

Conceptual Metaphors of Alienation and Disappointment in Radiohead's "Let Down"

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Abstract.

Song lyrics play an important role in expressing complex emotional experiences that are often difficult to articulate through literal language. Although previous studies have examined metaphor and emotion in music, many focus on large corpora or musical structure, leaving a gap in close, lyric-centered analyses of how emotional meaning is structured through conceptual metaphor in Radiohead's song "Let Down." Grounded in Conceptual Metaphor Theory, this research focuses on three interrelated frameworks: Emotion Is a Physical Force, The Object Event-Structure Metaphor, and Force Dynamics. Using a qualitative descriptive approach, the lyrics are analyzed to identify recurring metaphorical patterns related to alienation, disappointment, and longing. The findings reveal that emotional suffering is consistently framed as embodied and overwhelming, while the lyrical subject is positioned as a passive entity subjected to repeated emotional events. Movement imagery further reflects constrained emotional effort, resulting in frustration rather than change. These results suggest that metaphor in song lyrics functions as a cognitive mechanism that enables listeners to experience emotion as embodied and enduring

Keywords: *Conceptual Metaphor; Emotion Representation; Disappointment; Alienation and Song Lyrics.*

I. INTRODUCTION

Song lyrics have long functioned as a cultural medium through which individuals articulate emotional experiences that are difficult to express directly. In contemporary popular music, lyrical texts frequently address feelings of alienation, disappointment, and emotional fatigue that arise from everyday encounters with modern social structures. Rather than relying on literal or descriptive language, many songwriters employ figurative expressions that enable abstract emotional states to be rendered concrete and experientially accessible. For this reason, song lyrics provide a productive site for examining how emotion is linguistically and cognitively constructed through metaphor. One notable example of this phenomenon is Radiohead's song "Let Down," released as part of the album *OK Computer* (1997). The song portrays a condition of emotional disconnection, frustration, and subdued despair that resonates strongly with experiences of contemporary life. Instead of presenting a linear personal narrative, "Let Down" evokes a diffuse emotional atmosphere marked by disappointment, inertia, and an unfulfilled desire for escape. These emotional states are conveyed through recurring metaphorical expressions that draw on physical force, spatial orientation, and object-like conditions, making the song particularly suitable for metaphor-based linguistic analysis. The cultural context surrounding *OK Computer* further enhances the relevance of "Let Down."

Emerging in late-1990s Britain, the album reflects a period characterized by rapid technological development, intensified urban life, and growing anxieties about isolation and loss of agency within late-capitalist societies. Previous scholarship has frequently interpreted Radiohead's work as engaging with themes of alienation, emotional fragmentation, and modern disillusionment. Within this broader context, "Let Down" occupies a distinctive position due to its restrained tone and inward focus, offering a subtle exploration of emotional exhaustion rather than overt political critique. From a linguistic perspective, the emotional impact of "Let Down" lies not only in its thematic content but in its use of metaphorical language to structure emotional meaning. Expressions such as "crushed like a bug in the ground," "let down," and "hanging around" do more than embellish the lyrics; they shape how emotional experiences are cognitively framed. Through these metaphors, feelings of disappointment and alienation are conceptualized as physical pressure, spatial stagnation, and object-like passivity, allowing listeners to experience abstract emotions as embodied and tangible phenomena. Conceptual Metaphor Theory (CMT), introduced by Lakoff and Johnson

(1980), provides a theoretical foundation for examining this process. CMT argues that metaphor is not merely a stylistic feature of language but a fundamental cognitive mechanism through which abstract concepts such as emotion are understood in terms of more concrete domains, including force, movement, and physical states. Within this framework, metaphors such as *Emotion Is a Physical Force* and *The Object Event-Structure Metaphor* are particularly relevant for analyzing how emotional experiences are structured and interpreted in lyrical discourse (Lakoff George & Johnson Mark, 1980).

Although a growing body of research has explored metaphor and emotion in language and music, much of the existing literature focuses on large corpora, genre-wide patterns, or musical elements rather than detailed linguistic analysis of individual song lyrics. Consequently, there remains a gap in research that conducts close, lyric-centered examinations of how specific conceptual metaphors operate within a single song to construct emotional meaning in a systematic way. In response to this gap, the present study investigates how alienation and disappointment are conceptualized through metaphor in Radiohead's "Let Down." Specifically, this research aims to analyze the use of *Emotion Is a Physical Force* and *The Object Event-Structure Metaphor* in the song's lyrics in order to reveal how emotional experiences are linguistically and cognitively structured. By combining qualitative metaphor analysis with frequency-based observations, this study seeks to demonstrate how recurring metaphorical patterns shape the song's emotional landscape and contribute to its enduring resonance (Hochschulkenntziffer, 2020). Based on the background and research gap outlined above, this study seeks to examine how experiences of alienation and disappointment are conceptualized through metaphor in the lyrics of Radiohead's "Let Down." Specifically, it investigates the dominant conceptual metaphors particularly Emotion Is a Physical Force and the Object Event-Structure Metaphor that structure emotional meaning in the song, as well as how these metaphors interact sequentially and dynamically to construct an enduring emotional narrative characterized by frustration, inertia, and longing (De Sousa, 1990/1987).

II. METHODS

This study employs a qualitative descriptive approach to examine how conceptual metaphors structure emotional experience in the lyrics of Radiohead's song "Let Down." A qualitative approach is appropriate because the data consist of linguistic expressions whose meanings depend on contextual interpretation rather than numerical measurement. The analysis focuses on how emotional meaning is constructed through metaphorical language within the song, rather than on audience reception or musical elements. The data for this study consist of the official lyrics of "Let Down," taken from Radiohead's album *OK Computer* (1997). The song was selected due to its strong thematic emphasis on disappointment, alienation, and emotional fatigue, as well as its dense use of metaphorical expressions. The unit of analysis includes words, phrases, and clauses that express emotional states or processes and can be interpreted metaphorically. The analytical framework is grounded in Conceptual Metaphor Theory (Lakoff George & Johnson Mark, 1980), with particular attention to two dominant metaphorical patterns: *Emotion Is a Physical Force* and *The Object Event-Structure Metaphor*. These frameworks are used to examine how abstract emotional experiences are mapped onto concrete domains such as force, pressure, movement, and object-like states. In addition, selected principles from Force Dynamics (Talmy, 2003) are applied to analyze how emotional conditions are represented as the result of interacting forces acting upon the lyrical subject.

In line (Steen, 2011) approach, metaphor identification in this study is based on systematic linguistic patterning rather than subjective intuition, while emotional interpretations are grounded in embodied experience as articulated by (Gibbs, 2018). The analysis was conducted through a series of interpretative stages. First, the lyrics were read closely to identify expressions related to emotional experience. Second, these expressions were grouped into broad emotional categories, including despair, frustration, hopelessness, resignation, and longing. Third, metaphorical expressions were identified and classified according to their underlying conceptual mappings. Finally, the frequency of key emotional expressions was noted to support observations regarding emotional dominance and repetition within the song. To enhance analytical reliability, interpretations were grounded in established metaphor theory and supported by recurring patterns across the data rather than isolated examples. Although metaphor analysis is inherently interpretative,

consistency in metaphorical patterns strengthens the credibility of the findings. This study does not aim to generalize beyond the selected song but seeks to provide a detailed account of how emotional meaning is linguistically and cognitively structured within a specific lyrical context (J. Taylor et al., 1949).

Ethics of Research

This research follows high ethical standards by ensuring the analysis is grounded in evidence rather than just personal opinion. By focusing on the specific gap in existing studies, I’ve committed to a deep, honest reading of the lyrics using established linguistic theories. All song material is used fairly and attributed correctly to Radiohead, respecting their intellectual property. To keep the findings objective and reliable, I’ve used multiple theoretical frameworks like Force Dynamics and OESM to make sure the interpretation of "alienation" is consistent and transparent.

III. RESULT AND DISCUSSION

The analysis reveals that the lyrics of Radiohead’s “Let Down” function as more than just emotional expression; they serve as a complex cognitive structure. Through the lens of Conceptual Metaphor Theory, it is evident that themes of alienation and disappointment are not merely abstract concepts but are rendered concrete through metaphors of physical pressure, breakage, and restrained movement. The recurring patterns identified in the data suggest that the song invites the listener to process emotional suffering as a tangible, embodied experience that is both overwhelming and inescapable. This section explores how the interaction of physical force, object-based structures, and force dynamics constructs the unique narrative of despair and inertia found in the song.

Findings

The findings of this study reveal that the emotional landscape of “Let Down” is systematically constructed through three primary metaphorical frameworks: Emotion Is a Physical Force (EIAPS), The Object Event-Structure Metaphor (OESM), and Force Dynamics (FD). The data, as summarized in the following tables, indicates that disappointment and alienation are not portrayed as abstract internal moods, but as tangible physical events. Specifically, the lyrics consistently map emotional suffering onto experiences of downward pressure, structural collapse, and interrupted movement. By framing the lyrical subject as a passive entity subjected to external forces such as being "crushed" or "let down" the song effectively communicates a total loss of agency. These recurring patterns suggest that the song’s enduring impact comes from its ability to make the invisible weight of modern disillusionment feel like a concrete, embodied reality.

Descriptive table

Table 1 demonstrates that the emotional landscape of “Let Down” is constructed through recurring lyrical expressions that foreground movement, interruption, collapse, and restraint. Emotional experience is framed not as static feeling but as a process shaped by failed motion (“starting and then stopping”), cyclical effort (“taking off and landing”), and eventual depletion (“the emptiest of feelings”). These expressions collectively depict disappointment as an ongoing condition characterized by inertia, instability, and longing rather than sudden emotional rupture. The frequent appearance of motion-related imagery suggests that emotional struggle in the song is defined by attempted progress that consistently fails to materialize (Wicke & Bolognesi, 2020).

Table 1. Key Lyrics and Emotional Expressions in “Let Down”

Lyrics Excerpt	Emotional Meaning
Transport, motorways and tramlines	Emotional movement within rigid systems
Starting and then stopping	Interrupted emotional effort
Taking off and landing	Cycles of hope and disappointment
The emptiest of feelings	Emotional depletion and numbness
Disappointed people	Collective emotional burden
Let down and hanging around	Passive frustration and emotional inertia
Crushed like a bug in the ground	Emotional annihilation and insignificance
Shell smashed, juices flowing	Emotional breakdown and exposure

Lyrics Excerpt	Emotional Meaning
Wings twitch, legs are going	Attempted movement without escape
Don't get sentimental	Emotional suppression and self-restraint
One day I am gonna grow wings	Longing for emotional escape
Floor collapsing, floating, bouncing back	Emotional instability and loss of grounding

Table 2 reveals that emotional experience in *“Let Down”* is predominantly conceptualized through the Emotion Is a Physical Force metaphor. Emotional states are repeatedly mapped onto physical phenomena such as pressure, rupture, and collapse, as seen in expressions like “crushed like a bug in the ground” and “shell smashed, juices flowing.” These mappings portray emotion as an external and overwhelming force acting upon the self, emphasizing vulnerability and loss of control. Additionally, metaphors such as “the emptiest of feelings” and “so, so disappointing” suggest that emotional force is cumulative, leading to exhaustion and numbness rather than immediate release (Johnson, 2013).

Table 2. Emotion Is a Physical Force (EIAPS) Metaphors in “Let Down”

Lyrics	Physical Force Mapping	Emotional Interpretation
Crushed like a bug in the ground	Downward pressure	Overwhelming despair
Shell smashed, juices flowing	Impact and rupture	Sudden emotional collapse
Hysterical and useless	Overload and malfunction	Emotional paralysis
Floor collapsing	Structural failure	Loss of emotional stability
The emptiest of feelings	Drained container	Emotional numbness
Disappointed people	Distributed weight	Shared emotional burden
So, so disappointing	Accumulated force	Intensified despair

Table 3. Object Event-Structure Metaphor (OESM) in “Let Down”

Lyrics	Object-Based Mapping	Emotional Effect
Let down	Object dropped	Loss of support
Let down again	Repeated event	Cyclical disappointment
Hanging around	Idle object	Emotional inertia
Crushed like a bug	Destroyed object	Loss of agency
Shell smashed	Broken container	Exposure and vulnerability
Don't get sentimental	Fragile object warning	Fear of emotional damage
You know where you are with	Fixed location	Emotional stasis

As shown in Table 3, *“Let Down”* systematically employs the Object Event-Structure Metaphor to frame emotional experience as a series of events that happen to the lyrical subject. Phrases such as “let down,” “let down again,” and “hanging around” position the speaker as a passive object subjected to emotional change rather than an active agent. This metaphorical pattern highlights reduced agency and reinforces the perception of disappointment as repetitive and unavoidable. Emotional states are represented as stable conditions rather than temporary disruptions, contributing to the song’s portrayal of emotional inertia and resignation (Afrashi & Ghouchani, 2018).

Table 4. Force Dynamics (FD) in “Let Down”

Lyrics	Force Interaction	Interpretation
Starting and then stopping	Force vs resistance	Blocked emotional progress
Taking off and landing	Upward force neutralized	Failed hope
Clinging onto bottles	Weak sustaining force	Emotional dependency
Let down and hanging around	Force removal	Emotional suspension
Crushed like a bug	Strong external force	Emotional domination
Wings twitch, legs are going	Attempted motion	Desire without escape
Grow wings	Imagined force	Unrealized aspiration
Floor collapsing	Loss of support force	Emotional free fall

Table 4 indicates that emotional movement in *“Let Down”* is structured through Force Dynamics, where emotional effort consistently encounters resistance or neutralization. Although the lyrics frequently reference motion such as “starting,” “taking off,” and “growing wings” these forces rarely result in progress. Instead, they depict blocked or weakened action, as seen in expressions like “starting and then stopping” and “clinging onto bottles.” This force-dynamic pattern suggests that frustration arises not from passivity, but from repeated attempts at movement that fail to overcome emotional constraints.

Table 5. Integrated Mapping of EIAPS, OESM, and Force Dynamics

Lyrics	EIAPS	OESM	FD
Crushed like a bug	✓	✓	✓
Shell smashed	✓	✓	✓
Let down	–	✓	✓
Hanging around	–	✓	✓
Floor collapsing	✓	✓	✓
Grow wings	–	–	✓
The emptiest of feelings	✓	✓	–

Table 5 shows that key lyrics in “*Let Down*” activate multiple metaphorical frameworks simultaneously. Expressions such as “crushed like a bug,” “shell smashed,” and “floor collapsing” operate at the intersection of physical force, object-based structure, and force dynamics. This overlap indicates that emotional meaning in the song is not constructed through isolated metaphors but through an integrated system in which force overwhelms the self, objectification reduces agency, and resistance prevents movement. The interaction of these metaphors contributes to the coherence and intensity of the song’s emotional narrative.

Table 6. Sequential Metaphor Progression in “*Let Down*”

Sequence	Dominant Metaphor	Emotional Stage
Transport imagery	Force Dynamics	Initial effort
Interrupted motion	FD + OESM	Frustration
Crushing imagery	EIAPS	Emotional collapse
Hanging / waiting	OESM	Inertia
Imagined escape	FD	Longing
Collapse imagery	EIAPS + FD	Resignation

Table 6 illustrates a clear sequential progression of emotional experience in “*Let Down*.” The song begins with imagery of movement and effort, followed by repeated interruption and frustration. This progression leads to moments of emotional collapse, prolonged inertia, imagined escape, and eventual resignation. Rather than moving toward resolution, the emotional trajectory cycles through constraint and endurance. This sequence reinforces the finding that disappointment in “*Let Down*” is constructed as an enduring emotional condition shaped by repetition, resistance, and unrealized desire.

Discussion

The discussion of these findings reveals that the emotional power of “*Let Down*” lies in its systematic externalization of internal states. By consistently employing the Emotion Is a Physical Force metaphor, the lyrics transform abstract disappointment into a tangible, physical burden. Phrases like “crushed like a bug” or “floor collapsing” do more than provide vivid imagery; they cognitively frame the speaker as a victim of overwhelming external pressure. This shift from internal reflection to physical impact signifies a profound loss of agency, a theme further reinforced by the Object Event-Structure Metaphor. When the subject is “let down” or “hanging around,” they are conceptualized as an inanimate object rather than an active participant. Ultimately, these metaphors create a “force-dynamic” environment where every attempt at emotional progress is met with resistance, effectively mirroring the stasis and exhaustion characteristic of modern alienation. This embodied framing supports (Gibbs, 2018) argument that metaphor enables listeners to simulate emotional experience physically, making disappointment in “*Let Down*” felt as pressure, collapse, and constraint rather than abstract reflection.

The Question of Research

Emotional Experience as Physical Force

The analysis reveals that emotional experience in “*Let Down*” is predominantly structured through the conceptual metaphor Emotion Is a Physical Force. As summarized in Tables 1 and 2, emotional states such as disappointment, despair, and frustration are consistently mapped onto domains of pressure, impact, and structural collapse. Expressions including “*crushed like a bug in the ground*,” “*shell smashed, juices flowing*,” and “*floor collapsing*” conceptualize emotion as an external force that acts violently upon the self (Snaevarr, 2010). These findings indicate that emotional suffering in the song is not framed as an internal or reflective psychological state, but as an embodied experience that overwhelms bodily integrity. The

metaphor “*crushed like a bug in the ground*” illustrates extreme downward pressure, reducing the lyrical subject to something fragile and insignificant. This aligns with Lakoff and Kövecses’ (1977) observation that negative emotions are frequently conceptualized as forces that dominate rather than states that are controlled (Kovecses, 1977).

In contrast to some previous studies that interpret emotional metaphors in music as primarily expressive or aesthetic devices, the findings here demonstrate that physical force metaphors in “*Let Down*” function cognitively to organize emotional meaning. The recurring imagery of collapse and rupture does not merely intensify emotion but frames despair as invasive and inescapable. This supports Kövecses’ (2002) claim that metaphors of force are especially prominent in representations of enduring emotional suffering. Moreover, emotional force in the song is shown to be cumulative rather than momentary. Phrases such as “*the emptiest of feelings*” and the intensification in “*so, so disappointing*” depict emotion as something that drains emotional capacity over time. This temporal dimension distinguishes the song’s emotional structure from representations of sudden emotional outbursts, emphasizing exhaustion and depletion instead (Kövecses, 2002). The phrase “*disappointed people*” further extends emotional force beyond the individual speaker, framing disappointment as a collective condition. This finding resonates with broader interpretations of Radiohead’s work as reflecting shared experiences of alienation within modern social environments (Nashruddin, 2013), while also demonstrating how metaphor enables emotion to circulate socially rather than remain privately contained.

Emotional Events and Loss of Agency

In addition to force-based metaphors, the findings show that emotional experience in “*Let Down*” is systematically structured through The Object Event-Structure Metaphor. As presented in Table 3, expressions such as “*let down,*” “*let down again,*” and “*hanging around*” position the lyrical subject as a passive object undergoing emotional events rather than an active agent initiating change. The metaphor “*let down*” implies a sudden loss of support, conceptualizing disappointment as an event imposed upon the self. The repetition of “*let down again*” intensifies this framing by highlighting the cyclical and predictable nature of emotional disappointment. Unlike representations of emotion as temporary disruption, this object-based framing constructs disappointment as an expected and recurring condition (Lahlou & Rahim, 2022).

This finding extends Johnson’s (1987) notion that experiences are often conceptualized as changes in the state of objects. In “*Let Down,*” the self is repeatedly acted upon, reinforcing a diminished sense of agency. Emotional endurance replaces emotional resistance, and the speaker appears oriented toward survival rather than transformation. (Gibs JR, 2008) The phrase “*hanging around*” further reinforces emotional inertia. The imagery evokes an object suspended without function, neither progressing nor resolving. Rather than depicting intense emotional suffering, this metaphor highlights stagnation and waiting, suggesting that the aftermath of disappointment may be characterized more by immobility than by pain (Safira, 2022). Spatial expressions such as “*you know where you are with*” deepen this sense of emotional stasis. Emotion is conceptualized as a fixed location rather than a transitional phase, implying familiarity and resignation. This contrasts with previous lyric analyses that emphasize emotional volatility in popular music; instead, “*Let Down*” presents disappointment as normalized and stable.

Force Dynamics and Constrained Emotional Movement

Force Dynamics provides further insight into how emotional movement is framed in “*Let Down.*” As summarized in Tables 4 and 6, the song contains frequent references to motion “*starting,*” “*stopping,*” “*taking off,*” and “*landing*” yet these actions consistently fail to produce progress. From a force-dynamic perspective, emotional effort is present but repeatedly neutralized by opposing forces (Yang et al., 2025) This pattern differentiates emotional frustration from emotional passivity. The speaker attempts movement and change, but these attempts are structurally blocked. Unlike narratives that equate despair with inactivity, “*Let Down*” portrays frustration as the result of ineffective action. Emotional energy is expended, yet transformation remains unattainable. Expressions such as “*clinging onto bottles*” and “*wings twitch, legs are going*” illustrate weak or partial force. These metaphors depict effort without outcome, reinforcing the theme of endurance rather than escape. Emotional desire exists, but it lacks sufficient power to overcome resistance (Kartika Sari et al., 2018). The aspirational metaphor “*one day I am gonna grow wings*” introduces a moment

of imagined upward movement. However, as the findings demonstrate, this image remains unrealized within the song's emotional trajectory. Rather than signaling hope, it functions as counterfactual longing. Within the song's force-dynamic system, escape is conceivable but unattainable.

Integrated Metaphorical Structure of Emotional Experience

When considered collectively, the findings demonstrate that Emotion Is a Physical Force, The Object Event-Structure Metaphor, and Force Dynamics operate as an integrated system rather than isolated frameworks. As shown in Table 5, key lyrics activate multiple metaphorical mappings simultaneously, particularly in moments of emotional collapse and resignation (Soriano, 2015). This integration explains the coherence and intensity of the song's emotional narrative. Physical force overwhelms the self, object-based structures remove agency, and force-dynamic constraints prevent movement. Together, these metaphors construct emotional experience as embodied, passive, and resistant to change (Ksatria, 2024). Compared with previous studies that treat metaphor in song lyrics primarily as expressive imagery, this analysis demonstrates that metaphor functions as a cognitive mechanism that shapes how emotion is experienced rather than merely described. Emotional meaning in "*Let Down*" emerges through bodily sensation, spatial positioning, and constrained motion, allowing listeners to feel disappointment rather than simply interpret it (Agus, 2013). These findings suggest that metaphor in song lyrics functions not only as a stylistic resource but as a cognitive mechanism that allows listeners to experience emotion as embodied and enduring.

IV. CONCLUSION, IMPLICATION AND RECOMMENDATION

Conclusion

This study demonstrates that emotional experience in Radiohead's "*Let Down*" is systematically structured through interacting conceptual metaphors rather than expressed through literal emotional description. By examining Emotion Is a Physical Force, the Object Event-Structure Metaphor, and Force Dynamics, the research shows how disappointment and alienation are conceptualized as embodied, repetitive, and resistant to change. The findings highlight that metaphor functions as a central cognitive mechanism that shapes emotional understanding by grounding abstract feelings in physical force, spatial positioning, and constrained motion. This reinforces the view that song lyrics are not merely artistic expressions but complex cognitive texts capable of modeling lived emotional experience. Practically, these findings support the use of song lyrics in teaching metaphor, emotion, and cognitive stylistics, particularly in language and literature classrooms. The study also offers a replicable analytical model for examining emotional metaphor in other musical texts. Future research may extend this approach to larger corpora or incorporate multimodal elements such as melody and vocal delivery to further explore how metaphor shapes emotional meaning in music.

Implication

Pedagogical Implications

This study demonstrates that Conceptual Metaphor Theory can be productively applied in language and literature education to deepen students' understanding of emotional meaning in texts. The analysis of "*Let Down*" shows that emotions are structured through embodied metaphors rather than expressed solely through explicit emotional vocabulary. Integrating metaphor-based analysis into classroom practice can enhance students' critical reading skills, metaphor awareness, and emotional literacy. The use of popular song lyrics also increases learner engagement and enables students to connect theoretical concepts with culturally familiar materials.

Practical Implications

The findings highlight the usefulness of conceptual metaphor analysis as an analytical tool for examining emotional representation across cultural texts. The integrated use of Emotion Is a Physical Force, the Object Event-Structure Metaphor, and Force Dynamics offers a systematic framework that can be applied to other song lyrics, literary works, and media discourse. This approach allows researchers and practitioners to identify how emotions are cognitively organized and sustained over time, providing insight into how emotional experiences are communicated without explicit emotional narration.

Policy Implications

From a policy perspective, the study supports the inclusion of cognitive linguistic approaches in language and literature curricula. Educational policy makers may consider encouraging interdisciplinary frameworks that connect linguistic analysis with cognitive and cultural studies. The findings also justify the incorporation of popular cultural texts into formal education, as they provide accessible yet analytically rich materials for developing critical and interpretive competencies in higher education.

Recommendation***For Schools and Colleges***

Schools and higher education institutions are encouraged to integrate cognitive linguistic approaches, particularly Conceptual Metaphor Theory, into language and literature curricula. Incorporating metaphor-based textual analysis can help students develop deeper interpretive skills and foster critical engagement with both literary and popular cultural texts. Institutions may also support interdisciplinary learning that connects linguistics, literature, psychology, and cultural studies.

For Lecturers and Educators

Lecturers and educators are recommended to employ song lyrics and other contemporary texts as pedagogical resources for teaching metaphor and emotional representation. Using familiar cultural materials can facilitate students' understanding of abstract theoretical concepts and promote active classroom discussion. Educators may also design analytical tasks that focus on identifying metaphorical patterns rather than isolated expressions, encouraging holistic and cognitively informed interpretations.

For Students

Students are encouraged to approach literary and lyrical texts not only as aesthetic artifacts but also as cognitive representations of human experience. Developing awareness of conceptual metaphors can enhance students' analytical sensitivity to how emotions, identity, and social realities are constructed through language. This approach can also support independent research projects in linguistics, literature, and discourse studies.

For Future Researchers

Future research may extend the present study by examining multiple songs, albums, or artists to explore cross-textual patterns of emotional metaphor. Quantitative or corpus-based methods may also be combined with qualitative analysis to investigate the frequency and variation of conceptual metaphors across genres and cultures. Additionally, further studies could examine listener reception to explore how metaphorical structures influence emotional interpretation and engagement.

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