

An Analysis of Metaphor in Lana Del Rey's Selected Song Lyrics

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Abstract

The purpose of this research was to identify and describe the types of metaphor and to analyse the metaphor meanings in Lana Del Rey's selected song lyrics. This study implied a qualitative research design, focusing on the interpretation of meaning rather than statistical measurement. The data were taken from five songs, namely Born to Die, Summertime Sadness, Radio, Young and Beautiful, and Happiness Is a Butterfly, and were analyzed using Stephen Ullmann's theory of metaphor classification and a formalism approach. A total of 14 metaphorical expressions were identified across the five songs. Based on Ullmann's classification, the metaphors consist of 1 anthropomorphic metaphor, 1 animal metaphor, and 12 metaphors from concrete to abstract. These metaphors are used to express various abstract feelings such as love, sadness, happiness, fear, and emotional struggle through concrete images. The meanings of the metaphors depend on the context of the lyrics rather than the literal meanings of the words. Five main themes emerge from the metaphorical expressions: unstable love, temporary happiness, emotional pain, endurance, and personal change. These themes reflect the emotional complexity of romantic relationships, the fleeting nature of joy, the persistence through hardship, and the transformation that follows suffering. This research is expected to contribute to a better understanding of metaphorical language in song lyrics and to serve as a reference for future studies on figurative language in literary works.

Keywords: Metaphor, Song Lyrics, Formalism, Lana Del Rey.

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INTRODUCTION

Literature plays an important role in human life because it helps people express and understand ideas, emotions, and experiences. According to Eagleton (1996:1), literature changes ordinary language by adding rhythm, sound, and emotion, which makes it more powerful and expressive. This means that literature is not just about telling stories, it uses special ways of using language to make meaning more powerful and beautiful. Wellek and Warren (1949:3-5), stated that literature is a creative work that shows human experiences and emotions using language. One important part of literature is figurative language, such as metaphors, similes, and personification. These elements help writers create emotions, make images in the reader's mind, and share ideas in an interesting and beautiful way.

Poetry, according to Abrams (1999:51), is a type of literature that highlights the beauty and rhythm of language. It focuses on elements like meter, sound, and word choice to convey emotions and deeper meanings beyond the literal meaning of the

words. He notes that poetry typically uses figurative language, imagery, and symbolism, and is often structured in verse form. Figurative language is a technique to give ideas in a language more aesthetic and meaningful (Ramdhani, et al., 2024:33). Figurative language, especially metaphors, makes ideas more powerful and helps readers understand and feel the emotions better. Jakobson (1960:370) said that metaphors are very important in poetry because they connect different ideas and emotions. In the past, poetry was only found in books and writings. But today, metaphors occur in a number of ways, including novels, movies, presidential speeches, and even music (Sunandar, et al.) This shows that music, especially song lyrics, is a part of literature.

Several previous studies have examined the use of metaphor in song lyrics across different musical genres and artists. Ramadhika (2022) examined selected songs by Adele using George Lakoff and Mark Johnson's (1980) Conceptual Metaphor Theory, identifying 43 metaphorical expressions categorized into structural (21), orientational (16), and ontological (6) metaphors, revealing that structural metaphor is the most dominant type and indicating that metaphor is widely used to represent emotional experiences and life conditions in the song lyrics. Monika (2023) analyzed metaphor in selected songs from Coldplay's album *Music of the Spheres* using George Lakoff and Mark Johnson's (1980) Conceptual Metaphor Theory, finding that ontological metaphors are the most dominant type, indicating that abstract concepts are frequently expressed through more concrete and structured metaphorical language in the song lyrics. Furthermore, Khaerunnisa (2022) examined metaphor based on human feeling in selected English song lyrics by John Legend, Bruno Mars, Charlie Puth, and Lenka identifying 7 emotional metaphors based on Zoltán Kövecses's theory, revealing that metaphor is widely used to express human feelings such as love, happiness, sadness, and desire in song lyrics. These studies collectively demonstrate that metaphor analysis in song lyrics has been conducted across various artists and theoretical frameworks, yet research specifically focusing on Lana Del Rey's metaphorical expressions from a formalist perspective remains limited, particularly regarding the classification of metaphor types and their thematic meanings.

Despite the growing body of research on metaphor in song lyrics and the popularity of Lana Del Rey as a poetic songwriter, there remains a significant research gap that this study seeks to address. First, existing studies on Lana Del Rey have predominantly focused on her cultural image, performance style, and social influence (Fuchs, 2019:23-41), or on general figurative language analysis without systematic metaphor classification. Second, previous studies on her lyrics have primarily employed cognitive metaphor theory (Lakoff & Johnson, 1980), which emphasizes the conceptual and experiential basis of metaphor, rather than focusing on the intrinsic literary and formal qualities of the metaphors themselves. Third, no previous study has systematically classified Lana Del Rey's metaphors using Stephen Ullmann's typology (anthropomorphic, animal, concrete to abstract, and synaesthetic metaphors), nor has any study applied a formalist approach – which emphasizes close reading of textual elements such as language, imagery, and structure without relying on external biographical or social context (Shklovsky, 1917; Nuriadi, 2016) – to analyze her song lyrics. Fourth, while some studies have quantified metaphorical expressions in other artists' works, a detailed thematic interpretation of how specific metaphor types convey emotional meanings such as unstable love, temporary happiness,

emotional pain, endurance, and personal change in Lana Del Rey's lyrics has not been thoroughly explored. Therefore, this study is important because it fills these gaps by offering a systematic classification and formalist interpretation of metaphors in Lana Del Rey's selected songs, thereby contributing a new analytical perspective to the existing literature on figurative language in contemporary music.

Music today is not only about melody and rhythm, but also about the messages in the lyrics. These lyrics often use figurative language that helps artists to express feelings and ideas. As Abrams (1999:120-123) explains, lyrics are a type of verbal art that mixes language with musical rhythm to create an artistic expression. Therefore, music can be seen as a modern way to create literature, because it helps people share thoughts and feelings in a strong and emotional way.

One example of a musical artist who shows the literary quality of lyrics is Lana Del Rey. Lana Del Rey was born as Elizabeth Woolridge Grant on June 21, 1985, in New York City, US. She is well-known for her poetic and metaphorical lyrics about love, sadness, and self-identity. Her music is not just entertainment, but also a way to express ideas in a meaningful and creative way. For example, in her song *Born to Die* (2012), she uses the line "Feet don't fail me now, take me to the finish line" to show life's journey and its emotional struggles. It doesn't really mean her feet are failing, but it shows that she feels tired, emotionally or mentally, and hopes to keep going until she reaches a goal. The "finish line" here may mean happiness, love, or peace in life. These metaphors are not only creative but also give her lyrics a deeper artistic and emotional meaning.

A review from Fowler (2020) in *The Guardian* (British National Newspaper known for its in-depth journalism and cultural reviews) shows that Lana Del Rey's writing is poetic and filled with poetic words. In her poem *LA Who Am I to Love You*, she describes the city as if it were a person lying next to her, saying, "The city lies in her bed, vaping lightly next to me." This is a metaphor and personification, showing that she often uses poetic language to express emotions. She also writes, "I'm a real poet, my life is my poetry," which shows that she sees her lyrics and life as a form of poetry. This proves that her writing has poetic qualities, especially through the use of metaphors to express deep feelings and experiences.

Although Lana Del Rey's music is very popular and fans often talk about her lyrics, there is still not much academic study about how she uses metaphors in her songs. While some researchers have studied her image, performance, and cultural influence (Fuchs, 2019:23-41), but not many have studied on the poetic aspects of her lyrics. Exploring metaphors in Lana Del Rey's lyrics can help us understand not only her individual style but also how modern music can be used as a literary tool to express human life experiences.

This research will study metaphor in selected song lyrics by Lana Del Rey. The study will identify the metaphor used in her lyrics and interpret their meanings. Lakoff and Johnson (1980:4-6) argue that metaphors shape how we think and understand our world. Therefore, analysing metaphors in song lyrics is important for understanding how artists use language to express their ideas, beliefs, and emotions.

In conclusion, this research focuses on exploring how metaphors are used in song lyrics, with a focus on the music of Lana Del Rey. Her lyrics are filled with poetic expressions that can be studied as a literary work. Through the analysis of selected metaphors in her songs, this study will help us understand the artistic and emotional

impact of her music. It will also show how song lyrics can be used to share deep messages, supporting the idea that music is a rich and meaningful part of literature that deserves academic attention.

METHODS

This research applied a qualitative method to analyse the metaphorical meanings found in Lana Del Rey's selected songs' lyrics. Creswell (1994: 1-2) defines qualitative research as "...an inquiry process of understanding a social or human problem based on building a complex, holistic picture, formed with words, reporting detailed views of informants, and conducted in a natural setting". From this explanation, qualitative research is used to gain a deep understanding of a problem through the analysis of words and data in its natural context (physical field setting). Although this study does not involve fieldwork or direct interaction with human subjects, it still aligns with Creswell's concept of qualitative research because it still follows the principle of analysing data in its natural form, as the lyrics are studied in the original context in which they were written and released and it aims to understand human expressions and experiences as represented through language.

The song lyrics serve as textual data that contain various layers of meaning, especially figurative language such as metaphors, which reflect the emotions of the songwriter. Through the interpretation of this text, this study developed a thorough understanding of how language in lyrics can convey more symbolic or emotional meaning. Thus, this method is suitable for finding the implied messages within the artistic and literary context of the lyrics.

Source of Data

Data are the most important aspect of conducting research. In this study, two data sources were used, namely primary data and secondary data. The primary data are from five selected songs of Lana Del Rey, which are *Born to Die* (2012), *Radio* (2012), *Summertime Sadness* (2012), *Young and Beautiful* (2016), and *Happiness is a Butterfly* (2019). Secondary data are gathered from related articles, books, research reviews on metaphor, and internet sources to support the primary data.

Method of Data Collection

To gather valid data, the researcher used documentation method. Documentation is a method used to obtain data by investigating written sources, images, or works that are directly related to the research focus. It is useful for exploring past events or gaining insights from materials that cannot be obtained through direct observation or interviews (Moleong, 2017:216). In doing so the writer uses some procedures as outlined below:

1. **Browsing the Song:** the researcher browsed all of Lana Del Rey's songs on the internet.
2. **Selecting the Song:** the researcher listened to Lana Del Rey's songs on online platforms such as YouTube or Spotify, and then selected several songs for the research.
3. **Searching the Lyrics:** the researcher searched for their lyrics on websites to make sure that the lyrics matched the songs.
4. **Highlighting the Lyrics:** once the lyrics are found, the researcher carefully reviewed the lyrics and highlighted the parts containing metaphor. These highlighted parts will later be analyzed in detail.

5. **Note Taking of the Data:** the researcher took note of each metaphor in the lyrics to identify the types of those metaphors.

Method of Data Analysis

To provide detailed descriptions, the data were analyzed using Content Analysis. This method involves systematically categorizing and coding textual or visual data in order to identify patterns and themes. It can be used to analyze various forms of data, such as interview transcripts, documents, media content, and social media posts. Since Content Analysis focuses on categorizing elements within a text to identify patterns, it aligns with Formalism theory, which emphasizes close reading and analysis of the text's internal features, such as language, and style without considering external context. The procedures are as follows:

1. **Identification**

In this first step, the researcher identified metaphor found in Lana Del Rey's selected song lyrics. This was done by carefully reading and examining the lyrics to find any metaphor words.

2. **Coding**

After identifying the metaphor, each datum was given a code to organize the data. The code includes the the song abbreviation, and the line number using the format [Song]-[Line], (e.g., BD-7) refers to a metaphor found in Born to Die on line 7. The song abbreviations used were BD = *Born to Die*, SS = *Summertime Sadness*, RD = *Radio*, YB = *Young and Beautiful*, and HB = *Happiness Is a Butterfly*. The line number indicates the position of the metaphor in the lyric.

3. **Classification**

The metaphors were categorized into groups based on their types. The types of metaphors were categorized based on Stephen Ullmann (e.g., Anthropomorphic, Animal, From Concrete to Abstract, and Synaesthetic Metaphor).

4. **Analysis**

The researcher analysed the deeper meaning and implication of each metaphor. This includes exploring how the metaphor enhances the emotion, or message in the lyrics.

5. **Explanation**

In this step, the analysis went further by explaining how each metaphor relates to possible symbolic meanings, which differ from the meaning understood in ordinary language used because they are influenced by the context of their usage.

6. **Conclusion**

In the final step, the researcher drew a conclusion from the analysis. This includes stating which metaphor types are most common and explaining the meaning conveyed through metaphors in the lyrics.

RESULTS AND DISCUSSION

After collecting the data related to metaphors, the researcher found several metaphors used in five selected songs by Lana Del Rey, which are *Born to Die* (2012), *Summertime Sadness* (2012), *Radio* (2012), *Young and Beautiful* (2016), and *Happiness Is a Butterfly* (2019). After analyzing the lyrics, the researcher found a total of 14 metaphors. Based on Stephen Ullmann's theory, four types of metaphor are proposed; however, only three types were found in the data, namely anthropomorphic metaphor, animal metaphor, and from concrete to abstract metaphor. These consist of

1 anthropomorphic metaphor, 1 animal metaphor, and 12 from concrete to abstract metaphors.

More specifically, 5 metaphors were found in *Born to Die*, 2 in *Summertime Sadness*, 3 in *Radio*, 2 in *Young and Beautiful*, and 2 in *Happiness Is a Butterfly*. The following table present the identified metaphors along with their types and meanings.

Table 1. Types and meaning of metaphor in songs' lyrics

No.	Song's Title	Lyrics	Types	Meanings
1	Born to Die (2012)	Take me to <u>the finish Line</u> (BD-5)	From Concrete to Abstract Metaphor	She wants to continue the relationship until it reaches its end.
		Oh, <u>my heart, it breaks</u> every step that I take (BD-6)	From Concrete to Abstract Metaphor	She feels constant emotional pain while moving forward.
		But I'm hoping that <u>the gates, they'll tell me</u> that you're mine (BD-7)	Anthropomorphic Metaphor	She hopes for reassurance that her love will be confirmed.
		And <u>the road gets tough</u> , I don't know why (BD-15, 34, 63)	From Concrete to Abstract Metaphor	She faces increasing difficulties in the relationship.
		<u>The road is long</u> , we carry on (BD-18, 37, 66)	From Concrete to Abstract Metaphor	The struggle will last a long time, but they keep going.
2	Summertime Sadness (2012)	<u>Summertime sadness</u> (SS-2, 14, 31,49)	From Concrete to Abstract Metaphor	She feels happiness and sadness at the same time.
		Honey, <u>I'm on fire</u> , I feel it everywhere (SS-11, 27)	From Concrete to Abstract Metaphor	She feels intense emotion that makes her fearless.
3	Radio (2012)	Their <u>heavy words</u> can't bring me down (RD-3)	From Concrete to Abstract Metaphor	Hurtful criticism no longer affects her.

No.	Song's Title	Lyrics	Types	Meanings
		Boy, I've been <u>raised from the dead</u> (RD-4)	From Concrete to Abstract Metaphor	She has recovered and become stronger after hardship.
		Now I'm in LA and <u>it's paradise</u> (RD-22)	From Concrete to Abstract Metaphor	She feels fulfilled after reaching a better life situation.
4	Young and Beautiful (2016)	Will you still love me When I've got nothing but my <u>aching soul?</u> (YB-11, 28, 47)	From Concrete to Abstract Metaphor	She worries she will not be loved when she has nothing left to offer.
		<u>He's my sun</u> , he makes me shine like diamonds (YB-35)	From Concrete to Abstract Metaphor	Her partner is her main source of happiness and support.
5	Happiness is Butterfly (2019)	<u>Happiness is a butterfly</u> (HB-5, 42)	Animal Metaphor	She sees happiness as beautiful but fragile.
		<u>It (happiness)</u> <u>escapes from my hands</u> into moonlight (HB-7)	From Concrete to Abstract Metaphor	She cannot hold on to happiness for long even when she tries to keep it.

Types of Metaphor in Lana Del Rey's Song Lyrics

1. Anthropomorphic Metaphor

According to Ullmann (1972), an anthropomorphic metaphor occurs when nonhuman entities such as objects, abstract ideas, or natural phenomena are described as if they have human qualities, abilities, or actions. This type of metaphor gives human characteristics, such as speaking, feeling, or acting, to something that is not human in order to create a stronger and more vivid image.

This study found 1 anthropomorphic metaphor in Lana Del Rey's selected song lyrics. The data appears in the song *Born to Die* (1 data). The data is discussed below.

But I'm hoping that the gates, they'll tell me that you're mine (BD-7)

The lyric above contains an Anthropomorphic metaphor. According to Ullmann (1972), anthropomorphic metaphor attributes human characteristics or abilities to nonhuman entities. In this line, the metaphor appears in the clause "*the gates, they'll tell me.*" Grammatically, "*the gates, they'll tell me*" is a clause. It consists of the noun phrase "*the gates*" and the verb phrase "*they'll tell me.*" The word "*gates*" is a plural noun that refers to a physical entrance barrier or doorway, while "*tell*" is a verb that denotes the human act of communicating information through speech, and "*me*" is a pronoun indicating the recipient of that information.

The line "*the gates, they'll tell me*" is classified as an anthropomorphic metaphor because it shows a transfer of human ability to a non-human object. The non-human element in this expression is "*the gates*", which are physical objects that cannot think, speak, or give answers. The human element is the ability to "*tell*", which normally requires consciousness and speech. This type of metaphor is formed when a non-human object is described as if it has human qualities or actions. The resemblance between the human and non-human elements lies in their shared function of giving information or revealing a result. A person can tell something to provide answers, decisions, or confirmation. In the same way, gates can indicate acceptance or rejection through being open or closed, even though they do not literally speak. Both suggest a source that reveals an outcome to someone waiting. In this lyric, the gates are not meant to literally speak, but are presented as if they can give confirmation or judgment. Because a human ability is attributed to a non-human object, this expression belongs to an anthropomorphic metaphor.

2. *Animal Metaphor*

According to Ullmann (1972), an animal metaphor occurs when a person, object, or abstract idea is described through the image or characteristics of an animal. This type of metaphor uses traits commonly associated with a particular animal, such as behavior, appearance, or symbolic meaning, to represent something else.

This study found 1 animal metaphor in Lana Del Rey's selected song lyrics. The data appears in the song *Happiness Is a Butterfly* (1 data). The data is discussed below.

Happiness is a butterfly (HB-5, 42)

The lyric above contains an Animal metaphor. According to Ullmann (1972), animal metaphor is when characteristics of animals are attributed to humans, objects, or abstract concepts in order to describe them figuratively. In this line, the metaphor appears in the clause "*Happiness is a butterfly.*" Grammatically, "*Happiness is a butterfly*" is a clause. It consists of the subject "*Happiness*" and the predicate "*is a butterfly.*" The word "*happiness*" is an abstract noun that refers to a state of pleasure or well-being, while "*butterfly*" is a concrete noun denoting a winged insect known for its light body, beautiful, and fragile.

The line "*happiness is a butterfly*" is classified as an animal metaphor because it describes an abstract emotional state through an animal image. The abstract element in this expression is "*happiness*", which is a feeling that cannot be seen or touched. The animal element is "*the butterfly*", which is a real living creature that can be physically observed and is often associated with beauty, lightness, and fragility. This type of metaphor is formed when an emotion or idea (abstract) is described using an animal image (animal). The resemblance between the abstract and animal elements lies in their shared sense of delicacy and instability. A butterfly moves lightly, cannot be

easily controlled, and can fly away at any moment. In the same way, happiness can feel gentle, fleeting, and difficult to hold onto for a long time. Both suggest something beautiful but temporary. In this lyric, happiness is not literally a butterfly, but is described as one to show that happiness is delicate and easy to lose. Because an abstract emotion is expressed through an animal image, this expression belongs to an animal metaphor.

3. From Concrete to Abstract Metaphor

According to Ullmann (1972), a from concrete to abstract metaphor occurs when we use something that is physical, solid, or visible (something concrete) to talk about something that is not physical or visible (something abstract) and it can also work the other way around.

This study found 12 from concrete to abstract metaphors in Lana Del Rey's selected song lyrics. These data appear in five songs: *Born to Die* (4 data), *Summertime Sadness* (2 data), *Radio* (3 data), *Young and Beautiful* (2 data), and *Happiness Is a Butterfly* (1 data). The data are discussed below.

Take me to the finish line (BD-5)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical object or concept is used to represent an abstract idea, or the other way around. In this line, the metaphor appears in the phrase "*the finish line*." Grammatically, "*the finish line*" is a noun phrase. It consists of a determiner "*the*" and a compound noun "*finish line*". The word "*the*" is a definite article that specifies a particular referent. The noun "*finish*" functions as a modifier indicating completion or the end of an activity, while "*line*" is the head noun that refers to a physical mark or boundary in space used to indicate a limit or endpoint.

The phrase "*finish line*" is classified as a from concrete to abstract metaphor because it shows a transfer of meaning from something physical to something emotional. The concrete element in this phrase is "*the finish line*", which is a real and visible end-point in a race that physically exists and marks where a race ends, while the abstract element is "*the emotional ending of an experience*". This type of metaphor is formed when a real and physical object (concrete) is used to explain an idea or feeling (abstract). The resemblance between the concrete and abstract elements lies in their shared function as a point of completion: in a race, the finish line signals that the struggle, effort, and movement have reached their final stage, while in an emotional context the ending of an experience also marks the completion of a personal struggle or journey, both involving a clear sense of closure after a period of effort, tension, or endurance. In this lyric, the finish line is not used in its literal meaning as part of a race, but to describe the end of an emotional process. Because a concrete image is used to explain an abstract emotional ending, this phrase belongs to a from concrete to abstract metaphor.

Oh, my heart, it breaks every step that I take (BD-6)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical object or process is used to represent an abstract idea or emotional state, and vice versa. In this line, the metaphor appears in the clause "*my heart, it breaks*." Grammatically, "*my heart, it breaks*" is a clause. It consists of the noun phrase "*my heart*" and the verb phrase "*it breaks*." The word "*my*" is a possessive determiner that indicates personal ownership.

The noun *"heart"* is the head of the noun phrase, referring literally to the physical organ that circulates blood in the body. The verb *"breaks"* denotes a physical action in which something solid is damaged or separated into pieces.

The line *"my heart, it breaks"* is classified as a from concrete to abstract metaphor because it shows a transfer of meaning from something physical to something emotional. The concrete element in this expression is *"the heart"*, which is a real and physical organ in the human body, and the action *"breaks"*, which normally refers to physical damage or destruction. Breaking usually happens to objects that can be physically separated or destroyed. The abstract element is emotional pain or emotional suffering, which cannot be touched or physically measured. This type of metaphor is formed when a physical condition (concrete) is used to explain an emotional experience (abstract). The resemblance between the concrete and abstract elements lies in their shared sense of damage and loss of wholeness. When an object breaks, it becomes damaged, fragmented, and no longer functions as before. In the same way, intense emotional pain can make a person feel hurt, weakened, and emotionally shattered. Both suggest a state of injury that changes the original condition into something damaged. In this lyric, the heart does not break in a literal way, but the physical idea of breaking is used to describe emotional pain. Because a physical image of damage is used to represent emotional pain, this expression belongs to a from concrete to abstract metaphor.

The road gets tough, I don't know why (BD-15, 34, 63)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical object or process is used to represent an abstract idea or emotional state, and it can also occur in the opposite direction. In this line, the metaphor appears in the clause *"the road gets tough."* Grammatically, *"the road gets tough"* is a clause. It consists of the noun phrase *"the road"* and the verb phrase *"gets tough."* The word *"the"* is a definite article that specifies a particular referent. The noun *"road"* is the head of the noun phrase, referring literally to a physical path or route used for travel. The verb *"gets"* indicates a process of change or transition, while the adjective *"tough"* describes something that is physically hard, rough, or difficult to pass through.

The line *"the road gets tough"* is classified as a from concrete to abstract metaphor because it shows a transfer of meaning from a physical condition to an emotional experience. The concrete element in this expression is *"the road"*, which is a real physical path that people can travel on, and the word *tough*, which normally describes physical hardness or difficulty in passing through a surface. A road can literally be rough, uneven, or hard to walk on. The abstract element is *"life difficulty or emotional hardship"*, which has no physical form and cannot be seen or touched. This type of metaphor is formed when a physical situation (concrete) is used to explain an emotional condition (abstract). The resemblance between the concrete and abstract elements lies in their shared sense of difficulty during a journey. A physically tough road requires greater effort, endurance, and struggle to pass through. In the same way, emotional hardship in life or relationships also involves struggle, obstacles, and persistence over time. Both suggest that progress becomes harder and demands strength to continue forward. In this lyric, the road is not used to refer to an actual physical path, but to represent life or relationship experience. The toughness does not describe physical texture but emotional struggle. Because a physical image of a

difficult road is used to represent emotional hardship, this expression belongs to a from concrete to abstract metaphor.

The road is long, we carry on (BD-18, 37, 66)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical object or process is used to represent an abstract idea or emotional state, and conversely. In this line, the metaphorical part appears in the clause "*The road is long.*" Grammatically, "*The road is long*" is a clause. It consists of the noun phrase "*the road*" and the predicate "*is long.*" The word "*the*" is a definite article that specifies a particular referent. The noun "*road*" is the head of the noun phrase, referring literally to a physical path used for travel, while "*long*" is an adjective describing physical distance or length in space.

The phrase "*the road is long*" is classified as a from concrete to abstract metaphor because it shows a transfer of meaning from a physical measurement to an emotional experience. The concrete element in this expression is "*the road*", which is a real physical path that people can travel on, and the word "*long*", which normally describes physical distance or length. A road can literally extend far and require a long time to reach the end. The abstract element is the duration or difficulty of life experience or a relationship process, which has no physical form and cannot be measured in actual distance. This type of metaphor is formed when a physical situation (concrete) is used to explain an emotional condition (abstract). The resemblance between the concrete and abstract elements lies in their shared sense of extended effort over time. A physically long road requires patience, endurance, and sustained movement before reaching the destination. In the same way, a long emotional process in life or relationships also demands persistence and time before resolution or fulfilment is achieved. Both suggest that the journey is not quick and requires continued effort to reach the end. In this lyric, the road is not used to refer to an actual physical path, but to represent life or relationship experience. The length does not describe physical distance but the long-lasting nature of emotional struggle or commitment. Because a physical image of a long road is used to represent an extended emotional experience, this expression belongs to a from concrete to abstract metaphor.

Summertime sadness (SS-2, 14, 31, 49)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical situation or time period is used to represent an abstract emotional state, or the other way around. In this line, the metaphor appears in the phrase "*Summertime sadness.*" Grammatically, "*Summertime sadness*" is a noun phrase. It consists of the compound noun "*summertime*" and the head noun "*sadness.*" The word "*summertime*" is a noun referring to the warmest season of the year, a concrete period associated with specific weather and activities, while "*sadness*" is an abstract noun denoting a feeling of sorrow or unhappiness.

The phrase "*summertime sadness*" is classified as a from concrete to abstract metaphor because it combines a concrete seasonal experience with an abstract emotional state in a single expression. The concrete element is "*summertime*", which is a real and joyful season that can be physically experienced through warmth, sunlight, and freedom. The abstract element is "*sadness*", which is an emotional condition that cannot be seen or touched. This type of metaphor is formed when a physical and

observable experience (concrete) is used together with a feeling (abstract) to describe an emotional state. The resemblance between the concrete and abstract elements lies in their shared emotional intensity. Summertime is usually associated with happiness, excitement, and active experiences that make feelings stronger. In the same way, sadness in this context feels stronger because it happens during a season that is normally joyful. Both elements show how happiness and sadness can exist at the same time. The expression "summertime sadness" represents an emotional condition in which positive and negative feelings are experienced at once. Because a concrete season is combined with an abstract emotion in one phrase, this expression belongs to a from concrete to abstract metaphor.

Honey, I'm on fire, I feel it everywhere (SS-11, 27)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical process is used to represent an abstract emotional or psychological state, and conversely. In this line, the metaphorical part appears in the clause "I'm on fire." Grammatically, "I'm on fire" is a clause. It consists of the subject "I" and the predicate "am on fire." The pronoun "I" refers to the speaker, while "fire" is a concrete noun denoting combustion that produces heat and flames. The prepositional phrase "on fire" literally describes a physical state of burning.

The phrase "I'm on fire" is classified as a from concrete to abstract metaphor because it shows a transfer of meaning from a physical condition to an emotional experience. The concrete element in this expression is "fire", which is a real physical phenomenon associated with heat, burning, and visible flames. Fire can be physically seen and felt. The abstract element is "emotional intensity", such as passion or excitement, which cannot be physically seen or touched. This type of metaphor is formed when a physical experience (concrete) is used to explain a feeling (abstract). The resemblance between the concrete and abstract elements lies in their shared sense of intensity and overwhelming energy. Fire produces strong heat, spreads quickly, and difficult to control. In the same way, intense emotions such as passion or excitement can feel powerful, consuming, and hard to contain. Both suggest a state that is highly active and emotionally charged. In this lyric, the singer is not literally burning, but the physical condition of being on fire is used to describe a strong emotional state. Because a physical condition of burning is used to represent emotional intensity, this expression belongs to a from concrete to abstract metaphor.

Their heavy words can't bring me down (RD-3)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical property is used to represent an abstract quality, and vice versa. In this line, the metaphorical part appears in the phrase "heavy words." Grammatically, "heavy words" is a noun phrase. It consists of the adjective "heavy" and the head noun "words." The adjective "heavy" literally describes something with great weight or mass, while "words" is a plural noun referring to units of language used in speech or writing, which do not possess physical weight.

The phrase "heavy words" is classified as a from concrete to abstract metaphor because it combines a concrete physical property with an abstract element in one expression. The concrete element is the word "heavy", which normally refers to physical weight that can be felt when lifting or carrying an object. The abstract element

is “words”, which refer to language or speech and do not have physical weight. Words cannot literally be heavy, but this expression makes them seem like something that can be carried. This type of metaphor is formed when a physical quality (concrete) is attached to a concept (abstract), creating a mixed expression that helps describe a non-physical experience. The resemblance between the concrete and abstract elements lies in their shared sense of burden. A physically heavy object requires effort to carry and can slow a person down. In the same way, hurtful or critical words can create emotional pressure and make someone feel weighed down. Both suggest something difficult to bear and hard to move past. In this line, heavy does not describe actual physical weight, but the emotional burden caused by negative judgment or criticism. Because a physical property of weight is used to describe the bad impact of words, this expression belongs to a from concrete to abstract metaphor.

Boy, I've been raised from the dead (RD-4)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical event or state is used to represent an abstract psychological or emotional condition, and conversely. In this line, the metaphorical part appears in the phrase “*raised from the dead*.” Grammatically, “*raised from the dead*” is a verb phrase. It consists of the past participle verb “*raised*” and the prepositional phrase “*from the dead*.” The verb “*raised*” literally means lifted up or brought back to an upright position, while “*the dead*” refers to people who have lost life, a literal state of biological death.

The phrase “*raised from the dead*” is classified as a from concrete to abstract metaphor because it uses a physical event to describe an emotional condition. The concrete element in this expression is being “*raised from the dead*”, which literally means coming back to life after death and refers to a physical state of the body. The abstract element is “*an emotional or psychological change*”, which cannot be seen or physically proven. This type of metaphor is formed when a physical event (concrete) is used to explain an inner condition (abstract). The resemblance between the concrete and abstract elements lies in their shared sense of new life and change. Coming back from death shows a shift from lifelessness to being alive again. In the same way, a strong emotional experience can make a person feel alive again, refreshed, or full of new energy after feeling empty or hopeless. Both suggest a movement from a weak or painful state to a stronger and more active one. In this line, the singer does not mean that she has actually died, but uses the idea of coming back to life to describe a non-physical experience. Because a concrete event of revival is used to represent an abstract emotional condition, this expression belongs to a from concrete to abstract metaphor.

Now I'm in LA and it's paradise (RD-22)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete place or concept is used to represent an abstract state of happiness or ideal condition, and vice versa. In this line, the metaphorical part appears in the clause “*it's paradise*.” Grammatically, “*it's paradise*” is a clause. It consists of the subject “*it*” and the complement “*paradise*.” The pronoun “*it*” refers to the place mentioned previously, while “*paradise*” is a noun that literally denotes a perfect, heavenly place.

The word “*paradise*” is classified as a from concrete to abstract metaphor because it shows a transfer of meaning from something physical to something emotional. The concrete element in this expression is “*paradise*”, which is commonly understood as a beautiful and perfect place, often imagined as peaceful and heavenly. It refers to a physical location that can be visualized. The abstract element is “*emotional fulfillment or happiness*”, which cannot be seen or touched. This type of metaphor is formed when a real or imaginable place (concrete) is used to explain a feeling or idea (abstract) that has no physical form. The resemblance between the concrete and abstract elements lies in their shared sense of comfort and perfection. A physical paradise is imagined as a place free from pain, stress, or problems. In the same way, a state of deep happiness or emotional fulfillment also feels peaceful, satisfying, and safe. Both suggest a condition where everything feels right and pleasant. In this lyric, the word paradise is not used in its literal sense as a heavenly place, but to describe the singer’s emotional state in a real city. Because a concrete image of a perfect place is used to explain an abstract feeling of satisfaction, this expression belongs to a from concrete to abstract metaphor.

When I've got nothing but my aching soul? (YB-11, 28, 47)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical sensation is used to represent an abstract emotional condition, or the other way around. In this line, the metaphorical part appears in the phrase “*aching soul*.” Grammatically, “*aching soul*” is a noun phrase. It consists of the participial adjective “*aching*” and the head noun “*soul*.” The word “*aching*” literally describes physical pain or soreness in the body, while “*soul*” is an abstract noun referring to the immaterial or spiritual essence of a person, which has no physical form.

The phrase “*aching soul*” is classified as a from concrete to abstract metaphor because it combines a physical sensation with an abstract concept in a single expression. The concrete element in this phrase is “*aching*”, which normally refers to physical pain that can be felt in the body. It describes a real physical sensation. The abstract element is “*the soul*”, which represents a person’s inner self or emotional state and has no physical form. This type of metaphor is formed when a physical sensation (concrete) is directly attached to an inner concept (abstract) to describe a non-physical experience. The resemblance between the concrete and abstract elements lies in their shared sense of pain and discomfort. Physical aching creates a feeling of soreness and ongoing hurt in the body. In the same way, emotional suffering can create deep inner pain that feels heavy and difficult to ignore. Both suggest a lasting and intense feeling of hurt. In this lyric, aching does not refer to literal physical pain in the body, but to emotional suffering. Because a concrete sensation of physical pain is combined with an abstract element of the inner self, this expression belongs to a from concrete to abstract metaphor.

He's my sun, he makes me shine like diamonds (YB-35)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete natural object is used to represent an abstract role or importance, or the opposite. In this line, the metaphorical part appears in the clause “*He's my sun*.” Grammatically, “*He's my sun*” is a clause. It consists of the subject “*He*” and the complement “*my sun*.” The pronoun “*he*” refers to a person, while “*sun*” is a concrete noun denoting the star at the center

of the solar system that provides light and energy to Earth. The possessive determiner “my” indicates personal relation to the speaker.

The phrase “*he’s my sun*” is classified as a from concrete to abstract metaphor because it shows a transfer of meaning from something physical to something emotional. The concrete element in this expression is “*the sun*”, which is a real natural object that provides light and warmth and exists in the physical world. The abstract element is the “*emotional role of the person*”, such as importance, comfort, or happiness. This type of metaphor is formed when a physical object (concrete) is used to explain an emotional relationship or inner experience (abstract). The resemblance between the concrete and abstract elements lies in their shared function of giving warmth and support. The sun provides light, heat, and energy that make life possible and comfortable. In the same way, a deeply important person can provide emotional warmth, safety, and happiness. Both suggest a source of positivity that brightens life and makes it feel better. In this lyric, the sun does not refer to the actual object in the sky, but to a person in the singer’s life. Because a concrete natural object is used to represent an abstract emotional role, this expression belongs to a from concrete to abstract metaphor.

It (happiness) escapes from my hands into moonlight (HB-7)

The lyric above contains a From Concrete to Abstract metaphor. According to Ullmann (1972), this type of metaphor occurs when a concrete physical action is used to represent an abstract emotional experience, and conversely. In this line, the metaphorical part appears in the clause “*It escapes from my hands.*” Grammatically, “*It escapes from my hands*” is a clause. It consists of the subject “*It*,” the verb “*escapes*,” and the prepositional phrase “*from my hands.*” The pronoun “*It*” refers to happiness, an abstract concept, while “*escapes*” is a verb that literally describes a physical act of getting free from confinement. The phrase “*my hands*” refers to body parts used to hold physical objects, indicating a literal action of something slipping away from one’s grasp.

The phrase “*it (happiness) escapes from my hands*” is classified as a from concrete to abstract metaphor because an abstract feeling is described through a concrete physical action. The abstract element in this expression is “*happiness*”, which is not physical and cannot be seen or touched. The concrete element is the action “*escapes*”, which normally happens to physical objects that can move away or slip out of someone’s control, and the image of hands, which are used to hold or grasp something in a physical way. This type of metaphor is formed when a physical action (concrete) is used to explain an emotional condition (abstract). The resemblance between the concrete and abstract elements lies in their shared sense of losing control. When a physical object escapes from someone’s hands, it means the person fails to hold it firmly and it slips away. In the same way, happiness can feel temporary and difficult to keep, as if it disappears even when someone tries to hold onto it. Both suggest something valuable that cannot be fully controlled or permanently possessed. In this line, the pronoun “*it*” refers to happiness, introduced in the previous line “*happiness is a butterfly.*” Escaping from the hands usually describes losing a physical object, but here it is used to describe the difficulty of keeping an emotional state. Because a concrete action of escaping is used to describe an abstract emotional experience, this expression belongs to a from concrete to abstract metaphor.

Meanings of Metaphor in Lana Del Rey’s Song Lyrics

This study analyses the meanings of metaphor found in five songs by Lana Del Rey, namely *Born to Die* (2012), *Summertime Sadness* (2012), *Radio* (2012), *Young and Beautiful* (2016), and *Happiness Is a Butterfly* (2019). These songs were selected because they present deep emotional themes and frequent use of metaphors.

But I'm hoping that the gates, they'll tell me that you're mine (BD-7)

The clause “*the gates, they'll tell me*” expresses meaning through an anthropomorphic metaphor from a formalist perspective. The metaphor lies in the impossible idea that gates could speak or give information, which cannot happen in real life because gates are lifeless objects without thoughts or voices. This metaphor gives the gates a human ability to “*tell*,” as if they have the power to decide whether the speaker’s relationship will succeed or not. After stating in the previous line that *her heart breaks with every step she takes* (BD-6), the speaker appears emotionally hurt but continues moving forward while hoping for confirmation that the person she loves belongs to her. The gates represent a final boundary that can indicate acceptance or rejection, suggesting that the outcome of her feelings will be not controlled by her. The meaning comes from the metaphorical language itself, which turns an ordinary object into a symbol of judgment and certainty. This interpretation is consistent with the theme of enduring love combined with pain and uncertainty, emphasizing the fear that happiness may not last.

In everyday life, this metaphor reflects situations in which people seek reassurance after experiencing emotional pain, especially when they are unsure whether their efforts or feelings will lead to a stable relationship. A person may wait for a clear sign, commitment, or decision from someone they love before feeling secure enough to continue. Overall, the metaphor conveys that the speaker deeply desires certainty that her love will be accepted so that her suffering will not be meaningless, while feeling that the final outcome is beyond her control.

Happiness is a butterfly (HB-5, 42)

The clause “*Happiness is a butterfly*” expresses meaning through an animal metaphor from a formalist perspective. The metaphor lies in the impossible idea that an emotion could literally be a butterfly, which cannot occur in real life because happiness is an abstract feeling while a butterfly is a physical living creature. By describing happiness as a butterfly, the speaker uses the animal’s qualities such as lightness, beauty, fragility, and unpredictability to represent the nature of the emotion. A butterfly moves gently, cannot be easily controlled, and may fly away at any moment, suggesting that happiness is delicate and unstable. This metaphor emphasizes that the feeling is pleasant and attractive but also temporary and difficult to hold. The meaning comes from the metaphorical language itself, which transforms a delicate animal into a symbol of a fleeting emotional experience. This interpretation is consistent with the theme of happiness in an uncertain romantic relationship, highlighting that joyful moments can feel beautiful yet fragile and easily lost.

In everyday life, this metaphor reflects situations in which people experience happiness that appears suddenly but does not last long. Someone may feel joyful during special moments, such as spending time with a loved one or experiencing a peaceful period, while also realizing that the feeling could fade at any time. Overall, the metaphor conveys that happiness is something precious and beautiful but difficult to maintain, encouraging the idea that it should be appreciated while it is present because it may not stay for long.

Take me to the finish line (BD-5)

The phrase “the finish line” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor lies in using a physical endpoint from a race to represent the emotional end of an experience. By mentioning a finish line, the speaker describes her emotional journey as if it were a race that must be completed. This image suggests effort, tiredness, and movement toward an unavoidable end. Appearing after the line “Feet don’t fail me now,” (BD-4) the request to be taken to the finish line shows that she feels exhausted but still wants to continue. The finish line symbolizes the final stage of a difficult relationship or emotional struggle, where everything will eventually stop. The meaning comes from the metaphorical language itself, which turns a familiar image of reaching the end of a race into a symbol of enduring pain until the end. This interpretation is consistent with the theme of love that remains meaningful despite pain and loss, highlighting acceptance of suffering and the idea that the relationship may not last forever but still matters.

In everyday life, the metaphor of a finish line reflects situations in which people keep going through a hard time until it is finally over. Someone may push forward despite being tired because they want closure, relief, or a sense of completion, such as finishing a difficult task, surviving a stressful period, or staying in a situation until it ends. Overall, the metaphor conveys that the speaker is determined to continue the relationship until its natural end, believing that reaching that end is more important than giving up halfway, even if it will be painful.

Oh, my heart, it breaks every step that I take (BD-6)

The clause “my heart, it breaks” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the physical image of a heart breaking to represent emotional pain. By saying that her heart breaks, the speaker shows that her feeling is deeply hurt. The phrase “every step that I take” suggests that this pain continues as she moves forward, not just in one moment but repeatedly. This creates the image of someone who keeps going despite suffering. The meaning comes from the metaphorical language itself, which turns a physical action into a symbol of ongoing emotional pain. This interpretation is consistent with the theme of love that remains meaningful despite pain and loss, showing acceptance of suffering as part of loving someone.

In everyday life, this metaphor reflects situations in which people continue their daily activities while feeling hurt inside. Someone may still work, study, or interact with others even though they are experiencing sadness, loss, or disappointment. The idea that the heart “breaks every step” suggests that the pain stays with them constantly while life goes on. Overall, the metaphor conveys that the speaker is experiencing continuous emotional pain but continues moving forward because stopping is not an option.

The road gets tough, I don't know why (BD-15, 34, 63)

The clause “the road gets tough” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the image of a difficult physical road to describe emotional hardship. By presenting the situation as a road that becomes tough, the speaker describes her experience as a journey that is becoming harder to continue. This image suggests struggle, effort, and tiredness while she is still moving forward. The phrase “I don’t know why” also shows confusion, as if

the problems appear without a clear reason. The meaning comes from the metaphorical language itself, which turns a physical difficulty into a symbol of emotional struggle. This interpretation is consistent with the theme of love that remains meaningful despite pain and loss, showing that strong feelings do not prevent difficulties from happening.

In everyday life, this metaphor reflects situations in which people feel that their life or relationship is becoming harder even though they tried their best. Someone may continue facing problems, stress, or conflict while not fully understanding why things have become so difficult. Describing the experience as a tough road suggests that moving forward requires patience and strength, even when it feels exhausting. Overall, the metaphor conveys that the speaker is going through hardship but continues to move forward, accepting that love does not always make life easier.

The road is long, we carry on (BD-18, 37, 66)

The clause "*the road is long*" expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the image of a physically long road to describe an experience that takes a long time. By describing the situation as a long road, the speaker presents her experience as a journey that requires patience and endurance. The phrase "*we carry on*" shows that the speaker and her partner continue moving forward even though they feel tired or discouraged. This image suggests persistence, as if stopping is not the option despite the difficulty. The meaning comes from the metaphorical language itself, which turns physical distance into a symbol of a long emotional struggle. This interpretation is consistent with the theme of love that remains meaningful despite pain and loss, showing acceptance of suffering and the decision to continue even when happiness is uncertain.

In everyday life, this metaphor reflects situations in which people go through a difficult period that takes a long time to resolve. Someone may stay in a challenging relationship, continue a demanding responsibility, or endure a hard phase in life because they believe quitting will not make things better. A long road suggests that progress may be slow and exhausting, but continuing forward feels necessary. Overall, the metaphor conveys that the speaker chooses to keep going despite hardship, accepting that the journey may be long and painful but still worth continuing.

Summertime sadness (SS-2, 14, 31, 49)

The phrase "*summertime sadness*" expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor combines a concrete season with an abstract emotion. By linking summertime with sadness, the speaker shows that negative feelings exist even during a period that is usually associated with happiness, warmth, and freedom. This contrast suggests that her emotional pain does not disappear despite the joyful atmosphere around her. Instead, the happiness of the season makes the sadness feel more noticeable and fragile. The meaning comes from the metaphorical language itself, which joins a positive setting with a painful feeling to show mixed emotions. This interpretation is consistent with the theme of a romantic relationship that contains both happiness and sadness at the same time, emphasizing that joyful moments can feel intense but temporary because they are followed by the fear of separation.

In everyday life, this metaphor reflects situations in which people experience happiness and sadness at the same time. Someone may be enjoying a special moment,

such as spending time with loved ones or celebrating something meaningful, while also feeling worry, loss, or uncertainty inside. The contrast between summer and sadness suggests that positive experiences do not always remove emotional pain. Overall, the metaphor conveys that the speaker is experiencing beautiful moments that are overshadowed by sadness, creating a feeling that is both comforting and painful because she knows it may not last.

Honey, I'm on fire, I feel it everywhere (SS-11, 27)

The clause “*I'm on fire*” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the physical condition of burning to describe an intense emotional state, which cannot literally happen because the speaker is not actually in flames. By saying she is on fire, the speaker shows that her feelings are extremely strong and overwhelming. The following line “*I feel it everywhere*” suggests that this emotion fills her completely and is difficult to control. The image implies that the feeling spreads through her whole body and mind, making her highly energized. This interpretation is consistent with the theme of a romantic relationship that contains both happiness and sadness, emphasizing how joyful emotions in love can feel powerful and intense even when they are temporary.

In everyday life, this metaphor reflects moments when people feel extremely excited, passionate, or emotionally energized. Someone may feel this way when they fall deeply in love, achieve something important, or experience a thrilling situation. Strong emotions can make a person feel brave, as if the excitement is stronger than any risk. Overall, the metaphor conveys that the speaker is overwhelmed by powerful feelings that give her energy and courage, even though the intensity may not last.

Their heavy words can't bring me down (RD-3)

The phrase “*heavy words*” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the physical idea of weight to describe hurtful or critical speech, which cannot literally happen because words do not have physical mass. By describing the words as heavy, the speaker suggests that they feel like a burden that is difficult to carry. However, the statement that these words “*can't bring me down*” shows that the speaker refuses to be affected by them. This image suggests emotional strength and resilience, as if the negative comments no longer have the power to weaken her. The meaning comes from the metaphorical language itself, which turns physical weight into a symbol of emotional pressure. This interpretation is consistent with the theme of success after a difficult past, emphasizing confidence and inner strength gained from overcoming hardship.

In everyday life, this metaphor reflects situations in which people face criticism, insults, or negative opinions from others. Such comments can feel emotionally heavy and discouraging, especially when they come from important people or are repeated often. However, choosing to not to be brought down by them shows selfconfidence. Overall, the metaphor conveys that the speaker has become strong enough to ignore negativity and continue moving forward without letting others' words control her.

Boy, I've been raised from the dead (RD-4)

The phrase “*raised from the dead*” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the physical idea of coming back to life after death to describe a strong emotional recovery, which cannot literally happen because the speaker has not actually died. By saying she has been raised from the dead, the speaker shows that her past struggles were extremely

painful and made her feel hopeless, but then she never gives up and rise. This image suggests a major change from a weak and broken state to a stronger and more confident one. The meaning comes from the metaphorical language itself, which turns physical revival into a symbol of renewed strength and energy. This interpretation is consistent with the theme of success after a difficult past, highlighting confidence and emotional strength gained after hardship.

In everyday life, this metaphor reflects situations in which people recover from a very difficult period in their lives. Someone may feel completely exhausted or discouraged after failure, loss, or heartbreak, but later regain hope and motivation. Saying they feel *"raised from the dead"* suggests that they feel alive again after reaching their lowest point. Overall, the metaphor conveys that the speaker has overcome severe hardship and now feels stronger, more confident, and ready to move forward.

Now I'm in LA and it's paradise (RD-22)

The clause *"it's paradise"* expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the idea of a perfect or heavenly place to describe a feeling of happiness and satisfaction, which cannot literally happen because the city is not actually a paradise. By calling the place *"paradise,"* the speaker shows that being there makes her feel comfortable, safe, and fulfilled. This image suggests relief after a difficult past, as if she has finally reached a place where life feels better. The meaning comes from the metaphorical language itself, which turns the idea of a perfect place into a symbol of emotional satisfaction. This interpretation is consistent with the theme of success after a difficult past, highlighting confidence, freedom, and a sense of achievement.

In everyday life, this metaphor reflects situations in which people finally reach a condition that feels much better than before. Someone may describe a place or situation as *"paradise"* after getting a good job, moving to a better environment, or achieving an important goal. The word suggests comfort and happiness, even if the situation is not truly perfect. Overall, the metaphor conveys that the speaker feels she has reached a stage of life where she can enjoy the results of her struggles and feel secure about her future.

When I've got nothing but my aching soul? (YB-11, 28, 47)

The phrase *"aching soul"* expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the physical sensation of pain to describe emotional suffering, which cannot literally happen because the soul has no physical form and cannot feel bodily pain. By describing her soul as aching, the speaker shows that her pain is deep and comes from within, not from physical injury. This image suggests that when everything else is gone, only her inner suffering remains. When this line follows the question *"Will you still love me,"* (YB-10), about whether she will still be loved, and also it shows fear and insecurity about being valued only for external qualities. The meaning comes from the metaphorical language itself, which turns physical pain into a symbol of deep emotional hurt. This interpretation is consistent with the theme of fear of losing love because of aging and fading beauty, highlighting uncertainty about whether love can survive when outward qualities disappear.

In everyday life, this metaphor reflects situations in which people feel deeply hurt or insecure inside, even if nothing is physically wrong. Someone may worry about being unloved, rejected, or forgotten, especially when they feel they have

nothing left to offer except their true self. Describing this feeling as an “aching soul” suggests lasting emotional pain that is difficult to ignore. Overall, the metaphor conveys that the speaker fears being loved only for temporary qualities and worries that, without them, she will be left with only her inner pain.

He's my sun, he makes me shine like diamonds (YB-35)

The clause “*He's my sun*” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the image of the sun to describe the importance of a person, which cannot literally happen because a human cannot be the sun. By calling him her sun, the speaker shows that he is so important in her life and gives her warmth, happiness, and support, just as the sun provides light and energy that are essential for life. This image suggests that her emotional wellbeing and confidence depend strongly on his presence. The phrase “*he makes me shine*” supports this idea, showing that she feels more confident, valuable, and happy when she is with him. The meaning comes from the metaphorical language itself, which turns a natural object necessary for life into a symbol of deep emotional importance and dependence. This interpretation is consistent with the theme of fear of losing love because of aging and fading beauty, emphasizing that her sense of worth is closely connected to being loved by him.

In everyday life, this metaphor reflects situations in which someone becomes a very important part of another person's life. A partner, family member, or close friend may give emotional support, comfort, and motivation that make life feel meaningful. Calling someone “*my sun*” suggests that this person is not only a source of happiness but also someone whose presence feels necessary, as if life would feel empty or difficult without them. Overall, the metaphor conveys that he is a deeply important person in the speaker's life, whose presence makes her feel valued, secure, and emotionally supported.

It (happiness) escapes from my hands into moonlight (HB-7)

The clause “*it escapes from my hands*” expresses meaning through a from concrete to abstract metaphor from a formalist perspective. The metaphor uses the physical action of something slipping out of one's hands to describe the loss of happiness, which cannot literally happen because happiness is not a physical object that can be held. By presenting happiness as something that escapes from her hands, the speaker shows that it is fragile and difficult to control. Even when she tries to hold onto it, the feeling does not stay. This image suggests that happiness is temporary and easily lost. The meaning comes from the metaphorical language itself, which turns a physical act of losing an object into a symbol of losing an emotional state. This interpretation is consistent with the theme of happiness in an uncertain romantic relationship, emphasizing that happiness feels beautiful but fragile and difficult to maintain.

In everyday life, this metaphor reflects situations in which people experience happiness that fades even when they try to keep it. A joyful period, relationship, or success may not last as leaving a feeling that something valuable has slipped away. Describing happiness as escaping from one's hands suggests that it cannot be fully controlled or held permanently. Overall, the metaphor conveys that the speaker experiences happiness as something precious but unstable, which can disappear despite her efforts to keep it.

CONCLUSION

Based on the results and discussions, this study concludes that Lana Del Rey's selected song lyrics contain several metaphorical expressions in five songs, which are *Born to Die*, *Summertime Sadness*, *Radio*, *Young and Beautiful*, and *Happiness Is a Butterfly*. Using Stephen Ullmann's theory, four types of metaphor are proposed; however, only three types were found in the data, namely anthropomorphic metaphor, animal metaphor, and from concrete to abstract metaphor. These consist of 1 anthropomorphic metaphor, 1 animal metaphor, and 12 from concrete to abstract metaphors. More specifically, 5 metaphors were found in *Born to Die*, 2 in *Summertime Sadness*, 3 in *Radio*, 2 in *Young and Beautiful*, and 2 in *Happiness Is a Butterfly*.

In terms of meaning, the metaphors reflect various emotional conditions such as unstable love, temporary happiness, emotional pain, endurance, and personal change. The analysis shows that the meaning of each metaphor depends on the context of the lyrics and the theme of the song. Many of these expressions also relate to common everyday experiences, such as facing difficulties, seeking reassurance, recovering from hardship, and trying to maintain happiness in uncertain situations.

Overall, the findings show that metaphor plays an important role in expressing emotional depth and shaping the atmosphere of the songs. Metaphor allows complex feelings to be conveyed more effectively than literal language. These results support the formalist perspective that meaning can be understood from the internal elements of the text, as the metaphors contribute to the themes, tone, and artistic effect of the lyrics.

RECOMENDATION

Based on the findings of this study, future researchers are recommended to conduct further studies on metaphor using different theories or analytical frameworks in order to enrich the understanding of figurative language in literary works. The use of alternative perspectives may provide new insights and allow comparisons with the results of this study.

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