

EXCAVATING EMOTION: EMOTIONAL METAPHORS IN INCUBUS' SONG "DIG"

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Abstract

This research was written in order to analyze the lyrics of a song by American rock band *Incubus*. The purpose of this research is to discover what types of metaphors are present in the lyrics of the song, and how metaphors are used by songwriters to structure their lyrics and to give meaning in their worldplay. Previous research on this topic has primarily concentrated on categorising types of figurative language, with insufficient emphasis on the role of metaphor as a cognitive mechanism for representing emotion. To solve this, the research will focus on analysis of metaphor in use as a cognitive tool with Conceptual Metaphor theory as a framework for analysis. This study utilises a qualitative descriptive methodology, employing the official lyrics as data. Metaphorical expressions are discerned and examined through the mapping of source domains (concrete metaphors) onto target domains (abstract metaphors), succeeded by cognitive interpretation. There are two subjects used in this research. The first subject is a song by *Incubus* which is *Dig* from their 2006 album *Light grenades*. The second subject is George Lakoff and Mark Johnson's (1980) Conceptual Metaphor Theory within a cognitive stylistic framework. The results show 16 metaphorical expressions, which can be divided into three groups: structural (37.5%), orientational (31.25%), and ontological (31.25%). Structural metaphors are the most common. Thus it can be argued that the usage of structural metaphors reflects a tendency to relate abstract things in terms of concrete things like physical actions and processes. Orientational and ontological metaphors depict emotional states through spatial and entity-centric mappings. The study concludes that metaphor serves beyond a mere linguistic tool and is a cognitive mechanism that facilitates the comprehension of intricate emotional experiences through embodied and relatable constructs.

Keywords: Metaphor, Cognitive stylistics, Emotional expression, Song lyrics, Conceptual Metaphor Theory

INTRODUCTION

Figurative language, in one of its densest forms, is embodied by song lyrics. It is through music that lyricists manage to convey deep and complex feelings, often by translating them into words capable of reaching the hearts of the audience. Instead of simply expressing their emotions in plain language, songwriters often use metaphors to connect their own intangible feelings with the physical and commonly experienced world around them. In fact, cognitive linguistics considers metaphor not only as a mere literary figure but also as a powerful cognitive tool that humans use to organize and express the most abstract of ideas, including emotions (Lakoff & Johnson, 1980). Consequently, song lyrics are an excellent medium to study metaphors as cognitive instruments that aid in the expression of emotions.

Cognitive stylistics represents the area of study that enables the above type of study. In essence, cognitive stylistics combines linguistics, literary criticism, and cognitive science in order to understand the process by which readers and listeners construct meaning through texts (Stockwell, 2002). The key idea underpinning cognitive stylistics is that meaning is generated through an interplay between the language of a text and embodied knowledge of the reader.

One of the most significant theoretical approaches employed in cognitive stylistics is Conceptual Metaphor Theory (CMT), first introduced by Lakoff and Johnson (1980). According to this theory, metaphor should be considered a key cognitive mechanism underlying the construction of abstract domains of understanding by mapping one concrete domain onto another abstract concept. Therefore, humans can use conceptual metaphors to conceptualize experiences of emotions, social relations, personal identity, and other concepts, which are often difficult to grasp otherwise.

The study of stylistics belongs to an applied field within linguistics that aims to examine how particular linguistic features influence the interpretation of a text. In turn, cognitive stylistics takes a further step by considering the cognitive aspects behind these connections between language and meaning. Cognitive stylistics implies that the comprehension of figurative meanings involves the application of previous knowledge, culture, and even embodied experiences by readers or listeners (Areef, 2016). This research is based on a cognitive stylistic approach toward analyzing the metaphoricity of the song “Dig” by Incubus.

According to the theory, a conceptual metaphor can be defined as the realization that one domain of experience is invariably abstract with reference to another that is typically concrete. In other words, metaphor can be understood as the process of employing one domain of experience as a means of describing and experiencing a different domain (Lakoff and Johnson 1980). This definition reflects conceptual metaphors in both their process and product form. Metaphor as a cognitive process is concerned with the process of understanding one domain of experience while metaphor in its product form refers to the conceptual pattern that emerges from the said understanding process.

Conceptual metaphors involve systematic mappings between a concrete source domain and an abstract target domain, enabling individuals to conceptualize complex ideas such as emotions, relationships, and identity through more familiar experiential frameworks. Conceptual metaphors are typically structured through systematic mappings between a source domain and a target domain. The source domain refers to a concrete, physical, or familiar area of experience, such as movement, space, or physical objects, while the target domain refers to a more abstract concept, such as emotion, relationships, or mental states.

Through these conceptual mappings, a metaphor becomes a key mechanism through which abstract emotional experiences are communicated and understood. To streamline the role of CMT in its role of linguistic analysis, the definition of metaphors themselves can be referred to in their role as figurative literary devices. Lakoff and Johnson (1980) argue that a metaphor is the device most chosen to express poetic imagination and symbolic or graceful sentences in a creative environment. Metaphor is the device that is usually used in poetry, novels, movies, books and song lyrics to make a comparison between two things. In music, the comparison often connects to themes, popular gossip of the time, or relations to other songs. From this background, an analysis can be made on whether or not metaphors can be

interpreted as the tool that is used by *Incubus* in the writing process for the lyrics of their song *Dig*.

Lakoff and Johnson (1980) state that metaphors help conceptualize our concepts and ideas, making our thoughts more vivid and interesting and they even argue that metaphors also create our perception and understanding. It can then be understood that metaphors are not only used in literature works but also in daily conversation. Although metaphor is a thing that cannot be seen or realized, it can be detected in daily life conversation.

Many people like to use metaphor in papers, in speeches, and in every day conversations. However, it will be easier to apply analysis in the usage of metaphors in language if a metaphor is understood as a concept, as is the name of CMT. Through the usage of “Argument” and “Argument is War” as the conceptual metaphor, Lakoff and Johnson (1980) provide clear examples about this understanding can be done, by using the concept of “Argument” and “Argument is War” as the conceptual metaphor. Both of the terms have different meanings when it stands alone. The term “Argument” is literally translated as a verbal discussion or the process of agreeing and disagreeing. While the term “War” is generally understood as an armed conflict between two or more groups.

When argument is viewed as war viewed as the concept of “war” in a metaphorical sense,, it means we will see the person we are arguing with as an opponent. We have to apply the proper strategy in having arguments; otherwise the opponent will wipe us out. There has to be a winner in a war. It is the same way of thinking that we need to apply if we view “arguments” as war. That is the example of the conceptual metaphor seen in “Argument is War”. It is important to understand that the metaphorical concept is built because we tell our mind to do so.

The relationship between metaphor and emotion has been explored in cognitive linguistics, particularly in relation to embodied experience. According to Zoltán Kövecses (2000), emotional concepts are often structured by bodily sensations and physical experiences, which give rise to repeated similar metaphorical patterns in language. Emotions are frequently conceptualized through metaphors related to physical force, illness, movement, or spatial orientation.

When song lyrics describe emotional states using imagery associated with physical actions or bodily experiences, they invoke embodied cognitive responses that make abstract feelings more real and accessible to listeners.

Lakoff and Johnson (1980) further categorize conceptual metaphors into several types, such types are conventional metaphor, mixed metaphors and new metaphor.

Types of Metaphor

1. Conventional Metaphor

Lakoff and Johnson (1980) state that conventional metaphor is the type of metaphor that people like to use, consciously or unconsciously. Conventional metaphor is the type of metaphor that we can find easily in everyday language because of its conceptual system that is already structured, thus the understanding of the concept has already existed in the first place.

2. Mixed Metaphors

According to Lakoff and Johnson (1980), mixed metaphors are metaphors that occur in the same utterance, especially same sentence and expressing the same concept, meaning that there is more than one kind of metaphor in a structure, which could cause conflicts from different ideas, so it has been divided even further into permissible and impermissible mixed metaphors.

3. New Metaphor

Lakoff and Johnson (1980) state that new metaphor is a type of metaphor which has not existed yet in the conceptual system of a culture and everyday language . Which means that this kind of metaphor requires creativity of a person's personal experience in building the concept of metaphor itself.

4. Orientational Metaphors

As a part of conventional metaphor, Lakoff and Johnson (1980) explain that oriental metaphor can be understood as a type of metaphor where the concepts can be related to each other with relation to its situation in real space. The relation can be in the following ways: up or down, in or out, front or back, on or off, deep or shallow, and central or peripheral. An example of this is the term *peak* on the example "*Peak of his health*" does not represent the literal meaning of the word *peak*, but relates to its meaning in a real space.

5. Structural Metaphor

A structural metaphor is a type of metaphor where one concept can be understood in terms of another in defined and clearly structured terms. The idea of structural metaphor is very similar with the definition of a conceptual metaphor.

6. Ontological Metaphors

An ontological metaphor is a type of metaphor where abstract concepts like activity, emotion or idea can be viewed as something concrete like an object, substance or person. Through the conceptual metaphor lens, it can be described as projecting something concrete into something abstract.

From the reviewed theories, it can be surmised that metaphors are an important and plentiful linguistic tool present in artistic works such as song lyrics, where emotional expression often relies on figurative language to create an emotional resonance with listeners. In songwriting, metaphorical expressions translate abstract emotions into vivid imagery through words that audiences can interpret and emotionally relate to.

Simorangkir and Damanik (2025), for instance, argue that metaphors in song lyrics function as cognitive tools that help construct meaning, evoke emotional responses, and

strengthen the narrative structure of songs. Their study of Taylor Swift's lyrics demonstrates how conceptual metaphors such as "LOVE IS A JOURNEY and RELATIONSHIPS ARE BATTLES" allow listeners to conceptualize emotional experiences through culturally shared concepts.

Several previous studies have applied cognitive stylistics to the analysis of song lyrics. For example, Simanjuntak et al. (2023) conducted a cognitive stylistic analysis of the song *Someone You Loved* by Lewis Capaldi. Their research examined stylistic and cognitive aspects of figurative language in the lyrics and found that metaphor and imagery are shown to be prominent in the construction of emotional narratives in song writing. The study demonstrates how stylistic devices interact with prior understanding to create a narrative of loss and emotional vulnerability to the listener.

Similarly, Sianturi et al. (2024) analyzed the song *Intro (End of the World)* by Ariana Grande using schema theory within a cognitive stylistic framework. Their findings show that figurative language such as metaphor, simile, and personification relates to the listeners' and interacts with their mental schemas, connecting them and allowing them to interpret emotional themes related to relationships and self reflection. These results illustrate how cognitive stylistic analysis can show the ways linguistic elements could influence listeners' emotional engagement with song lyrics.

Jati (2020) analyzes metaphors in *Bring Me The Horizon's* selected song lyrics by identifying types of metaphors such as conventional, mixed, and new metaphors, and interpreting their denotative and connotative meanings. The study finds that metaphor plays an important role in expressing themes such as loneliness, frustration, and emotional struggle in the songs.

A stylistic approach has also been used to analyze poetry. For example, Ma et al. (2025) analyzed the poem "The Weaver Bird" by Kofi Awoonor using a combination of Conceptual Metaphor Theory and Conceptual Blending Theory. The study's findings indicate that the metaphors used serve as a means for the author to help readers understand the message and serve as a medium for expressing cultural identity. Metaphors also play a role in simplifying abstract concepts, making them easier for readers to grasp.

Previous research has also explained that metaphors and figurative language play a significant role in shaping meaning and how people understand song lyrics and other literary works. Researchers have also examined how metaphors aid in understanding meaning and influence how readers understand what is conveyed in the works they read or listen to. This was done by examining literary works using cognitive stylistic analysis.

Nevertheless, there are several issues related to understanding metaphors in lyrics that need to be mentioned. The most prevalent approach in studying metaphorical language involves identifying various types of figures used in a piece of literature, but does not elaborate on the ways these metaphors influence people's experiences via cognition.

It may be argued that the song "Dig" by the American band Incubus serves as one of the best examples of how a song can be subjected to cognitive stylistic analysis. Written for the album "Light Grenades" (2006), "Dig" is known for its emotional and thought-provoking lyrics revolving around the concepts of vulnerability, healing relationship bonds, and getting to know another person thoroughly. The peculiarity of "Dig," which distinguishes it from other pop songs, is that this track builds the whole emotional argument using metaphorical language only. That is, some abstract concepts of helplessness, dependency, and self-

discovery are transferred onto such physical actions as digging, being ill, and taking medicine. Therefore, the chosen track appears to be especially relevant to Conceptual Metaphor Theory. Moreover, the song “Dig” belongs to alternative rock genre and cannot be compared to the analyzed popular and folk tracks.

In light of the above discussion, the preceding studies provide useful information on the aspects of cognitive and stylistic approaches used in the research of song lyrics. Nonetheless, closer analysis demonstrates three distinct lacunae which the present study aims at overcoming. First, although Simanjuntak et al. (2023) and Sianturi et al. (2024) employed cognitive stylistic approaches to investigate song lyrics, the two research works focused on the application of schema theory as well as figurative language classification in general, without paying attention to the investigation of the emotional functions of conceptual metaphor, as described by Lakoff & Johnson (1980). Second, despite some research studies utilizing CMT to explore song lyrics, such as Nasution et al. (2024) in analyzing Lonestar's "I'm Already There," they only provided the categorization of the metaphor types but failed to elaborate on their cognitive mechanisms used to construct or convey particular emotions. Lastly, most of the empirical researches employing CMT in studying songs mostly concentrate on pop, folk, and country genres and completely ignore the alternative rock, whose song lyrics are characterized by metaphorical language.

Also, “Dig” has not been previously examined from the standpoint of cognitive stylistics due to its numerous metaphors used and unique theme being vulnerable and supportive to each other in interpersonal connections. This lack is important since the emotional meaning of this song is expressed through metaphorical notions and not explicitly stated. In this regard, it is crucial to analyze the metaphors used in “Dig” in order to understand their role as cognitive devices.

In this regard, this research paper intends to examine “Dig” using Conceptual Metaphor Theory proposed by Lakoff & Johnson (1980). The scholars applied cognitive stylistics for analyzing the emotional metaphors in the song “Dig” written by Incubus. This research will shed light on the role that metaphors play in the creation of emotional meaning in the lyrics of modern songs.

METHOD

To explore the metaphors used in song lyrics, this study employed a qualitative descriptive method. This method is considered appropriate because it prioritizes understanding the meaning within a work, rather than variables or numerical measurements. Creswell (2014) in his study stated that qualitative research aims to explain the process of meaning formation. Therefore, this study will focus on the use of metaphorical language by songwriters to convey emotions in their works.

A cognitive stylistic approach, which emphasizes the importance of mental processes in conveying meaning, is used in this study. In a cognitive stylistic approach, meaning emerges from a combination of language and the reader's thinking abilities, such as past life experiences or existing knowledge (Stockwell, 2002). Therefore, this approach is highly suitable for metaphor analysis because it can explore how abstract and complex emotional processes are understood by readers of a work.

This research relies on various figurative language contained in the lyrics of the song "Dig," by the American rock group Incubus. The song was selected for use in this study since it contains a great deal of figurative language and distinct topics, such as vulnerability, personal relationships, and emergence from one's secret self. As such, this makes the song, "Dig," highly applicable to this research especially in relation to the role played by metaphors in the generation of emotions.

The lyrics of "Dig" served as the basis of data collection for this study. The lyrics were sourced through reliable documentation of the lyrics or online lyric sources. The unit of analysis considered in this study consists of words, phrases, or clauses that contain metaphorical content.

Data collected from different sources in this research have been gathered through documentation, whereby one carefully listens to the lyrics of "Dig" multiple times. This technique was used with the intention of ensuring that everything in the song lyrics is captured to give the researcher a clearer understanding. Expressions with metaphors were recognized through careful analysis of the language used by the songwriter while explaining an emotional concept through physical objects.

Conceptual Metaphor Theory formulated by George Lakoff & Mark Johnson (1980) is the theory used for this study, with a cognitive stylistics perspective.

The first thing to do is to thoroughly read and recite the whole lyrics of the song to ensure comprehension of the lyrics' message without leaving any part. This includes an understanding of each and every word, phrase, or clause used to know the meaning that the songwriter wishes to pass across through his/her lyrics. The meaning is thereafter compared to its original or literal meaning. If there is a great variation in both meanings, it is then a metaphor.

After analyzing the presence of metaphors in the lyrics of the songs, Conceptual Metaphor Theory becomes instrumental in the process to investigate the connection between the source and target domains. In this regard, the source domain refers to a comprehensible experience in common activities, whereas the target domain refers to a complicated concept, which may include human feelings. Consequently, it becomes feasible to understand the nature of emotions from the perspective of metaphors, which are represented by objects associated with everyday life activities.

Furthermore, the analysis is also conducted to understand how this relationship can shape the emotional meaning experienced by readers after reading the lyrics. By using cognitive statistical analysis as one of the primary analyses, researchers can explore and explain how song listeners experience emotions through metaphorical language. Therefore, it can be said that metaphor is more than just a figure of speech in a literary work, but also a way of thinking that influences one's understanding.

Finally, frequently occurring metaphorical patterns are identified to understand how emotions are constructed within a song. These patterns provide the foundation for researchers to understand how emotional experiences are shaped by the metaphors used in a text.

FINDINGS AND DISCUSSION

Findings

Based on the analysis of the lyrics in Incubus' song "Dig," this study identified a total of 16 metaphorical expressions. These findings are classified into three primary types of conceptual metaphors: structural, orientational, and ontological. The frequency distribution of these metaphorical types is presented in Table 1 below:

Table 1. The percentage of the occurrence types of metaphor used by Incubus's song lyrics "Dig"

No	Types	Number	Percentage (%)
1	Structural	6	37.5%
2	Orientalional	5	31.25%
3	Ontological	5	31.25%
Total		16	100%

The data in Table 1 demonstrates that all three types of metaphors proposed by Lakoff and Johnson (1980) are present within the song's lyrics. Structural metaphors emerged as the most dominant type with 6 data points (37.5%), followed by orientational and ontological metaphors, each accounting for 5 data points (31.25%).

The predominance of structural metaphors (37.5%) is in line with the study by Simanjuntak et al. (2023). They believe that stylistic devices used in the lyrics of songs greatly contribute to forming stories with an emphasis on concrete physical actions. "Dig" is no exception, as its predominant use of structural metaphors points to the need to explain the process of healing using the process of "digging." This confirms the importance of metaphors employed by the artist, since it becomes evident that they serve as cognitive devices for mapping mental processes onto physical ones.

Structural Metaphor

Six structural metaphors have been found in the lyrics of Incubus' song "Dig," or approximately 37.5%. Here's a further explanation.

a. We'll make a pact to never speak that word again

The sentence contained in the lyrics of the song "Dig" is a structural metaphor because it represents an emotional agreement between two people (an abstract concept) like a "pact" or formal agreement (a concrete concept). This demonstrates the seriousness, strength, and support of the bond between the two individuals, especially in the process of self-healing.

b. At least we dig each other

In this statement, understanding another person is likened to "digging." This means that the process of understanding another person doesn't happen instantly, but rather requires time, effort, patience, and intention. The process of "digging" also indicates that in any relationship, there will inevitably be challenges that both parties must overcome to achieve a deeper understanding and bond.

c. I know you'll count on the me from yesterday

This phrase represents trust, like the process of counting, which is synonymous with accuracy and reliability. This means that a person's consistent behavior day-to-day will make them more trustworthy. This illustrates that relationships require stability and trust between both parties.

d. I know you'll act as a clever medicine

In this sentence, "medicine" represents an emotional connection. This means that relationships or friendships are considered to be able to heal emotional wounds, as conveyed in the song Dig. The phrase "clever" indicates that the support provided is appropriate and tailored to what is needed, allowing the recovery process to proceed smoothly.

e. Sing this song

While it may seem like a simple command from a songwriter to a listener, it's actually a way for the reader to metaphorically recall a specific feeling or emotion they've experienced. Singing is a term that connects someone to past memories.

f. Remind me that we'll always have each other

The sentence describes an emotional connection as something someone can "have." However, relationships are actually abstract and complex, much like human feelings. The term "have" suggests that the connection will always be there, strong, and reliable, even when circumstances change. This metaphor strongly emphasizes to the reader that a relationship can be a source of strength and happiness, even when that person is down or in difficult circumstances.

Oriental Metaphor

In the song "Dig," introduced by the American rock band Incubus, there are approximately five orientational metaphors, or approximately 31.25%. A further explanation is as follows.

a. So when weakness turns my ego up

Typically, the word "up" is associated with something positive. However, in this context, the word "up" has a negative connotation because it depicts an ego (a negative trait) that is actually increasing. This indicates that feelings or emotional situations are not simple; the word "up" is not always better.

b. Dig me up from under what is covering

Unlike before, the word "up" here indicates an improvement or improvement in conditions. This means someone is trying to move out of a bad situation and into a better or more stable one.

c. Dig me up from under what is covering

The word "under" complements the previous meaning. "Under" in this sentence describes a state of being below, which usually aligns with a person's stress or difficulty in their situation. In this case, there appears to be a feeling of helplessness or being trapped in an emotional problem. Along with "up" in the same sentence, there is a shift from a person's negative situation to a process of recovery.

d. The better part of me

This sentence suggests that the better part of oneself lies within, or deeper within, an individual, not merely on the surface. This means that one needs to look within oneself, not just at what is visible on the outside, to become a better person.

e. When everything else is gone

The sentence describes a situation like an empty room, where everything else has disappeared. In this situation, the only thing that remains is an individual's relationship with others. The metaphor emphasizes that loyalty and relationships are important, even when everything else is lost or unreliable.

Ontological Metaphor

After conducting in-depth research, researchers found five ontological metaphors contained in the lyrics of the song "Dig" by the American band Incubus, accounting for approximately 31.25%. Here's a further explanation.

a. We all have a weakness

This sentence compares "weakness" to an object that someone can possess. In this way, feelings or abstract concepts become easier for the reader to understand. The sentence also demonstrates that everyone in this world has weaknesses; no human being is perfect.

b. But some of ours are easy to identify

In this sentence, weakness is also described as something that can be seen or recognized. This means that there are weaknesses that can be seen clearly, while others are hidden for others to see.

c. We all have something that digs at us

This phrase describes a problem within a person as "digging" or interfering from the outside. It suggests that the abstract feeling seems more real, as if something is really bothering us.

d. We all have a sickness

Feelings of sadness, depression, or other emotional issues are likened to physical ailments in the song "Dig." This makes them more relatable to readers and demonstrates the urgent need for "healing."

e. That cleverly attaches and multiplies

This sentence continues the previous metaphor, which is likened to "sickness," which can influence an individual to behave differently. This means that emotional problems can become more severe and complex if not addressed promptly. These problems can also disrupt a person's daily life. This illustrates that when someone falls ill, it is important to seek help or treatment immediately.

DISCUSSION

Both the results of this investigation confirm earlier research and develop the field of cognitive stylistics and metaphor analysis even further. All in all, 16 metaphors were found in the song "Dig". As can be seen from their distribution, structural metaphors constitute the largest group, which is made up of 6 cases (37.5%), then orientational metaphors, which consist of 5 cases (31.25%), as well as ontological metaphors, which also include 5 instances (31.25%). Thus, it can be concluded that the song mainly uses structural metaphors to evoke emotions.

The prevalence of structural metaphors supports Lakoff and Johnson's (1980) Conceptual Metaphor Theory which claims that abstract experiences are systematically understood through more concrete and familiar experiential domains. The words of "Dig" consistently frame emotional ideas such as vulnerability, trust, healing, and interpersonal support in terms of physical actions like digging, making agreements, and taking medicine. For example, the conceptual metaphor UNDERSTANDING IS DIGGING shows the process

of knowing another person as one that requires prolonged effort and depth. The metaphor **EMOTIONAL SUPPORT IS MEDICINE** introduces the human connection as one that has a healing role. These mappings enable listeners to grasp complicated emotional experiences through common bodily and social experiences, demonstrating that metaphor is a fundamental cognitive mechanism that structures emotional understanding rather than merely a stylistic device.

From a cognitive stylistic perspective, these metaphorical expressions operate as devices for the construction of meaning, as they activate the receiver's previous knowledge and embodied experiences. According to Stockwell (2002), meaning is the result of the interaction between textual features and cognitive processes. Lines such as "Dig me up from under what is covering" suggest the idea of emotional recovery as movement in space, while "I know you'll act as a clever medicine" frames emotional assistance in terms of the universal experience of recovery from illness. Kövecses (2000) contends that this embodied grounding is what makes metaphorical expressions so effective in communicating emotional states at an intuitive level, since they are grounded in bodily sensations and physical experiences to which listeners can immediately relate.

The prevalence of structural metaphors (37.5%) in this study reinforces the results of Simanjuntak et al. (2023), Simanjuntak et al. (2023) investigated the relation between cognitive processes and stylistic choices in the construction of emotional narratives in song lyrics, but their study was more general in its consideration of figures of speech rather than the specific cognitive functions of conceptual metaphor types. Likewise, Sianturi et al. (2024) who used schema theory as the main theoretical framework for their analysis of Ariana Grande's "Intro (End of the World)" did not discuss the function of individual metaphor types as a cognitive mechanism for emotion representation. The present study fills both of these gaps by specifically applying Conceptual Metaphor Theory to trace the different cognitive roles of structural, orientational and ontological metaphors in the construction of the emotional meaning of "Dig.". Simanjuntak et al. (2023) argued that stylistic features of song lyrics play an important role in forming the story related to emotions. With regard to "Dig," the application of the metaphor that compares self-improvement with the activity of digging gives one the possibility to perceive the concept of healing through the prism of a logical and organized process.

Furthermore, the identification of orientational metaphors (31.25%) continues the work done by Sirait et al. (2024) concerning spatial grounding of the lyrics. Whereas Sirait et al. focus on the temporal nature of Pink Floyd, the result obtained from "Dig" demonstrates how the spatial logic is used to structure emotional fragility and toughness. The existence of 5 ontological metaphors (31.25%), just like the results of Jati (2019), illustrates how metaphors act as a cognitive process for structuring emotions.

The novelty of the approach of this study also contributes to the current literature in two important ways. Firstly, in contrast to previous studies that have primarily focused on the identification and classification of types of figurative language, the present study examines the cognitive function of each metaphor type in the representation and construction of emotional experience, providing a more detailed account of how metaphorical mappings create emotional meaning for listeners. Secondly, this study expands the range of the framework beyond the pop and folk genres that the existing literature has focused on, by applying Conceptual Metaphor Theory to an alternative rock song, a genre that has been

under-represented in the cognitive stylistic literature. Together, these contributions help to bolster the argument for Conceptual Metaphor Theory as a flexible and generative framework for the analysis of emotional meaning across a wide variety of musical genres and lyrical styles.

The findings of this paper indicate that metaphors in “Dig” are not simply linguistic devices but also cognitive tools that help create the emotional story in the song. Based on the analysis of the 16 data points, it is evident that metaphors should not only be quantified but also considered in terms of how they contribute to creating the emotional message of the song. As such, songwriters can use metaphors to translate inner conflicts into understandable emotions for the audience.

CONCLUSION AND SUGGESTION

This study involved the investigation of emotional metaphors that appear in the song titled “Dig” that is performed by an American band known as Incubus. In this study, conceptual metaphor theory, which was proposed by Lakoff and Johnson in 1980, was applied under the context of cognitive statistical approach. Sixteen metaphors were found in “Dig.” These metaphors include 37.5% structural metaphors, 31.25% orientational metaphors, and 31.25% ontological metaphors. Structural metaphors were frequently used in “Dig.” Structural metaphors illustrate how individuals’ feelings or emotional conditions such as trust, vulnerability, and support are portrayed into something physical. For instance, in “Dig,” feelings can be illustrated through digging, healing, and agreements. Orientational and ontological metaphors can help make the description of emotions in “Dig” more concrete. Orientational metaphors use direction or orientation (such as under and closed), while ontological metaphors describe emotions in concrete ways as either material objects or entities (like animals). For instance, feelings such as weakness or pain are viewed as tangible phenomena. From a cognitive stylistics standpoint, the metaphorical devices used by the songwriters reveal that the meaning of emotions is not expressed explicitly but is formed as a result of association between the meanings and common everyday experience, especially those concerning bodily sensations. People can easily understand their internal emotions by referring to their prior knowledge of similar experiences.

Hence, metaphors might not be seen only as a device used in writing lyrics, but also as an effective instrument in terms of altering people’s attitudes towards lyrics. The song “Dig” serves as a good example of the ability of the metaphorical technique in allowing people to become better involved in their own emotions by rendering abstract concepts and feelings tangible for listeners. Furthermore, this research adds to the larger domain of cognitive stylistics by showing that the Conceptual Metaphor Theory is relevant not only to the pop and folk genres, the main objects of previous studies, but also to other genres. The analysis of “Dig” demonstrates that alternative rock lyrics contain metaphorical structures that are equally rich and sophisticated, which suggests that future studies should consider a wider range of musical genres in their investigation of cognitive and emotional meaning-making through language.

Based on the conclusions obtained within the scope of this study, it is possible to formulate a number of recommendations for future researches. For instance, in order to show the effects of specific genres on metaphorical construction, it is necessary to examine a

broader selection of genres and musical artists. Extending the range of the research materials will make it easier to understand the creation of the emotional meaning of a song. Third, the additional theoretical concepts may be considered in order to enhance the analysis results of metaphors and cognition in song lyrics; for instance, there is an idea to include the theory of schema into the analysis process. Fourth, future investigation can be focused on the relationship between metaphor and listener's perception since it can help develop a better understanding of metaphor comprehension of people.

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