

UNRAVEL CONCEPTUAL METAPHOR IN HOZIER'S SONG "IN A WEEK"

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ABSTRACT

Contemporary society increasingly utilizes language as medium to influence communication trends and evolving modes of expression across literary and artistic domains. This evolution has encouraged people to use indirect language as a strategic choice to enhance their expressiveness and interpretative depth. With the prominence of indirect language, metaphor has been chosen to be employed by most people to depict the intention that has been underlying beneath their words, especially conceptual metaphor. Moreover, conceptual metaphors differ from conventional metaphors that most people already know, mere poetic. Lakoff and Johnson (1980) proposed conceptual metaphor and given their notion that metaphor is crucial to structure of people's thought and how people perceive and conceptualize the world through the words. Given the massive growth of the utilization of indirect language to build the emotional tension on the song, precisely metaphor, becomes intriguing to be investigated in this study. Thus, this study aims to discover the appearances of conceptual metaphor and analyze the contribution of conceptual metaphor to meaning construction in the lyrics of song "In A Week" by Hozier. In order to meet up the aims of this study, a qualitative descriptive method was employed with Lakoff and Johnson's theory. The findings unraveled that ontological metaphors were prominent, followed by structural metaphor, and it was wrapped up by orientational metaphor. Furthermore, every type of conceptual metaphors have played a crucial role in meaning construction in the song's lyrics. Start from structural metaphors, the metaphor that intended to make the song to be more grounded on the narrative of the song, to make the song to be more aligned with the intention of the singers wanted to be delivered, and to be more cohesive. Ontological metaphor has a role to transform the lyrics to be more tangible, to be more emotional and transforms abstract into more tangible and relatable entities. Afterwards, orientational metaphor has contributed to constructing meaning by giving the spatial elements to depict the progressive and developing a tension and dynamic towards the listener in a tangible way.

Keywords: Conceptual Metaphors, Ontological, Orientational, Structural, Song lyrics.

ABSTRAK

Masyarakat saat ini semakin memanfaatkan penggunaan bahasa sebagai medium dalam mempengaruhi tren komunikasi dan juga mode pengekspresian yang terus berkembang pada ranah sastra dan seni. Perkembangan pada penggunaan bahasa ini pun mendorong masyarakat dalam menggunakan bahasa secara tidak langsung sebagai pilihan strategis dalam meningkatkan ekspresi serta dalam menginterpretasi. Seiring dengan menonjolnya penggunaan bahasa tidak langsung, banyak orang memilih metafora dalam menggambarkan makna yang tersirat pada kata-kata, terutama metafora konseptual. Metafora konseptual berbeda dengan metafora konvensional yang biasa dipakai oleh banyak orang dan bersifat puitis. Lakoff and Johnson (1980) mengemukakan konsep metafora adalah metafora yang memiliki peran krusial dalam membangun struktur pemikiran manusia serta bagaimana manusia memahami serta mengonseptualisasikan dunia melalui bahasa. Seiring dengan pertumbuhan dalam penggunaan bahasa secara tidak langsung dalam membangun emosional pada lagu, terutama penggunaan metafora, menjadikan fenomena ini sangat menarik untuk diteliti. Oleh karena itu, penelitian ini bertujuan dalam menganalisis metafora konseptual yang muncul serta menganalisa pada kontribusi metafora konseptual terhadap pembentukan makna pada lirik lagu "In A Week", karya Hozier. Dalam mencapai tujuan tersebut, penelitian ini menggunakan metodologi kualitatif deskriptif yang merujuk pada teori Lakoff and Johnson. Hasil temuan pada penelitian ini menunjukkan bahwa metafora ontologis ialah jenis metafora konseptual yang dominan dengan 51,43% dan diikuti oleh metafora struktural sebesar 25,71% dan juga diakhiri oleh metafora orientasional sebesar 22,86%. Kendati ketiga jenis metafora ini memiliki nomor data yang berbeda, namun ketiga metafora ini memiliki kontribusi dalam membangun makna yang ada pada lirik lagu. Metafora ontologis berkontribusi dalam mentransformasikan hal abstrak menjadi entitas yang lebih nyata sehingga pendengar dapat lebih mudah memahami lirik tersebut. Metafora struktural berkontribusi dalam membuat lirik tersebut lebih kohesif dan membuat lirik lagu lebih selaras dengan konsep yang akan dibawakan oleh penyanyi. Lalu, metafora orientasional ialah metafora yang bertujuan dalam menggambarkan spasial serta keadaan yang ada pada lirik tersebut, sehingga pendengar dapat memahami dinamika yang ada pada lagu tersebut.

Kata kunci: Konseptual metaphor; Ontological, Orientational, Structural, Lirik lagu.

INTRODUCTION

Language use in contemporary society has undergone a significant transformation, influenced by global communication trends and evolving modes of expression across literary and artistic domains. While direct language remains dominant for its clarity and efficiency, indirect language continues to play a crucial role in conveying nuanced meanings, abstract concepts, and emotional experiences. Indirectness allows speakers and writers to encode meanings implicitly, provided that these meanings remain interpretable within the linguistic system governing meaning construction (Halliday & Matthiessen, 2014). In artistic discourse, particularly in literary texts and song lyrics, indirect language often becomes a strategic choice to enhance expressiveness and interpretative depth.

One of the most prominent manifestations of indirect language is figurative language. Figurative language enables meaning beyond literal interpretation, allowing words and expressions to function symbolically and imaginatively. By employing figurative devices, authors can evoke mental imagery, emotional resonance, and layered interpretations. Abrams and Harpham (2012) classify figurative language into several types, including metaphor, simile, personification, symbolism, irony, metonymy, and synecdoche. These devices are not merely ornamental; they serve as essential tools for meaning-making in both spoken and written discourse, particularly in poetic and musical texts.

Among the various forms of figurative language, metaphor occupies a central position due to its cognitive and conceptual significance. Traditionally viewed as a stylistic feature, metaphor has increasingly been recognized as a fundamental mechanism for conceptualizing experience. In literary studies, metaphors are widely used to convey emotions, values, and abstract ideas that are difficult to express literally (Manuaba et al., 2019; Siallagan et al., 2017). Empirical studies support this view. Aprilia and Amalia (2024), for instance, demonstrate that metaphors in poetry function as emotional mediators, guiding readers toward the poet's intended affective experience. Similarly, Menrawari et al. (2025) show that metaphors in Emily Dickinson's poetry stimulate imagination and intensify emotional engagement.

Metaphorical expression is also prevalent in song lyrics, where language interacts with musical elements to produce meaning. Previous studies have revealed varying patterns of metaphor use in songs. Yastanti et al. (2018) and Wiguna et al. (2025) report limited metaphor use in Linkin Park's songs, attributing this tendency to the band's preference for direct lyrical expression. Conversely, Grensidend and Agung (2023) find that metaphors in Alejandro Sanchez's songs rely heavily on connotative meaning, consistent with Leech's (1981) semantic framework. Bernadetta et al. (2023) apply Abdul Wahab's (1986) theory and identify sentence-level metaphors as the dominant form in Blackpink's song lyrics. These studies indicate that metaphor usage in songs is closely linked to artistic intention, genre, and theoretical perspective.

From a cognitive linguistic standpoint, Lakoff and Johnson (2020) reconceptualize metaphor as a core component of human cognition rather than a purely linguistic ornament. Their theory of conceptual metaphor posits that abstract concepts are understood through systematic mappings from more concrete source domains to abstract target domains. This framework provides a robust analytical lens for examining metaphorical meaning in artistic texts, including song lyrics.

Hozier's songs are characterized by dense metaphorical language and thematic complexity, addressing issues such as love, mortality, devotion, and spirituality. Despite the growing body of research on metaphor in song lyrics, studies that specifically examine Hozier's work using Lakoff and Johnson's conceptual metaphor theory remain limited. In addition, the selected song, "In A Week," was written by Hozier himself and features Karen Cowley. Therefore, this study aims to fill this gap by analyzing metaphors in Hozier's song through a cognitive linguistic perspective and by examining the contributions of the conceptual metaphors underlying the song's meaning. The gaps between this study and the other have led to the discovery of types of conceptual metaphors employed in Hozier's song, based on Lakoff and Johnson's framework, and to the ascertainment of how these metaphors contribute to meaning constructions.

METHODS

This study adopts a qualitative descriptive research design, which is appropriate for analyzing linguistic phenomena that require interpretative and contextual understanding rather than quantitative measurement (Creswell, 2014). Qualitative descriptive research aims to provide a systematic and comprehensive description of phenomena as they naturally occur. Given the focus on metaphorical expressions and their meanings in song lyrics, this approach is well-suited to the objectives of the present study.

The data consist of lyrics from the Hozier song "In A Week." This song was deliberately selected for

its rich use of figurative language and its thematic emphasis on love, death, devotion, and emotional intimacy. The primary data are the song's lyrics, which represent the songwriter's original textual manifestation of their linguistic choices. Song lyrics are considered primary data as they provide first-hand evidence of artistic and linguistic expression.

Data collection was conducted through several stages. First, the researchers accessed the official audio recordings and verified lyric transcriptions from reliable music platforms. Second, the lyrics were transcribed into a textual corpus for systematic analysis. Third, the researchers conducted repeated close readings of the lyrics to identify expressions that potentially contained metaphors.

The data analysis followed a qualitative interpretative procedure. Initially, metaphorical expressions were identified and extracted from the lyrics. Subsequently, each metaphor was analyzed using Lakoff and Johnson's (2020) conceptual metaphor theory by identifying the source and target domains involved in the metaphorical mapping. The meanings of the metaphors were then interpreted in relation to the lyrical context and the songs' overarching themes. Finally, the findings were organized and described to illustrate how conceptual metaphors construct meaning in Hozier's song.

FINDINGS AND DISCUSSIONS

Types of Conceptual Metaphors

This study used the song titled "In A Week" from the album "Hozier" as the data to be analyzed. The album "Hozier" is Hozier's debut, with a hint of Christian music, and sets the tone for the longing and adoration of human love. Thus, this album does not focus on a single theme; rather, it conveys several themes, such as sacred love and the intertwined forces of love and death.

The analysis reveals that this song contains three conceptual metaphors proposed by Lakoff and Johnson (2020). In Lakoff and Johnson's perspective, they argued that conceptual metaphor is essential to the human brain, broadening the horizon of knowledge and transmitting the abstract into the familiar. In line with this theory, this study identified three types of metaphors used in the song, "In A Week".

Table 1. Frequencies of Conceptual Metaphors

<i>No.</i>	<i>Name</i>	<i>Frequencies</i>	<i>Percentage</i>
1.	Structural Metaphors	9	25,71%
2.	Ontological Metaphors	18	51,43%
3.	Orientational Metaphors	8	22,86%
Total		35	100%

The song "In A Week" has 44 lines in the lyrics. 44 lines consist of verses, a pre-chorus, a chorus, a bridge, and an outro. Thus, 35 lines contain a conceptual metaphor. Furthermore, the pie chart has revealed that the ontological metaphor has significantly surpassed other types of conceptual metaphor. The predominance of ontological metaphors is due to 18 lines that are interpreted as such and have already been analyzed using the theory of conceptual metaphor, as outlined by Lakoff and Johnson (2020).

Structural metaphor and Orientational metaphor have a similar number. Otherwise, the pie chart depicted that structural metaphor with 9 lines has followed up the ontological metaphor in this song. Moreover, with the differences between only a datum of structural metaphor and orientational metaphor, orientational metaphor is the least common type of conceptual metaphor that has been in the song.

ONTOLOGICAL METAPHORS

The ontological metaphor is the most common conceptual metaphor in this song. Ontological metaphor is a part of conceptual metaphor that aims to map the abstract domain onto familiar terms, such as entity and substance, personification, and container metaphor, making the abstract domain more tangible (Lakoff & Johnson, 2020). Likewise, ontological metaphor was welcomed in verse 1, especially in line 1, in the form of an entity metaphor.

The entity metaphor is a part of ontological metaphor that treats the abstract as a tangible concept (Lakoff & Johnson, 2020; Ma & Jin, 2023; Maya, 2017). This metaphor has enabled singers of this song to depict the abstract as a familiar, tangible concept, helping listeners understand the song.

(1) *I have never known peace.* (Verse 1, Line 1, In A Week.)

The word "peace" in line 1 signals the appearance of an entity metaphor revealed in this song. The word "peace" is an abstract condition that humans cannot see or touch. Due to the shift from the abstract to the familiar domain, especially when it is treated as a physical entity that humans can see or acknowledge, this line is justified as an ontological metaphor.

The further argument that can be drawn from the word "peace" as part of the ontological metaphor cannot be reduced solely to the word; it must also be analyzed in the context of the entire line in line 1. The lyric "I have never known peace" has been interpreted as suggesting that the singer has never known or encountered "peace" before, and that this encounter is part of how humans treat something as tangible. Furthermore, this line is classified as an ontological metaphor because the word "peace" is treated as an entity (Akbar, 2024; Lakoff & Johnson, 2020).

(2) *I have never known sleep.* (Verse 2, Line 17, In A Week.)

The 17th line of the second verse is another example of an entity metaphor in ontological metaphor. The word "sleep" is not considered an entity; it is defined as an abstract or behavioral state. It has been treated as the entity. In line 17, it was stated, "I have never known sleep," which led the lyrics to break down: the singers knew "sleep" as a tangible object, not the abstract experience. Therefore, treating the intangible object as familiar to the listener is considered an ontological metaphor (Akbar, 2024; Lakoff & Johnson, 2020; Xin et al, 2023).

Additionally, another type of ontological metaphor revealed in this song is personification. Personification metaphor is a metaphor commonly used because the writer or speaker often depicts a non-human object as a human being (Lakoff & Johnson, 2020; Leech, 1981). In alignment with Lakoff & Johnson's notion, personification is a part of ontological metaphor, and the appearance of personification as an ontological metaphor can be seen specifically in the lyrics of verse 2, line 18.

(3) *Like this slumber that creeps to me.* (Verse 2, Line 18, In A Week.)

The phrase "**Like this slumber that creeps to me**" is cited as an example of personification in this song. The word "**slumber**" is a noun, yet it is not categorized as a human being. Furthermore, since the word is not a human being, the singers of this song depict slumber as a creature that creeps towards his body. Due to the depiction of "**slumber**", it is well-suited to the personification metaphor (Lakoff & Johnson, 2020; Leech, 2020).

(4) *The raven has had his say* (Outro, line 42, In A Week)

The raven is an animal that cannot speak like human beings. By singing the line "The raven has had his say," the singers illustrated that the raven can talk, a human trait found in non-human beings (Lakoff & Johnson, 2020; Leech, 1981). In literature, the *raven* has been signified as an announcer of death. Therefore, since the raven is a non-human being and has been given human traits, it is a personification metaphor, especially in an ontological metaphor intended to convey human traits to non-humans. Regarding the scarcity of ontological metaphor in the song, the container metaphor, which conceptualizes the idea as a tangible thing bound, is notably absent (Lakoff & Johnson, 2020).

Beyond mere identification, their appearances reveal a systemic reliance on embodied experience to convey meaning. After determining how frequently these metaphors appear in this song, this section heads the discussion about the appearance of conceptual metaphors. The prevalence of ontological metaphors in the song "In A Week" delivers a significant narrative and cognitive function. The results indicate that singers' significant use of entity and personification metaphors as a key approach to ground the song's ethereal and horrific themes into comprehensible reality, rather than just a creative decision that aligns with Lakoff and Johnson's (2020), which enable listeners to consider fluid experiences as distinct physical entities that can be classified and measured, are crucial to human thought processes.

In the first type of ontological metaphors, the entities. The excerpts of entities in this song are "*peace*" and "*sleep*". The words "*peace*" and "*sleep*" in this song have been treated as tangible objects. This treatment has resonated with Maya (2017), who argued that the use of entity metaphors in literary works is an intentional attempt to give notions that lack inherent form a physical "shape," consistent with the understanding of "peace" and "sleep" as actual objects. Moreover, this notion has been backed up by Akbar (2024), who states that the entity type of ontological metaphor happens when a singer gives an otherwise daunting idea a tangible lexicon by "knowing" serenity as one knows a tangible object, transforming the transient nature of a state of being into a comprehensible reality. Thus, entities made a strong number in this song due to singers fulfilling the referential function, which turned the abstract state into an entity that aided singers to make it a narrative, and also gave listeners a reference that made the lyrics less theoretical and more real (Hart, 2022; Panther & Thornburg, 2005). Without turning the abstract into an entity, it still

stays a vague feeling that is hard for the listener to follow.

Furthermore, the personification. The particular use of personification metaphors in lines, such as "*slumber that creeps*" and "*the raven had his say*," provides the song's atmosphere. In accordance with Xin et al. (2025), a complex cognitive process that increases a text's emotional resonance and makes abstract ideas more relevant and vivid is the mapping of human characteristics onto non-human creatures. By enabling non-human creatures to play a role in human characteristics, it becomes an inevitable process of deterioration, offering a sense of company in the silence of death and bridging the gap between folklore and personal experience. The frequency of personification usage is driven by the fact that most humans are familiar with human traits (Gibbs, 2023; Kövecses, 2021). Hence, this gap is consequently filled by personification, which turns a cold, biological occurrence into a relevant, social exchange.

Lastly, containers. The absence of a container metaphor is often due to being processed as literal, which can disrupt the lyrics' fluidity. Ultimately, however, ontological metaphors remain the essential cognitive framework that enables singers to impose boundaries on the fluid experiences of life. Through these mappings, listeners witness the transformation of abstract phenomena into tangible substances, laying the foundation for the song's intense emotion (Lakoff & Johnson, 2020).

Ultimately, the prevalence of ontological metaphors has diminished the song's vividness. The use of ontological metaphors created a song that is easy to listen to and enjoy. Without an ontological metaphor, the intricate ideas of the song will remain too abstract for listeners to inhabit (Lakoff & Johnson, 2020) fully

STRUCTURAL METAPHORS

After analyzing the song, it revealed that structural metaphor has become the next type of conceptual metaphor. Structural metaphor is a metaphor that involves a mapping in which one abstract concept is understood and structured as a more solid concept (Gribas & Underwood, 2024; Lakoff & Johnson, 2020; Mendoza et al., 2022). In this song, there are two major structural metaphors and three sub-structural metaphors.

DEATH IS A CYCLE OF LIFE arises as the first major structural metaphor in this song. The song exhibits a love story wrapped in poetry. Alongside the poetic approach, the lyrics of this song also hint at nature, revealing how the songwriter conveys his message to his lover. Additionally, this song has the natural nuances of a structure laid beneath it. Thus, to see the appearance of the first major structural metaphor, DEATH IS A CYCLE OF LIFE, has been exemplified in line 11.

(5) *So long, we'd become the flowers* (Pre-chorus, Line 11, In A Week.)

In line 11, the word "*flowers*" signals the structural metaphor. The word "flowers" in the lyric is a source domain that conceptualizes the target domain in the song, death. Additionally, the source and target domains in the song embody the structural metaphor embedded in the lyric. The song has illustrated the relationship to DEATH IS A CYCLE OF LIFE. In the cycle of life of plants, "flowers" is the condition where the plant itself has changed and transitioned from the seed into the next stage of its life. Alongside, the word "flowers" also represented singers' notion that humans will transition themselves to death, and death is not horrifying. The song's singers aim to convey that the transition from one stage to another is a beautiful thing that must be accepted. Thus, the word "flowers" is suitable to show that DEATH IS A CYCLE OF LIFE that is inevitable.

This song contains various metaphors that depict the intricacies of human relationships. This depiction implies that humans' feelings, specifically love, are correlated with the dead. Thus, another major structural metaphor arising in this song is LOVE IS DEATH.

(6) *Two corpses we were* (Pre-chorus, Line 12, In A Week.)

As the phrase "*Two corpses we were*" is broken down, the word "Two corpses" is taken as the subject, with the other words indicating a relationship between them. The shift in the subject from lover to two corpses prompts the mapping of abstract concepts from the text, leading from love as adoration to love as death (Lakoff & Johnson, 2020).

To elaborate on the song's structural metaphor, the major metaphors are also supported by minor ones. The minor structural metaphor consisted of three particular structural metaphors, which are: DEATH IS HOME, BODY IS PROPERTY, TIMELESSNESS IS SUSPENSION. Furthermore, to illustrate these minor structures, this study has embedded each type in an example of the structural metaphor, in the order of these types.

(7) *I'd be home with you (Chorus, Line 16, In A Week.)*

The subject of this song depicts their return home in the end. If this phrase has been closely examined and investigated, it correlates with both the first and second major structural metaphors.

The correlation regarding the former of major structural metaphor, or DEATH IS THE CYCLE OF LIFE, which showed that the final in the cycle of life is the return of the flower to the earth, or death. Additionally, line 16 also correlates with the latter major structural metaphor, LOVE IS DEATH, in which the subjects were illustrated as a pair of corpses. Since line 16 has contained "**I'd be home with you,**" it has a structured metaphor underpinned beneath it that the subject at the end will return to the home with the spouse, which means that the subject at the end of their life will be dead with the lover, like a flower that has come to the end of its cycle of life. Thus, it created the minor structural metaphor DEATH IS HOME.

The second minor structural metaphor is identified in this song, and it is BODY IS PROPERTY. This second minor structural metaphor still correlates with major structural metaphors.

(8) *The insects have made their claim (Chorus, Line 15, In A Week.)*

Singers stated about line 15, that "The insects **have made their claim.**" This line is categorized as a structural metaphor, specifically a minor one, because it describes how the insect claimed parts of the human body, which shows nature's way. The way of nature to reclaim the human body as its belonging, which leads into the structure of this song, is BODY IS PROPERTY.

The minor structural metaphor has been closed with the structure that reveals the duration of things in the song. In addition, the structure metaphor has been called TIMELESSNESS IS SUSPENSION.

(9) *We lay here for years or for hours (Pre-chorus, Line 9, In A Week.)*

TIMELESSNESS IS SUSPENSION becomes the last type of minor structural metaphor that bridges and supports the major structural metaphor. The phrase "**for years or for hours**" in line 9 indicates the duration that has been embedded in the lyric. Moreover, the lyric conveys the embedded duration, which establishes a correlation between this structural metaphor and the major structural metaphor. Because 'for years' or 'for hours' becomes the source domain, it emphasizes the duration in the song, which creates the structure beneath it.

Therefore, structural metaphors unravel the systemic nature of the conceptual world. By mapping the structure of a concrete domain into an abstract one, it does far more than facilitate speech; the metaphors also crucially rule how listeners interpret and experience the song's main themes. Through the lens of structural metaphors, Lakoff and Johnson (2020) observed that everyday activities are structured and organized by a powerful, hidden, deep meaning. In this song, these structural metaphors allow singers to develop a coherent narrative where timelessness is suspended, not just described, but also is systematically comprehended through the framework of for years or for hours. Hence, this implies that the power of the lyrics resides in their ability to match the singers' metaphor with the listeners' conceptual framework.

The structural metaphors in "In A Week" exhibit a sophisticated frequency, with a cognitive framework that reinterprets the gloomy through the lens of beauty and natural inevitability. According to Lakoff and Johnson (2020), structural metaphors enable one to comprehend a complicated idea by systematically organizing another. Mendoza et al. (2022) also gave the notion that structural mapping in poetry frequently softens the unpleasant truths by framing them inside recognizable biological processes, while the main structural metaphor based on this song is DEATH IS A CYCLE OF LIFE.

The narration on the song also gets further complicated by another main structural metaphor, LOVE IS DEATH, which shifts the target domain from the simple adoration to the shared terminal state. In this song, the singers refer to the subject as "two corpses", which implies the peak of intimacy in complete stillness. This notion aligns with Gribas and Underwood (2024), who argue that conceptual coherence occurs when linked metaphors build a cohesive worldview. Additionally, these main structural metaphors have been reinforced by minor structural metaphors. Minor structural metaphors in this song have three sections, which are defined as DEATH IS HOME, which redefines the grave as belonging, BODY IS PROPERTY, which is shown by insects reclaiming the body, and TIMELESSNESS IS SUSPENSION, which breaks the lineage of time.

Moreover, since this song is the second-most-frequent metaphor, it organizes the abstract into a more cohesive whole. Thus, the appearance of structural metaphors suggests that singers are not merely describing isolated emotions; rather, they are constructing a systematic worldview in which the rules of nature control love and death. Hence, this metaphor has depicted singers conceptually in a systematic way

of thought rather than merely a collection of visuals (Lakoff & Johnson, 2020; Mendoza et al., 2022).

ORIENTATIONAL METAPHORS

The last type of conceptual metaphor is the orientation metaphor, which concerns spatial, movement, and even temperature (Kövecse, 2010; Lakoff & Johnson, 2020). In this song, there are two types: temperature and motion.

(10) *To freeze or to thaw.* (Pre-chorus, Line 10, In A Week.)

The line "*To freeze or to thaw*" in the song conveys an orientational metaphor based on the temperature type. In the phrase "*To freeze or to thaw*", the temperature indicates the living status of the creature. Warmth has been interpreted as indicating that the creature is still alive; freeze as indicating that the creature is soulless; and thaw as indicating that the creature has entered another phase of decomposition. The use of temperature depicted the transition from life to death.

(11) *So still and discreet.* (Pre-chorus, Line 26, In A Week.)

The phrase "*So still and discreet*" in the song refers to the orientational metaphor based on motion. The motion in metaphor could be interpreted as the status of the living among human beings. The more active human movement depicts how humans are still alive. Nevertheless, this phrase has been written as "So still and discreet", with almost zero movement. The "*still*" or zero movement has been interpreted as the subject becoming a vessel devoid of soul. For some people, the word "*discreet*" in the phrase "*So still and discreet*" could be categorized as an orientational metaphor, conveying cautiousness and suggesting that greater movement could make the subject less cautious (Kövecse, 2010).

To conclude, orientational metaphor emphasizes how human thought is deeply embodied. Grounding abstract and emotional concepts in spatial, temperature, and movement grounds the metaphor and demonstrates that it is not arbitrary. However, its depictions of sophisticated ideas remain linked to listeners' spatial frames, turning the song's subjective narrative into a universal experience (Lakoff & Johnson, 2020). By grounding the abstract journey from life to death in primary physical feelings, such as temperature and motion, the narrative gains an emotional foundation through orientational metaphors. In this song, orientational metaphors can be found in the words "*freezing*" and "*thaw*" that, in line with Pérez-Sobrinho et al. (2022), refer to the immediate, embodied response. In addition, the metaphorical use of stillness is not only for status but also conveys the living condition (Akbar, 2024). These mappings demonstrate how the song's emotional profundity is deeply rooted in listeners' spatial awareness, which transforms a personal experience of mortality into a universal one through the shared physical logic of the human body (Stamenković et al., 2024). The scarcity of this metaphor in the song stems from its acceptance of death as a final destination, which gives it a steady nuance, unlike the dynamic already embedded in the orientational metaphor.

Contribution of Conceptual Metaphors in Constructing Meaning

The analysis of conceptual metaphors in "In A Week" reveals a significant correlation between the contribution to constructing meaning in the song and the frequency of precise conceptual metaphor types. Among the three types of conceptual metaphors, ontological metaphors have emerged as the most dominant, especially in the entity and personification domains. Hence, it provides a basis for a deeper examination of how the song's conceptual metaphors shape meaning.

Ontological metaphor is the most prominent type of conceptual metaphor, accounting for 51,43%, and is commonly used in this song. As defined, ontological metaphor is a type of conceptual metaphor that transforms the abstract into the tangible, helping listeners grasp the metaphor itself. Due to this song's nuance of gloom and its biological-process-oriented diction, the songwriter uses ontological metaphors, such as entities and personification, to construct the song's meaning (Dobrovolska & Hryvniak, 2023; Lakoff & Johnson, 2020). A poignant example appears in verse 2, line 18: "The raven has had his say." This line is categorized as an ontological metaphor, especially in personification, since the non-human being has human traits. Moreover, this metaphor enables listeners to categorize the fluid into understandable categories. Kövecses (2020), Littlemore (2019), with Lakoff and Johnson (2020), argues that ontological metaphors reframe the stigma of the gloomy raven, replacing it with the peaceful closure, in which the raven delivers the news that the body is at rest. Hence, ontological metaphors played a crucial role in this song, making intangible experiences more familiar to listeners.

While ontological metaphors signify the entity, structural metaphors provide a conceptual framework useful for organizing the song, intended to help listeners better understand its narrative. The main structural metaphor in this song is DEATH IS A CYCLE OF LIFE. In this metaphor, it enables listeners to perceive

more than mortality not as a straight end to life, but as something much larger than that. Nevertheless, the lyrics convey the lovers as a beneficial process that sustains the environment throughout the domain's cycle. Furthermore, to shift the song's tone from gloomy to ethereal, this is a perfect time for structural metaphor to shine. Dancygier and Sweetser (2014) argued that structural metaphors provide the logic that organizes complex human experiences; in this case, the cycle metaphor offers a sense of purpose and continuity. Thus, structural metaphor plays a crucial role in constructing the intricate meaning in which a person's physical demise is reinterpreted as a gift to nature's eternal vitality, so dispelling the fear of death by promising biological rebirth (Gibbs, 2017; Kövecses, 2020).

Then it wrapped up with an orientational metaphor, grounded in the spatial and emotional assessment as a main theme. In this song, the orientational metaphors are in the temperature and the movement. For instance, "To freeze or to thaw." The excerpt shows the temperature, which it declares to be the status of human beings; the word "freeze" indicates that the body is soulless, and the word "thaw" signifies that the body is still alive. The orientational metaphors in this song are quite different from the common ones. Nevertheless, even though it is different, it is still in coherence with how orientational metaphors are frequently based on our bodily interactions with the outside world, arranging an entire system of concepts in relation to one another (Kövecses, 2020). Moreover, this metaphor has contributed to the meaning of this song, especially by conveying the idea of eternal rest, through the connection between achieving spiritual and bodily harmony and stopping movement (Dancygier & Sweetser, 2014; Lakoff & Johnson, 2020).

The use of metaphor in song serves a dual purpose: to convey the singers' intention and to depict feelings toward listeners, while also serving the essential aesthetic and cognitive function that modifies emotions and enhances lyrical resonance, enabling singers to transform abstract understandings into a tangible conceptual framework (Lakoff & Johnson, 2020). By shifting abstract concepts into tangible ones, the mapping technique enables the listener to perceive the song's emotional landscape more clearly. Thus, every type of conceptual metaphor serves a different function in constructing the meaning of a song.

These three types of conceptual metaphors have been worked together to create the coherence of the meaning in the song, an ontological metaphor that grounds the abstract into tangible entities, structural metaphors that provide the logic and the bounds of the narrative of the song, and orientational metaphors that anchor the meaning of the song bodily. Hence, the use of conceptual metaphors is crucial, especially as a cognitive tool that shapes how listeners feel, understand, and recall the song's resonance rather than merely its decorative elements in songwriting.

CONCLUSION

The study found that there are 35 excerpts of conceptual metaphors, with the majority type is ontological, then followed by structural and orientational. Moreover, ontological metaphor appeared twice than structural due to the focus of the subject in the story, while structural has a function to grip the ground of the narrative, and orientational metaphors were gave some hint and emotion beneath the song. Furthermore, it concludes that conceptual metaphors serve as crucial cognitive tools that actively create meaning in the lyrics, going beyond simple ornamentation. Every type of conceptual metaphor identified plays an essential role in constructing the unique, atmospheric narrative of Hozier's "In a Week." By strategically weaving together ontological, structural, and orientational metaphors, the song transforms abstract, complex emotions into a tangible and visceral experience for the listener. Hence, these findings confirm that conceptual metaphor is far more than a mere stylistic ornament; it serves as a core cognitive tool that facilitates profound artistic communication and shapes the underlying structure of human thought.

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