AN INVESTIGATION INTO THE CONCEPTUAL METAPHORS OF EMOTIONS IN TAYLOR SWIFT'S SONGS

ẨN DỤ TRI NHẬN VỀ CẢM XÚC TRONG ÂM NHẠC CỦA TAYLOR SWIFT

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Abstract - This study is conducted to identify conceptual metaphors of EMOTIONS in song lyrics written by one of the most well-known composers of the twenty-first century, Taylor Swift, a talented composer in expressing her emotions through song lyrics. In this study, a comprehensive analysis was undertaken of 208 songs drawn from 14 studio albums of a specific artist, to examine the metaphorical constructions associated with emotional intimacy, the self in emotional contexts, emotional stability, emotions in general, and intense emotional experiences. This research endeavors to depict the interplay among language, human cognition, and artistic expression, aiming to enhance our comprehension of how conceptual metaphorical frameworks related to emotions influence the lyrical content of Taylor Swift's musical compositions.

Key words - Conceptual metaphor; emotions; Taylor Swift; cognitive linguistics; master metaphors list

Tóm tắt - Nghiên cứu này nhằm nhận diện ẩn dụ tri nhận về cảm xúc trong lời bài hát của Taylor Swift, một nhạc sĩ trẻ tài năng của thế kỷ 21, đặc biệt trong việc truyền tải cảm xúc. Phương pháp nhận diện ẩn dụ được sử dụng để phân tích 208 bài hát từ 14 album của nhạc sĩ này, với mục tiêu tìm ra các các cấu trúc ẩn dụ về cảm xúc liên quan đến sự thân tình, cái tôi trong tình cảnh, tình trạng của cảm xúc, cảm xúc nói chung và trải nghiệm cảm xúc. Với nỗ lực nhằm tìm ra sự giao thoa giữa ngôn ngữ, tri nhận và diễn đạt trong nghệ thuật, nhóm tác giả kỳ vọng kết quả nghiên cứu sẽ phần nào mở rộng hiểu biết của chúng ta về khung chung của ẩn dụng tri nhận liên quan đến cảm xúc hoạt động và hiển diện trong lời nhạc của các tác phẩm của Taylor Swift.

Từ khóa - Ẩn dụ tri nhận; cảm xúc; Taylor Swift; ngôn ngữ học tri nhận; danh mục ẩn dụ

1. Introduction

A conceptual metaphor has been studied to explore how the basics of human cognition and universal concepts are expressed via language. Along with traditional literary work, music, particularly song lyrics, serves as a creative avenue through which songwriters can convey their experiences, insights, and viewpoints. Among a variety of metaphorical expressions encountered, the conceptual metaphor related to EMOTIONS has emerged as a subject of significant interest among scholars, drawing considerable investigative attention. This study examines the lyrics of Taylor Swift a highly influential singer-songwriter of the 21st century under the lens of cognitive linguistics. Her influence extends beyond music, as evidenced by her Honorary Doctor of Fine Arts degree from New York University in 2022. A pivotal element of her success lies in her ability to write lyrics that establish a profound connection with millions of listeners around the world. With a gifted talent for utilizing language to express the innermost of humans, conceptual metaphors are said to be pivotal language devices in her lyrics, which serve as a powerful tool for expressing her innermost thoughts and enabling her listeners to interact with her music. Nevertheless, there is a noticeable gap in linguistic research concerning the conceptual metaphor of EMOTIONS within Taylor Swift's musical oeuvre. In order to narrow the gap, this research paper aims to uncover some of the conceptual metaphors of emotions found in Taylor Swift's lyrics, providing new insights into her artistry and the impact of her music by answering the following questions:

1) What are the metaphorical structures of EMOTIONS in Taylor Swift's songs, as viewed from a cognitive linguistic perspective?

2) How does Taylor Swift deliver her EMOTIONS via metaphorical structures?

2. Research methodology

This study utilizes descriptive, metaphor identification procedure methods to analyze the conceptual metaphors of EMOTIONS in Taylor Swift's songs. To conduct this research, 430 samples of lyrics taken from 208 different songs in 14 of Taylor Swift's studio albums including Taylor Swift (2006), Fearless (2008), Speak Now (2010), Red (2012), 1989 (2014), Reputation (2017), Lover (2019), folklore (2020), evermore (2020), Fearless (Taylor's Version) (2021), Red (Taylor's Version) (2021), Midnights (2022), Speak Now (Taylor's Version) (2023), 1989 (Taylor's Version) (2023) were taken into consideration.

The research comprises the following stages:

- Conducting a literature review and identifying the research scope;

- Selecting 208 songs from 14 of Taylor Swift's studio albums;

- Adopting Metaphorical Identification Procedure to pick up metaphorical expressions;

- Identifying 427 samples that represent the conceptual metaphor of EMOTIONS via Metaphorical Identification Procedure;

- Discussing the meanings and features of the conceptual metaphors.

The Metaphor Identification Procedure (MIP) can be summarized as follows:

1. Initial Reading: Read the text thoroughly to gain a general understanding of its overall meaning.

2. Identify Lexical Units: Pinpoint the lexical units within the text.

3. Contextual and Basic Meanings:

(a) Contextual Meaning: For each lexical unit, establish its meaning within the context of the text. Consider its role concerning the entities, relationships, or attributes described, taking into account the surrounding text.

(b) Basic Meaning: Identify if the lexical unit has a simpler, more concrete meaning in different contexts. Basic meanings are typically more tangible, associated with physical actions, more precise, and historically earlier than contextual meaning.

(c) Meaning Comparison: Determine if there is a contrast between the contextual and basic meanings but also a comprehensible connection when compared.

4. Metaphorical Identification: If the contextual meaning can be understood through its comparison with a more basic meaning, classify the lexical unit as metaphorical.

3. Theoretical background and relevant studies

3.1. Theoretical background

The publication of "Metaphors We Live By" by one of the pioneers of cognitive linguistics, Lakoff, in collaboration with Johnson, has asserted that the "human conceptual system is metaphorically structured and defined" (p.6), and that "metaphor permits an understanding of one kind of experience in terms of another" (p. 235) [1]. Kövecses further expanded this novel perspective and proposed a convenient formula - CONCEPTUAL DOMAIN A IS CONCEPTUAL DOMAIN B [2].

There exists a profound connection between the two domains. While CONCEPTUAL DOMAIN B is highly familiar, describable, and tangible, CONCEPTUAL DOMAIN A is more abstract, less familiar, and harder to define. CONCEPTUAL DOMAIN B - the source domain, is used to provide an understanding of CONCEPTUAL DOMAIN A - the target domain. Within this framework, 3 general kinds of conceptual metaphors have been identified: structural, ontological, and orientational metaphor.

In an attempt for an easier study of conceptual metaphor, the "Master Metaphor List" by Lakoff et al. [3] was created. This compilation comprises metaphors sourced from published literature, academic papers, and student works from the University of California at Berkeley in the hope of enhancing and using it as a starting point for further research.

3.2. Relevant studies

Conceptual metaphor theory, first introduced by George Lakoff and Mark Johnson in their seminal work "Metaphors We Live By" [1], stated that our understanding of abstract concepts is largely structured through metaphorical mappings from more concrete, experiential domains. This groundbreaking perspective has facilitated extensive research across various fields, notably in cognitive linguistics and psychology. Notable studies have expanded on Lakoff and Johnson's foundations. For example, Zoltán Kövecses has extensively explored the variability of metaphor across cultures, demonstrating that while many conceptual metaphors are universal, cultural specifics can influence their expression and interpretation. His work illustrates how metaphors are not just linguistic ornaments but fundamental to thought processes and cultural communication. In applied linguistics, metaphor analysis has proven crucial in understanding discourse in fields such as politics, where metaphors can frame complex issues in accessible ways, influencing public opinion and policy. Charteris-Black has conducted several analyses of political rhetoric, showing how leaders use metaphors to persuade and manipulate audiences. These studies highlighted the influence of conceptual metaphors not only in language but also in shaping our cognition, culture, and communication, reaffirming their importance in both everyday and specialized discourse.

Numerous scholarly researches have been conducted into the conceptual metaphors present within Taylor Swift's musical compositions. Liao [4] engaged in an analysis of 20 of Taylor Swift's songs, revealing the presence of metaphorical constructs such as LOVE IS A JOURNEY, LOVE IS A GAME, and LOVE IS WAR. Concurrently, Zahara & Nirmala [5] undertook a cognitive linguistic examination of the song "Exile" from the album "Folklore." Additionally, Nurrohmah [6] discovered a range of ontological metaphors within the same album, "Folklore." Notwithstanding, these investigations have concentrated on a subset of Taylor Swift's discography and have not specifically explored the conceptual metaphor of EMOTIONS within her lyrical content. In pursuit of augmenting the comprehension of conceptual metaphors deployed in Taylor Swift's lyrics through the lens of cognitive linguistics, this research endeavors to analyze 14 of Taylor Swift's studio albums, aiming to delineate the conceptual metaphors of EMOTIONS therein.

4. Findings and discussion

Since EMOTIONS is an abstract concept that can cover a wide range of human feelings, we used the classification from "Master Metaphor List" [3] mentioned earlier as the guideline for our research. Instead of analyzing specific emotions including happiness, sadness, anger, etc., we decided to classify all conceptual metaphors of EMOTIONS into 5 main targets: emotional intimacy, emotional self, emotional stability, emotions, and strong emotions; with a total of 11 categories: EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS, EMOTIONAL SELF IS A BRITTLE OBJECT, EMOTIONAL STABILITY IS BALANCE, EMOTIONAL STABILITY IS CONTACT WITH THE GROUND, EMOTIONAL STABILITY IS MAINTAINING POSITION, EMOTIONS ARE ENTITIES WITHIN A PERSON, EMOTIONS ARE FORCES, EMOTIONS ARE LOCATIONS, STRONG EMOTIONS ARE HEAT,

STRONG EMOTIONS ARE BLINDING, AND STRONG EMOTIONS ARE MADNESS. From Table 1, we would like to have a further discussion on the conceptual metaphors of EMOTIONS:

Table 1: Metaphorical structures found in Taylor Swift's songs

Conceptual metaphor		Frequency	Percent
EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS		171	39.8
EMOTIONAL SELF IS A BRITTLE OBJECT		68	15.8
EMOTIONAL STABILITY IS	BALANCE	13	3.0
	CONTACT WITH THE GROUND	22	5.1
	MAINTAINING POSITION	14	3.3
EMOTIONS ARE	ENTITIES WITHIN A PERSON	14	3.3
	FORCES	7	1.6
	LOCATIONS	21	4.9
STRONG EMOTIONS ARE	BLINDING	8	1.9
	HEAT	34	7.9
	MADNESS	58	13.5
TOTAL		430	100.0

4.1. Metaphorical Structure: EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS

In this paper, EMOTIONAL INTIMACY is defined as a sense of PHYSICAL CLOSENESS and connection between two individuals. This universal idea of emotional closeness may be compared to physical distances, motions, and forces between people. This metaphor is used 171 times, making it the most dominant metaphorical structure of EMOTIONS in Taylor Swift's songs, accounting for 39.8% of all instances. The findings of this category were based on these 7 criteria:

a. Emotional distance is physical distance

(1) And realized by the distance in your eyes that I would be the one to fall. (A Perfectly Good Heart)

In this example, physical distance was used to talk about intimacy, as the lover perceives a growing gap between themselves and their partner. They describe it as looking at a faraway land instead of the person directly before them.

b. Change toward emotional intimacy is movement toward physical closeness

(2) I like the way you're everything I ever wanted

I had time to think it over

And all I can say is come closer

Take a deep breath and jump then fall into me.

(Jump Then Fall)

Even with figurative lyrics, conceptual metaphors can also be found in this situation. The singer expresses her desire for the other to love her with the picture of moving closer geographically, and of a person who should jump and fall into that love. It can be interpreted as telling that person not to be afraid of love and wish for them to be true

lovers. The concept of leaning towards something we are in favor of was used to represent emotional intimacy.

c. Emotional bonding is physical bonding

(3) I told myself, don't get attached. (Come back…Be Here)

Physical bonding can be referred to as activities involving skin-to-skin contact, or simply the sensation of being inseparable, and we connect this image of inseparability as intimacy between the individuals. In (3), the singer interprets the intimacy of the relationship as getting attached.

d. Change away from emotional intimacy is movement away from physical closeness

(4) I take a step back, let you go

I told you I'm not bulletproof (Tell Me Why)

Contrary to Movement Toward Physical Closeness, the loss of affection can be expressed through distancing oneself from close relationships. Example (4) showcases the perception of someone who takes a step back to keep a distance between their lovers, signifying it as the end of their relationship.

e. Emotional intimacy is established by physical contact

(5) My hand was the one you reached for. (The Great War)

The songwriter perceives the beginning of a relationship as marked by physical contact, symbolizing the initiation of commitment. In (5), it was expressed as the hand of the person who would hold their lover's hand, walking side by side.

f. Type of emotional effect is (determined by) manner of contact

(6) I knew you'd linger like a tattoo kiss. (cardigan)

This criterion is employed to describe how one's feelings can impact another. Example (6) describes the relationship as a tattoo kiss that becomes an unremovable mark in their mind. It evokes a sense of longing and obsession that cannot be erased, much like a tattoo.

g. Avoiding emotional effect is avoiding contact

(7) Did I say something way too honest?

Made you run and hide. (Forever & Always)

Contrary to (e), people avoid physical contact so that emotional intimacy cannot be established. The lover in example (7) is depicted as being on the run and hide, indicating a reluctance to continue the committed relationship.

4.2. Metaphorical Structure: EMOTIONAL SELF IS A BRITTLE OBJECT

We typically conceptualize our mentality as a distinct entity, an EMOTIONAL SELF capable of taking damage. There are 68 occurrences of this metaphor, or 15.8% of the total instances. Cases of this metaphorical structure are classified based on the depictions of highly fragile objects or those that cannot remain in their complete form via breaking or crashing.

(8) 'Cause he's the reason for the teardrops on my guitar

The only one who's got enough of me to break my heart. (Teardrops on My Guitar)

In most cases, we use the heart as a representative of our EMOTIONAL SELF, viewing it as a BRITTLE OBJECT susceptible to vulnerability.

(9) And that's the way I loved you

Breaking down and coming undone

It's a roller coaster kind of rush. (The Way I Loved You)

In (9), our emotional self is treated like a machine that can break down or an object that could be coming undone. The songwriter understood the image of mentality as a whole object, and when it breaks down, it is suffering from great agony.

4.3. Metaphorical Structure: THE TARGET DOMAIN OF "EMOTIONAL STABILITY"

In Taylor Swift's lyrics, the target domain EMOTIONAL STABILITY appears a total of 49 times, accounting for 11.4% of all instances. By using various metaphorical structures to showcase the state of emotional stability, the singer effectively portrays people with a stable state of mind as being able to keep their balance, have contact with the ground, or maintain their position.

4.3.1. EMOTIONAL STABILITY IS BALANCE

Taylor Swift compares EMOTIONAL STABILITY to the ability of a person to maintain BALANCE in an environment where people are prone to falling. This conceptual metaphor appears 13 times in the music work of Taylor Swift.

(10) I guess you really did it this time

Left yourself in your warpath

Lost your balance on a tightrope

Lost your mind tryin' to get it back. (Innocent)

(11) I'm still on that trapeze

I'm still trying everything

To keep you looking at me. (mirrorball)

A "tightrope" is a tightly stretched wire or rope fixed high in the air, while a "trapeze" is a horizontal bar hanging by two ropes and free to swing in the air. Therefore, to avoid falling, people need to have extraordinary balance when walking a tightrope or hanging themselves on a trapeze. These metaphorical expressions stimulate the image of someone experiencing mental suffering and trying to manage an emotionally stressful situation.

4.3.2. EMOTIONAL STABILITY IS CONTACT WITH THE GROUND

At first glance, EMOTIONAL STABILITY and CONTACT WITH THE GROUND seem to have nothing in common. However, humans have established a conceptual connection between them through various phrases and expressions, including "have your feet on the ground", "feel rooted/ uprooted," etc. Taylor Swift also shares this way of thinking and employs the imagery of grounding oneself to convey emotional stability for 22 times in her lyrics.

(12) And down here from the ground, I see who you are. (Tell Me Why)

In this context, the ground represents a place of stability, clarity, and truth. By saying down here from the ground, Swift may suggest that she is viewing a particular situation from a grounded, emotionally stable standpoint, which enables her to see things clearly and understand the true nature of the person she is talking to.

4.3.3. EMOTIONAL STABILITY IS MAINTAINING POSITION

MAINTAINING POSITION can refer to physically remaining in a specific spot or posture without moving, regardless of external influences. It requires a high level of resilience and determination. Taylor Swift may use the aforementioned attributes of MAINTAINING POSITION to describe the abstract idea of EMOTIONAL STABILITY. This case constitutes a small percentage of all instances, with only 3.3%.

(13) Now I'm pacin' on shaky ground. (Say Don't Go)

The phrase "pacin' on shaky ground" suggests a person walking on an unsteady surface. People in such situations may experience an uneasy or vulnerable feeling, similar to how emotionally unstable they feel when dealing with uncertain, risky or stressful situations.

4.4. Metaphorical Structure THE TARGET DOMAIN OF "EMOTIONS"

EMOTIONS is a domain that many different facets fall under. Nevertheless, we would only focus on the metaphorical structures that are used to convey the ideas of EMOTIONS rather than a particular emotion (happy, sad, etc.). Our research centers on 3 domains describing EMOTIONS that are mainly used, including entities within a person, forces, and locations.

4.4.1. EMOTIONS ARE ENTITIES WITHIN A PERSON

EMOTIONS are often considered as something coming from within a person, and they can be affected differently by external conditions. Owing to this, they are generally objectified for easier describing processes. There are only 14 cases of this structure (3.3%).

(14) And you're tossing out blame, drunk on this pain

Crossing out the good years. (my tears ricochet)

In (14), the feeling of pain is the alcohol that we can get drunk on. The subject "you" in the lyrics emerged in that pain like a kind of liquid, and it was comparable to getting drunk, as if it was an addiction that the lover could not escape.

4.4.2. EMOTIONS ARE FORCES

When individuals start to develop feelings for each other (positive or negative), they perceive this process as an external power that can unite or divide them. The metaphorical structure of the FORCES domain refers to this power. Our research indicates that these FORCES fall within the physical forces or electromagnetic forces group and appear 7 times (1.6%).

a. Emotions are physical forces

(15) I'm lovestruck and looking out the window. (Superman)

In (15), the feeling of love physically impacts the songwriter. She narrates the instant she developed her

feelings for her lover as being struck by love. Love was a force that hit us and left a long-lasting effect.

b. Emotions are electromagnetic forces

(16) Got a feelin' your electric touch could fill this ghost town up with life. (Electric Touch)

In (16), the sensation is now an electric touch. The feelings are more intense and striking as if there was electricity running through her skin. Love is often perceived as a sensation that is filled with passion and excitement that gives us an immediate reaction.

4.4.3. EMOTIONS ARE LOCATIONS

The states of emotions that we are experiencing are akin to locations with clear destinations. There are 21 occurrences of this structure (4.9%), all of which relate to being "in" a specific emotional state.

(17) Fell in love when I saw you standing there. (Today Was a Fairy Tale)

In (17), the feeling of "love" is the location.

(18) Lost in the gray and I try to grab at the fray. (Bye Bye Baby)

In (18), the color gray represents the feeling of uncertainty and helplessness.

(19) And I've loved in shades of wrong. (States of Grace)

In (19), the feeling of regret is narrated as shades of color.

4.5. Metaphorical Structure THE TARGET DOMAIN OF "STRONG EMOTIONS"

People utilize things that can be seen by our naked eyes, touched with our hands, or felt with our skin to describe STRONG EMOTIONS. In our research, STRONG EMOTIONS are defined as anything that can blind us or make us feel warm or cold.

4.5.1. STRONG EMOTIONS ARE BLINDING

One conceptual metaphor structure that has been thoroughly explained in "Metaphor We Live By" [1] is UNDERSTANDING IS SEEING. It indicates that if a human can see something, he can grasp an understanding of it. This has a close relationship with the one we discovered in Taylor Swift's music, which is STRONG EMOTIONS ARE BLINDING (1.9%).

BLINDING is the act of depriving someone of their sight, either for a short time or permanently. STRONG EMOTIONS are conceptualized as something that has the power to blind people, impairing their rational and logical thinking and robbing them of their ability to understand a situation clearly.

(20) Well, maybe it's me and my blind optimism to blame. (Dear John)

Swift wrote this song after a traumatic relationship. She fell so passionately in love that she was deluded into thinking that it was the right guy for her. By saying blind optimism, Swift might blame her over-optimism for blinding her, stopping her from realizing the painful truth.

(21) Sorry, I can't see facts through all of my fury. (happiness)

Once again, STRONG EMOTIONS such as fury are

believed to be capable of obscuring her vision, making her unable to comprehend what is happening. Here, similar to example (20), the intense fury precludes the songwriter from seeing facts through.

4.5.2. STRONG EMOTIONS ARE HEAT

In Taylor Swift's songs, STRONG EMOTIONS are described as HEAT and are closely connected in people's minds. For example, when someone is filled with rage, passion, or love, they may describe themselves as "hot" or "burning up". Furthermore, physiological responses to STRONG EMOTIONS, such as increased heart rate, sweating, and flushed skin, are comparable to the experience of HEAT. As a result, STRONG EMOTIONS are typically connected with HEAT, and this metaphor structure accounts for 7.9% of all instances.

a. Anger is heat

(22) Now I breathe flames each time I talk. (mad woman)

In example (22), she compares the words coming out of her mouth when angry with flames. This is because they have a similar destroying and damaging effect, potentially hurting the one that she is talking to.

b. Affection is warmth

There is a conceptual connection between AFFECTION and WARMTH because romantic feelings or gestures can bring emotional warmth and comfort, just as physical warmth does. EMOTIONS are commonly connected with HEAT, accounting for 7.9% of all cases in Taylor Swift's songs.

(23) But I'm a fire- and I'll keep your brittle heart warm. (peace)

(24) He built a fire just to keep me warm. (Call It What You Want)

In example (23), the songwriter likens herself to a fire, which is constantly present to warm her partner's "brittle heart." The warmth of the heart, as well as care, support, and love, are represented in this context by the comfort and warmth that heat can offer to our physical bodies. Likewise, example (24) could be simply interpreted as just heating a space with a fire, but it could also symbolize an individual's emotional support and warmth for a loved one.

c. Dislike is cold

While warmth is generally associated with affection, coldness is a representation of indifference. Not only is Taylor Swift's works of art but also in everyday communication, people employ a variety of idioms that convey this notion including "give a cold shoulder," "leave someone out in the cold," etc.; even the adjective "chilly" means "unfriendly".

(25) And now that I'm sittin' here thinkin' it through

I've never been anywhere cold as you. (Cold As You)

Here, the phrase "I've never been anywhere cold as you" suggests that she has never encountered anybody who has such an indifferent manner.

(26) It's the kind of cold, fogs up windshield glass

But I felt it when I passed you. ('tis the damn season)

The kind of cold she refers to is not just physical, but rather an emotional chill that affects her deeply.

4.5.3. STRONG EMOTIONS ARE MADNESS

MADNESS can refer to mental illness or behavior that is not reasonable in certain circumstances. It may lead to irrational behavior or thoughts. Similarly, STRONG EMOTIONS also possess this influence, sometimes clouding our judgment or leading us to impulsive actions. In Taylor Swift's songs, this metaphorical structure occurs 58 times, constituting 13.5% of all cases.

By using adjectives including crazy, insane, etc, she suggests that the overwhelming love has driven her to behave in ways that might seem irrational or extreme to others.

(27) Don't blame me, love made me crazy.
(Don't Blame Me)

(28) But I miss screaming and fighting and kissing in the rain

And it's 2 a. m. and I'm cursing your name

You're so in love that you act insane

And that's the way I loved you. (That's The Way I Loved You).

5. Conclusion

Through thorough research of 208 songs by Taylor Swift, we identified 5 main target domains that are used to perceive emotions under the cognitive theories, with the dominant target domain being EMOTIONAL INTIMACY IS PHYSICAL CLOSENESS. We speculate that this is the primary conceptual metaphor that influences the singer's perspectives of EMOTIONS in general, and of love in particular as it is mainly used to express her feelings for her loved ones. This may also impact the perceptions of her followers, given how Taylor Swift has become a phenomenon of the 21st Century. Additionally, the investigation revealed consistent metaphorical structures, and this proves the claim that "human conceptual system is metaphorically structured and defined" [1] not only in informal speech but also in music, a more conventional work of literature.

More importantly, although Taylor Swift's music contains a high frequency of figurative images, the use of conceptual metaphor helps shape the base of her imaginative ideas. By finding out the conceptual metaphorical structure of EMOTIONS, we now have a better understanding of her lyrics, and it helps us understand the universal acceptance of how we perceive our own emotions.

That is why we must consider the significance of cultures and aesthetics to comprehend conceptual metaphors used to depict pictures of EMOTIONS. The way the songwriter selects pictures that are relatable to our everyday lives has also been affected by the traditions and customs of her community. To fully comprehend the visions of lovers that are symbolically depicted in music and poetry, readers and listeners need to be aware of these characteristics.

Finally, the study has presented conceptual metaphorical structures identified in Taylor Swift's songs, which simultaneously suggests remarkable implications for language teaching. Significantly, language teaching can benefit from using music to teach figurative language, enhancing students' understanding of abstract concepts through comprehension of concepts mappings under the lens of cognitive theory. Teachers can engage students by analyzing the emotional metaphors in songs, encouraging them to conduct their own research on metaphorical expressions, and discussing cultural influences on language. Additionally, fostering critical thinking through lyric analysis and promoting collaborative learning through group discussions can make language learning more interactive and deepen students' comprehension of language as an artistic and expressive medium.

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