

FIGURATIVE LANGUAGE IN ENGLISH SONG “DIE WITH A SMILE” VIEWED A CONCEPTUAL METAPHOR THEORY

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Abstract

This research aims to identify the types of figurative language and to describe the conceptual meanings based on Conceptual Metaphor Theory in the song “Die With a Smile” by Lady Gaga and Bruno Mars. This study employed a descriptive qualitative method using a cognitive semantic approach. The data were analyzed by classifying the types of figurative language and mapping metaphoric expressions into source and target domains based on Conceptual Metaphor Theory proposed by Lakoff & Johnson (1980). The results show that the song contains metaphor, hyperbole, personification, simile, and repetition, with metaphor as the most dominant type. Based on Conceptual Metaphor Theory, the metaphors are categorized into structural, ontological, and orientational metaphors, with structural metaphors appearing most frequently. Dominant conceptual meanings include “love is a journey,” “love is war,” and “death as fulfillment,” representing emotional struggle, loyalty, urgency, and satisfaction in romantic relationships. These metaphors demonstrate how abstract emotions and romantic experiences are conceptualized through concrete and embodied human experiences. This study concludes that figurative language in the song plays an important role in expressing human cognition, emotions, and life experiences through metaphorical structures, making Conceptual Metaphor Theory (CMT) an effective framework for identifying and describing meaning in popular song lyrics.

Keywords— Conceptual Metaphor Theory, Die with a Smile, Figurative Language, Song Lyrics

Introduction

Language serves as a fundamental tool for human communication, reflecting thoughts, emotions, and experiences. It allows people to share ideas and interact with others through words and symbols (Yusnitasari et al., 2022; Rachmaningtyas et al., 2025; Masruroh et al., 2023). Beyond its sound, form, and structure, language conveys meaning and represents human cognition. In linguistics, this study of meaning is known as semantics, which explores how words relate to one another and how meaning is constructed (Sondakh et al., 2023). As said by Hartman (1972:132, as cited in Prawita et al., 2023), linguistics is the study of language that focuses on its structure, function, and meaning. One important branch of linguistics is semantics, which examines the literal meaning of words and how humans understand meaning from them. This is supported by Rabi’ah, (2023) who analyzed the song “Part of Your World” highlighting that understanding contextual meaning is important in interpreting song lyrics.

Within semantics, there is a branch known as cognitive semantics, which views meaning as being shaped by human thought and experience. This perspective emphasizes that meaning is not arbitrary, but emerges from how humans conceptualize and relate language to real-world



experiences (Mushyrovskaya et al., 2022; Rashad et al., 2024). One of the most influential theoretical frameworks within cognitive semantics is Conceptual Metaphor Theory (CMT) proposed by (Lakoff & Johnson, 1980), which explains how abstract concepts are understood through systematic mappings from concrete domains. Through this perspective, CMT views metaphor not merely as a stylistic device, but as a cognitive mechanism that organizes human understanding of abstract experiences through more concrete domains. Making CMT particularly relevant for interpreting figurative language in song lyrics as reflections of cognitive processes and emotional experiences. This study adopts CMT as the main theoretical framework to interpret figurative language in song lyrics cognitively and conceptually.

Figurative language is a figure of speech used to describe something in order to make it more interesting, give it a deeper and emotional meaning, and make it easier for readers or listeners to understand. This is similar to (Alfiyani, 2021), who states that figurative language is a figure of speech that uses words or symbols that have a different meaning from their original meaning. The use of figurative language helps to ensure that information is received effectively, builds meaningful relationships, and minimizes the risk of misunderstanding (Hasanah et al., 2024). It is widely used in literary including novels, poetry, and song lyrics, writers use it to express complex feelings and ideas in a more alive, meaningful, beautiful, and imaginative way (Hariani et al., 2025). The most commonly used in literary works are hyperbole and metaphor, which not only convey messages directly, but also provide artistic beauty that can arouse the thoughts and feelings of both readers and listeners.

One of the literary arts that widely uses figurative language is song lyrics. Songs are not just entertainment, but also a form of artistic expression that is rich in meaning, where lyrics become a means of conveying messages. In this era, people prefer or enjoy learning in a fun way, one of them through songs. Songs are one of the communication means that can convey messages or ideas, either directly or implicitly (Auliyani et al., 2025). In addition to the song, lyrics also play an important role in conveying emotions, ideas, or describing something that the writer wants to express. Song lyrics are literary works created by writers to convey messages to their listeners. Song lyrics often use figurative language to enhance the beauty and give the song a distinctive character. The use of songs in the learning process makes students more interested and motivated to learn, because songs create a fun learning atmosphere. The use of songs as literary works can improve language comprehension and the ability to interpret meaning (Zamzami et al., 2023). Analyzing figurative language in song lyrics through a cognitive semantic approach can express how emotions and ideas are combined and communicated artistically. Several previous studies have highlighted the use of figurative language in song lyrics, such as (Fajrin & Parmawati, 2021), who found metaphors, hyperbole, and repetition in Bruno Mars' Grenade to convey deep emotions. As shown by Tambunsaribu & Sigalingging (2024), state that figurative language and imagery play an important role in strengthening the expressive power of song lyrics. Meanwhile, the research Simarmata et al., (2021) analysis of Selena Gomez's songs shows that the use of figures of speech can be understood semantically to reveal the hidden meanings in the song lyrics.

One of the interesting songs to analyze is "Die with a Smile," a collaboration between two famous singers, Lady Gaga and Bruno Mars. This song released in August 2024, it falls into the soft rock genre (Setiadi, 2025). The track has won several awards, including Best Pop Duo/Group Performance at the Grammy Awards, and achieved commercial success by topping charts like the Billboard Global 200 for 18 weeks. The song tells the story of a deep love, where someone is willing to face the end of their life as long as they can be with the one they love. The lyrics illustrate sacrifice, loyalty, and the willingness to accept fate happily as long as love remains. Furthermore, this song also represents sacrifice in love. Love is not portrayed as something selfish, but rather as a willingness to share suffering and happiness. The smile at the end of life symbolizes peace of mind, because true love has been fulfilled.

Several studies such as Puspitorini & Hamdani (2021), Sari (2021), and Sutrisno & Lestari (2021), analyze figurative language in song lyrics for expressive-stylistic functions, highlighting the aesthetic and communicative roles of non-literal language, but are descriptive in nature with a focus on classification rather than in-depth conceptual interpretation. Meanwhile, research using Cognitive Semantics, such as Harahap (2021) on the metaphors in Coldplay's

song “Fix You” which express emotions through embodied concepts (light, healing), as shown by Jannah & Istiqomah (2021) using CMT to understand abstract emotions via concrete experiences, shows the potential of CMT but is limited to isolated metaphors rather than the formation of overall meaning. Research gaps include a lack of in-depth conceptual analysis, limited application of CMT in contemporary popular song, and minimal exploration of cognitive processes and emotional manifestations in song lyrics, including the absence of specific studies on the song “Die with a Smile” by Lady Gaga and Bruno Mars.

Based on this background, the research problem in this study is the limited conceptual interpretation of figurative language in popular song lyrics using Conceptual Metaphor Theory. Although many studies identify types of figurative language, few analyze how metaphorical expressions systematically reflect cognitive structures and emotional experiences. Furthermore, no previous study has specifically analyzed conceptual metaphors in the song “Die with a Smile” by Lady Gaga and Bruno Mars.

This study fills that gap by applying conceptual metaphor theory to analyze metaphors and other figurative language in the song “Die with a Smile” by Lady Gaga and Bruno Mars, differing from previous studies that only identified types of figurative language, by exploring how figurative expressions reflect conceptual and emotional meaning. Theoretically, this research contributes to the broader application of conceptual metaphor theory in popular songs by revealing representations of human experiences and emotions through metaphors. In general, this study contributes to the wider application of conceptual metaphor theory in popular songs by revealing descriptions of human experiences and emotions through metaphor.

Therefore, this research aims to analyze the figurative language used in Lady Gaga and Bruno Mars’ song “Die with a Smile” through a conceptual metaphor theory, with specific objectives including identifying figurative language found in the song and describing it based on Conceptual Metaphor Theory (CMT). The research seeks to reveal how figurative expressions enhance the aesthetic quality of the lyrics, construct emotional experiences, and convey abstract ideas that reflect human cognition.

Literature Review

According to Lakoff & Johnson (1980) in “Metaphors We Live By”, Conceptual Metaphor Theory (CMT) explains that metaphors are not only stylistic elements, but basic human mechanisms for thinking and understanding the world. As shown by this theory, people understand abstract concepts by referring to concrete and familiar experiences through a process of conceptual mapping. This mapping occurs between two conceptual domains: the source domain (concrete, based on everyday experience) and the target domain (abstract concepts and ideas). For example, the metaphor “Love Is a Journey” maps elements such as travelers, destinations, and obstacles from the domain of “travel” to the domain of “love”, allowing love to be imagined as a challenging journey.

The CMT categorizes conceptual metaphors into three types; structural, ontological, and orientational Lakoff & Johnson (1980). Structural metaphors describe one concept through another, such as “Argument Is War” (He attacked my argument). Ontological metaphors involve understanding abstract concepts as entities, as in “Mind Is A Machine” (My brain isn't working today). Meanwhile, orientational metaphors are based on spatial experiences, connecting abstract ideas with physical orientation, like “Happy Is Up and Sad Is Down” (I feel happy today). In cognitive semantics, conceptual metaphors embody human cognition through physical experience, making CMT a powerful analytical tool for understanding how language codes concepts and emotions (Evans & Green, 2018). In song lyrics, it reveals expressions of feelings and worldviews through cognitive structures, connecting language, mental images, and emotional experiences.

Figurative language goes beyond literal meaning to create vivid, imaginative, emotional, and complex relationships (Leech, 1969; Keraf, 2004). Figurative language plays an important role in literature and songs by allowing emotions and abstract ideas to be expressed clearly and imaginatively. Based on Kennedy (1983), the main types of figurative language include metaphor, simile, personification, hyperbole, irony, metonymy, and synecdoche.

A Metaphor compares two unrelated things without using “like” or “as”. Example, Time is money. It means realizing how important the time is and should not be wasted. A Simile compares two different things using “like” or “as”. Example, His words are sharps as a knife. It means his word is very hurtful to others. A Personification attributing human characteristics to inanimate object. Example, the wind whispered through the trees. It means the wind sounds as if it can speak. A Hyperbole describes something by exaggerating. Example, I'm waiting for you like a million years. It means that it has been a long time to wait, but not quite a million years. An Irony is used to hide the facts by saying the opposite things. Example, wow, already an hour late but still relaxed. It means teasing people who are late but don't feel guilty about it. A Metonymy using one related word to represent another. Example, we need more hands for this assignment. It means need more people to do it. A Synecdoche using a part to represent the whole. Example, Indonesia won gold medal at the Olympics. It means Indonesia represented all of its athletes.

Previous studies on song lyrics have mostly focused on identifying and categorizing types of figurative language. Although these studies contribute to our understanding of stylistic devices, the studies are often descriptive and do not explore how figurative expressions systematically reflect conceptual mapping. Several studies have applied CMT (Conceptual Metaphor Theory) in song analysis. However, these studies often focus on individual metaphors rather than how various conceptual metaphors interact to construct the overall thematic and emotional meaning of a song.

This study expands on previous song analysis in three significant ways. First, it not only classifies figurative expressions, but also systematically identifies the domains of origin and destination underlying these expressions. Second, it analyses how different conceptual metaphors interact to construct the main themes of the songs, specifically love, sacrifice, and death. Third, this study emphasizes the cognitive and experiential dimensions of metaphors, showing how emotional meaning emerges from structured conceptual mapping rather than from stylistic devices. Thus, this study provides a more comprehensive conceptual metaphor theory interpretation of song lyrics.

Research Method

This research uses a descriptive qualitative method. The descriptive qualitative method provides a description of a phenomenon (Sandelowski, 2000). This method was chosen because this research focuses on describing the figurative language contained in the song “Die with a Smile” by Lady Gaga and Bruno Mars. Through a conceptual metaphor theory, this research aims to reveal the types of figurative language and conceptual meanings expressed in the song lyrics.

The data sources in this study are divided into two categories, namely primary and secondary data sources. The primary data source is the lyrics of the song “Die With a Smile” by Lady Gaga and Bruno Mars. Secondary data sources included relevant theories and previous studies of figurative language and Conceptual Metaphor Theory (CMT), including the work of Lakoff & Johnson (1980) and other references.

This study did not involve human participants. Therefore, there were no participants in this study because the analysis was conducted entirely on song lyrics. This study was a text analysis study, so all data were obtained from written works (song lyrics) and not from research subjects or respondents.

The data in this research was taken from the lyrics of the song “Die with a Smile” by Lady Gaga and Bruno Mars, which were accessed from the official website (<https://Genius.Com/Lady-Gaga-and-Bruno-Mars-Die-with-a-Smile-Lyrics>, 2024). Data sources were also taken from journals, books, and previous studies discussing figurative language and conceptual metaphor theory. The data analyzed were phrases, clauses, or sentences in song lyrics that contained figurative language. The data collection technique used was documentation, which involved reading the song lyrics, identifying lyrics that contained figurative language, and recording all figurative expressions that were found. The researcher read the lyrics repeatedly to gain a comprehensive understanding of the context before

conducting the coding process. Initial coding was conducted using open coding by highlighting all expressions that potentially contained figurative meaning. These expressions were then recorded systematically in an identification sheet. The coding process was conducted carefully and rechecked to ensure consistency in classification.

To distinguish figurative expressions from literal expressions, specific criteria are applied. An expression is categorized as figurative if its literal meaning does not correspond to its contextual meaning in the lyrics. Expressions that need interpretation beyond their direct literal meaning or involve comparisons between fields are classified as figurative. Conversely, expressions whose meaning can be understood directly without the need for reinterpretation are categorized as literal. In the coding process, each type of figurative language was marked using a color-coding system to ensure systematic identification and easy classification to indicate the sequence of identified data. Hyperbole expressions were highlighted in yellow and labelled using specific codes (Y1, Y2, Y3). Personification expression was highlighted in yellow and labelled using specific codes (B1). Simile expression was highlighted in yellow and labelled using specific codes (P1). Repetition expression was highlighted in yellow and labelled using specific codes (GY1). Metaphor expressions were highlighted in yellow and labelled using specific codes (G1, G2, G3). Structural metaphor expressions were highlighted in yellow and labelled using specific codes (Y1, Y2, Y3, Y4, Y5). Ontological metaphor expressions were highlighted in blue and labelled using specific codes (B1, B2). Orientational metaphor expression was highlighted in purple and labelled using specific codes (P1). This coding system helped organize the data clearly and maintain consistency throughout the analysis.

In this research, the main instrument is the researchers themselves, who play a central role in collecting, identifying, and describing the data. The instruments used in this research consist of identification sheets, and conceptual metaphor mapping tables. The identification sheets help classify figurative expressions, while the mapping tables are used to analyze the relationship between the source and target domains in Conceptual Metaphor Theory.

The data were analyzed in two steps. First, the researchers read the entire lyrics carefully, mark all the figurative language expressions found in the lyrics, record the data in the identification table, categorized the types of figurative language, and explain their literal and figurative meaning. Second, metaphorical data was analyzed using Conceptual Metaphor Theory by taking each figurative quotation from the first table, identify the source domain and target domain, determine the type of conceptual metaphor, and describe the conceptual meaning of each metaphor based on the contextual use in the song lyrics.

For example, if song lyrics describe love using the metaphor of a journey, elements such as direction, distance, or destination are interpreted as part of the source domain “journey,” while emotional relationships belong to the target domain “love.” The mapping between these domains shows how abstract emotions are conceptualized through concrete experiences. This example illustrates the procedure used for all metaphorical expressions in the dataset.

To ensure the validity and credibility of data analysis, this study applies theoretical triangulation. Figurative expressions found in song lyrics are analyzed using two different theoretical frameworks. First, the classification of figurative language proposed by Kennedy (1983) is used to identify and categorize types of figurative language. Second, the Conceptual Metaphor Theory (CMT) proposed by (Lakoff & Johnson, 1980) was used to interpret the conceptual meanings underlying these figurative expressions. By comparing and integrating insights from these two theories, the analysis became more comprehensive and reduced the potential for subjective interpretation.

Results and Discussion

Results

This section presents the findings of the analysis of figurative language in the song “Die with a Smile” by Lady Gaga and Bruno Mars. The findings are presented in two sections: the types of figurative language found in the song lyrics, and conceptual metaphors explained based

on the classification of figurative expressions according to CMT. The findings presented in the following table show how figurative expressions reflect the conceptual mapping between the source domain and the target domain that represent human cognition and emotions.

Figurative Language in the Song “Die With a Smile”

Based on the data analysis, the figures of speech found in the song “Die With a Smile” are presented in the following table.

Table 1. Figurative Language in the song “Die With a Smile”

No	Line / Lyric Excerpt	Figurative Expression	Type of Figurative Language	Context / Literal Meaning	Figurative Meaning
1	Wherever you go, that’s where I’ll follow	I’ll follow	Hyperbole	It follows you everywhere you go	A strong sign of loyalty and commitment in relationships
2	Nobody’s promised tomorrow	Promised tomorrow	Personification	tomorrow is a promise	A life full of uncertainty
3	So I’m a love you every night like it’s the last night	It’s the last night	Simile	Love like the last night	Love with all your heart as long as you can and still have time
4	Like it’s the last night	Like it’s the last night	Repetition	Spending the night normally or like any other night	Enjoying the moment as if there is no tomorrow, creating a sense of urgency and intensity.
5	If the world was ending, I’d wanna be next to you	The world was ending	Hyperbole	When the world truly ends, I want to be with you	Love beats all situations
6	If the party was over and our time on Earth was through	The party was over	Metaphor	When the party was over and the life has ended	Everything is temporary, so you must cherish the time and togetherness
7	I’d wanna hold you just for a while and die with a smile	Die with a smile	Hyperbole	Want to hug for a moment and die with a smile	Emphasizing the depth of love
8	Ooh, lost, lost in the words that we scream	Lost in the words	Metaphor	Stuck for words and lost while speaking	Conflicts that make it difficult to understand each other

9	And our love's the only war worth fighting for	Love is war	Metaphor	Love worth fighting for	The struggle in love is important and deserves to be faced
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The results presented in Table 1 show that the song “Die With a Smile” contains various types of figurative language, including metaphor, hyperbole, personification, simile, and repetition. Metaphor is the most dominant figure of speech in the lyrics. Figurative expressions that describe love, loyalty, time, struggle, and death. Metaphor expressions such as “*The party's over*”, “*Lost in the words*”, and “*Love is the only war worth fighting*” are used to describe abstract feelings in a more concrete way. For example, “*Love is the only war worth fighting*” describes love as a battle, meaning that relationships need struggle, patience, and emotional sacrifice. Meanwhile, “*Lost in the words that we scream*” metaphorically shows emotional confusion during arguments, as if the debate disturbs the peace of mind. From this, we can see that love is not just about feelings of happiness or love, but also a complex emotional struggle.

Hyperbole is also found in the expressions “*I'll follow*”, “*The world was ending*”, and “*Die with a smile*”. These expressions exaggerate reality to emphasize emotional meaning. These phrase “*The world was ending*” emphasizes great loyalty in difficult situations, while “*Die with a smile*” shows emotional satisfaction until the end of life. Through hyperbole, the song strengthens the romantic feeling of devotion and emphasizes unconditional commitment.

Personification shows in the phrase “*Nobody's promised tomorrow*”, where the word “*tomorrow*” is presented as a real-life entity that can make promises. This style highlights the uncertainty of the future and strengthens the idea that life is unpredictable, encouraging people to appreciate the present moment. Furthermore, the simile in the phrase “*I love you every night like it's the last night*” compares the common time with the last moment in life. This expression creates emotional urgency and encourages people to love sincerely and intensely as if there were no future left. The repetition line “*Like it's the last night*” strengthens emotional emphasis and reinforces the core theme of the song which is living and loving with full awareness of limited time.

CMT Based Mapping Table in the Song “Die With a Smile”

Based on the analysis, the conceptual metaphors found in the song “Die With a Smile” are presented in the following table.

Table 2. CMT – Based Mapping in the Song “Die With a Smile”

No	Figurative Expression	Source Domain	Target Domain	Type of Conceptual Metaphor	Explanation / Conceptual Meaning
1	I'll follow	Journey/ Movement	Romantic Relationship	Structural Metaphor	The love is seen as a journey taken together
2	Promised tomorrow	Time	Life Uncertainty	Ontological Metaphor	The future is seen as something uncertain and unguaranteed

3	Like it's the last night	End of Time	Intense Love	Structural Metaphor ^{y2}	Strong love is like having limited time
4	The world was ending	World	End of Relationship	Structural Metaphor ^{y3}	Being together in difficult times shows commitment to the people we love
5	Our time on Earth was through	Life	End of Love	Ontological Metaphor	Life is seen as a time that can end
6	Love's the only war worth fighting for	War	Relationship	Structural Metaphor	The conflict of love is described as a battle that deserves to be fought
7	Die with a smile	Death	Happiness	Structural Metaphor	Achieving fulfilment in love at the end of life and dying happily
8	Lost in the words that we scream	Space	Emotional in Love	Orientalional Metaphor	Arguments are understood as a place where someone can get lost

The research using the Conceptual Metaphor Theory (CMT) proposed by (Lakoff & Johnson, 1980), which classifies metaphors into structural, ontological, and orientational metaphors. Furthermore, the most commonly used type of metaphor is structural metaphor, followed by orientational metaphor and ontological metaphor. These findings show that the lyrics of this song use a conceptual metaphorical structure to convey human emotions, understanding, and thoughts through figurative language.

The expressions of structural metaphor such as *"I'll follow"* describe love as a shared journey, emphasizing loyalty, commitment, and direction in a romantic relationship. Similarly, *"Like it's the last night"* conceptualized love as an experience under extreme time pressure, emphasizing urgency and sincerity. *"The world was ending"* shows emotional crisis in love as a global catastrophe, symbolizing deep emotional devastation. *"Love's the only war worth fighting for"* this metaphor frames love as a struggle requiring courage and endurance. Conflict is viewed as meaningful rather than destructive. *"Die with a smile"* conceptualized death as emotional completion. Implying that true love provides ultimate satisfaction even at the end of life.

Ontological metaphors are also found in the lyrics, such as in the phrase *"Promised tomorrow"*, where time is treated as something capable of giving promises, highlighting uncertainty and lack of control over the future. *"Our time on Earth was through"*, which

conceptualized life as something that can be finished or exhausted, reinforcing the finite nature of both life and love. Furthermore, orientational metaphor is found in the phrase “*Lost in the words that we scream*”, where emotional confusion is understood through spatial disorientation. This metaphor reflects misunderstanding, emotional chaos, and instability during conflict.

Discussion

The dominance of structural metaphors in songs shows that love is not only expressed emotionally, but also constructed cognitively as a journey, a struggle, a time-limited experience, and a form of ultimate fulfilment. Meanwhile, ontological metaphors reinforce human awareness of death and uncertainty by treating time and life as concrete objects that can end, orientational metaphors reflect emotional instability and confusion during conflict.

These results are in line with conceptual metaphor theory proposed by (Evans & Green, 2018), who argue that meaning arises from human experiences embedded in the body. In relation to previous studies (Harahap, 2021; Jannah & Istiqomah, 2021), this research offers new contributions through an integrated analysis of figurative language and a comprehensive mapping of Conceptual Metaphor Theory (CMT), revealing not only stylistic functions but also the cognitive and emotional structures behind metaphorical expressions in song lyrics. Therefore, this research contributes to the expansion of CMT's application in popular song analysis and demonstrates that emotional meaning in songs is systematically structured through metaphors, rather than created randomly.

Interestingly, several types of figurative language commonly found in song lyrics, such as irony, metonymy, and synecdoche, were not identified in this dataset. The absence of these figures of speech indicates that the song prioritizes direct emotional imagery and experience over indirect stylistic devices. It indicates a stylistic preference for clarity and emotional intensity. The absence of irony, in particular, reinforces the emotional sincerity of the song, as irony often introduces distance or contrast between the literal meaning and the intended meaning.

Song lyrics often use metaphors to convey love and death, not only emotionally but also cognitively. For example, structural metaphors describe love as a journey, a struggle, limited time, or the highest achievement. Ontological metaphors make us aware of death and uncertainty by treating time and life as real and finite, while orientational metaphors show emotional instability and confusion when conflict arises. Based on Conceptual Metaphor Theory (CMT) Lakoff & Johnson (1980), expressions such as “I'll follow” show love as a journey, “Love is the only war worth fighting” shows love as war, and “Die with a smile” symbolizes death as completion or acceptance. This shows that song lyrics reflect human cognitive and emotional experiences, in line with cognitive semantic theory (Evans & Green, 2018). This research is similar to previous studies (Harahap, 2021; Jannah & Istiqomah, 2021) that also discuss metaphors in song lyrics, but it gives a new perspective because it not only identifies figures of speech but also reveals how metaphors create cognitive and emotional representations through the Conceptual Metaphor Theory.

Thus, these results differentiate this research from previous studies. This study takes a different perspective from previous studies. While other studies only identify figures of speech in song lyrics, this research also examines how these metaphors describe human thoughts and feelings through concept mapping (CMT). This has not been explained in previous studies, especially in the song “Die With a Smile.” Furthermore, this research contributes to expanding the understanding of how metaphorical language in popular songs can reflect human thought processes, emotions, and experiences.

Conclusion

Based on the results of the research, it can be concluded that the song “Die With a Smile” contains various figurative expressions that describe the themes of love, loyalty, struggle, time, and death. Metaphors are the most dominant type of figure of speech, followed by hyperbole, personification, simile, and repetition. Furthermore, structural metaphors appear more commonly than orientational and ontological metaphors. It shows that the song's lyrics

extensively use metaphors to convey the emotional meaning of romantic experiences. Identification using Conceptual Metaphor Theory (Lakoff & Johnson, 1980) found that figurative expressions in the lyrics describe the relationship between concrete experiences and abstract ideas. Concepts such as “Love is a Journey,” “Love is War,” and “Death as Fulfilment” show how love and death are related in the human mind, so that metaphors not only make language more beautiful, but also reflect how humans understand these concepts through life experiences.

This research contributes theoretically because it not only identifies types of figures of speech in song lyrics, but also explains how metaphors construct cognitive and emotional representations through the Conceptual Metaphor Theory. These findings distinguish this research from previous studies, which generally focus on classifying figures of speech without examining how they work in shaping conceptual meaning. This study not only identifies the types of stylistic devices used, but also shows how metaphors are connected and together form the meaning and theme of the song. This means that the meaning in song lyrics does not come from a single word, but from metaphors that are arranged in a structured way. This shows that metaphor analysis can serve as a link between studies of language style and studies of the relationship between language and ways of thinking, thus widening the ways readers or listeners understand songs.

For further research, it is recommended that the Conceptual Metaphor Theory be applied to songs from different genres, so that understanding of the relationship between language, emotions, and human thinking can be broadened. Future research could also examine how metaphors in songs influence readers' interpretations and emotional experiences, so that the study of metaphors in lyrics can develop not only in terms of text, but also in terms of the process of meaning receiving by readers. This study focuses on a specific song, so the results describe figurative meanings and metaphors in a specific context. However, these findings are still useful for understanding how songs express human emotions and experiences through metaphors. This reinforces the application of Conceptual Metaphor Theory in popular songs and demonstrates its relevance in explaining how artistic language depicts human experiences. Further research could examine more songs to provide a broader and deeper understanding.

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