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Declaration

I declare that this assignment is my own work and does not involve plagiarism or collusion. The sources of other people’s work have been appropriately referenced, failing which I am willing to accept the necessary disciplinary action(s) to be taken against me.

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Chapter 1: Introduction

As Chairman Emeritus of the GRAMMY Foundation Rusty Rueff claims, “Music is the language that helps us express and experience emotion” (Shah, 2017). Today, music remains closely intertwined with identity amid a globalised world, being an outlet for identity on a personal level to international scales (Chukwuma, 2017). In Singapore, the rich SPOP scene plays an integral role in identity formation of Singaporeans, acting as a bridge between audiences and home (Kong, 1996). As illustrated in the timeline below, SPOP has experienced the rise and decline of numerous eras and renowned musicians:

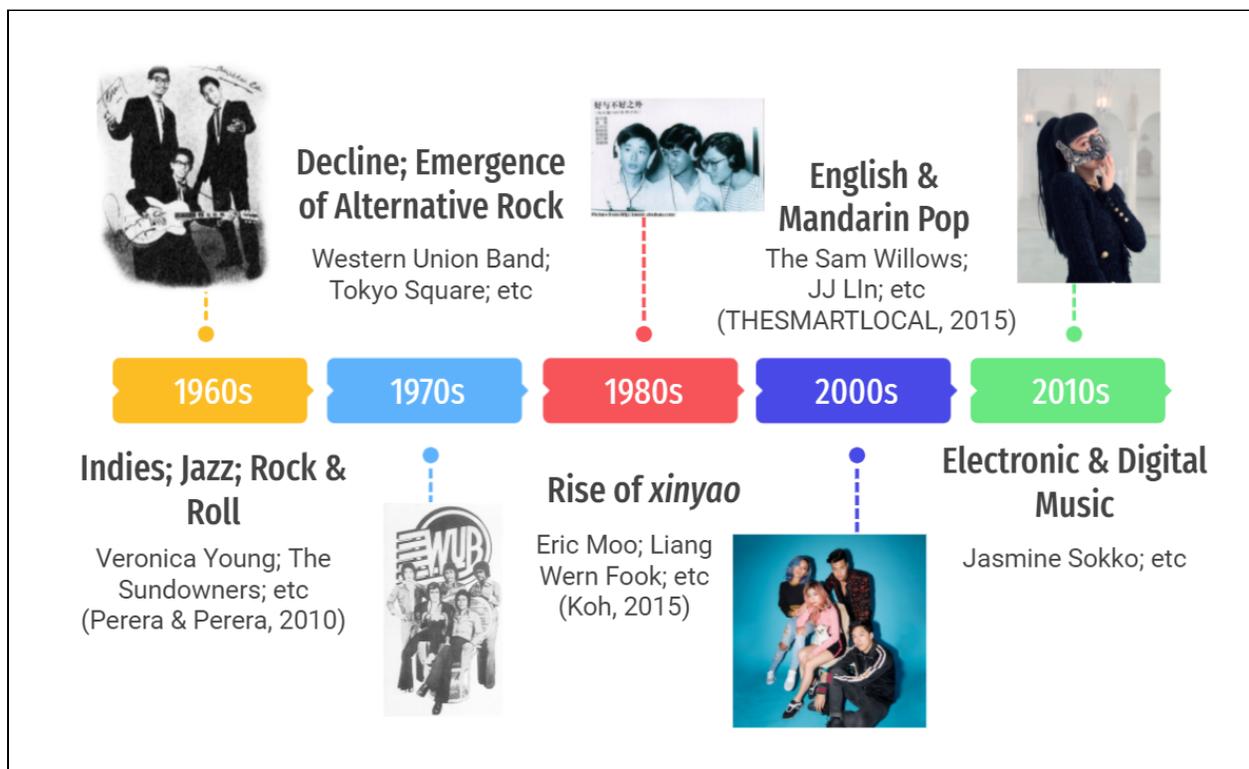


Figure 1: SPOP timeline and evolution

SPOP is also characterised by its multicultural nature, encompassing Singapore’s multiple languages that include English, Mandarin, Malay and Tamil as seen in lyrics. SPOP also continues to be commercialised and contributes to Singapore’s art scene.

As renowned American musician Moby asserts, “The challenge is to understand the extent to which music informs culture, and the extent to which culture informs music,” underscoring the significance of linking SPOP with local identity formation due to a lack of research in this area (Shah, 2017). Through corpus analysis of Conceptual Metaphors, this paper will be significant in aiding songwriters with further evoking a local identity (Lakoff & Johnson, 1980). Through substantiation and verification of corpus results, the perception survey is significant in identifying patterns in SPOP consumers for songwriters to consider.

1.1.1 Defining Singapore Pop (SPOP) Music

Given that there is no official definition of SPOP Music, the definition used throughout this paper is created, defining SPOP as: commercial popular music appealing to the popular taste that is composed, written or sung by Singaporeans (Merriam-Webster, 1990).

1.1.2 Landscape Survey

There is scarce research that ties SPOP lyrics with local identity formation, with existing research somewhat establishing a relationship between the two. For instance, through a socio-cultural framework to qualitatively analyse *xinyao* lyrics, youth audiences develop a sense of identity through elements of “nostalgia in childhood, youth concerns and social commentaries” found in song lyrics (Kong, 1997, p.12). This is an example of SPOP lyrics contributing to local identity formation, underscoring the relevance of the topic at hand.

Outside of SPOP, other research works have been successful in establishing a relationship between song lyrics and identity formation, which are useful to adapt the framework used in this paper. Through corpus linguistics as quantitative analysis of 1000 *Billboard* songs based on concordances and gender ratios, Nishina (2017) asserted that certain themes were portrayed more, such as “a male desire to possess as seen in *in my arms*,” and “strong thoughts of women as seen in ‘in my life’” (p.132-133). Results were obtained from qualitative interpretation and analysis of quantitative corpus results, a unique confluence of empirical and qualitative analysis.

Additionally, Cheung & Feng (2019) applied a similar methodology on heavy rock metal songs. Through qualitative analysis of highest frequency lexical words such as “death,” “fear” and “darkness,” they concluded that such songs conveyed the identity of oppression and rebellion (p.13). Since these landmark research works have tied song lyrics with identity formation, this paper will adapt these works by incorporating corpus analysis, followed by qualitative analysis of corpus results into the methodology to arrive at a conclusion on whether Spop lyrics contribute to local identity formation.

Therefore, referencing the landscape survey, this paper will consist of the following steps:

No.	Description
1	Quantitative corpus analysis of three 20-year epochs to identify Conceptual Metaphors (Lakoff & Johnson, 1980). + Classification based on sub-identities of a local identity (Shao & Thwaites, 2017).
2	Discussion based on Transculturation Theory (Kong, 1997).
3	Qualitative analysis of Mandarin Spop songs.
4	Perception survey on youths, adapted from the Ego Identity Processing Questionnaire (Batcho, 2002, p.237).

Figure 1.1.2: Overview of steps carried out in this paper

1.2 Rationale

Exploring the relationship between SPOP lyrics and local identity formation is important due to the current lack of research in this area. Research is scarce, so it is difficult to establish a clear relationship between Conceptual Metaphors in SPOP lyrics and local identity formation in audiences, resulting in an anecdotal and hitherto understanding of SPOP lyrics. Existing research has proven this possible and through the theories chosen, a greater understanding of SPOP and identity formation can be achieved.

A secondary aspect of this project will be administering a perception survey among respondents to substantiate and verify the results obtained from the corpus by checking against local identity formation in consumption today. Furthermore, it can allow for cross-referencing against the corpus analysis, reinforcing its reliability or identifying possible limitations. This is an empirical and inductive approach to the study of identity formation using SPOP lyrics.

1.3 Research Questions

1. How do Conceptual Metaphors identified in the SPOP corpora fall into the 4 sub-identities of a local identity in the Singaporean context (Lakoff & Johnson, 1980; Shao & Thwaites, 2017)?
2. Through Transculturation Theory analysis, how do SPOP songs evoke a local identity (Kong, 1997)?
3. How do SPOP songs affect the formation of a local identity in youths (Shao & Thwaites, 2017)?

1.4 Thesis Statement

Conceptual Metaphors (Lakoff & Johnson, 1980) identified through quantitative corpus analysis of SPOP lyrics are classified as *Personal* and *Community Identity* of a local identity, complemented by qualitative analysis of Mandarin SPOP songs, thereby evoking a sense of local identity in audiences (Shao & Thwaites, 2017). In addition, elements of transculturation discussed concomitantly strengthen local identity formation in the Singaporean context (Kong, 1997). The perception survey identified trends in the preferences of youth audiences across epochs, age and gender while substantiating the corpus results.

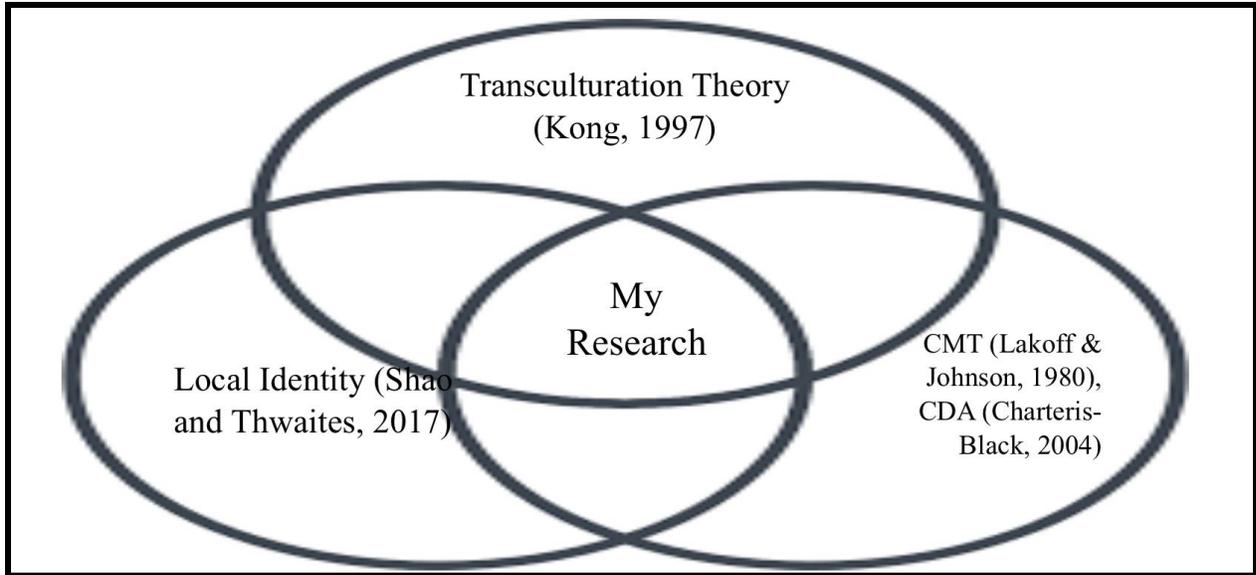


Figure 1.4: Intersection of theories applied in my research

1.5 Scope and Delimitations

The corpus analysis will only be limited to English song lyrics since only English lyrics can be analysed using the corpus. Thus, English songs will be analysed quantitatively and qualitatively, whereas Mandarin songs will be only analysed qualitatively. This structural imbalance was imposed by limitations of the computational software available.

The respondents of the perception survey will be limited to youths, defined as Singaporeans from 15 – 35 years of age (National Youth Council). Youths are chosen for the sake of studying the impact of the legacy of SPOP on the current generation.

Chapter 2: Literature Review

2.1 The Local Identity (Shao & Thwaites, 2017)

Defining the local identity and its formation is essential in the study of local identity formation in audiences through SPOP. In Shao and Thwaites' (2017) research *Defining Local Identity*, they assert that the local identity is part of the “different levels of identity” that comprise national, regional, urban and local identity (p.2).

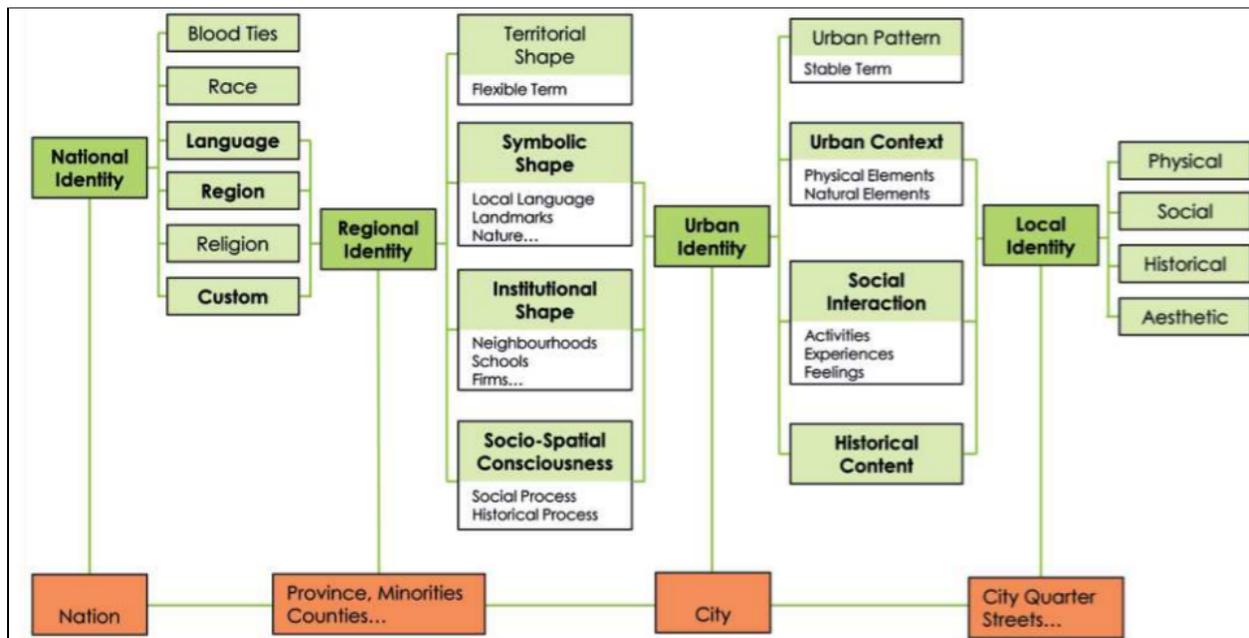


Figure 2.1.1: Different levels of identity diagram (Shao & Thwaites, 2017).

Local identity is the focus of this paper because it is most relevant to SPOP and most commonly referenced by research works. For instance, local identity contains the notions of “community” and “sense of place” in *xinyao* lyrics (Kong, 1997, p.38). This is clearly distinct from national identity that connotes nationalism and politics as seen in National Education songs. Hence, this delineation is significant for this study.

Shao & Thwaites (2017) define local identity as “local identity represents places... to provide features that create a recognisable image of the place and its residents to differentiate from other places. It provides special feelings through physical, social, sensory and memory perspectives; such feelings include both positive and negative emotions” (p. 13). This definition is applicable

in SPOP, for instance in Kong’s (1997) analysis of *xinyao* that discusses the “special feelings” of a youthful spirit and “memory perspectives” of school life (p. 12). Yet, the lengthy definition is simply too vague and broad, which necessitates disambiguation of and elaboration on the key terms “special feelings” and “physical, social, sensory and memory perspectives.” To analyse the corpus results based on a definition which is too fluid will undoubtedly call the accuracy of the conclusion into question.

Hence, to disambiguate an anecdotal understanding of the local identity, corpus results can be classified according to sub-identities of local identity formation, as seen in the diagram below.

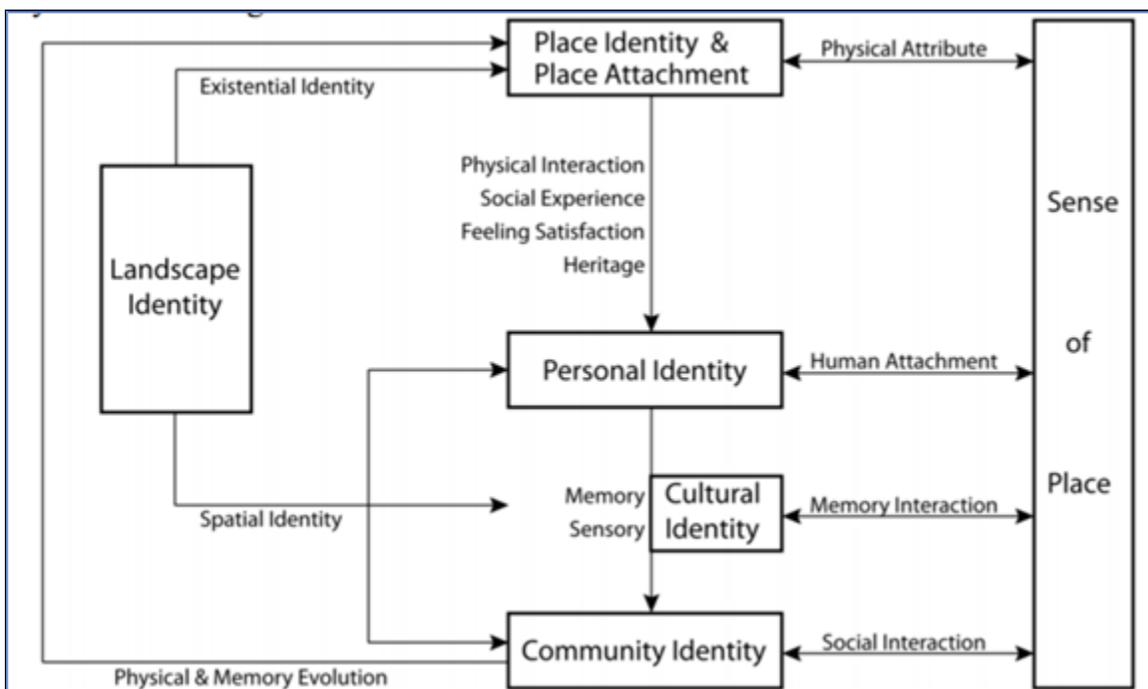


Figure 2.1.2: Diagram of sub-identities under the Local Identity and their relationships (Shao & Thwaites, 2017)

Landscape identity, comprising four sub-identities, is “the overall general term that includes all other identities as its sub-identities” (Shao & Thwaites, 2017, p. 9). In a systematic and methodological approach, the Conceptual Metaphors identified from the corpus will be grouped under *Place*, *Personal*, *Cultural* or *Community identity*, as defined below:

Sub-identity (Shao & Thwaites, 2017)	Definition
<i>Place Identity</i>	<ul style="list-style-type: none"> ● Physical appearances that change throughout time (Lynch, 1960), ● History and Individual Experiences (Lewicka, 2005), ● Functionality, the ability to satisfy diverse users' activities (Jacobs, 1961; Montgomery, 1981) or ● User interaction involving ethnicity, race or class (Rose, 1995).
<i>Cultural Identity</i>	Heritage pride and distinctive social memories (Conway, 1997; Devine-Wright & Lyons, 1997)
<i>Personal Identity</i>	Unique experiences in relation to the place (Proshansky, 1978)
<i>Community Identity</i>	The landscape of a set of people with various kind of shared elements (Obst & White, 2005)

Figure 2.1.3: Table of sub-identities under the local identity (Shao & Thwaites, 2017)

Since local identity is a confluence of all four sub-identities, the presence of all categories is crucial to determine local identity formation in SPOP lyrics. The extent of the evoked local identity can only be measured by the extent to which these categories are present in English and Mandarin SPOP lyrics.

2.2 Transculturation Theory (Kong, 1997)

As one of the lenses chosen to investigate local identity formation through SPOP lyrics, Transculturation Theory is significant in determining the strength of the local identity formed. Coined by Cuban anthropologist Fernando Ortiz, Transculturation is originally defined as “a process of cultural transformation marked by the influx of new culture elements and the loss or alteration of existing ones” (Ortiz, 1940, p.97). However, the definition of Transculturation applied in this paper is Transculturation in the music industry, “[W]hen musicians are influenced

dually by their own local cultural traditions and by the music industry's transnational standards" (Wallis & Malm, 1987, p.132).

Boggs affirms new musical genres have often emerged as a result of transculturation (Boggs, 2008). This is true historically, such as the rise of *xinyao* in both Singapore and Taiwan in the 1980s due to globalisation (Kong, 1997). Additionally, the emergence of Shanghai Jazz and Beijing Rock was a result of Western musical influences mixing with Chinese culture (Moskowitz, 2009). However, although transculturation can lead to the rise of new musical genres, this may not be the case in all contexts as an influx of foreign cultures may not be welcome in certain contexts, globalisation merely increases the chances of such reactions.

Kong (1997) adds by arguing that "where the intersection with global forces is stronger, the assertion of the local is concomitantly greater," thus stronger cultural and musical influences result in strengthened local identity formation (p. 27). Kong (1997) describes transcultural elements in singer Dick Lee's music as "global influences and local particularisms," and analyses the usage of Singaporean English in his lyrics to highlight how "language of the colonials... has been adapted to a local twist," thus strengthening the local identity formation within audiences who relate to the lyrics (p. 27). Transculturation may also be commonly seen today, as increasing globalisation leads to further intersection of cultures, leading to a strengthened local identity in Spop. For instance, the increasing popularity of electronic music is mainly built on global influences of digitalisation. Thus, this paper will use Transculturation Theory as a lens in the Discussion and Analysis to evaluate how Transcultural Conceptual Metaphors affect local identity formation (Lakoff & Johnson, 1980).

2.3 Conceptual Metaphor Theory (Lakoff & Johnson, 1980) and Critical Discourse Analysis (Charteris-Black, 2004)

Conceptual Metaphors are highly prevalent in society and discourse, subconsciously undergirding principles of thought and expressed openly too (Lakoff & Johnson, 1980). Conceptual Metaphors is "understanding one kind of thing in terms of another," making concepts easier to understand and less abstract (Lakoff & Johnson, 1980). Due to their interconnectedness,

Conceptual Metaphors can form a metaphorical web, constructing a larger social understanding (Eubanks, 1999). Therefore, they are an accurate representation of societal opinions worthy of analysis.

Conceptual Metaphors can be categorised into structural (ARGUMENT IS WAR), orientational (HAPPY IS UP) and ontological metaphors (THE MIND IS A MACHINE) among others (Lakoff & Johnson, 1980). For example, the Conceptual Metaphor of TIME IS MONEY, manifested in “investing my time on this” and “not worth my time,” compares time to money as it can be spent and wasted, governing how one values time as a precious commodity, thereby emphasising that the Conceptual Metaphor is a unique determinant of culture and identity (Lakoff, 2006). Conceptual Metaphors are thus significant at reflecting local identity formation, making the categorisation process more target-specific.

The complementary Critical Discourse Analysis (CDA) lens is the application of qualitative linguistic analysis to uncover hegemonic ideologies (van Dijk, 2015). For example, Mullet (2018), argues that CDA critically explains how discourse constructs, maintains and legitimises social inequalities when used as a framework for educational research (p. 166). Thus, CDA is effective at understanding discourse in SPOP lyrics (Charteris-Black, 2004). CDA is effective at presenting a qualitative aspect to the quantitative corpus data, thereby playing a complementary role and compensating for inherent limitations in quantitative data.

Chapter 3: Methodology

3.1 Corpus Analysis of English SPOP

The first section of the methodology is quantitative analysis of SPOP lyrics using WMatrix4 corpus tool, in the following steps:

No.	Steps
1	Collect and organise song lyrics into epochs of: <ul style="list-style-type: none">- 1960-1979;- 1980-1999;- 2000-2019.
2	Enter corpora data into WMatrix 4 corpus tool, collecting results based on: <ul style="list-style-type: none">- Frequency of words;- USAS Semantic Domains (Rayson, 2002).
3	Select concordances with Log Likelihood (LL) Ratio >6.63 for Step 4.
4	Identify Conceptual Metaphors from concordances (Lakoff & Johnson, 1980).
5	Classify Conceptual Metaphors as <i>Place</i> , <i>Personal</i> , <i>Cultural</i> or <i>Community Identity</i> (Shao & Thwaites, 2017).
6	Analyse Conceptual Metaphors using Transculturation Theory to determine extent of local identity evoked (Kong, 1997).

Figure 3.1: Methodology for corpus analysis

3.2 Qualitative Analysis of Mandarin SPOP

This is followed by a secondary section that comprises selection and qualitative analysis of three Mandarin SPOP songs, steps described in the diagram below:

No.	Steps
1	Select three Mandarin SPOP songs from 1960-2019.
2	Identify sub-identities in lyrics (Shao & Thwaites, 2017).
3	Analyse lyrics using Transculturation Theory to determine extent of local identity evoked (Kong, 1997).

Figure 3.2: Methodology for qualitative analysis of Mandarin SPOP

3.3 Perception Survey

Finally, a perception survey is conducted on youths, aged 15 – 35 (National Youth Council). The survey, appended in Annex A, is adapted from the Ego Identity Processing Questionnaire (EIPQ) (Batcho, 2008). The steps are as follows:

No.	Steps
1	Select 9 English SPOP songs, 3 from each epoch, based on popularity of songs. Ensure that each song corresponds to a specific Conceptual Metaphor (Lakoff & Johnson, 1980).
2	Administer survey; provide the chorus of each song without music nor provenance to respondents.
3	Respondents rate each chorus on a likert scale from 1-9 (1 being “Not At All,” 9 being “Very) in terms of nostalgia, meaningfulness and relatability.
4	Analyse overall trends of local identity formation across epochs. Identify the preferences of audiences towards individual Conceptual Metaphors (Lakoff & Johnson, 1980).
5	Repeat Step 4; compare based on gender and age group respectively.

Figure 3.3: Methodology for perception survey

Chapter 4: Discussion and Analysis

4.1 1960-1979 Corpus

20 songs, 2580 words, from 1960 - 1979 were analysed using the corpus with the following results.

Word Frequency / USAS Semantic Domain Concordance (Rayson, 2002)	Proposed Conceptual Metaphor Category (Lakoff & Johnson, 1980)	Category of sub-identity (Shao & Thwaites, 2017)
Word Frequency: 'baby'	LOVE IS A TREASURED ENTITY LOVE IS UP LOVE IS A PLANT LOVE IS A TASTE	<i>Personal</i>
USAS Semantic Domain: 'sad'	BAD IS DOWN GOOD IS WHOLE LOVE IS A STRUGGLE FAILED LOVE IS PAIN	<i>Personal</i>

Figure 4.1: Results of 1960-1979 corpus

47 occurrences.		Extend context
Happy , happy birthday baby Although you 're with somebody new T	1	More Full
e beside you Happy , happy birthday baby No , I ca n't call you my baby Seems	2	More Full
hday baby No , I ca n't call you my baby Seems like years ago we met On a day	3	More Full
r ? I was your pretty , you were my baby How could we say goodbye ? Hope I di	4	More Full
d wishes too Happy , happy birthday baby I do n't want your lonely mansion Wi	5	More Full
more Ill love will be free Think my baby sweet Think my baby nice Think my ba	6	More Full
e free Think my baby sweet Think my baby nice Think my baby just a bundle of	7	More Full
y sweet Think my baby nice Think my baby just a bundle of sugar and spice Im	8	More Full
me down Shes mine all mine Think my baby sweet Think my baby nice Think my ba	9	More Full
l mine Think my baby sweet Think my baby nice Think my baby just a bundle of	10	More Full
y sweet Think my baby nice Think my baby just a bundle of sugar and spice Im	11	More Full
to men As sweet as angel should be Baby I wan na be your And Ill love you al	12	More Full
ys Always in all the small ways And baby well be so happy If youll only come	13	More Full
love My one and only true love But baby youll be so happy If youll only come	14	More Full
ys Always in all the small ways And baby well be so happy If youll only come	15	More Full
love My one and only true love But baby youll be so happy If youll only come	16	More Full
Now that I have found you my little baby Ive been a lot of above You feel my	17	More Full
but he 's havin' a lot of fun Oh , baby , yes , baby , woo , baby Havin' me	18	More Full
vin' a lot of fun Oh , baby , yes , baby , woo , baby Havin' me some fun toni	19	More Full
fun Oh , baby , yes , baby , woo , baby Havin' me some fun tonight , yeah We	20	More Full
rything that Uncle John need , oh , baby Yeah , baby , woo , baby Havin' me s	21	More Full

Figure 4.1.1: 1960 - 1979 Word Frequency 'baby' (LL value: 377.47)

Figure 4.1.1 illustrates LOVE IS A TREASURED ENTITY, as seen in “baby” that connotes protection and caring for deeply because of how babies are perceived as vulnerable and delicate beings. LOVE IS UP is seen in “I’ve been a lot of above,” which implies an upward direction evoked by love, lifting one’s emotions in its presence. Similarly, “as sweet as [an] angel” connotes an upward direction since angels descend from above. In “a bundle of sugar and spice” and “as sweet as [an] angel,” the usage of “sugar,” “spice” and “sweet” are related to the olfactory senses, thus love triggers these senses, implying that LOVE IS A TASTE. These are classified as *Personal Identity* because love is a personal experience.

18 occurrences.			Extend context		
your name And	hide myself in sorrow	While you play your cheating g	1 More	Full	
ine . And	I dare not drown my sorrow	In the warm glow of your wine	2 More	Full	
ine . And	I dare not drown my sorrow	In the warm glow of your wine	3 More	Full	
ight You know I hate	When the cry	of my thrill When the cry of m	4 More	Full	
the	cry of my thrill	When the cry	of my thrill to love you Why d	5 More	Full
to love you	When you made me cry	Now you left me aside What can	6 More	Full	
me aside	What can I do but to cry	and regret Between and apart I	7 More	Full	
	What can I do but to cry and regret	Between and apart Its just bre	8 More	Full	
et Between and apart	Its just breaking my heart	But I cant say that I think Wh	9 More	Full	
to love you	When you made me cry	Now you left me aside What can	10 More	Full	
me aside	What can I do but to cry	and regret Between and apart I	11 More	Full	
	What can I do but to cry and regret	Between and apart Its just bre	12 More	Full	
et Between and apart	Its just breaking my heart	But I cant say that I think Wh	13 More	Full	
en a lot of above	You feel my emptiness	You feel my loneliness You fee	14 More	Full	
I do nt want more	You feel my emptiness	You feel my loneliness You fee	15 More	Full	
now youre the boy	You feel my emptiness	You feel my loneliness You fee	16 More	Full	
ease	return my heart so I may cry	Every night I pray I will meet	17 More	Full	
ncle John	He claim he has the misery	but he 's havin' a lot of fun	18 More	Full	

Figure 4.1.2: 1960 - 1979 USAS Semantic Domain ‘sad’ (LL value: 68.54)

Figure 4.1.2 represents negative emotions of failed love in a romantic relationship. When faced with adversity in love, expressions like “sorrow,” “regret,” “cry” and “emptiness” connote a heavy heart and are perceived as undesirable, thus connoting a downward direction and therefore BAD IS DOWN. Concordance of “emptiness” ties emptiness with undesirability, hence on the flipside, it comments that WHOLE IS GOOD. Ontological Conceptual Metaphors including LOVE IS A STRUGGLE and FAILED LOVE IS PAIN are manifested physically in “to cry and regret” and “just breaking my heart,” implying that parties in a failed relationship struggle internally to embrace their feelings and these expressions are associated with grief and pain. Similar to Figure 4.1.1, these Conceptual Metaphors of love are classified as *Personal Identity*.

The 1960-1979 corpus presented results that were relatively one-dimensional and did not encompass much variety in the overarching messages of lyrics in general. Key Conceptual Metaphors mainly revolved around love (LOVE IS A TREASURED ENTITY and FAILED LOVE IS PAIN), with some mention of moral commentaries (WHOLE IS GOOD). This is a justified generalisation, because although certain songs such as Singapore Cowboy by Matthew Tan that goes, “Singapore cowboy, where do I belong?” make commentaries on youth and society, this only encompassed a minority of this corpus thus unrepresentative of themes in general.

As the Conceptual Metaphors are classified under *Personal Identity* of the Local Identity, they evoke relatability in audiences who share similar personal experiences of love (Shao & Thwaites, 2017). Transculturally, local identity formation in audiences is reinforced because notions of love in commercial pop were a global trend during the 1960s and 1970s. For example, love songs were popularised internationally starting with Johnny Mathis’ *Wild is the Wind*, and spread across the Western music scene and thereafter the globe by iconic singers like Marvin Gaye and The Beatles (Rogers, 2017). As a result of globalisation, Spop in this epoch was influenced strongly by global music preferences, infusing Singapore music culture with heterosexual love notions, shaping the music of 1960-1979. Thus, Transculturation in this context would assert a stronger local identity (Kong, 1997).

4.2 1980 - 1999 Corpus

27 songs, 3959 words, from 1980 - 1999 were analysed using the corpus with the following results.

Word Frequency / USAS Semantic Domain Concordance (Rayson, 2002)	Proposed Conceptual Metaphor Category (Lakoff & Johnson, 1980)	Category of sub-identity (Shao & Thwaites, 2017)
USAS Semantic Domain: 'relationship: intimacy and sex'	LOVE IS A PLANT LOVE IS A PHYSICAL EXPRESSION FAILED LOVE IS DOWN	<i>Personal</i>
USAS Semantic Domain: 'alive'	LIFE IS FORWARD MOTION LIFE IS A PLANT LIFE IS A STRUGGLE FOR SURVIVAL	<i>Community</i>
USAS Semantic Domain: 'trying hard'	TRYING IS LIGHT BAD IS DOWN LIFE IS A STRUGGLE FOR SURVIVAL	<i>Community</i>

Figure 4.2: Results of 1980-1999 corpus

30 occurrences.	Extend context
fair to you Oh baby baby I 'm I 'm love	But not with you with someone else 1 More Full
easy 'cos you 're beautiful Making love	with you is all I wan na do La la l 2 More Full
an na do La la la la la ... Making love	with you is all I wan na do Sav you 3 More Full
's no need to hide We know that is love	Now I 'm looking through your heart 4 More Full
art I can tell you that it is true love	Thank you for the time we have We k 5 More Full
r the time we have We know that is love	Do n't tell me that love 's not wai 6 More Full
w that is love Do n't tell me that love	's not waiting for us If we really 7 More Full
ke it happen Since we know that is love	Do n't tell me that love 's not wai 8 More Full
w that is love Do n't tell me that love	's not waiting for us If we really 9 More Full
What you 've done We know that is love	Everytime when I think of you It 's 10 More Full
to hold you close We know that is love	Yes I want to share my dream And I 11 More Full
ove me like before We know that is love	Now I 'm looking through your heart 12 More Full
art I can tell you that it is true love	Thank you for the time we have We k 13 More Full
r the time we have We know that is love	Do n't tell me that love 's not wai 14 More Full
w that is love Do n't tell me that love	's not waiting for us If we really 15 More Full
ke it happen Since we know that is love	Do n't tell me that love 's not wai 16 More Full
w that is love Do n't tell me that love	's not waiting for us If we really 17 More Full
What you 've done We know that is love	Now I 'm looking through your heart 18 More Full
art I can tell you that it is true love	Thank you for the time we have We k 19 More Full
r the time we have We know that is love	Do n't tell me that love 's not wai 20 More Full
w that is love Do n't tell me that love	's not waiting for us If we really 21 More Full
ke it happen Since we know that is love	Do n't tell me that love 's not wai 22 More Full
w that is love Do n't tell me that love	's not waiting for us If we really 23 More Full
What you 've done We know that is love	Everytime when I think of you It 's 24 More Full
to hold you close We know that is love	Facing the world with an empty hear 25 More Full
o Ai Ni I need you We could be two lovers	from your past And the future is ou 26 More Full
o Ai Ni I need you We could be two lovers	from your past And the future is ou 27 More Full
feeling sad and blue . We were so in love	, not so long ago . We had everythi 28 More Full
knowing what I am worth What about love	? What about us ? What about time ? 29 More Full
e before Now it 's gone what about love	? What about us ? What about time ? 30 More Full

Figure 4.2.1: USAS Semantic Domain 'relationship: intimacy and sex' (LL value: 98.51)

Figure 4.2.1 illustrates the Conceptual Metaphors of LOVE IS A PLANT, LOVE IS A PHYSICAL EXPRESSION and FAILED LOVE IS DOWN. As these have been similarly analysed in Figures 4.1.1 and 4.1.2, the analysis will be skipped here. These Conceptual Metaphors are categorised as *Personal Identity*, as explained in previous sections.

15 occurrences.		Extend context
session Until next time Until next life	Never knew you 'd hurt me Now you cr	1 More Full
relation Until next time Until next life	I 'll wear my clothes right I 'll sl	2 More Full
it right You came and told me that life is not Just about chocolates	Mister	3 More Full
it right You came and told me that life is not Just about chocolates	Had eno	4 More Full
n't seem to stop whining about How life 's been so unfair to you	Oh baby bab	5 More Full
anity I wo n't be walking all night Live life as it is I 'll live my life	inc	6 More Full
I wo n't be walking all night Live life as it is I 'll live my life incessan		7 More Full
ht Live life as it is I 'll live my life incessantly I 'll be nowhere out of		8 More Full
've been a cure The fight to save a life But my hands are louder alive I 'm j		9 More Full
save a life But my hands are louder alive I 'm just an answer to my birth	neve	10 More Full
t on the shelf , living out expired lives , Do you feel it too ? hard to fight		11 More Full
e On a day like this ... A day in a life becomes an open book . We can not af		12 More Full
ht , Burning with this will to stay alive . Now we 're left with nothing , Onl		13 More Full
never surrender . Slowly drain our life away . We 'll never surrender . Try		14 More Full
et the past Close the chapter of my life But I still hear the voices and the		15 More Full

Figure 4.2.2: USAS Semantic Domain ‘alive’ (LL value: 94.69)

Figure 4.2.2 illustrates LIFE IS FORWARD MOTION presented in “live life as it is, I’ll live my life” and “stop whining about how life’s been unfair to you.” These present life as inevitably moving forward, so the songs comment that no matter what, people have to keep moving forward in life, rather than “whine” about the unfairness of life, thus LIFE IS FORWARD MOTION. LIFE IS A PLANT is manifested in “a day in the life becomes an open book.” “Open book” connotes a blank slate and that one determines their own fate and destiny. Similarly, “close the chapter of my life,” implies that one continually determines one’s own fate, thus forming the ideal that life needs to be cultivated and its growth is determined by how much effort goes into nurturing it. LIFE IS A STRUGGLE FOR SURVIVAL is portrayed in “burning with this will to stay alive” since it reflects one’s strong desire to stay on board the ship of society. This presents societal struggles in which people have to fight continually, arduously to survive. As these Conceptual Metaphors reflect societal sentiment, they are classified as *Community Identity*.

22 occurrences.				Extend context
p into my car	It 's hard enough to try	to explain	And if I did you wo n't	1 More Full
t understand	It 's hard enough to try	to fit it	There must be a somewhat	2 More Full
my pride for you down on my knees	Tried	hard to convince myself	(it 's not	3 More Full
ama No we couldnt forget him if we	tried	Eh what about Raffles (we love tha		4 More Full
for us If we really want to we can	try	But you and I got ta make it happen		5 More Full
for us	If we really want to we can	try	What you 've done We know that is l	6 More Full
for us	If we really want to we can	try	But you and I got ta make it happen	7 More Full
for us	If we really want to we can	try	What you 've done We know that is l	8 More Full
for us	If we really want to we can	try	But you and I got ta make it happen	9 More Full
for us	If we really want to we can	try	What you 've done We know that is l	10 More Full
Baby , no matter ,	just how hard I try		, I do n't wan na be alone , tonigh	11 More Full
Baby , no matter , just how hard I	try		, I do n't wan na be alone , tonigh	12 More Full
n I could 've been a boat and	I 'd tried	to part the ocean never know	if I	13 More Full
know what I 'm like Weighed down ,	trying	hard to stay afloat , emptiness	swa	14 More Full
ave me On a day like this ... I 'm	trying	to get to you ... Do n't leave me O		15 More Full
e , we die ,	In this bitterness we	strive	. We 're taught , we learn , we yea	16 More Full
fe away , We 'll never surrender .	Try	to break our integrity , We 'll nev		17 More Full
tegrity ,	We 'll never surrender	Try	to force us to our knees , We 'll n	18 More Full
ver true And time wo n't slow Been	trying	to forget the past	Close the chapte	19 More Full
s gone away I 'm , here beside you	Try	to ease your pain	You wo n't be alo	20 More Full
e empty words for you What are you	trying	to say Correct me if I 'm wrong But		21 More Full
g nowhere , NOWHERE ! What are you	trying	to say Correct me if I 'm wrong You		22 More Full

Figure 4.2.3: USAS Semantic Domain ‘trying hard’ (LL value: 31.13)

Figure 4.2.3 illustrates TRYING IS LIGHT, commenting that the act of trying is morally better than giving up. For example, “in this bitterness we strive,” creates imagery of resilience and refusing to give up in the face of adversity and amid bleak circumstances. This presents societal sentiment that as long as someone tries, they are perceived to uphold good morals. Another Conceptual Metaphor is BAD IS DOWN, manifested in “know what I’m like weighed down.” This associates feelings of oppression and sadness with downward motion, hence morally bad is equated with downward motion, restricting forward progress. Similar to Figure 4.2.2, these Conceptual Metaphors that comment on societal sentiment are classified as *Community Identity*.

The 1980-1999 corpus was relatively multidimensional with the classification of identified Conceptual Metaphors. They revolved mainly around commentaries on love and society, for example LOVE IS A PLANT and LIFE IS A STRUGGLE FOR SURVIVAL (Lakoff & Johnson, 1980). The introduction of Conceptual Metaphors that contain societal commentaries may cause greater acceptance among audiences, thus more likely to form a stronger local identity. Something crucial but unrepresented is the presence of SPOP lyrics that would be classified as *Cultural*

Identity, for example Dick Lee’s Fried Rice Paradise (1978) which reinforces the Singaporean national identity in his glorification of Singaporean history and food culture. Yet, having comprised a small portion of the data, significant representation of such songs is absent.

Conceptual Metaphors identified were classified as either *Personal* or *Community Identity* under the Local Identity, contributing considerably to local identity formation (Shao & Thwaites, 2017). Transculturally, the local identity is reinforced. The 1980s saw an emergence of indie music and alternative rock that often contained themes of oppression and struggle (Timberg, 2017). The propagation of heavy metal music similarly spread messages of societal struggle globally, leading to a mix of Western music ideals with our Singaporean identity, thus concomitantly strengthening the evoked local identity (Pearlin, 2014; Kong, 1997).

4.3 2000-2019 Corpus

127 songs, 30,652 words, were analysed using the corpus with the following results.

Word Frequency / USAS Semantic Domain Concordance (Rayson, 2002)	Proposed Conceptual Metaphor Category (Lakoff & Johnson, 1980)	Category of sub-identity (Shao & Thwaites, 2017)
Word Frequency: ‘love’	LOVE IS A MYSTERY LOVE IS COMPLEX	<i>Personal</i>
Word Frequency: ‘baby’	LOVE IS OXYGEN LOVE IS PHYSICAL EXPRESSION LOVE IS PLEASURE	<i>Personal</i>
Word Frequency: ‘sky’	DREAMS ARE UP GOOD IS UP	<i>Community</i>
USAS Semantic Domain: ‘mental actions and processes’	GOOD MOTION IS FORWARD MOTION LIFE IS A BATTLE FOR VICTORY DREAMS ARE REALITY	<i>Community</i>
USAS Semantic Domain: ‘unethical’	SOCIETY IS A STRUGGLE LIFE IS A STRUGGLE FOR SURVIVAL LOVE IS A STRUGGLE	<i>Community</i>

Figure 4.3: Results of 2000-2019 corpus

247 occurrences.				Extend context
get out of this bar Not looking for	love	honey Do n't care if you got money I	1 More	Full
ve When I say When I say truly I I	love	you More than anyone I do n't say it	2 More	Full
a little longer Till I show how I	love	you I know I can be so cruel And mak	3 More	Full
or why But you just know you still	love	me That you ca n't forget me Oh what	4 More	Full
at a sad tragedy Oh why oh why Has	love	become so complicated ? Was it real	5 More	Full
that now ? What can I do about it I	love	you I still do but where do We go on	6 More	Full
up inside to hear you say you still	love	me But you ca n't be with me We 're	7 More	Full
in this tragedy Oh why oh why Has	love	become so complicated ? Was it real	8 More	Full
s time we 'll make it for real Has	love	become so complicated ? Was it real	9 More	Full
you say Funny why we make peace and	love	Once again there 's nothing to feel	10 More	Full
in my eyes Do n't you know that I	love	you I love you And I want to So if y	11 More	Full
Do n't you know that I love you I	love	you And I want to So if you are thin	12 More	Full
o n't you make up your mind If you	love	me Tell me that you do and just hold	13 More	Full
old me tight no more lies If you	love	me Do what any man would have done M	14 More	Full
would have done Make it right Cos	love	ai n't Something to be taken so easi	15 More	Full
ly like a casual pastime So if you	love	me baby love me baby love me baby Wh	16 More	Full
ual pastime So if you love me baby	love	me baby love me baby why do n't you	17 More	Full
o if you love me baby love me baby	love	me baby why do n't you just say so W	18 More	Full
ick here With a million whys If you	love	me Tell me that you do and just hold	19 More	Full
old me tight , no more lies If you	love	me Do what any man would have done M	20 More	Full
would have done Make it right Cos	love	ai n't Something to be taken so easi	21 More	Full
ly like a casual pastime So if you	love	me baby love me baby love me baby Wh	22 More	Full
ual pastime So if you love me baby	love	me baby love me baby why do n't you	23 More	Full
o if you love me baby love me baby	love	me baby why do n't you just say so W	24 More	Full
ut I ca n't help but wonder If you	love	me Tell me that you do and just hold	25 More	Full
old me tight , no more lies If you	love	me Do what any man would have done M	26 More	Full
would have done Make it right If you	love	me Tell me that you do and just hold	27 More	Full
old me tight , no more lies If you	love	me Do what any man would have done M	28 More	Full
would have done Make it right Cos	love	ai n't Something to be taken so easi	29 More	Full
ly like a casual pastime So if you	love	me baby love me baby love me baby Wh	30 More	Full
ual pastime So if you love me baby	love	me baby love me baby why do n't you	31 More	Full
o if you love me baby love me baby	love	me baby why do n't you just say so W	32 More	Full
nd more So , Do n't ever deny this	love	we shared For better or worse girl I	33 More	Full
ca n't seem to get enough of your	love	I got this feeling you were capt f	34 More	Full

Figure 4.3.1: Word Frequency 'love' (LL value: 1055.36)

Figure 4.3.1 illustrates the complexity of love. For example, LOVE IS COMPLEX through “with a million lies,” hyperbolising the secrets concealed in a romantic relationship, highlighting its multidimensional nature. Similarly, “In this tragedy” juxtaposes modern views of love with conventional views of love as joy and bliss, thus LOVE IS COMPLEX. LOVE IS A MYSTERY is portrayed in “I can’t help but wonder,” which evokes uncertainty and inexplicability around the circumstances of love, thus a cloud of mystery. These are classified as *Personal Identity* since love is personal and private.

85 occurrences.				Extend context
here honey You 've got what I need	baby	I 'm not a typical lady But tonight	1	More Full
ght let 's take a chance to go wild	baby	Let 's get together Make this an unf	2	More Full
er Make this an unforgettable night	baby	Let 's get together We 're gon na ha	3	More Full
We 're gon na have an amazing time	baby	Let 's get together Get closer under	4	More Full
y I just need your physical company	baby	Let 's get together Make this an unf	5	More Full
er Make this an unforgettable night	baby	Let 's get together We 're gon na ha	6	More Full
We 're gon na have an amazing time	baby	Let 's get together Get closer under	7	More Full
for fun Cos I mean it from my heart	Baby	please do n't go Stay a little longe	8	More Full
o find some unordinary words To say	baby	I 'm sorry Could you please forgive	9	More Full
orry Could you please forgive me Oh	baby	Wo n't you please come back into my	10	More Full
not me That your girl 's not me Oh	baby	wo n't you please come back into my	11	More Full
hope somehow So let it surround you	baby	Savor all the sweetness Lose all you	12	More Full
a casual pastime So if you love me	baby	love me baby love me baby Why do n't	13	More Full
time So if you love me baby love me	baby	love me baby Why do n't you just say	14	More Full
u love me baby love me baby love me	baby	Why do n't you just say so Why do n'	15	More Full
a casual pastime So if you love me	baby	love me baby love me baby Why do n't	16	More Full
time So if you love me baby love me	baby	love me baby Why do n't you just say	17	More Full
u love me baby love me baby love me	baby	Why do n't you just say so Why do n'	18	More Full
a casual pastime So if you love me	baby	love me baby love me baby Why do n't	19	More Full
time So if you love me baby love me	baby	love me baby Why do n't you just say	20	More Full
u love me baby love me baby love me	baby	Why do n't you just say so Why do n'	21	More Full
ors blue , It 's because of you And	baby	when i look at you It 's like a mome	22	More Full
ors blue , It 's because of you And	baby	when i look at you I never could ima	23	More Full
if we just let it go So let 's have	Baby	if we met each other under a diferen	24	More Full
ust the way you move Your sexy body	baby	makes me lose my cool (my cool , my	25	More Full
ust the way you move Your sexy body	baby	makes me lose my cool (my cool , my	26	More Full
in love Waiting for your turn Well	baby	my heart yearns To show I feel And i	27	More Full
for me Do n't you be afraid to leap	Baby	cos ' I need to know it Got ta show	28	More Full
for me Do n't you be afraid to leap	Baby	cos ' I need to know it Got ta show	29	More Full
t we never felt the walls caving in	baby	can we breathe the love back into wo	30	More Full
t we never felt the walls caving in	baby	can we breathe the love back into wo	31	More Full
ry second with you feels like magic	baby	Come on over here You feel it When w	32	More Full
ry second with you feels like magic	baby	Come on over here You feel it When w	33	More Full

Figure 4.3.2: Word frequency 'baby' (LL value: 354.44)

Figure 4.3.2 illustrates the positive emotions of love in LOVE IS OXYGEN, LOVE IS A PHYSICAL EXPRESSION and LOVE IS PLEASURE. Analysis will be skipped in view of similar instances in previous figures, such as the repetition of LOVE IS A PHYSICAL EXPRESSION in Figure 4.2.2. Conceptual Metaphors of love are classified as *Personal Identity*.

33 occurrences.		Extend context
, am I on earth all free Shimmy iron sky , carry foam and should that fall , y	1	More Full
n We go many places tilted favored sky . Silence blushes faded in a little w	2	More Full
n the far-off Vastness of the pallid sky Silently , the sun took a bow And win	3	More Full
f we met each other under a diferent sky Maybe then things would be much bette	4	More Full
ta do for me I 'm gon na fly to the sky I 'm not worried bout the thing cos T	5	More Full
w what i 'm made of I 'll fly to the sky You can say what you please Long as i	6	More Full
please Long as i still believe that Sky is the limit We were born for greatne	7	More Full
fake this Without a doubt i know the sky is the limit No need to worried bout	8	More Full
all so clear I 'm gon na fly to the sky I 'm not worried bout the thing cos T	9	More Full
w what i 'm made of I 'll fly to the sky You can say what you please Long as i	10	More Full
please long as i still believe that Sky is the limit Do n't matter where i 'v	11	More Full
stop me Going fast like a bullet And sky 's the limit I 'm gon na fly to the s	12	More Full
's the limit I 'm gon na fly to the sky I 'm not worried bout the thing cos T	13	More Full
w what i 'm made of I 'll fly to the sky You can say what you please Long as i	14	More Full
stop me Going fast like a bullet And sky 's the limit I 'm gon na fly to the s	15	More Full
's the limit I 'm gon na fly to the sky I 'm not worried bout the thing cos T	16	More Full
w what i 'm made of I 'll fly to the sky You can say what you please Long as i	17	More Full
u please Long as i still belive that Sky 's the limit I 'm gon na fly to the s	18	More Full
's the limit I 'm gon na fly to the sky I 'm not worried bout the thing cos T	19	More Full
w what i 'm made of I 'll fly to the sky You can say what you please Long as i	20	More Full
please Long as i still believe that Sky 's the limit Still my number 1 even t	21	More Full
test We are the greatest Look to the sky No mountains too high too climb We ca	22	More Full
e ordered some rain for tomorrow The sky will be sunny but wet And out of nowh	23	More Full
ired of flying around High up in the sky . And it 's killing me , That I 'll n	24	More Full
eavy ? They keep on falling from the sky Creating this magic between us I 'm m	25	More Full
fly so high Keep your gaze upon the sky I 'll be praying every step along the	26	More Full
fly so high Keep your gaze upon the sky I 'll be praying every step along the	27	More Full
ht Is that where you are Hand to the sky I 'll grab a fistful of stars Deep in	28	More Full
ht Is that where you are Hand to the sky I 'll grab a fistful of stars Deep in	29	More Full
ou own Make your dreams light up the sky , home is where you 're not alone And	30	More Full
e And get your flags up We light the sky , our feet off the ground Tonight we	31	More Full
, uh I think I 'd understand Why the sky never kiss the ocean ? And my tears f	32	More Full
down like shards of silver from the sky We take shelter from this storm we ma	33	More Full

Figure 4.3.3: Word frequency ‘sky’ (LL value: 184.79)

Figure 4.3.3 illustrates the Conceptual Metaphors of DREAMS ARE UP and GOOD IS UP through concordance of “sky” that connotes upward motion, associated with positive notions like dreams, success and victory. For instance, “sky is the limit” and “light up the sky” implies that upward motion is the path to success. As these are shared beliefs of a landscape that DREAMS ARE UP and GOOD IS UP, they are classified as *Community Identity*.

27 occurrences.				Extend context
airy sights . Push back roof I am dreaming as I could . Send me home . Send m				1 More Full
airy sights . Push back roof I am dreaming as I could . Send me home . Send m				2 More Full
about Believing in yourself And I dream I can run Like the wind And be str				3 More Full
my heart just wants to give in I dream I can be The hero that 's in me Wh				4 More Full
be The hero that 's in me When I dream , I dream If there was a time In y				5 More Full
ro that 's in me When I dream , I dream If there was a time In your life W				6 More Full
about Believing in yourself And I dream I can run Like the wind And be str				7 More Full
my heart just wants to give in I dream I can be The hero that s in me Whe				8 More Full
n be The hero that s in me When I dream , I dream I dream Of a moment That				9 More Full
ero that s in me When I dream , I dream I dream Of a moment That forever w				10 More Full
s in me When I dream , I dream I dream Of a moment That forever will be g				11 More Full
That are shared by everyone And I dream I can run Like the wind And be str				12 More Full
my heart just wants to give in I dream I can be The hero that s in me Whe				13 More Full
n be The hero that s in me When I dream , I dream I feel you fingers runni				14 More Full
ero that s in me When I dream , I dream I feel you fingers running through				15 More Full
you shared . goodbye , to all out memories , they 're gone , so long . it hur				16 More Full
Than in your imagination You can dream , any dream You can savor every si				17 More Full
r imagination You can dream , any dream You can savor every situation Life				18 More Full
energy I know you got pain in ya memory Wear your heart like an accessory				19 More Full
aloud You live your life so bold Id save you if I knew the way out Its				20 More Full
e What is a dream But a childhood memory Look to your heart , look to your				21 More Full
e What is a dream But a childhood memory Look to your heart , look to your				22 More Full
rum 'Cause tomorrow 's here today Dream away , take the world by the hand				23 More Full
hand Cause tomorrow 's here today Dream away , come let 's go right away C				24 More Full
belong Embrace the moment we 're dreaming of A glorious victory awaits us al				25 More Full
ting stars This little boy is n't dreaming (and) he could see it now Run ,				26 More Full

Figure 4.3.4: USAS Semantic Domain ‘mental actions and processes’ (LL value: 141.45)

Figure 4.3.4 illustrates GOOD MOTION IS FORWARD MOTION and LIFE IS A BATTLE FOR VICTORY as discussed in Figure 4.3.3, thus relevant analysis is skipped. DREAMS ARE REALITY is represented in “[be]cause tomorrow’s here today” and “This little boy isn’t dreaming, he could see it now.” Dreams, associated with the future, are portrayed to be realised, encouraging audiences to determine their own fate. The lines between fictional dreams and reality are blurred, commenting that dreams are translated into reality. These Conceptual Metaphors are classified as *Community Identity*.

64 occurrences.		Extend context
one cos I 've treated you wrong	Now I 'm thinking Every ot	1 More Full
chose to say *If I should fall Into	your arms Would I feel ins	2 More Full
light Hiding behind this shady	vision Holding the wind I	3 More Full
'd be wondering what went wrong	for it to turn out that wa	4 More Full
etending there 's nothing wrong	Let 's stay here for a whi	5 More Full
ear Might come around and stab you in the back	my dear Always knew i woul	6 More Full
ght here In this world of sin	Let the right ones in We a	7 More Full
ight URight URight , I 'm wrong	That 's why I wrote this s	8 More Full
URight I 'm wrong , I 'm wrong	That 's why I wrote this s	9 More Full
say that ? URight , I 'm wrong	That 's why I wrote this s	10 More Full
uRight I 'm wrong , I 'm wrong	That 's why I wrote this s	11 More Full
URight , you 'll never be wrong	I 'm loving ya vibe the en	12 More Full
your pu-er URight , I 'm wrong	That 's why I wrote this s	13 More Full
URight I 'm wrong , I 'm wrong	That 's why I wrote this s	14 More Full
ssion , ooh URight , I 'm wrong	That 's why I wrote this s	15 More Full
uRight I 'm wrong , I 'm wrong	That 's why I wrote this s	16 More Full
be wrong You 'll never be wrong	Do n't know what you do to	17 More Full
by fly away Autumn leaves fell into	spring time and Silver-pai	18 More Full
joke , well , you do n't fool	me I 'd like to see your e	19 More Full
e classic danger and i 'm ashamed	of myself cause this is al	20 More Full
As they , stand still and tease	. Hello world , is weird t	21 More Full
always just known as the black sheep of the family	Cause I was never walking	22 More Full
As they , stand still and tease	. But I 'll just hide in m	23 More Full
h Its always easier to be victimised	Always blame the one who g	24 More Full
my cross , I was bound in sin	's chains Oh my Lord , you	25 More Full
h Its always easier to be victimised	Always blame the one who g	26 More Full
darling I 'm not a magic trick	I know you need to tread l	27 More Full
g for someone to prove me wrong	Closing wounds Things we d	28 More Full
g for someone to prove me wrong	Oh baby would you go Follo	29 More Full
the pillars as the signs betray	Take a look at this place	30 More Full
the pillars as the signs betray	Take a look at this place	31 More Full
the floor with my coat of shame	Let the mind of the myster	32 More Full
ch water , oh Oh , what a shame	We let it slip through the	33 More Full

Figure 4.3.5: USAS Semantic Domain 'unethical' (LL Value: 116.00)

Figure 4.3.5 illustrates SOCIETY IS A STRUGGLE and LIFE IS A STRUGGLE FOR SURVIVAL, which have been analysed previously. Thus relevant analysis is skipped. Since the intended outcome is for relatability on a community level, the Conceptual Metaphors are classified as *Community Identity*.

The 2000-2019 corpus was significantly multidimensional and all-encompassing, revolving around distinct themes of love, success and society, three notable Conceptual Metaphors identified being LOVE IS COMPLEX, GOOD MOTION IS FORWARD MOTION and SOCIETY IS A STRUGGLE (Lakoff & Johnson, 1980). Conceptual Metaphors were thematically distinct,

conveying both positive and negative messages to audiences, for example GOOD IS UP and LIFE IS A STRUGGLE FOR SURVIVAL. In terms of intensity, the commentaries made were relatively strong, urging audiences to embrace the messages.

Instances of both *Personal* and *Community Identity* were identified, increasing the likelihood of acceptance of messages on multiple levels, evoking a strengthened local identity. Transculturally, with the emergence of alternative and digital music in the 2000s, more variety of songs were added into SPOP, resulting in a redefinition based on “the discerning capabilities of musical works” (Loh, 2014, p. 346). There is strong alignment observed between themes in the corpus with global trends, thus concomitantly strengthening the local identity evoked (Kong, 1997).

4.4 Comparing Epochs

Both similarities and differences were observed between the three corpora in terms of variety of the Conceptual Metaphors (Lakoff & Johnson, 1980). This section discusses these similarities, differences and trends to illustrate how the local identity has evolved.

Conceptual Metaphors of love were observed throughout, such as LOVE IS PLEASURE and LOVE IS A PLANT. This suggests that Conceptual Metaphors of romantic love comprise a core aspect of the local identity formed through SPOP and is in alignment with music trends globally, in which notions of love are widely prevalent and accepted. Taking a more nuanced view, there is a shift towards more negative portrayals of romantic love across epochs. For example, the 1960-1979 corpus mainly emphasised LOVE IS A TREASURED ENTITY, and negative interpretations of love are limited to FAILED LOVE IS DOWN. However, the 2000-2019 corpus pushes these limits, asserting the negative impacts of love to a greater extent in LOVE IS A STRUGGLE. This is a redefinition of romantic love and a rejection of love conventions, a possible reason being “the promotion of new and sometimes counterintuitive ideas” in the 21st Century (Glenn, 2013).

One trend was the increase in variety of Conceptual Metaphors. The 1960-1979 corpus illustrated Conceptual Metaphors of romantic love solely. This was expanded to both love and opinions on society in 1980-1999, and into commentaries on love, society and success in 2000-2019. This is due to boundaries expanding and redefining over epochs. Theoretically, this

will lead to a larger exposure to and wider acceptance of different themes while the exposure to individual themes is decreased in audiences, which can be validated in Section 4.6.

Moreover, Conceptual Metaphors are classified as either *Personal* or *Community Identity*. This is surprising because these results suggest that there is only a partial formation of local identity (Shao & Thwaites, 2017). However, it is false to assume that local identity formation is solely reliant on the overall results. As discussed previously, a number of SPOP songs do convey *Cultural* and even *Place Identity*, but are under-represented since they comprise a minority. A theory for this phenomena is that *Cultural* and *Place Identity* may not be as popular as *Personal* or *Community Identity*, hence commercial songwriters may prefer the latter. With use of Section 4.5, I argue that the absence of *Cultural* and *Place Identity* can be compensated for in *xinyao* which plays a complementary role to English SPOP, allowing for a fuller formation of the local identity.

4.5 Qualitative Analysis on Mandarin Songs and *Xinyao*

The Mandarin SPOP songs chosen have a high degree of popularity and recognition, minimising cherry picking and is a justification for its significance to the population, thus representative of the local identity and worthy of analysis.

The table below illustrates the chosen songs and sub-identities (Shao & Thwaites, 2017).

Singer - Song Title; Year of Release	Sub-Identities (Shao & Thwaites, 2017)
Eric Moo - <i>Emotional Connection</i> (情感联络站); 1985	<i>Place Identity; Cultural Identity</i>
Liang Wern Fook - <i>xin jia po pai</i> (新加坡派); 1990	<i>Place Identity; Cultural Identity</i>
JJ Lin - <i>dou jiang you tiao</i> (豆浆油条); 2004	<i>Cultural Identity; Personal Identity</i>

Figure 4.5: Chosen Mandarin SPOP songs and evoked sub-identities (Shao & Thwaites, 2017)

Eric Moo's *Emotional Connection* (情感联络站) references the coffee shop, colloquially known as *Kopitiam*, as a crossroads for people of different backgrounds. The song evokes a sense of *Place Identity* towards the *Kopitiam* itself as seen in “在这个你我熟悉的地方, 有着你我喜欢吃的早餐, 咖啡店的老板笑容都是一个模样,” meaning that the *Kopitiam* as a place where people enjoy breakfast and the shop owners are cheerful, implying that the *Kopitiam* is used functionally, fulfilling a criteria for *Place Identity* (Jacobs 1961; Montgomery, 1981). Further lines fulfil history and individual experiences, another criteria for *Place Identity* (Lewicka, 2005). Secondly, *Cultural Identity* is evoked in the chorus, “Kopi O Kopi O 把不愉快的事情都遗忘,” portraying the *Kopitiam* as a means of relaxation. The line “让脚步匆匆有忙忙, 一起把明天开创,” further reflects culture as a pursuit of dreams, establishing strong interpersonal connection, fulfilling “heritage pride and distinctive social memories,” thereby achieving *Cultural Identity* (Conway, 1997; Devine-Wright & Lyons, 1997).

Xin jia po pai (新加坡派) by Dr Liang Wern Fook evokes *Place Identity* towards Singapore by referencing quintessential places frequented by people which resonates with audiences. This includes old cinemas (旧家的戏院) of the 1960s, MRT stations (地铁将这个传奇传得更快) and Housing Development Board (HDB) buildings (我们已搬家住得舒服自在) of the 1980s. Audiences thus resonate with these physical appearances and individual memories, evoking *Place Identity* (Lynch, 1960; Lewicka, 2005). Secondly, *Cultural Identity* is evoked through heritage pride and distinctive social memories, specifically memories of black and white movies (粤语片是一片黑白), the trend of *xinyao* (将新谣唱起来) and of childhood (惦记那昔日小孩), thereby evoking *Cultural Identity* (Conway, 1997; Devine-Wright & Lyons, 1997).

Dou jiang you tiao (豆浆油条) by JJ Lin evokes *Cultural Identity* by referencing Singaporean social memories of food, specifically beancurd and *youtiao* as the song title implies. The line “你和我就像豆浆油条, 要一起吃下去味道才最好” compares beancurd and *youtiao* to feelings of love, thereby evoking *Personal Identity*. More importantly, by associating traditional heritage food with positive emotions, the song conveys heritage pride, thus evoking *Cultural Identity* (Conway, 1997; Devine-Wright & Lyons, 1997).

It is clear that Mandarin SPOP songs evoke *Place Identity* and *Cultural Identity*. There is a stronger presence of these two sub-identities than in English songs. Thus, Mandarin and English

SPOP songs are complementary to each other, achieving the full Local Identity (Shao & Thwaites, 2017).

4.6 Perception Survey

101 youths were surveyed. Graphs of the responses are provided below with Discussion and Analysis based on overall trend and cross-sectionally.

4.6.1 Overall Trends

The following line graph illustrates the overall aggregate scores of each epoch.

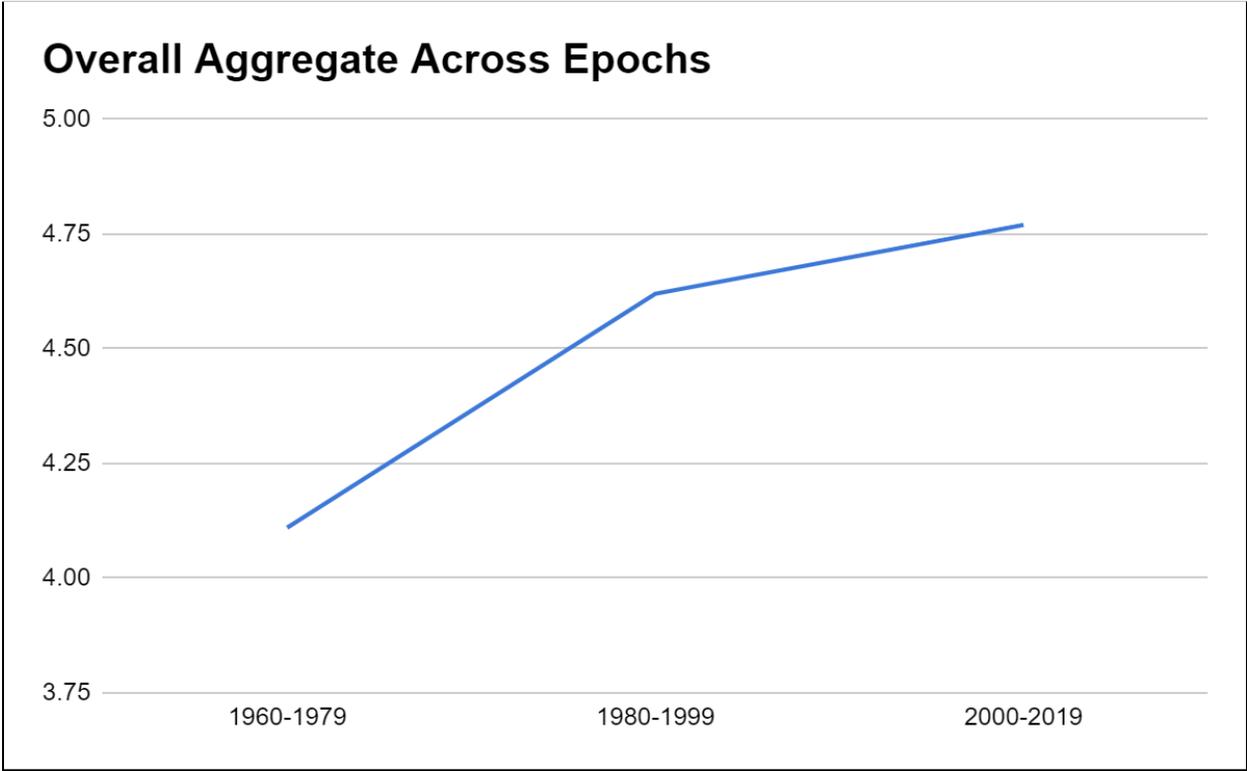


Figure 4.6.1.1: Overall aggregate of scores across epochs

Figure 4.6.1.1 illustrates the increase in local identity formation from 1960 till 2019. There is a steeper increase from 1960-1999, which implies that the change towards multidimensional Conceptual Metaphors in SPOP lyrics leads to a greater formation of the local identity (Lakoff & Johnson, 1980). This is followed by a gradual increase till 2019, suggesting that the addition of Conceptual Metaphors in the latest epoch are received better, but to a smaller degree than the 1980-1999 epoch.

Yet, with the maximum score being 9.00, an increase from 4.11 to 4.77 is not significant, implying that Conceptual Metaphors in SPOP lyrics may not be as significant as expected. This should be noted for all results below.

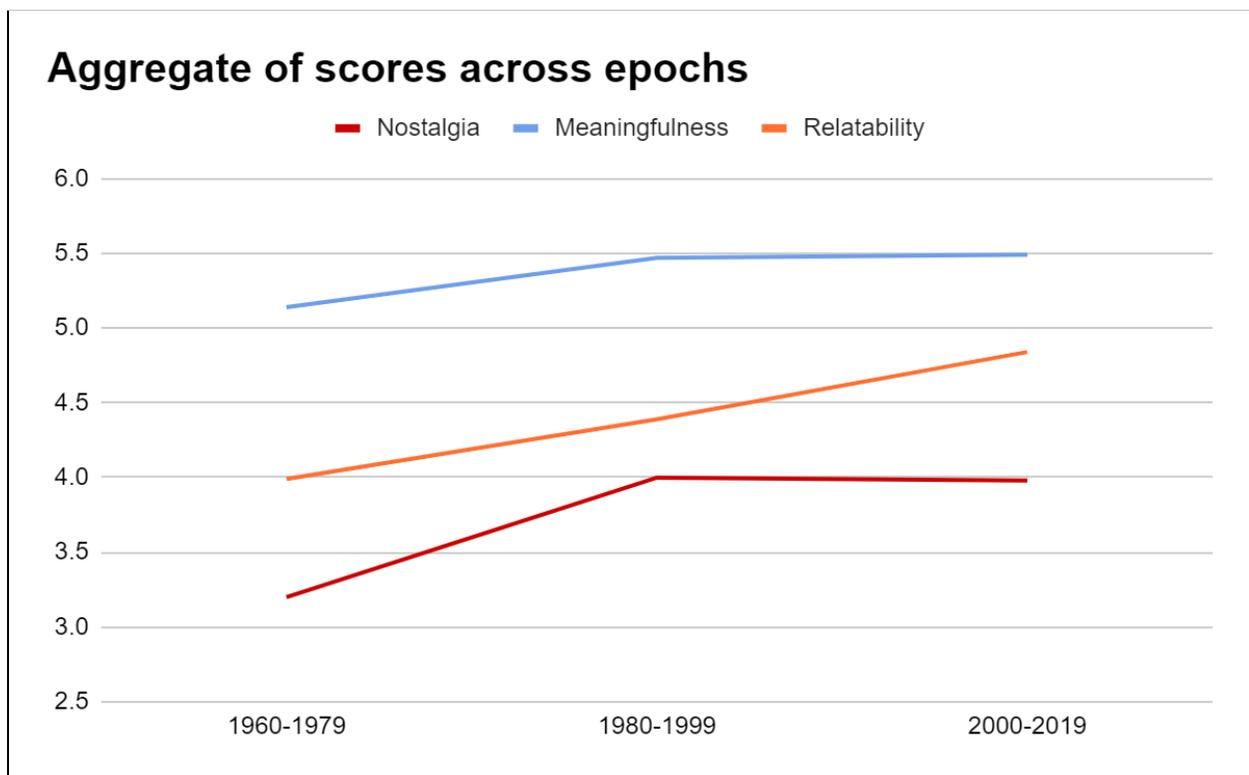


Figure 4.6.1.2: Trend of aggregate scores across epochs

Figure 4.6.1.2 provides a clearer breakdown of the nostalgia, meaningfulness and relatability of the Conceptual Metaphors across epochs. Overall, meaningfulness is rated the highest, followed by relatability and nostalgia. In accordance with the previous findings in Figure 4.6.1.1 that there is only a slight increase in local identity formation from 1980-2019, meaningfulness and

nostalgia both stagnate during this period, only relatability increasing. A possible explanation is that youths are better able to embrace trends and ideas of closer time periods, increasing relatability and increased local identity formation (Shao & Thwaites 2017).

Conceptual Metaphor (Shao & Thwaites, 2017)	Local Identity Formation Rating (Batcho, 2008)
1960-1979	
LOVE IS A TREASURED ENTITY	3.72
LOVE IS A STRUGGLE	4.46
FAILED LOVE IS PAIN	4.15
1980-1999	
LOVE IS A PLANT	4.21
LIFE IS FORWARD MOTION	4.72
LIFE IS A STRUGGLE FOR SURVIVAL	4.93
2000-2019	
LOVE IS A MYSTERY	4.05
DREAMS ARE REALITY	4.76
GOOD MOTION IS FORWARD MOTION	5.47

Figure 4.6.1.3: Conceptual Metaphors and their corresponding local identity formation in audiences

Figure 4.6.1.3 illustrates the preferences of youth audiences regarding the types of Conceptual Metaphors in SPOP lyrics. Firstly, the Conceptual Metaphors about love are the lowest rated, between 3.72 and 4.46. This implies that youths today are shifting away from the once conventional themes of love and romance of songs. Rather, there is more acceptance of commentaries on life and society in songs, since relevant Conceptual Metaphors are rated higher, between 4.72 and 4.93. This signifies that youth audiences are typically inclined towards more complex issues that involve social commentaries and a search for their own identity. Lastly,

youths are most inclined towards Conceptual Metaphors that signify hope and light, rated between 4.76 and 5.47.

4.6.2 Gender

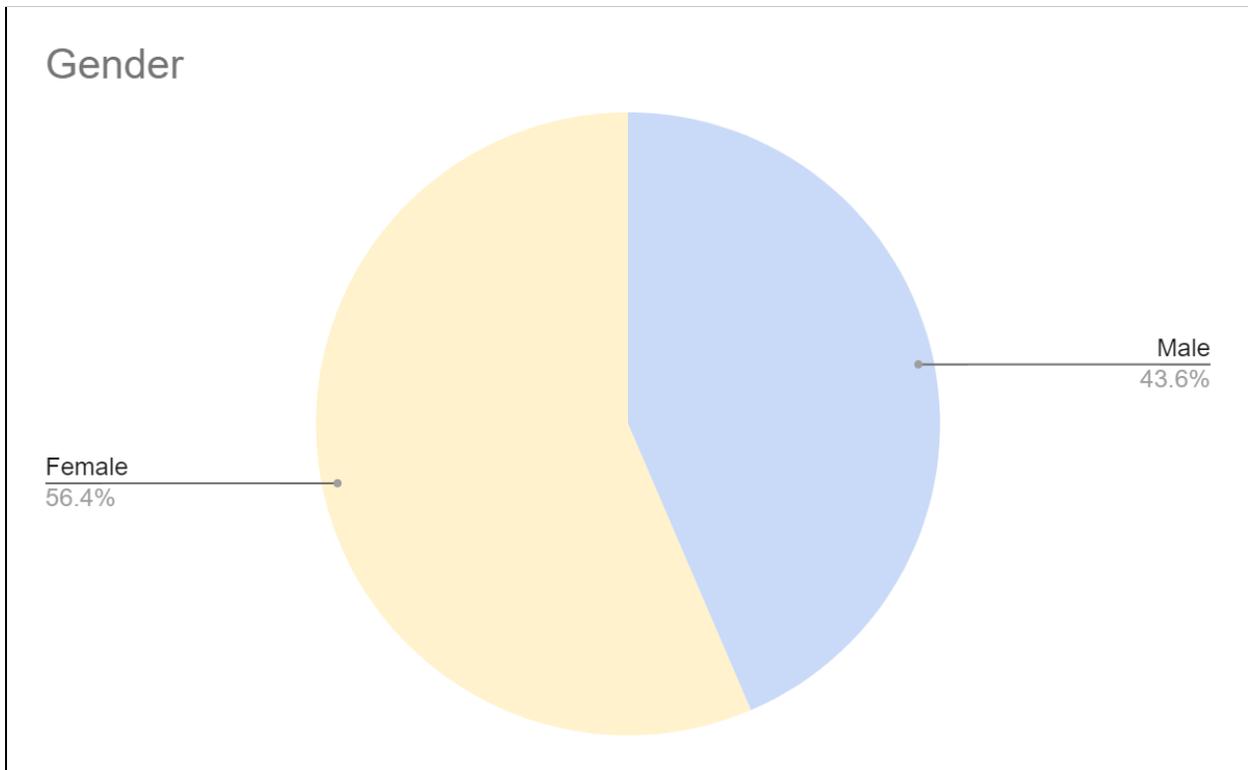


Figure 4.6.2.1: Proportion of gender distribution

Responses will be analysed based on male (43.6%) and female (56.4%) responses respectively.

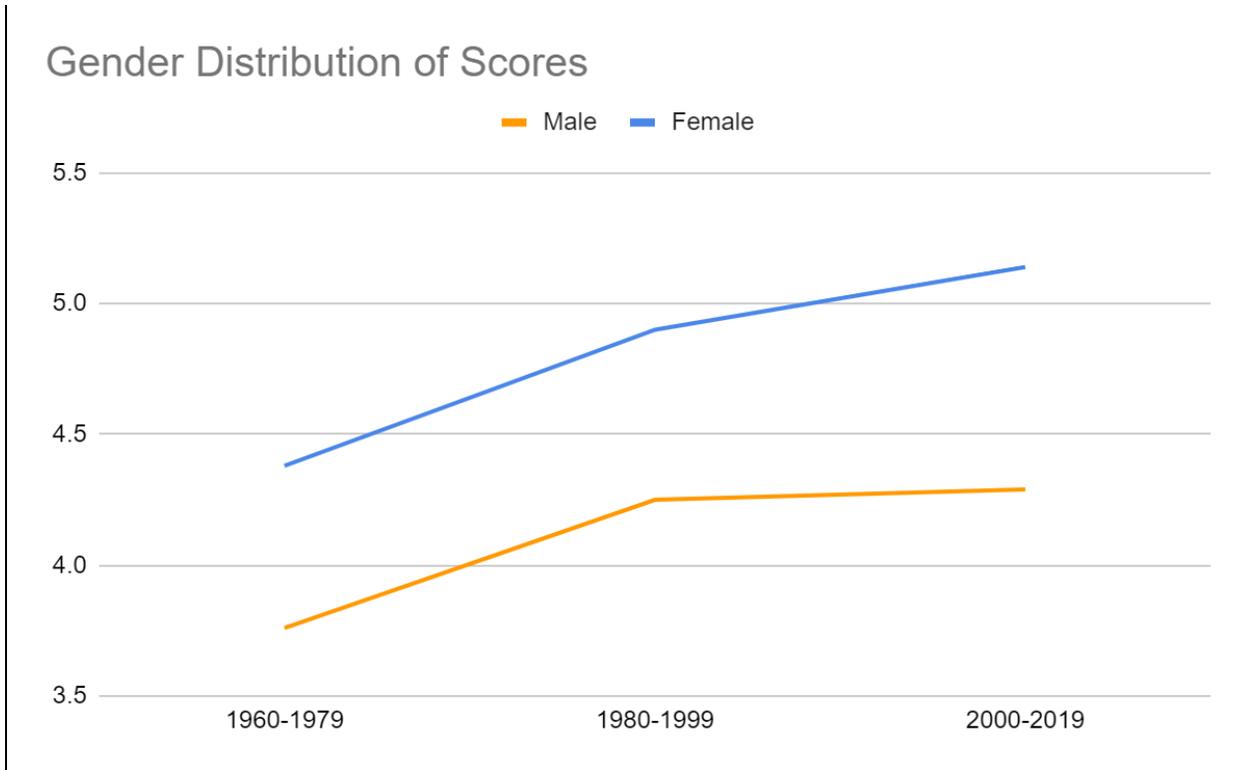


Figure 4.6.2.2: Gender distribution of ratings

There is significantly greater local identity formation among female audiences than male audiences. The average increase in ratings among female than male audiences is 0.71. This suggests that with regard to the application of Conceptual Metaphors, female audiences are more easily sensitised and likely to develop a sense of local identity than male audiences.

Conceptual Metaphor (Shao & Thwaites, 2017)	Local Identity Formation Rating (Batcho, 2008)	
	Male	Female
1960-1979		
LOVE IS A TREASURED ENTITY	3.52	3.87
LOVE IS A STRUGGLE	4.18	4.67
FAILED LOVE IS PAIN	3.56	4.61
1980-1999		
LOVE IS A PLANT	3.77	4.55
LIFE IS FORWARD MOTION	4.46	4.92
LIFE IS A STRUGGLE FOR SURVIVAL	4.53	5.25
2000-2019		
LOVE IS A MYSTERY	3.65	4.36
DREAMS ARE REALITY	4.19	5.25
GOOD MOTION IS FORWARD MOTION	5.02	5.81

Figure 4.6.2.3: Gender distribution of ratings with regard to Conceptual Metaphors

Similar to Figure 4.6.2.2, female ratings are greater than male ratings. In terms of Conceptual Metaphors, all categories of Conceptual Metaphors evoke the same increase in local identity formation.

Thus, female audiences are overall more likely to develop a sense of local identity than males, this is equally so for all Conceptual Metaphors with no indicator of any one type effecting more than others.

4.6.3 Age

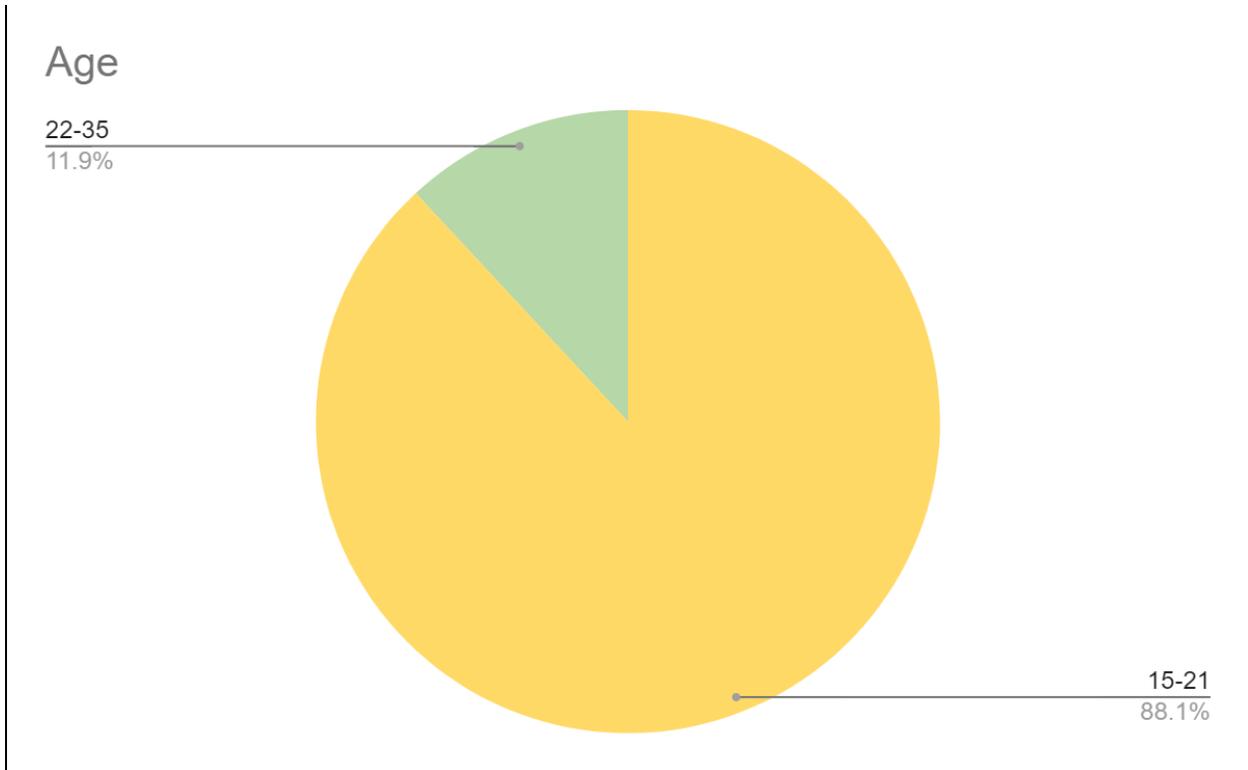


Figure 4.6.3.1: Proportion of age distribution

Since a large proportion of responses fall within the 15-21 years category, responses will be analysed based on 15-21 years of age (88.1%) and 22-35 years of age (11.9%).

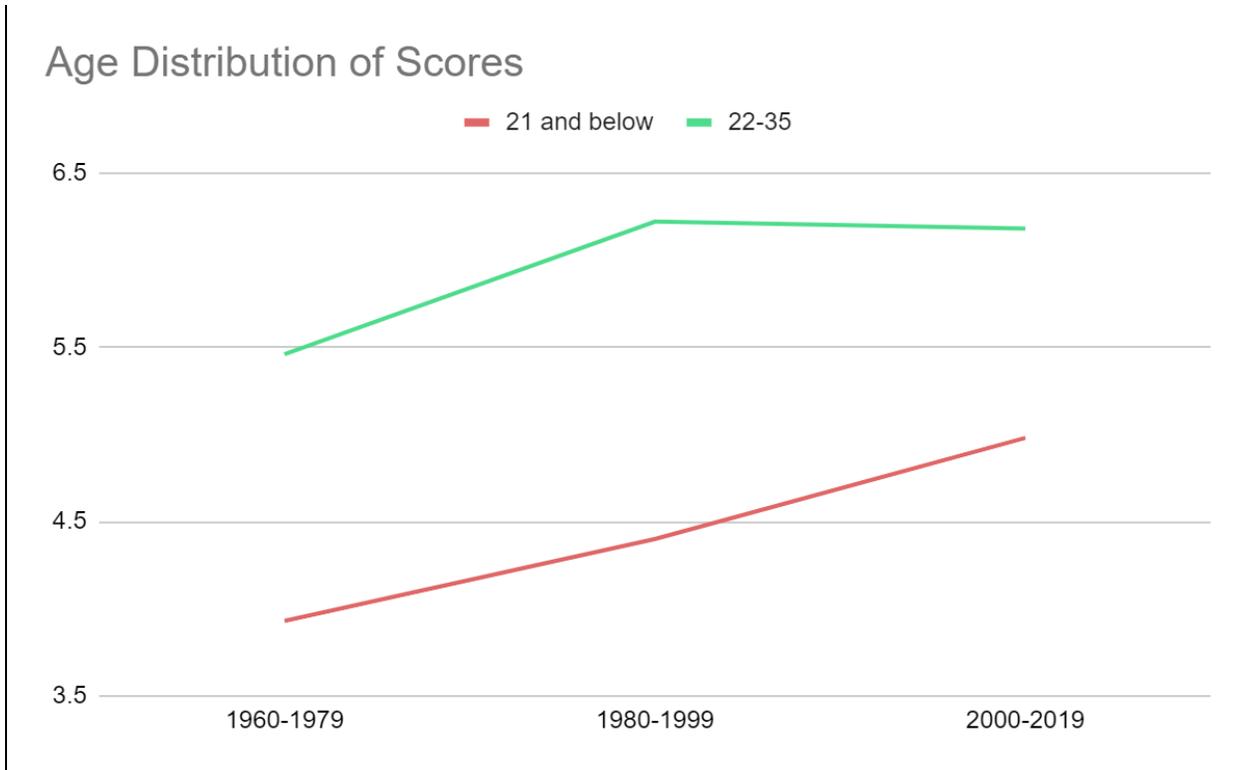


Figure 4.6.3.2: Age distribution of ratings

There is a significantly higher rating among the 22-35 than the <21 age group, averaging at 1.52. This is more than double the difference between male and female audiences of 0.71, suggesting that even for youths, age plays a much bigger role in local identity formation than gender. One possible explanation is that the Conceptual Metaphors are much more able to evoke nostalgia and relevance in older audiences since they have more experiences and memories.

Conceptual Metaphor (Shao & Thwaites, 2017)	Local Identity Formation Rating (Batcho, 2008)	
	21 and below	22-35
1960-1979		
LOVE IS A TREASURED ENTITY	3.53	5.11
LOVE IS A STRUGGLE	4.35	5.22
FAILED LOVE IS PAIN	3.90	6.06
1980-1999		
LOVE IS A PLANT	3.85	6.86
LIFE IS FORWARD MOTION	4.60	5.83
LIFE IS A STRUGGLE FOR SURVIVAL	4.79	5.97
2000-2019		
LOVE IS A MYSTERY	3.76	6.19
DREAMS ARE REALITY	4.66	5.75
GOOD MOTION IS FORWARD MOTION	5.31	6.58

Figure 4.6.3.3: Age distribution of ratings with regard to Conceptual Metaphors

Throughout the survey, there was greater local identity formation in the 22-35 age group. Within the respective Conceptual Metaphors, those of love appeal more to the 22-35 age group, the average difference being 2.01. For Conceptual Metaphors on society and hope, the average difference is lower, at 1.20. This indicates that among youths, Conceptual Metaphors of love appeal much more to older audiences.

Chapter 5: Conclusion

In conclusion, the local identity is fully evoked through the amalgamation of English and Mandarin SPOP songs. On one hand, Conceptual Metaphors identified in the English corpora largely fell into the sub-identities of *Personal* and *Community Identity* that encompassed love, society and hope, whereas Mandarin songs and *xinyao* filled up the gap by evoking *Place* and *Cultural Identity* that referenced the quintessential Singaporean culture, fulfilling all the criteria for a local identity (Shao & Thwaites, 2017). These findings are significant in bridging the gap between the scarcity of academic analysis on SPOP songs and identity.

Ultimately, the local identity is a marriage of all these factors in the following form: The local identity is one in which audiences embrace themes of love, romance, commentaries on society, dreams and hope while embracing their Singaporean heritage and its quintessential landmarks. This is also reinforced and substantiated by Transculturation Theory in view of how the evolution of themes in SPOP aligned with global music trends (Kong, 1997).

SPOP songs do impact the formation of local identity to a fair extent. As SPOP songs became more multidimensional thematically, the evoked local identity overall increased likewise. Overall, Conceptual Metaphors that best evoke local identity are that of hope, followed by society and love. In terms of gender, female audiences were on the whole much more likely to develop a sense of local identity than males, whereas older age groups were more likely to do so than younger generations, specifically on Conceptual Metaphors of love (Lakoff & Johnson, 1980). This provides an indicator for songwriters to appeal to audiences better.

Certain limitations were imposed throughout the paper. Firstly, languages outside of English and Mandarin were not analysed, under-representing the multicultural nature of SPOP and identity formation in other races. Secondly, lyrics of old songs were hard to procure, resulting in an imbalance of the number of songs in the 1960-1999 epochs than the 2000-2019 epoch. Moreover, without an absolute criteria for the selection of Mandarin songs, slight bias in the qualitative analysis was inevitable. Lastly, more respondents within the age group of 22-35 could have been surveyed, increasing the currently-low representation of the age group.

The road ahead will entail a continued tracking of the progress of SPOP in the next epoch from 2020-2039, as well as exploring the topic using theories other than Conceptual Metaphor and Transcultural Theories (Lakoff & Johnson, 1980; Kong, 1997). This should be accompanied by a deeper reading into each epoch. Additionally, a wider variety of audiences should be surveyed to gain a deeper understanding into the impact SPOP has on different sectors of society, thereby providing musicians of tomorrow with a stronger sense of direction for the development of the music scene so integral to Singapore.

Annex A: Survey Questionnaire

Questions for each set of lyrics:

1a) On a scale of 1-9, how nostalgic is Lyrics 1? *										
	1	2	3	4	5	6	7	8	9	
Not at all	<input type="radio"/>	Very								
1b) On a scale of 1-9, how meaningful is Lyrics 1? *										
	1	2	3	4	5	6	7	8	9	
Not at all	<input type="radio"/>	Very								
1c) On a scale of 1-9, how relatable is Lyrics 1? *										
	1	2	3	4	5	6	7	8	9	
Not at all	<input type="radio"/>	Very								

Lyrics used:

<p style="text-align: center;">The Cyclones - I'll (1960-1979)</p> <p>Read Lyrics 1.</p> <table border="0"><tr><td>"And I'll love you always</td><td>tell me that you love me</td></tr><tr><td>Always in all the small ways</td><td>I'll always be true</td></tr><tr><td>And baby we'll be so happy</td><td>I'll think of you</td></tr><tr><td>If you'll only come out and</td><td>Every night every day"</td></tr></table>	"And I'll love you always	tell me that you love me	Always in all the small ways	I'll always be true	And baby we'll be so happy	I'll think of you	If you'll only come out and	Every night every day"	<p style="text-align: center;">Susan Lim and The Crescendos - Silver Threads and Golden Needles (1960-1979)</p> <p>Read Lyrics 2.</p> <p>"Silver threads and golden needles Cannot mend this heart of mine. And I dare not drown my sorrow In the warm glow of your wine."</p>								
"And I'll love you always	tell me that you love me																
Always in all the small ways	I'll always be true																
And baby we'll be so happy	I'll think of you																
If you'll only come out and	Every night every day"																
<p style="text-align: center;">Veronica Young - The Thrill to Love You (1960-1979)</p> <p>Read Lyrics 3.</p> <table border="0"><tr><td>"Why did you seek another one</td><td>Now you left me aside</td></tr><tr><td>When you gave me the thrill to love you</td><td>What can I do but to cry and regret"</td></tr><tr><td>When you made me cry</td><td></td></tr></table>	"Why did you seek another one	Now you left me aside	When you gave me the thrill to love you	What can I do but to cry and regret"	When you made me cry		<p style="text-align: center;">Tokyo Square - Within You'll Remain (1980-1999)</p> <p>Read Lyrics 4.</p> <table border="0"><tr><td>"I want you</td><td>When you're not around</td></tr><tr><td>I need you</td><td>My heart stood still</td></tr><tr><td>We could be two lovers from your past</td><td>Within you'll remain and always will"</td></tr><tr><td>And the future is our chance</td><td></td></tr></table>	"I want you	When you're not around	I need you	My heart stood still	We could be two lovers from your past	Within you'll remain and always will"	And the future is our chance			
"Why did you seek another one	Now you left me aside																
When you gave me the thrill to love you	What can I do but to cry and regret"																
When you made me cry																	
"I want you	When you're not around																
I need you	My heart stood still																
We could be two lovers from your past	Within you'll remain and always will"																
And the future is our chance																	
<p style="text-align: center;">Concave Scream - Democracy (1980-1999)</p> <p>Read Lyrics 5.</p> <table border="0"><tr><td>"Slowly lead us to the slaughter,</td><td>Try to break our integrity,</td></tr><tr><td>We'll never surrender.</td><td>We'll never surrender.</td></tr><tr><td>Slowly drain our life away,</td><td>Try to force us to our knees,</td></tr><tr><td>We'll never surrender.</td><td>We'll never surrender."</td></tr></table>	"Slowly lead us to the slaughter,	Try to break our integrity,	We'll never surrender.	We'll never surrender.	Slowly drain our life away,	Try to force us to our knees,	We'll never surrender.	We'll never surrender."	<p style="text-align: center;">Concave Scream - Fade (1980-1999)</p> <p>Read Lyrics 6.</p> <table border="0"><tr><td>"Been trying to forget the past</td><td>As we walked in the park</td></tr><tr><td>Close the chapter of my life</td><td>At the late-night show</td></tr><tr><td>But I still hear the voices</td><td>As we said goodbye"</td></tr><tr><td>and the promises we made</td><td></td></tr></table>	"Been trying to forget the past	As we walked in the park	Close the chapter of my life	At the late-night show	But I still hear the voices	As we said goodbye"	and the promises we made	
"Slowly lead us to the slaughter,	Try to break our integrity,																
We'll never surrender.	We'll never surrender.																
Slowly drain our life away,	Try to force us to our knees,																
We'll never surrender.	We'll never surrender."																
"Been trying to forget the past	As we walked in the park																
Close the chapter of my life	At the late-night show																
But I still hear the voices	As we said goodbye"																
and the promises we made																	
<p style="text-align: center;">Tanya Chua - Just Say So (2000-2019)</p>	<p style="text-align: center;">The Sam Willows - Ordinary (2000-2019)</p>																

<p>Read Lyrics 7.</p> <table border="0"> <tr> <td style="vertical-align: top;"> <p>"If you love me Tell me that you do and just hold me tight, no more lies If you love me Do what any man would have done Make it right cos love ain't</p> </td> <td style="vertical-align: top;"> <p>Something to be taken so easily like a casual pastime So if you love me baby love me baby love me baby Why don't you just say so Why don't you say so"</p> </td> </tr> </table>	<p>"If you love me Tell me that you do and just hold me tight, no more lies If you love me Do what any man would have done Make it right cos love ain't</p>	<p>Something to be taken so easily like a casual pastime So if you love me baby love me baby love me baby Why don't you just say so Why don't you say so"</p>	<p>Read Lyrics 8.</p> <p>"Run, run, run It's not over till it's said and done Never meant to be easy Just believe that you could be more than ordinary"</p>
<p>"If you love me Tell me that you do and just hold me tight, no more lies If you love me Do what any man would have done Make it right cos love ain't</p>	<p>Something to be taken so easily like a casual pastime So if you love me baby love me baby love me baby Why don't you just say so Why don't you say so"</p>		
<p style="text-align: center;">Daphne Khoo - Weak (2000-2019)</p> <p>Read Lyrics 9.</p> <p>"Even the strong cry When no one's looking We try not to scared on the outside But I know that there's strength from the fall It's not weak, to be weak at all"</p>			

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