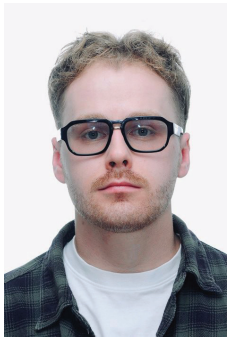




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## **Sandra Degtiar, Saulius Mockus** *Klaipėda University*

### THE LINGUISTIC EXPRESSION OF MELANCHOLY AND ENTHUSIASM IN LANA DEL REY'S SONGS

#### **Abstract**

Linguistic expressions not only give great freedom for the pleasures of the imagination and the emotions, but are also a common way for singers to express the nature of their personal life in an indirect form of communication. Melancholic and enthusiastic musical works can evoke strong emotions in listeners, and analysing their linguistic features can help us understand how they create these emotions. This research analyses numerous linguistic devices to determine how melancholy and enthusiasm are represented in vast Lana Del Rey's discography. Thus, the purpose is to overview Lana Del Rey's entire body of work, understand what emotions are predominant in her music, and what linguistic means of expression are used to convey them. The purpose will be achieved by completing the following tasks: to investigate the notion of linguistic expressions in language;

to review Lana Del Rey's musical works and gather all linguistic expressions in order to classify them according to the emotions that they evoke; to identify linguistic expressions of melancholy and enthusiasm that are used in Lana Del Rey's vast discography and define their characteristics; to determine the most dominant linguistic expression of melancholy and enthusiasm specifying the dominant emotion.

KEY WORDS: linguistic expression, semantics, discourse analysis, emotions, songs.

### **Anotacija**

Kalbinės raiškos priemonės ne tik suteikia didelę laisvę vaizduotei ir emocijoms, bet ir yra įprastas būdas dainininkams netiesiogiai išreikšti savo asmeninio gyvenimo pobūdį. Melancholijos ir entuziazmo kupini muzikiniai kūriniai gali sukelti stiprias emocijas klausytojams, o juose esančių lingvistinių ypatybių analizė gali padėti mums suprasti, kaip jos sukelia šias emocijas. Tyrime analizuojama daug kalbinių priemonių, siekiant nustatyti, kaip melancholija ir entuziazmas vaizduojami plačioje Lanos Del Rey kūryboje. Taigi, šio straipsnio tikslas – apžvelgti visą Lanos Del Rey kūrybą, suprasti, kokios emocijos dominuoja jos muzikoje ir kokios kalbinės raiškos priemonės naudojamos joms perteikti. Tikslas bus pasiektas atlikus šias užduotis: iširti kalbinių raiškos priemonių sampratą kalboje; apžvelgti Lanos Del Rey muzikinius kūrinius ir surinkti visas kalbinės raiškos priemones, siekiant jas suskirstyti pagal emocijas, kurias jos sukelia; nustatyti kalbines melancholijos ir entuziazmo raiškos priemones, naudojamas gausioje Lanos Del Rey kūryboje, ir apibrėžti jų ypatybes; išskirti dominuojančias kalbines melancholijos ir užsidegimo raiškos priemones, nurodant dominuojančią emociją.

PAGRINDINIAI ŽODŽIAI: kalbinė raiška, semantika, diskurso analizė, emocijos, dainos.

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## **Introduction**

Songs have been an important part of our leisure and creativity for centuries. It is a kind of communication that exists in many different genres, allowing us to express our thoughts, feelings and emotions. The form of a song is described as a piece of music containing words that are sung (Hornby 1995, 1133). The short musical product of a song is expressed by lyrics accompanied by an equally important melody. Songs can explore a variety of problems, such as environmental issues, family concerns and personal struggles. If a song is based on difficulties experienced by an artist, it usually informs and provides some advice to the listener, and influences both the reader and the target audience. Various types of research have been conducted to investigate the phenomenon that creates a relationship between the lyrics and the listeners. This social phenomenon takes place when a songwriter expresses their feelings and attitudes through the lyrics of a song, (un)intentionally affecting its listeners psychologically. For instance, a critical discourse analysis of the viral song 'Baby Shark' shows that the image of a shark is used as a metaphor to illustrate hard-working society, the working culture of Koreans, and their attitude towards putting an effort into something (Arif, Triyono 2018, 51). In this case, the use of critical discourse analysis (CDA) can be beneficial for studies that investigate language with a focus on the diversity of

individual speeches or language behaviour, also known as *parole* (Saussure 1959, 13–15). Ideas of ideology, power and history are the most important factors in critical discourse analysis (Wodak, Meyer 2001, 9–11). They expand the concept of CDA by emphasising its ability to examine the role of unfamiliar forces in a discourse. As they note, ‘CDA makes it possible to analyse pressures from above and possibilities of resistance to unequal power relationships that appear as societal conventions.’ Comparing CDA to descriptive discourse analysis, Norman Fairclough (Fairclough 1995, 42) defines descriptive discourse analysis as a goal to describe without explaining further, ‘I am using the term “descriptive” primarily to characterise approaches to discourse analysis whose goals are either non-explanatory or explanatory within “local” limits, in contrast to the “global” explanatory goals of critical discourse analysis outlined above.’ In general, discourse analysis is a rather ambiguous term that basically covers a group of research approaches that aim to examine how language is used in order to find answers to particular questions. It investigates the use of language in particular social contexts, and provides a better understanding of how language works to impact and adjust social forms and meanings regarding knowledge (Tonkiss 2012, 405–423). James Paul Gee (Gee 1999, 97) presents a similar concept, and describes it as a consideration of how written and spoken language represent identities and perspectives of social and cultural backgrounds. Another comparable idea regarding discourse analysis says that the aim of discourse analysis is to discuss and acknowledge the study of language and context (McCarthy 1991, 5). Discourse analysis is linked to semiotics, as it happens within a body of social research that deals with the process of producing meaning through texts and talk. As the research primarily focuses on Lana Del Rey’s immense discography, with an emphasis on melancholy and enthusiasm, its crucial focus is on the meanings of the words in a song. Lyrics are an element of a song created by a lyricist whose main goal is to write a short lyric poem that can be sung and is full of expressive phrases that communicate a person’s personal feelings and thoughts (Hornby 1995, 703). Studying the relationship between music, melancholy and enthusiasm, the role of semantics is central. The term *semantic* derives from the Greek word *semanio*, which means to ‘signify’, indicating that the linguistic branch of semantics is entirely devoted to the study of meaning in language (Crystal 2008, 428–430). Paul R. Kroeger (Kroeger 2018, 4) presents a similar concept of semantics, defining it as the study of meaning. It is also stated that the linguistic branch of semantics is the study of the linguistic meanings of morphemes, words and word units such as phrases and sentences (Fromkin 2000, 371–372). From a linguistic point of view, ‘melancholy is specific in that it is expressed in various forms as a state of mind; at the language level, it is namely a figurative

expression, a metaphor or a symbol, and other methods can be found through various artistic media from the aesthetic point of view' (Kozel 2016, 60). Even though the author's focus in the research is melancholy, it is possible to claim that enthusiasm is expressed through linguistic expressions in the same way as melancholy. In the case of emotional responses in forms of language such as music and poetry, Myfany Turpin and Tonya Stebbins (Turpin, Stebbins 2010, 13) believe that it is a crucial feature for any type of language to be able to produce such responses in different ways. On one hand, in order to provoke emotions, musical genres have different emotional themes, while on the other hand, certain songs can develop emotional responses by using particular words and phrases, or connections between text and music. As for additional explorations to discuss the role of linguistic expressions in delivering certain emotions, the results of a study of Taylor Swift's 1989 album present the importance of figurative linguistic expressions in order to approach the listeners and to create specific conditions for them to feel the message delivered through the lyrics (Isa et al. 2017, 32).

**The purpose** of the article is to overview Lana Del Rey's entire body of work, and understand what emotions are predominant in her music and what linguistic means of expression are used to convey them. This purpose will be achieved by completing the following **tasks**: to investigate the notion of linguistic expressions in language; to review Lana Del Rey's musical works and gather all the linguistic expressions in order to classify them according to the emotions that they evoke; to identify linguistic expressions of melancholy and enthusiasm that are used in Lana Del Rey's vast discography and define their characteristics; to determine the most dominant linguistic expression of melancholy and enthusiasm specifying the dominant emotion.

**The object** of this research is the rendering of linguistic expressions expressing different emotions, such as melancholy and enthusiasm, that tend to occur in Lana Del Rey's musical works. The **methodology** of the research: examples are numerous linguistic expressions that are found after a thorough investigation of Lana Del Rey's immense and expressive discography. The research was conducted using two linguistic approaches. Descriptive discourse analysis was applied in order to identify all existing means of linguistic expressions, whereas critical discourse analysis (CDA) reinforced the research by locating specific emotions conveyed through these expressions. Furthermore, CDA was employed to classify linguistic expressions according to their emotional background, making it possible to determine a wide range of negative and positive shades of emotion. The article analyses the meaning of collected and classified linguistic expressions to understand the emotions conveyed through qualitative means such as figurative language, themes and imagery.

**The motivation for this research** arises from the fact that linguistic expressions are closely related to semantics, which is concerned with meaning. Melancholy and enthusiasm are two emotions discussed in this research, as they oppose each other. In order to express them in a piece of literary work, artists do not avoid the usage of figurative language, which purposely creates certain moods and effects. This analysis is significant, because it gives an insight into how linguistic expressions are conveyed to express concepts such as emotions, more particularly melancholy and enthusiasm, in musical works.

The **material** used in this research is the lyrics of Lana Del Rey's immense discography, with a strong emphasis on emotional expressions and intensity.

### An investigation of Lana Del Rey's discography

A thorough investigation of Lana Del Rey's discography revealed the use of several linguistic expressions to create and express melancholy and enthusiasm, such as hyperbole, metaphor, simile, symbolism, personification, rhyme and alliteration. Linguistic expressions are produced in order to send a particular meaning to an audience via spoken, signed or written form. In fact, linguistic expressions are objects that have meaning in them (Lakoff, Johnson 2003, 146). Specifying the nature of linguistic expressions, figurative language is a rather important aspect of it. Both terms are often used simultaneously as synonyms to substitute for each other. They both explain the same concept: language uses figures of speech in order to say one thing and mean another. Both terms can be identified as imaginative language, which is a way to produce words that mean something other than their literal meaning (Perrine 1988, 565). The expression of emotions through linguistic devices is further reinforced by melody. Slow tempos, minor tonalities and descending melodic lines emphasise melancholy, while major keys and brighter harmonies highlight enthusiasm. Together, linguistic expressions and melody ensure that both emotions are not only conveyed through words but also felt through sound. CDA, being greatly impactful in the investigation of linguistic expressions in songs, is described as a method to explore how the abuse of social problems is performed by text or talk (Van Dijk 2001, 466). Scientists believe that such an analysis does not represent the absolute truth (Jäger, Maier 2009, 36). They also say that studies have been focusing on verbal language rather than other forms of communication (Tenorio 2011, 197). While CDA treats language as a social practice that examines how social powers are enacted, reproduced and resisted in discourse (McLeod 2024, 1), semantics contributes to the research, providing tools such as metaphors or symbols to express figurative language and reveal ideological or emotional nuances (White

2006, 37–69). Additionally, the systemic-functional model emphasises vocabulary and grammar as vehicles of meaning (Lukin 2017, 3). Thus, both frameworks are applied to critically interpret nuanced meaning structures.

**Linguistic Features of Melancholy Representation.** Eric G. Wilson (Wilson 2008, 8) argues that melancholy influences the question of the constant desire for the instability of feelings to give rise to new ways of being and understanding. Moreover, the idea of Sigmund Freud (Freud 1957, 243–258) to describe melancholy is the notion of loss, though the contemporary definition mentions a connection with sorrow rather than loss, as it might be quite limited and deal only with lost love confrontation. Types of melancholy such as the longing to disconnect and disengage, perceptions of separation and finality, outcomes of loss, love in excess, the complexity of emotions, danger, belief in unlimited time, and temporariness, are expressed by different linguistic expressions: *hyperbole* is used to depict the narrator's exaggerated sense of emotional exhaustion and lack of agency, as they sing soft grunge not out of desire, but to escape overwhelming noise and fulfil others' expectations: '*So I do what you want*) / *Singing soft grunge just to soak up the noise*' (Music to Watch Boys). The narrator uses hyperbole to express a strong personal **rejection** of committed relationships, contrasting it with a preference for an independent, luxurious lifestyle, as emphasised by the phrase '*It never felt that right to me*' (Music to Watch Boys). The use of hyperbole '*All I wanna do is get high by the beach*' (High by the Beach) emphasises an intense **desire for mental escape** and carefree enjoyment at the beach, highlighting a longing for solitude and disconnection from all external pressures. The exaggerated statement '*Now that he's gone, I can't feel nothing*' (The Blackest Day) emphasises the narrator's extreme emotional emptiness caused by the lover's disappearance. Using hyperbole, the speaker highlights the intensity of their apathy, with the pronoun 'nothing' stressing the complete lack of feelings due to the absence of the person they were close to. The narrator has been patiently waiting for their loved one during the eventful and exciting summer, described as 'wild' in the phrase '*The summer's wild and I've been waiting for you all this time*' (Salvatore). Although the season was full of adventures, the speaker felt something was missing without the person addressed, and the idiom 'all this time' emphasises the entire duration of their anticipation. '*I'm lying in the ocean, singing your song*' (Dark Paradise) can be interpreted as hyperbole, an exaggerated statement not meant to be taken literally, which expresses the speaker's deep immersion in emotions and intense longing for their lost love. While lying in the ocean and singing might be possible, it is an unlikely practical response, so the speaker uses hyperbole to convey the **depth of their emotional state**. The narrator uses the phrase '*I live to love you*' (Music to Watch Boys) to emphasise

that loving the other person is their sole reason for living. While this expression shows intense love, it may not be hyperbole, but rather a straightforward statement of feelings. However, basing one's entire existence on another person is unhealthy, as it is important to have other purposes beyond relying solely on feelings towards others. The statement '*Life makes sense when I'm with you*' (Freak) expresses joy and purpose found only with their loved one, emphasising the lover's importance. The phrase 'to make sense' is used to emphasise the significant input that the lover has for the purpose of life, although self-worth does not depend solely on relationships. The speaker claims their loved one has nobody but them, despite it not being in style to love them: '*But you don't go 'cause, truly, there's nobody for you but me*' (Honeymoon). This hyperbole suggests the partner has no choice but to stay, which may not be accurate or fair. While the connection may be valued, the other person deserves autonomy. The adverb 'truly' emphasises **desperation and pressure**. To express deep love and compassion, the inability to imagine life apart, the hyperbole '*I adore you, can't you see you're meant for me?*' (Salvatore) is used. The word 'adore' highlights the speaker's strong positive feelings, while 'you're meant for me' reflects a belief in their destined union, which may not be shared by the other person. The verb 'to adore' conveys these intense, almost worshipful emotions. The phrase '*Loving you forever, can't be wrong*' (Dark Paradise) contains hyperbole that exaggerates the fact that their love is so strong it can never be wrong and emphasises the depth of their feelings and their strong emotional attachment. The narrator says, '*I can't survive / If this is all that's real*' (High by the Beach), using hyperbole to express hopelessness in a limited, distressing reality. The noun 'all' emphasises the narrow world they feel trapped in. The hyperbolised statement '*The truth is I never bought into your bullshit / When you would pay tribute to me 'cause I know that*' (High by the Beach) depicts disbelief in admiration and respect. The speaker relied on their own scepticism and saw through the tribute, realising it was not genuine. The adverb 'never' and the idiom 'to pay tribute' make the situation more dramatic and worse. The use of '*We won't survive / We're sinkin' into the sand*' (High by the Beach) emphasises the gravity of the moment, showing no hope left. It can be seen as a variation on the idiom 'to hide your head in the sand', meaning to ignore the seriousness, whereas the verb 'to sink' exaggerates the problem. The theme of experiencing the inability to clarify and communicate feelings is expressed in '*It's hard to express / I can't explain*' (The Blackest Day). The narrator feels frustrated and needs time to process emotions, and the adverb 'hard' highlights the situation. The phrase '*Oh, my heart, it breaks every step that I take*' (Born to Die) uses hyperbole to show the **intensity of the speaker's emotional pain**, which seems to worsen with each step. The exaggeration of

'every step' highlights deep turmoil and the overwhelming nature of heartbreak. Although not literal, this hyperbole conveys the depth of despair and hopelessness, creating a powerful image for the listener. '*Lies can buy eternity*' (Music to Watch Boys) exaggerates lying as a powerful way to achieve eternity, although it is not literal. The verb 'to buy' emphasises lying's exaggerated importance for endless life or unending time. The adverb 'forever' in '*If time stood still, I'd take this moment, make it last forever*' (Freak) emphasises the impossible wish to freeze time and keep the moment for all future time, as the narrator desires to make a happy moment last endlessly.

The author uses *metaphors* extensively to express melancholic emotions. '*Velveteen and living single*' (Music to Watch Boys) refers to the prosperous and sophisticated life of the narrator, emphasising the state of living single. It creates an image of something comfortable but self-contained, where 'velveteen' conveys smoothness and softness, and 'living single' suggests self-sufficiency and a reluctance towards committed relationships. The narrator uses the phrase '*Looking back, my past / It all seems stranger than a stranger*' (Freak) with the metaphor '*stranger than a stranger*' to compare their past experience to something unfamiliar and elusive, emphasising their confusion and detachment through a new perspective. To explore the idea of **ending love** through revenge, the metaphor '*Peace by vengeance, brings the end*' (High by the Beach) is employed to highlight the action of seeking peace through retribution that leads to negative consequences and the eventual collapse of the relationship. The metaphorical statement '*I'm scared that you / Won't be waiting on the other side*' (Dark Paradise) represents the afterlife or a transition, expressing the speaker's fear that the person may not be present after this change, symbolising death, separation, or a shift in the relationship. As for the **finality of the moment**, the phrase '*Choose your last words, this is the last time*' (Born to Die) employs metaphor to create urgency and gravity by suggesting a life-altering decision with no second chance. The usage of the metaphor '*Cause you and I – we were born to die*' (Born to Die) suggests that the relationship is doomed from the start, comparing its inevitable failure to the certainty of death, and emphasising a sense of fatalism, despair and hopelessness. The linguistic metaphorical expression '*It's not easy for me to talk about / I have heavy heartstrings*' (The Blackest Day) portrays deep emotional sorrow, using the image of imaginary heartstrings weighed down by intense feelings to express grief and sadness that are hard to talk about. To describe a tragic moment marked by **loss and grief**, the narrator employs the statement '*It's been the blackest day*' (The Blackest Day), using the colour black to represent deep emotional pain and sadness caused by the loved one's absence. Although the metaphor '*All the lights are sparkling for you it seems*' (Salvatore) describes a joyful past

moment filled with attention or praise, it eventually evokes melancholy as the speaker now views the moment as superficial and no longer feels the same about it. Despite the heat of summer, the metaphor '*The summer's hot but I've been cold without you*' (Salvatore) reflects the narrator's emotional emptiness, highlighting their sadness and disconnection through the contrast between external warmth and inner coldness. To describe the **intense emotional pain** and loss that the speaker feels after their partner leaves, the phrase '*But when you walked out that door / A piece of me died*' (Blue Jeans) is used, suggesting a permanent and irreparable wound to the sense of identity or emotional well-being. The metaphor '*We both know that it's not fashionable to love me*' (Honeymoon) compares being desired to something in style, emphasising the speaker's rejection, isolation, and **feeling of being undervalued** due to others' focus on surface qualities. '*Loving you is hard, being here's harder*' (High by the Beach) expresses the narrator's current struggles, where 'loving you' shows emotional burden, while 'being here' reflects physical difficulty, emphasising that staying in the relationship feels even more challenging than love itself. The use of '*You could be a bad motherfucker*' (High by the Beach), where the narrator does not avoid using vulgar slang to describe the person being addressed, highlights their tendency to appear skilled and impressive in certain situations. While such a figure may be seen as formidable, the qualities described do not make the individual a good person, even if the narrator recognises something striking in them. In '*Dancing in the dark in the pale moonlight*' (Summertime Sadness), 'Dancing in the dark' serves as a metaphor for taking part in risky or taboo activities, while 'in the pale moonlight' adds a dim and mysterious setting. Together, the metaphorical language presents an image of adventurous danger, created through dancing in darkness beneath the pale moonlight. The metaphor '*We're ribbons on ice*' (Music to Watch Boys) compares the two individuals to 'ribbons' moving gracefully together, symbolising both the beauty and **fragility of their relationship**. The narrator suggests that these qualities exist only under certain conditions and are short-lived, with 'ice' representing the delicate and unstable nature that requires careful handling.

Another linguistic expression that the author uses to express melancholy is a simile. '*Every time I close my eyes / It's like a dark paradise*' (Dark Paradise) uses a simile to compare closing one's eyes to a 'dark paradise.' The phrase contrasts beauty and joy (paradise) with fear and uncertainty (dark), suggesting that while retreating inward may feel safe or tempting, it also brings discomfort or pain. The narrator uses the simile '*Think I'll miss you forever / Like the stars miss the sun in the morning sky*' (Summertime Sadness) to express **longing**. The speaker is like the stars, the lover like the sun, always out of reach. The morning sky highlights this contrast, stressing emotional distance and the speaker's deep sense of mis-

sing. Imagery in *'Everything looks better from above, my king / Like aquamarine, ocean's blue'* (Salvatore) describes beauty seen from above. The simile compares the ocean's blue to aquamarine, suggesting calmness, depth, and a serene, possibly post-death, perspective. The use of a simile compares the loved one's singing to doing it 'like a boss', suggesting confidence and skill: *'Beatboxing and rapping in the summer rain / Like a boss, you sang jazz and blues'* (Salvatore). The imagery evokes spontaneity and style, linking the lover to jazz and blues performers. The comparison of the lover to ice and the highlighting of emotional unresponsiveness are presented in *'Ooh-ooh / you're cold as ice, baby'* (Freak). It emphasises a **lack of empathy** and warmth, presenting the individual as distant and emotionally frozen. The speaker uses *'Nothing gold can stay / Like love or lemonade'* (Music to Watch Boys) to compare gold to love and lemonade, emphasising how precious things such as beauty, sweetness or joy are short-lived. It highlights the impermanence of life's most cherished moments, and suggests that they eventually fade, just like love or the taste of lemonade. The simile *'And my heart is like paper, I hate ya'* (Arcadia) shows a comparison of the speaker's heart to paper, emphasising its fragility and vulnerability. Just as paper tears easily, the speaker feels **emotionally damaged**. The word 'hate' reveals strong negative emotion, showing how this pain makes them feel unprotected and easily hurt.

The discography of Lana Del Rey uses the linguistic expression of *symbolism* to depict rather important ideas in her creative works. The use of *'Kiss me hard before you go / Summertime sadness'* (Summertime Sadness) presents two symbols. The phrase 'kiss me hard' symbolises the narrator's desire for a **passionate farewell**, showing the depth of their love. 'Summertime sadness' represents the pain of parting and the fleeting nature of summer, emphasising how all good things must end. The phrase *'Dark blue'* (Honeymoon) symbolises depth, mystery and melancholy. It reflects the speaker's complex emotions, suggesting introspection, sadness and emotional vulnerability. *'Talk 'til we both turn blue'* (Freak) also uses the symbol of blue (turning blue) to express exhaustion from tension. It reflects a long, tiring conversation between the speaker and their lover that leads nowhere, symbolising wasted effort and **unresolved conflict**. The narrator compares their feelings and situation to trigonometry, symbolising complexity: *'I'm not simple, it's trigonometry'* (The Blackest Day). This phrase suggests the speaker is not straightforward but has a complicated personality, like triangles viewed from different angles. The symbolism highlights how understanding someone's personality can be difficult and multifaceted. The use of the statement *'All I hear is Billie Holiday'* (The Blackest Day) informs us that the narrator listens to Billie Holiday's music, symbolising a longing for the past and simpler times.

Her classic music represents timeless art that evokes sadness, nostalgia and melancholy; thus, this symbol emphasises the struggles the narrator faces.

*Personification* expressed in '*Then they took you away / Stole you out of my life*' (Blue Jeans) describes someone taking the speaker's loved one. By saying 'they took you away' and 'stole you out of my life', human actions are given to an abstract force like fate or circumstance, thus emphasising the speaker's feelings of **loss and powerlessness**. In order to give the other person's soul the ability to 'haunt' the speaker and create a feeling of unease, the statement '*Your soul is haunting me / And telling me / That everything is fine*' (Dark Paradise) is employed. Through personification, the speaker shows how the other's memory feels alive and powerful, deeply affecting their emotions. Violence can be imagined with human-like traits: '*We both know the history of violence that surrounds you*' (Honeymoon). Although violence is an invisible force, it is described as surrounding them like people, emphasising how their violent history is always present and impossible to ignore.

Linguistic expression of *rhyme* in '*I got that summertime, summertime sadness / S-s-summertime, summertime sadness / Got that summertime, summertime sadness*' (Summertime Sadness) represents melancholy. The words 'summertime' and 'sadness' rhyme in each line. Additionally, the repeated 's' sound in 's-s-summertime' creates a slant rhyme with 'summertime'. These rhymes add musicality and make the song more memorable. The words 'driving' and 'dying' in '*Wining and dining, drinking and driving / Excessive buying, overdose and dying*' (National Anthem) form a perfect rhyme with the same ending sound. Meanwhile, 'winning', 'dining' and 'buying' have similar sounds, but do not create exact rhymes in the verse. The repetition of 'we were born to die' in '*Cause you and I - we were born to die / We were born to die / We were born to die*' (Born to Die) creates rhyme through the repeated word 'die' at each line's end. This repetition adds musicality and emphasises the idea of a destined, **tragic end**. The words 'away' and 'day' rhyme in the first three lines of '*Ever since my baby went away / It's been the blackest day / It's been the blackest day / And all I hear is Billie Holiday / It's all that I play / It's all that I play*' (The Blackest Day). Also, 'day', 'Holiday' and 'play' rhyme across lines two to six. The repeated phrase 'It's been the blackest day' acts like a chorus, giving the song structure.

*Alliteration* in the phrase '*Get high baby, baby, bye, bye*' (High by the Beach) appears with the repeated 'b' sound in 'baby' and 'bye'. The repetition of the words emphasises the phrase, making it catchy. Alliteration with the repeated 'd' sound in 'deeper' and 'darker' in '*Because I'm going deeper and deeper (Deeper) / Harder and harder (Harder) / Getting darker and darker*' (The Blackest Day) creates an ominous tone. The phrase also repeats 'deeper', 'harder' and 'darker',

emphasising the speaker's growing **struggle and discomfort**. The repeated 'I' sound in 'Billie Holiday' adds a musical quality and emphasises the importance of her music to the speaker: '*And all I hear is Billie Holiday / It's all that I play / It's all that I play*' (The Blackest Day). The repetition of 'It's all that I play' highlights the speaker's fixation or obsession with Billie Holiday's songs, deepening the emotional impact.

**Linguistic features of the representation of enthusiasm.** Examining the opposite of melancholy, psychology suggests that enthusiasm is a condition of extreme interest, energy, and commitment to certain subjects and activities so that issues become possibilities (Moè et al. 2021, 1). The state of enthusiasm is created in the mind and then conveyed through body language, expressions, and different tones of voice. Therefore, there are different methods to express enthusiasm in various song types. For instance, joyful songs full of passion tend to have shorter notes and a correlation between loudness and pitch to express enthusiasm (Chen et al. 2016, 4). However, sounds are not the only tool to approach the analysis of the feeling. Thus, types of enthusiasm such as affection and desire, passion, power and determination, the desire to be praised, and a sense of freedom, are expressed by different linguistic expressions.

To exaggerate their **fascination with beauty**, symbolised by pink flamingos, the speaker uses *hyperbole* in '*Pink flamingos / Always fascinated me*' (Music to Watch Boys). They are drawn to attractive people, knowing that beauty fades, but still staying committed to the search for an ideal partner, seeing it as hopeful rather than harmful. '*You're so fresh to death and sick as ca-cancer*' (Blue Jeans) exaggerates the person's impact, saying they're stylish (fresh to death) and powerful (sick as cancer). These extreme comparisons highlight how overwhelming the person seems, using slang for dramatic effect rather than literal meaning. The phrase '*I would wait a million years*' (Blue Jeans) uses hyperbole to express the speaker's **commitment**. The exaggeration of 'a million years' shows they are willing to wait endlessly, emphasising how much the person means to them. The statement '*I will love you 'til the end of time*' (Blue Jeans) employs hyperbole to show **deep love** and commitment. 'End of time' exaggerates the strength and duration of love, creating an impactful expression not meant to be taken literally. To achieve an exaggerated effect in their action and emotion, the narrator says, '*I sing the national anthem while I'm standing over your body*' (National Anthem). Singing over the body suggests strong feelings of power and control. The speaker uses hyperbole to stress the intensity of their happiness in '*I know if I go, I will die happy tonight*' (Summertime Sadness). The exaggeration shows that they feel so fulfilled that even dying would seem worth it, emphasising joy, freedom and emotional depth.

In the case of enthusiasm, Lana Del Rey's discography contains many *metaphors* as well. The phrase '*Your halo's full of fire*' (Freak) uses metaphor to compare a halo to fire, mixing purity with **passion**. It suggests the person is divine, intense, fiery, exciting, and possibly dangerous. The comparison of the person's eyes to violets, highlighting their delicate beauty and rich colour, is expressed in '*There are violets in your eyes*' (Honeymoon). This creates a vivid image of attraction, showing the speaker's deep **admiration** and desire to cherish that beauty for as long as possible. The statement '*There are guns that blaze around you*' (Honeymoon) contains a metaphorical expression that compares the situation around the person to a violent battleground, emphasising its danger and intensity. Despite this, the speaker remains drawn to, and committed to, the person, showing enthusiasm for their bold personality, even in the face of the threat. The metaphor '*All roads that lead to you as integral to me as arteries*' (Arcadia) directly identifies roads leading to the person with arteries, vital for the body's function. It suggests that these roads are essential to the speaker's well-being, symbolising deep commitment and the importance of that person in their life. The phrase '*Red, white, blue's in the sky / Summer's in the air and, baby, heaven's in your eyes*' (National Anthem) consists of several metaphors to create a vivid image of the speaker's surroundings and feelings. The first metaphor is 'Red, white, blue's in the sky', which refers to the colours of the American flag. It suggests a sense of patriotism and **pride** in the country. The second metaphor is 'Summer's in the air', which evokes a sense of warmth, freedom and joy that is commonly associated with summer. The third metaphor is 'heaven's in your eyes', and it compares the beauty of the person's eyes to the idea of heaven. It suggests that the speaker finds the person incredibly captivating and special. All three linguistic expressions create a powerful image of the narrator's emotions and surroundings. '*Love you more / Than those bitches before*' (Blue Jeans) is a metaphor, though the speaker doesn't use 'like' or 'as', but states directly that their love is greater than for the others. The word 'bitches' is figurative language that shows the speaker's negative feelings towards previous people, emphasising how much deeper their love is for the current person. The metaphor in '*But I'm hoping at the gates, they'll tell me that you're mine*' (Born to Die) compares gates to a symbol of confirmation. The speaker hopes for a sign that their love is real, and the phrase 'they'll tell me that you're mine' helps to express a **desire to possess** the person they love. The statement '*My hot love's full of fire*' (Freak) contains a metaphorical comparison of love with fire, showing it as passionate and intense. It suggests that the speaker's feelings are powerful and consuming. The metaphor 'Feeling electric' found in the use of '*I'm feeling electric tonight*' (Summertime Sadness) expresses strong **excitement and energy**, suggesting that the speaker feels emotionally charged.

'Tonight' emphasises the immediacy of the moment. The linguistic expression of metaphor is used to compare people to guitars, implying control and manipulation: '*Play 'em like guitars, only one of my toys*' (Music to Watch Boys). The speaker treats others like toys, with one, like a guitar, being especially useful or versatile, suggesting mastery, power and emotional detachment. The metaphorical statement '*Anyone can start again / Not through love, but through revenge*' (High by the Beach) uses contrast to show a fresh start, not through love or forgiveness, but through revenge. It emphasises the speaker's emotional shift and their need for closure through vengeance instead of healing. 'The fire' in '*Through the fire, we're born again*' (High by the Beach) suggests that by enduring hardship, one can experience renewal or transformation (born again), symbolising strength, growth, or **personal rebirth** after struggle. The speaker uses metaphor in '*That pump the blood that flows straight to the heart of me / America, America*' (Arcadia) to show a strong emotional or cultural bond with America, as vital as blood flowing to the heart. Repeating 'America' emphasises deep affection and patriotic pride. The comparison of a relationship to a race with a 'finish line' found in '*Take me to your finish line*' (Born to Die), symbolises the end of a journey or goal. The speaker expresses a desire to be part of that journey, showing commitment, support and devotion through all its challenges. The metaphor '*There are roses in between my thighs and fire that surrounds you*' (Honeymoon) symbolises beauty and desire, comparing the speaker's body to roses. The 'fire' around the other person suggests intensity and danger. Together, the imagery expresses the speaker's sensuality, and the powerful, possibly destructive, attraction between them. The comparison of the speaker's body to a map of Los Angeles symbolises that it holds memories, experiences and emotions tied to the city: '*My body is a map of L.A.*' (Arcadia). L.A. represents complexity, glamour and pain, and the phrase suggests the speaker's body reflects all those layers of their personal journey. The metaphor 'I'm your national anthem' as in '*I'm your national anthem / God, you're so handsome*' (National Anthem) compares the speaker to a national symbol, showing that they want to be as important and admirable to their lover as the anthem is to a country. The following phrase 'God, you're so handsome' expresses **reverence** towards the loved one, almost like worship. Together, the lines convey deep identity, purpose and admiration in the relationship. The metaphorical phrase '*And we could cruise to the news*' (Honeymoon) uses 'cruise' to suggest a relaxed, easy way of taking in current events (the news). It highlights a calm, enjoyable approach to staying informed, rather than feeling stressed or overwhelmed. '*Come and take a walk on the wild side*' (Born to Die) employs a metaphor comparing 'taking a walk' to living a wild, adventurous life. The speaker invites the listener to leave their comfort zone and embrace excitement and

risk. 'Wild side' symbolises freedom and exploring the unknown, encouraging new experiences beyond the ordinary.

In order to express enthusiasm, the linguistic expression of *simile* is used to the same extent as in the case of melancholy. The simile in '*Walked into the room you know you made my eyes burn / It was like James Dean for sure*' (Blue Jeans) compares the person's entrance to James Dean's presence, which is captivating, emotional and intense. James Dean's cool, rebellious image highlights the powerful effect the person has on the speaker, making their eyes burn with emotion or desire. The comparison expressed by '*Palms reflecting in your eyes, like an endless summer*' (Freak) links the reflection in someone's eyes to an endless summer, evoking warmth, beauty and timelessness. It highlights the speaker's **admiration and desire** to stay lost in the moment with that person. The use of '*And my lips like the fire licks the bay*' (Arcadia) compares the speaker's lips to fire touching a bay. The simile here suggests their movements are flickering, warm and intense, and evokes passion, beauty and danger, highlighting the speaker's desire and emotional depth. The speaker's posture, like an angel's, depicts grace and confidence in '*I stand straight like an angel, with a halo*' (Arcadia). The 'halo' adds a sense of divinity and holiness, implying the speaker's desire to be admired or seen as pure and powerful. To compare the tracing of the speaker's body to the smooth, controlled motion of a Toyota, the simile '*That you trace with your fingertips like a Toyota*' (Arcadia) is used. It implies that the touch is deliberate, steady and sensual, highlighting the speaker's desire and the intimate connection between them. Another simile that uses a comparison to a kind of vehicle is '*Run your hands over me like a Land Rover*' (Arcadia). Comparing the touch of someone's hands to the motion of a Land Rover, it conveys a sense of **power and control**, suggesting that the speaker experiences the touch as confident and explorative, highlighting themes of sensuality and desire. The phrase '*Sun reflecting in your eyes, like an easy rider*' (Freak) compares the sun in someone's eyes to an easy rider, symbolising freedom, adventure, and a sense of independence or excitement.

Speaking of linguistic expression of *symbolism*, the phrase '*Flames so hot that they turn blue*' (Freak) helps express intense passion. Blue flames, being hotter than others, suggest that the speaker's love or desire is so strong that it becomes dangerous and overwhelming. While it refers to a literal romantic getaway, the phrase '*Our honeymoon*' (Honeymoon) also symbolises the joyful **beginning of a relationship**. It proposes the idea of a time filled with love, passion, discovery, and the hope of a bright future together. The use of '*Money is the anthem of success*' (National Anthem) contains the symbol of money to represent success. It implies that wealth is seen as a key measure of achievement, and reflects how

society often values financial gain as a sign of fulfilment and motivation. The phrase 'land of sweetness and danger' symbolises Saigon as a place that is both tempting and risky, full of **excitement**, but also potential threats: '*Boy, you have landed / Babe, in the land of / Sweetness and danger, Queen of Saigon*' (National Anthem), whereas 'Queen of Saigon' personifies the city as a powerful, commanding figure. Together, these symbols capture the city's complex mix of allure and danger, reflecting the thrill and risks of urban life.

The linguistic expression of *rhyme* between 'well' and 'tell' in the second line, and 'bell' and 'hotel' in the third line, in '*He will do very well, I can tell, I can tell / Keep me safe in his belltower hotel*' (National Anthem) creates a rhythmic pattern that enhances the musicality of the lyrics, making them catchier and more memorable. The statement '*It's a love story for the new age / For the sixth page / We're on a quick, sick rampage*' (National Anthem) contains a rhyme between 'age' and 'page' that links the first two lines, while 'quick' and 'sick' rhyme in the third line. These rhymes create a smooth rhythm and flow, making the verse catchier and more pleasing to the ear.

The repetition of the 'l' sound in 'love to love you' found in the lines '*And I love to love you, boy*' (Music to Watch Boys) creates *alliteration*, making the phrase more melodic and memorable. This sound device highlights the speaker's strong **affection** and adds a lyrical flow to the line. The phrase '*Tell me I'm your national anthem / (Booyah, baby, bow, down, making me so wow now)*' (National Anthem) with repeated 'b' sounds in 'booyah', 'baby' and 'bow' form clear alliteration, adding a catchy rhythm and emphasising the playful, energetic tone of the lyrics. The repetition of the 'sh' sound in the word 'sugar' creates alliteration, while the words 'how', 'now' and 'downtown' form a rhyme: '*Tell me I'm your national anthem / (Sugar, sugar, how now, take your body downtown)*' (National Anthem). Both linguistic devices add musicality and make the song more pleasing to the ear.

## Conclusions

**The results** of the research reveal that Lana Del Rey's extensive discography expresses vividly both melancholy and enthusiasm through rich use of linguistic expressions. A review of her lyrics employs hyperbole, metaphors, similes, symbolism, personification, rhyme and alliteration to evoke many different emotions. The majority of collected and classified linguistic expressions reveal a dominant focus on two opposing emotions, melancholy and enthusiasm. This study highlights how Lana Del Rey skilfully blends these contrasting emotions, demonstrating her lyrical skill and the deep impact of her music on listeners.

The deep emotional effect is reflected in the enduring popularity of Lana Del Rey's music, the number of streams across music platforms, and the popularity of her live performances.

The analysis of Lana Del Rey's lyrics reveals how linguistic expressions in her creative work shape emotional expression. Seven types of linguistic expression are identified in her discography. They are not only stylistic features but also essential devices through which the author constructs different meanings of melancholy and enthusiasm. Hyperbole is often used to intensify types of melancholy such as loss and longing. Metaphors occur in the expression of both emotions; it enables the mapping of complex inner states on to vivid external images, whereas similes provide comparisons that strengthen listeners' engagement. Symbolism (e.g. money, fire, summer) is a central linguistic expression in conveying cultural and emotional meaning, especially in melancholic contexts. Personification appears primarily in melancholic songs. It provides abstract emotions with a human quality, while on the contrary, this linguistic expression is largely absent from enthusiastic lyrics. Rhyme and alliteration enhance musicality and contribute to the memorability of Lana Del Rey's discography, with their relatively equal distribution across both melancholy and enthusiasm. Thus, the use of these patterns shows that melancholy is the more dominant theme in her music. It is characterised by frequent hyperbole, symbolism and personification. The opposing emotion, enthusiasm, relies more on metaphor and simile. Overall, the research reveals that Lana Del Rey's musical work primarily focuses on melancholic introspection, including nostalgia, separation and yearning, while enthusiasm appears as an opposing but less frequent emotional mode.

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### KALBINĖ MELANCHOLIJOS IR UŽSIDEGIMO RAIŠKA LANOS DEL REY DAINOSE

#### Santrauka

Dainos visada buvo svarbi žmonių laisvalaikio dalis, leidžianti įgalinti savo kūrybiškumą. Ši poetinė komunikacijos forma ypatinga tuo, jog kūrėjai turi didelę laisvę vartoti įvairias kalbines raiškos priemones, kuriomis sukuriamas turinys, atskleidžiamos jo arba jos mintys, gyvenimo patirtis ar emocijos. Nere-tai tokios emocijos yra melancholija ir užsidegimas. Šiame straipsnyje rašoma apie tai, kad, analizuojant Lanos Del Rey kūryboje vartojamas kalbines raiškos priemones, galima suprasti, kaip jos sukelia įvairias emocines reakcijas. Lanos Del Rey autoriniuose darbuose vartojamų meninių raiškos priemonių analizė gali padėti mums įvertinti literatūrinę įvairių muzikos kūrinių vertę, t. y. suprasti, kaip muzikos tekstuose vartojamos įvairios kalbinės raiškos priemonės.

Tyrimas atliktas apžvelgiant platų Lanos Del Rey dainų rinkinį. Analizė sutelk-ta į kalbinių raiškos priemonių identifikavimą ir grupavimą pagal jų išreiškiamas emocijas. Melancholijos ir užsidegimo kalbinių raiškos priemonių, tokių kaip hiperbolė, metafora, palyginimas, simbolizmas, personifikacija, rimas ir alite-racija, aptikta daugiausia. Atlikta kalbinė kiekvienos dainos semantikos analizė, siekiant nustatyti kalbines ypatybes, ir teminė analizė, apimanti reikšminius žodžius ar frazes, padedančius nustatyti kalbinės raiškos priemonės sukliamą emociją. Atlikus tyrimą nustatyta, jog dominuojanti kalbinė melancholijos ir užsidegimo raiškos priemonė Lanos Del Rey dainose yra metafora, ji sustip-rina emocinį poveikį. Melancholija išryškėja kaip dominuojanti emocija, kurią žymi didesnis hiperbolių, simbolizmo, personifikacijos ir rimų naudojimas. Tai rodo, kad Lanos Del Rey dainos dažnai tyrinėja melancholiškas emocijas, atspindėdamos jos dėmesį emocinei introspekcijai, nostalgijai ir ilgesio jausmui.