THEME IN HOZIER’S SONGS SEEN IN METAPHOR EXPRESSIONS

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By

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ABSTRACT


Language lets us express whatever needed to communicate. Letting human to describe various situations, objects, and many more are language’s uniqueness. One of the most common uses of language in daily life for many purposes is metaphor. The language of songs are majorly has metaphor to imply meaning of the song in order to explain concepts of daily life events due to the fact that the concept covered in metaphor cannot be conveyed explicitly, particularly song lyrics which cannot be separated from everyday life. Different portrayal of life in metaphors is present in Hozier’s songs as well. The lyrics are related to relationship. However, it is displayed in different expressions.

The aim of this study is to observe the use of metaphor in the lyrics by identifying the literal and metaphorical meaning and the types of metaphor as well. This study is also to find out how the interpretation of metaphors contribute to the theme of the song.

In order to analyze the data, semantic approach is helpful to see the literal and metaphorical meaning of the lyrics. The researcher applied the theory of metaphor to see the use of metaphor in the lyrics then classify them into structural, orientational, or ontological metaphor. The relation between the literal and metaphorical meaning was seen in the shared properties and it is used to answer the second problem formulation which was the connection between the meaning and the theme. The data are taken from songs of the album “From Eden” by Hozier, “Take Me to Church”, “In a Week”, “Work Song”, and “Cherry Wine”.

The analysis shows that there are 19 metaphors found in the songs. Out of 19 metaphors, there are 11 ontological metaphors found which dominate the type of metaphor, while the rest is 7 structural metaphors. However, none of the metaphors fulfills the characteristics of orientational metaphors. Although four songs are analyzed, two themes are found. “Take Me to Church”, “In a Week”, and “Work Song” bear adoration to the loved one as its theme and unhealthy relationship is the theme of “Cherry Wine”.
ABSTRAK


Tujuan penelitian ini adalah untuk mengobservasi penggunaan metafora dalam lirik dengan mengidentifikasi arti harfiah dan kiasan tersebut. Penelitian ini juga bermaksud mencari bagaimana hasil interpretasi metafora berkontribusi kepada tema dari lagu yang digunakan sebagai data.

Untuk memulai analisis data, pendekatan semantik membantu untuk meneliti arti harfiah dan kiasan lirik. Penelitian mengaplikasikan teori metafora untuk melihat bagaimana metafora digunakan didalam lirik dan mengklasifikasikannya ke metafora structural, orientation, atau ontological. Lalu, untuk mengetahui hubungan antara arti harfiah dan kiasan mencari shared properties yang juga berguna dalam menjawab rumusan masalah yang kedua yang berkenaan dengan tema. Data yang diambil adalah lagu dari album “From Eden” oleh Hozier yang berjudul, “Take Me to Church”, “In A Week”, “Work Song”, dan “Cherry Wine”.


PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
CHAPTER I
INTRODUCTION

A. Background of the Study

Communication is one of the basic of human needs since the beginning of life. Human beings use language in order to communicate. The discussion concerning language is always interesting. It is literally one thing a person could not live without. Babies or toddlers acquire language by listening to their surroundings, eventually as they grow up, they master the language and have been using it properly.

Language is extraordinary, special, and unique compared to other communication due its complexity. One of the special features human language possesses is its productivity which means human beings are able to produce unlimited number of utterances (Yule, 2010: 13). As the time goes, human beings are creating new utterances continually in order to express whatever they feel by the creativity that flows in every person.

The use and application of language, such as in different field and purpose, then have developed from time to time. One of the proofs of the language development is seen in literary works. Leech states that language in poetry has deeper definition and clarifies that “aesthetic effect cannot be separated from the creative manipulation of the linguistic code” (1981: 2). It is also explained “in prose, it tends to reside more in other factors (such as character, theme, and argument)”. However, play is meant to be seen and heard. Barnet describes that
in reading a play it’s not enough mentally to hear the lines. We must try to see the characters, costumed and moving within a specified setting, and we must try to hear not only their words but their tone, their joy or hypocrisy or tentativeness or aggression (2008: 945).

Literary works help to communicate everything, from issues of the world, daily activity, to personal feeling of an individual which is very useful to bring us a sense and perception of life, as well as widen our insights with existence.

The common practice in communication in everyday life is the use of efficient and effective language in order to ease people in delivering messages (Verdonk, 2002: 13). On the other hand, language in literary works, especially poetry, disobeys rules in conversation due to the application of figurative language which requires knowledge to understand. For instance, in songs, the lyrics are used to express the emotions of the singer.

The Irish singer, Andrew Hozier-Bryne or usually acknowledged as Hozier, has been one of the most favorite musicians in 2013 up to now due to his success in his EP or Extended Playlist entitled “From Eden”. Since then, he has released a self-titled album that brings issues of relationships. According to The Irish Times, the lyrics in one of his singles, “Take Me to Church” is controversial due to its issue in LGBT community which aims to raise awareness of the same sex marriage (Mullally, 2014). This song receives positive responses majorly from audience or public and had helped him receive some nominations and had won in music awards. One of them is Grammy awards 2015 which fell in the ‘Song of The Year’ category.
Despite the unsuccessfulness to take home the Grammy award, Hozier continued to give contribution to society. Instead, his other single entitled “Cherry Wine”, which expresses about an abusive relationship, is a help for human civilization to end domestic violence. This project’s aim is to raise awareness of domestic violence. Seen in “Cherry Wine” lyrics, a man talks about the abusive treatment he receives from his partner, whereas in the music video, the domestic violence happens to a woman in order to point out that domestic disturbance does not only occur to women, but men as well. Considered a new artist, Hozier has collaborated with others as well in order to fight for inequality in society.

Songs by Hozier are all love songs. However, it differs in the atmosphere it illustrates. “Take Me to Church” explains his love in religious teachings, “Work Song” implies the affection while doing a job, and “Cherry Wine” strings different expressions into a toxic relationship.

Hozier’s lyrics are taken as the data for this study. Four songs will be taken from his self-titled album, “Hozier”, released in 2014, entitled “Take Me to Church”, “In a Week”, “Work Song”, and “Cherry Wine”.

The writer focuses on the figurative language in the lyrics specifically in the presentation of metaphor. Metaphors in Hozier’s songs help the meaning to be interpreted more powerfully and beautifully so it entertains people. The use of metaphor in Hozier’s songs contributes to its meaning and substitutes its literal meaning. Metaphor opens a new world to word which allows people to be more expressive in delivering meaning. Therefore, metaphor is a common daily use in a
conversation, as Kövecses implies “This way of speaking about life would be regarded by most speakers of English as normal and natural for everyday purposes” (2010: 3).

Language seems to make extension of its use to describe events in life, which most of it is derived from abstract concept of life. According to Kövecses, a way to process metaphor is to imply the notion as target and its concrete form as its source (2010: 4). In order to make sense of an abstract idea, it is served in linguistic item. An abstract object cannot be understood if it is in literal form, therefore it manifests in a metaphorical linguistic items.

B. Problem Formulation

For further discussion, there are two problems for the analysis formulated in the following:

1. How are the metaphor expressions used in Hozier’s songs?

2. How do the metaphor expressions reflect the theme of the songs?

C. Objectives of the Study

The objectives of this study based on the problems formulations are to find out the use of metaphor expressions in some of Hozier’s song and to see what functions the metaphor give to the songs’ theme. In other words, the writer identifies how metaphor expressions are used in the lyrics. The interpretation of the metaphor is identified, then, the use of metaphor expressions is seen after it is classified into types
of metaphor. These metaphor expressions are intended to deliver the singer’s intention. Therefore, the expressions will be analyzed to see its contribution to the theme of each song

D. Definition of Terms

In order to be more relatable and easier understanding, there are terms which are going to be described regarding to the problems. Semantics is chosen as the perspective to see problems in this study. However, this study focuses on the metaphor expressions and how the metaphor helps to deliver the theme of the song.

Metaphor is a comparison between two things, “but is created when a figurative language term is substituted for or identified with the literal term” (Kennedy, 2002: 715). Therefore, metaphor is a statement of similarity including the information it conveys and serves mainly to enhance rhetorical force and stylistic vividness and pleasantness of a text (Abrams, 1999: 155).

Theme is the main idea which “indirectly expressed through the recurrence of certain events, images or symbols” (Kennedy and Gioia, 2002: 365). The author expresses the idea in literary works that refers to a concept, opinion, thought, or belief in order to reveal the central purpose of viewing the insight of a life (Robert, 1992: 76).

Song lyrics needs music to complete it, while literary poem doesn’t (Pence, 2012: XIV).
CHAPTER II

REVIEW OF LITERATURE

A. Review of Related Studies

Before continuing to the theory applied for discussion, it is necessary to review some of studies related to the topic of this thesis. The study conducted by Sulistiyawati (2016) discusses figurative language in song lyrics as well. However, the figurative language is narrowed to using metaphors only. This research is conducted in order to enlighten people who find metaphors in songs. This thesis’ objectives are similar to Sulistiyawati’s as well. Her data are song lyrics taken from Sara Bareilles’ songs.

Some theories are applied, and one of them is semantics. Semantics or the study of linguistic meaning is the interest and will be used in this thesis as well. In the analysis, she divides the metaphors into live and dead metaphors (Fromkin, Rodman, and Hyams, 2011: 140). Dead metaphor is the expression which the comparison of both meanings is not similar to each other, while live metaphor is an expression that is made to be understood without any additional information (Sulistyawati, 2016: 13).

Five of the metaphors found in the lyrics are classified in dead metaphor and the remaining is included in live metaphor. The contribution of the metaphors to the theme is seen on each meaning of metaphor, whether it is wholly relied to dictionary or outside the context.
Another study related to metaphor analysis is conducted by Tjitrakusuma (2016). Tjitrakusuma tries to find metaphor expressions and inferences of food products’ advertisement because it contains great deal of metaphorical expressions. This article narrows down two questions. First is to find out the target and source domains of the metaphorical expressions used in the advertisements. The second is to find its inferences.

In order to perceive understanding of metaphor, this discussion uses Forceville theory that divides 2 subjects in metaphor target and source domain. Tjitrakusuma applies theory by Lakoff and George, which discusses conceptual metaphor. The relation of conceptual and target and source domain is it is characterized as “conceptual domain A is conceptual domain B, thus target domain (A) is comprehended through source domain (B) (Lakoff and George, 2016: 14)”. In conceptual metaphor, there are three branches of categorization of metaphor, structural metaphor, orientational metaphor, and ontological metaphor. Structural metaphor is comprehended by conceptual mappings in elements A and elements B. Orientational metaphor is metaphors which shares the concept of spatial orientation, while ontological metaphor interprets and relates metaphor expressions to nonphysical things such as events, activities, ideas, emotions, et cetera. The theory applied in this article is similar to this thesis.

Based on the analysis, Tjitrakusuma finds that metaphors in food products advertisement are mostly in food slogans. The majority of metaphor expression belongs in ontological metaphor classification especially in the form of
personification. Tjitrakusuma mentions personification treats slogans as human being, therefore possessing human characteristics. Human would be attracted to the advertisements more since it is compared to human.

Another study is conducted by Rettob (2015) whose topic is metaphor in song lyrics as well. The objects of the study are songs taken from four selected of Eminem’s songs. The aim of the study is to see what metaphors are found, then classifying it based on its connotation meaning. The metaphor is then categorized based on its grammatical construction, which are noun, verb, prepositional, adjective, and adverb metaphor. In analyzing the second problem, Rettob bases on four functions of connotative meaning, namely senses, stereotype, attitude and conformity, and attitude and personal belief. According to the research, background of the singer is necessary for better understanding of what metaphor represents in the song.

In understanding the application of metaphor in song lyrics, Rettob categorizes the metaphors. Although classified in different basis, it is necessary to place the diverse group due to its appearance in some parts of the songs which deeply contribute to the meaning, and later, in the analysis.

The studies previously explained are similar to this thesis. The data are metaphors even though taken from different sources. Both are helpful to give idea further to the analysis result. Rettob’s study focuses in song lyrics, as well as Sulistiyawati’s study. Sulistiyawati’s analysis has relatable method which is useful to see metaphors used on life through songs people listen to everyday.
B. Review of Related Theories

1. Semantics

Understanding a language means someone agreeing items contained in the language product and then used to convey meaning. Meaning is concept of the language product the listener and speaker tries to deliver in order to reach the purpose of communication. Therefore, in a communication the speaker combines words and somehow it is meaningful to the listener. Yule defines semantics as “the study of the meaning of words, phrases, and sentences” (2010: 112). Words or string of words combined by the speaker’s objective is generally analyzed according to semantics approach, or as Yule explains, “avoids trying to account subjective or local meaning” (2010). Semantics also does not concern meanings by the speaker they attempt to convey, as stated by Palmer (1981: 8).

Semantics concentrates on the relationships among the words in the data, rather phrase or sentence relationship, lexical semantics is the subfield of semantics scope to study the data further. Lexical semantics focuses on words instead of as a form such as phrase or sentence. As a matter of fact, Cruse states

A word, on its own, does not actually say anything, does not convey 'a whole thought': for that purpose, more complex semantic entities are necessary—built out of words, certainly—having at least the complexity of propositions (argument+predicate). Words (and at a more basic level, morphemes) form the building blocks for these more complex structures (2000: 9).

Word may not communicate anything when mostly it stands by its own, but words are able to create meanings in explaining the purpose of a conversation. Even though it is basic, the complexity delivers various explanations.
The meaning of the linguistic form is “the situation in which the speaker utters it and the response which it calls forth in the hearer” (Bloomfield in Leech, 1981:62). Both speakers have already agreed on the meaning of the words and its formation into a sentence. The information which is already acknowledged by speakers is known as semantic properties, and it is represented by the semantic features. One of the attempts to analyze word meaning is by paying attention to the information the word carries.

Symbols such as + and – followed by the information indicates the semantic features. An example of using semantic features is shown below:

<table>
<thead>
<tr>
<th></th>
<th>Woman</th>
<th>Girl</th>
<th>Puppy</th>
</tr>
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<tbody>
<tr>
<td>+animate</td>
<td>+animate</td>
<td>+animate</td>
<td></td>
</tr>
<tr>
<td>+human</td>
<td>+human</td>
<td>-human</td>
<td></td>
</tr>
<tr>
<td>-young</td>
<td>+young</td>
<td>+young</td>
<td></td>
</tr>
</tbody>
</table>

This shows that *woman* carries the information that it is a human being but not young, on the other side, *girl* indicates similar features as *woman* as a human being, but it is a young human being. Meanwhile, *puppy* is not a human being but young. Lastly, all the words above carry the same information which is animate.

2. Metaphor

Figurative language is saying something which is not in ordinary way. Figurative language is definable as “a way of saying one thing and meaning another” (Kennedy and Gioia, 2002: 715). A way to use figurative language is by comparing
two things and substituting the referent with another, this variation of figurative language is known as metaphor. The referent in metaphor expression works as the object the linguistic sign refers to. Both the object and the word are linked to the concept or reference in order to complete the interpretation of either the object or the word (Palmer, 1981: 24).

According to Kennedy and Gioia, Metaphor is expressed by creating a figurative term then substituting it due to its different identification with other term (2002: 715). It is possible to analyze metaphor as a linguistic expression because the meaning is structured and defined already.

In comprehending metaphor, it is mentioned that it is a two-step process. There are two steps of recognizing in terms of level. The first level is “driven by the concern to produce adequate and elegant theoretical accounts that are coherent within the particular logic chosen” (Graham and Low, 1999: 6). Comprehending process of the metaphor expression is by setting out semantic aspects which is its meaning. The main concern of this level is identifying it based on theories or categorization, and interpreting it according to the logic of the expression’s production. At the operation of this level, the person is able to understand or notice what they read, or hear is metaphor. The second level is activating the concept. How the interpretation is constructed through the perspective of individual, society, or environment is the concern of this level. The metaphor expression process gives new lexical meaning or resulted in the change of the conceptual structures, which interpretation is influenced
by an individual’s view. When reaching this level concepts in metaphor is noticed and related to other point of views of various aspects.

In order to explain the metaphor itself, Cameron discusses the use of the term Topic and Vehicle, by stating, “the first something is often labelled the ‘Topic’ (occasionally the ‘Tenor’), and the ‘Vehicle’ is the label given to the something else” (1999: 13). Topic and Vehicle are different from two versions of understanding, its surface forms and conceptual systems. Reference of topic does not seem to have an extra processing in order to explain the meaning, and vehicles may occur in the developing of an extended meaning of metaphor across several aspects of topic.

Topic and Vehicle in surface forms are analyzed as lexical items which can use any word class, and come in the form of morpheme, word, phrase, and sentence, or might connected within a unit which are clause or phrase (1999: 15). For example, “lollipop trees”, the phrase is composed by adjective and noun.

In conceptual system, Topic and Vehicle, Kittay in Cameron states that “interpretation of metaphor involves the transfer of relation between the semantic field of the Vehicle and that of the Topic” in order to find the underlying meaning of metaphor expression (1999: 17). Understanding metaphor means activating the Topic and Vehicle domain. For instance, “Juliet is the sun”. Sun is considered as the Topic, and the activation of sun is not merely its features but also the fact that it is the center of solar systems, which means the center of many planets in solar system. The attribute used to borrow the term sun acts as its Vehicle, which is the center of solar systems. Therefore, the interpretation on Topic and Vehicle may vary in many ways,
that is, as Cameron states, “groupings of all types and levels of information and meaning that may be activated on encountering the Topic and Vehicle” (1999: 20).

Metaphor, according to Lakoff and Johnson, is not merely a poetic device, instead it is pervasive in everyday life, not just in language, in our littlest action, simplest thought or action as well. However, these matters are not what we are normally aware of (2003:3). Lakoff parts metaphor into three, namely structural, orientational, and ontological metaphor.

**a. Structural Metaphor**

Structural metaphor means that “the speaker puts ideas (objects) into words (containers) and sends them (along the conduit) to a hearer who takes the idea/objects out of the word/containers” (Lakoff and Johnson, 2003: 10). Structural metaphor elaborates only the basic element of the structure (Kovecses, 2010: 37) which the mapping provides overall concept of the metaphor. It is explained that the metaphor falls to this category involving words or sentences which are independent of any context. The understanding of the metaphor is appropriate to be produced which meaning is reasonable by any hearer without the necessity to recognize any specific background or situation due to the wide-ranging elaboration to structure another idea.

In order to understand a structural metaphor, the expression is simple in physical concept, which is the basic of our conceptual system. It already provides a rich knowledge for the target concept. The concept of the source domain enables the speaker to understand the target domain by the delineated meaning of the source domain. The understanding of another concept, the elaboration of a little detail that is
appropriate to point some aspects, is needed to structure the other meaning. This structured meaning then creates two concepts which functions to replace another because both have similar features.

For instance, “rational argument is war”. This metaphor allows us to see how the concept of “argument” and “war” correlates by conceptualizing “argument” in terms of something that we understand universally, for instance, physical conflicts (Lakoff and Johnson, 2003: 61). When two parties are in an argument, “each sees themselves as having something to win and something to lose, territory to establish and territory to defend” (Lakoff and Johnson, 2003: 63). The mappings of both expressions see how it is grounded in our knowledge to be used in order to highlight another concept. “Argument” is verbally performed and normally it isn’t seen as a fight. The job of structural metaphor is to rationalize the basic concept of these expressions and help the understanding of the target concept.

Based on these examples, metaphor is used universally in most aspect of our lives. A metaphor expression from the song “Cherry Wine”, “icy”, means unfriendly treatment to somebody or the lack of warmth in a relationship. The concept of “icy” refers to cold temperature, and the idea doesn’t need to be understood any further because the overall definition is sufficient to rationalize the meaning of the metaphor. “Icy” is classified to structural metaphor due to its common use in everyday life that generally doesn’t need specific knowledge in order to understand its meaning.
b. Orientational Metaphor

Orientational metaphor organizes a whole meaning with the characteristics to one another. This type of metaphor gives a concept a spatial orientation: up-down, in-out, front-back, on-off, and so on (2003: 14). Orientational metaphor is based on the expression’s physical nature which may differ from culture to culture. For example, “happy is up”, and “sad is down”. The physical reality for these expression are seen in body postures, for instance, drooping posture typically goes along with sadness and depression, while erect posture indicated a positive emotional state. In addition to the example, Lakoff and Johnson explains a notion of showing happiness in positions, “I’m feeling up today”, which means the spirit boosts, or the spirit rises. On the other hand, depression implies as down, for instance, “I’m feeling down”. It means the spirit sinks, or the spirit is lower than usual (2003: 15).

C. Ontological Metaphor

Ontological functions to structure the cognitive knowledge in order to delineate particular experiences, event, situation, or actions (Koveceses, 2010: 38). In understanding our experiences, ontological metaphor enables us to pick parts out of experience without specification and treat them as discrete entities or substances of a uniform kind (Lakoff and Johnson, 2003: 25).

Given that some objects or experiences that are conceived as lacking of cognitive structure, the cognitive structure of the metaphor are only its mere existence without having any specifications, such as objects. Ontological metaphor gives meaning of the picked out part of experience in terms of objects, substance,
containers, or else, in order to fulfill the target domain of a source domain. As it is enriched with a wider concept, the objects or experiences are understood and fulfill its purpose, whether it is to refer, identify, quantify, or else.

For example, a sentence such as, “my mind isn’t operating today”. The word “operate” helps create the concept of “mind” further. Since “operate” relates to a machine, along with the activities such as, a productive capacity, a mechanism, source of energy. Therefore, it identifies “mind” as a machine which metaphorically acts in similar way as a machine does. It extents the idea of “mind” based on another experience, which is “machine” to rationalize the metaphor. Another expression is “stain” taken from the song “Cherry Wine”. The reason “stain” is included in this category is because the ability of this word to represent the action of damaging. However, the damage is a small part picked out of the concept and given a whole new existent to fulfill its purpose. Thus, in the relation to the song which talks about relationship, “stain” serves the purpose express a damaged relationship as a metaphor expression.
Table 2.1 Example of Metaphor Expressions and Types of Metaphor

<table>
<thead>
<tr>
<th>No.</th>
<th>Types of Metaphor</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Structural</td>
<td>Elaborates overall concept of an expression which is structured cognitively</td>
<td>“Her eyes and words are so icy”</td>
</tr>
<tr>
<td>2.</td>
<td>Orientational</td>
<td>Characterized in spatial orientation</td>
<td>“I’m feeling up today”</td>
</tr>
<tr>
<td>3.</td>
<td>Ontological</td>
<td>Metaphors that are given an extension of meaning by another experience due to the lack of cognitive status</td>
<td>“She tells me worship in the bedroom”</td>
</tr>
</tbody>
</table>

3. Theory of Theme

One of the literary work aspects is theme, which concludes the idea of the work. Vivante in Roberts, defines theme as “the underlying concept of a story” (1987). The significance of theme is that it shows a way of the world works such as expressing society, people’s role, etc. Theme also ties all the elements in the songs so that it creates a meaning in a song or a story.

An idea can be expressed in a phrase or a single word if it concludes a full understanding of the story (1987: 319). Theme also provides us with the insight of life with elements that is related to others. Although theme doesn’t suggest values, according to Barnett, Burto, and Cain, theme is “a conception of human experience suggested by concrete details” (2009).

Statements, actions, or situations expressed in the songs ties the idea of the story. Observing the story’s use of figurative language, the repeated expression, conflict, or point of view is how to observe metaphor. Some factors are needed to be
evaluated as well such as statements, actions, or situations, so the idea of the story is formulated perfectly. However, theme merely contains the idea which means it does not suggest moral value.

4. Theory of Language in Songs

Lyrics is one of the crucial components of songs. Lyrics is composed by words, and language help making sense of the word. Chunxuan explains values in the combination of music and language (2009: 88). The first one is the series of culture, where it can communicate culture, for example African American music might deliver a message of equality. Then expressiveness is carried in the songs. Songs convey emotions not only through music, but also in the lyrics due to its repeated words which helps to bring out the emotion. Not only being expressive, but “lyrics are characterized by the use of rhythms, conversational speech, and poetic expression” which makes songs memorable (2009: 88). The unforgettable function of song is its recreational benefit to the listener. Language is carried in songs which helps delivering the components in songs.

In most cases, lyrics is very helpful to learn language as supported by music, which makes lyrics acts as reading materials as well. Bridging the world of music and linguistic development, the rhythm helps to focus on language awareness (Taylor, 1981: 363). Lyrics and language will always go along when it comes to music, therefore, these main aspects are the most common practice to acquire new language. Wright in Taylor concludes, “music can be an effective motivational vehicle for
teaching listening, literature, oral, and nonverbal communication, creative writing, handwriting, spelling, and grammar” (1981: 363).

Theme is conveyed in showing relation to some verses or lines in the songs that demonstrate the major idea of the song. According to Evans, “music expresses concerns, wishes, or desires of the composer who is probably reflecting what he or she sees going on in life and culture” (2004: 33). By being engaged to the process the meaning of the song is a way of recognizing theme of the songs by the language presented in the lyrics.

C. Theoretical Framework

There are four theories that will be applied for the discussion, namely semantics, metaphor, theory of theme, and language in song. The contribution of those theories is significant in order to find the answer of the problems. Semantic theory helps the researcher to analyze deeper meaning of the metaphor expressions. Our brain has provided us with mental concepts of reality and those are formed into semantic features, semantic elements, or semantic components. Profound understanding is required to see its support for the theme.

In order to find meaning, the contribution of dictionary is required so that the definition of words will be explained unmistakably for accurate interpretation. Metaphor is beneficial for this study to examine metaphor expressions, in its literal or figurative meaning. After analyzing the meaning of metaphor, it is classified based on its how it delivers the meaning. On the other hand, theory of theme assists the writer
in order to see the concept or the idea of the data. Theory of language in song helps to see the use of lyrics in songs which helpful to see its meaning. Later, it is helpful to see how the lyrics are presented in the song.
CHAPTER III

METHODOLOGY

A. Object of The Study

Andrew Hozier-Byrne, also known as Hozier, has been active in music industry since 2008 until now. However, he did not release his songs immediately, and it is official that his songs are firstly published in 2013. The release of EP or Extended Play entitled “Take Me to Church” carried him to success. Later in 2014 he is widely known for his self-titled album, known as “Hozier”. His popularity is lifted due to its single entitled “Take Me to Church” which has been released before, but it has also been a great achievement in Hozier’s career. As a huge success, it earned the “Song of The Year” nomination in Grammys Award 2015.

Relating to an event against gay men in Russia, “Take Me to Church” concerns LGBT issue which is considered critical and important in this era (Mullally, 2014). Not only in LGBT, issues in relationship are also brought up by Hozier in the album as well. For instance, “Cherry Wine” is a track used to help raise awareness and opening eye in issues like abusive or unhealthy relationship. In the song lyrics, the writer then concentrates on metaphor expressions, and its involvement to the song’s theme.

Four songs in the album “From Eden”, “Take Me to Church”, “In a Week”, “Work Song”, and “Cherry Wine”, were taken to be analyzed further. Those songs were taken due to their popularity compared to other songs in the album.
B. Approach of the Study

Metaphor expressions are the focus of this study as seen in Hozier’s lyrics. In order to solve the main problems, firstly, it is required to see what the meaning stands for in the expressions. The approach of this study is semantics due to the fact that semantics treats meaning as the main concern which includes words or sentence (Adisutrisno, 2008: 4). It is later explained that concepts of meaning are based on our knowledge or in general, our brain, which are the source of ideas communicated. Therefore, in order to retrieve meaning of the metaphorical expressions, semantics is essential for this research which later is valuable to answer the problem formulations. Semantics helped the writer to find what the meanings of the expressions are, and then semantic properties are applied which is helpful to see the comparison with its intended and derived sense of the expressions. Functions of these meanings were to deliver theme of the songs which required the application of semantics as the approach of the study.

C. Method of the Study

1. Data Collection

Before moving further to the discussion, firstly the data should be collected. The method of collecting data was by sampling method. Sampling is evaluating or estimating attributes or characteristics of the entire system, process, product, or project through a representative (Westfall, 2009: 1). By applying purposive sampling, the selection of the data is more varied which also helpful to identify a certain pattern.
in to adapt in different conditions (Palinkas, 2015: 3). The data were taken were four songs from the album “From Eden” by Hozier which was released in 2014, namely “Take Me To Church”, “In A Week”, “Work Song”, and “Cherry Wine”. These songs are selected due to its popularity. The lyrics were collected from http://www.azlyrics.com. The next step was the grouping of metaphor based on its songs.

2. Data Analysis

There are some steps in the data analysis in order to answer the problem formulations. The use of theory of metaphor assisted not only in the analysis part, but to determine the metaphor expressions as well. Metaphor is defined by the characterization of the domain that evokes interpretation which is constructed through perspective of an individual, society, or environment, and later gives a new meaning. After collecting metaphor expressions, the writer looked up the meaning of the expressions using Oxford Dictionary the 8th edition, for the lexical meanings. The metaphorical meaning was interpreted by the writer. By applying semantic properties on the expressions, both meanings were compared to each other. Below is the example:
Table 3.1 Meaning in Metaphor Expression

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Types of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Her eyes and words are so icy”</td>
<td>Something covered in ice</td>
<td>Unfriendly behavior</td>
<td>Structural</td>
<td>+cold</td>
</tr>
</tbody>
</table>

The example above was taken from the song “Cherry Wine” and one of the metaphorical expressions found in the lyrics is icy. In its lexical definition, icy was mentioned to be something which is covered in ice. On the other hand, icy meant unfriendly treatment to someone. Both meanings represented the lack of warmth in the entity they were contained in. Literally being cold meant that temperature is low which is unpleasant, the reason why someone might freezes, while being unfriendly was rather unpleasant as well due to there was no warmth which is considered as a comfortable state in the way the person behaves.

After the surface and underlying meaning were defined, we could conclude that Topic of this metaphor was icy, due to label it was given to represent the Vehicle. The concept of icy represented the Vehicle which was unfriendly treatment to someone. The result of this interpretation could be continued to explaining the use of the metaphor. The metaphor was classified into which category it falls into whether it is structural, orientational, or ontological. Therefore, icy was a structural metaphor due to its common use and most likely found in every day conversation.
Based on those results, the writer was able to compare both definitions by seeing its characteristics in the form of semantic properties. The comparison then resulted to the meaning relating to the whole song.

Next, the writer would see the meaning of the all metaphors in a song and how it supported theme of the song based on the finding of the previous problem formulation. The writer achieved the answer of this problem by going back the previous analysis, as it had been discussed, the shared semantic properties and its domain were the starting point to finding the theme. The writer paid attention to the main domain of each metaphorical expression in a song, then comparing to each other, therefore, from the semantic properties the writer is able to figure out the theme of the song, or how those contributed in delivering theme of the song.
CHAPTER IV

ANALYSIS RESULTS AND DISCUSSIONS

As formulated in first chapter, the problems found in the data are the selected metaphor in Hozier’s songs. By applying theories mentioned earlier, the problems are answered in this chapter.

A. The Use of Metaphor Expressions in Hozier’s Songs

In this part, the writer tries to find the use of metaphor expressions by defining its metaphorical meaning, and the literal meaning using dictionary. Once the writer sees its meaning, then it is classified into types of metaphor, structural, orientational, or ontological metaphor. In these kinds of metaphors, the metaphor expressions are parted based on the songs. The table below displays the types of metaphors found in the songs.

Table 4.1 Types of Metaphor Expressions in Selected Hozier’s Songs

<table>
<thead>
<tr>
<th>No</th>
<th>Songs</th>
<th>Types of Metaphor</th>
<th>Structural</th>
<th>Orientational</th>
<th>Ontological</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>“Take Me to Church”</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>6</td>
</tr>
<tr>
<td>2</td>
<td>“In a Week”</td>
<td>1</td>
<td>1</td>
<td>-</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>“Work Song”</td>
<td>3</td>
<td>3</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>“Cherry Wine”</td>
<td>2</td>
<td>2</td>
<td>-</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td>All Metaphors</td>
<td></td>
<td></td>
<td></td>
<td>19</td>
</tr>
</tbody>
</table>
There are four songs taken as data for the analysis. In total, there are 19 metaphorical expressions. “Take Me to Church” has 6 metaphors, consisting of 1 structural metaphor and 5 ontological metaphor. 2 ontological metaphors and 1 structural metaphor are found in “In a Week”. “Work Song” carries 3 metaphors, which all of them are structural metaphor, while “Cherry Wine” consists of 2 structural metaphors and 4 ontological metaphors. However, there is no orientational metaphor found in the selected songs.

Four of the songs are analyzed further in the next discussion according to the theories in previous chapter.

1. “Take Me to Church”

“Take Me to Church” is the one of the singles that receives the most recognition and has been nominated in honored awards. In this song, there are six metaphors to analyze using the theory of metaphor. However, the meanings of the expressions have to be defined as the first step to this discussion.

a. “She tells me worship in the bedroom”

This metaphor is found in “Take Me To Church” by Hozier. This lyrics describes about a woman who tells him to worship her in the bedroom. Worship means to show respect for God or a God, especially by saying prayers, singing, etc. with other people in a religious building, to go to a service in a religious building, and to love and admire somebody very much, especially so much that you cannot see their faults according to Oxford dictionary. There are many ways to do in order to honor God, such as singing, prayers, ceremony, and so on.
The interpretation of worship that fits the meaning of the song is the adoration to somebody because it shows adoration and loyalty to God, but in this song, God is not mentioned at all. The song tells about two people in a relationship and pictures it as God and servant due to its idea of the relationship which equal to the relationship he has. The singer acts as servant and is devoted to God who is the lover.

When discussing God and servant, the topic of saying prayers or praising God or worshipping cannot be separated. The writer would like to show that the lyrics explains his loyalty in the form of a worship. The loyalty he shows in the worship is for the sake of love. Therefore, instead of praying or singing, his worship is not a religious service however it is considered as sacred performance due to its aim is to admire God.

“What this meant is that we conceive of our experiences in terms of objects, substances, and containers in general, without specifying exactly what kind of object, substance, and containers is meant” (Kovecses, 2010: 38). Ontological metaphor is applying a picture of another event to the conceived phenomenon. This metaphor gives the concept of religion. However, the focus of God has shifted into a human that the writer loves. Therefore, acknowledging God is a being that is placed in another form. Due to its altered meaning of God, the action of worship also differs because the reference of God in the definition of worship has been replaced as a human as the result of the singer’s personal experience. Given the fact that his lover is the one he worships, “worship” receives an idea of an activity of people in a relationship which is an intimate relation.
The concept and linguistic unit are different parts which consist in a metaphor usually labeled as Topic and Vehicle. The Topic or linguistic part for this metaphor is *worship*. The hidden idea of this metaphor or the Vehicle is the action in the relationship in order to honor the woman. The table below clarifies the analysis done above.

**Table 4.2 Lexical and Metaphorical Meaning of Worship**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>She tells me <em>worship</em> in the bedroom</td>
<td>The practice of showing respect to God</td>
<td>Intimate relation with someone</td>
<td>Ontological</td>
<td>+loyal</td>
</tr>
</tbody>
</table>

b. “If the *heavens* ever did speak, she’s the last true mouthpiece”

According to Oxford dictionary, *heaven* means the place believed to be the home of God where good people go when they die, the place or situation in which you are very happy, and the sky. The singer points that heaven has the ability to speak.

In Christianity, *Heaven* is believed as the home of God where good people go after they are dead. By this definition, the singer simply refers to *heaven* as God. This situation happens because *heaven* is majorly related to God. People are doing good things in order to enter heaven at the time of their death. By seeing *heaven* as God, it acts as someone who is powerful then it could speak to the singer’s partner that she is the last true mouthpiece.
One of the aspects of ontological metaphor is that it lacks of cognitive status, therefore the help of an individual’s own experience creates a more specific meaning of the expression. In *heaven*, it acts as a personification which is one of the forms of ontological metaphor because the expression is comprehended by relating to the singer’s own experience so that the meaning of *heaven* is understood.

Topic and Vehicle is one of the ways to comprehend the concepts in metaphor. According to Graham and Low, Topic is concluded as the surface meaning of the metaphor, while Vehicle is its underlying meaning (1999: 13). The common idea occurs when *heaven* is mentioned is the house of God. This literal definition of *heaven* is understood as Topic. Its Vehicle is the idea of God, or the most powerful one in the world, which is its underlying meaning. Below is the table showing the conclusion of the analysis.

**Table 4.3 Lexical and Metaphorical Meaning of Heaven**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the <em>heavens</em> ever did speak, she’s the last true mouthpiece</td>
<td>The place believed to be the home of God where good people go when they die</td>
<td>God</td>
<td>Ontological</td>
<td>+power</td>
</tr>
</tbody>
</table>

**c. “If the heavens ever did speak, she’s the last true mouthpiece”**

According to Oxford Dictionary, *Mouthpiece* is the part of the telephone that is to your mouth when you speak, the part of a musical that you place between your
lips, or a person, newspaper, etc. that speaks on behalf of another person or group of people. This lyrics tells if heaven ever speaks, the writer’s lover will be the last mouthpiece. The writer would like to deliver a message that the lover would still stand even though every person in this world died.

*Mouthpiece* refers to a person whose job is to speak, whether as a representation for something or not. It is the nature of human to speak, to represent themselves. A product that a mouth creates is sound which turn to sentence that people say. Therefore, any sound produced from mouth is one of the indications that human are alive. *Mouthpiece* stands for a human existence.

The interpretation of the phrase is explicitly implied by the writer. This song is associated with Christian Church, seen in the lyrics where “heaven” is mentioned. In the first clause, “heaven” is personified which makes an object performs like a human. Thus, it doesn’t refer to the lover. Instead, “heaven” refers as a person. “Heaven” throws a structured concept to form the meaning of *mouthpiece*. Therefore, the lyrics making it authorized to mark the *mouthpiece* as the last person on earth seen in “she’s last true mouthpiece”.

Structural metaphor is shown in *mouthpiece*. It represents a speaker who represents other person or a group of person. The writer structures the definition into merely a person who represents themselves as it speaks. However, *mouthpiece* is the entailment of “heaven”, which provides a new range of meaning. In this case, the appropriate aspect to delineate this metaphor is his lover as the *mouthpiece* who he refers to be the last person standing on earth.
The understanding of the metaphorical expression’s concept is divided into two as proposed by Kövecses, source domain is the lexical item which is the literal definition of the word, while target domain is what the writer or speaker tries to deliver in the expression (2010: 7). Described in a profession known as mouthpiece, the interpretation of mouthpiece into becoming an individual is the target domain. On the other hand, the metaphorical expression, mouthpiece, is the source domain. The table below confirms the analysis for this metaphor.

**Table 4.4 Lexical and Metaphorical Meaning of Mouthpiece**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the heavens ever did speak, she’s the last true mouthpiece</td>
<td>A person, newspaper, etc. that speaks on behalf of another person or group of people</td>
<td>Last person on earth</td>
<td>Structural</td>
<td>+speak</td>
</tr>
</tbody>
</table>

**d. “We were born sick, you heard them say it”**

Oxford Dictionary defines sick as physically or mentally ill, a feeling that you want to vomit, feeling sick as a result of travelling on a ship, plane, etc., bored or annoyed about something that is happening for a long time and wanting it to stop, dealing with a suffering, disease, or death, in a cruel way that some people think is offensive, and getting enjoyment from doing strange or cruel things.

Literally, this lyrics explains the writer and his partner are born to live, but in an unhealthy state. The writer is told by others that his lover and him are born as
unhealthy human being. Only both are said as to be *sick* because people are speaking about their abnormality in terms of their well-being.

An unhealthy person suffers from an illness which makes their body system’s activities interrupted. However, this song mentions “church” in its lyrics, then the association with Christianity has a significant impact to its content or song’s meaning. In Christian’s teaching, human is born to commit sins. Committing sins means human are born to ask salvation and return for their sins with kindness. *Sick* refers to the tainted human’s purity seeing both conditions concerning the Christianity which means they are not “healthy” or pure anymore.

*Sick* is ontological metaphor for the reasons that *sick*’s meaning has been replaced with another state. Ontological metaphor brings a specific abstract entity based on speaker’s knowledge and replaced with mere understanding of a concept. Based on the singer’s experience of Christian’s teaching leading him to provide a new meaning to *sick* which contains a state of stained purity. Therefore, *sick*, is no longer an unhealthy state of body, it becomes a reference to their impure soul.

The theory of mapping the metaphorical expression meaning is proposed by Graham and Low, which explains differentiating the linguistic item and its implicit meaning and called as Topic and Vehicle (1999: 14). The Topic of this metaphorical expression is *sick*, bearing the literal meaning of an unhealthy state. On the other hand, the Vehicle is their impure souls, as the personal experience of the writer is shifted into the meaning. The table below shows the result of the analysis.
Table 4.5 Lexical and Metaphorical Meaning of *Sick*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>We were born <em>sick</em>, you heard them say it</td>
<td>Physically or mentally ill</td>
<td>Impure soul</td>
<td>Ontological</td>
<td>+ill</td>
</tr>
</tbody>
</table>

e. “My lover’s the *sunlight*”

In ”Take Me To Church” by Hozier, we can find the metaphor *sunlight* in this lyrics. *Sunlight* is the term for the light of the sun. However, the literal meaning of *sunlight* cannot be applied due to the result of unequal meaning. “My lover’s the *sunlight*” is related to the previous lyrics which has been discussed.

As discussed previously, pagan is a polytheistic religion and the Gods and Goddesses are believed to be symbolized in nature. “Most Pagans embrace a synergy of polytheistic, pantheistic, and animistic theologies, tending to see each as complementary perspectives through which people try to understand something that is ultimately beyond human understanding” (Macintyre, 2010: 5). Pagan believes nature displays all the form of lives, hence respecting it no matter which form it is presented.

Light, throughout the day, has its source from the sun. It comes from the sun, a part of Mother Nature. In this case, the writer includes himself to be a member of Pagan community whose lover is *Sunlight* because light is one of the parts of nature and it is entailed with its godly power, which Pagan worship, and considering without *sunlight* the activity of the world would not be preceded well.
Ontological metaphor presents an abstract or concrete concept as a new meaning for another object. As a follow up to preceding metaphor, *sunlight* harmonizes the meaning of it, as well as reflecting *sunlight’s* definitive meaning due to its association to nature. The concept of being a mere light which comes from the sun is shifted into a goddess. As long as it makes sense to the writer, the meaning of a concept or object is extracted into something else based on personal experience, events, activity, emotion, idea, and so on.

The comprehension process of metaphor takes on the roles of Topic and Vehicle which propose different perspectives. It is important for the reason of its interpretation must not be blurry which is why it is needed to be justified from one to another by applying Topic and Vehicle roles. Topic is the referent of the subject which takes form in linguistic unit, while Vehicle carries the information the subject represents. It is concluded that *sunlight* is Topic and the underlying idea of goddess is Vehicle for this metaphor. The result of the table below clarifies the analysis of the metaphor “My lover’s the sunlight”.

**Table 4.6 Lexical and Metaphorical Meaning of Sunlight**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>My lover’s the sunlight</td>
<td>Light that comes from the sun</td>
<td>A goddess</td>
<td>Ontological</td>
<td>+light</td>
</tr>
</tbody>
</table>
f. “Take me to church”

The title of the song, “Take Me To Church” is a metaphor. According to Oxford dictionary, Church represents a building for Christian religion to worship, a service or services in church, a particular of Christians, or the ministers of the Christian religion. On the other hand, the meaning of church implied in the song is taken to a place where the writer is accepted.

As mentioned in the verse, “we were born sick”, refers to the condition stating himself born to be a sinner, therefore referring church as a place where the community will embrace all people. Church, being the body of God, is willing to purify all people after death through salvation to be with God.

The writer asks to be accepted for he has sinned in order to be with God, in this song, his girlfriend. He would do anything to be absolved, even the most painful consequence, as explained in the chorus, “I’ll tell you my sins and you can sharpen your knife”. Therefore, the singer asks to be taken to a place where he belongs to her. Ontological metaphor leads to the idea of Christianity is in line with the event happened in writer’s life describing that his relationship with his girlfriend is similar to a human’s relationship to God.

The topic is church, or, the surface meaning of a metaphor (Graham and Low, 1999:14). The surface meaning of metaphor serves as its literal definition. On the other hand, Vehicle is the conceptual meaning of the metaphor expression. The vehicle for church is acceptance in a place where sinner is welcomed and be salvaged. In order to simplify the analysis, the result is shown in the table.
Table 4.7 Lexical and Metaphorical Meaning of *Church*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take me to church</td>
<td>A building for Christian religion to worship God</td>
<td>A place that welcomes people with different natures</td>
<td>Ontological</td>
<td>+space</td>
</tr>
</tbody>
</table>

g. “I’ll tell you my sins so you can sharpen your *knife*”

*Knife*, on Oxford Dictionary, means a sharp blade with a handle, used for cutting or as a weapon. In this lyrics the writer tells his lover to sharpen her *knife* when he tells her his sins. He asks for salvation in Christian way (absolution), in order to be purified so he is worth to be placed along with her. The concept of *knife* functions as a weapon to inflict pain as an exchange for the salvation due to his sins.

To sharpen the *knife* means she prepares to cut an object as he confesses his sins. As a sharp object, a *knife* is painful enough to make someone suffer because he had done something wrong. The punishment is given due to *knife*, which one of the weapons to inflict pain to someone and considering his lover as God. God is considered to have all the right to enter him into heaven. However, he must make an exchange for his impurity caused by his sins through the punishment which he willingly accepts.

Ontological metaphor depends on the speaker to choose whatever related characteristics to put into the phrase in order to describe events, situations, and many more to satisfy the purpose we have. The singer injects the characteristic of painful
experience into *knife* to refer to his salvation. The shift of meaning makes *knife* an ontological metaphor because absolution, as an experience in Christian’s teaching, is fit to rationalize the meaning of *knife*, which is to punish someone. The singer doesn’t treat this metaphor in its literal meaning, instead, the singer alters it into another idea.

In order to understand metaphor, two layers consisted in metaphor, the linguistic item and its underlying meaning is important. Cameron and Low (1999) signify them as Topic and Vehicle. Topic is the linguistic item, or its surface meaning, is *knife*, while its Vehicle is punishment. Punishment given to the singer is the underlying meaning of this metaphor. The result of the analysis is shown in the table below.

**Table 4.8 Lexical and Metaphorical Meaning of Knife**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’ll tell you my sins so you can sharpen your <em>knife</em></td>
<td>A sharp blade with a handle, used for cutting or as a weapon</td>
<td>Punishment</td>
<td>Ontological</td>
<td>+pain</td>
</tr>
</tbody>
</table>

2. “In A Week”

a. “I’d be *home* with you”

Taken from the song “In A Week”, the lyrics is telling about someone who is willing to be in *home* with somebody else. Seen in Oxford dictionary, *home* can have variations of meanings, the house or flat/apartment that we live in, especially with family, and, used to refer a family living together, and the way it behaves.
Its lexical meaning is the house that we live in, due to its concrete idea which is real in our surrounding. The metaphorical meaning of *home* is a comfortable and pleasant feeling with or without being with someone as the extension of this metaphor which is another interpretation for *home*. In this line, *home* means a place where the speaker feels content and relaxed in spite of the place.

When receiving this message, the listener would understand the concept of *home* without a specific reference whether it is necessarily has to be a building or not. The altered meaning of house is caused by the intention to refer it to the warmth of a being with family. Otherwise, it is the sense of being peaceful for the reason that *home* doesn’t refer to specific home. This expression’s purpose is to show how somebody is glad to be with whomever the speaker is sending the information.

A structural metaphor already contains rich mental concept that builds its meaning without having to relate to an individual’s specific experience. Without relating to an experience, the reference of the metaphor is easily interpreted due to its common usage or occurrence in everyday life. *Home* is a structural metaphor considering when stating this expression, no specific knowledge is required in order to understand this.

As firstly opposed by Richards, Topic and Vehicle are one way to describe metaphor expression (Cameron and Low, 1999:12). *Home* is the Topic of this expression because it is the label to describe the concept of the Vehicle, which is the peaceful and pleasant feeling. The table below shows the result of the discussion for the metaphor “I’d be home with you”.

PLAGIAT MERUPAKAN TINDAKAN TIDAK TERPUJI
Table 4.9 Lexical and Metaphorical Meaning of Home

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’d be home with you</td>
<td>Building we live in</td>
<td>Pleasant feeling to be with someone</td>
<td>Structural</td>
<td>+content</td>
</tr>
</tbody>
</table>

b. “After the insects have made their claim”

The action of *claiming* is to demand or ask for something because it is the legal right for you to have it, according to Oxford dictionary. Other definitions are to say something is true although it has not been proved and other people may not believe it, to ask for money from the government or a company because you have a right to it, to get or take somebody’s attention, to gain, win, or achieve something, and to cause somebody’s death.

This lyrics tells an *insect* makes their *claim* of something. *Insect* is a small animal that has six legs, and three body parts, sometimes it has wings. Declaring something as your right is not what animal does. Animal does *claim* objects, for example, food. However, in order to show ownership, animals don’t declare that it is theirs and makes this lyrics a metaphor.

*Claim* is mainly saying something to declare an ownership of an object. Speaking is impossible for an animal to do, let alone to pronounce that they have something. Therefore, this metaphor is classified into personification. “Personification is a general category that covers a very wide range of metaphors, each picking out different aspects of a person or ways of looking at a person.”
(Lakoff and Johnson, 2003: 34). Claim is an action which only human could do, while the singer uses this expression to express what animal does to enable it to fit his experiences. The most relevance action an insect could perform is when it is fit into human characteristics. Human qualifications to claim something presents a new meaning to this expression. Claiming that it is theirs, insect is said to own the corpse of the couple who was buried in soil. Thus, it enables them to retain those corpses as theirs.

Ontological metaphor fits perfectly to this expression because the singer adds human characteristics to unsuitable choice of word for the metaphor to be rationalized. Based on the singer’s personal experience which is possessing something, it is placed in an animal. The singer brings another entity to replace the category of the literal idea of claim, which takes insect out and replace it into human activity in order to realize his feeling.

In order to analyze meanings in metaphor, according to Kovecses, there are two layers of meaning, namely Topic and Vehicle (1999: 14). Topic is the surface meaning of the metaphor, in this part of discussion, Topic is claim. On the other hand, the Vehicle, or its underlying meaning, is to own the corpses mentioned in the previous verse, “Two corpses we were.” Below is the table displaying the result of the analysis.
Table 4.10 Lexical and Metaphorical Meaning of *Claim*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>After insects have made their <strong>claim</strong></td>
<td>To demand or ask for something because it is the legal right for you to have it</td>
<td>To own something</td>
<td>Ontological</td>
<td>+possession</td>
</tr>
</tbody>
</table>

**c. After the raven has had its say**

In the last chorus of “In A Week”, Hozier expresses that the **raven has had its say**. Raven is a large bird of the crow family. In Oxford dictionary, *say* means to tell something or somebody about something. A raven is not able to *say* something due to its definition. According to Oxford dictionary, *say* is an opportunity to express fully about something, to speak or tell somebody something using words, something to repeat words, phrases, etc., to express an opinion on something, to suggest or give something as an example or a possibility, to make thoughts, feelings, etc., clear to somebody by using words, looks, movements, etc., and to give particular information or instructions.

To express something through words is not the nature of an animal, let alone a raven, because animal is not capable of producing words that exists in human’s language.

Saying something is impossible for animals to do especially a raven. This lyrics is a personification. Aspects in person in picked out and look at a nonhuman creature
as a human is called Personification (Lakoff and Johnson, 2003: 34). In order to be able to fit this reality, the singers address an animal as a human in order realize this phrase. While *having a say* is expressing an opinion, a raven is unable to perform that. Although raven does make a sound, they cannot speak. This metaphor happens due to the singer’s desire to say that raven expresses their opinions as well.

Personification is one of the examples of ontological metaphor. It lets us experience a wide range of aspects in other perspectives. The reason why after the raven has had *after the raven has had its say* is an ontological metaphor is the replacement of nonhuman object into human that gives it a “life”. By bringing this into reality, an ontological metaphor is made.

The mappings of metaphor cannot be separated from Topic and Vehicle (Graham and Low, 1999: 14). To reach further into the analysis, Topic and Vehicle displays cognitive views of the interpretation of metaphor. Topic is the lexical item of metaphor expression while Vehicle is its underlying concept. The Topic is telling someone about something whereas its Vehicle is the expressed opinion. The table below is the result of the analysis.

**Table 4.11 Lexical and Metaphorical Meaning of Say**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>After the raven has had its say</em></td>
<td>To tell something or somebody about something</td>
<td>Expressed opinion</td>
<td>Ontological</td>
<td>+speak</td>
</tr>
</tbody>
</table>
3. “Work Song”

a. “I just think about my baby”

In “Work Song”, baby is mentioned a couple of times. When listening to the word baby, it brings up the idea of a newborn human. The definition of baby in Oxford dictionary is very young child or animal, the youngest member of family group, a person who behaves like young child and is easily upset, and a word used to address somebody, especially your wife, husband or lover, in a way that expresses affection, but that can be offensive if used by a man to a woman he does not know.

However, in the same source, it is stated that the informal use of baby means to address somebody, especially husband, or wife, or lover as a way to express affection.

Both definitions above are included in the same source for the reason that it is generally spoken in daily conversations. For a situation, baby literally means a newborn human. However, the second definition implies to a nickname to call their loved ones and in daily life, this is inappropriate to call somebody we do not know or just met. Obviously, when addressing somebody using baby, the participants of this communication have very close relation. In both meaning, baby is a young human and an address to express affection which is meant for the person that people care about. Therefore, what is in common with a newborn baby or somebody’s baby is they have people love them, in which they will pay extra attention and have stronger affection to them. In order to understand baby, commonly people do not need detailed references due to the fact it doesn’t rely to other context than the person discussed which is why it is included in structural metaphor.
Due to its immediate reference to impression to an infant, *baby* is a structural metaphor. The Topic of this expression is the word that signifies the concept, *baby*. What *baby* attributes is the calling for somebody we fond of in mind which what people usually recognize. This idea is referring the label for the expression, which makes it the Vehicle for *baby*. The clarification of the analysis is displayed in the table below.

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I just think about my <em>baby</em></td>
<td>A newborn human</td>
<td>A calling for the loved ones</td>
<td>Structural</td>
<td>+loved</td>
</tr>
</tbody>
</table>

b. “No grave can hold my body down”

In the chorus of “Work Song”, the metaphor *no grave can hold my body down* is found. This lyrics tells that no *grave* can stop him. Oxford dictionary defines *grave* as a place in the ground where a dead person is buried, death or a person’s death. It is extremely unexpected to see a *grave* performs an action, let alone to stop someone from doing something. Therefore, the literal meaning is not applicable to make sense of this lyrics.

Burying people who are dead is common as one of the ways to rest the person in its last place they will ever be. To be stopped by a *grave* is very unlikely to happen in reality. However, an object is not capable of performing such action. When discussing *grave*, death is unavoidable topic. *Grave* is a place to bury a dead body.
Death is a state where somebody’s life has end. At that condition, definitely that person is incapable of accomplishing any action. Therefore, the singer is referring to the state of death, resulting in its metaphorical meaning into saying death cannot make him quit doing anything.

*Grave* is a structural metaphor, which means its meanings are not exactly present in the word, however, it provides a common understanding of the referred idea (Lakoff, 2003: 13). The literal meaning of this metaphor is difficult to make sense of. Therefore, having very close relation to death enables this lyrics to meet listener’s understanding.

The domain of Topic and Vehicle should be comprehended for it signifies the cognitive mapping of the metaphor’s interpretation. Topic and Vehicle are two different interpretations of metaphor. Topic deals with literal meaning of the metaphor or its linguistic item (Graham and Low, 1999: 13), and *Grave* is realized as a place to bury someone. On the other side, Vehicle is the delivered meaning by the singer, or its metaphorical meaning. *Grave* means the state of all body organs stop working or where life ends. The table below clarifies the analysis.

**Table 4.13 Lexical and Metaphorical Meaning of Grave**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>No grave can hold my body down</td>
<td>A place in the ground where a dead person is buried</td>
<td>Death</td>
<td>Structural</td>
<td>+death</td>
</tr>
</tbody>
</table>
c. “I woke with her walls around me”

Walls is mentioned in “Work Song”, based on the lyrics, the writer claims that he is surrounded by her walls. According to Oxford dictionary, Wall means a long vertical solid structure, made of stone, brick or concrete that surrounds, divides and protects an area of a land, any of the vertical sides of a building or room, and something that forms a barrier or stops you from making progress, and the outer later of something hollow such as an organ of the body or the cell of an animal or a plant.

The wall mentioned in this song is a means of protection. As the nature of a wall, which is to protect something from unwanted matters to enter, the woman seems to be guarding something. The perception of forming a border that separates one space from another, whether it is conceptual or physical, this understanding exists. The description of wall indicates that the expression is usually spoken in daily conversation. The woman protects the writer, seen in the following line, the writer states he was drunk then felt unhealthy.

This metaphor expression is included in structural metaphor. Taking a look back to the lyrics, people learn this expression as a barrier that protects or stops anything from the other side to enter. The concept of metaphor contained in word is called Topic. In this case, wall is labelled as Topic since it consists of the idea of the long vertical structure that separates a room from another. As explained in prior, wall’s underlying meaning is the barrier of space so that they are protected from whatever coming from outside. The analysis of the metaphor is shown in the table below.
Table 4.14 Lexical and Metaphorical Meaning of Walls

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I woke with her walls around me</td>
<td>A long vertical solid structure made of bricks, or stones.</td>
<td>A layer to limit a space</td>
<td>Structural</td>
<td>+protection</td>
</tr>
</tbody>
</table>

4. “Cherry Wine”

a. “Her eyes and words are so icy”

The lyrics above can be found in the song “Cherry Wine” by Hozier. It is describing a woman’s stare and words which are icy. According to Oxford dictionary, icy means very cold, covered with ice, or not friendly or kind; showing feelings of dislike or anger. When something is cold then its degree is in low temperature. The state of being cold illustrates an unfriendly behavior. In concept, icy is lacking of excitement or desire to interact with somebody.

Furthermore, the interpretation of icy is typically based on the context considering it is familiar to people’s understanding due to its common use in conversation. Icy can refer to various meanings according to the situation. When reaching low temperature, in different climates, cold is avoided by some people because it is uncomfortable, it is similar to cold behavior as well. The cold stare and words as implied in the song lack of warmth especially in relationship. The absence of excitement is considered so unfriendly that it is frowned upon. The implied meaning of icy for this situation does not need specific references due to its structured
concept and doesn’t require further meaning to delineate. Since it has become a general understanding, this metaphor is grouped in structural metaphor.

The containers or referents, according to Lakoff and Johnson, hide in the aspect of our experience but when uttered, it reaches mutual understanding among the participants of communication (2003:10). In analyzing the cognitive construction of a metaphor, Cameron and Low refer containers as Topic. In this case, icy, which lexically means covered in ice or in the state of being cold, is the Topic. On the other hand, the underlying meaning contained in the words is called Vehicle. The underlying idea of this metaphor is describing of somebody’s unfriendly treatment or behavior. The table below displays the result of the analysis.

**Table 4.15 Lexical and Metaphorical Meaning of Icy**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her eyes and words are so icy</td>
<td>Something covered in ice</td>
<td>Unfriendly behavior</td>
<td>Structural</td>
<td>+cold</td>
</tr>
</tbody>
</table>

b. “Her fight and fury is fiery”

In “Cherry Wine” for exact in the third verse, the writer explains a woman’s fight and anger which is fiery. Fiery is described as consisting of fire, quickly or easily becoming angry, showing strong emotions, especially anger, and causing a part of your body to feel as if it is burning.

The criteria of a metaphor is expressing the abstract idea of an event, therefore, anger does not directly show fire, instead, it is only the idea of being angry. This
definition is what the singer wants to express, because experiencing high temperature is unpleasant, because of the hot sensation, the same situation occurs when someone is considered *fiery* as well. In daily conversation, *fiery* is one of the words to describe someone with temper or easily angered. *Fiery* or consisting of fire characterized with the tendency to be angry. In fact, fire indicates sensation of heat which is intense, so *fiery* characterizes an intense emotion which is rage. Mutual understanding is effortlessly grasped for this metaphor expression which is what structural metaphor is about.

In order to fit reality, the underlying meaning of *fiery* is has the linguistic expression which is the word. The linguistic expression is acknowledged as Topic that contains meaning of the metaphor. *Fiery* is the Topic for the metaphor as it brings the concept, easily angered. The concept of Topic is known as Vehicle which function is to hold the idea behind the linguistic product. Thus, the tendency to be angered is Vehicle of this metaphor. The analysis of *fiery* is shown in the table below.

### Table 4.16 Lexical and Metaphorical Meaning of *Fiery*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her fight and fury is <em>fiery</em></td>
<td>Consisting of fire</td>
<td>Easily angered</td>
<td>Structural</td>
<td>+heat</td>
</tr>
</tbody>
</table>
c. “Calls of guilty thrown at me all while she stains the sheets of some other”

In the second verse of “Cherry Wine”, Hozier mentioned stain. In Oxford dictionary, stain is defined as leaving a mark that is difficult to remove, to change the color of something using a colored liquid, and to damage the opinion that people have of something.

Stain is mostly occurred when discussing about clothes, stating a condition of clothing is left a mark of something, such as drink, food, ink, and so on. Hozier delivers that calls of guilty is thrown at him while the girlfriend leave a mark on somebody’s sheets.

What stain does to clothes is leaving a mark on it. The mark means that a clean piece of cloth has been spoilt with dirt. Usually when clothes has dirt, it will not be worn because the look of the spot is unpleasant to see. The singer applies the same concept to his relationship. By imagining the relationship as a spotless sheet, the singer once thought the relationship pure, then his partner left dirt. Dirt marks a spiteful action which damages the relationship. Dishonesty is shown in stain where it leaves the relationship tainted. While the partner is staining on other’s sheet, the singer interprets it as another person. Therefore, sheet expresses the third party in the relationship.

Ontological metaphor’s job is to give more structured idea to a general concept, in this case, “stain”. The act of leaving dirt on clothes is a part of an event happening in the writer’s life. This general concept cannot be applied in order to understand the
interpretation of the metaphor. In order to fulfill the purpose of the metaphor, the definition of “stain” is taken further in terms of relationship.

This expression is an ontological metaphor due to the enormous variations of features and expressed in an idea. Stain is a characteristic of being dirty and this action is attached in a whole concept, relationship, which is acceptable. In order to be able to realize the deeper meaning of metaphor, metaphor is divided into two, according to Graham and Low (1999), the terms are Topic and Vehicle. Both represent different layers of idea contained in metaphor. Topic labels the surface meaning of the metaphor, which is stain. On the other hand, Vehicle indicates the underlying meaning, or the dishonesty in the relationship as described in the lyrics. The table below explains the summary of the analysis.

**Table 4.17 Lexical and Metaphorical Meaning of Stain**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calls of guilty thrown at me all while she stains the sheets of some other</td>
<td>A condition of clothing is left a mark of something, such as drink, food, ink, and so on.</td>
<td>Dishonesty in the relationship</td>
<td>Ontological</td>
<td>+dirt</td>
</tr>
</tbody>
</table>

**d. “Sweet and right and merciful I’m all but washed in the tide of her breathing”**

*Wash* is defined as to make something or somebody clean or using water or usually soap, to make yourself clean using water or usually soap, to be able to be washed without losing color or being damaged, and to flow or carry something or
somebody in a particular direction according to Oxford dictionary. Cleaning something that is the relationship which exists as an abstract idea makes this definition a metaphor.

In the third verse, it is stated that he is *washed* in the tide of his partner’s breathing. This metaphor expresses that the singer passes or hit by a tide which is the breathing of his partner and feels washed.

The action of washing something is applied for objects to remove dirt from its surface. In this metaphor, the singer positions his relationship is contaminated with dishonesty as discussed previously. Fitting in its definition, *wash* means to clean an object. In this term, the sweetness the partner shows is considered cleaning the relationship. At this point, the singer realized that the relationship is not tarnished anymore or cleansed, in “I’m all but washed”, by particular behavior he found out to be “sweet” and merciful. The cleansing means forgiveness to his partner. In order to forgive somebody, the person is willing to let go the mistakes which had been made in the past. Related to previous discussion, the *stain* is stripped off of the sheet due to the merciful sweetness that *washes* the dirt. By supposing *stain* is the dishonesty that ruins the relationship, it is *washed* by the partner’s charm, and by being *washed*, it refers to restoring dishonesty in the relationship.

*Wash* is included in ontological metaphor due to serve similar purposes in life events. Metaphors give us different metaphorical models of how mind works and allow us to focus on different aspects of mental experience (Lakoff and Johnson, 2003: 28). The second layer of meaning, *wash* lets us to experience a whole different
idea than merely cleaning something. It is replaced by life event which happens in a relationship, and the metaphorical meaning becomes forgive.

Topic and Vehicle are 2 layers of metaphor definitions, according to Graham and Low (1999). Topic is the lexical item of the metaphor while Vehicle is its underlying concept (Graham and Low, 1999: 14). In order to understand the metaphor, Topic and Vehicle are ways to comprehend metaphor. The lexical item found in this lyrics is washed, because its literal meaning does not add up to the definition to the whole lyrics Therefore, to forgive is the underlying concept which makes the lyrics be able to understand, and to forgive is the Vehicle of this metaphor. Below is a brief result of the analysis of washed which is explained briefly.

Table 4.18 Lexical and Metaphorical Meaning of Washed

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet and right and merciful I’m all but washed in the tide of her breathing</td>
<td>To make something or somebody clean or using water or usually soap.</td>
<td>Being forgiven</td>
<td>Ontological</td>
<td>+restored</td>
</tr>
</tbody>
</table>

**e. “Blood is rare and sweet as cherry wine”**

According to Oxford, rare is not done, seen, or happening very often, and sweet is making you feel happy and/or satisfied. Rare means something that exists only in small numbers and therefore valuable or interesting. It is a common knowledge that Cherry is a fruit while Wine is a beverage. However, Cherry Wine is
an alcoholic drink which has the same process of the usual wine, the only difference is the main ingredient, which is Cherry is used to be fermented. In the end of the chorus, Hozier describes blood to be sweet and rare which share similarities to Cherry Wine.

Rareness of the blood is due to the production which is enough for a body and the amount must be appropriate to each person’s needs otherwise the work of one or more body system will be interrupted. Even though abused, where blood is spilt, he still likes it, as seen in the previous line. Rare implies to a limited amount of a material/creature because of its specialty. This case, blood is limited because the circulation of blood is a cycle, therefore, our body has provided a suitable amount to be distributed, not more or less than that. Blood is a supposed to be rare because it should never be spilt. This song talks about how is a blood spilt because of the violation that happens to him. Therefore, the singer appreciates how precious and such a waste if the blood is to be spilt.

An ontological metaphor is an idea from an entity which expresses a perception where the idea functions to fulfill the purpose another small idea. The idea of some parts is taken in order to form its structured concept, such as, “blood”. In the experience of the singer, the amount of blood is limited. Therefore, the rareness is not just basic rareness, but in terms of health, which makes it is an ontological metaphor because the concept is more structured.

The nature of metaphor according to Graham and Low is the key to start to comprehend its concept which divided into two, Topic and Vehicle (1999: 13). Topic
is surface meaning of *rare*, which is something that is valuable and available only in small amount. On the other hand, the Vehicle is appreciation of the value of the blood, or underlying concept of *rare*. The table below clarifies the analysis.

Table 4.19 Lexical and Metaphorical Meaning of *Rare*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blood is <em>rare</em> and sweet as cherry wine</td>
<td>Something that exists only in small numbers and therefore valuable or interesting;</td>
<td>Importance of the blood</td>
<td>Ontological</td>
<td>+limited</td>
</tr>
</tbody>
</table>

f. “Blood is rare and *sweet* as cherry wine”

As previously discussed, Cherry Wine is an alcoholic drink which is sweet and rare, as expressed in the lyrics. Sweet is defined as making somebody happy and/or satisfied, according to Oxford dictionary.

Blood represents the violation that is occurred to the speaker, and it has the similar color as *Cherry Wine*. The violation forces blood to break out of the vessel, as expressed in the previous line, “Open hand or closed fist would be fine”. Manipulation of the relationship leads to the *sweetness* which the singer appreciates because being abused shows a sense of possessiveness from the partner to the singer. The possessiveness is misleading because it is seen as protection. In order to protect something, some are willing to do the fullest even violence to protect their loved
ones. Therefore, the singer feels treasured, which is romantic, for this action towards him and excused him from the partner’s mistakes however addicted to the violence.

_Sweet_ is included in ontological metaphor. Ontological metaphor emphasize on different range of ideas to be put and placed on different terms. As the happiness in a _sweet_ memories, for example, displays an idea in a certain word has the characteristics of pleasantness as well. The concept of Topic and Vehicle are significant in order to discuss the meaning of the metaphor which serves in its conceptual system. Topic is the lexical item of the metaphor. On the other hand, underlying idea is the Vehicle. Both are different compositions of metaphor which created by creativity to say another thing as another. _Sweet_ represents a sense of satisfaction, which is the underlying concept of the metaphor, or Vehicle. The literal meaning, Topic, is the happy or pleasant feeling which could be caused by anything. The result of the analysis is briefly displayed in the table below.

**Table 4.20 Lexical and Metaphorical Meaning of _Sweet_**

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared Concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blood is rare and <em>sweet</em> as cherry wine</td>
<td>Making somebody happy and/or satisfied</td>
<td>A sense of addiction</td>
<td>Ontological</td>
<td>+pleasing</td>
</tr>
</tbody>
</table>

**B. Theme of the Songs**

After discussing the use of metaphors found in four songs of “From Eden” album by Hozier, this part will analyze the function of the result of previous part’s
analysis in delivering the theme. Based on previous discussion, 2 themes are found in 4 songs.

1. Adoration to Life Partner

This theme is found in three out of four songs in the album “From Eden”, which are “Take Me to Church”, “In a Week”, and “Work Song”. These songs carry the similar outline expressing his deepest love to the partner. However, the songs are conveyed in different aspects in each song.

a. Take Me To Church

Five ontological and one structural metaphor are seen in “Take Me To Church” which brings out the idolization of the partner in the relationship as its theme despite the insult throws at their relationship.

It opens with lyrics which introduces the partner, seen in the shared properties, [+speak] of the metaphor “If the heaven’s ever did speak, she’s the last true mouthpiece” which supports the spreading talk. Meanwhile, she is seen as a goddess that shines bright, in “My lover’s the sunlight” or [+light]. This describes how his partner is a topic among society, in spite of this rumor, the singer feels the opposite from others. At some point, the singer relates to his partner by being impure based on the lyrics “We were born sick, you heard them say it” which shared property is [+ill]. This way, the shared properties such as [+loyal] in “She tells me worship in the bedroom” is one of the reasons he asks to be taken to church, or [+space], is that he wants to be with her even though he has to go through [+pain] in “I’ll tell you my sins
so you can sharpen your knife” which reflect how his loyalty and the pain he is ready to get through.

Based on the shared properties it is described the major concept of the song, by the way the singer sees his partner, and the sacrifices he is prepared to suffer pain, just to be with her. Below is the table displaying the result of the discussion.

**Table 5.1 Theme of “Take me to Church”**

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adoration to Life Partner</td>
<td>[+loyal]</td>
<td>She tells me <em>worship</em> in the bedroom.</td>
</tr>
<tr>
<td></td>
<td>[+power]</td>
<td>If the <em>heavens</em> ever did speak, she’s the last true mouthpiece.</td>
</tr>
<tr>
<td></td>
<td>[+speak]</td>
<td>If the heavens ever did speak, she’s the last true mouthpiece.</td>
</tr>
<tr>
<td></td>
<td>[+ill]</td>
<td>We were born <em>sick</em>, you heard them say it.</td>
</tr>
<tr>
<td></td>
<td>[+light]</td>
<td>My lover’s the <em>sunlight</em>.</td>
</tr>
<tr>
<td></td>
<td>[+space]</td>
<td>Take me to <em>Church</em>.</td>
</tr>
<tr>
<td></td>
<td>[+pain]</td>
<td>I’ll tell you my sins, so you can sharpen your <em>knife</em>.</td>
</tr>
</tbody>
</table>

b. In A Week

Eternal adoration to each other is the theme of “**In A Week**”. By analyzing three metaphors in this song, these assist the researcher to see its shared properties. [+content], [+possession], and [+speak] are the result of the analysis in previous discussion.

The timeless love is described in “**corpses**”, as found in the chorus, “**Two corpses we were, two corpses I saw**”. Even though it is only a week, both of the singers express their enduring love through the occurrences they experience after being dead after a long time. It is shown in the portrayal of both of them are being
familiar with the creatures which live on land and the soil have consumed their bodies as in “After the insects has made their claim”, and “After the raven has had its say”. The shared properties are [+possession] and [+speak] which support the aspects to form theme. However, both of them believe their love will stay and last forever although their physical form has deteriorated, even rotten. This theme is seen in the lyrics, “I’d be home with you”, which resulted [+content] as its shared property.

The shared properties found in metaphors help the key idea of the song to be portrayed, such [+content], [+possession], and [+speak]. The singer expresses his love by the way he feels like home with her. The long lasting is because the insects have eaten their bodies which are buried in the ground, signifying they are dead. The result of the analysis is made in brief in the table below.

Table 5.2 Theme of “In a Week”

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eternal adoration</td>
<td>[+content]</td>
<td>I’d be home with you.</td>
</tr>
<tr>
<td></td>
<td>[+possession]</td>
<td>After insects have made their claim.</td>
</tr>
<tr>
<td></td>
<td>[+speak]</td>
<td>After the raven has had its say.</td>
</tr>
</tbody>
</table>

c. Work Song

“Work Song” by Hozier has three metaphors, which are [+loved], [+burial], and [+protection], deliver unstoppable love as seen in the first verse where the singer refers to her lover as his “baby” in “I just think about my baby”. The shared property of baby is [+loved], automatically, the singer indicates his lover is the only one in his mind. The metaphor “No grave can hold my down” is the unstoppable factor in his
love “Grave” indicates [+burial], which refers how it will not stop him from anything to be with her, even death, and “I’ll crawl home to her”, where he will reach to her even when he has passed away.

Based on the shared properties, he refers his partner as the one he loved, as properties shared is [+loved], and by [+burial], he tries to be with her even when he is dead. The table is displaying the result of the analysis.

**Table 5.3 Theme of “Work Song”**

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unstoppable love</td>
<td>[+loved]</td>
<td>I just think about my baby</td>
</tr>
<tr>
<td></td>
<td>[+burial]</td>
<td>No grave can hold my body down</td>
</tr>
<tr>
<td></td>
<td>[+protection]</td>
<td>I woke with her walls around me</td>
</tr>
</tbody>
</table>

2. Unhealthy Relationship

Sign of an unhealthy relationship is shown in “Cherry Wine”. The singer expresses how he is betrayed yet somehow still comes back to his partner. The next discussion will explain the toxic relationship further. There are two structural metaphors and five ontological metaphors are found in this song.

Based on the analysis in the first problem formulation, the shared properties of the metaphor “Calls of guilty thrown at me all while she stains in the arms of the brother” which [+dirt] reflects the betrayal action by the partner. This unfaithfulness is backed with the treatment of his partner as described in [+cold], “Her eyes and words are so icy”. The [+cold] reflects her unfriendliness in the relationship where it supposed to be warm and loving. On the other hand, [+heat] in “Her fight and fury is
fiery” indicates the relationship’s complication in the fight by her being angered easily. The obstacle of this relationship is implied in the opinion as expressed in “Blood is rare and sweet as cherry wine”. Sweetness is based on a pleasing atmosphere where being with the partner is content despite the abuse. However, he is injured physically as well. It can be seen in [+limited], the loss of the limited blood is the result of the abuse, which is unhealthy for him. The singer chooses to overlook the abuse, as found in the shared property in “Sweet and right and merciful I’m all but washed in the tide of her breathing” which is [+restored]. The mistakes are restored because of her presence. In this way, it keeps him from leaving her, instead getting back to her.

“Cherry Wine” tells an abusive relationship seen in its shared properties, especially in [+dirt], the shared properties [+cold] and [+heat] are her treatment to him. The mistreatment expresses in [+pleased] and [limited], while the shared properties [+restored] which signifies the dishonesty is reestablished, which is possible for the singer to forgive his partner’s mistakes. The table below shows the result of the analysis.
Table 5.4 Theme of “Cherry Wine”

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unhealthy relationship</td>
<td>[+cold]</td>
<td>Her eyes and words are so icy</td>
</tr>
<tr>
<td></td>
<td>[+heat]</td>
<td>Her fight and fury is fiery</td>
</tr>
<tr>
<td></td>
<td>[+dirt]</td>
<td>Calls of guilty thrown at me all while she stains the sheets of some other</td>
</tr>
<tr>
<td></td>
<td>[+restored]</td>
<td>Sweet and right and merciful I’m all but washed in the tide of her breathing</td>
</tr>
<tr>
<td></td>
<td>[+limited]</td>
<td>Blood is rare and sweet as cherry wine</td>
</tr>
<tr>
<td></td>
<td>[+pleasing]</td>
<td>Blood is rare and sweet as cherry wine</td>
</tr>
</tbody>
</table>
CHAPTER V

CONCLUSION

The conclusion of the previous chapter is presented in this chapter. The previous chapter analyzed the research problems as stated in the first chapter. The shared properties are how the metaphors are used in the song, then it is classified into three types of metaphor.

For the first part of previous chapter, the total of the metaphors found in four songs of Hozier is 19 metaphors which are classified into three types of metaphors: structural, orientational, and ontological. Orientational metaphor is not found, because there is no basis of physical orientation which reflects life experience in the data.

One structural and five ontological metaphors are present in “Take Me To Church”, and the semantic properties are [+loyal], [+speak], [+ill], [+light], [+space], and [+pain]. “In A Week” have one structural and two ontological metaphors, and the semantic properties found are [+content], [+possession], and [+speak]. “Work Song” has three structural metaphors, which shared properties are [+loved], [+burial], and [+protection]. “Cherry Wine” is contained with two structural metaphors and five ontological metaphors, [+cold], [+heat], [+dirt], [+restored], [+limited], and [+pleasing].
In order to see how it is used, each metaphor is defined, literally and metaphorically. After the analysis is done, shared property is established for each metaphor. The shared properties are helpful to find the themes in the songs.

Even though four songs are applied as the data, only two themes are found. Three songs share the similar theme, which is **adoration to the loved one**. Although having the same theme, the songs are unlike in terms of its different settings. The song “Take Me To Church”, “In A Week”, and “Work Song” bear the same theme. On the other hand, **unhealthy relationship** is the theme of “Cherry Wine”.

This study helps to broaden the insight in studying metaphor especially in song, since the researcher find metaphor is not very popular as a research topic especially in Sanata Dharma University. Songs contains variations of implicit meanings which are

The types of metaphors are discussed briefly in the analysis. Therefore, it is best in the future to continue this study especially in the types of metaphor regardless the data due to the fact that deeper analysis could be done to acknowledge the world of linguistics deeper.
BIBLIOGRAPHY


APPENDICES

Appendix 1: Lexical and Metaphorical Meaning of Metaphor Expressions found in the Lyrics

a. Lexical and Metaphorical Meaning of *Worship*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>She tells me <em>worship</em> in the bedroom</td>
<td>The practice of showing respect to God</td>
<td>Intimate relation with someone</td>
<td>Ontological</td>
<td>+loyal</td>
</tr>
</tbody>
</table>

b. Lexical and Metaphorical Meaning of *Heaven*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the <em>heavens</em> ever did speak, she’s the last true mouthpiece</td>
<td>The place believed to be the home of God where good people go when they die</td>
<td>God</td>
<td>Ontological</td>
<td>+power</td>
</tr>
</tbody>
</table>

c. Lexical and Metaphorical Meaning of *Mouthpiece*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>If the heavens ever did speak, she’s the last true mouthpiece</td>
<td>A person, newspaper, etc. that speaks on behalf of another person or group of people</td>
<td>Last person on earth</td>
<td>Structural</td>
<td>+speak</td>
</tr>
</tbody>
</table>
d. Lexical and Metaphorical Meaning of *Sick*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>We were born <strong>sick</strong>, you heard them say it</td>
<td>Physically or mentally ill</td>
<td>Impure soul</td>
<td>Ontological</td>
<td>+ill</td>
</tr>
</tbody>
</table>

e. Lexical and Metaphorical Meaning of *Sunlight*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>My lover’s the <strong>sunlight</strong></td>
<td>Light that comes from the sun</td>
<td>A goddess</td>
<td>Ontological</td>
<td>+light</td>
</tr>
</tbody>
</table>

f. Lexical and Metaphorical Meaning of *Church*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Take me to <strong>church</strong></td>
<td>A building for Christian religion to worship God</td>
<td>A place that welcomes people with different natures</td>
<td>Ontological</td>
<td>+space</td>
</tr>
</tbody>
</table>

g. Lexical and Metaphorical Meaning of *Knife*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I’ll tell you my sins so you can sharpen your <strong>knife</strong></td>
<td>A sharp blade with a handle, used for cutting or as a weapon</td>
<td>Punishment</td>
<td>Ontological</td>
<td>+pain</td>
</tr>
</tbody>
</table>
h. Lexical and Metaphorical Meaning of *Home*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I'd be <strong>home</strong> with you</td>
<td>Building we live in</td>
<td>Pleasant feeling to be with someone</td>
<td>Structural</td>
<td>+content</td>
</tr>
</tbody>
</table>

i. Lexical and Metaphorical Meaning of *Claim*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>After insects have made their <strong>claim</strong></td>
<td>To demand or ask for something because it is the legal right for you to have it</td>
<td>To own something</td>
<td>Ontological</td>
<td>+possession</td>
</tr>
</tbody>
</table>

j. Lexical and Metaphorical Meaning of *Say*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>After the raven has had its <strong>say</strong></td>
<td>To tell something or somebody about something</td>
<td>Expressed opinion</td>
<td>Ontological</td>
<td>+speak</td>
</tr>
</tbody>
</table>

k. Lexical and Metaphorical Meaning of *Baby*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I just think about my <strong>baby</strong></td>
<td>A newborn human</td>
<td>A calling for the loved ones</td>
<td>Structural</td>
<td>+loved</td>
</tr>
</tbody>
</table>
I. Lexical and Metaphorical Meaning of *Grave*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>No grave can hold my body down</td>
<td>A place in the ground where a dead person is buried</td>
<td>Death</td>
<td>Structural</td>
<td>+burial</td>
</tr>
</tbody>
</table>

m. Lexical and Metaphorical Meaning of *Walls*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>I woke with her walls around me</td>
<td>A long vertical solid structure made of bricks, or stones.</td>
<td>A layer to enclose space</td>
<td>Structural</td>
<td>+protection</td>
</tr>
</tbody>
</table>

n. Lexical and Metaphorical Meaning of *Icy*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her eyes and words are so icy</td>
<td>Something covered in ice</td>
<td>Unfriendly behavior</td>
<td>Structural</td>
<td>+cold</td>
</tr>
</tbody>
</table>

o. Lexical and Metaphorical Meaning of *Fiery*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her fight and fury is fiery</td>
<td>Consisting of fire</td>
<td>Easily angered</td>
<td>Structural</td>
<td>+heat</td>
</tr>
</tbody>
</table>
### p. Lexical and Metaphorical Meaning of *Stain*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calls of guilty thrown at me all while she stains the sheets of some other</td>
<td>A condition of clothing is left a mark of something, such as drink, food, ink, and so on.</td>
<td>Dishonesty in the relationship</td>
<td>Ontological</td>
<td>+dirt</td>
</tr>
</tbody>
</table>

### q. Lexical and Metaphorical Meaning of *Washed*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweet and right and merciful I’m all but washed in the tide of her breathing</td>
<td>To make something or somebody clean or using water or usually soap.</td>
<td>Being forgiven</td>
<td>Ontological</td>
<td>+restored</td>
</tr>
</tbody>
</table>

### r. Lexical and Metaphorical Meaning of *Rare*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blood is rare and sweet as cherry wine</td>
<td>Something that exists only in small numbers and therefore valuable or interesting;</td>
<td>Importance of the blood</td>
<td>Ontological</td>
<td>+limited</td>
</tr>
</tbody>
</table>
s. Lexical and Metaphorical Meaning of *Sweet*

<table>
<thead>
<tr>
<th>Metaphor Expression</th>
<th>Lexical Meaning</th>
<th>Metaphorical Meaning</th>
<th>Type of Metaphor</th>
<th>Shared concept</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blood is rare and sweet as cherry wine</td>
<td>Making somebody happy and/or satisfied</td>
<td>A sense of addiction</td>
<td>Ontological</td>
<td>+pleasing</td>
</tr>
</tbody>
</table>

Appendix 2: Theme in Selected Hozier’s Songs

a. Theme of “Take me to Church”

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adoration to Life Partner</td>
<td>[+loyal]</td>
<td>She tells me <em>worship</em> in the bedroom.</td>
</tr>
<tr>
<td></td>
<td>[+power]</td>
<td>If the heavens ever did speak, she’s the last true mouthpiece.</td>
</tr>
<tr>
<td></td>
<td>[+speak]</td>
<td>If the heavens ever did speak, she’s the last true <strong>mouthpiece</strong>.</td>
</tr>
<tr>
<td></td>
<td>[+ill]</td>
<td>We were born <strong>sick</strong>, you heard them say it.</td>
</tr>
<tr>
<td></td>
<td>[+light]</td>
<td>My lover’s the <strong>sunlight</strong>.</td>
</tr>
<tr>
<td></td>
<td>[+space]</td>
<td>Take me to <strong>Church</strong>.</td>
</tr>
<tr>
<td></td>
<td>[+pain]</td>
<td>I’ll tell you my sins, so you can sharpen your <strong>knife</strong>.</td>
</tr>
</tbody>
</table>

b. Theme of “In a Week”

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Eternal adoration</td>
<td>[+content]</td>
<td>I’d be <strong>home</strong> with you.</td>
</tr>
<tr>
<td></td>
<td>[+possession]</td>
<td>After insects have made their <strong>claim</strong>.</td>
</tr>
<tr>
<td></td>
<td>[+speak]</td>
<td>After the raven has had its <strong>say</strong>.</td>
</tr>
</tbody>
</table>

c. Theme of “Work Song”

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unstoppable love</td>
<td>[+loved]</td>
<td>I just think about my <strong>baby</strong></td>
</tr>
<tr>
<td></td>
<td>[+burial]</td>
<td>No <strong>grave</strong> can hold my body down</td>
</tr>
<tr>
<td></td>
<td>[+protection]</td>
<td>I woke with her <strong>walls</strong> around me</td>
</tr>
</tbody>
</table>
d. Theme of “Cherry Wine”

<table>
<thead>
<tr>
<th>Theme</th>
<th>Shared Properties</th>
<th>Lyrics</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unhealthy relationship</td>
<td>+cold</td>
<td>Her eyes and words are so icy</td>
</tr>
<tr>
<td></td>
<td>+heat</td>
<td>Her fight and fury is fiery</td>
</tr>
<tr>
<td></td>
<td>+dirt</td>
<td>Calls of guilty thrown at me all while she stains the sheets of some other</td>
</tr>
<tr>
<td></td>
<td>+restored</td>
<td>Sweet and right and merciful I’m all but washed in the tide of her breathing</td>
</tr>
<tr>
<td></td>
<td>+limited</td>
<td>Blood is rare and sweet as cherry wine</td>
</tr>
<tr>
<td></td>
<td>+pleasing</td>
<td>Blood is rare and sweet as cherry wine</td>
</tr>
</tbody>
</table>

Appendix 3: Lyrics in selected Hozier’s Songs

Take Me to Church

My lover's got humour
She's the giggle at a funeral
Knows everybody's disapproval
I should've worshipped her sooner
If the heavens ever did speak
She's the last true mouthpiece
Every Sunday's getting more bleak
A fresh poison each week
"We were born sick"
You heard them say it
My church offers no absolutes
She tells me "worship in the bedroom"
The only heaven I'll be sent to
Is when I'm alone with you
I was born sick, but I love it
Command me to be well

Amen, Amen, Amen

Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins and you can sharpen your knife
Offer me that deathless death
Good God, let me give you my life
If I'm a pagan of the good times
My lover's the sunlight
To keep the goddess on my side
She demands a sacrifice
Drain the whole sea
Get something shiny
Something meaty for the main course
That's a fine looking high horse
What you got in the stable?
We've a lot of starving faithful
That looks tasty
That looks plenty
This is hungry work

Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins and you can sharpen your knife
Offer me that deathless death
Good God, let me give you my life

No masters or kings when the ritual begins
There is no sweeter innocence than our gentle sin
In the madness and soil of that sad earthly scene
Only then I am human
Only then I am clean

Amen, Amen, Amen

Take me to church
I'll worship like a dog at the shrine of your lies
I'll tell you my sins and you can sharpen your knife
Offer me that deathless death
Good God, let me give you my life
In A Week

I have never known peace
Like the damp grass that yields to me
I have never known hunger
Like these insects that feast on me

A thousand teeth
And yours among them, I know
Our hungers appeased
Our heartbeats becoming slow

We lay here for years or for hours
Thrown here or found
To freeze or to thaw
So long we become the flowers
Two corpses we were
Two corpses I saw

And they'd find us in a week
When the weather gets hot
After the insects have made their claim
I'd be home with you
I'd be home with you

I have never known sleep
Like the slumber that creeps to me
I have never known color
Like this morning reveals to me

And you haven't moved an inch
Such that I would not know
If you sleep always like this
The flesh calmly going cold

We lay here for years or for hours
Your hand in my hand
So still and discreet
So long we become the flowers
We'd feed well the land
And worry the sheep

And they'd find us in a week
When the cattle show fear
After the insects have made their claim
After the foxes have known our taste
I'd be home with you
I'd be home with you

They'd find us in a week (Lay here for years or for hours)
When the weather gets hot (So long we become the flowers)
They'd find us in a week (Lay here for years or for hours)
When the cattle shows fear (So long we become the flowers)

And they'd find us in a week
When the buzzards get loud
After the insects have made their claim
After the foxes have known our taste
After the raven has had its say

I'd be home with you
I'd be home with you
I'd be home with you
I'd be home with you
I'd be home with you
I'd be home with you
Work Song

Boys workin' on empty
Is that the kind'a way to face the burning heat?
I just think about my baby
I'm so full of love I could barely eat
There's nothing sweeter than my baby
I'd never want once from the cherry tree
'Cause my baby's sweet as can be
She give me toothaches just from kissin' me

When my time comes around
Lay me gently in the cold dark earth
No grave can hold my body down
I'll crawl home to her

Boys when my baby found me
I was three days on a drunken sin
I woke with her walls around me
Nothin' in her room but an empty crib
And I was burnin' up a fever
I didn't care much how long I lived
But I swear I thought I dreamed her
She never asked me once about the wrong I did

When my time comes around
Lay me gently in the cold dark earth
No grave can hold my body down
I'll crawl home to her

When my time comes around
Lay me gently in the cold dark earth
No grave can hold my body down
I'll crawl home to her

My baby never fret none
About what my hands and my body done
If the lord don't forgive me
I'd still have my baby and my babe would have me
When I was kissing on my baby
And she put her love down soft and sweet

In the lowland plot I was free
Heaven and hell were words to me
When my time comes around
Lay me gently in the cold dark earth
No grave can hold my body down
I'll crawl home to her

When my time comes around
Lay me gently in the cold dark earth
No grave can hold my body down
I'll crawl home to her
Cherry Wine

Her eyes and words are so icy
Oh but she burns
Like rum on the fire
Hot and fast and angry as she can be
I walk my days on a wire.

It looks ugly, but it's clean,
Oh momma, don't fuss over me.

The way she tells me I'm hers and she is mine
Open hand or closed fist would be fine
The blood is rare and sweet as cherry wine.

Calls of guilty thrown at me
All while she stains
The sheets of some other
Thrown at me so powerfully
Just like she throws with the arm of her brother.

But I want it
It's a crime
That she's not around most of the time.

The way she shows me I'm hers and she is mine
Open hand or closed fist would be fine
Blood is rare and sweet as cherry wine.

Her fight and fury is fiery
Oh but she loves
Like sleep to the freezing
Sweet and right and merciful
I'm all but washed
In the tide of her breathing.

And it's worth it, it's divine
I have this some of the time.

The way she shows me I'm hers and she is mine
Open hand or closed fist would be fine
The blood is rare and sweet as cherry wine.