors and metonymies in a corpus made of the most commercially successful songs in Spain from 2012-2022, as listed by *the 40 Principales Radio Show*. The 356 songs have been analysed to provide a semantic conceptualisation of the emotional concept ‘love’ and to compare the traditional and contemporary models on the grounds of the Theory of Conceptual Metaphor and Metonymy, a branch of cognitive linguistics. The results of this study indicate that ‘unrequited love’ and ‘lust love’ are pervasive elements in the most commercial songs in Spain. Therefore, we find two different love models in contemporary times; and yet, only the latter involves the happiness of the individual.

Key words: CMMT – corpus linguistics – metaphor – metonymy – music – love

Resumen

Este trabajo estudia el uso de metáforas y metonimias amorosas en un corpus formado por las canciones de mayor éxito comercial en España entre 2012 y 2022, según el listado del programa de radio *40 Principales*. Las 356 canciones han sido analizadas para proporcionar una conceptualización semántica del concepto emocional ‘amor’ y comparar los modelos tradicionales y el contemporáneo en base a la Teoría de la Metáfora y Metonimia Conceptual, una rama de la lingüística cognitiva. Los resultados de este estudio indican que el ‘amor no correspondido’ y el ‘amor lujurioso’ son elementos omnipresentes en las canciones más comerciales de España. Por lo tanto, encontramos dos modelos de amor diferentes en la actualidad; y sin embargo, solo éste último implica la felicidad del individuo.

Palabras clave: TMMC – lingüística de corpus – metáfora – metonimia – música – amor

Contents

1. INTRODUCTION.....	1
2. GOALS.....	3
3. THEORETICAL FOUNDATIONS.....	3
3.1. COGNITIVE LINGUISTICS	3
3.2.PREVIOUS CL RESEARCH ON THE CONCEPTUALISATION OF ‘LOVE’	6
4. METHODOLOGY.....	15
5. DATA ANALYSIS AND RESULTS	17
6. CONCLUSIONS	42
6.1. FUTURE LINES OF RESEARCH	43
LIST OF REFERENCES.....	44
ONLINE RESOURCES	47
DATA CORPUS	48
APPENDICES.....	
LIST OF LEXICAL UNITS USED IN THE SEARCH.....	60
LIST OF LINGUISTICS EXPRESSIONS UNDER STUDY.....	62

Tables

1. IDEAL LOVE (KÖVECSES, 1986)	10
2. THE TYPICAL LOVE MODEL (KÖVECSES, 1986).....	10
3. THE PROTOTYPICAL MODEL OF ROMANTIC LOVE (BARCELONA, 1992).....	12
4. CONTEMPORARY MODEL (VAQUERO LUQUE, 2020) [UNPUBLISHED].....	13
5. EXAMPLES: CM LOVE IS A JOURNEY.....	18
6. EXAMPLES: CM LOVE IS A TRANSACTION.....	21
7. EXAMPLES: CM LOVE IS CLOSENESS.....	23
8. EXAMPLES: CM LOVE IS UNITY.....	25
9. EXAMPLES: CM LOVE IS POSSESSION.....	27
10. EXAMPLES: CM LOVE IS A PLACE.....	28
11. EXAMPLES: CM LOVE IS A GAME.....	30
12. EXAMPLES: CM LOVE IS AN ILLNESS.....	32
13. EXAMPLES: CM LOVE IS WAR.....	34
14. EXAMPLES: CM LOVE IS A SUBSTANCE.....	36
15. EXAMPLES: THE PHYSIOLOGICAL EFFECTS OF X STAND FOR X.....	38
16. EXAMPLES: THE BEHAVIOURAL EFFECTS OF X STAND FOR X.....	40

1. INTRODUCTION

The ubiquitous character of music is deeply connected to human emotions: not only do we use it to relax, celebrate, dance, or create social bonds (Shira et al. 2021), but also as a means to explore ourselves. In other words, in music we embrace our true nature (Rentfrow, 2012). The strong connection existing between music and emotion can be traced back to the techniques musicians use “to elicit certain emotions and moods in listeners” (Rentfrow, 2012, p. 406), including “autobiographical memory (Barret et al. 2010), emotional contagion (Hunter, Schellenberg, and Griffith, 2011) and expectancy” (Rentfrow, 2012, p. 407). When applying these techniques, “the themes and images evoked by listening to preferred styles of music resonate with individuals because they either recognise these qualities in themselves or wish to embody them” (Rentfrow, 2012, p. 409). This process of recognition is grounded on the features of our conceptual system, which, following Lakoff and Johnson (2003), “is metaphorically structured and defined and plays a central role in defining our everyday reality” (p. 4). Therefore, the Theory of Conceptual Metaphor and Metonymy (CTMM) within the field of Cognitive linguistics (CL) is used as a tool to analyse the images of love that are being currently transmitted and embraced as simple mirroring ideas of the complex and abstract notion under study: love.

To ensure an explicit contextualisation of the project within the Master’s Degree, it is relevant to mention that it is intrinsically connected to two of its subjects, namely: *Introduction to Research Methods in English Linguistics* and *Advanced Course on Metaphor and Metonymy*. These subjects have established the basic theoretical framework to ensure the appropriate development of this study and, while taking them, we were able to create the design of the paper and a small portion of the analysis. Two other subjects have also fostered the improvement of this paper, *Advanced Course on Discourse Analysis* and *The Language of Literary Texts*, since the lyrics of the songs that have been analysed ought to be regarded as discourse and literature. Moreover, in the creation of this research project, we have been able to strengthen the following competences:

- Knowledge ensuring originality in the development of ideas in a research context (CB6)
- Capacity to apply acquired knowledge (CB7)

- Capacity to assimilate knowledge and make judgements (CB8)
- Ability to share conclusions in a clear way (CB9)
- Ability to develop a lifelong autonomous learning (CB10)
- Capacity to identify research questions and hypotheses (CG1)
- Knowledge on critical analysis, assessment and synthesis of ideas (CG2)
- Capacity to foster the social and cultural progress of our society in an academic context (CG3)
- Capacity to comprehend and apply methods and approaches connected to quantitative and qualitative analysis (CG4)
- Knowledge on scientific information and resources (CT1)
- Ability to develop an accurate oral, written, and graphic communication (CT2)
- Ability to obtain information, design experiments and interpret the results (CT3)
- Capacity to write and present the results of one's research project in front of a specialised audience (CT4)
- Capacity to act professionally and respectfully, promoting human rights (CT5)
- Capacity to apply the analytical techniques provided by the field of linguistics to comprehend texts in a critical way. (CE8)
- Capacity to assimilate and apply different theoretical and methodological approaches to a corpus in order to obtain results that lead to original theoretical implications for an area of study in English linguistics (CE9)
- Capacity to design and carry out a linguistic research project, using the appropriate information sources and scientific methods, and be able to present the results before a specialised audience orally and in writing by means of a correct academic English and the formal conventions of scientific publications (CE10)
- Knowledge, strategies and critical attitude on the cultural and intercultural aspects involved in academic communicative situations (CE11)
- Ability to develop written comprehension skills in academic settings (CE13)

- Capacity to formulate original ideas and develop research tasks related to the English Studies field (CE14)
- Capacity to design and carry out a research project in the linguistics fields of study, using the appropriate scientific and methodological sources and be able to present the results of such investigation before a specialised audience in an accurate academic English (CE15)

2. GOALS

Bearing in mind the motivation stated above, the focus of this project would be the semantic analysis of an emotional concept – love – within the cognitive framework of the Theory of Conceptual Metaphor and Metonymy (CTMM). In other words, the goals to be attained in the development of this project are:

- 1) To analyse the conceptualisation of ‘love’ in contemporary society by analysing cognitive meaning behind the discourses transmitted to Spanish listeners in the last decade.
 - a. To collect the most salient love metaphors and metonymies
 - b. To identify the most frequently used source domains
- 2) To compare the traditional conceptualisation of ‘love’ to the contemporary one in Spain.

3. THEORETICAL FOUNDATIONS

3.1. Cognitive linguistics

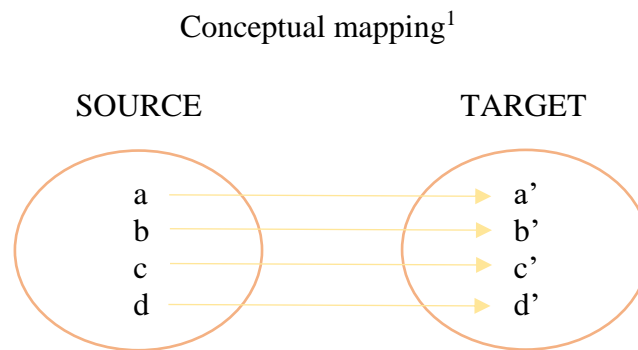
Cognitive linguistics (CL) is the conglomeration of “a group of theories that share a number of basic theoretical principles” (Barcelona and Valenzuela, 2011, p. 17) whose emergence is connected to the publication of three books: Lakoff’s *Women, Fire and Dangerous Things*, Langacker’s *Foundations of Cognitive Grammar*, and Mark Johnson’s *The Body in the Mind*. It appeared as a response to the disregard for the role of semantics and pragmatics on the part of the mainstream generative approaches to language, and it is based on two basic tenets: non-modularism and a non-objectivist, blueprint view of linguistic meaning. As opposed to the modularity hypothesis, cognitive linguists do not correlate the “ability to learn and use one’s mother tongue with a unique

faculty, distinct from other general cognitive abilities” (Barcelona and Valenzuela, 2011, p. 19). They support the idea that general cognitive abilities alongside with “cultural, contextual and functional parameters” (Barcelona and Valenzuela, 2011, p. 19) are responsible for such ability. One of the concepts behind this reasoning is the idea of embodiment, which means “we construct and understand our categories on the basis of (bodily/physical or social/cultural) experience, under the constraints imposed by our bodies” (Barcelona and Valenzuela, 2011, p. 19-20). The relevance given to experience in the semantic and syntactic spheres of language seems to contradict the arbitrary character of the linguistic sign, but it only “explains the important role accorded to linguistic iconicity by cognitive linguists (Haiman 1985)” (Barcelona and Valenzuela, 2011, p. 20). As for the second tenet, cognitive linguistics emphasises the relationship between meanings and the people using them. In other words, “there is no objective reality that is independent from human cognition. And linguistic forms are just “blueprints” that activate the conceptual structures that we have formed in our minds but have no inherent meanings in themselves. Meanings ‘reside in our minds.’” (Barcelona and Valenzuela, 2011, p. 20).

Following Barcelona and Valenzuela (2011), human beings make use of the power of imagination to understand complex ideas, using “such basic imaginative mental mechanisms as conceptual metaphor and metonymy” (p. 22). These complex ideas may be mapped onto more direct experiences, “understood metaphorically or metonymically on the basis of image-schemas (Johnson 1987), which are preconceptual structures that we acquire as a result of our earliest bodily experiences (e.g., ‘container’, ‘path’, ‘centre/periphery’, ‘up/down’, ‘part/whole’ ...)” (p.22). Hence, metaphor and metonymy are key elements in the comprehension of complex images and ideas and must be explained to substantiate the analysis of an abstract concept such as ‘love’.

The metaphor – as a rhetorical device – is a phenomenon involved in everyday language used. However, the notion ‘conceptual metaphor’ (CM) describes a “cognitive process whereby one experiential domain is partially mapped onto a different experiential domain, so that the second domain is partially understood in terms of the first one” (Barcelona and Valenzuela, 2011, p. 27). In this process, many aspects from the source domain (SD) – the domain that is projected – are transferred specifically to the target domain (TD), establishing numerous correspondences or sub-mappings between them. In other words, similarity is found in difference in a process of “systematic correlations

within our experience” (Lakoff and Johnson, 2003, p. 62) and made explicit through the formula ‘A IS B’ (TARGET DOMAIN’ IS SOURCE DOMAIN).



There are two different types of correspondences: ontological and knowledge or epistemic. In the former, “the source domain entities (people, objects, etc), actions or states are mapped onto their counterparts in the target domain”, as in the travellers are the lovers in the CM LOVE IS A JOURNEY (Barcelona and Valenzuela, 2011, p. 28). In the latter, feelings and thoughts are mapped into the experiential domain; for instance, when being in a car whose wheels are stuck and prevent you from moving on, the emotions triggered by the situation are similar to when you are in a relationship in which you are making efforts to thrive, but you are not having a successful outcome. Other properties of metaphors in the CTMM which allow the conceptual mapping between the two domains are unidirectionality (the projection works exclusively from SOURCE to TARGET) and the Invariance Principle (“the mapping cannot violate the basic image-schematic structure of the target domain”; Barcelona and Valenzuela, 2011, p. 28).

There are different taxonomic criteria to classify metaphors. In the traditional one, provided by Lakoff and Johnson (1980; 2003) there are three types of conceptual metaphors: ontological, structural, and orientational. Ontological metaphors have a concrete element in the source and an abstract one in the target (e.g., *Are you in the race on Sunday?*; race as CONTAINER OBJECT). Structural metaphors explain abstract concepts by using other complex concepts which tend to be more “clearly delineated” (p.62), as in the case of RATIONAL ARGUMENT IS WAR. Orientational metaphors “give a concept a spatial orientation; for example, HAPPY IS UP, which leads to expressions such as *I’m feeling up today* (Lakoff and Johnson, 1980, p. 15). It is noteworthy to mention that this

¹ Image included in Ruiz de Mendoza’s presentation on Cognitive Semantics for the subject *Introduction to Research Methods in English Linguistics*

threefold taxonomy is enlarged by Ruiz de Mendoza (2011), who provides a multi-perspective approach to metaphor types classifying them according to the nature of the source domain, the nature of the correspondences, the degree of complexity of the metaphoric mapping, and the nature of the mapping system.

Conceptual metonymy is a cognitive process “whereby one experiential domain is partially understood in terms of another experiential domain included in the same common experiential domain” (Barcelona and Valenzuela, 2011, p. 28). In this case, the target domain is mentally activated by the source domain and the relationship between the target and the source domains has a different nature: ‘A STANDS FOR B’ (Kövecses, 1991, p. 83-84).

3.2. Previous CL research on the conceptualisation of ‘love’

Considering that emotions are one of the most complex abstract concepts in our reality, the cognitive linguistic literature comprises loads of research projects describing the semantics of emotional concepts. Among them, the concept of ‘love’ is claimed to be “the most highly metaphORIZED emotion concept” (Kövecses, 2000, p. 27) and, according to Tissari (2001), ‘eros’ or ‘romantic love’ is the most frequent to be found in text analysis. In such a long search for an accurate description of the concept, cognitive linguists have approached the conceptualisation of ‘love’ in different spheres. On account of the spatial limitations that we must comply with and the main focus of study, we will focus on a revision of the most relevant research papers analysing the concept ‘love’ in everyday life and music².

The first author we are introducing in this section is Zoltán Kövecses, who has devoted a substantial part of his academic career to the study of emotions in natural language. He studied the nature of a subordinate concept³ – ‘romantic love’ – by analysing the love-related vocabulary of the English language. In order to do so, he collected conventionalised expressions and classified them into metaphors, metonymies and related

² The reasons behind our choice lie with the fact that some of the selected authors have laid the foundations of the semantic analysis of ‘love’ as an abstract concept, while the rest of them have contributed with recent research papers in connection with our field of study.

³ The subordinate label associated to the concept ‘love’ is grounded on the fact that its description affects a specific type of love: ‘romantic love’.

concepts, creating cognitive models on such bases. Therefore, it can be said that the tools he used for this purpose were connected to the field of cognitive semantics, namely “metaphor, metonymy, prototype, and cognitive model” (Kövecses, 1991, p.79).

In all the various ways of describing love, he considers the UNITY metaphor to be central. LOVE IS A UNITY (OF TWO COMPLEMENTARY PARTS) and, “by virtue of their perfect fit or match, the two parts form an ideal unity in which the two parts maximally complement each other” (Kövecses, 1986, p. 63). The relational implications of this assertion are natural to us since they can easily be applied to our love experiences (e.g., *She is my better half*; 1986, p. 62). The experiential basis on which the idea of UNITY is grounded is connected to the concept ‘CLOSENESS’ (e.g., *They walked along the Danube holding hands*; 1986, p. 64). It can be used metaphorically and metonymically because the most “typical behavioural reactions corresponding to an emotion serve as the basis for the central metaphor of the emotion” (Kövecses, 1986, p. 65).

Considering love as a need, the “maximally coherent” metaphor would BE THE OBJECT OF LOVE IS (APPETIZING) FOOD, as in *She is the cream in my coffee* (Kövecses, 1986, p. 67). Such metaphor is closely connected to the idea of pleasure: we tend to eat things we like and enjoy and, given that “to be pleasant to the taste is only one kind of liking”, we find a metaphor grounded on the same experiential basis: THE OBJECT OF LOVE IS BEAUTIFUL, (e.g., *Shall we go, angel-face?*) (1986, p. 68). Besides, we there is a bond between sexual desire and the food metaphor: THE OBJECT OF SEXUAL DESIRE IS (APPETIZING) FOOD because SEXUAL DESIRE IS HUNGER, as in *You have a remarkable sexual appetite* (1986, p. 69). Hence, “love and sexual desire are related concepts in our conceptual system (1986, p. 70). Despite the existence of a metonymical relationship between these ideas, INTIMATE SEXUAL BEHAVIOUR STANDS FOR LOVE, “it would be wrong to claim that one can only kiss, caress or embrace someone that one loves romantically” (1986, p. 71). Other concepts associated with ROMANTIC LOVE are AFFECTION (TENDERNESS, KINDNESS), RESPECT, ADMIRATION, DEVOTION, SACRIFICE, AND ENTHUSIASM. They imply the beloved is considered to be some kind of deity: THE OBJECT OF LOVE IS A deity (e.g., *She has sacrificed her whole life for the love of her husband*; 1986, p. 72) and thus, THE OBJECT OF LOVE IS A VALUABLE OBJECT (e.g., *We have to leave now, my dear*; 1986, p. 74).

Regarding the intensity factor in ‘romantic love’, LOVE IS A NATURAL FORCE (e.g., *Waves of passion came over him*; 1986, p. 88) whose degree of intensity is “often expressed by the amount of substance in a container” (1986, p. 82): LOVE IS A FLUID IN A CONTAINER (e.g., *She couldn’t hold in her love for him any longer*). Moreover, it is also measured in terms of HEAT (e.g., *I just melted when she looked at me*; 1986, p. 84).

In addition, ‘romantic love’ is AN ECONOMIC EXCHANGE, as in *What am I getting out of this relationship anyway?* (1986, p. 95): it is expected to be reciprocated and it may involve a high degree of passivity – since it ‘comes along’ – or may become A HIDDEN OBJECT that must be found (e.g., *after many years of unsuccessful search, he eventually found love*; 1986, p. 97). It may as well become AN OPPONENT when trying to avoid the lack of control that characterises love (e.g., *she was struggling with her feelings of love*). According to this line of thought, love would be A CAPTIVE ANIMAL because passions are to be kept under control, but also WAR (e.g., *He conquered her*; 1990, p. 41) and A GAME.

Apart from the metaphorical expressions connected to the conceptualisation of love, we should also pay attention to metonymy, which has been traditionally overlooked – as compared with metaphors – when analysing emotional concepts. Following Kövecses (1991), there is a widespread use of metonymy to express the “physiological, behavioural and expressive responses associated with emotions” (p. 84). Thus, when conceptualising emotions, he states metonymic principles associated with such responses, e.g., THE PHYSIOLOGICAL EFFECTS OF AN EMOTION STAND FOR THE EMOTION. These metonymies can be framed within a general system of metonymies “in which ‘effect stand for their causes’” (Kövecses, 1991, p. 85).

When addressing the case of ‘metonymies of love’, the linguistic expressions referring to the already-mentioned responses “enable us to infer that the person of whom the statements are made is in love” (1991, p. 84). In this way, we are able to establish a relationship between the inner causes and the external effects taking “the form of physiological, behavioural and expressive responses” (Kövecses, 1991, p. 85). In the list of metonymical examples connected to the already-mentioned responses, he included: INCREASE IN BODY HEAT STANDS FOR LOVE (e.g., *I felt hot all over when I saw her*); INCREASE IN HEART RATE STANDS FOR LOVE (e.g., *She makes my heart race*); BLUSHING STANDS FOR LOVE (e.g., *She blushed when she saw him*); DIZZINESS STANDS FOR LOVE (e.g., *I feel giddy every time I see her*); PHYSICAL WEAKNESS STANDS FOR LOVE (e.g., *She*

makes me weak in the knees); SWEATY PALMS STAND FOR LOVE (e.g., *His palms became sweaty when he looked at her*); INABILITY TO BREATHE STANDS FOR LOVE (e.g., *You take my breath away*); INTERFERENCE WITH ACCURATE PERCEPTION STANDS FOR LOVE (e.g., *He was blinded by love*); INABILITY TO THINK STANDS FOR LOVE (e.g., *He can't think straight when around her*); PREOCCUPATION WITH ANOTHER STANDS FOR LOVE (e.g., *He spent hours mooning over her*); PHYSICAL CLOSENESS STANDS FOR LOVE (e.g., *I want to hold you in my arms forever*); INTIMATE SEXUAL BEHAVIOUR STANDS FOR LOVE (e.g., *She showered him with kisses*); SEX STANDS FOR LOVE (*They made love*); LOVING VISUAL BEHAVIOUR STANDS FOR LOVE (e.g., *His eyes were beaming*); (Kövecses, 1991, p. 84).

Resulting from the existence of such amount of concepts related to the idea of love, Kövecses developed some linguistic tests to measure the relationship between 'romantic love' and the emotional attitudes associated to the other concepts. For instance, the word *but* – if used accurately – tends to be used when followed “by something contrary to our expectations” (Kövecses, 1986, p. 76). Following this linguistic assumption, concepts such “ENTHUSIASM, AFFECTION, SACRIFICE, SEXUAL DESIRE, INTIMACY” and so on and so forth, are connected to the Western definition of 'romantic love' (e.g., *I am in love with her but I feel affection toward her; I am in love with her but I feel sexual desire for her*; 1986, p. 77). However, there is a wide variety of love relationships with different loving standards and attitudes; therefore, he claimed that we would be more accurate in stating that “some concepts are connected to 'romantic' LOVE in stronger ways (AFFECTION, LONGING, INTIMACY, INTEREST) than others (KINDNESS, SEXUAL DESIRE)” (Kövecses, 1986, p. 78). In other words, the former are inherent in romantic LOVE. Indeed, when looking up 'love' in a dictionary, these inherent elements will be most likely mentioned in every single edition.

From all the examples and conceptual mappings we have briefly summarised above, Kövecses elaborated the outlines of two different cognitive models connected to the stages of 'love': the ideal and the typical model. The former was the result of examining “conventionalised linguistic expressions” (Kövecses, 1968, p. 96), whereas the latter involved the analysis of natural language.

Ideal love (Kövecses, 1986)

1. True love comes along.
The other attracts me irresistibly.
The attraction reaches the limit point on the intensity scale at once.

2. The intensity of the attraction goes beyond the limit point.
I am in a state of lack of control.
Love's intensity is maximal.
I feel that my love gives me extra energy.
I view myself and the other as forming a unity.
I experience the relationship as a state of perfect harmony.
I see love as something that guarantees the stability of the relationship.
I believe that love is a need.
 That this love is my true love.
 That the object of love is irreplaceable.
 That love lasts forever.

Love is mutual.
I experience certain physiological effects: increase in body heat, increase in heart rate, blushing and interference with accurate perception.
I exhibit certain behavioural reactions: physical closeness, intimate sexual behaviour, sex, loving visual behaviour.
I experience love as something pleasant.
I define my attitude to the object of love through a number of emotions and emotional attitudes: liking, sexual desire, respect, devotion, self-sacrifice, enthusiasm, admiration, kindness, affection, care, attachment, intimacy, pride, longing, friendship and interest.
I am happy.

The typical love model (Kövecses, 1986)

I search for true love.
I find true love.
The other attracts me irresistibly.
The attraction soon reaches the limit on the intensity scale.
I try to keep control of my emotions (the attraction): that is, I make an effort to prevent love's intensity from going beyond the limit.
The effort is unsuccessful, I lose control over love: love's intensity goes beyond the limit.
I am in a state of lack of control.
Love's intensity is maximal.
I feel that my love gives me extra energy.
I view myself and the other as forming a unity.
I experience the relationship as a state of perfect harmony.
I see love as something that guarantees the stability of the relationship.
I believe that love is a need.
 That this love is my true love.
 That the object of my love is irreplaceable.

Love is mutual.
I experience certain physiological effects: increase in body heat, increase in heart rate, blushing, and interference with accurate perception.
I exhibit certain behavioural reactions: physical closeness, intimate sexual behaviour, sex, and loving visual behaviour.
I experience love as something pleasant.
I define my attitude to the object of love through a variety of emotions and emotional attitudes: liking, sexual desire, respect, devotion, self-sacrifice, enthusiasm, admiration, kindness, affection, care, attachment, intimacy, pride, longing, jealousy, faithfulness, friendship, and interest.
I am happy.
Love is fulfilled in marriage.
Love's intensity decreases, it goes below the limit: love turns into affection.

The main differences between them are connected to the ideas of control and marriage. In the typical model, the agent is active: there is a search for love, but he/she is well aware of the fact that it is not everlasting; indeed, it suffers different periods of transformation to end in “peaceful affection in a natural way” (Kövecses, 1986, p. 174). Besides, in this model, the object of love might not “fall in love” at the same time or immediately, so a process of conquest would be required.

These models were grounded on the concept ‘romantic love’, but as Kövecses (1991) recognises, following Sternberg (1986), “there are eight possible types of love: ‘liking’, ‘infatuated love’, ‘empty love’, ‘romantic love’, ‘companionate love’, ‘fatuous love’, ‘consummate love’ and ‘non-love’” (p.93), which can be framed in these models as correspondences or deviations. In this way, Sternberg’s ‘romantic love’ (“intimacy and passion without commitment”; p. 93) would match Kövecses’ ‘ideal love model’ and Sternberg’s ‘consummate love’ (“intimacy plus passion plus commitment”; p. 93) would be placed within the typical model, whereas the remaining types are deviations of the different stages within those models; thus, examples of non-prototypical models of ‘romantic love’, such as “‘unrequited love’, ‘love on the rebound’, ‘love without increase in body heat’, or ‘love in which the beloved is not viewed as also a friend’” (p.92).

Barcelona (1992) used Kövecses’ analyses of American English as a starting point and expanded them by carrying out a bilingual project. He established a comparison between the models of ‘romantic love’ used in English and Spanish by studying everyday expressions, finding some divergences at conceptual and expressive levels. Using Kövecses’ (1986; 1988; 1991) corpora, he managed to find epistemic relationships between salient metaphors such as LOVE IS WAR and LOVE IS A TRICK due to the fact that they both imply effort and ability to obtain the target: love. Moreover, he included metonymy as a process playing a central role in defining ‘love’ through linguistic means, highlighting those connected to the physiological effects and behavioural patterns of romantic love, which could be gathered under a common metonymical principle: THE PHYSIOLOGICAL AND BEHAVIOURAL EFFECTS (THAT ARE POPULARLY THOUGHT TO BE) CAUSED BY AN EMOTION REPLACE IT. In doing so, he enlarged Kövecses’ list of love metonymies: PRAISES STAND FOR LOVE (e.g., *La piropeaba sin cesar*), COURTSHIP STANDS FOR LOVE (e.g., *Mike set his cap at Jenny*) and (LOVE) SIGHS STAND FOR LOVE (e.g., *¿Por quién suspiras?*). In addition, he organised the information he collected from his analysis into a model with different phases.

The prototypical model of romantic love (Barcelona, 1992)

Stage 1. Love is an indispensable object.
 Stage 2. Searching for the object of love.
 Stage 3. Finding the true object of love.
 Stage 4. Falling into the love “trap”.
 Stage 5. Love exists for the lover.
 Stage 6. Attempting to be reciprocated.
 Stage 7. The object of love falls into the love “trap”.
 Stage 8. Love exists for the object of love.
 Stage 9. Existence of a reciprocated love between the lover and the object of love.
 Stage 10. Love lasts until death.

After describing a prototypical model, he was able to claim that he found some differences when comparing the linguistic expressions of both languages. Among them we must highlight the most prominent ones:

- a) In Spanish, the concept ‘romantic love’ is inherently attached to the idea of necessity, indeed, the lovers make use of vocative expressions such as ‘*mi vida*’.
- b) In the metonymy THE BEHAVIOURAL EFFECTS OF THE EMOTION STAND FOR THE EMOTION, denotative meaning is not attached to praises in the English lexicon.
- c) The sexist connotations attributed to courtship are more pronounced in Spanish.
- d) The stages four and seven within this prototypical romantic model are not explicitly found in the Spanish lexicon since ‘*fall in love*’ equals ‘*enamorarse*’ when translated into Spanish. However, there are similar expressions that may suggest this ‘*fall*’.

Vaquero Luque (2020) illustrated the conceptualisation of love in contemporary English by analysing linguistic expressions within a corpus of the speeches and papers of three experts in the analysis of love: Esther Perel, Alain de Botton and Helen Fisher. The latter carried out scientific research to categorised the concept ‘romantic love’ in three main blocks: lust, attraction, and attachment. These are three different systems that may overlap, but ‘romantic love’ tends to begin with one of these feelings – the sex drive or libido, the choice of a romantic partner, or feelings of unity within a long-term relationship –, which she connects with the mating, pair-bonding and parenting functions, respectively. Accordingly, when analysing the linguistic produces of the already-mentioned experts in love relationships, she classified the metaphors and metonymies they used on these three categories, providing some examples from the previous CL literature on the conceptualisation of ‘love’. In doing so, she found new source domains within the different branches of ‘romantic love’.

In those connected to sexual drive, she found the presence of these domains: LIVING ENTITY (e.g., *How to keep eroticism and desire alive?*), PHYSICAL NEED (e.g., *Craving for sexual gratification*), AIM (e.g., *The pursuit of pleasure*), meeting (e.g., *Sexual encounters*), ENTITY MOVING UPWARDS (e.g., *Sexual arousal*). The concept ‘romantic love’ was explained as a LIVING ENTITY (e.g., *Until love dies*), ADDICTION (e.g., *When you are in love you are on crack*), BATTLE (e.g., *Win the beloved back*), ACTIVITY (e.g., *Early stages of passionate love*), ENTITY MOVING UPWARDS (e.g., *It raises the red flame of eroticism*), CHOICE OF A HUSBAND (e.g., *We throw a cordon of love around the chosen one*), POSSESSED OBJECT (e.g., *Lost love*), EXCHANGE (e.g., *Unrequited love*). Eventually, the ones connected to attachment: AIM (e.g., *Pursue a potential partner*), EVENT (e.g., *They continue to love each other*), FIRE (e.g., *Couples who have a spark*), CONTAINER (e.g., *When you enter into a relationship*), WARMTH (e.g., *The marriage can be a very warm, affectionate relationship*), PLACE OF SHELTER (e.g., *The relationship became the harbour where we were going to vest many of our most important human needs*), POSSESSED OBJECT (e.g., *Where is my returned investment?*), SUPPORT (e.g., *Who am I going to rely on? I need you to be my rock*), COLLABORATIVE WORK (e.g., *The marriage can be excellent teamwork*), HARD WORK (e.g., *The true hard work of love and relationships*), ABILITY (e.g., *the ability to... and maintain a stable, long-term partnership*).

Furthermore, in her linguistic-anthropological search grounded on Helen Fisher’s work, she found new lexical items related to the contemporary realisation of the concept ‘love’, such as “*primary partner*” or “*back-up mate*”. With the results from her study, she was able to create a contemporary model of ‘romantic love’, including the three branches of it.

Contemporary model (Vaquero Luque, 2020)

Sexual drive/lust: reproductive purposes.
 Romantic attraction: choose a partner.
 Attachment: rear the offspring together/marriage-common life goals. Companionate love (feelings of calm, security).
 Then, no commitment may come:
 Change partner.
 Multiple simultaneous partners – polyamory (“primary partners”, “back-up mate”).

In the sphere of music, the lyrics of relevant songs have been analysed to study different lexical, grammatical, and semantic characteristics, as in Bértoli-Dutra (2014), Motschenbacher (2016), Brett and Pinna (2019), Trotta (2013), Jansen and Westphal (2017) or Werner (2012). However, few authors have addressed the semantic conceptualisation of ‘love’ through the lyrics of songs. In this group, we must mention Kreyer’s study (2012) on the love clichés of pop songs and Sánchez Rivera (2020) on the most consistently repeated love metaphors in pop/rock songs. Their corpora were comprised of less than fifty songs and involved the lyrics of German and Spanish songs, respectively. Kreyer used a pilot corpus of the ‘Giessen-Bonn Corpus of Popular Music’ (Kreyer and Mukherjee 2007) – the 48-selling US albums of 2003 – and Sánchez Rivera a compilation of 40 relevant songs in the 80s and 90s and 2000s. Given that this study involves English and Spanish, we will only refer to Sánchez Rivera’s study outcomes. Among the metaphors she found, the most frequently used are: LOVE IS WAR (e.g., *No hay un corazón que valga la pena, ni uno solo que no venga herido de guerra*); LOVE IS AN ILLNESS (e.g., *Soy el remedio sin receta y tu amor mi enfermedad*); LOVE IS A GAME (e.g., *No me verás pidiéndote revancha*); and LOVE IS HEAT (e.g., *Te necesito como a la luz del sol, en este invierno frío, pa’ darme tu calor*). Thus, she ended up defining love as a double-edged emotion that could be described as invoking sublime contradictory feelings.

Climent and Coll-Florit (2020) have recently worked on the counterpart to this study, which they claimed to be the first and latest semantic analysis of love songs (within the framework of CTM) aiming at conceptualising ‘love’ and observing its evolution. After analysing “the most commercially successful hits in the USA” from 1946 to 2016, considering only those songs written in the English language, these authors concluded that ‘love’ is conceptualised in “three progressive degrees of proximity: LOVE IS CLOSENESS (e.g., *I’m closer than I’ve ever felt before*), LOVE IS PHYSICAL CONTACT (e.g., *I wanna hold your hand*), and LOVE IS UNITY (e.g., *You let her under your skin*)”. Moreover, they pointed out the existence of a “non-egalitarian type of love” through the metaphors LOVE IS POSSESSION (e.g., *I can make you mine*) and love is bondage (*Ain’t gonna set you free now*). In their future lines of research, they suggested the examination of a larger corpus, the analysis of songs from other cultures and languages, the introduction of more recent songs in the corpus and the focus of study to be placed on ‘love’ from a wider perspective, that is, including the sexual sphere of love relationships.

4. METHODOLOGY

In order to develop the future lines of research suggested by Climent and Coll-Florit (2020), we have collected the lyrics of the songs that have been most commercially successful from 2012 to 2022 – labelled as number-one hits in the *40 Principales* Radio Show⁴ in such period – from online sources. The selected range of time (2012-2022)⁵ allows us to observe the current conceptualisation of ‘love’; the gathering of songs from a well-renowned music show ensures the objectivity and relevance of the selected texts, as required for this study.

Considering the amount of songs comprising the corpus and to facilitate the use of data in both the manual and automatic searches, we have categorised the 356⁶ titles in terms of language⁷: 233 songs written in English (41.074 words) vs. 123 songs written in Spanish (23.797 words)⁸.



The strategy used in the extraction of linguistic expressions containing conceptual mappings involves searching for sentences including lexical items from different source domains. After the selection of possible metaphorical and metonymic expressions connected to source domains, we have followed the *Metaphor Identification Procedure* (MIP), as provided by Barcelona (2002), which consists in:

- 1) Creating a list of lexical items connected to possible source domains, according to the literature. This list of lexical units can be found in Appendix 1.

⁴ The ranking published by the *40 Principales Radio Show* reflects the most popular hits in Spain. The reason behind the choice of such a radio programme lies behind the idea that Spanish radio listeners are the ones selecting the order within the given ranking.

⁵ The chosen time span covers the songs appearing on the list from 2012 to March 2022

⁶ These titles are included in the list of references in a section called ‘Data corpus’

⁷ The songs written in a language other than English or Spanish are not included in this study

⁸ In the number of words, repeated refrains and phrases are not included.

- 2) Searching for these lexical units in sentences within the English/Spanish corpora with *Sketch Engine*.
- 3) Searching the corpora manually to widen the scope of search, collecting in this way all the love metaphors and metonymies.
- 4) Identifying the source domains in which these items occur.
- 5) Establishing epistemic and/or ontological mappings for the CM according to the examples.
- 6) Identifying the most salient metaphors and metonymies.

Given that we are dealing with a corpus-driven research method, it is relevant to mention the software that has been used to go through the corpora in the first place: *Sketch Engine*. It allows us to know the ‘typicality’ of a word or phrase within a given corpus, saving us from the need to review thousands of examples one by one. Hence, after having created the list of lexical units in step 1)⁹, we have introduced them into the software, obtaining their frequency, collocation, and some examples of their uses in the corpora.

Besides, to widen the scope of the study, we have improved the quality of the results by scanning the texts manually so as to grasp the metaphors and metonymies we may be missing after the automatic search. After identifying the linguistic expressions, which can be found in Appendix 2, we have created a top-ten ranking of the most salient metaphors in the corpora to ensure the explanation of the key concepts involved in the conceptualisation of love.

On account of space limitations, we have selected examples of the most repeated lexical units (within different linguistic expressions) and those different to the ones presented in previous research projects to provide an accurate description of the workings of the most productive metaphors and metonymies that shape the concept ‘love’. These examples are included in a chart, written in italics with the lexical unit that activates the metaphor/metonymy in regular typing, in the following section.

⁹ In the design of this corpus, we searched for lexical units connected to the list of metaphors and metonymies provided by Kövecses (1986). In this paper, we have enlarged the scope of search by including some other words related to the mappings of the authors that have been mentioned in the theoretical framework section of this paper.

5. DATA ANALYSIS AND RESULTS

According to the *Sketch Engine* word list, ‘love is the 37th most frequent word and the second lexical verb in the English corpus, whereas it appears on the 53rd position in the Spanish corpus.

WORDLIST English Corpus (4,452 items | 47,441 total frequency)

Word	Frequency	Word	Frequency	Word	Frequency	Word	Frequency	Word	Frequency
1 i	2,313	11 n't	692	21 on	366	31 know	280	41 what	224
2 .	2,189	12 my	554	22 but	325	32 be	275	42 now	206
3 you	1,912	13 that	543	23 of	315	33 up	275	43 -	204
4 the	1,303	14 we	490	24 like	314	34 so	262	44 this	202
5 ,	838	15 do	481	25 all	311	35 when	262	45 can	201
6 it	814	16 's	469	26 for	297	36 're	261	46 'll	197
7 to	800	17 'm	466	27 :	295	37 love	249	47 no	190
8 and	778	18 in	462	28 [293	38 is	234	48 get	182
9 me	768	19 '	433	29 hyperlink	292	39 got	231	49 with	182
10 a	694	20 your	395	30 ?	282	40 just	231	50 cause	181

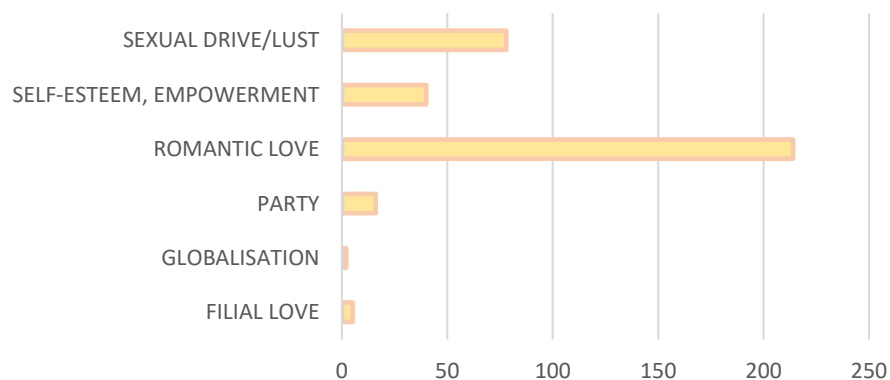
Rows per page: 50 1-50 of 4,452

WORDLIST Spanish corpus (4,225 items | 28,002 total frequency)

Word	Frequency	Word	Frequency	Word	Frequency	Word	Frequency	Word	Frequency
51 hay	71	61 ?	61	71 del	47	81 tiene	42	91 sabes	38
52 vida	69	62 nos	60	72 esta	46	82 cómo	41	92 eres	38
53 amor	67	63 vas	56	73 ni	46	83 gusta	41	93 conmigo	37
54 al	67	64 mis	55	74 estoy	45	84 oh	41	94 quieres	37
55 le	64	65 ¿	55	75 hoy	45	85 contigo	39	95 fue	36
56 nunca	64	66 aunque	54	76 vez	45	86 va	39	96 eso	36
57 tengo	64	67 he	52	77 nada	44	87 está	38	97 ver	35
58 ella	62	68 bien	51	78 *	43	88 tienes	38	98 otra	35
59 tus	61	69 ser	50	79 aquí	43	89 estás	38	99 puedo	35
60 así	61	70 corazón	47	80 tiempo	42	90 mundo	38	100 hasta	35

Rows per page: 50 51-100 of 4,225

This information is of great relevance considering that the corpus under examination do not only comprise romantic love songs. Indeed, its thematic realisation includes other topics: **Thematic realisation in 2012-2022 n.1 music hits**



In the search of love metaphors within the corpus, following the procedure that has been explained above, we have found forty love metaphors – in 1093 tokens – connected to the following source domains: TRANSACTION, CLOSENESS, WAR, JOURNEY, APPETIZING FOOD, UP, EXCLUSIVENESS, FREEDOM, PHYSICAL FORCE, POSSESSION, COMPETITION, MUSIC, GAME, SUBSTANCE, RELIGION, FIRE, LIGHT, HUNT, NEED, CRIME, EXCLUSIVENESS, UNITY, SKILL, NUTRIENT, MAGIC, ILLNESS, CHOICE, HIERARCHY, BEAUTIFUL, AN ANIMAL, A VEHICLE, A CHILD. The top-ten predominant CM being¹⁰:

1. LOVE IS A JOURNEY (92 tokens)

1. *Súbete a mi nave, pongamos rumbo a un mundo que te haga sonreír* [40]
2. *Si a ti te pasa lo mismo, vamos para adelante y llegamos hasta el final* [32]
3. *We sail into infinity* [13]
4. *This is not a drive-by* [21]
5. *Will we walk down the same road?* [117]
6. *You said forever and now I drive alone past your street* [323]
7. *Which way leads to forever?* [327]
8. *A la luna voy a llevarte* [236]
9. *Tú elegiste tu camino aunque yo quede lejos* [246]
10. *Any road you take you know you'll find me* [264]
11. *Que la luna nos guíe al caminar* [316]
12. *Me dejaste abandonado en medio de la noche* [333]
13. *What are we chasing?* [340]
14. *Y cambié todos mis pasos para ver cómo caminas* [307]
15. *Cuando te quiere, ya solo hay una dirección* [301]
16. *When we are both so deeply stuck in our ways* [346]
17. *Formas parte de este sueño y yo contigo llegaría hasta el final* [196]
18. *Where do you wanna go?* [185]
19. *Fly in first-class through the air* [201]
20. *Let's find a place where happiness begins* [281]
21. *Hasta dónde llegaremos, dime* [285]
22. *What can I do to take us back to the beginning?* [286]
23. *For me, it isn't over* [1]
24. *I go back again, fall off the train, land in his bed* [71]
25. *We will run away to another galaxy* [92]
26. *Don't want for us to end where do I start?* [100]

¹⁰ In brackets we find the number of linguistic metaphorical expressions and in square brackets the number given to the song containing such example, as listed in the 'Data corpus' section in References.

After analysing the 92 examples we have found representing this conceptual metaphor, we can establish the following correspondences:

Source: JOURNEY

Target: LOVE

Ontological:

The travellers are the people within the love relationship. According to the examples, the lovers are part of monogamous relationships, marked by the use of the pronouns ‘we’/‘us’ and by some personal and possessive pronouns that clarify this assertion such as ‘I’ and ‘his’ in 1.24, or ‘you’ and ‘I’ in 1.6.

The beginning and the end of the journey match the initial and final stages of the relationship, as in examples 1.20, 1.22 or 1.2, 1.17, respectively. The lexical units used for signalling these temporal references are: *final*, *begin(ning)*, *end*, *start*, *acabar*, and *forever*. The most repeated items are connected to the end and the destination, which is varied: *un mundo que te haga sonreír* (1.1.); *infinity* (1.3.), *forever* (1.7)¹¹, *a la luna* (1.8.), *his bed* (1.24); or *another galaxy* (1.25), *a tus caderas*. Besides, considering the impact of the CM LIFE IS A JOURNEY in our culture, the end of the relationship could also be interpreted as the end of life, as in 1.2.

The *roads/paths/ways*¹² they go through along the journey are the situations they encounter while being in the relationship. These are expected to be shared by the lovers, but in cases of ‘unrequited love’ – or ‘rebound love’ –, the lovers might have different landscapes; in this way, the ‘mutual’ character of ‘ideal romantic love’ is left out, which can be seen in examples such as 1.6., 1.9., or 1.12. Nevertheless, reciprocity is described to be an important feature of ‘love relationships’ because the lovers want to make sure they will travel together towards the same destination: *will we walk down the same road?* (1.5.). Concerning this idea, it is noteworthy to mention an example in which the lover/traveller make concessions so as to keep sharing paths with the beloved one: *y cambié todos mis pasos para ver cómo caminas* [307]. Despite this, most of the lovers confide in the predestined nature of their love and state their paths/ways/roads will finally cross, as in 1.10., or 1.15 effortlessly.

¹¹ This temporal marker is used in spatial terms to emphasise the intensity of the feeling by referring to its duration

¹² Grounded on the primary metaphor LIFE IS A JOURNEY

Epistemic: The journey corresponds to the emotion ('love').

The quality of the journey corresponds to the quality of the relationship. The travellers are said to go *on foot*, by *boat*, *train*, *car*, or *rocket ship* and the ticket to their travel can be tourist, business or *first-class*, depending on the kind of relationship they have, and the positive or negative features attached to it, as in example 1.19.

The vehicle used to travel is the love relationship. The most repeated ones have been mentioned in the previous paragraph, but they can also be hinted at by observing verbs of motion such as *go*, *walk*, *drive*, *fly* or *sail*, which are the most frequently used. It is also relevant to mention that some of the travellers change their means of transport in the middle of the journey: *a ti te saldrán las alas, y yo seguiré rodando* [180], which is a sign of the temporary character of relationships. These shifts always make reference to a more efficient means of transport, leading us to the correspondence: the speed of the journey is the intensity of the relationship¹³.

The duration of the journey is the duration of the relationship. It is represented in spatial terms through the words and phrases: *far (away)*, *a million miles ahead* and *(demasiado) lejos* and temporally by means of the expression *be over* (e.g., 1.23). Despite their expectations, some of the paths diverge at certain points and some life travellers never get to share paths even though they want to. However, they all seem to be thrilled at the idea of getting successfully to the end of that loving journey, despite having doubts on its nature being prosperous (e.g., 1.13; 1.21.).

The examples we have found within this conceptual metaphor mainly reflect the source-path-goal mappings of 'romantic love' since the lovers/travellers have chosen a partner they feel attracted to and have expectations regarding the love relationship/journey, but in most of the cases their expectations cannot be met because of being an example of 'unrequited romantic love'. Thus, the feelings of security and calmness associated with the 'attachment' stage are never obtained. It is also interesting to mention that the only linguistic expression connected to the actual outcome of the journey makes reference to the end of the journey being a sexual encounter; that is, *land in his bed* (1.24.). In this case, we would be entering the domain of 'lust love'.

¹³ A correspondence also established in the metonymical use of a means of transport for the speed it can reach (*fly*, *sail*)

2. LOVE IS A TRANSACTION (90 tokens)

1. *We call it off again last night* [30]
2. *She's not the type to give herself enough love* [335]
3. *Porque el amor no se compra con nada* [310]
4. *Entregarlo todo y quedarme con 0* [292]
5. *Giving love but getting nothing back* [102]
6. *Guess she gave you things I didn't give to you* [1]
7. *Mi vida entera te daré* [247]
8. *I'm gonna give you security* [2]
9. *You gave me nothing at all but still you're in my way* [15]
10. *Te entrego mi corazón, si aún lo quieres* [24]
11. *Se vende un alma nueva, sin usar* [25]
12. *Yo espero si tardas porque creo que te debo mucho* [26]
13. *No tengo mucho que ofrecerte, ¿ves?* [40]
14. *I'll give you something big enough to tear your ass in two* [51]
15. *I stole and burnt your soul* [57]
16. *I spend her love until she's broke inside* [62]
17. *No te atrevas a pedirlo, no tengo más para ti* [64]
18. *Give your all to me, I'll give my all to you* [81]
19. *You ask for more than I could give* [93]
20. *To keep the goddess on my side, she demands a sacrifice* [106]
21. *I make sure that he's getting his share* [124]
22. *You'll never buy my love* [160]
23. *Déjame devolverte las rosas que son venenosas* [328]
24. *Yo no tengo para darte ni un peso, pero sí puedo darte mis besos* [321]
25. *What you see is what you get* [241]
26. *Ahora comprendo que no puedes darme aquello que no tienes* [248]

After going through the 90 linguistic expressions, we can observe the following mappings:

Source: A (/N ECONOMIC) TRANSACTION

Target: LOVE

Ontological:

The valuable object involved in the transaction is love. In the examples, this valuable object is introduced by the pronoun *it* or metonymically presented as *soul* (e.g., 2.15), *life* (e.g., 2.7) or – literally – *love* (e.g., 2.22) to make reference to the belongings

(e.g., *pesos in 2.24*), emotions (e.g., *security in 2.8.*) and features of the lovers (e.g., *something big enough to tear your ass in two in 2.14.*). Moreover, the object can also be described in a polarised way by means of the pronouns *everything* and *nothing*, as well as by expressions containing those meanings, such as *aquello que no tienes (2.26)* or *what you see (2.25)*. The polarisation in the description of the exchange marks the intensity of the feeling: the traders get everything or nothing at all (e.g., 2.4.)

The traders are the lovers. Both of them¹⁴ are expected to be beneficiaries of the exchange/relationship. They lead the bidding for the valuable object by asking the other party involved for the things they are interested in (e.g., 2.19), while they offer what they have (e.g., 2.24). A slight modification must be added to this mapping, given that some examples such as 2.2. show the same person being the agent and the recipient of the action, as exemplifying the idea of self-love.

The economic transaction corresponds to the actions of giving and receiving; therefore, the most frequently used verb is *give* whose meaning is reinforced with a synonymous word: *entregar*. The other verbs expressing this transaction are *buy, vender, ofrecer, steal, ask for, pedir, deber, waste, get, pagar* and *call off*, which highlight the nature of the transaction. Besides, they mark there is not an actual beneficial transfer between the parties: the traders make offers (e.g., 2.7., 2.18.) and demands (e.g., 2.19., 2.17.), but the valuable object is only transferred (and used) without the consent of the owner: 2.15., 2.16.

Epistemic:

The value of the objects to be exchanged equals the value of the experiences and emotional support within the love relationship. However, the positive/mutual exchange between the traders does not reflect a successful outcome in the examples we have collected from the lyrics¹⁵. Indeed, the words qualifying the value are also polarised: *caro, barato* and the outcome is one of the parties being *broke* (e.g., 2.16.; 2.4.) or with the feeling that they have made a poor investment (e.g., *I've wasted my nights [16]*). In addition, the examples also show that *prices* are variable units: *su ex ya no vale nada [291]*.

¹⁴ We are still dealing with monogamous relationships

The idea of equality presented in Kövecses (1986) underlies this conceptual metaphor since, following the prototypical model of ‘ideal romantic love’, love is “mutual in degree” (p.95). Therefore, the concept under study has been traditionally associated with commercial transactions. Nevertheless, in most of the examples, we only get to know the offers and/or demands of one of the people involved in the action, alongside with their reproaches and aspirations, with no positive transfer taking place. Providing that there is clear predominance of an asymmetric situation, reciprocity is no longer present in this contemporary model, as opposed to Kövecses’ (1986) analysis of both typical and ideal prototypical models of ‘romantic love’.

3. LOVE IS CLOSENESS (77 tokens)

1. *Give me no reason for me to stay close to you* [108]
2. *Yo estaré muy cerca de tus pasos para que no te caigas* [68]
3. *My life is easy when I ain't around you* [89]
4. *You spent some time away* [145]
5. *Hoy te encuentras lejos de mi vida* [64]
6. *Algo en mí se me para cuando ella se separa* [285]
7. *He soñado el momento de verte aquí a mi lado dejándote llevar* [9]
8. *Sigilosamente yo a ti me acercaba* [19]
9. *I thought I'd never lose her out of sight* [34]
10. *I need you closer* [78]
11. *I want you by my side so that I never feel alone* [84]
12. *Y ahora que te tengo al lado me siento mucho mejor* [196]
13. *Apenas sale el sol y tú te vas corriendo* [191]
14. *Praying you stay by my side* [267]
15. *No sé si de ti alejarme* [345]
16. *We're skin to skin* [227]
17. *I will never leave your side* [322]
18. *You were standing by my side* [116]
19. *Te tuve cerca y ahora estás tan lejos* [159]
20. *Separados por el hielo* [100]
21. *Every time you're not around, I'm slowly drifting away* [88]
22. *No importa que llueva si estoy cerca de ti* [40]
23. *Wherever to get away from me* [21]
24. *But you can't stay away from me* [105]
25. *Cuando estás bien te alejas de mí* [175]
26. *Just take my hand and hold me tight* [160]

The 77 examples collected for this conceptual metaphor are created around the same ontological mapping: the physical distance between two people is the emotional distance between the lovers. Therefore, the most repeated words and phrases are *close/cerca*, *away/lejos*, *distance*, and *by x's side/al lado*, followed by verbs implying physical contact such as *hug*, *hold*, or *kiss*). It is noteworthy to mention the metonymical nature of this metaphor, which is based on the effects of the emotion: PHYSICAL CLOSENESS STANDS FOR LOVE. In fact, most of the linguistic expressions used to convey such conceptual meaning have to do with the behavioural patterns of the lovers: approaching or separating themselves from the other. In most of the examples, at least one of the lovers is willing to approach the other (e.g., 3.7.; 3.10., 3.14.). Besides, we must make reference to its intrinsic connection with the CM LOVE IS A UNITY OF PARTS since it is one of the most inherent features of 'love': the existence of a perfect irreplaceable partner for each of us that makes us whole. An idea reinforced by their closeness within the top10 and by examples such as 3.6 or 3.20. However, there are also examples in which one of the lovers rejects such closeness because of the negative implications it brings along; for instance, in 3.1., there is not a balanced/mutual exchange in the relationship; or in 3.3., problems arise when the lovers are close.

In this conceptual metaphor, we find contradictory elements: most of the examples are connected to the opposite meaning of the source: there is physical and emotional distance between the lovers even though there is willingness to approach the beloved person. Despite the references to emotional intimacy on the part of one of the members of the love relationship that describe an interest in supporting the beloved person (e.g., 3.2; 3.12., 3.17), reciprocity is not found in most of these examples: one of the parts is willing to *get away from* the other (e.g., 3.23., 3.13., 3.9.). The unsatisfactory feeling evoked by this situation, opposes the satisfaction resulting from seductive/sexual behaviour: e.g., 3.16., or *grab on my waist and put that body on me* [178]). Indeed, we get these results when this conceptual metaphor is compared with LOVE IS PHYSICAL CONTACT – a CM that is embedded within the idea of *closeness* – or the metonymic mapping PHYSICAL CLOSENESS STANDS FOR LOVE. Hence, given that the 'romantic' type of love is mainly presented as opposing this concept – i.e., DISTANCE, if referring to such negative realisation, we have to place it in the category of 'unrequited romantic love'. Nevertheless, when looking at the positive connotations of the mapping, it would be categorised into the 'lust love' branch of love, as evoking sexual images.

4. LOVE IS UNITY (74 tokens)

-
1. *Que nuestro corazón late al mismo tiempo* [295]
 2. *Watch the world unite* [80]
 3. *You are part of me now* [71]
 4. *Sin ti solo soy un zombi* [113]¹⁶
 5. *Think you left me broken down* [10]
 6. *Now and then I think of when we were together* [12]
 7. *Tú me quieres, yo te quiero, entonces, ¿por qué no estar juntos?* [24]
 8. *You and me together nothing is better* [27]
 9. *I knew we'd become one right away* [28]
 10. *We're never ever getting back together* [30]
 11. *You needed space, we break up* [47]
 12. *Mientras que buscamos juntos la salvación* [113]
 13. *I had my first heartbreak* [34]
 14. *Tell them that my heart is broken* [43]
 15. *We'll get through it all together* [322]
 16. *No one needs to be alone* [102]
 17. *Que juntos es posible* [68]
 18. *You are part of me now, so where you go I'll follow you* [71]
 19. *A veces tanta terquedad intenta separarnos* [72]
 20. *It won't be too long till we're back as one again* [76]
 21. *We could be together as long as skies are blue* [86]
 22. *I'm dancing on my own* [97]
 23. *Me cansé de vender por piezas nuestro amor* [100]
 24. *I might have thought that we were one* [109]
 25. *Even when we're apart I know my heart is still there with you* [122]
 26. *I'm better sleeping on my own* [137]

In the 74 examples found in connection with this conceptual metaphor, we find less variety of lexical units than in previous metaphors; thus the mappings are concentrated around two ideas: the love puzzle and its pieces.

Source: A UNITY OF PARTS

Target: LOVE

¹⁶ It is relevant to mention how the cultural concept 'zombie' has been extended to define 'lovelessness' by referring to the lack of a relevant part of the 'self' (brain/lover)

Ontological correspondences:

The unity of the parts is love. The selected words to represent the idea of unity involve the adverb *together* (e.g., 4.6., 4.7., 4.8., 4.10., 4.15., 4.21) and the verb *break* (e.g., 4.5., 4.13., or 4.14.), followed by references to the dichotomy whole-part: e.g., *part* in 4.18., *one* in 4.24, or *piece* in *you cut out a piece of me* [334]. Moreover, the wholesome character of love can be metonymically represented by the organ associated with such emotion, based on the effects of the emotion on the given organ, as in 4.1.

The pieces of the puzzle are the lovers. Most of the examples involve monogamous relationships grounded on the traditional idea that only two pieces are created to fit together (e.g., 4.21., 4.9.), which justifies the dismissal of the piece that does not meet the criteria to fit in the love puzzle: e.g., 4.13., 4.14. Through these examples, we can observe the binary opposition between the power of the union (e.g., 4.15., 4.17) versus the weakness of the separated parts (e.g., 4.4., 4.5.). Nevertheless, less numerous cases go against this traditional stance on love by shedding light onto the power of being autonomous *on x's own* (e.g., 4.22., 4.26)

Kövecses (1986; 1991) claimed this metaphor to be the most central one when conceptualising 'romantic love'. Apart from the relevance given to this metaphor in theoretical and practical terms, the information provided by the examples cited above leads us to consider the traditional concept of unity is still present in our conceptual minds. Accordingly, the lovers are the pieces and for true love to occur these pieces must be joined. Therefore, the emotion is depicted as a necessity and the union as an unavoidable predetermined event. Moreover, the qualities of the lovers are exploited to a maximum level when being united¹⁷. In this way, most of the examples are to be placed within the thematic realisation of break-ups or the already-mentioned 'unrequited romantic love' since most of the pieces of the love puzzle do not fit; hence, the 'unity' is broken. Nevertheless, we have found a new version of this puzzle theory in which individuals are already portrayed as complete entities (or puzzles) which do not require exterior elements to be fulfilled.

¹⁷ This idea is also extended to the union of the members of society in an attempt to create a bond between the parts of a globalised world.

5. LOVE IS POSSESSION (68 tokens)

-
1. *All of them bitches hating that I have you with me* [302]
 2. *Ese tesoro tiene pirata* [303]
 3. *Qué tan loco sería si yo fuera el dueño de tu corazón* [330]
 4. *Hold me, I'm yours* [181]
 5. *You can have me and my sister* [7]
 6. *Boy you got me, I can't ignore it* [2]
 7. *I still believe that you'll be mine* [11]
 8. *You rose to claim it* [27]
 9. *I belong with you, you belong with me* [41]
 10. *I ain't looking for someone to call my own, but you could be mine* [49]
 11. *Sé que tú eres mía. Dile que en tu cama está mi nombre* [119]
 12. *None of them bitches ain't taking you* [124]
 13. *I just want you for my own; I got to have you* [132]
 14. *Only I own me* [139]
 15. *Si tienes la opción de tener o temer* [248]
 16. *No soy de ti ni de nadie* [175]
 17. *Que lo que es tuyo siempre regresa* [242]
 18. *Si por mí fuera, haría lo imposible por tenerte entera* [285]
 19. *Your heart is all I own* [214]
 20. *You got me thinking about when you were mine* [197]
 21. *Desde que te vi supe que eras para mí* [269]
 22. *Si me tuviste, me dejaste ir* [64]
 23. *Can I have your daughter for the rest of my life?* [92]
 24. *Quiero tenerte y sentirte cerca de mí* [270]
 25. *What are you leaving for when my night's yours* [356]
 26. *Eres mi muñeco y te haré vudú* [317]

The 68 examples we have collected from the lyrics have led us to the following correspondences:

Source: POSSESSION

Target: LOVE

Ontological:

The action of possessing someone is love. This mapping is triggered by the use of the following verbs which are ordered according to their frequency: *have*, *own*, *get*, *belong with*, *take*, *claim*. In the use of the latter verb that is included in example 5.8., we

can see traces of a different metaphor that is implied in the idea of possession: LOVE IS A HIERARCHY because one of the lovers transfers power over his/her life to the other so that the former becomes vulnerable (an object, if considering the presence of the lexical verb *own*, as in 5.19) and the latter becomes the controlling agent. It is also noteworthy to mention the use given to the verb *to be*: to describe the already-mentioned submissive state (e.g., 5.4, 5.11) or to order one of the parties involved to get into it (e.g. *be mine*).

Through this idea of possession, we go back to a metaphor that has been mentioned earlier in the paper: THE OBJECT OF LOVE IS A VALUABLE OBJECT (e.g., 5.2) and it is relevant to state that there are clear references to two types of love: romantic and lust. The main difference between them as regards the mappings of this metaphor is that in ‘romantic love’, there is only one possessor and one possessed object (e.g., 5.9) but when dealing with ‘lust love’, the possessor can have more than one possessed objects, as in 5.5. Alongside with the idea of value being attributed to the object of love, some examples show the existence of other suitors to that object, as hinted by 5.1 or 5.12, but the ‘romantic’ relationship between the parts is depicted as exclusive (e.g., 5.9) and inevitable (e.g., 5.6).

The owner of the possessed object is the lover. The relationship between these two elements is marked by possessive pronouns and determiners such as *yours*, *mine* or *my* (*own*), but also by means of a lexical unit denoting possession: *dueño* (e.g., 5.3). Moreover, it is relevant to mention how women used to be owned by their fathers before their power being transferred to their lovers; a cultural practice that is reflected in an example of the corpus (5.23). However, we also find expressions that go against the external manipulation of the self, such as 5.14. or 5.16, and annulate the transfer of power by strengthening the idea of self-love.

6. LOVE IS A PLACE (68 tokens)

1. *Hello from the outside* [134]
2. *My seat 's been taken by some sunglasses asking about a scar* [20]
3. *No encuentro la salida hacia dentro de tu amor* [25]
4. *Vas a quedarte porque te juro que voy a cuidarte* [254]
5. *We are here, alone in our universe* [13]
6. *You thought that I'd come running back* [10]
7. *Por esto te pido que vuelvas* [19]

8. *I've been locked out of heaven* [33]
9. *I just wanted you to let me in* [59]
10. *Vas llegando adentro* [68]
11. *Solo basta estar aquí* [72]
12. *I go on too many dates, but I can't make them stay* [97]
13. *I had to let her through the door* [98]
14. *Now I'm on the outside* [108]
15. *Durmiendo a la intemperie, sin techos ni paredes* [113]
16. *Nosotros somos los de: me quedo, si te quedas* [130]
17. *I'm drowning in this silence, baby, let me in* [346]
18. *¿Por qué volviste si te vas a ir?* [159]
19. *Y ahora estoy aquí tan bien en el Edén contigo* [262]
20. *I don't like your kingdom keys* [208]
21. *I'll be fucked up if you can't be right here* [343]
22. *Ojalá no vuelvas y te pierdas por ahí* [317]
23. *Break down these walls and come on in* [220]
24. *Take me back because I wanna stay* [331]
25. *Ya no tengo nada que buscar fuera de aquí* [336]
26. *I'll be here forever, spinning round inside these walls* [305]

The notion of 'spatial location' is one of the basic knowledge structures we acquire from physical experience. Indeed, most of the examples found in the corpora are adverbs and prepositions (e.g., *here, there, outside, out of, inside*) that help to explain the kind of relationship the lovers hold by describing a reference point. The conceptual metaphor presented in this section refers back to the well-established STATES ARE LOCATIONS metaphor and we tend to establish the following correspondences to comprehend such complex concept:

Source: PLACE

Target: LOVE

Ontological:

The place corresponds to love. The examples of the text provide a description of such place by means of words such as *walls* (e.g., 6.26), *door* (e.g., 6.13), *seat* (e.g., 6.2), *heaven* (e.g., 6.8), *Eden* (e.g., 6.19) and *kingdom* (e.g., 6.20). Therefore, we can state that, in general terms, it is an enclosed place with a protective character that is ascribed to be pleasurable or comfortable by means of the cultural ideas associated to *heaven* and *Eden*.

The inhabitants of the place are the lovers. In this mapping we need to be more specific since there seems to be only one permanent inhabitant of the place (e.g., 6.12) and different people that come in and out of the place (e.g., 6.18). This claim is supported by the use of verbs such as *quedarse* (e.g., 6.4), *llegar* (e.g., 6.10), and *volver* (e.g., 6.22).

The previously presented ontological mapping is connected to two epistemic ones: the willingness to stay in the place is the romantic interest to be involved in the love relationship and the conditions to stay in the place are the conditions to hold a love relationship with its inhabitant. Most of the examples show situations in which the lovers are not at the same point – as we could see in the previous paragraph – and one of the main reasons behind the difference concerning their reference points lies with the fact that the inhabitant has the right to *lock sb out* (e.g., 6.8), *let sb in* (e.g., 6.17), or *take sb back* (e.g. 6.24), which suggests a hierarchical relationship between the parts.

Apart from the willingness to share a safe space with the beloved person (e.g., 6.19), in most of the examples people have no company. This may be justified in two ways: (1) their significant others have no feelings for them – or do not comply with the conditions to be met (e.g., 6.20)–, which places them on the outside and within a type of relationship grounded on ‘unrequited love’ (e.g., 6.14, 6.21), or (2) someone has a romantic interest in them and is trying to penetrate the ‘walls’ of self-love which protect the individual from external emotional damage, as in 6.9, or 6.10.

7. LOVE IS A GAME (60 tokens)

1. *I got new rules* [212]
2. *No se vale el empate, esto es hasta darle jaquemate* [225]
3. *Contigo siempre vuelvo a perder más de lo que aposté* [312]
4. *I'm the king snatching queens, checkmate* [17]
5. *Cards on the table, we're both showing hearts* [81]
6. *Could someone call a referee?* [137]
7. *Boys like to play around* [11]
8. *Had a really good game but you missed your last shot* [16]
9. *I've touched down everywhere* [7]
10. *No more pretending cause now you're winning* [51]
11. *You got nothing to lose* [78]
12. *I'm gonna hit it till I jackpot* [127]
13. *Perdemos los dos si te vas, si quieres apostamos* [130]

14. *You're making me break my typical rules* [264]
15. *Si el supiera lo que pierde* [277]
16. *Ya conozco las reglas de tu juego* [283]
17. *I don't like your little games, I don't like your tilted stage* [208]
18. *No hay reglas para amar, no hay forma de acertar* [206]
19. *Now I'm all up on you* [197]
20. *How much you wanna risk?* [185]
21. *Juega con los tazos y el bollycao* [271]
22. *Laying out my cards in your hands, all of them* [267]
23. *Porque me hizo sentir que gané la lotería* [353]
24. *I'm always on your team* [335]
25. *Contra las apuestas, aquí nos quedamos* [290]
26. *Don't wanna lose you* [340]

According to the 60 examples we have collected on the conceptual metaphor love is a game, we can establish the following correspondences:

Source: GAME/COMPETITION

Target: LOVE

Ontological:

Love is a game. The lyrics include different types of games: chess (e.g., 7.2, 7.4), cards (e.g., 7.5, 7.22), football (e.g., 7.6, 7.8, 7.9), gambling (e.g., 7.12, 7.18, 7.19), dices (e.g., 7.7), and childhood games (e.g., 7.21). The connection between them all lies with their entertaining character in which chance and strategy influence the outcome. Most of the references to these games are used as a pretence to proclaim a winning and a losing side, but there are exceptions since some of them include sexual innuendoes (e.g., 7.4, 7.9, 7.12) in which the male experiencer of the interaction is the beneficiary.

The players are the lovers. They can participate as a team (e.g., 7.24), but they also play on their own (e.g., 7.19) and as the majority of the examples show, they can become rivals, which might involve the presence of an outsider (the *referee*), as in 7.6, to ensure they are complying with the rules of the game.

In order to enter the game/relationship and keep on playing it, the players are expected to know the rules they have to abide by. The rules of the game are the conditions set by the lovers for the relationship to be successful. However, some players change the rules while the game/relationship is still on (e.g., 7.1) because they are not content with

the results so far, while others *break the rules* (e.g., 7.14) they set before the game started because they are obsessed with the prize and need to obtain it by all means.

The prize at play is love¹⁸. There are only two possible outcomes in connection to this particular game: the winner is involved in a successful romantic/sexual relationship¹⁹ with the beloved person, and the loser is not (e.g., 7.8). Moreover, if the lovers quit the game, they also lose (e.g., 7.13).

The stakes are the feelings, behaviour and attitudes the lovers put in the relationship. All the examples deal with monogamous relationships, but the types of *bets* at play are different: some people are dedicated to the relationship and decide to bet *all* (e.g., 7.19), whereas some others do not stake (e.g., 7.11) and the likelihood that they get a negative result diminishes.

Epistemic:

The degree of risk the game involves is the degree of emotional risk the relationship involves. Due to the unpredictability of the situation/game, the players expose themselves to both positive (7.23) and negative feelings resulting from either successful or unsuccessful outcomes, but they get to choose their degree of involvement (bets), as in 7.20.

8. LOVE IS AN ILLNESS (58 tokens)

1. *Yo ya no tengo cura sin tu amor* [42]
2. *El amor duele sin remedio si lo dejas ir* [72]
3. *Call on me if you feel any pain* [222]
4. *I guess I kinda liked the way you numbed all the pain* [273]
5. *What doesn't kill you makes you stronger* [10]
6. *There is not a place that your love don't affect me* [7]
7. *One more fucking love song I'll be sick* [16]
8. *Cada paso tuyo a mi me contamina* [23]
9. *You're the cure, you're the pain* [107]
10. *Antes de que empieces a decirme que te estás muriendo por volver a estar conmigo* [64]
11. *The only thing I feel is pain caused by absence of you* [84]

¹⁸ The prize can also be the beloved person in a whole-part type of metonymy, as in 7.26

¹⁹ In this conceptual metaphor, we find 49 expressions connected to 'romantic love' and 11 on 'lust love'

12. *It's a feeling worth dying for* [90]
13. *Tú no sabes cómo estoy sufriendo* [115]
14. *Time is supposed to heal you, but it ain't done much healing* [134]
15. *Solo con un beso yo te haría acabar ese sufrimiento* [152]
16. *It cuts you deep and leaves a scar* [257]
17. *Tiene la risa que alivia todos los problemas* [275]
18. *My love for you went viral* [21]
19. *Se me paraliza el cuerpo cuando vas a besarme* [342]
20. *Yo ya me muero de amor* [293]
21. *Sabes que yo por ti estoy enfermo* [333]
22. *Me ha devuelto las ganas, me quita el dolor* [353]
23. *Tendrás la fuerza de reponerte de cualquier roto* [301]
24. *Ella se cura con rumba y el dolor pa' la tumba* [291]
25. *El lo superó y te tocó perder* [245]
26. *Was there something I could have make to make your heart beat better?* [298]

The formulation of this conceptual metaphor – LOVE IS A DISEASE – is doubled-edged. On the one hand, love is presented as an external element that gets inside our bodies²⁰, affecting our bodies and minds negatively. Indeed, the most repeated expressions are connected to the words *pain* and *hurt*. On the other, it is also presented as its counterpart. Hence, it is essential to observe the correspondences affecting the linguistic expressions under study in order to grasp the meaning that is meant to be conveyed.

Source: DISEASE/ILLNESS

Target: LOVE

Ontological:

A disease corresponds to a love relationship. In most of the examples, (e.g., 8.1, 8.2, 8.3, 8.5, 8.7) this mapping is mostly grounded on ‘unrequited love’²¹. In the development of this mapping, we can find positive and negative lexical units indistinctively (e.g., *cura*, *remedio*, *pain*, *sufrir*) to describe the consequences of the two states: health and illness. Besides, the source of the contagion is the lover (e.g., 8.8, 8.21) and the symptoms are quickly spread throughout the body (e.g., 8.18).

²⁰ This is intrinsically associated to one of the primary metaphors: THE BODY IS A CONTAINER, and thus to EMOTIONS – love, in this case – ARE ethereal SUBSTANCES IN THAT CONTAINER.

²¹ There are 45 expressions referring to the negative consequences of love in our bodies, as opposed to 13 references to it being something positive

Epistemic:

The consequences the disease triggers on the emotional and physical state of the ill-person are the result of ‘lovelessness’, such as *pain*, *sickness* (e.g., 8.7), *sufrimiento* (e.g., 8.15), *scar* (e.g., 8.16). As you can see, in the projection of this symptoms, the physical damage corresponds to the psychological/emotional harm of a frustrated relationship.

Source: REMEDY

Target: LOVE

The lovers are affected by a deadly²² illness – unrequited love – and there is only one possible cure: love. Accordingly, we get the ontological mapping: the remedy of an extended disease is the object of love (e.g., 8.1, 8.4). It is relevant to mention that some of the linguistic expressions collected from the lyrics explicitly refer to this assertion by including an oxymoron, such as *you’re the cure, you’re the pain* in 8.9. However, most of the songs including ideas connected to self-love contradict this assertion, as they propose a new possibility: you can overcome such disease on your own (with the treatment being self-love and self-esteem), as in 8.23, 8.24, 8.25.

9. LOVE IS WAR (56 tokens)

1. *Caminemos de la mano, conquistaremos el mundo* [24]
2. *Quiero ser tu guerra todas las noches, tu tregua cada mañana* [42]
3. *All I wanted was to break your walls, all you ever did was wreck me* [59]
4. *Tiene un cañón de alegría disparando en los ojos* [275]
5. *Porque la guerra me quitó tu mirada* [8]
6. *I couldn’t fight it (the feeling)* [1]
7. *Me rozó un disparo de insatisfacción* [73]
8. *¿Podrías ver entre él y yo quién ganaría?* [330]
9. *Why don’t we give in for the night?* [49]
10. *You keep fighting, trying to change who I am* [93]
11. *I’m still fighting for peace* [109]
12. *You got to give it up to me, I’m screaming mercy* [132]
13. *I will not give you up this time* [214]
14. *I took an arrow to the heart* [348]
15. *Y aunque adviertan al soldado, si está enamorado en guerra morirá* [217]

²² As pointed out in the use of lexical units such as *worth dying for* in 8.12 or *morirse por* in 8.10.

16. *Su flecha me atravesó, rompiendo la coraza de mi corazón* [297]
17. *Would we be better off if I'd have let my walls come down?* [298]
18. *All night I'll riot with you* [299]
19. *Y volver a hacer las paces* [320]
20. *No me dan los brazos para pelear por ti* [246]
21. *No luchar por lo que quieres solo tiene un nombre* [248]
22. *Don't you give up, I won't give up* [166]
23. *Es una guerra de toma y dame* [175]
24. *I changed who I was to put you both first, but now I give up* [346]
25. *Y ahora en esta guerra no gana ninguno* [310]
26. *Le pedí que me ayude con una misión* [225]

The 56 linguistic expressions grouped under this conceptual metaphor hold similarities with the CM LOVE IS A GAME that has been previously presented, with the slight difference that violence is a relevant element in these ontological correspondences:

Source: WAR

Target: LOVE

The war corresponds to the love relationship and there are different kinds of opponents, according to the data: the lovers, the lovers vs. the feeling and the suitors:

The category comprising more examples involves the lovers as opponents (44 expressions). In it, the lovers have different ways of understanding love relationships (e.g., 9.3, 9.7, 9.10, 9.17). The problem seems to be the same in all the examples of this type: there is an unbalanced situation in which one of the lovers is emotionally distant from the other, represented by the image of *walls* separating both of them. The solution to their problems is either *break the walls* and *fight for peace* – and their feelings – (e.g., 9.21) or *give up* (9.13), which is the prevalent option in this corpus. Apart from this, there is a different interpretation of the *battle* between the lovers in which the words *guerra*, *tregua*, *mission*, *love gun*, *give in/up*, or *riot* project war on a sexual encounter (e.g., 9.2, 9.9, 9.12, 9.18 and 9.26). In this latter view of the *struggle*, we find another mapping since the movements of the fighters are the movements of the lovers in a sexual intercourse.

The second most prominent mapping as regards the opponents involve a *fight* between the lovers and their feelings, presented with the pronoun *it* (e.g., 9.6), a prominent feature of the lover (e.g., 9.4), the mythological tool associated to 'love' (e.g., 9.14, 9.16) and the words *feel-ing* (e.g., *don't fight the feeling*) in an attempt to control their lives. Besides, there are two examples in which one of the lovers may fight against

another suitor trying to *conquer* the beloved person (e.g., 9.8, 9.20) and four examples in which the lovers become allies to fight against adversity (e.g., 9.1, 9.22), which highlights the power of love as unity that has been already mentioned earlier in this section. Therefore, we could say that the victory in the different fights – as presented throughout this explanation – is the mutual ‘romantic’ or ‘sexual’ match between the lovers, and it is only likely to happen when dealing with ‘lust love’.

10. LOVE IS A SUBSTANCE (43 tokens)

1. *Sé que en tus ojos todavía hay amor* [8]
2. *I got this feeling inside my bones* [156]
3. *There's loving in your eyes that pulls me closer* [132]
4. *Quiero ver cuánto amor a ti te cabe* [179]
5. *Fill it with love and watch it explode* [29]
6. *You intoxicate me* [230]
7. *Tu cuerpo y el mío llenando el vacío* [78]
8. *Era como un veneno, pero lo bebo para saciar la sed* [285]
9. *Dime que no está vacío porque yo tengo el mío lleno de ilusiones contigo* [286]
10. *Y todo aquel que la mira se llena de amor* [275]
11. *I tried to find love in someone else too many times* [311]
12. *You know I can't get you out of my system* [305]
13. *You filled my heart with a kiss* [129]
14. *Intentando llenar una vida de dos* [85]
15. *Tal vez te da dinero y tiene poderío, pero no te llena* [152]
16. *Eres mi dosis perfecta* [295]
17. *One touch I could overdose* [230]
18. *I'm empty when you're gone* [114]
19. *Me llena entera de satisfacción* [225]
20. *I spilled all my emotions tonight* [145]
21. *Take a dive into my eyes* [241]
22. *I was looking for some highs until I got a dose of you* [214]
23. *We were drunk in love* [257]
24. *Fill up the engine, we can drive real far* [348]
25. *My full heart is going to work so hard* [80]
26. *Lo único que importa está en tu corazón* [115]

Most of the linguistic expressions that exemplify this conceptual metaphor in the corpora include the words *full* or *fill* and the preposition *in*. As mentioned earlier in this paper, this conceptual metaphor is grounded on the primary ideas that THE BODY (eyes,

body, heart) IS A CONTAINER and EMOTIONS ARE FLUIDS IN THAT CONTAINER; thus, the following ontological correspondences can be established:

Source: SUBSTANCE

Target: LOVE

The (liquid) substance is love. The reference to the state of the substance is deduced from the verbs that are used in the different linguistic expressions: *fill (up)*, *beber*, *dive*, *swim*, *bleed* and *spill*. From the qualities attached to it, we can distinguish between two types of love: ‘romantic love’ and ‘lust love’. The former is a substance that is hard to find (e.g., 10.11) because of its uniqueness²³ with intoxicating consequences for the consumer (e.g., 10.23). In the (un)availability of the product, we observe that some people are *empty* (e.g., 10.18), while others are *full* (e.g., 10.25); through this dichotomy empty-full, we observe that love is portrayed as the only relevant thing in life (e.g., 10.26). The latter is also a dangerous/toxic product (e.g., 10.8) that generates addiction (e.g., 10.12) and may represent the beloved metonymically (e.g., 10.22). In addition to these features, it is noteworthy to mention that the quantity of the substance – which corresponds to the quantity of love – can only be measured when dealing with ‘lust love’ (e.g., 10.4, 10.19) in reference to male genitalia.

Considering the meanings behind the given expressions, both ‘lust’ and ‘romantic’ love are depicted as toxic substances. The main differences between them being the availability of the product and the involvement of ‘metrics’ in sexual references. Through this conceptual metaphor and its linguistic expressions, we glimpse toxicity and dependence in ‘romantic love’ and ‘lust love’ relationships since one of the lovers cherishes the bond between them even though s/he is aware of the negative consequences it arises (the effects of alcohol and drugs are mapped onto the effects of love, nullifying the rational capacity of the individual) in her/him.

Apart from the already-mentioned conceptual metaphors, it is noteworthy to consider that the CM THE OBJECT OF LOVE IS A CHILD ought to be included in this top-ten ranking, but we have not done so since it is always exemplified through the same linguistic expression (i.e., *baby*) in all the cases but one, which involves a slight variation: the word “*toddler*”. Moreover, we would like to mention the presence of the CM LOVE IS A SKILL in eight metaphorical expressions (e.g., *Quiero aprender a quererte de nuevo* [26])

²³ Which implies the traditional concept of ‘true love’ (e.g., 10.15)

and the modification of the CM LOVE IS BONDAGE into LOVE IS A HIERARCHY (e.g., *Se acabó tu dinastía, no soy emperadora, pero la corona es mía* [317]) and LOVE IS A CRIME (e.g., *I'll take every single piece of the blame, but you know that there is no innocent* [137]), due to the roles played by the participants of the mappings.

In the search of love metonymies within the corpus, following the procedure that has been explained above, we have found 495 love-related metonymic expressions that can be mainly grouped around these two primary source domains: PHYSIOLOGICAL EFFECTS and BEHAVIOURAL EFFECTS.

1. THE PHYSIOLOGICAL EFFECTS OF LOVE STAND FOR LOVE

1. *Yo te juré a ti eterno amor, y ahora otro te da calor* [115]
2. *Contigo ya me acostumbré a perder, mi corazón funciona sin latidos* [159]
3. *Aceleraste mis latidos, es que me gusta todo de ti* [336]
4. *Nosotros fuimos los primeros que de amor quedaron ciegos* [130]
5. *Ready for make you sweat* [2]
6. *Te veo atacado y bien sofocado* [18]
7. *Se me paraliza el cuerpo cuando vas a besarme* [342]
8. *Had one chance to make me blush* [116]
9. *Blindly, I am following* [220]
10. *She'll turn cold as a freezer* [74]
11. *Will your eyes still smile from your cheeks?* [104]
12. *One more fucking love song, I'll be sick* [16]
13. *I get a little bit breathless* [89]
14. *Shaking, falling onto my knees* [142]
15. *Con miedo, temblando, dispara* [296]
16. *Llorando por mí te vieron* [310]
17. *You've been crying all night* [335]
18. *I'm on your magical mystery ride, and I'm so dizzy* [81]
19. *It is an ache I still remember* [12]
20. *My knees were far too weak* [27]
21. *I feel that hot blood in my body* [156]
22. *La sangre le hierve, siempre quiere más* [354]
23. *You make me shiver with the fire you got* [348]
24. *Se me corta la respiración* [265]
25. *Cuando te mueves así, el pulso se me acelera* [347]
26. *Como un satélite orbitando un cuerpo que siempre se enfría en el mismo momento* [100]

After exploring the texts in search of physiological effects to describe ‘love’, we have found the following categories: temperature (e.g., 1.1, 1.6, 1.9, 1.21, 1.22, 1.26) involuntary movements of the muscles (e.g., 1.7, 1.11, 1.14, 1.15, 1.17, 1.20, 1.23), alteration in vital signs (e.g., 1.2, 1.13, 1.21, 1.24, 1.25) and abnormal functioning of the body (e.g., 1.4, 1.9, 1.18, 1.19, 1.20).

As presented in the literature, one of the most widespread effects associated to ‘love’ is the increase in body temperature. In the corpora, the category ‘temperature’ is tackled from two different sides. The word *hot* and other related lexical units such as *heat* or *sweat* are used to describe ‘lust love’, describing the response of the body to the presence of an attractive partner before or during a sexual encounter. However, the opposite word, *cold*, is used to describe the lack of affection on the part of the beloved (e.g., 1.10); thus, the lyrics use the information provided by the conceptual metonymy involving the increase in body heat to describe ‘lovelessness’ by means of metaphorical extension.

In the category ‘involuntary movements of the muscles’, we find the most varied account of lexical units: *paralizar*, *smile*, *shake*, *cry*, *shiver*, *weak*, but the number of examples illustrating them is not representative; they only appear once in the texts as regards the description of ‘love’²⁴. The first four items describe the effects of ‘romantic love’, while the other two stand for the consequences of ‘lust love’. However, in both groups, the affected object is submissive and dependent on the actions/behaviour of the lover.

Concerning the abnormal functioning of the body and the alteration of vital signs, ‘love’ mostly affects *breathing* and *heartbeat*. The references to *breath* are connected to a romantic view of love, with the lovers having problems in carrying out this unconscious process whenever the lover is close, and the changes in heart rate are justified by ‘sexual’ arousal; and yet, it is noteworthy to mention the exception to this statement, by signalling example 1.2, which refers to death by ‘lovelessness’.

²⁴ The word *shake* and its different forms are included 8 times in the corpora, but as 7 of them imply voluntary agitation of the body, they are contemplated in the behavioural responses. The word *cry* appears 35 times in the corpus, but they are mostly used to talk about ‘sadness’ rather than ‘love’.

As we can see in the linguistic expressions selected to exemplify the patterns within the corpora, there is a clear predominance of sexual attraction in the physiological responses of the body that stand for 'love'. Regarding 'romantic love', the effects that have been described are characteristic of a loveless version: 'unrequited love'.

2. THE BEHAVIOURAL EFFECTS OF LOVE STAND FOR LOVE

1. *I heard that you're settle down* [1]
 2. *I look at you and it feels like paradise* [78]
 3. *Take my hand and hold me tight* [160]
 4. *Lately I've been losing sleep, thinking about the things that we could be* [61]
 5. *The feeling won't let me sleep* [234]
 6. *You got me singing* [348]
 7. *I don't expect you to care* [16]
 8. *So many ways wanna touch you tonight* [17]
 9. *Enséñame a rozarte lento* [26]
 10. *He soñado que dormía entre tus piernas* [35]
 11. *We hug, and yes, we make love* [339]
 12. *And you whisper in my ear: 'baby I'm yours'* [118]
 13. *Me paso el día molestandote* [40]²⁵
 14. *También soy el que te acaricia en las mañanas* [130]
 15. *Vamos a pegarnos como animales* [138]
 16. *Ya no tienes que cuidarme* [217]
 17. *Cuando me abrazas siento que mi corazón vuela* [297]
 18. *Yo era el que le susurraba* [113]
 19. *Wrap me up between your legs and arms* [348]
 20. *You don't wanna see me dancing with somebody else* [288]
 21. *Ni si quiera me pensaste un 29 de febrero* [159]
 22. *Te muerdes los labios* [170]
 23. *Kiss me under the light of a thousand stars* [104]
 24. *And I will stay up through the night* [109]
 25. *Te he buscado en cada tarde* [265]
 26. *Y que me sobes el pelo mientras me quedo dormido* [326]
-

²⁵ This lexical item has been recently introduced and matches everyday discourse since it is often used by teenagers to explain the feelings of liking and love. Interestingly enough, there is no conceptual counterpart for such connotation in the English corpus we have analysed.

The behavioural effects of ‘love’ within the corpora can be classified into those that involve physical closeness and/or activity, intellectual activity and the inability to carry out everyday activities.

The most reiterative behavioural patterns are included in the first category, which is materialised through different verbs and nouns denoting affection and sexual desire, such as the ones included in *examples 1.3, 1.8, 1.9, 1.10, 1.11, 1.12, 1.14, 1.15, 1.17, 1.22, 1.23 and 1.26*. Among them, *kissing* is the most widespread behavioural response to show ‘love’, but we must highlight the use of the verb *sobar* that has been traditionally attached negative connotations and is transformed into a positive verb in the corpus. Moreover, the creative act of *dancing* (2.20) is introduced as part of the behaviour of people involved in an exclusive ‘lust love’ relationship or as part of ‘self-love’ in those cases in which there is only once dancer, but it must be observed in a less restricted natural corpus.

Apart from the movements of physical activity, we encounter those metaphorically triggered by intellectual activity in which we find the verbs *think* (e.g., 1.21) and *care* (e.g., 2.7). Despite the relevance of the former, we have only included an example in the table because all of them follow the same pattern in terms of meaning: the thoughts of the lover are exclusively dedicated to the beloved (e.g., *I’ve been thinking about you for all this time* [49]), but it is regarded as something negative since the behaviour is not reciprocated. The same negative connotations are attached to the verb *care*: there is an unbalanced situation in which PREOCCUPATION is not mutual. Regarding the inability to develop a certain daily action, the corpus only includes two references: one is about the incapacity to *think straight* (1 token) and the other deals with the lack of sleep as a response to ‘lovelessness’ or ‘unrequited love’ (e.g., 2.4, 2.5)

In the review of the metonymies we have found, we also have to include the word *hot* that is frequently repeated to qualify the object of love, as in *hottie or the hottest*, which exemplify the metonymy CAUSE OF THE EMOTION STANDS FOR THE EMOTION (e.g., *I saw this hottie looking like a number one* [11])²⁶, and a mythological reference to ‘love’ and ‘lust’: *Make me your Aphrodite* [74], in connection with the conceptual metaphor LOVE IS A RELIGION.

²⁶ In this particular example, there a metonymic chaining since apart from the CAUSE OF THE EMOTION being referred to, it includes EFFECT FOR THE EMOTION.

6. CONCLUSIONS

The first question we pose correlates with the primary goal of this study: *how is the concept 'love' currently depicted?* As we mentioned when introducing the theoretical framework, once the scientific connection between love and music has been established, we can conceptualise that primary emotion by analysing the lyrics of the most commercial songs. We have detected 1093 metaphorical expressions illustrating 40 conceptual metaphors and 495 metonymical expressions corresponding to the physiological and behavioural responses of the body. In doing so, we have discovered that the conceptualisation of contemporary 'love' is rooted in the idea of 'lovelessness'. The examples we have analysed include images that are semantically opposed to those in the prototypical models of love that we collected as basic literature for this study. Our corpus analysis shows that 'Romantic love', which is the branch that has been studied in previous CL research projects and is represented in our study by representing 56,18% of the data, is depicted as something that brings along negative implications since the lovers are immersed in 'unrequited romantic love'. However, 'lust love' is widely present in the corpus with positive features associated with sexual satisfaction in those songs in which sex is addressed (23,03%). Thus, in the contemporary model triggered by this study there are only two stages that seem to be constantly in repeat – stage 1: sexual drive/lust; stage 2: choosing a romantic partner – since there is no real/successful attachment between the parts. However, there are some 'self-love' songs that would counteract such closed loop system if numerous enough.

Regarding the second goal, in the conceptualisation of 'love' triggered by the study of this particular corpus, we have to present two prototypes. In the one for describing 'romantic love', we go back to the idea of 'true love' being at the core of relationships. As with Kövecses' ideal model (1986), there is a physical attraction that cannot be kept under control, but its intensity only affects one of the parties; therefore, the unity of the parts never gets to take form or is separated when the object of love finds its matching part in somebody else. Despite reciprocity being compromised, the lover cannot detach him/herself from the ideas s/he has already associated to the object of love: "true, unique, irreplaceable". Two possible responses to the situation are depicted in the songs: (1) the lover awaits for the object of love to 'come back' to their unity of parts while experiencing physiological reactions out of the memories they share or the expectations s/he has created through imagining future events with his/her 'perfect' match

and becomes 'unhappy' since they are not likely to be fulfilled; (2) the lover laments the loss of the object of love and is 'unhappy'. Concerning 'lust love', the description is quite different since the lover becomes an agent and even though there is no control due to the intensity of the feelings, s/he is capable of finding her/his 'matching' partner. The speaker assumes s/he holds a reciprocated and satisfactory relationship with the object of love, and s/he is happy during the encounter between the parts, which lasts for a limited period of time. Then, a different partner can be found to repeat the sequence of events since there is no explicit commitment.

6.1. Future lines of research

Given that some of the metaphorical expressions have not been fully explained due to space limitations, this project could be enlarged to provide a more complete account of the information we have collected during the whole year. In addition, after the exploration of the corpora, the results of this study could be used in fields such as cognitive psychology or emotional and social education.

The main reason why we decided to embark upon this project lies with the fact that music is a pervasive element of communication. It can be an inspirational but also a damaging tool for the members of a given society due to the messages it conveys. Being an English teacher, I am deeply concerned on the moral standards on which society is grounded since they are eventually passed onto the younger generations. Music is one of the most powerful tools in doing so since young people live surrounded by it; in fact, they - who are trying to shape their worlds by discovering feelings and experiences - find shelter in the lyrics and rhythm of their favourite songs. Thus, - according to my personal interests - the most clearly defined line of research connected to this project would be related to a different branch of linguistics: cognitive psychology. This study may be used as empirical evidence to analyse the psychological consequences of the conceptualisation of 'love' by comparing teenage discourse on love relationships with the discourse of their favourite songs.

In the same line of thought, it could be used to easily identify the toxic behaviour that seems to be currently associated to 'love relationships', helping people to establish healthy boundaries concerning social relationships based on respect. Such an idea might be included in a broader research project in which the content of other artistic fields such as films, literature or even painting could be cognitively analysed and used to provide a

more accurate overview of the current conceptualisation of ‘love’ and other related emotions, preventing violence in social relationships while promoting self-love. In order to attain such a goal, it would be beneficial to have a group of researchers to explore the different corpora in a detailed way and to create a questionnaire whose first item would clearly be to fill in the gap of the following unfinished statement: LOVE IS...

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Data corpus

1. Someone like you – Adele
2. Got 2 luv u – Sean Paul
3. Cometas por el cielo – La Oreja de Van Gogh
4. Good feeling – Flo Rida
5. Stereo hearts – Gym Class Heroes
6. Hangover – Taio Cruz
7. International love – Pitbull
8. Yo te esperaré – Cali & El Dandee
9. Te he echado de menos – Pablo Alborán
10. Stronger – Kelly Clarkson
11. Boys will be boys – Paulina Rubio
12. Somebody that I used to know – Gotye
13. Euphoria – Loreen
14. No hay 2 sin 3 (Gol) – Cali & El Dandee
15. Call me maybe – Carly Rae Jepsen
16. Payphone – Maroon 5
17. Dance again – Jennifer López
18. Tacatá – Tacabro
19. Rayos de Sol – José de Rico & Henry Méndez
20. We are young – Fun
21. Drive by – Train
22. Whistle – Flo Rida
23. Pan y mantequilla – Efecto Pasillo
24. Te voy a esperar – Juan Magán
25. Se vende – Alejandro Sanz
26. Tanto – Pablo Alborán
27. Set fire to the rain – Adele
28. Diamonds – Rihanna
29. This is love - Will.I.Am
30. We are never ever getting back together – Taylor Swift

31. Girl on fire – Alicia Keys
32. Mi marciana – Alejandro Sanz
33. Locked out of heaven – Bruno Mars
34. Don't you worry child – Swedish House Mafia
35. Lágrimas desordenadas – Melendi
36. Scream & Shout – Will.I.Am
37. Try – P!nk
38. Hall of fame – The Script
39. Feel this moment – Pitbull
40. No importa que llueva – Efecto Pasillo
41. Ho hey – The Lumineers
42. Tu jardín con enanitos – Melendi
43. Impossible – James Arthur
44. Heartbreaker – Auryn
45. Thrift shop – Macklemore
46. Get lucky – Daft Punk
47. I could be the one – Avicii
48. Let her go – Passenger
49. More than friends – Inna
50. Cero – Dani Martín
51. Blurred Lines – Robin Thicke
52. I love it – Icona Pop
53. Wake me up! – Avicii
54. La la la – Naughty Boy
55. We can't stop – Miley Cyrus
56. Can't hold us – Macklemore
57. Love me again – John Newman
58. Roar – Katy Perry
59. Wrecking ball – Miley Cyrus
60. Burn – Ellie Goulding
61. Counting stars – OneRepublic

62. Story of my life – One Direction
63. Timber – Pitbull
64. A prueba de ti – Malú
65. The Monster – Eminem
66. Talk dirty – Jason Derulo
67. Hey brother – Avicii
68. Llegará – Antonio Orozco
69. Royals – Lorde
70. Happy – Pharrell Williams
71. Can't remember to forget you – Shakira
72. Diez mil maneras – David Bisbal
73. Terriblemente cruel – Leiva
74. Dark horse – Katy Perry
75. Wings – Birdy
76. Changes – FAUL
77. Trumpets – Jason Derulo
78. Bailando (English version) – Enrique Iglesias
79. Dare (La la la) – Shakira
80. We are one (Ole ola) – Pitbull
81. All of me – John Legend
82. Human – Christina Perri
83. Cola song – Inna
84. Stolen dance – Milky Chance
85. No amanece – David Bisbal
86. Summer – Calvin Harris
87. Am I wrong – Nico & Vinz
88. Waves – Mr. Probz
89. Problem – Ariana Grande
90. Lovers on the sun – David Guetta
91. Wiggle – Jason Derulo
92. Rude – MAGIC!

93. Puppeteer – Aurnyn
94. Prayer in C – Lilly Wood & The Prick
95. All about that bass – Meghan Trainor
96. Chandelier – Sia
97. Shake it off – Taylor Swift
98. Blame – Calvin Harris; John Newman
99. Dangerous – David Guetta; Sam Martin
100. Tocado y hundido – Melendi
101. Stay with me – Sam Smith
102. People help the people – Birdy
103. Uptown funk – Mark Ronson; Bruno Mars
104. Thinking out loud – Ed Sheeran
105. Animals – Maroon 5
106. Take me to church – Hozier
107. Love me like you do – Ellie Goulding
108. Outside – Calvin Harris; Ellie Goulding
109. Elastic heart; Sia
110. The nights – Avicii
111. Fourfiveseconds – Rihanna; Kanye West; Paul McCartney
112. I'm an Albatraz – AronChupa
113. Un zombie a la intemperie – Alejandro Sanz
114. Cheerleader – OMI; Felix Jaehn
115. El perdón – Nicky Jam; Enrique Iglesias
116. See you again – Wiz Khalifa; Charlie Puth
117. Lean on – DJ Snake; Major Lazer; MO
118. Want to want me – Jason Derulo
119. Él no te da – Dasoul
120. Are you with me – Lost Frequencies
121. Heroes – Mans Zelmerlow
122. Five more hours – Chris Brown; Deorro
123. I really like you – Carly Rae Jepsen

124. Hey mama – David Guetta; Afrojack; Bebe Rexha; Nicki Minaj
125. La gozadera – Gente de Zona; Marc Anthony
126. Don't worry – Madcon; Ray Dalton
127. I don't like it, I love it – Flo Rida; Robin Thicke; Verdine White
128. Stole the show – Kygo; Parson James
129. Ain't nobody (Loves me better) – Felix Jaehn; Jasmine Thompson
130. A que no me dejas – Alejandro Sanz
131. Vuelve – Juan Magán; DCS; Paulina Rubio
132. Marvin Gaye – Charlie Puth; Meghan Trainor
133. What do you mean? – Justin Bieber
134. Hello – Adele
135. Locked away – R. City; Adam Levine
136. El mismo sol (Under the same sun) (Spanglish version) – Álvaro Soler; Jennifer López
137. Sorry – Justin Bieber
138. Ginza – J. Balvin
139. Adventure of a lifetime - Coldplay
140. Tu enemigo - Pablo López; Juanes
141. Hundred miles - YALL; Gabriela Richardson
142. Stitches - Shawn Mendes
143. Love yourself - Justin Bieber
144. Light it up - Major Lazer; Fuse ODG; NYLA
145. Work - Rihanna; Drake
146. Lush life - Zara Larsson
147. Faded - Alan Walker; Iselin Solheim
148. 7 Years - Lukas Graham
149. Catch & release - Matt Simons; Deepend
150. Stressed out - Twenty One Pilots
151. Cheap Thrills - Sia; Sean Paul
152. Duele el corazón - Enrique Iglesias; Wisin
153. No - Meghan Trainor
154. I took a pill in Ibiza - Mike Posner; SeeB

155. One dance - Drake; Kyla; WizKid
156. Can't stop the feeling - Justin Timberlake
157. Ain't your mama - Jennifer López
158. Don't let me down - The Chainsmokers; Daya
159. Cómo te atreves - Morat
160. This girl - Kungs; Cooking' on 3 Burners
161. La bicicleta - Carlos Vives; Shakira
162. Cold water; Major Lazer; Justin Bieber; MO
163. We don't talk anymore - Charlie Puth; Selena Gómez
164. Closer - The Chainsmokers; Halsey
165. Ride - Twenty One Pilots
166. Let me love you - DJ Snake; Justin Bieber
167. Borro cassette - Maluma
168. 24k magic - Bruno Mars
169. Sincericidio - Leiva
170. Safari - J Balvin; BIA; Pharrell Williams; Sky Rompiendo el Bajo
171. The greatest - Sia; Kendrick Lamar
172. Heathens - Twenty One Pilots
173. Lost on you - LP
174. Starboy - The Weeknd; Daft Punk
175. Chantaje - Shakira; Maluma
176. Rockabye - Clean Bandit; Anne-Marie; Sean Paul
177. Human - Rag 'n' Bone Man
178. Shape of you - Ed Sheeran
179. Despacito - Luis Fonsi; Daddy Yankee
180. La lluvia en los zapatos - Leiva
181. Sexual - Neiked; Dyo
182. I feel it coming - The Weeknd; Daft Punk
183. Chained to the rhythm - Katy Perry; Skip Marley
184. Súbeme la radio - Enrique Iglesias; Descemer Bueno; Zion & Lennox
185. Something just like this - The Chainsmokers; Coldplay

186. It ain't me - Kygo; Selena Gómez
187. You don't know me - Jax Jones; Raye
188. Way down we go - Kaleo
189. Me enamorado - Shakira
190. Hey ma (Spanish version) - J Balvin; Pitbull; Camila Cabello
191. Felices los 4 - Maluma
192. Swalla - Jason Derulo; Nicki Minaj; Ty Dolla \$ign
193. Sign of the times - Harry Styles
194. Issues - Julia Michaels
195. Malibu - Miley Cyrus
196. Solo si es contigo - Bombai; Bebe
197. Attention - Charlie Puth
198. Yo contigo, tú conmigo - Morat; Álvaro Soler
199. Mi gente - J Balvin; Willy William
200. Wild thoughts - DJ Khaled; Bryson Tiller; Rihanna
201. Feels - Calvin Harris; Big Sean; Katy Perry; Pharrell Williams
202. Me rehúso - Danny Ocean
203. Ok - Robin Schulz; James Blunt
204. Breaking bad – Leiva
205. Galway girl - Ed Sheeran
206. No vaya a ser - Pablo Alborán
207. What about us - P!nk
208. Look what you made me do - Taylor Swift
209. You're the best thing about me - U2
210. Feel it still - Portugal. The Man
211. Havana - Camila Cabello; Young Thug
212. New rules - Dua Lipa
213. Dusk till dawn - Zayn Malik; Sia
214. Perfect - Ed Sheeran
215. Échame la culpa - Luis Fonsi; Demi Lovato
216. What lovers do - Maroon 5; SZA

217. Besos en guerra - Morat; Juanes
218. La llamada - Leiva
219. Cola - CamelPhat; Elderbrook
220. Wolves - Selena Gómez; marshmello
221. El patio - Pablo López
222. How long - Charlie Puth
223. Corazón - Maluma; Nego do Borel
224. Déjate llevar - Juan Magán; B-Case; Belinda; Manuel Turizo; Snova
225. Downton - Anitta; J Balvin
226. Lo malo - Aitana Ocaña; Ana Guerra
227. For you - Liam Payne; Rita Ora
228. X - Nicky Jam; J Balvin
229. Spinning over you - REYKO
230. Never be the same - Camila Cabello
231. These days - Rudimental; Dan Caplen; Jess Glynne; Macklemore
232. Friends - Anne-Marie; marshmello
233. La cintura - Álvaro Soler
234. One kiss - Calvin Harris; Dua Lipa
235. A partir de hoy - David Bisbal; Sebastián Yatra
236. 1, 2, 3 - Sofía Reyes, De la Ghetto; Jason Derulo
237. Flames - David Guetta; Sia
238. Leave a light on - Tom Walker
239. Solo - Clean Bandit; Demi Lovato
240. Déjala que baile - Melendi; Alejandro Sanz; Arkano
241. Fuego - Eleni Foureira
242. Ni la hora - Ana Guerra; Juan Magán
243. Girls like you - Maroon 5; Cardi B
244. Teléfono - Aitana
245. Él no soy yo - Blas Cantó
246. Qué tienes tú - Dvicio; Mau y Ricky; Reik
247. Cuando nadie ve - Morat

248. Lo siento - Beret
249. Promises - Calvin Harris; Sam Smith
250. Ya no quiero ná - Lola Índigo
251. Kiss and make up - Dua Lipa; Black Pink
252. Shotgun - George Ezra
253. Perdón - David Bisbal; Greeicy
254. Vas a quedarte - Aitana
255. Sweet but psycho - Ava Max
256. Love someone - Lukas Graham
257. Nothing breaks like a heart - Mark Ronson; Miley Cyrus
258. Mujer bruja - Lola Índigo; Mala Rodríguez
259. Say my name - Bebe Rexha; David Guetta; J Balvin
260. Bajito - Ana Guerra
261. High hopes - Panic! At the Disco
262. 5 sentidos - Dvicio; Taburete
263. I don't care - Ed Sheeran; Justin Bieber
264. Sucker - Jonas Brothers
265. Mi persona favorita - Alejandro Sanz; Camila Cabello
266. Presiento - Aitana; Morat
267. Fading - Alle Farben; ILIRA
268. Don't call me up - Mabel
269. Con calma - Daddy Yankee; Snow
270. Vuela - Bombai
271. Contando lunares - Don Patricio; Cruz Cafuné
272. Señorita - Camila Cabello; Shawn Mendes
273. Someone you loved - Lewis Capaldi; Madism
274. Yo x ti tú x mí - Ozuna; Rosalía
275. Qué bonito es querer - Manuel Carrasco
276. Old town road - Lil Nas X; Billy Ray Cyrus
277. Atrévete - Nicky Jam; Sech
278. Superpoderes - Leiva

279. So am I - Ava Max
280. Dance monkey - Tones and I
281. Only human - Jonas Brothers
282. Indeciso - J Balvin; Lalo Ebratt; Reik
283. Me quedo - Aitana; Lola Índigo
284. Memories - Maroon 5
285. Si por mí fuera - Beret
286. Tabú - Ava Max; Pablo Alborán
287. Ritmo - J Balvin; The Black Eyed Peas
288. Don't start now - Dua Lipa
289. La mentira - Dani Martín
290. A dónde vamos - Morat
291. Tusa - Karol G; Nicki Minaj
292. 292. + - Aitana; Cali y El Dandee
293. Una foto en blanco y negro - David Otero
294. Blinding lights - The Weeknd
295. Dosis - ChocQuib Town; Dvicio; Reik
296. Soldadito de hierro - Nil Moliner; Dani Fernández
297. Se iluminaba - Fred de Palma; Ana Mena
298. Before you go - Lewis Capaldi
299. Physical - Dua Lipa
300. Some say - Nea
301. Si tú la quieres - Aitana; David Bisbal
302. Say so - Doja Cat
303. Rojo - J Balvin
304. Como si fueras a morir mañana - Leiva
305. Breaking me - TOPIC; A7S
306. Favorito - Camilo
307. Sueño - Beret; Pablo Alborán
308. Savage love - Jason Derulo; Jawsh 685
309. Kings & queens - Ava Max

310. Hawai - Maluma
311. In your eyes - The Weeknd
312. Más de lo que aposté - Aitana; Morat
313. Break my heart - Dua Lipa
314. A un paso de la luna - Ana Mena; Rocco Hunt
315. Dynamite - BTS
316. Mi religión - Nil Moliner
317. Santería - Danna Paola; Denise Rosenthal; Lola Índigo
318. Tú me dejaste de querer - C. Tangana; La Húngara; Niño de Elche
319. Diamonds - Sam Smith
320. Portales - Dani Martín
321. Vida de rico - Camilo
322. Let's love - David Guetta; Sia
323. Drivers license - Olivia Rodrigo
324. Juramento eterno de sal - Álvaro de Luna
325. Hypnotized - Purple Disco Machine; Sophie and the Giants
326. Chica ideal - Guaynaa; Sebastián Yatra
327. My head and my heart - Ava Max
328. 11 razones - Aitana
329. The business - Tiesto
330. Pareja del año - Sebastián Yatra; Mike Towers
331. Save your tears - The Weeknd
332. Desde cero - Beret; Melendi
333. Solo - Ana Mena; Maffio; Omar Montes
334. Without you - The Kid LAROI
335. Follow you - Imagine Dragons
336. Todo de ti - Rauw Alejandro
337. Bad habits - Ed Sheeran
338. Magia - Álvaro Soler
339. Kiss me more - Doja Cat; SZA
340. Beggin - Maneskin

341. Iko Iko - Justin Wellington; Small Jam
342. Mon amour - Aitana; Zzoilo
343. Stay - Justin Bieber; The Kid LAROI
344. La niña de la escuela - Belinda; Lola Índigo; Tini
345. Un beso de improviso - Ana Mena; Rocco Hunt
346. Easy on me - Adele
347. Loco - Chimbala; Justin Quiles; Zion & Lennox
348. Shivers - Ed Sheeran
349. Clima tropical - Dani Fernández
350. Cold heart - Dua Lipa; Elton John; Pnau
351. Libertad - Nil Moliner
352. Berlín - Aitana
353. Tacones rojos - Sebastián Yatra
354. La fama - Rosalía; The Weeknd
355. My universe - Coldplay; BTS
356. Don't go yet - Camila Cabello

Appendix 1: List of source domains and lexical items

- NUTRIENT [hunger, hungry, starvation, nourish, enough, food, sweet, bitter, dish, meat, thirst, thirsty, vitamin, diet, eat, hambre, nutrir, suficiente, comida, dulce, amargo, plato, carne, sed, sediento, vitamina, dieta, comer]
- JOURNEY [way, path, travellers, road, destination, stuck, go, travel, journey, car, step, finish, passage, ride, move, adventure, trip, flight, camino, sendero, viajeros, Carretera, destino, atascado, atrapado, ir viajar, viaje, coche, paso, terminar, montar, moverse, aventura, vuelo]
- UNITY OF PARTS [separate, together, one, break up, inseparable, union, unity, our, single, whole, complete, join, part, piece, merge, fusion, separar, juntos, uno, romper, inseparable, unión, unidad, nuestro, único, todo, completo, unir, parte, pieza, fusionar, fusion]
- CLOSENESS [close, far, away, near, adjacent, proximity, distance, contact, space, remoteness, pull, cerca, lejos, alejado, próximo, adyacente, proximidad, distancia, contacto, espacio, lejanía, cercanía, acercar]
- BOND [tie, link, bond, rope, chain, binding, connection, cord, ligature, wire, cable, attach, lace, atar, enlazar, cuerda, cadena, atadura, conexión, ligadura, cable, nudo]
- FLUID IN A CONTAINER [overflow, dive, swim, sink, fill (with), pour, full, hold (in), well (up), fluent, flowing, spill (over), stagnant, desbordar, bucear, nadar, hundir, llenar (con), verter, lleno, mantener (en), fluido, fluir, derramar, estancado]
- FIRE [heat, flame, fire, burn, ash, spark, consume, melt, torch, kindle, blaze, combustion, arson, torch, ignite, smoke, light, tinder, arson, inflame, calor, llama, fuego, quemar, ceniza, chispa, consumer, derretir, antorcha, encender, arder, combustion, incendio, humo, yesca, incendiary, inflamar]
- AN ECONOMIC EXCHANGE [stability, cancel, interest, give, change, obtain, trade, swap, return, barter, transfer, commerce, wallet, transaction, currency
mercantile, market, share, stock, purchase, estabilidad, cancelar, interés, dar, cambiar, obtener, comerciar, intercambiar, devolver, trueque, transferir, comercio, cartera, transacción, moneda, reembolso, mercantile, mercado, acción, compra]
- A NATURAL FORCE [sweep (off), nature, carry (away), whirlwind, sweep (away), ride, surge, immersion, engulf, storm, flood, wind, earthquake, arrastrar, llevar lejos, naturaleza, torbellino, montar, oleada, inmersión, engullir, tormenta, inundación, viento, terremoto]
- A PHYSICAL FORCE [magnet, draw, attraction, electricity, spark, attract, gravitate, revolve, atmosphere, charge, energy, bowl over, bombshell, knock off, resistance, balance, force, friction, magnetism, pressure, pull, imán, atracción, electricidad, chispa, atraer, gravitar, girar, atmósfera, carga, energía, derribar, bomba, golpear, Resistencia, equilibrio, fuerza, fricción, magnetism, presión, acercar]
- OPPONENT [fight, fighter, enemy, attack, aspirant, candidate, competitor, foe, player, adversary, opposition, contender, rival, rivalry, beat, pretender, pelea, luchador, enemigo, ataque, aspirante, candidato, competidor, jugador, adversario, oposición, contendiente, rival, rivalidad, golpear, pretendiente]
- A CAPTIVE ANIMAL [release, prey, hunter, hunt, captivity, prison, lockdown, chase, domesticate, freedom, free, hostage, wild, wildness, liberación, presa, cazador, caza, cautiverio, prisión, encierro, persecución, domesticar, Libertad, liberar, rehén, salvaje,

salvajismo]

- WAR [conquer, shot, conquest, fight, runaway, flee, advance, lose, pursue, win, power, besiege, fend, enlist, ally, alliance, battle, conflict, struggle, combat, peace, hostile, soldier, conquistar, disparar, Conquista, luchar, huir, avanzar, perder, perseguir, ganar, poder, asediar, defenderse, alistarse, aliado, alianza, batalla, conflict, lucha, combate, paz, hostil, hostilidad, soldado]
- A GAME [lose, win, game, bet, play, player, referee, competition, match, champion, strategy, perder, ganar, juego, apostar, jugar, jugador, árbitro, competición, partido, campeón, estrategia]
- A DISEASE [sick, death, wellbeing, health, dead, revived, remedy, cure, breakdown, collapse, contagious, depressive, mortal, viral, enfermo, Muerte salud, muerto, revivido, remedio, cura, crisis, colapso, contagioso, depresivo, mortal, viral]
- MAGIC [enchanted, wicked, charming, spell, hypnotised, trance, entranced, bewitch, magic, fantasy, trick, sorcerer, potion encantado, malvado, encantador, hechizo, hipnotizado, trance, embrujado, magia, fantasia, truco, hechicero, poción]
- INSANITY [crazy, rave, mad, insane, delusion, craziness, irrationality, unstable, paranoia, wild, nuts, loco, delirar, demente, delirio, locura, irracionalidad, inestable, paranoia, salvaje, tarado]
- A SOCIAL SUPERIOR [rule, tyrant, boss, head, inferior, authority, master, leader, chief, subordinate, regla, tirano, jefe, cabecilla, inferior, autoridad, amo, líder, subordinado]
- RAPTURE [high, ecstasy, besot, intoxicate, giddy, euphoric, drunk (with), drogado, éxtasis, embriagado, mareado, eufórico, borracho]
- APPETIZING FOOD [sweet, honey, sugar, candy, taste, drink, recipe, treat, fresh, exquisite, dulce, miel, azúcar, caramel, sabor, bebida, receta, golosina, fresco, exquisito]
- BEAUTIFUL [beautiful, cutie, gorgeous, angel-face, dazzling, glamour, attractive, pretty, handsome, lovely, exquisite, radiant, hermoso, lindo, magnifico, deslumbrante, glamour, atractivo, bonito, guapo, encantador, exquisito, radiante]
- A SMALL CHILD [baby, kid, little, toddler, bebé, niña/o, pequeña/o]
- A DEITY [worship, pedestal, devotion, pray, goddess, god, religion, divinity, idol, divine, holy, sacred, believe, faith, devotee, adorar, pedestal, devoción, rezar, diosa, dios, religion, divinidad, ídolo, divino, santo, Sagrado, creer, fe, devoto]
- A VALUABLE OBJECT [treasure, seek, fortune, gold, search, wish, expensive, invaluable, worthy, rare, precious, rich, treasure, buscar, fortuna, oro, desear, caro, inestimable, digno, raro, precioso, rico]
- PHYSIOLOGICAL EFFECTS [blush, dizzy, sweat, breath, heat, hot, smile, sonrojarse, marearse, sudoración, respiración, acalorarse, sonreír]
- BEHAVIOURAL EFFECTS [sex, embrace, kiss, hug, beaming, starry-eyed, closeness, sexo, abrazo, beso, resplandor, romántico, cercanía]

Appendix 2: List of linguistic expressions under study*LOVE IS A JOURNEY*

Súbete a mi nave, pongamos rumbo a un mundo que te haga sonreír
Si a ti te pasa lo mismo, vamos para adelante y llegamos hasta el final
We sail into infinity
This is not a drive-by
Will we walk down the same road?
You said forever and now I drive alone past your street
Which way leads to forever?
A la luna voy a llevarte
Tú elegiste tu camino aunque yo quede lejos
Any road you take you know you'll find me
Que la luna nos guíe al caminar
Me dejaste abandonado en medio de la noche
What are we chasing?
Y cambié todos mis pasos para ver cómo caminas
Cuando te quiere, ya solo hay una dirección
When we are both so deeply stuck in our ways
Formas parte de este sueño y yo contigo llegaría hasta el final
Where do you wanna go?
Fly in first-class through the air
Let's find a place where happiness begins
Hasta dónde llegaremos, dime
What can I do to take us back to the beginning?
For me, it isn't over
I go back again, fall off the train, land in his bed
We will run away to another galaxy
Don't want for us to end where do I start?
In the end, the day you left was just my beginning
We're flying up, no ceiling, when we're in our zone
Come take the wheel and drive
Maybe you're thinking it's better if you drive
Can't drive past the places we used to
Fill up the engine, we can drive real far
That I'd be standing right here talking to you about another path
I can't tell where the journey will end, but I know where to start
We've travelled around the world and we're still roaming
We will run away to another galaxy
Who in the hell do paved the road wider?
Only hate the road when you're missing home.
You're on a different road, I'm in the Milky Way.
There's an endless road to rediscover
Pull off in that roadster
Any road you take, you know that you'll find me
Doesn't mean it's over cause you're gone.
You heard that I was starting over with someone new.
I only pray you never leave me behind
At the wheel, we've got a million miles ahead of us
Don't leave me stuck here in the streets
Why are we always stuck and running from the bullets?
would you hold me on your shoulder wherever you walk?
Do you recall, not long ago we would walk on the sidewalk

When we're walking in the dark
A las nubes voy a llevarte
Yo quiero llevarte lejos si me permites
Muéstrame el camino que yo voy
Tus pasitos en mi camino
Me inventaría un camino solo a tus caderas
Viajaré en silencio y solo tú me oirás gritar
¿A dónde vamos?
Empecemos lento, pasito a pasito
Yo corro delante
Perdí mil trenes en la estación
Entonces echamos a andar
Yo estaré muy cerca de tus pasos para que no te caigas
Te gusta estar rodando por camas ajenas
Tú solo piensas en cómo se acaba el camino
Fuimos demasiado lejos
Como un faro por si vuelas lejos
You can take me anywhere
We built a rocket ship and then we'd fly it far away
We've come too far to give up
Que recorramos juntos esa zona
Took you so low, where only fools go
Where you go, I follow
She will go anywhere I go
We've come a long way from where we began
You're gonna be with me for the last ride
We've been here before
You brought me here and I'm happy that you did
I don't know where the lights are taking us
Soy el capitán de este barco roto
Será que él te llevó a la luna y yo no supe hacerlo
Where d'you wanna go?
And now we're flying through the stars
After this, I don't know why I can't move on
We've got a million miles ahead of us
No tengo prisa, me quiero dar el viaje
A ti te saldrán las alas, yo seguiré rodando
We go back and forth
The way you love me until the end
Normal que frene, si ella acelera y no puede
I'm not where you left me at all
No lo pienses, acompáñame

LOVE IS A TRANSACTION

We call it off again last night
She's not the type to give herself enough love
Porque el amor no se compra con nada
Entregarlo todo y quedarme con 0
Giving love but getting nothing back
Guess she gave you things I didn't give to you
Mi vida entera te daré
I'm gonna give you security
You gave me nothing at all but still you're in my way
Te entrego mi corazón, si aún lo quieres

Se vende un alma nueva, sin usar
Yo espero si tardas porque creo que te debo mucho
No tengo mucho que ofrecerte, ¿ves?
I'll give you something big enough to tear your ass in two
I stole and burnt your soul
I spend her love until she's broke inside
No te atrevas a pedirlo, no tengo más para ti
Give your all to me, I'll give my all to you
You ask for more than I could give
To keep the goddess on my side, she demands a sacrifice
I make sure that he's getting his share
You'll never buy my love
Déjame devolvarte las rosas que son venenosas
Yo no tengo pa darte ni un peso, pero sí puedo darte mis besos
What you see is what you get
Ahora comprendo que no puedes darme aquello que no tienes
She wants to buy my love but that just ain't up for sale
I've wasted my nights
Don't waste your time here
you like girls that give love to girls
I'll give you something big enough to tear your ass in two.
giving love to the world
give me all you got, don't hold it back
I'd give my last dime to hold him tonight
let me give you my life
She gives me love and affection
If I did not have nothing else to give but love, Would that even be enough?
Because I got issues, but you got them too, so give them all to me and I'll give mine to you
Do you mind if I steal a kiss?
Love it, need it, take it, own it, steal it.
It's unforgivable, I stole and burnt your soul
You gave me nothing at all but still, you're in my way
I gave you my love to borrow, but you just gave it away.
Because you gave me something to lose
¿A que te beso y te entregas?
Yo te entrego mi corazón, si aún lo quieres
Yo puedo ofrecerte una vida muy interesante
Aunque es poco lo que yo te ofrezco
Quieren comprarte siempre con plata
El amor no se compra con nada
Me cansé de vender por piezas nuestro amor que fue tan caro como si fuera robado
Ahora que me he quedado solo veo que te debo tanto
Y ahora estoy debiéndote la vida
No te atrevas a pedirlo
Pedías a gritos que te besara en la escalera
Te pediré salir
Sin un reloj que cuente las caricias que te voy dando
Nos terminamos dando
No renunciar a entregarte más
Yo ya di mi parte y aún así no volverás
Él no te da lo que tu quieres
I'll give you all my time
If I couldn't buy you the fancy things in life
All I ever wanted from you was to give me something I never had
Te va a salir barato

*No puedo darte tanto
 Todos mis sentidos van pidiendo más
 Y ahora estoy debiéndote la vida
 You just ask for attention
 Y cuando das el tuyo (corazón) es de papel
 Do you mind if I steal a kiss?
 You got all my love to spend
 Take my heart
 Me juraste la luna y de tantas estrellas ninguna
 You know you can get whatever you want from me
 Él no te da el amor que mereces
 Ahora puedo regalar un pedacito a cada nena
 Su ex ya no vale nada
 Porque un hombre le pagó mal
 El precio de los mejores momentos
 You can give it away
 Y a ti que siempre te sobra, no te gusta compartir
 When you kiss me I know you don't give two fucks
 You got me feeling diamond rich
 Yo doy la vida por ti
 Quieren comprarte con plata*

LOVE IS CLOSENESS

*Give me no reason for me to stay close to you
 Yo estaré muy cerca de tus pasos
 My life is easy when I ain't around you
 You spent some time away
 Hoy te encuentras lejos de mi vida
 Algo en mí se me para cuando ella se separa
 He soñado el momento de verte aquí a mi lado dejándote llevar
 Sigilosamente yo a ti me acercaba
 I thought I'd never lose her out of sight
 I need you closer
 I want you by my side so that I never feel alone
 Y ahora que te tengo al lado me siento mucho mejor
 Apenas sale el sol y tú te vas corriendo
 Praying you stay by my side
 No sé si de ti alejarme
 Desde eso no te quiero lejos de mí
 I will never leave your side
 You were standing by my side
 Te tuve cerca y ahora estás tan lejos
 Separados por el hielo
 Every time you're not around, I'm slowly drifting away
 No importa que llueva si estoy cerca de ti
 Wherever to get away from me
 But you can't stay away from me
 Cuando estás bien te alejas de mí
 Just take my hand and hold me tight
 Me abrazaste y vole
 Te tuve cerca y ahora estás tan lejos
 Estaré muy cerca y muy callado, así me vas contando
 Quiero sentirte siempre cerca de mí
 Porque lejos no sirve mi mano para caminar
 Ya estoy lejos*

*Tu elegiste tu camino aunque yo quede lejos
 Amor de lejos, felices los cuatro
 Acércate, juguemos, bailemos
 Y en la distancia corta, miradita larga
 A una distancia mínima entre tu boca y la mía
 I take your hand and hold it closer to mine
 If happy ever after did exist, I would still be holding you like this
 When you hold me, I'm alive
 Will you hold my hand?
 The next thing I felt was you holding me close
 Hold me, 'cause baby I'm yours
 I was holding her hand, her hand was holding mine
 Hold me near
 I couldn't stay away
 Wherever to get away from me
 The fool that turned all those good hearts away
 You can't stay away from me
 I tried to warn you just to stay away
 Walk away, you know how
 When I'm away from you, I miss your touch
 There's loving in your eyes that pulls me closer
 So baby pull me closer in the back seat of your rover
 You said you needed space
 But if you need some space I will step away
 There's no distance in our hearts tonight
 In the same bed, but it still feel long distance
 I feel so lucky you wanna hug me
 No sé si de ti alejarme
 You're not here next to me
 Everything I went through, you were standing by my side
 There's nobody by my side
 How did I get here sitting next to you?
 I'll hold you when things go wrong
 Don't you ever say I just walk away
 Acércate a mi pantalón
 Grab on my waist and put that body on me
 Guess heaven is not that far away
 I'm feeling heat in December when you are around
 Estamos una distancia minima
 We go together, better than birds of a feather
 Tú me diste la espalda
 We're skin to skin
 If you need some space, I will step away*

LOVE IS UNITY

*Que nuestro corazón late al mismo tiempo
 Watch the world unite
 You are part of me now
 Sin ti solo soy un zombi
 Think you left me broken down
 Now and then I think of when we were together
 Tú me quieres, yo te quiero, entonces, ¿por qué no estar juntos?
 You and me together nothing is better
 I knew we'd become one right away
 We're never ever getting back together*

You needed space, we break up
Mientras que buscamos juntos la salvación
I had my first heartbreak
Tell them that my heart is broken
We'll get through it all together
No one needs to be alone
Que juntos es posible
You are part of me now, so where you go I'll follow you
A veces tanta terquedad intenta separarnos
It won't be too long till we're back as one again
We could be together as long as skies are blue
I'm dancing on my own
Me cansé de vender por piezas nuestro amor
I might have thought that we were one [109]
Even when we're apart I know my heart is still there with you
I'm better sleeping on my own
We're completely separated
Forever and ever, together
If this would be a perfect world, we'd be together then
You and me, together, nothing is better
we could be together as long as skies are blue
I hope one day we'll sit down together
We'll get through it all together
Here we go together
They said that we can't be together
I pray to make it back in one piece
You cut out a piece of me and now I bleed internally left here without you
Feel like we are about to break up
A veces tanta terquedad intenta separarnos
Ya no existe en este mundo la manera para separarme de ti
Amores que fueron obligados a ser separados
Qué tonto fue el día que nos separamos
Se me junta tu mirada con la mía
Juntos es posible
Que recorramos juntos esa zona
Compartir dosis de momentos juntos por si llega el fin del mundo
Rompiendo corazones te entretienes
Todas las noches rompemos
La rompecorazones
Es mi corazón, lo rompiste, me dolió
Eres parte de mí y no quiero verme sin ti
No sé si de ti alejarme o ser parte de tu vida
I broke your heart like someone did to mine
We are one
Un fragmento de sol se desvanece
I might have thought that we were one
It clearly doesn't tear you apart anymore
We're a special bond of creation
We are made of each other
Ya no existe en este mundo la manera de separarme de ti
Rompiendo corazones te entretienes
Tú y yo estamos hechos para estar los dos
Tú y yo fuimos uno
Tú me partiste el corazón

LOVE IS POSSESSION

All of them bitches hating that I have you with me
Ese tesoro tiene pirata
Qué tan loco sería si yo fuera el dueño de tu corazón
Hold me, I'm yours
You can have me and my sister
Boy you got me, I can't ignore it
I still believe that you'll be mine
You rose to claim it
I belong with you, you belong with me
I ain't looking for someone to call my own, but you could be mine
Sé que tú eres mía. Dile que en tu cama está mi nombre
None of them bitches ain't taking you
I just want you for my own; I got to have you
Only I own me
Si tienes la opción de tener o temer
No soy de ti ni de nadie
Que lo que es tuyo siempre regresa
Si por mí fuera, haría lo imposible por tenerte entera
Your heart is all I own
You got me thinking about when you were mine
Desde que te vi supe que eras para mí
Si me tuviste, me dejaste ir
Can I have your daughter for the rest of my life?
Quiero tenerte y sentirte cerca de mí
What are you leaving for when my night's yours
Eres mi muñeco y te haré vudú
En LA tengo a la mexicana
En NY tengo a la boricua
Tengo a todas las mujeres en Venezuela
En Miami tengo a cualquiera
You'll be mine
You could be mine
Once you're mine there's no going back
Be mine cause I got stamina
You got me thinking about when you were mine
Say that you're mine
Cause I'm good now you ain't mine
I'm yours, I can't wait until we get home
I knew I'll be yours for a thousand lives
Now the door is yours
What are you leaving for when my night is yours?
Pull me, grab me, but you can't have me
Even though I shouldn't want her, I gotta have her
So good it hurts, I don't want it, I gotta have it
I just want you for my own, I got to have you
Lucky to have these curves
Somebody to have
I have you with me
I ain't looking for someone to call my own
Si me tuviste, me dejaste ir
Esta historia nuestra es tan nuestra que verás
I should let you go
Be my woman, I'll be your man
I ain't got cash, but I got you baby

*Got a pretty girl
 Be mine
 Desde que te vi supe que eras para mí
 Quiero tenerte
 I'm good now that you ain't mine
 I don't like your kingdom keys, they once belonged to me
 I used to think I'd get you back
 I'll be yours for a thousand lives
 You've got me now
 I wanna lock it down
 Own it
 All of them bitches hating I have you
 Ese tesoro tiene pirate
 Lo que es tuyo siempre regresa
 Te olvidas que me tienes tú
 Say that you're mine*

LOVE IS A PLACE

*Hello from the outside
 My seat's been taken by some sunglasses asking about a scar
 No encuentro la salida hacia dentro de tu amor
 Vas a quedarte porque te juro que voy a cuidarte
 We are here, alone in our universe
 You thought that I'd come running back
 Por esto te pido que vuelvas
 I've been locked out of heaven
 I just wanted you to let me in
 Vas llegando adentro
 Solo basta estar aquí
 I go on too many dates, but I can't make them stay
 I had to let her through the door
 Now I'm on the outside
 Durmiendo a la intemperie, sin techos ni paredes
 Nosotros somos los de: me quedo, si te quedas
 I'm drowning in this silence, baby, let me in
 ¿Por qué volviste si te vas a ir?
 Y ahora estoy aquí tan bien en el Edén contigo
 I don't like your kingdom keys
 I'll be fucked up if you can't be right here
 Ojalá no vuelvas y te pierdas por ahí
 Break down these walls and come on in
 Take me back because I wanna stay
 Ya no tengo nada que buscar fuera de aquí
 I'll be here forever, spinning round inside these walls
 You'll have to kick him out again
 Just keep me stuck inside your head
 Let me inside your mind
 I'll be here forever, spinning round inside this room
 Finally, we're here
 I'll be there for you
 Feel you here forever
 Can I just stay here? Spend the rest of my days here?
 Where there is desire, there is gonna be a flame
 I don't know where I belong*

Took you so low, where only fools go
 I go back again
 I cannot find the way out of here
 Even when we're apart I know my heart is still there with you
 Would you be there to always hold me down?
 Some things have to change around here
 One minute you're here and the next you're gone
 We don't deal with outsiders very well
 Si no te tengo aquí conmigo, yo no quiero ser tu amigo
 Contra las apuestas, aquí nos quedamos
 Te quiero sentir aquí
 ¿Qué pasará en Berlín si tú no estás aquí?
 Tal vez si vuelves ya no seré la de antes
 Que no vuelvas y te pierdas por ahí
 No todos van a estar ahí en cualquier momento
 Siento que quiero quedarme aquí dentro
 Si te vas a ir, vete
 Sometimes I wake up by the door
 And you let her go
 I never hit so hard in love
 I just wanted you to let me in
 We don't wanna leave
 I'm gonna leave my heart open
 Me dejaste ir
 I was trying to quit and leave
 You're kicking me out
 I should never let you come back
 We'll find a way to keep the cold from breaking in over the walls
 I had to let her through the door
 Te espero en la casa, la puerta está abierta
 We used to be so crazy in love, can we go back?
 Should I stay or should I go?

LOVE IS A GAME

I got new rules
 No se vale el empate, esto es hasta darle jaquemate
 Contigo siempre vuelvo a perder más de lo que aposté
 I'm the king snatching queens, checkmate
 Cards on the table, we're both showing hearts
 You're the referee
 Boys like to play around
 Had a really good game but you missed your last shot
 I've touched down everywhere
 No more pretending cause now you're winning
 You got nothing to lose
 I'm gonna hit it till I jackpot
 Perdemos los dos si te vas, si quieres apostamos
 You're making me break my typical rules
 Si el supiera lo que pierde
 Ya conozco las reglas de tu juego
 I don't like your little games, I don't like your tilted stage
 No hay reglas para amar, no hay forma de acertar
 Now I'm all up on you
 How much you wanna risk?
 Juega con los tazos y el bollycao

Laying out my cards in your hands, all of them
Porque me hizo sentir que gané la lotería
Two can play that game, but you win me every time
Contra las apuestas, aquí nos quedamos
Como si hubiéramos ganado por habernos conocido
I can't lose when I'm betting
You got nothing to lose in this game of two
Even when I lose I'm winning
Don't wanna lose you this way
If you love someone and you're not afraid to lose them
You gave me something to lose
Had to love and lose a hundred million times
I got nothing left to lose
He talks like a winner
And the games you'd play you would always win
It's not about winning, stop pushing
You don't get wins for that
Two can play that game, but you win me every time
The players are going to play and the haters are going to hate
I don't play football but I've touched down everywhere
I don't play baseball but I've hit a home run everywhere
Boys are always playing silly games
Play dates, we play mates
Strike the match, play it loud, giving love to the world
Do you wanna play with magic?
Either you want it or you are just playing
You know we're playing to a full house
Aren't we too grown for games?
There is no competition
Could someone call a referee?
Tira porque te toca a ti perder
Loco por ti, perdiendo apuestas
Para mí nunca fue un juego
Yo para tus juegos ya no estoy
Ya conozco las reglas de tu juego
El juego acaba de arrancar
Estoy solo en este juego, si pierdo, vuelvo a ganar
Contigo apostado todo al número 7
Sigo jugando solo
I'm always on your team

LOVE IS AN ILLNESS

Yo ya no tengo cura sin tu amor
El amor duele sin remedio si lo dejas ir
Call on me if you feel any pain
I guess I kinda liked the way you numbed all the pain
What doesn't kill you makes you stronger
There is not a place that your love don't affect me
One more fucking love song I'll be sick
Cada paso tuyo a mi me contamina
Quiero ser tu medicina
Antes de que empieces a decirme que te estás muriendo por volver a estar conmigo
The only thing I feel is pain caused by absence of you
It's a feeling worth dying for

Tú no sabes cómo estoy sufriendo
Time is supposed to heal you, but it ain't done much healing
Solo con un beso yo te haría acabar ese sufrimiento
It cuts you deep and leaves a scar
Tiene la risa que alivia todos los problemas
My love for you went viral
Se me paraliza el cuerpo cuando vas a besarme
Yo ya me muero de amor
Sabes que yo por ti estoy enfermo
Me ha devuelto las ganas, me quita el dolor
Tendrás la fuerza de reponerte de cualquier roto
Ella se cura con rumba y el dolor pa' la tumba
El lo superó y te tocó perder
Este amor loco puede ser mi muerte
Vuelves para darle vida a lo que estaba muerto
Estuve unos segundos muerto, pero es demasiado grande mi amor
Verte es todo lo que me hace feliz, que nadie lo remedie
El amor duele sin remedio
Si le ponen la canción, le da una depresión tonta y llorando lo comienza a llamar
Me hiciste daño, pero sigo vivo
Esta locura que siento por ti
No hay cura para esta historia de un amor extraordinario
No hay cura ni santo
305 (women) until the death of me
Offer me that deathless death
I'm gonna wind up dead
Honey, I rose up from the dead
Your kiss is deadly, don't stop
I'll give you the remedy
You're the cure, you're the pain
Everything that kills me makes me feel alive
You're like a drug that's killing me
Who would you die for?
Was there something I could have said to make it all stop hurting?
Party girls don't get hurt, they can't feel anything
You can lay with me so it doesn't hurt
I never meant to leave you hurting
I tend to close my eyes when it hurts
It hurts when I'm leaving you
Everybody hurts sometimes
I thought that I'd been hurt before, but no one's ever left me quite this sore
The only thing I feel is pain caused by absence of you
I couldn't feel the pain of your bitter heart
I kill any pain
Feeling all the highs, feeling all the pain
You're the medicine and the pain
Now that I'm without your kisses, I'd be needing stitches
It took me a while to survive
You can get addicted to a certain kinds of sadness

LOVE IS WAR

Caminemos de la mano, conquistaremos el mundo
Quiero ser tu guerra todas las noches, tu tregua cada mañana
All I wanted was to break your walls, all you ever did was wreck me
Tiene un cañón de alegría disparando en los ojos

Porque la guerra me quitó tu mirada
I couldn't fight it (the feeling)
Me rozó un disparo de insatisfacción
And so effortlessly you have won
Why don't we give in for the night?
You keep fighting, trying to change who I am
I'm still fighting for peace
You got to give it up to me, I'm screaming mercy
I will not give you up this time
I took an arrow to the heart
Y aunque adviertan al soldado, si está enamorado en guerra morirá
Su flecha me atravesó, rompiendo la coraza de mi corazón
Would we be better off if I'd have let my walls come down?
All night I'll riot with you
Y volver a hacer las paces
No me dan los brazos para pelear por ti
No luchar por lo que quieres solo tiene un nombre
Don't you give up, I won't give up
Es una guerra de toma y dame
I changed who I was to put you both first, but now I give up
Y ahora en esta guerra no gana ninguno
Le pedí que me ayude con una misión
I never meant to start a war, I just wanted you to let me in
We could fight a war for peace
I wanted to fight this war without weapons
The very thing that I love is killing me and I can't conquer it
Why can I not conquer love?
You shot me with your love gun, I'm falling to the ground
What doesn't kill you makes a fighter's footsteps even lighter
I'm really gonna miss you picking fights
Let the night come before the fight's won
Those that triumph embrace the fight
I don't wanna spend time fighting
Don't fight the feeling
Why would you fight or try to deny the way that you feel?
I'm trying to compromise, but I can't win
I need an interventionist to save me from myself and this conflict
Fire like a soldier baby, no retreating
Was I a fool to let you break down my walls?
Break down these walls and come on in
You said the gun was mine
Podrías ver entre él y yo quién ganaría?
Yo entrego mis conquistas y mis fuertes
Ganaré la guerra para conquistarte
Ya no importa si en Manila conquisté a la que fue la soberana juez
Me rozó un disparo de insatisfacción
Como aquel soldadito de hierro que aguanta de pie en la batalla, con miedo, temblando, dispara
Nos podremos herir en la batalla
Somos soldados, pero nos dan miedo las balas
Vivo en mi base y mi paz no me la tumban
Ella no supo qué hacer cuando la derrotaron
I gotta give up
Cuando no temamos a lo que vendrá y bajemos la espada

LOVE IS A SUBSTANCE

Sé que en tus ojos todavía hay amor
I got this feeling inside my bones
There's loving in your eyes that pulls me closer
Quiero ver cuánto amor a ti te cabe
Fill it with love and watch it explode
You dived too deep
Tu cuerpo y el mío llenando el vacío
Era como un veneno, pero lo bebo para saciar la sed
Dime que no está vacío porque yo tengo el mío lleno de ilusiones contigo
Y todo aquel que la mira se llena de amor
I tried to find love in someone else too many times
You know I can't get you out of my system
You filled my heart with a kiss
Intentando llenar una vida de dos
Tal vez te da dinero y tiene poderío, pero no te llena
Eres mi dosis perfecta
One touch I could overdose
I'm empty when you're gone
Me llena entera de satisfacción
I spilled all my emotions tonight
Take a dive into my eyes
I was looking for some highs until I got a dose of you
Swimming in your waters is something spiritual
Fill up the engine, we can drive real far
My full heart is going to work so hard
Lo único que importa está en tu corazón
Lo hago con amor para todas las nenas
She told me in the morning she doesn't feel the same about us in her bones
¿Qué es lo que siento pegado aquí dentro?
An empty shell I used to be
I'm bleeding your love
Got your chemical all in my veins
De ti me envenené
I don't drink her potions
We were drunk in love
Con esta química que haces en mí
Will your mouth still remember the taste of my love?
Surfing the waves of love
Fuiste la ola que faltaba sobre este mar
You intoxicate me
Off of one touch, I could overdose
I'm bleeding your love
I'm drunk on a feeling
Solo con verte sube la marea
Cuando te vi solo quise beber y emborracharme de ti

LOVE IS UP

I'd rather lift you high up off the ground
You let me down
Stand a little taller
We're going up
I'm on the upside of a downward spiral
I gotta get up
Only know you've been high when you feel low

*It took you so low
 You held me down, but I got up
 I went from cero to my own hero
 I put you high up in the sky
 This love will make you levitate
 In the moment we are 10 feet tall
 You take me down
 Nothing will drag you down
 I get so high when I'm inside you
 For all the times that you made me feel small
 Si ella te quiere has tocado el cielo
 I used to lay low until I realize you're an epic fail
 Si te doy un beso ya estás a mis pies
 You got the pelican flying because I'm way up
 I'm burning up and I ain't coming down
 I'm in the stars tonight
 Te sientes bien, a un paso de la luna
 Desde la estrella polar nos fundimos
 Just a shy guy looking for a two-ply hefty bag to hold my love
 Don't let your feelings go down
 You take me down
 Eché a volar
 I'm going under and this time I fear there's no one to save me
 Tu amor es uno de esos que te pone a volar
 I'm in the stars tonight
 Si ella te quiere has tocado el cielo*

LOVE IS EXCLUSIVENESS

*That only plays for you
 Only you and I
 I could be the one
 Make me your one and only
 Of all the millions on the planet, you're the one
 Soy el tercero en discordia
 You're the only girl, I don't need a next one
 I heard you just found the one
 Vente solo conmigo
 It will be just us for a while
 Our love is one of a kind
 How could I ever love somebody else?
 Just me and you
 Tengo miedo porque nunca pude reemplazarte
 You say I'm the only one
 I don't like nobody but you
 I tell you you're the one that was in my heart
 There are boys in my zone, but you're the only one in my heart
 You're the only one I wanna love
 Que todo lo he ignorado por ti
 Maybe I know you're the one
 Touch me like you touch nobody
 Que nunca hemos sido dos, contando el miedo éramos tres*

LOVE IS A CRIME

*I'm the only one to blame
 Can't even show love cause they'll sue you
 She destroyed my life
 I'm gonna drown you
 I'd rob and I'd kill to keep him with me
 Your words in my head, knives in my heart
 Guilt is burning
 Blame it on the night
 I'll take every single piece of the blame, but you know there is no innocent
 Debería estar prohibida tu mirada
 Es una asesina
 Esa criminal como lo mueve es un delito
 Tengo que arrestarte
 Yo por ti, tú por mí, que me pongan los grilletes
 I don't like your perfect crime, how you said the gun was mine
 Y me robaba el tiempo como si me sobrara
 Me robó el corazón sin permiso
 Toma, bandida
 Robarte los besos
 Tengo algo que confesar
 No hagas caso a tus amigos, solo son testigos de la otra mitad
 ¿Fue culpa tuya o fue culpa mía?
 Me matan esos ojos bellos*

LOVE IS FIRE

*Ni toda la vida ni toda el agua del mar podrá apagar todo el amor que me enseñaste a sentir
 Your fire is lighting me up
 Estoy bien sofocado
 Yo soy candela
 Se apagaron tus llamas y me quemo yo
 Me fundiré en tus labios
 I threw us into the flames
 Wherever there is desire there is gonna be a flame
 Just because it burns it doesn't mean you're gonna die
 You burn with the brightest flame
 Cause we got the fire and we're burning outta hell
 Ese fuego dentro me va enloqueciendo
 Tú tienes candela, yo tengo la vela
 Fundiendo nuestros cuerpos
 Stop killing our fire
 It ain't pretty when the fire burns out
 Cause I'm burning up
 Me acerco a tu llama
 Fallin' over everything to reach the first time's spark
 No dejes nunca que la distancia os apague el fuego
 Quisiste apagar me en tu cenicero
 Dime quién te crees tú para andar quemando
 Me derretiste con esa mirada*

THE OBJECT OF LOVE IS APPETIZING FOOD

Who would have known how bittersweet this would taste?
Quiero comerte muy poquito a poco
You're my sweetheart
She's as sweet as pie
Sugar
Soy el gilipollas que te sabe a poco
Yo seré tu dulce agonía
Deja que te coma enterita
I keep the na-na real sweet for you eating
Love is a thousand different flavours, I wish that I could taste them all
Para adentro, tengo buena espina
Friends don't know the way you taste
Yo sé que tus labios no son caramelos
Tú estás bien rica
She is poison, but tasty
Límpiate la baba que se te cayó
I never kissed a mouth that tastes likes yours
Quiero comerte todo eso completo
Tu boca es mi comida favorita
Me dan ganas de ti, te dan ganas de mi

LOVE IS HEAT

The bed feels warmer sleeping here alone
You only miss the sun when it starts to snow
If you break her heart, she will turn cold as a freezer
It's the coldest winter for me
Ahora otro te da calor cuando en las noches tienes frío
¿Quién es el que te quita el frío?
I feel that hot blood in my body
Now my heart feels like December when somebody say your name
I'm feeling heat in December when you are around
We'll leave each other cold as ice
Watching us both turn cold
Su vestido de seda calienta mi corazón
and I ain't cooling down
You can turn me on with just a touch
Me acerco a tu llama y hoy me congelo
I'm heating up

LOVE IS A RELIGION

Lo confieso, espero que el perdón esté en tu mente y yo te rezo
Todavía no pierdo la fe
We are reaching for divinity
Te ves divina
I never had much faith in love or miracles
Swimming in your water is something spiritual
Your sex takes me to paradise
Cause you make me feel like I've been locked out of heaven for too long.
You bring me to my knees, you make me testify
You can make a sinner change his ways.
We're building faith

*When you hiss and preach
 Do you still believe in love?
 I should have worshipped sooner
 The only heaven I'll be sent to is when I'm with you
 Command me to be well, amen
 I'll tell you my sins
 To keep the Goddess on my side, she demands a sacrifice
 Every inch of your skin is a holy grail I've got to find
 Let me redeem myself tonight
 I'll never get to heaven cause I don't know how
 Guess heaven is not that far away
 Es el ángel de la guarda
 Que tu mirada sea mi religión
 Heaven's not that far away*

LOVE IS A NUTRIENT

*I've had enough
 My body says come and take her
 Myself was never enough
 I think I've had enough
 Viviendo de tus abrazos*

THE OBJECT OF LOVE IS A VALUABLE OBJECT

*I want you so much
 Let me open your treasure chest
 A todas les gusto
 That heart you caught
 Soy un superman que busca tu cabina
 Ese regalo que la vida te pone al lado
 I can't let it get past me*

LOVE IS LIGHT

*You turned out the lights
 Even the sun sets in paradise
 It was dark and I was over until you kissed my lips
 I found light in the beautiful sea
 You burn with the brightest flame
 You only need the light when you're burning low
 Sunshine, she is here, you can take a break
 No sun is shining anymore
 Un fragmento de sol se desvanece
 I'll carry these torches for you
 Es una vela encendida por si hay un día en oscuridad
 Eres un rayo de luz que entró por mi ventana
 Cada día cuando se levanta, brilla como el sol
 Something in you lit up heaven in me
 Solo sé que yo andaba a oscuras
 No sé lo que harás sin mí si algún día me apago*

LOVE IS LIFE

*When you hold me, I'm alive
 We'll never die
 I'm born again every time you spend the night
 It doesn't mean you're gonna die
 Let's hope for some because I'm bleeding out
 How are you still breathing?
 You make me feel like I'm alive again
 Hace rato que mi corazón está latiendo
 I'll be your lifeline tonight
 Por tu culpa se ha quedado un corazón sin vida
 I rose up from the dead
 Me morí y revive en el mismo bar*

LOVE IS A CONTAINER

*Why do we fall in love so easy?
 Falling out of love is hard
 You may fall in love when you meet her
 We fell in love as the leaves turn brown
 You know she is in love with me
 She fell in love with an English man
 Are you falling (in love)?
 Usually don't be falling fast
 It's been a long time since you fell in love*

LOVE IS A PHYSICAL FORCE

*Contigo descubrí la electricidad
 What keeps the planets spinning
 Our fingers are stuck in the socket
 Drawing me in, you kicking me out
 Soy como un satélite orbitando un cuerpo
 You know I couldn't resist
 It goes electric, wavy, when I turn it on
 Tú eres el imán y yo soy el metal
 You got hands like the ocean, push you out, pull you back in
 Cuando nos pasamos la electricidad*

LOVE IS FREEDOM

*I'll give you the remedy for setting you free
 We are free now
 I could be the one to set you free
 He tried to domesticate you
 Just let me liberate you
 We chained our hearts in vain
 Desde que no estás, me siento libre
 We aren't caught up in your love affair
 Just a simple touch and I can set you free
 Para todos los amores que fueron obligados a ser
 I'm feeling trapped in this temptation
 I'm free as a bird when I'm flying in your cage*

LOVE IS MAGIC

*Little bit of vodka and she'll open sesame
 I fell under your spell
 So you wanna play with magic
 Cuando cierras esa puerta lo que encuentras es tu magia celestial
 She grants my wishes like a genie in a bottle
 I'm a wizard of love and I got the magic wand
 Turn your magic on
 It's something magical, it's in the air
 Mujer bruja, dijiste que te embrujé
 Por primera vez el truco te falló
 Te hice santería
 Eres mi muñeco y te haré vudú
 Como un embrujo solo pienso en ti*

LOVE IS A CHOICE

*I forgot I had a choice
 Decídete para ver si te quedas o te vas
 I'll explode like a dynamite if I can't decide
 Me decido por ti, te decides por mi*

THE OBJECT OF LOVE IS AN ANIMAL

*Mi hembra
 He tried to domesticate you
 You're an animal, you don't need no papers
 You're the hottest bitch
 When you spit your venom
 When you hiss and preach
 We clawed, we chained our hearts in vain
 She's a beast
 Kitty, when I'm with you all I get is wild thoughts
 You can't tame me
 Ni en siete vidas se ha visto un gato con tanta suerte*

LOVE IS A NEED

*I don't even need your love
 Solo hace falta el amor
 Tú saciarás mi sed
 If you're feeling thirsty, come and take a sip
 El hambre que tienes se olvida
 I need your lips on mine
 Tú eres lo que yo necesito*

LOVE IS A SKILL

*El amor que me enseñaste a sentir
 Quiero aprender a quererte de nuevo
 Toca aprender cómo dejar de querer
 Can you love me again?
 Él te llevó a la luna y yo no supe hacerlo
 Eres experta para enamorar*

*Quiero una que me sepa amar
Te falta un hombre que sabe cómo amarte
Maybe you can show me how to love*

LOVE IS HUNT

*Tell me how to love one that's running like a hound
All the other boys are trying to chase me
I'm preying on you tonight
You think you can hide, but I can smell your scent from miles
I was captured effortlessly
Ya no soy la presa*

LOVE IS MUSIC

*Can you blow my whistle?
She told me she is not a pro (-fessional player)
Show me soprano cause girl you can handle
Show me your perfect pitch, you got it my banjo
Every time you get undressed, I hear symphonies
Our debut was a masterpiece, but in the end the show can't go on
I dance to a different song
Tú eres la letra y yo la melodía (+unity)*

LOVE IS AN ENTITY

*Ni tú ni yo lo hemos cuidado
We're guided by a beating heart
Our love is running out of time
Nuestro amor se muere de sueño
Material love don't fool me
Love comes slow and it goes so fast*

THE OBJECT OF LOVE IS BEAUTIFUL

*Quiero que seas mi rosa
Every inch of you is perfect
Gotta kiss myself I'm so pretty
Mi persona favorita tiene la cara bonita*

LOVE IS A STORY

*I wrote all your lines in the script
Y no existen versos para describir esto
Qué precioso cuento, que no pare aquí
Yo sé que es por mí que acabó la historia
Vivamos nuestra historia
Del cuento que escribimos borraré el final
Yo no soy el malo en tu cuento y lo sabes
Dejas en mí una historia por descubrir
Se vuelve la mala de nuestra novela*

THE OBJECT OF LOVE IS A VEHICLE

*Cadillac, pop that trunk
 To carry more than just my secrets
 Pasas de 0 a 100 como un formula one
 Me vuelve loco desde el casco hasta los pedales
 El tren pasa una vez*

LOVE IS A HIERARCHY

*I should let you go
 I should never let you come back
 Fui dictador y el no dejarte ir debió haber sido mi primer decreto
 En esta relación soy yo la que manda
 I just want to put you first
 Daddy pone las reglas, tienes que obedecer
 Follow my lead
 I'm a slave to the way you move
 Se acabó tu dinastía
 No soy emperadora, pero la corona es mía
 Ahora nadie me controla
 Tú eres mi rey, yo soy tu reina
 I let you take control
 You looking at the king of the jungle now.
 Con mis manos te hice un reino
 If all the kings had their queens on their side
 I need your green light
 Nadie a mí me controla*

LOVE IS GOOD

*Bet you think everything good is gone
 When I'm with my baby all the bad things disappear
 Para fuera lo malo
 Que tu no eres la mala, que el malo soy yo*

LOVE IS A PRODUCT

*I can't do this for another day
 Your love was handmade for somebody like me
 Let's make love tonight
 We hug and yes, we make love
 I find it so stupid so what should I hide that I love to make love to you baby
 Do you mind if I steal a kiss? A little souvenir*

LOVE IS A PLANT

I planted that seed

THE PHYSIOLOGICAL EFFECTS OF LOVE STANDS FOR LOVE

*If you break her heart, she'll turn cold as a freezer
 If I had a brain, I'd be cold as a stone
 That ice cold Michelle Pfeiffer
 Your bitter heart cold to the touch
 Soon, I'll be sixty years old, will I think the world is cold?
 Trying to keep out the cold
 Pussy game still cold
 Watching us both turn cold
 We'll leave each other cold as ice
 And I know you said that I changed with my cold heart
 cold heart, hard done by you
 Built for hot stepping
 Hotter than Miami, I feel the heat!
 I saw this hottie looking like a number one.
 Hotter than a fantasy
 She's on top of the world, hottest of the hottest girls say.
 Everybody in the club was hot
 You the hottest bitch in this place
 I'm a hot air balloon
 Make it hot when my mama arrives
 Hot, damn it, your booty like two planets
 I'm too hot, call the police and the fireman
 I feel that hot blood in my body when it drops
 Oh, she's hot but a psycho
 Getting hot, losing control
 you burn so hot
 There's nothing like Miami's heat
 You make a heat wave
 And the heat between your legs
 I'm heating up, energy's taking control
 I'm feelin' heat in December when you're 'round me
 I'm ready to make you sweat
 Sweat dripping off me
 Will your eyes still smile from your cheeks?
 Wearing nothing but a smile
 You make me smile
 I can feel that body shake
 I can feel my body shake
 I'm getting shivers in my skin
 And when you're close up, give me the shivers
 You make me shiver
 I'm too hot, make a dragon wanna retire
 Or will I have a lot of children who can warm me?
 Trying to keep him warm
 Seems like I'm breathing something that is on fire
 Baby can you breathe?
 Every time you touch me and say you love me, I get a little bit breathless
 How are we still breathing?
 Now I need someone to breathe me back to life
 You watch me bleed until I can't breathe
 I'm breathing alive
 I breathe real slowly
 Running out of breath, but I got stamina*

*Let me check my chest, my breath right quick
When you're not here I can breathe
Had one chance to make me blush
I'm so dizzy, but I'll be alright
that was love and it's an ache I still remember
The only thing I feel is pain
you're the pain
I couldn't sense the pain
feeling all the pain
tomorrow you'll feel no pain
I can feel the pain inside me fading
the way you numbed all the pain
when I did not know no pain
Call on me if you feel any pain
So show me family all the blood that I would bleed
Let's hope for some (love) cause we're bleeding out
I bleed when I fall down
You watch me bleed until I can't breathe
And I'm bleeding your love
I bleed internally, left here without you
Anytime I bleed, you let me go
I'm crippled with anxiety
Shorty look thick and the lines get blurry
He said go dry your eyes
feel my tears as they dry
Before I leave you dry
You're never gonna see me cry.
He kissed the girls and made them cry
Then beg for forgiveness for making you cry
I'll make you cry when I run away
Maybe I'm going deaf
Maybe I'm going blind
Day to day I'm blind to see
Maybe I'm blind, thinking I can see through this
Blindly, I am following
You say the word and I'll go anywhere blindly
Without you I'm colorblind
I'm blinded by the lights
I'm blind
A beating love within my heart.
Feeling my way through the darkness, guided by a beating heart.
When I met you in the summer to my heartbeat sound
Place your head on my beating heart
I follow the sound of your heartbeat
Now I feel my heart beating
I feel my heart underneath my skin
I feel my heart beating, you make me feel like I'm alive again
As long as I can feel the beat I don't need no money
My heartbeat's dancing alone
To be slowly dying
All my scars are open
It cuts you deep and leaves a scar
it was your game that left scars
My hands, they were strong, but my knees were far too weak
¿Quién es el que te quita el frío?*

*Tu cuerpo y el mío escapando del frío
Yo puedo morir de frío y afuera es verano
Me congelé mientras yo te esperaba
Me acero a tu llama y hoy me congelo
Y ahora otro te da calor
Quieres calmar el fuego que te acalora
Quiero darte calor solo una vez más
Si tú me dejas darte todo mi calor
Tu cuerpo me da calor
Y va quemándome el calorcito
Notando el calor de tu cuerpo
Se pone caliente
Y tú mami como me dices que no te acuerdas de cómo mi cuerpo te calienta
Esas mujeres están calientes
Su vestido de seda calienta mi corazón
Que te haga sonreír
Cuando pienso en ti, yo sonrío
Con miedo, temblando, dispara
Las lágrimas caen pero no tienen nombre
Brotan de mis ojos lágrimas desordenadas
Una lágrima que cae, una sensación que hay que disimular
Ese sufrimiento que te hace llorar
A quien no me hace bien y juega a marear
Él solo fue dolor
Calmará el dolor
El amor duele sin remedio
Al final te lo hiciste de cine, pero duele igual
Con él te duele el corazón
Y aunque duela extrañarte
Y aunque duela dejarte
Aunque me duela olvidarte
Que duele por dentro que no estés conmigo
Me duele tanto el corazón
Me pones nerviosa
Nosotros fuimos los primeros que de amor quedaron ciegos
Los dejo ciegos con la vibra que me alumbra
La sangre le hierve
Solo con pensarlo se acelera el pulso
Cuando te mueves así, el pulso se me acelera
Y no me tiembla el pulso
Escucho los latidos de tu corazón, son pasos que se acercan más y más a mí
Mi corazón funciona sin latidos
Que eres experta en robarle latidos a mi corazón
Aceleraste mis latidos
Son mis latidos los que marcan el compás
Se me acelera
No puedo respirar sin tu amor, baby
Se me corta la respiración, por ti los vientos bebo
Estar tan bien respirando sin estrés
Relajado intentando respirar
Suelta el estrés, baby, yo te relajo
Como tenemos sex y te quito el estrés
Estuve unos segundos muerto
Este amor loco puede ser mi muerte
Maybe I'm out of my mind*

*It was your game that left scars
 Se me paraliza el cuerpo cuando vas a besarme
 I get a little bit breathless
 You've been crying all night
 It is an ache I still remember
 And the way it beats is knocking me out
 Go hard like I got an 808 in my heartbeat
 I never miss a beat
 My heart is speeding up
 Estamos más relajados
 Dolido porque nuestro amor se muere
 Yo sé que está dolida
 Te miro y todo me da vueltas
 Tu confusión te la quito en un baile*

THE BEHAVIOURAL EFFECTS OF LOVE STANDS FOR LOVE

*Your stare was holding
 We stare into each other's eyes
 I'd dance and catch your eye
 Cause your sex takes me to paradise
 We should be sexual
 I love to make love to you baby
 Wanna argue all day, make love all night
 Let's make love tonight
 We hug and yes, we make love
 I feel so lucky you wanna hug me
 Pennies and dimes for a kiss
 I was over until you kissed my lips
 We can kiss who we want.
 We kissed I fell under your spell
 When you look at me the only memory is us kissing in the moonlight
 I dare you to kiss me with everyone watching
 Guess he kissed the girls and made them cry
 Gotta kiss myself I'm so pretty
 Kiss me under the light of a thousand stars
 You filled my heart with a kiss
 And leave and get in a taxi, then kiss in the backseat
 Somebody I can kiss
 Kissed her on the neck and then I took her by the hand
 And then she kissed me like there was nobody else in the room
 But darling, just kiss me slow
 Just wanna kiss and make up one last time
 She'll kiss your neck
 Read your lips, I'd rather kiss them right back
 When you kiss me
 Kiss me more
 We could kiss and just cut the rubbish
 I never kissed a mouth that tastes like yours
 I wanna kiss your eyes
 would you hold me on your shoulder?
 I take your hand and hold it closer to mine.
 I would still be holding you like this
 When you hold me, I'm alive
 The way that I been holding on too tight with nothing in between*

*Just close your eyes and hold your breath because it feels right
Boys like a little more booty to hold at night
So hold on tight
I don't want you to leave, will you hold my hand?
So honey hold my hand
Just take my hand and hold me tight
If he's holdin' onto you so tight the way I did before
Hold me like you never lost your patience
Oh hold me now
I was holding her hand, her hand was holding mine
I'll hold you when things go wrong
And in your eyes you're holding mine
'Cause I don't care as long as you just hold me near
Somebody to hold
Hold on just a little tighter
So hold me tight
As I touched your face
Every time you touch me
Maybe just the touch of a hand
You're the only thing I wanna touch
Touch me like you do
Just a simple touch and it can set you free
'Cause I wanna touch you, baby
A little look, a little touch
Touch me like you touch nobody
Put your hands all up on me
You can turn me on with just a touch, baby
With every touch of you it's like I've started dreaming
When I'm away from you, I miss your touch
I'm finally thinking about me.
Do you think about me when you're all alone?
Do you think of me when the crowd is gone?
I've been thinking about you for all of this time.
It made me think of you
I'm not thinking straight
I've been thinking too much about you
Now I'm seeing red, not thinking straight
I think about me now
I can force a laugh
We don't laugh anymore
And laugh with each other about these days
We're laughing over all the noise
I don't expect you to care
I was careless
'Cause I didn't want anyone thinking I still care
Just so you know that you really care
Show me how little you care
Ever worry that it might be ruined
Shake your rump
Shake what your mama gave you
We can shake
I ain't no size two, but I can shake it like I'm supposed to do
And we cuddle, sure I do love it
Never danced like this before
You wanna dance till the sunlight cracks*

*Go dancing underneath the stars
So we dance to the break of dawn
You're not dancing on your own
And we can dance all day
Baby keep on dancing
Baby keep on dancing like you ain't got a choice
If you don't wanna see me dancing with somebody
We are gonna dance in my living room
Dance for me
And now I beg to see you dance just one more time
"Shall we dance?"
Since you've been gone, I've been dancing on my own
"Baby, I just want to dance"
So many ways wanna touch you tonight
Dance with me one more time
Let me groove you, dance with me
Come on, dance, jump on it
Never danced like this before
And live contigo, and dance contigo
Besar tu boca
I heard that you're settle down
We got an apartment and settled down
Solo basta estar aquí, suficiente con mirarnos
Cuatro años sin mirarte
Le gusta que la miren
Esa mirada provoca
Yo no te miro, y tú me vas a ver
No quiero que te mire y vuelva a enamorarse
Te miro, me miras
En la distancia corta, miradita larga
No dejo de mirarte ni un segundo
Tu mirada nubla mi mente
Se me junta tu mirada con la mía
Con solo una mirada todo vuelve a suceder
No hay problema que no arregle el sexo
Y me toca entender qué hacer con tus abrazos
Los abrazos que hablan
Mi olor te abraza
Viviendo de tus abrazos
Cuando me abrazas siento que mi cuerpo vuela
Me abrazaste y volé
Sin nadie que nos diga dónde, cómo y cuándo nos besamos
Besarnos si de pronto nos vemos
Desnúdame y ya luego veremos
Estoy loco por verte y de nuevo besarte
Ayer me besaste y no podías parar
Ella con cualquiera no se besa
Me bailaste hasta el amanecer
Pedías a grito que te besara en la escalera
Nos vamos pegando, poquito a poquito
Cuando tú me besas con esa destreza
Besarte arriba y abajo
Vamos a besarnos en la playa entre el sol y la arena
No saber ya si besarte o esperar
Cuando la besabas me estabas imaginando*

*Si nos gana la alegría, yo por fin te besaría
Y cómo me besas a mí
Besando esos labios glossy
Que me pille la luna besando tu piel
Se me paraliza el cuerpo cuando vas a besarme
Y solo quiero besarte
Yo quiero besarte
Si quieres te dejo un minuto pensarte mis besos
Que conviertan en besos todos mis intentos de morderte la boca
A que te beso y te entregas
Un beso me basta
Solo en tu boca yo quiero acabar todos esos besos que te quiero dar
Solo con un beso yo te haría acabar ese sufrimiento
Quiero desnudarte a besos despacito
Si te pido un beso ven dáme lo
Me rehúso a darte un último beso
Solamente te falta un beso
Para ti fue un beso más
Sólo deja que yo te agarre, baby
Besos en el cuello para calmar la sed
Si te doy un beso ya estás a mis pies
Más besos imaginarios
Y que le siga un par de besos
Solo con un beso, poco a poco quitando el peso
Desnudarte aquí
De comernos arrancándonos a besos las edades
Pero sí puedo darte mis besos
No dejaré que vuelvas a extrañar los besos que nos dimos
Se me juntan los recuerdos de tus besos
Un beso de improviso
Si tocas mi piel, tú saciarás mi sed
Tócame, yo decido el cuándo, el dónde y con quién
El desenlace de cualquier sueño está en su boca si tú la tocas
He pensado en tu sonrisa y en tu forma de caminar
Ni siquiera me pensaste un 29 de febrero
No hay un día que no pare de pensar en su belleza
Haré que se te pasen las horas sin pensar
Una y otra vez tu cabeza vuelve a pensar en él
Te hice Santería y tú me sigues pensando
No me cuesta pensar en ti cuando me acuesto
Ya no puedo ni pensar
Solo pienso en ti
Te juro que te pienso
Yo la pienso mucho, ella me tiene loquito
¿Dime en quién piensas cuando te acuestas?
Te pienso a cada rato
El hambre que tienes se olvida de las mordidas que ella le dio a mi vida
Ya no te preocupes, ya no hay razón
Ya no tienes que cuidarme
Aquel que busca un florero es que no cuida su jardín
Te juro que esta vez voy a cuidarte
Quiero que sepas que voy a cuidar de ti
Y cuidala como cuida el pájaro de su vuelo
Te puedes ir olvidando, a mí me cuidan mis santos
Que te tengo que soltar y cuidar mi corazón*

*Cuidaré siempre tu corazón
Cuidaré siempre tu luz
Tú me obligaste a soltarte y me tiraste al viento
Y te va a tocar a ti soltar las amarras
Una parte de mí no te quiere soltar
Por mucho que aprieto tus manos me cuesta creer que aún no te hayas marchado
Muévete a mi ritmo
Sin un reloj que cuente las caricias que te voy dando
Y por más que sigo alerta nunca encuentro una caricia de vuelta
También soy el que te acaricia en la mañana
Tanto tiempo esperando una caricia
De tu mano podré caminar
¿Por qué no caminas junto a mí de la mano?
Caminaría de tu mano
Solo dame tu mano y confía en mí
Coge mi mano
Sigue bailando, no pares
Me bailaste hasta el amanecer
Solo quiere bailar sola
Esta noche bailo mejor sin ti
Bailemos juntos
Get a lighter, después bailamos
Nadie me baila como ella me bailarí
Y volverán las ganas de bailar
there's no sleeping now
Lately I've been losing sleep
I'm beginning to lose sleep
It's too hard to sleep I got the sheets on the floor
Counting stars and fighting sleep
The feeling won't let me sleep
Who needs to go to sleep, when I got you next to me?*