

# Conceptual Metaphor In Bollywood Songs

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## ABSTRACT:

Metaphor is fundamental to human thought and language. The phenomenon of conceptual metaphors (hereafter CMs) is well documented across a variety of languages and genres of literature, but no attention has been paid about how this phenomenon is used in Bollywood songs. The present study attempts to fill in this gap by unfolding and describing the phenomenon of conceptual metaphors in Bollywood songs using the framework of Conceptual Metaphor Theory (CMT), proposed by Lakoff and Johnson (1980). A sample of 50 songs released during 2000 to 2016 has been taken purposively. Recorded songs were orthographically transcribed and then data was analyzed descriptively to observe the use of conceptual metaphors in Bollywood songs. Furthermore, the study also looks at the functions of conceptual metaphor in Bollywood songs. This work explored the use of 13 categories of CMs in songs. Furthermore, it was found that the CMs have been used in romantic and pop songs to achieve six functions; animation, hypnotism, softness, attention, melody and representation of culture. The findings of the study will be useful for the songwriters in specific and listeners in general.

## Keywords:

Conceptual Metaphor, Bollywood song, Conceptual Metaphor Theory

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## 1. INTRODUCTION

The aim of this study is to identify and describe the use of conceptual metaphors in romantic and pop in Bollywood songs. The selected field is very vast and this study is limited to the Bollywood songs that are released in January to May, 2016. The main purpose of this study is to carry out a descriptive analysis of conceptual metaphors (CM's) songs lyrics based on the theory proposed by Lakoff and Johnson in their influential book 'Metaphors We Live By', published in 1980.

### 1.1 Metaphors

Metaphors help us in construction and interpretation of discourse. We use metaphors as linguistic expression to express associated meanings. (Lakoff & Johnson, 1980). This definition describes metaphors as conceptual entity rather than linguistic in nature. Moreover, the abstract and conceptual ideas are manifested through metaphoric language.

Writers usually use metaphoric language to beautify their writing. The mental mechanism that metaphor has and the way it works in everyday language provides and explanatory power to metaphor (Reddy, 1979). Successful communication can only take place between

the speaker and the listener when speaker has the intention to persuade the listener (Jowett & O'Donnell, 1992).

Metaphors are used in all the languages of the world, mainly in conceptual and political discourse (Black, 2004). Moreover, in religious discourse (El-Shareef, 2011) in language and education (Cameron, 2003) commercial and official use (Lundmark, 2005) and in the everyday conversation (Musolff, 2003).

Due to the diversity of such extent, there are so many views and opinions about metaphor which are mainly divided into two schools of thought. First, 'traditionalist school of thought' which interprets metaphor in the context of 'rhetoric that relates with cognition' and these scholars are chained from Aristotle to Richards (Zhang & Hu, 2009) and the second 'Modernist school of thought'.

The foundation of the "classical" view of metaphor is built upon the Aristotle's efforts to describe a metaphor. He explains that metaphor carries the meaning of "transference" of the idea from one object to other on the basis of mutual similarity. Here he explains that a metaphor is the matter of someone's personal intellect, it cannot be taught or learnt. It is something that is related with the broader vision to use language; this

phenomenon is specific to the user of that language only. According to this point, a metaphor is a similarity between two identical expressions that simply induce a change in meaning (Driscoll, 2012).

The basic idea behind modern cognitive approaches to analyze a metaphor is comparison view or comparative approach for metaphoric analysis. Like Aristotle, many other linguists have the same opinion about metaphors that these are Linguistic Devices (elements) used to express abstract notion in terms of more concrete ideas and the receiver understands this similarity easily. Metaphors are the compulsory part of our daily language use. It covers all the phenomena of life, like religion, philosophy, education, science, art and all other normal routine life activities.

Rapp (2002) mentioned that, Aristotle depicted metaphors as a part of cognition that is used to refer body. To refer mind in terms of body, this idea works with two domains i.e. a mind and a body. These two domains are linked through some similarity by means of some innovative imagination. He claims that, metaphors are a way to picture something in words. Mostly, these common metaphors are invented through images though most of them lost their image like characteristics and termed as dead metaphors. Metaphor has power to exhibit diversity of human nature and it has a deep link with universe. Metaphor is a tool to reveal human experiences, nature and expressions. It is not only used to decorate the language but also use language more precisely, relevantly and appropriately. It shows some similar relation between diverse perspectives (Rourke, 2005).

### 1.2 Theoretical Framework

Lakoff and Johnson (1980) explained the cognitive modal in which metaphor is used to transfer the ideas between two human cognitive spheres by the process of cross-domain mapping. They mentioned two categories source domain and target domain. Source domain contains cultural experiences, situations, physical entity, and animate beings, whereas, target domain contains abstract ideas like emotions. The conceptual source domain (CSD) deals with concrete ideas like journey, war etc. The conceptual target domain (CTD) deals with abstract ideas like love, argument etc. So, the ideas are transferred from (CSD) to (CTD) by using mapping process. So, this mapping process can be explained as a linguistic phenomenon in which attributes of target domain (A) can be launched to the attributes to the source domain (B). In this process the feature of (CSD) and (CTD) equally interact with each other.

CMT explains that our physical experiences are expressed in thoughts via conceptual metaphors. For illustration, human body is expressed as a container of heart and brain which holds abstract idea like emotions,

feelings, mental conditions, as physical entities based on human beings' practical knowledge.

George Lakoff and Mark Johnson (1980) developed a conceptual metaphor theory based on analytical structure. Further it can be clarified with the help of an instance, (e.g. Strength) an abstract idea can be exemplified with the humanistic attribute (e.g. honesty), which results in an expression that is metaphorical in nature HONESTY IS STRENGTH.

The current research is based on the CMT theory that claims that metaphors are not meant to ornament the language rather it is used to simplify some abstract ideas. Target domains are demonstrated through source domains. One idea can be elaborated with many sources. One conceptual domain may be targeted with many domains by linking some similarities among them. As HONESTY is an abstract idea and difficult to understand but it is metaphorically linked with STRENGTH to concretize the idea. In mapping the metaphors, source domain and target domains are employed (Lakoff & Johnson 1980).

### METAPHORS IN BOLLYWOOD SONGS

The different conceptual metaphors found in Bollywood songs are presented and respective lines have been presented for illustrating the metaphor. The organization of source domain and target domain are also explained.

#### 2.1 LOVE IS MADNESS

1 (a) "Sambhaale Sambhalta Nahi Ye Dil"

(The heart is uncontrollable)

(b) "Mohabbat Mein Koi Aashiq; Kyon Ban Jata Hai Deewana"

(The lover in the love; don't know why becomes mad)

(c) Tumhe Apna Banane Ka Junoon  
Sar Pe Hai, Kabse Hai"

In the above example, the source domain MADNESS is inferring the target domain LOVE. LOVE is an abstract thing that cannot be justified with few domains or words but the MADNESS is easily comprehensible in few lines or words like lose self-control, unavoidable and uncontrollable. The signaling source domain words, Sambhalta Nahi (uncontrollable) and Deewana (mad) are the words, which mean that in love one just loses the power of controlling his own will and heart. Thus, the LOVE is understood through the source domain, MADNESS.

#### 2.2 LIFE IS A JOURNEY

2 (a) Hawaaon Se Tera Pata Poochta Hoon; Parindon Ki Tarah

Yeh Dil Hai Safar Mein; Tu Mila De Zindagi Se

(From the air, I ask your address; the heart is on a journey like the birds;

Connect my life

(b) Tere Dil Ki Galiyon Se; Main Har Roz  
Guzarti Hoon

with the way of your heart; where I pass  
daily).

In the above example, the source domain JOURNEY has been used to target the LIFE by using the target domain LIFE. LIFE is something that cannot be defined in a single word but JOURNEY explains it in some way that it is something that is like JOURNEY having the difficulties, destinations, hardships, etc. The signaling words, Tera Pata (your address) and roz gurata (daily travel) are showing the concrete idea of JOURNEY but in a sense, these are used in place of the hidden idea of LIFE.

### 2.3 LOVE IS A PRECIOUS POSSESSION

3 (a) Chahe Ye Zameen Ye Aasmaan Rahe Na Rahe;  
Tere Mere Pyar Ki Umar Salamat Rahe

(Whether the world or the sky survives or not;  
May love of yours and mine remain forever)

(b) Tere Bina Guzara; Ae Dil Hai Mushkil  
(Survival without you; o my heart, impossible)

In the above example, the source domain for this conceptual metaphor is PRECIOUS POSSESSION which means nothing seems more important than love and the target domain for this metaphor is LOVE. The PRECIOUS POSSESSION is a concrete concept and it can be justified with the words like money, important objects in the world, luxury life and expensive things. On the other hand, LOVE is a huge concept and cannot be covered in few lines or sentences. The signaling words, Zameen (earth), Aasman (sky) and Tere Bina Guzara (survival without you) are those words which are explaining the concept of something precious but in reality, these words are targeting the importance of LOVE.

### 2.4 LIFE IS A PAIN

4 (a) Door Rehna Iss Mayajaal Se; Warna Tera Jeena  
Dusvaar Ho Jaayega

(Stay away from me; your life would become  
problematic otherwise)

(b) Teri Chahaton Mein Kitna Tadpe Hain  
(In your intimacy, we spent time in problems)

The source domain for this metaphor is PAIN and the target domain is LIFE. The conceptual metaphor LIFE IS A PAIN is plotted from the source domain PAIN onto the target domain LIFE. The above listed excerpts in the examples, Dusvaar (problematic) and Tadpe (problems) are the words which are lamenting the PAIN or MISERY while in depth these words represent the target domain LIFE. Clearly, it is just showing the misery in life by looking at the different aspects of misery, like how bad you feel, what kind of relations

with different kind of people that are not functioning. The lyric might also show how much sorrow there is in life when someone comes in love.

### 2.5 LOVE IS PHYSICAL FORCE

5 (a) Tumhe Khudse Milaane Ka Junoon

(To bring you in me, is my spirit)

(b) Iss Ada Pe Toh Hum Kurbaan Gaye Jee

(We perished on your beauty)

The source domain for this metaphor is the PHYSICAL FORCE/FLOW in love and the target domain is LOVE. According to Lakoff (2003), the love domain can be represented with many source domains like emotions, physical contact, physical force and journey in relationship. Here in example the concept of LOVE is created through the concept of PHYSICAL FORCE. Here, Junoon (a wish or spirit) and Ada Pe Toh Hum Kurbaan (perished on your beauty) of the lover which justifies the concept of source domain PHYSICAL FORCE to highlight the goal or target domain of LOVE. The beauty of beloved one is a physical force for the lover. The target domain for the concept is LOVE. It means that a person's physical beauty attracts the other person. The concepts of intimacy and openness are based on this metaphor due to the fact that when a person physical relationship with his/her partner. The more open a person is about feelings the more that can be seen and experienced. The aspects of life that we might experience in DEPTH OF THE LOVE could include, for example, a force of physical love (Lakoff, 2003).

### 2.6 PERSON IS A CONTAINER

6 (a) Jism Ke Samandar Mein; Ek Lehar Jo Thehri Hai;  
Usme Thodi Harqat

(In the ocean of body; a wave stayed; let it move a little)

(b) Hum Tumko Nigahon Mein Iss Tarah Chupalenge  
(We in our eyes, will hide you like)

The source domain for this metaphor is the CONTAINER or THE INNER SELF and the target domain is HUMAN BODY. Lakoff (1980) suggests that the speaker puts the ideas or objects into the container or words. Here, in my study, I put the objects into human body named PERSON. Lakoff (1980) further elaborates that we have bodies which have inner and outer boundaries. Here, in examples, a person's innermost feelings and experiences are shared. The signaling words, Jism Ke Samandar Mein (ocean of body, wave stayed) and Nigahon Mein Chupalenge (hide you in our eyes) are all showing that HUMAN BODY is a CONTAINER and we can keep things like emotions, feelings for the beloved and love for the beloved. The goal domain for the concerned metaphor is HUMAN BODY where the expressions and emotions for the beloved are kept.

## 2.7 LOVE IS A BOND

7 (a) Hum To Bass Tumhary Hain

(We are all yours)

(b) Tera Mera Yeh Vaasta; Lag Ja Gale Se Zara

(Our relationship, hug me for a while)

In the above example, the source domain BOND has been utilized to target the LOVE by utilizing the target domain LOVE. LOVE is something that can't be characterized in a lone word yet physical BOND clarifies it somehow or another that it is something that resembles a BOND between two individuals having a solid and frail relationship, and the high points and low points in love and so on. The signalling words, Tumhary Hain (all yours) and Lag Ja Gale (embrace me) are appearing solid thought of physical BOND however it might be said, these are utilized instead of the concealed thought of LOVE.

## 2.8 UNDERSTANDING IS SEEING

8 (a) Tera Ishq Bada Pheeka; Mujhe Pheeka Achha Lage

Haan Tera Ishq Bada Jhootha; Mujhe Jhootha Achha Lage

(Your love feels vapid, I like vapid, I like your love is contaminated)

The conceptual metaphor is UNDERSTANDING IS SEEING where the source domain the UNDERSTANDING between two partners of love and it targets the LOVE. As LOVE is very vast idea and it needs many domains to be explained proper, and UNDERSTANDING is one of them. In the above cited example, an UNDERSTANDING between two lovers can be seen. The signaling words, Tera Ishq Bada Pheeka (Your love is vapid; Mujhe Pheeka Achha Lage (I like the vapid love) and Haan Tera Ishq Bada Jhootha (O yes, I see you as contaminated lover), and Mujhe Jhootha Achha Lage (I like your liar love as it is) are clearly explaining them a way of understanding in ups and downs in love.

## 2.9 LIFE IS PARADISE

9(a) Hai Meri Jannat Galiya Teri

(Your streets, my paradise)

(b) Teri Zulfhon Mein, Jannat Hai

(My paradise, in your hair)

(c) Mere Haath Mein Tera Haath Ho Saari Jannatein Mere Saath Ho

(having your hand in my hand is like being in paradise)

The source domain for this metaphor is PARADISE and the target domain is LIFE. Here, the paradise is the place hereafter will be given to the beloved of Allah. The concept of PARADISE can be explained within few words, as it is a concrete concept. This can be explained as happiness and extreme joy in life. The signaling word for the source domain is Jannat (Paradise or Heaven) in

the given examples, but these observable words, basically, epitomize the abstract concept of target domain LIFE. The beauty of LIFE is being represented through the source domain word PARADISE.

## 2.10 LOVE IS PHYSICAL RELATION

10 (a) Bahon Main, Baahon Main, Beete Umar Saari

(In your arms, in arms, I want to live my whole life)

(b) Honthon Se Kuch Na Karna, Aankhon Se Kuch Bhi Kar Ja

(Do nothing with lips; do anything with eyes)

Here, in examples, the source domain for this metaphor is the PHYSICAL RELATION/INVOLVEMENT in love and the target domain is LOVE. LOVE is a very abstract idea and it may have many explanations that cannot be covered in few words or lines. For this thing, PHYSICAL RELATION is taken as source domain to cover the concept of LOVE in few words. The signaling words in the examples, Bahon Mein (in your arms), and Honton se Kuch na Karna (do nothing with the lips) have been used by the poet to show the physical relationship between lover and the beloved. These are the source domain in the conceptual metaphors and these represent the target or goal domain LOVE. It means that a person's physical is based on physical relation. The concepts of intimacy and openness are based on this metaphor due to the fact that when a person physical relationship with his/her partner. The more open a person is about feelings, the more that can be seen and experienced (Lakoff, 1993).

## 2.11 LIFE IS DRINK/FOOD

11 (a) Sab Ko Daru Pilana Padhe Ga

(Will have to offer wine everyone)

(b) Khol Botal, Khol Ke Botal Peg Bana De Yaar

(Open the bottle, let's open the bottle, and make a peg for me o' my friend)

The source domain for this metaphor is the understanding DRINK or FOOD items which target the LIFE. It means that LIFE can be defined in term of FOOD/DRINK. According to Lakoff (2003), the life is a vast area and cannot be explained with only a few concepts. It has many source domains like MONEY, LOVE, PARADISE, RELATIONSHIP, JOURNEY and FOOD items. Here, the FOOD/DRINK items are defining one way of LIFE. The signaling words, Daru (wine), and Bottle (bottle of wine) are used to explain the hidden meaning of LIFE.

## 2.12 LIFE IS MONEY

12 (a) Kudi Tu Lagdi Hai Model Tu Glamorous,

(A girl, you look model, you glamorous,)

Dress Gucci, Diamond Bracelet



(your dress Gucci and Diamond Bracelet)  
 (b) Ho Tu Hai Ration Card Mera  
 (O, you are my food card)  
 Here, the conceptual metaphor is 'LIFE IS MONEY'. The source domain for this metaphor is the MONEY that targets the domain of LIFE to explain the abstract idea of LIFE. According to Lakoff (2003), LIFE is such an abstract and vast concept that it cannot be covered in a few terms or words. It needs to be explained in different domains like PAIN, JOURNEY, CONTAINER and DRINK/FOOD. Here, in the above examples, the idea of LIFE is portrayed with the source domain MONEY. According to the examples, LIFE domain can be targeted through the source domain MONEY. The signaling words, Dress Gucci, Diamond Bracelet and Ration Card are money related words, which explain one domain of life.

### 3 Functions of Conceptual Metaphors in Bollywood Songs

Metaphors are not restricted to embellish the language only rather it performs many other functions (Lakoff & Johnson, 1980). The researcher has identified the following functions of conceptual metaphors in Bollywood romantic and pop songs.

#### 3.1 Animation

Abstract things are not very easy to grasp until we explain them in some concrete way. There are many abstract ideas that were used by lyricist in Bollywood songs which are concretized with the help of metaphors. Sometimes, the ideas are complex in nature so poets use metaphors to simplify the things. For instance;

- 13 (a) Maan Lunga Tujhye Khuda  
 (I will accept you as God)  
 (b) Kyun Ban Jata Hai Deewana  
 (Why getting mad)  
 c) Junoon Sar Pe Hai  
 (Madness encompassed)

In all expressions that are selected from different songs, LOVE is explained as MADNESS. Love is an abstract idea that is very difficult to understand. But with the help of different concepts, LOVE is animated. By using the expressions of Dewana (Mad), Junoon (Madness), we conceptualize LOVE as a MADNESS. MADNESS is not a single concept that is used for animation, there are many other concepts as well that are adopted by the lyricist. For example;

- (e) Chahe Ye Zameen Ye Aasmaan Rahe Na Rahe;  
 Tere Mere Pyar Ki Umar Salamat Rahe  
 (Either universe sustains or not, our love should sustain.)  
 (d) Lage Na Yeh Dhoop Zaroori;  
 Lage Na Yeh Chaon Zaroori;  
 Ab Do Hi Naam Zaroori Main Aur Tum

(There is neither need of sun nor shades, we are important.)

In above mentioned examples, LOVE is expressed as a very precious thing or possession. So, LOVE is concretized with the help of physical entity. Love, an intimate idea is animated by using conceptual metaphor LOVE IS A PRECIOUS POSSESSION.

#### 3.2 Hypnotism

Metaphors are also used to hypnotize listeners. Sometimes, some expressions are used that are very catchy in nature, they capture the minds of the listeners. Same is the case with songs, there are many expressions which appeal the listeners. For example;

- 14 (a) Teri Zulfhon Mein Jannat

Hai  
 (Paradise lies in your tresses)  
 (b) Aagosh Mein Hai Jo Aapki  
 Aisa Sukoon Aur Paaye Kahan  
 (There is no such serenity in the world as it is in your lap.)

In the above cited examples, the song lyricists use metaphors to spell the listeners. They deliberately use conceptual metaphors like LIFE IS PARADISE to capture their mind. The writers use such utterances like Jannat (Paradise), Jeeny ki waja (purpose of life) which are worth remembering for them. These expressions show the importance of beloved in the eyes of lover. Hearing such utterances, they got attracted towards the core idea that is love.

#### 3.3 Softness

There are many things that are very hard to express or not appreciated. Death is one of them. People usually do not want to talk about that which is harsh reality of life. But in songs, some examples are found which depict death as a soft object in very lenient manner. For illustration;

- 15 (a) Maut Bhi Aaye, Ab Maut Bhi Aaye Toh  
 (I am ready to die.)  
 (b) Ab Jeena Tere Saath, Ab Marna Tere Saath  
 (My life and death is with you)  
 (c) Phir Se Marne Ki Tamanna Hai Mujhe;  
 Arey Kis Ada Se Maarke Qaatil Gaye  
 (I am murdered so beautifully as I want to die again.)

In the above citations, the subject death or murder is explained in very normal and ordinary way. The conceptual metaphors LIFE IS CRUCIFIXATION and LIFE IS MISERY are elaborated in the songs. Death is a very grave issue and it is taboo not to discuss such things. But in songs, death is discussed in very light manner which is the beauty of metaphors that a very serious and harsh subject is explained beautifully. And even desire for death is claimed here Marne Ki Tamanna (desire for death) which would not be possible without using metaphors.

### 3.4 Attention

Metaphors are used to attract the attention of listeners in the songs. Very ordinary things are explained in such a way that they become very attractive. For illustration:

16 (a) Jism Ke Samandar Mein; Ek Lehar Jo Thehri Hai;  
Usme Thodi Harqat Hone Do

(Let it melt the frozen wave in the ocean of my body.)

(b) Hum Tumko Nigahon Mein Iss Tarah Chupalenge  
(I will capture you in my eyes)

(c) Palkon Ke Parde Mein Ghar Bhar Liya  
(I made abode behind the curtains of life)

Above quoted excerpts from data show that there are some very common ideas are discussed but in a very philosophical and complex way to grasp the attention of listeners. Words like nigahonn main chupana (hiding in eyes), Palkon Ke Parde Mein (in the curtains of eye), Dil Ke Jahaan Main (in the realm heart) express the conceptual metaphor PERSON IS CONTAINER. The core idea behind such expressions is to explain the simple things like the lover is looking at her beloved, imaginative thoughts are in the mind of lover and beloved is in front of lover but these simple ideas are encapsulated in conceptual metaphors to grab the attention of listeners.

### 3.5 Melody

In songs, metaphoric language is used to create melody and to beautify the tone. As it is noticed that some metaphoric expressions are repeated in songs to stress the main idea. Basically, romantic songs revolve around the LOVE so different conceptual metaphors are repeated to beautify the idea. For example:

17(a) Hawaaon Se Tera Pata Poochta Hoon  
(I ask your address from air)

(b) Tere Dil Ki Galiyon Se; Main Har Roz Guzarti Hoon  
(Every day I pass through the corridor of your heart.)

(c) Tere Mere Faasle, Bas Aaj Se  
(We have distance between us now)

In the above cited examples, the conceptual metaphor LIFE IS JOURNEY, is explained with in romantic and pop songs by using different words but all refer to single metaphor that is JOURNEY. Words like pata (address), fasla (distance), guzarna, (passing) and rasty (ways) are used to refer life. LIFE has been explained in the context of JOURNEY. Such conceptual metaphors are repeated in romantic and pop songs. Interestingly, different linguistic expressions are used to explain the same idea. The purpose is to create the melody and beautification of songs lyrics.

### 3.6 Cultural Representation

The very appealing function that is examined in the data is representation of culture through food metaphors. Sometimes culture is exposed by using some traditional and native vocabulary in the songs (Boyle 2006).

Different food items are used in the lyrics of songs to highlight the social aspects of society. For example:

18 (a) Jab Party Karne Jaaye. Book Karein Hai Table  
Uspe Ja Ke Khole Tu Lal Kali Blue Label

(When we go for party, we reserve table and then open Blue Label on it.)

(b) Paubhaji Bhaji Pau, Jaldi Laao Jaldi Laao  
(Bring Paubhaji (traditional dish))

(c) Paani Puri Aalu Chaat, Pauaa Upma Mesti Bhaat  
Limbu Paani Kala Aur Kachumbar (Traditional dishes)

(d) Italy Ka Khaayenge Dono Hum Pizza  
(We will eat Italian pizza)

In above quoted examples, different food items are encapsulated in the conceptual metaphor LIFE IS FOOD. But the food items that are used in the songs are typically Indian food and one of them is Italian. Through these food metaphors, Indian culture is explored in the songs. Interestingly, these food items vary in different cultures. So very beautifully in songs, relevant culture is explored and it is explored world widely through songs.

## CONCLUSION

The present study attempts to analyse the conceptual metaphors and their functions in Bollywood songs based on Lakoff and Johnson's CMT (1980).

The results of the study show that Bollywood songs presented two major types of target domains LOVE and LIFE. As both of them are abstract entities and difficult to explain with few words or ideas so in the data many source domains are used to target both of these major concepts. From the analysis and results, we found that we describe one conceptual domain in terms of other conceptual domain. The study shows that conceptual metaphors LOVE and LIFE are explained with many of the source domains. The first target domain LOVE was described by BOND, PHYSICAL RELATION, PHYSICAL FORCE, PRECIOUS THING, UNDERSTANDING and MADNESS source domains. The second target domain LIFE was described by JOURNEY, PAIN, PARADISE, FOOD/DRINK, MONEY and CONTAINER source domains. Without using the source domains, the concepts of LOVE and LIFE are very ambiguous because they give a mapping of very abstract and theoretical ideas. From the above findings, it can be concluded that associating conceptual domains with one another is a part of human cognition as humans like to relate the things with one another.

The study revealed six functions of conceptual metaphors in Bollywood songs. Firstly, the lyricists used conceptual metaphors to animate the inanimate ideas. Secondly, they projected conceptual metaphors to hypnotize the listeners by using elite and elevated diction. Thirdly, they soften the language for discussing

some very grave aspects of life. Fourthly, they conceptualize different ideas to attract the audience. Fifthly, they injected conceptual metaphors in songs to create melody and pleasing voice. Finally and very significantly, they inculcated conceptual metaphors to highlight their specific culture by discussing food item in songs.

The evidence showed that most of conceptual metaphors are targeting same ideas in both categories. The most significant difference that the researcher found was that some food metaphors were used as conceptual metaphors like LIFE IS FOOD.

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