

LINGUISTICS AND VIETNAMESE LINGUISTICS

**AN ANALYSIS OF METAPHORICAL TERMS
IN TAYLOR SWIFT'S 1989 ALBUM****NGUYEN THI HONG NHUNG* - PHAM THI NGUYEN AI****

ABSTRACT: This research focuses on identifying the types of metaphors in the lyrics of the *1989* album by Taylor Swift and analyzing their meaning, using a mixed-methods approach. The analysis involved careful listening to and reading the song lyrics, and categorizing metaphorical terms. The theoretical framework applied in this study is based on the metaphor theory introduced by Lakoff and Johnson (1980). 221 metaphorical terms were discovered across 13 songs in the album. Specifically, there were 109 instances of structural metaphors (49.3%), 31 instances of orientational metaphors (14%), and 81 instances of ontological metaphors (36.7%). These metaphors enrich the storytelling of the songs, making them more engaging and effectively conveying emotional depth. This study suggests the potential for further research into metaphor usage across various musical genres and artists.

KEY WORDS: Metaphor; figurative language; 1989 album; song lyrics; Taylor Swift.

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1. Introduction

Language, as a fundamental aspect of human interaction, serves as a conduit for expression, communication, and understanding. Through language, individuals convey thoughts, emotions, and experiences, weaving intricate narratives that resonate with audiences at both personal and universal levels (Kövecses, 2020). Within the realm of music, artists use the power of language to create song lyrics that grab listeners' attention, giving insights into human feelings and the ups and downs of life.

Taylor Swift's (Taylor Swift will hereafter be cited within the text as Taylor) *1989* album stands as a testament to the transformative power of language within the context of contemporary music. With its infectious melodies, poignant lyrics, and evocative storytelling, *1989* has left an indelible mark on popular culture, garnering critical acclaim and commercial success worldwide (Elliott, 2024).

According to Firdaus (2013), lyrics are created to facilitate communication between the writer and their audience. Lyrics carry a message for the listeners of the songs, and they may contain the songwriter's experiences and ideas. This message is reflected in the use of metaphorical language. The significance of Taylor's use of metaphor and imagery within the *1989* album lies not only in its artistic merit but also in its ability to resonate with audiences on a deeply personal level. Each song within the album serves as a window into Taylor's psyche, offering insights into her thoughts, emotions, and aspirations. Through the lens of metaphor, Taylor transforms the ordinary into the extraordinary, infusing her lyrics with layers of meaning and depth.

Compared to everyday language, song lyrics often use unusual words. As Setiawati and Maryani (2018) stated, "There is hidden meaning in song lyrics" (p. 261). Understanding these lyrics can reveal deeper messages conveyed through metaphors. Yet, even with comprehension, listeners often interpret songs differently, projecting their own understanding onto the lyrics, ignorant of the songwriter's true intention. Consequently, the meaningful words within song lyrics carry significant weight, demanding an adeptness in expressing ideas through metaphors.

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This research aims to investigate the frequency and usage of metaphorical terms in the lyrics of Taylor Swift's 1989 album. Specifically, this study seeks to quantify the occurrences of metaphorical language and analyze how these metaphors are employed to convey meaning throughout the album's songs. Therefore, the research seeks to address the following questions: 1/ What is the frequency of metaphorical terms in the lyrics of the 1989 album?; 2/ How are metaphorical terms used in the lyrics of the 1989 album?

2. Literature review

2.1. Metaphor

Metaphor is a foundational form of figurative language. Metaphors are used to make indirect comparisons between two things without explicitly stating their similarity. They are concise and impactful, involving two components: the first is the real entity being described as an object, and the second is the comparison drawn between this reality and another concept (Tarigan, 1995, as cited in Lukmana et al., 2019). The comparison enhances meaning, evoking vivid mental images and fostering nuanced interpretations (Gibbs, 1999). An example of a metaphor is given as follows:

In the metaphor "Time is a thief", time is not literally a thief, but the comparison suggests that time takes away moments and experiences in a way similar to how a thief steals possessions. This metaphor evokes the idea of time's relentless passage and the loss of precious moments, adding depth and imagery to the concept of time.

2.2. The theory of metaphors by Lakoff and Johnson (1980)

Lakoff and Johnson, in their book *Metaphors We Live By*, marked a significant change in how metaphor is studied. They argue that metaphors influence our entire thinking process and behavior, shifting their perception from just a literary tool to the basis of our understanding, as Jakubowsky (1999) pointed out. Lakoff and Johnson (1980) illustrate how we often use war-related language to talk about arguments, showing that the idea of war is used as a metaphor for argument in our daily conversations. Lakoff and Johnson (1980) suggest that our thinking about arguments and our behavior during arguments are shaped by this metaphor - we see arguments as battles to be won or lost, opponents to be defeated, and positions to be defended. Despite the differences between their three types of metaphor (structural, orientational, and ontological), they share a common assertion that metaphors extend beyond mere literary tools, shaping our thoughts and behaviors while laying the groundwork for our conceptual framework (Jakubowsky, 1999).

Lakoff and Johnson's (1980) types of metaphor are presented as follows:

- *Structural metaphors*: Structural metaphors involve mapping one conceptual domain onto another, highlighting similarities in structure and organization. For example, the metaphor "ARGUMENT IS WAR" conceptualizes arguments as battles, framing discourse in terms of conflict and victory.

- *Oriental metaphors*: Oriental metaphors establish spatial orientations to convey abstract concepts. These metaphors rely on spatial relationships such as up-down, front-back, and inside-outside to express metaphorical meanings. For instance, the metaphor "HAPPINESS IS UP" associates positive emotions with upward movement, while "SADNESS IS DOWN" links negative emotions with downward movement.

- *Ontological metaphors*: Ontological metaphors shape our understanding of abstract concepts by grounding them in concrete, tangible experiences. These metaphors establish fundamental ontological categories that structure our perception of the world. For example, the metaphor "LOVE IS A JOURNEY" frames romantic relationships as a voyage with stages, destinations, and obstacles.

2.3. Previous studies related to metaphorical language in song lyrics

The exploration of metaphorical language within song lyrics has been a subject of interest and inquiry across various disciplines. Scholars (e.g., Lestari, 2017; Ndraha, 2018; Rahmadhanti et al., 2022) have examined the diverse range of metaphorical expressions utilized by songwriters,

analyzing their semantic nuances, rhetorical functions, and cultural significance to convey emotions, narratives, and themes within their music.

Regarding the metaphorical language in song lyrics, Ndraha (2018) found a total number of 19 metaphors used in Westlife's song lyrics, consisting of six types. They were active metaphor, inactive metaphor, asymmetric metaphor, subjective metaphor, dead metaphor, and mimetic metaphor, based on Goatly's (1997) framework of metaphor. The subjective metaphor, which has been found 6 times, is the dominant. The results indicate that the use of metaphors plays a crucial role in conveying ideas and enhancing the song's appeal. Metaphors can make the lyrics more engaging and meaningful, although they may sometimes be challenging to interpret. Despite this difficulty, many songwriters, including those of Westlife, utilize metaphors to enrich their lyrics and captivate listeners.

Rahmadhanti et al. (2022), in their study, have found four existing types of metaphors in the song *Different World* by Alan Walker. They were metaphor sentence, metaphor predicate, metaphor nominative objective, and metaphor nominative subjective. The overall analysis of the song *Different World* suggests that rapid advancements in technology are impacting the future in negative ways. The song highlights how the Earth is suffering due to pollution, waste, and global warming. It depicts a world where environmental damage is becoming increasingly severe. Through its lyrics, the song encourages people to take action to protect the environment. It promotes recycling plastic waste, avoiding littering, and replanting trees to help preserve the beauty of nature.

Lestari (2017), in her bachelor thesis, based on Lakoff and Johnson's (1980) metaphor theory, has found three types of metaphors in the song lyrics of *Green Day*, which are structural metaphor, orientational metaphor, and ontological metaphor. The ontological metaphor is the most frequently used type in the song lyrics. She claimed that metaphor is more than just a linguistic feature; it reflects the way we think and is commonly used in everyday life. People's word choices are influenced by their experiences, background, and culture, making metaphor a structured and meaningful aspect of language. In political texts, such as the lyrics of *Green Day*, metaphors are used flexibly to convey deeper meanings. These metaphors help express critical views on the country's poor conditions and dissatisfaction with the government's failure to support society.

While research surrounding figurative language in music songs has grown over the years, there remains a lack of specific studies regarding metaphorical language. In the field of metaphorical language in song lyrics, researchers still examined one specific song only (Ndraha, 2018; Rahmadhanti et al., 2022; Lestari, 2017; Jati, 2020). Therefore, there are still few studies on metaphorical language for an entire album, particularly Taylor's 1989 album, which is explored in the current study.

3. Methodology

This study adopts a mixed-methods approach, combining both qualitative and quantitative research methods to examine the use of metaphors in the lyrics of Taylor's 1989 album. Taylor Swift is an American singer-songwriter whose songwriting is known for its depth and layers of meaning, drawing listeners in with her storytelling. Taylor's 1989 album, released in 2014, represents a pivotal moment in Taylor's artistic evolution, marking a shift from her country music to pop music. The quantitative component enables the measurement of the frequency and types of metaphors across the album, while the qualitative component provides a deeper exploration of the meanings and interpretations of these metaphors within their lyrical contexts. The qualitative component involves a descriptive qualitative approach to explore the figurative language, particularly focusing on metaphorical expressions, in the lyrics of Taylor's 1989 album.

The primary data source for this study consists of the lyrics from all 13 songs in Taylor's 1989 album (original version). The analysis was conducted in several steps: 1) Listening to and reading the Lyrics: Each song was listened and the lyrics were read repeatedly and thoroughly to ensure a comprehensive understanding; 2) Identifying metaphorical terms based on the metaphor identification procedure developed by Group (2007): Establish its meaning in context, take into

account what comes before and after the lexical unit, determine if it has a more basic contemporary meaning in other contexts than the one in the given context, and decide whether the contextual meaning contrasts with the basic meaning but can be understood in comparison with it; and 3) Categorizing metaphors based on Lakoff and Johnson's (1980) theory of metaphors, including structural, orientational, and ontological metaphors.

4. Findings and discussion

This section reports and discusses the findings of the research. It contains two main parts. The first part presents the frequency of metaphorical terms used in Taylor's 1989 album. The second part is the analysis of specific examples from the album, which are categorized into three types of metaphors according to Lakoff and Johnson (1980), namely Structural metaphors, Orientational metaphors, and Ontological metaphors.

4.1. The frequency of metaphor terms in Taylor's 1989 album

Table 1. The frequency of metaphor terms in the 1989 album

Name of the songs	Total number of instances n	Structural Metaphors n(%)	Orientational Metaphors n(%)	Ontological Metaphors n(%)
<i>Welcome to New York</i>	8	6 (75)	0 (0)	2 (25)
<i>Blank Space</i>	33	28 (84.8)	2 (6.1)	3 (9.1)
<i>Style</i>	19	9 (47.4)	3 (15.8)	7 (36.8)
<i>Out of the Woods</i>	17	7 (41.2)	4 (23.5)	6 (35.3)
<i>All You Had to Do Was Stay</i>	8	5 (62.5)	0 (0)	3 (37.5)
<i>Shake It Off</i>	14	8 (57.2)	3 (21.4)	3 (21.4)
<i>I Wish You Would</i>	19	7 (36.8)	8 (42.1)	4 (21.1)
<i>Bad Blood</i>	20	8 (40)	0 (0)	12 (60)
<i>Wildest Dreams</i>	16	3 (18.8)	5 (31.2)	8 (50)
<i>How You Get the Girl</i>	6	1 (16.7)	0 (0)	5 (83.3)
<i>This Love</i>	22	6 (27.3)	5 (22.7)	11 (50)
<i>I Know Places</i>	16	5 (31.3)	1 (6.3)	10 (62.4)
<i>Clean</i>	23	16 (69.6)	0 (0)	7 (30.4)
Total	221	109 (49.3)	31 (14)	81 (36.7)

Table 1 demonstrates the distribution of metaphor types across the songs from Taylor's 1989 album. It shows the total number of metaphorical instances in each song, divided into structural, orientational, and ontological metaphors, along with the percentage distribution for each type.

Structural metaphors dominate the album, constituting 49.3% of the total metaphor instances. This is more than three times the proportion of orientational metaphors, which account for 14% of the total, and also exceeds the use of ontological metaphors, which make up 36.7% of the instances. This trend is consistent across many tracks, such as *Welcome to New York*, *Blank Space*, *Style*, *Out of the Woods*, *All You Have To Do Was Stay*, *Shake It Off* and *Clean*, indicating a strong preference for structural metaphors throughout the album.

Blank Space and *Clean* demonstrate their rich use of metaphorical language. *Blank Space* stands out with 33 instances of metaphors, in which structural metaphors dominate with 28 instances (84.8%). The song also includes 2 orientational metaphors (6.1%) and 3 ontological metaphors (9.1%). This high proportion of structural metaphors emphasizes vivid imagery and detailed comparisons. Similarly, *Clean* features 23 metaphor instances, with notably 16 instances (69.6%)

being structural, and 7 instances (30.4%) being ontological. This balanced use enhances the song's depth and coherence.

In contrast, some songs exhibit a lower overall use of metaphors. *How You Get the Girl* uses 6 metaphors in total, with 5 instances (83.3%) being ontological and only 1 instance (16.7%) being structural. *Welcome to New York* has 8 metaphor instances, with 6 instances (75%) being structural and 2 instances (25%) being ontological. These songs show a more restrained approach to metaphorical expressions.

Bad Blood and *Wildest Dreams* highlight the dominance of one metaphor type. *Bad Blood* includes 20 metaphors, with a substantial 12 instances (60%) being structural, reflecting the song's confrontational and vivid narrative. *Wildest Dreams* features 16 metaphors, with 8 instances (50%) being ontological, and fewer instances of structural (3 instances, 18.8%) and of orientational metaphors (5 instances, 31.2%). The emphasis on ontological metaphors adds depth to the song's thematic content.

I Wish You Would and *I Know Places* display a varied approach to metaphor types. *I Wish You Would* has 19 metaphor instances, with 8 instances (42.1%) being ontological, 7 instances (36.8%) being structural, and 4 instances (21.1%) being orientational. *I Know Places* features 16 metaphors, with a high number of ontological metaphors (10 instances, 62.4%), 5 instances (31.3%) being structural, and 1 instance (6.3%) of orientational metaphors.

The analysis of metaphor use in Taylor's 1989 album shows that the artist relies heavily on structural metaphors. These types of metaphors, which make up almost half of the examples found, help explain complex emotions and experiences by comparing them to more familiar and concrete ideas. This makes it easier for listeners to understand and connect with the themes in her songs.

The less frequent use of orientational metaphors, which involve directions like up or down, suggests that the album focuses less on contrasting feelings (e.g., positive vs. negative) and more on providing a deeper understanding of personal experiences and relationships.

Ontological metaphors, which describe abstract ideas as if they were physical objects, are present but not as common as structural ones. They still add depth to the lyrics by making emotions or concepts more tangible and real.

4.2. The use of metaphor terms in Taylor's 1989 album

In this study, although a total of 221 instances of metaphors were identified in Taylor's 1989 album, only 8 instances, which are both representative and illustrative of the key patterns and trends observed in the data, are included in this section. The selected data aim to showcase a diverse array of metaphor types and to elucidate how these metaphors contribute to the overall narrative and emotional depth of the album.

4.2.1. Structural metaphors

Data 1: The lights are so bright, but they never blind me, me (Welcome to New York, 1989)

Data 1 maps the concept of *light* onto abstract ideas of clarity and personal strength. This metaphor uses the well-understood domain of light to convey deeper, more abstract emotional or psychological states.

In this metaphor, *the lights* symbolize the dazzling and exciting nature of New York City. Bright lights are commonly associated with visibility, attention, and intensity. The brightness of these lights reflects the vibrant, intense, and overwhelming aspects of the city's environment.

Blind is used metaphorically to represent being overwhelmed or losing clarity. The phrase *but they never blind me* suggests that despite the intensity of these experiences, they do not overwhelm or impair Taylor's ability to see clearly or maintain her own perspective. She remains clear-headed and unaffected. She faces it confidently, unaffected by the *lights* of the city.

Data 2: This love is glowing in the dark (This Love, 1989)

The line represents the familiar experience of a light glowing in darkness onto the abstract idea of love. *Glowing* signifies love as something that emits light and stands out. *Dark* symbolizes a state of

obscurity or challenge. In physical terms, a light that glows in the dark is easily visible and can bring clarity to what would otherwise be a dim or obscured environment. Similarly, describing love as *glowing in the dark* implies that this love continues to shine brightly even in challenging or uncertain circumstances.

*Data 3: They are the **hunters**, we are the **foxes**, and we run (I Know Places, 1989)*

The *hunters* in the line symbolize the forces trying to expose, criticize, or capture her love, such as the media, public scrutiny, or societal expectations. *Hunters* are skilled at tracking and capturing, highlighting the idea that these forces are actively trying to interfere with her relationship, ready to exploit any weakness. In contrast, Taylor and her partner are likened to *foxes*, which are known for their cunning, speed, and ability to evade capture. It conveys the sense that they must be clever and quick to avoid the *hunters*. *Foxes* are often seen as elusive and adaptable, which reflects how Taylor views her relationship - something that must be protected through careful, strategic actions to stay out of reach from those who want to bring it down.

By mapping the familiar concept of a hunt (where hunters pursue foxes) onto her relationship, Taylor explains the dynamics of how they must evade outside pressures. *We run* underscores the idea of fleeing from these pressures. It suggests that in order to keep their love alive, they must continually evade the forces chasing them. This action of running highlights the constant effort and vigilance required to maintain their relationship in the face of relentless pursuit.

4.2.2. *Orientational metaphors*

*Data 4: When you started crying, baby, I did too / But when **the sun came up**, I was looking at you (Out of the Woods, 1989)*

The sun came up represents a shift from darkness to light, symbolizing a transition from confusion or sadness (crying in the day before) to clarity or realization. The use of *up* suggests a movement toward a higher, more positive state. This indicates that with the arrival of clarity (the sun coming up), Taylor's situation or perspective improved significantly.

Looking at you signifies the act of focusing attention or giving emphasis, indicating that once this clarity was achieved (with the sun coming up), Taylor's focus became entirely directed towards the other person. She reflects on how she and her lover both experienced sadness, but after a difficult time, she finds renewed clarity and focus on her love.

*Data 5: I make the **moves up** as I go (Moves up as I go) (Shake It Off, 1989)*

I make the moves up as I go uses spatial orientation *make the moves up* to convey the idea of creating or inventing something on the spot, implying upward progression in the process.

Make the moves up as I go suggests that Taylor is finding her way through life by taking things one step at a time. The metaphor *moving up* shows that she is not just making random decisions; she is actually making progress and pushing forward. The idea of *moving up* connects to growth and moving ahead, showing how she is creating her own path. This metaphor highlights her ability to keep moving forward and achieve things in her own way. It suggests that by doing so, she will continue to rise and succeed, reflecting her determination to always move ahead.

4.2.3. *Ontological metaphors*

*Data 6: When we first dropped our bags on apartment floors/ Took our **broken hearts**, put them in a drawer (Welcome to New York, 1989)*

Took our broken hearts, put them in a drawer conceptualizes abstract emotions as physical objects. In this case, the metaphor treats the concept of broken hearts as tangible items that can be stored away, giving abstract emotional experiences a concrete form. *Broken hearts* are conceptualized as tangible items that can be put into a *drawer*. This suggests that Taylor and her partner are trying to set aside their emotional wounds, perhaps to deal with them later or to focus on moving forward. By using this metaphor, the lyrics convey the idea of managing and compartmentalizing emotional pain. The concrete imagery of putting *broken hearts* into a *drawer* helps to illustrate the process of dealing with and temporarily setting aside emotional struggles as

they embark on a new phase of their lives. This ontological metaphor provides a tangible representation of abstract emotions, allowing listeners to visualize the act of coping with and organizing their feelings.

Data 7: *Did you have to ruin / What was **shiny**? Now it's all **rusted** (Bad Blood, 1989)*

Data 7 treats friendship likened to an object that can be *shiny* or *rusted*. This indicates that the relationship between Taylor and her former friend is depicted as something once valuable and *shiny*, representing a time when their friendship was strong, positive, and full of good times as it said in the pre-chorus of the song. However, after betrayal or conflict, this once valuable friendship has become *rusted*, symbolizing damage and decay. This metaphor effectively captures the sense of loss and deterioration that Taylor feels about the relationship, highlighting the emotional impact of the betrayal.

Data 8: *You're still all over me like a **wine-stained dress** I can't wear anymore (Clean, 1989)*

The *wine-stained dress* represents the remnants of a past relationship. The stain on the dress symbolizes the emotional baggage or lasting impact that the partner has left. A wine-stain on a dress implies something that is hard to remove and makes the dress unusable, which parallels the idea of persistent, unwanted memories or feelings from the relationship. The phrase *I can't wear anymore* suggests that the dress has become unusable due to the stain. This conveys that the emotional impact of the partner is something Taylor finds difficult to deal with or move past, which is much like a dress that has been ruined by a stain. By comparing the lingering emotional effects to a stained dress, Taylor emphasizes the lasting, unwanted presence of these feelings and how they make moving on difficult.

The study's analysis of metaphors in Taylor's 1989 album highlights central themes of independence, love, heartbreak, and personal reinvention. These metaphors reflect the album's focus on the excitement, turbulence, and emotional dynamism associated with living in a big city and navigating personal relationships. The album captures Taylor's transition into a more confident, free-spirited persona, emphasizing themes of personal growth and emotional resilience.

In particular, the metaphors in this album reveal a strong thematic focus on romantic relationships and friendships, more specifically, a significant shift in Taylor's exploration of love and friendship, providing deeper insights into her emotional world. Through this analysis, we observe how Taylor distinguishes between love and friendship, using metaphors that reflect the complexity and emotional intensity of these relationships. Romantic relationships, as depicted in *Wildest Dreams* and *This Love* emphasize fragility, while friendships, particularly in *Bad Blood*, highlight transformation and betrayal. By focusing on the fragility and emotional aftermath of relationships, Taylor offers a mature and nuanced perspective on her experiences and the storytelling in her songs. This evolution in metaphorical language enriches the listener's more profound understanding of her music and highlights her development as an artist.

Comparing the metaphors in Taylor's 1989 album with those in her earlier *Red* album highlights a significant evolution in her portrayal of love. In Taylor's *Red* album, Setiawati and Maryani (2018) note that relationships can be thrilling, exciting, and passionate, but short-lived, focusing on the fleeting nature of love, characterized by speed and passion followed by an abrupt ending, as shown in the metaphor *loving him is like driving a new Maserati down a dead-end street*. This contrasts with the love in *this love is glowing in the dark* (Data 2), where it carries a more hopeful message, suggesting that love can continue to thrive even when faced with adversity. This shift reflects Taylor's personal and artistic growth. While *Red* captures the intensity and volatility of young love, *1989* emphasizes stability and perseverance, signaling a more mature outlook on relationships. The metaphors in *1989* suggest a deeper appreciation for love's ability to endure beyond momentary highs, aligning with broader themes of emotional resilience and growth in her work. This evolution illustrates Taylor's journey toward a more balanced understanding of love, where passion is complemented by patience and commitment.

5. Conclusion

This study has explored the metaphorical language in Taylor's 1989 album, focusing on the frequency and the use of metaphors in her lyrics. The results show that there are 221 metaphors found to be used in the album 1989 written and performed by Taylor. These metaphors are classified into three categories as proposed by Lakoff and Johnson (1980). From all of the categories of metaphors, the one used most often in the songs is the structural metaphors with 109 instances (49.3%) found in the album, followed by ontological metaphors with 81 instances (36.7%) and 31 instances of orientational metaphors (14%).

A deeper analysis of the lyrics revealed that metaphors are a crucial aspect of Taylor's songwriting, significantly enhancing the depth and emotional impact of her music. By identifying and examining the metaphors used in the album, this research sheds light on how these figurative expressions contribute to the album's thematic complexity and overall appeal. Taylor's strategic use of metaphorical language enriches the listener's experience, providing a deeper understanding of the songs and their underlying messages. This highlights the effectiveness of metaphor as a tool for storytelling and emotional expression in popular music.

By analyzing metaphors in Taylor's 1989 album, the research reveals how figurative language shapes lyrical content and emotional expression, providing a model for investigating metaphors in other musical works. The study underscores the intersection of linguistics, music, and cultural studies, demonstrating how linguistic theories, particularly those related to metaphor, can be applied to song lyric analysis. This approach deepens our understanding of language in the creative arts, highlighting metaphor's role in conveying complex themes and emotions. Ultimately, this research enriches the study of figurative language in contemporary music and English linguistics, offering a foundation for future investigations of metaphor in artistic texts. However, it represents a limitation, as it does not account for metaphor usage across multiple albums or artists. Expanding research to cover a wider range of musical works could offer more comprehensive insights. Additionally, the subjectivity in categorizing metaphors is another limitation, and future studies could improve reliability by involving multiple analysts and employing different classification frameworks. The study should have delved into further categories or subcategories of metaphors, which could provide a more detailed understanding. Moreover, it does not address cultural or contextual factors that may influence metaphor usage, which future research could explore to gain a more comprehensive perspective.

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Phân tích các biểu thức ẩn dụ trong album 1989 của Taylor Swift

Tóm tắt: Bằng cách sử dụng phương pháp nghiên cứu kết hợp, nghiên cứu này tập trung xác định tần suất sử dụng, phân loại và phân tích ý nghĩa của các loại ẩn dụ trong lời bài hát của album 1989 của Taylor Swift. Khung lý thuyết được áp dụng trong nghiên cứu này dựa trên lý thuyết ẩn dụ do Lakoff và Johnson (1980) đề xuất. Tổng cộng có 221 biểu thức ẩn dụ đã được phát hiện trong 13 bài hát của album. Cụ thể, có 109 trường hợp ẩn dụ cấu trúc (49,3%), 31 trường hợp ẩn dụ định hướng (14%) và 81 trường hợp ẩn dụ bản thể (36,7%). Những ẩn dụ này làm phong phú thêm câu chuyện trong các bài hát, khiến chúng trở nên thu hút hơn và truyền tải hiệu quả chiều sâu của cảm xúc. Nghiên cứu này cũng gợi ra một số nghiên cứu sâu hơn về việc sử dụng ẩn dụ trong các thể loại âm nhạc và các nghệ sĩ khác nhau.

Từ khoá: Ẩn dụ; ngôn ngữ hình tượng; album 1989; lời bài hát; Taylor Swift.