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Conceptualizing 'Victory' in World Cup Songs (1994-2022): A CMT Analysis Based on the MIPVU

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ABSTRACT

This study aims to examine the types of metaphors used and the linguistic mechanisms that signal them. A total of 7 FIFA World Cup songs, spanning from 1994 to 2022, were purposively selected for analysis. The study applies Conceptual Metaphor Theory (CMT) and the Metaphor Identification Procedure Vrije Universiteit (MIPVU) to identify Metaphor-Related Words (MRWs), including verbs, nouns, and prepositions, and corresponding keywords (KWs). The findings indicate that ontological metaphors dominate, portraying victory as tangible objects. Orientational metaphors, although less frequent, conceptualize victory in spatial terms, typically as "upward" or "above." Structural metaphors represent victory through narratives of struggle, journey, and conquest, sometimes linking it to the attainment of power or liberation. MRWs and KWs function collaboratively to signal the emergence of these metaphors, revealing consistent cognitive and cultural patterns. The study demonstrates that FIFA World Cup songs systematically construct victory through a combination of ontological, orientational, and structural metaphors. MRWs and KWs serve as reliable indicators of metaphorical meaning, providing insight into how abstract concepts such as victory are cognitively and culturally represented in musical discourse. These findings highlight the utility of combining CMT and MIPVU for rigorous metaphor analysis in the context of sports music.

Keywords: *Conceptual Metaphor Theory; FIFA World Cup Songs; Metaphor-Related Words; MIPVU; Victory*

INTRODUCTION

World Cup songs provide a rich linguistic landscape where abstract ideas like 'victory' and achievement are framed through metaphorical structures that shape how listeners conceptualize sports narratives, a process grounded in the cognitive principles of Conceptual Metaphor Theory (Lakoff & Johnson, 2011). According to the Metaphor

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Identification Procedure *Vrije Universiteit* (MIPVU), Metaphor-Related Words (MRWs) serve as signals that a lexical item departs from its basic literal meaning toward a contextual meaning, revealing how cognition recruits concrete experiences to conceptualize sporting triumphs (G. J. Steen et al., 2010). In this regard, the study of metaphorical conceptualizations of 'victory' in World Cup songs offers a potentially promising area of research, particularly in examining how the concept of victory is constructed and represented through metaphorical expressions.

In light of this, several previous studies have applied Conceptual Metaphor Theory (CMT), together with systematic procedures to identify metaphorical language, demonstrating the relevance of both theoretical and methodological frameworks that this research adopts (Lu & Wang, 2017; Nokele, 2014). Specifically, Nokele investigates conceptual metaphor and its translations in isiXhosa. The result shows that the majority of Metaphor-Related Words (MRWs) identified in both texts were used indirectly, meaning that they were manifestations of conceptual metaphors. It was also found that the source text and target text had an equal number of MRWs. Meanwhile, Lu and Wang examine the distribution of MRWs across Chinese texts in three different written registers, including academic discourse, fiction, and news. Taken together, these studies prove that combining CMT with MIPVU provides a systematic and replicable approach for identifying MRWs and uncovering underlying conceptual metaphors, while also allowing cross-linguistic and cross-genre comparisons. However, these studies mainly focus on literary, academic, or general discourse, leaving a gap in the investigation of metaphors in musical discourse, particularly in FIFA World Cup songs. Additionally, previous research has rarely explored how keywords (KWs) interact with MRWs to convey abstract concepts such as victory, struggle, or triumph, which this study aims to address.

Based on these circumstances, the present study focuses on two key issues. First, what types of Conceptual Metaphors are employed to conceptualize 'victory' in selected World Cup songs from 1994 to 2022? Second, how do Metaphor-Relational Words (MRWs), such as verbs, nouns, and prepositions, function as signals for the emergence of metaphors of 'victory' within these songs? The present study aims to identify the types of Conceptual Metaphors used to conceptualize the abstract concept of 'victory' in selected World Cup songs from 1994 to 2022 and to examine the Metaphor-Related Words (MRWs) that function as signals for the emergence of metaphors of 'victory' within these songs.

LITERATURE REVIEW

As noted in the introduction, prior studies have applied Conceptual Metaphor Theory (CMT), together with systematic procedures to identify metaphorical language, demonstrating the relevance of both theoretical and methodological frameworks that this research adopts, leaving a gap in the investigation of metaphors in musical discourse (Lu & Wang, 2017; Nokele, 2014). Additionally, several previous studies have explored the use of conceptual metaphors in song lyrics across various musical genres (Dewi, 2025; Nasution et al., 2024; Trisnadi & Djuharie, 2025). Trisnadi and Djuharie explore the metaphorical expressions of romantic feelings in the song "Golden Hour" by JVKE, using Conceptual Metaphor Theory (CMT) by Lakoff and Johnson (1980). Meanwhile, Dewi investigates the metaphorical meanings in the lyrics of Coldplay's song "Fix You", using a cognitive semantics approach, specifically the theories of Lakoff and Johnson (2003) for conceptual metaphors and Croft and Cruse (2004) for image schemas. Furthermore, Nasution et al analyze the types of conceptual metaphors found in the Lonestar song lyrics "I'm Already There" using Lakoff and Johnson's conceptual theory. Additionally, several studies that investigate the use of metaphors in songs have been provided in *Lexicon* (Pramudita & Hanidar, 2019; Smithiana & Hanidar, 2018). Pramudita and Hanidar investigate the classification of the conceptual metaphors in Paramore's After Laughter album. Meanwhile, Smithiana and Hanidar examine the metaphors used by Adhitia Sofyan in his songs.

Taken together, these studies demonstrate that song lyrics commonly employ conceptual metaphors to structure abstract emotions and experiences, revealing systematic mappings from concrete source domains to more abstract target domains. However, most previous research has primarily focused on identifying the source domain and target domain

without applying a systematic metaphor identification procedure, such as MIPVU. As a result, the conceptualization of metaphors was limited to general observations, and the role of MRWs in signaling metaphorical mappings was not fully explored.

Given these premises, the present study investigates the types of CMT used to conceptualize 'victory' in selected World Cup songs from 1994 to 2022, based on the MIPVU to investigate Metaphor-Relational Words (MRWs), such as verbs, nouns, and prepositions, that function as signals for the emergence of metaphors of 'victory' within these songs. It is expected that the present study is able to provide a clearer understanding of how 'victory' is conceptually structured in World Cup songs and to reveal the specific MRWs that signal the emergence of such metaphors.

THEORETICAL FRAMEWORK

The theoretical foundations that underpin the present study include key concepts from Conceptual Metaphor Theory (CMT) and the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) procedure used to identify metaphorical expressions in linguistic data. These theoretical foundations serve as the basis for analyzing how 'victory' is conceptualized in World Cup songs. In addition, rather than focusing on identifying source and target domains, the present study adopts MIPVU as an analytical procedure to identify Metaphor-Related Words (MRWs).

Conceptual Metaphor Theory (CMT)

Conceptual Metaphor Theory (CMT), first introduced by Lakoff and Johnson (1980), posits that human thought is largely metaphorical and that abstract concepts are understood through mappings from more concrete source domains. In other words, people comprehend intangible ideas, such as emotions, time, or victory, by relating them to familiar, physical, or experiential phenomena (Lakoff & Johnson, 1980, 2003). CMT provides a systematic framework for identifying how metaphors shape cognition and language use, which is particularly relevant for analyzing song lyrics, where abstract concepts are frequently expressed metaphorically (Deignan, 2005; G. J. Steen et al., 2010). In this context, the present study draws on CMT to examine source-target domain mappings as the primary analytical framework for investigating how the abstract concept of 'victory' is metaphorically realized. Furthermore, in addressing the research problem, the analysis extends beyond the identification of source-target domain mappings to consider the distinction between structural, ontological, and orientational metaphors, each of which serves a distinct cognitive function (Kövecses, 2010; Lakoff & Johnson, 1980).

Structural metaphors are conceptual metaphors in which the structure of the source domain is used to understand the target domain. In other words, an abstract concept in the target domain is made comprehensible by mapping it onto a more concrete or familiar concept in the source domain, allowing the source's internal structure to guide understanding. In song lyrics, the abstract concept of "gaining a victory" can be understood through the structural concept of a journey as the source domain: GAINING A VICTORY IS A JOURNEY. This type of metaphor provides listeners with vivid imagery and a cognitive framework. By adopting the structure of the source domain, abstract notions become more relatable and emotionally engaging relatable and emotionally engaging (Deignan, 2005; G. J. Steen et al., 2010).

Ontological metaphors conceptualize abstract phenomena as entities, substances, or containers, allowing people to comprehend intangible concepts by treating them as 'things' that can be quantified, possessed, or interacted with (Lakoff & Johnson, 1980; Kövecses, 2010). Unlike structural metaphors, which map one concept onto another with a specific relational structure, ontological metaphors focus on giving form or substance to abstract concepts, making them more concrete and cognitively manageable. In the context of song lyrics, the abstract concept of victory can be represented as a tangible object, for example, VICTORY IS A CONTAINER that can be filled with achievement or emotion. The phrases like "grasping victory" or "holding the trophy" illustrate how ontological metaphors allow listeners to conceptualize an abstract idea, victory, as a physical entity that can be acquired or possessed (Lakoff & Johnson, 1980; Deignan, 2005).

Orientational metaphors organize concepts spatially, using up-down, in-out, front-back, or center-periphery orientations to structure abstract

ideas (Kövecses, 2002; Lakoff & Johnson, 1980). Unlike structural metaphors, which map one concept onto another, or ontological metaphors, which treat abstract ideas as entities, orientational metaphors provide a spatial or directional framework to understand concepts, often reflecting cultural or experiential associations. In song lyrics, especially those related to sports or victory, orientational metaphors commonly represent success, progress, or achievement using verticality or directionality. For example, phrases like "rising to the top," "falling behind," or "moving forward" conceptualize triumph or failure through spatial orientation (Lakoff & Johnson, 1980; Deignan, 2005). In World Cup songs, expressions such as "pushing forward to victory" or "standing tall as champions" demonstrate how orientational metaphors convey abstract notions of winning, effort, and hierarchy in a way that is easily visualized and emotionally resonant.

Metaphor Identification Procedure *Vrije Universiteit* (MIPVU)

The Metaphor Identification Procedure (MIP) was originally developed by the Pragglejaz Group (2007) to provide a systematic method for identifying metaphorical language in texts. MIP focuses on lexical units and their meanings, comparing contextual meanings with basic, more concrete meanings to determine whether a word is metaphorically used. While MIP is effective for identifying metaphorical expressions, it has some limitations in terms of consistency and cross-linguistic application (G. J. Steen et al., 2010). To address these limitations, Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) was developed by Steen and colleagues at *Vrije Universiteit*, Amsterdam. MIPVU builds upon MIP but adds more systematic, replicable guidelines, particularly for: identifying lexical units; determining the contextual meaning of each lexical unit; comparing contextual meaning with the basic meaning; classifying lexical units as Metaphor-Related Words (MRWs), in case the contextual meaning contrasts with the basic meaning but can be understood in relation to it; and distinguishing different types of metaphors systematically. Key features of MIPVU that improve upon MIP include: clearer decision rules for ambiguous cases; ability to handle multiword expressions and idiomatic phrases; enhanced inter-coder reliability due to structured annotation procedures; integration with corpus-linguistic approaches, making it suitable for large text datasets such as song lyrics (G. Steen et al., 2011). Addressing the present study's needs, MIPVU is applied. MRWs are crucial for the study of conceptual metaphors because they act as cognitive and linguistic indicators of metaphorical thinking. For example, in song lyrics, words like 'climb,' 'grasp,' or 'reach' may serve as MRWs when they represent abstract concepts such as victory, achievement, or success, such as GAINING A VICTORY IS A JOURNEY, rather than their literal, physical meanings. Identifying MRWs allows researchers to systematically trace how abstract concepts are mapped onto concrete source domains (Steen et al., 2010; Deignan, 2005). Metaphor-Related Words (MRWs) are lexical units, such as nouns, verbs, adjectives, or prepositions, that signal the presence of a metaphor in a text. In the framework of MIPVU, MRWs are identified by comparing the contextual meaning of a word with its basic, more concrete meaning; if the contextual meaning contrasts with the basic meaning but can be understood in relation to it, the lexical unit is classified as an MRW (Steen et al., 2010).

METHODS

Research Design

The present study employs a qualitative method for the analysis. The qualitative method is chosen in consideration that it allows the study to examine the concept or thought in-depth (Streefkerk, 2023b). In this context, the present study is expected to be able to elaborate on the concept of cognitions that occur in the human mind in-depth, which is the basis for the formation of metaphors. Furthermore, the original data collection of the study is collected as primary sources, which allows the study to give direct evidence about the phenomena being researched as the main object of the analysis (Streefkerk, 2023a). Data collected as primary sources are examined directly in relation to the research questions. Additionally, in correlation with the research goals, the present study follows descriptive research, which allows for providing a relatively complete phenomenon of what is happening during a certain time, and provides the

development of questions for further study (Stangor & Walinga, 2014).

Data Collection

The primary data in this study are the lyrics of the official FIFA World Cup songs from 1994 to 2022. The unit of analysis in this study is the linguistic unit in song lyrics, such as words, phrases, verbs, and prepositions. The sampling technique used is purposive sampling, which involves selecting data based on specific criteria. These criteria include: the song is the official FIFA World Cup song, the song has an English or Spanish version, the song lyrics are publicly available, and can be analyzed textually. Each World Cup event will select one song that has higher viewership on YouTube or is closest to the criteria, in case there is more than one song. To obtain the data required for this study, the author followed a series of systematic steps. Initially, the study observes the list of World Cup official songs. To check the validity, the study accesses *YouTube* to make sure whether these songs are uploaded to the official channel of the *Fédération Internationale de Football Association* (FIFA, 2026). Second, the study filters the songs, in case there is more than one song in an edition of the World Cup, based on the criteria proposed. The next step of the study collects the lyrics from Genius.com. To ensure the accuracy of the lyrics from *Genius.com* (2026), the study compares the lyrics with official sources, such as the official *YouTube* channel of FIFA.

Data Analysis

The data analysis followed the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) (G. Steen et al., 2011) to identify metaphor-related words (MRWs) associated with the conceptualization of 'victory.' The procedure was applied to lexical units occurring in the song lyrics, including nouns, verbs, and prepositions. For each lexical unit, the author first examined its meaning in the immediate lyrical context and established its more basic meaning by referring to the Cambridge Dictionary (Cambridge Dictionary, 2026). The contextual meaning was then compared with the basic meaning following the principles of MIPVU. When a lexical unit was used in the lyrics with a contextual meaning that differed from its more basic meaning while retaining a relationship with that meaning, it was identified as a metaphor-related word (MRW). The identified MRWs were recorded in a coding table together with their corresponding lyrics, keyword, basic meaning, contextual meaning, source domain, target domain, and type of conceptual metaphor.

To answer the first research question, the identified MRWs were further analyzed to determine their conceptual mappings and types of conceptual metaphor based on Lakoff and Johnson's (1980) Conceptual Metaphor Theory. The author identified the source domain and target domain represented by each MRW and examined the relationship between the two domains. Based on these mappings, the metaphors were classified as ontological, structural, or orientational metaphors. For example, in "A dream was born in you," the verb born was identified as an MRW because its contextual use refers to the emergence of an abstract dream, whereas its basic meaning refers to the coming into existence of a human being. The conceptual mapping from a living or human entity to the abstract concept of a dream was subsequently classified as an ontological metaphor. Similarly, in "You are reaching for the sky," the verb reach was identified as an MRW and interpreted as mapping physical upward movement onto the abstract concept of victory, resulting in an orientational metaphor.

To answer the second research question, the author examined the lexical characteristics and functions of the identified MRWs as cues for the metaphorical conceptualization of victory. The coding focused on the grammatical category of each MRW, its occurrence and position in the lyric, and its semantic function in establishing the metaphorical mapping. The analysis included nouns, verbs, and prepositions and examined how each lexical category contributed to the representation of abstract concepts. For example, verbs such as born, see, come, and reach were examined in terms of their metaphorical shifts from concrete or physical meanings to meanings associated with abstract concepts. Prepositions such as in and for were examined according to their contribution to spatial or container-based representations. Nouns such as land, road, and hand were examined according to how their basic meanings contributed to the conceptualization of abstract concepts. The resulting coding was used to identify the MRWs and their lexical and semantic characteristics relevant to the

second research question. The coding procedure was documented systematically in a coding table. Each entry contained the relevant lyric, keyword, identified MRW, basic meaning, contextual meaning, source domain, target domain, and type of conceptual metaphor.

RESULTS AND DISCUSSION

The analysis of FIFA World Cup songs from 1994 to 2022 reveals that ontological metaphors are the most dominant, accounting for 18 out of 27 metaphorical instances. Victory is frequently conceptualized as a tangible object or entity that could be touched, found, or possessed. Orientational metaphors are less frequent, with 4 instances, but they consistently represented victory as upward or above, signaling aspiration, achievement, or success. This finding contrasts with the study conducted by Adinda (2024), who identifies structural metaphors as the dominant type used to represent abstract concepts in Korean song lyrics of "Ost Dream High". In Adinda's research, abstract experiences were primarily conceptualized through systematic mappings from concrete source domains, such as journeys, light, and movement, indicating a strong reliance on structural metaphor to organize meaning. By comparison, the present study reveals a distinct pattern of metaphorical representation, suggesting that abstract concepts are not predominantly structured through extensive cross-domain mappings. This contrast contributes to the existing body of research on Conceptual Metaphor Theory by highlighting that the dominance of metaphor types in song lyrics is not uniform, but rather varies depending on lyrical themes, cultural context, and artistic intention. Consequently, this study broadens the understanding of how abstract concepts may be metaphorically constructed in musical discourse beyond the structural metaphor framework.

In these cases, based on the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) that is applied, MRWs are often implicit, embedded in spatial expressions such as upward or elevated terms, serving as reliable cues for metaphorical conceptualization. Structural metaphors appeared in 5 instances, where victory is conceptualized through complex schemas such as struggle, journey, conquest, and attaining authority or freedom. Both MRWs and KWs contributed to these metaphors, with verbs highlighting actions or processes and nouns conveying entities or outcomes associated with triumph. While Utami (2019) also employed the MIPVU to compare metaphor usage in male and female news texts and found that indirect metaphors occurred exclusively in female writers' texts, the present study offers a different perspective. This study argues that the song performed by Daryl Hall as a male singer also contains a significant number of indirect metaphors. This difference provides new insight into the distribution of metaphor types across gendered language use, suggesting that the occurrence of indirect metaphors cannot be solely attributed to the writer's gender. Instead, it indicates that genre and mode of expression, particularly song lyrics as a creative and poetic medium, play a crucial role in shaping metaphor realization. Consequently, this study contributes to metaphor research by extending the application of MIPVU beyond news discourse and demonstrating that indirect metaphors are also prevalent in male-authored musical texts, thereby challenging previous generalizations about gender-based metaphor usage.

Taken together, the distribution of MRWs and KWs indicates that ontological metaphors dominate, orientational metaphors rely on implicit spatial MRWs, and structural metaphors integrate MRWs and KWs to signal narrative and process-oriented aspects of victory. Overall, MRWs and KWs function as reliable signals for the emergence of metaphors, showing that FIFA World Cup songs construct victory as a tangible, spatial, and narrative phenomenon. Building on the overview of metaphor types and the role of MRWs and KWs, the following subsection presents a more detailed analysis of the findings.

Structural Metaphor

Although structural metaphors are not the most frequently occurring type in the data, their presence offers important insight into how the texts construct and frame abstract concepts. Reflected through the lens of Conceptual Metaphor Theory (Lakoff & Johnson, 1980), the structural metaphors identified in this study reveal how the texts shape reasoning patterns and guide interpretation. The following discussion examines how these structural metaphors function within the data and how their patterns relate to previous research.

(1) "On the road to Glory -land"
MRW KW MRW
(Hall, 1994).

In the lyric (1), the metaphor can be analyzed as a structural metaphor. The Keyword (KW) is 'Glory,' representing the abstract concept of a spiritual or ultimate goal. The Metaphorical Referential Words (MRW) are 'road' and 'land.' The word 'road' refers to a hard surface built for traveling, while 'land' denotes the surface of the earth that is not covered by water (Cambridge Dictionary, 2026). When combined with 'Glory,' these MRWs construct the idea that glory is a place that must be reached through a journey, conceptualizing the abstract goal as a concrete destination accessible by a path. This mapping frames the concept of Glory ontologically as a bounded space and structurally as something that can be approached or traversed. The overall conceptual metaphor can be summarized as A GLORY IS A PLACE TO BE REACHED BY A JOURNEY, where the lyric guides the listener to imagine spiritual achievement as both tangible and sequentially attainable. This finding aligns with a study on motion expressions used by Mandailingnese speakers, which conceptualizes life as a journey (Maisaroh et al., 2025). The study demonstrates that abstract experiences are commonly understood through motion-based structural metaphors that involve paths, movement, and destinations. Similarly, the present study reveals that the concept of achievement, specifically 'victory,' is also conceptualized as a journey in the song 'Gloryland' performed by Daryl Hall. This parallel provides new insight into the extensibility of journey-based structural metaphors, showing that they are not limited to the conceptualization of life but also function to structure notions of success and attainment in musical discourse. Consequently, this study contributes to conceptual metaphor research by extending the LIFE IS A JOURNEY metaphor framework to the domain of VICTORY, particularly within song lyrics as a creative genre. The following lyric (2) presents triumph in Spanish that continues to illustrate how abstract achievements are mapped onto action-oriented domains.

(2) *"Es la ocasión de triunfar, para hacer*
It is the occasion to triumph to make
KW
realidad el destino que soñábamos conseguir
reality of the destiny we dreamed to achieve

una vida de lucha nos"
a life of struggle for us
MRW
(Divo & Braxton, 2006).

The KW is *'triunfar'* (triumph), representing the abstract concept of achieving success or victory. The MRW is *'lucha'* (struggle), which literally means a fight or effort. In this structural metaphor, the abstract concept of triumph is conceptualized as something that can be obtained through struggle, framing achievement as the outcome of sustained effort or conflict. The metaphor can be summarized as TRIUMPH IS SOMETHING THAT CAN BE OBTAINED THROUGH STRUGGLE. The following lyric (3) continues to employ structural metaphors, further illustrating how abstract concepts of being a champion are mapped onto concrete and action-oriented experiences.

(3) "Win like a king" (Jam et al. 2018).
KW MRW

In this expression, the lexical unit 'king' functions as a MRW because its contextual meaning diverges from its basic meaning as defined by MIPVU. Literally, a king refers to a male ruler of a kingdom who holds authority by royal lineage (Cambridge Dictionary, 2026). However, within the lyric, the king does not describe an actual monarch; instead, it is used metaphorically to characterize the quality and magnitude of winning. This contrast between the basic and contextual meanings enables the metaphorical interpretation in which victory is conceptualized as possessing the power, dominance, and elevated status associated with kingship. Thus, the mapping reflects a structural metaphor, formulated as VICTORY IS KINGSHIP, where the structural attributes of the source domain, such as royal power, superiority, and elevated rank, are projected onto the target domain of winning. This conceptualization highlights how the song evokes a sense of majestic and authoritative triumph, framing victory as an achievement of the highest status. Taken together, the discussion of structural metaphors highlights how abstract notions of

'victory' are understood through the systematic mapping of complex source-domain structures. The next subsection addresses a different type of conceptual metaphor.

Ontological Metaphor

While structural metaphors rely on elaborate correspondences, ontological metaphors operate by treating abstract concepts as entities, substances, or bounded objects that can be experienced, interacted with, or manipulated. This type of metaphor provides a more basic cognitive mechanism for grounding intangible ideas in concrete forms (Lakoff & Johnson, 2003). The following analysis demonstrates how victory is metaphorically construed as an entity through expressions.

(4) "We are the dreamers, we make it happen,

'cause we can <u>see</u> <u>it</u>"
MRW KW
(Jung Kook, 2022).

In the lyric (4), the lexical unit 'see' is analyzed using the MIPVU procedure (Steen et al., 2010). The basic meaning of 'see' refers to visual perception through the eyes (Cambridge Dictionary, 2026), whereas its contextual meaning in this lyric denotes the mental ability to imagine or foresee success, specifically the dream of becoming a champion. Since the contextual meaning contrasts with the basic meaning but can be understood by comparison, 'see' is identified as a metaphorically used lexical unit. Through this metaphorical use, the abstract concept of victory or the dream of being a champion is construed as something visible and perceptible. The underlying conceptual metaphor can be formulated as BE CHAMPION IS A VISIBLE ENTITY, which ontologically represents victory as a concrete entity. This ontological metaphor grants the abstract goal a form of material existence, reinforcing the idea that success becomes attainable once it is mentally visualized (Lakoff & Johnson, 1980; Kövecses, 2010). This finding differs from the study conducted by Fatwansyah et al. (2022), which analyzes the abstract concept of beauty in the quote "I know the beauty don't come without hurt." Fatwansyah et al. interpret beauty as the result or achievement of the singer's career in the music industry, arguing that the singer must work hard to achieve significant outcomes. In this interpretation, the word hurt is understood metaphorically as hard work required to obtain success. However, according to an analysis applying the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU), the result is notably different. In the quoted sentence, the verb come functions as a Metaphorical Relational Word (MRW), signaling that beauty is conceptualized as an abstract concept capable of movement, almost like a human entity. Consequently, the type of metaphor that emerges shifts from structural to ontological. This difference provides a new contribution by demonstrating that the cognitive construal of abstract concepts in song lyrics can vary depending on the methodological approach, revealing additional layers of meaning that structural analyses alone may overlook. The next lyric illustrates another ontological mapping in Spanish, in which victory is endowed with material properties, reinforcing its conceptualization as something that can be perceived, approached, or possessed.

(5) *"Toca* *la gloria* *junto a mí"*
<u>Take</u> <u>the glory</u> together with me
MRW KW
(Divo & Braxton, 2006).

In lyric (5), the verb '*toca'* is identified as MRW, while la gloria functions as the KW, referring to victory. According to its basic meaning, '*tocar*' (to touch) denotes making physical contact with an object using the hand or another part of the body in Spanish. However, in this context, '*toca'* does not refer to literal touch but to the shared experience or attainment of victory. Since '*Gloria'* is an abstract concept that cannot be physically touched, the contextual meaning contrasts with the basic meaning of '*toca*,' indicating metaphorical use as identified through the MIPVU procedure. This expression thus construes victory as a tangible object that can be touched and shared collectively. The underlying conceptual metaphor is VICTORY IS A TANGIBLE OBJECT, which exemplifies an ontological metaphor by assigning material properties to the abstract notion of victory. The following line shifts the ontological perspective by portraying victory as a living or growing entity.

(6) "There was <u>a dream</u> destined to <u>grow"</u>
KW MRW

(Divo & Braxton, 2006).

In the lyric (6), the lexical unit 'grow' is identified as MRW, while dream serves as the keyword KW, representing the aspirational goal of victory. The basic meaning of grow refers to the process of increasing in size or developing physically (Cambridge Dictionary, 2026). In this context, grow is metaphorically used to indicate the expansion or realization of a dream, which is an abstract concept that cannot literally increase in size. By attributing the property of growth to the dream, the lyric conceptualizes victory as a human-like or living entity capable of development and progress. Following the MIPVU procedure, the contrast between the basic and contextual meanings confirms metaphorical usage. The underlying conceptual metaphor can therefore be formulated as THE DREAM OF VICTORY IS A GROWING ENTITY, exemplifying an ontological metaphor that assigns dynamic, living properties to the abstract notion of victory. Having examined how victory is consistently conceptualized as a concrete, tangible entity in the ontological metaphors, the next subsection shifts to orientational metaphors, in which victory is understood through spatial and directional imagery.

Orientational Metaphor

Unlike ontological metaphors, which assign object-like properties to abstract concepts, orientational metaphors structure victory along axes such as up and down, forward and backward, or high and low, reflecting their evaluative and motivational dimensions in FIFA World Cup songs (Lakoff & Johnson, 2003). The following analysis examines how linguistic expressions metaphorically encode such spatial mappings to conceptualize success and achievement.

(7a) "You are reaching for the sky"
MRW KW.MRW
(Hall, 1994).

(7b) **山 の端から朝日が 昇る。*
Yama no ha kara asahi ga noboru.
mountain From the edge of climb
MRW
"The sun climbs from the edge of the mountain."

In the lyric (7a), the lexical units reach and sky are identified as metaphor-related words (MRWs), while sky functions as the keyword (KW), representing victory in an implicit sense. The basic meaning of sky refers to the area above the Earth, and reach denotes extending one's hand or arm to make contact with something (Cambridge Dictionary, 2026). In this context, victory is metaphorically conceptualized as something located high above, beyond immediate grasp, and requiring effort to attain. According to the MIPVU procedure, this contrast between basic and contextual meanings signals metaphorical use (Steen et al., 2010). The underlying conceptual metaphor can be formulated as VICTORY IS UP or SUCCESS IS UP, exemplifying an orientational metaphor in which spatial directionality structures the abstract concept of victory, reflecting its aspirational and motivational qualities (Lakoff & Johnson, 1980; Kövecses, 2010). However, the analysis of orientational metaphors in the novel *Kimi no Na Wa,* conducted by Wahyuni and Meidariani (2023), demonstrates that sentence (7b) constitutes an orientational metaphor, representing upward spatial orientation as the gradual rising of the sun. In this interpretation, the verb *'昇る,'* which means 'to climb,' is mapped onto the object *'山'* that means 'mountain' in its literal sense. However, the present suggests that this does not reflect a genuine orientational metaphor, but rather an ontological metaphor, because the action of climbing as a Metaphor-Related Word (MRW) is performed by a human entity, which exists as a tangible object or agent. This reinterpretation shifts the categorization from spatial orientation to ontological structuring, highlighting that human-like agency can be projected onto non-human entities to conceptualize abstract events or processes. The difference in perspective provides a new contribution by demonstrating that metaphor identification must carefully consider the role of agency and embodiment, which can significantly alter the classification and cognitive interpretation of metaphors in literary texts.

CONCLUSION

This study has investigated the metaphors of victory in FIFA World Cup songs released between 1994 and 2022, using Cognitive Metaphor Theory (CMT) and the Metaphor Identification Procedure *Vrije Universiteit* (MIPVU) procedure. The findings

indicate that victory is consistently constructed through metaphorical language that transforms an abstract competitive outcome into an experientially grounded concept within global football discourse.

The analysis shows that ontological metaphors are the most dominant in the representation of victory. These ontological mappings endow victory with physicality and agency, allowing it to be perceived as accessible, attainable, and emotionally engaging for a broad audience. In comparison, orientational metaphors occur far less frequently, with only a limited number of instances identified. Notably, in these cases, victory is often implicit, and the metaphorical meaning is primarily carried by spatial and directional expressions themselves. Although less dominant, these orientational metaphors reinforce the aspirational and motivational dimension of victory. In addition to ontological and orientational metaphors, the study also identifies structural metaphors that frame victory through more complex source domains. These structural mappings organize the concept of victory by highlighting progression, effort, and transformation.

Regarding the second research problem, the findings show that the metaphors of victory in FIFA World Cup songs are realized through systematic patterns of Metaphor-Related Words that activate different conceptual mappings. In ontological metaphors, which are the most dominant, Metaphor-Related Words typically function as verbs or attributes that objectify victory, enabling it to be seen, touched, found, held, grown, or celebrated. In contrast, orientational metaphors are comparatively limited in number and rely primarily on spatial and directional expressions to convey metaphorical meaning. In these cases, victory is frequently left implicit, while Metaphor-Related Words such as sky, towards, and stars encode vertical orientation. Through these expressions, victory is positioned as something elevated and aspirational, with the metaphorical force residing largely in the metaphor-related words themselves rather than in explicit keywords. Structural metaphors further shape the linguistic realization of victory by organizing it through extended source domains. Metaphor-Related Words associated with struggle, war, and journey frame victory as a process involving effort, resistance, and movement toward a goal. Additionally, victory adopts symbolic structures related to kingship and freedom, in which metaphor-related words evoke the image of a king who has won and secured power. Through these structural mappings, victory is constructed not only as an outcome of competition but also as a state of legitimate authority, dominance, and emancipation.

Taken together, the findings of this study demonstrate that FIFA World Cup songs construct the concept of victory through a complex interplay of metaphorical patterns that make an abstract achievement tangible, spatially organized, and experientially meaningful. Through these combined metaphorical realizations, victory is presented not merely as an outcome but as a meaningful concept that resonates culturally, emotionally, and socially, highlighting its significance and relevance in shaping collective understanding, motivation, and global identity.

Building on the findings of this study, future research could explore the metaphors of victory in a wider range of genres or cultural contexts to examine whether similar ontological, orientational, and structural patterns emerge. Comparative studies between men's and women's World Cup songs, or between songs produced in different continents, could provide further insight into how cultural and social factors influence the conceptualization and linguistic realization of victory. Additionally, future studies may investigate other abstract values commonly associated with sports, such as teamwork and resilience, using the MIPVU procedure to analyze Metaphor-Related Words and keywords, which could enrich our understanding of how cognitive metaphors shape collective motivation and emotional engagement in global sporting events.

BACK MATTER

Disclosure of Author Contributions

Author 1 : Responsible for conceptualization, methodology, data collection, data analysis, and writing the original draft.

Author 2 : Contributed to reviewing and supervising the research and providing critical feedback on the manuscript.

Author 3 : Contributed to reviewing and editing the manuscript.

Disclosure of Competing Interests

The author(s) declare that there are no competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Disclosure of The Use of AI-Tool and Supportive Applications

During the preparation of this work, the authors used Grammarly to improve grammar, spelling, punctuation, and the overall clarity of the writing. After using this tool, the authors reviewed and edited the content as needed and take full responsibility for the content of the published article.

Disclosure of Publication Agreement

On behalf of all co-authors, the corresponding author, hereby, declare that all authors have reviewed and approved the final manuscript and agree to its publication in this journal. The corresponding author assumes full responsibility for any issues related to authorship, originality, ethics, or publication rights associated with this article.

Disclosure of Ethical Approval and Informed Consent

This research did not involve human participants, animal subjects, or any privacy- or security-sensitive materials. The study utilized only publicly accessible data, and all sources, including websites, URLs, books, and other materials, are transparently disclosed and cited in the manuscript. The author(s) takes full responsibility for the content of the published article due to any potential issue related to the ethical concerns.

Disclosure of Data Availability

The datasets generated and/or analyzed during the current study are available from the corresponding author upon reasonable request.

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