COGNITIVE LINGUISTIC ANALYSIS OF LOVE METAPHORS IN ED SHEERAN’S SONGS

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By

Dicky Wisnu Pradikta

Student Number: 131214101

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2017
COGNITIVE LINGUISTIC ANALYSIS OF LOVE METAPHORS IN ED SHEERAN’S SONGS

A SARJANA PENDIDIKAN THESIS

Presented as Partial Fulfillment of the Requirements to Obtain the Sarjana Pendidikan Degree in English Language Education

By

Dicky Wisnu Pradikta

Student Number: 131214101

ENGLISH LANGUAGE EDUCATION STUDY PROGRAM
DEPARTMENT OF LANGUAGE AND ARTS EDUCATION
FACULTY OF TEACHERS TRAINING AND EDUCATION
SANATA DHARMA UNIVERSITY
YOGYAKARTA
2017
A Sarjana Pendidikan Thesis on

COGNITIVE LINGUISTIC ANALYSIS OF LOVE
METAPHORS IN ED SHEERAN'S SONGS

By
Dicky Wisnu Pradikta
Student Number: 131214101

Approved by

Advisor

Truly Almendo Pasaribu, S.S., M.A.

Date
15 November 2017
A Sarjana Pendidikan Thesis on

COGNITIVE LINGUISTIC ANALYSIS OF LOVE
METAPHORS IN ED SHEERAN’S SONGS

By
DICKY WISNU PRADIKTA
Student Number: 131214101

Defended before the Board on Examiners
on 12 December 2017
and Declared Acceptable

Board of Examiners
Chairperson: Yohana Veniranda, M.Hum., M.A., Ph.D.
Secretary: Barli Bram, Ph.D.
Member: Truly Almendo Pasaribu, S.S., M.A.
Member: Patricia Angelina, M.Hum.
Member: Pius Nurwidasa Prihatin, Ed.D.

Yogyakarta, 12 December 2017
Faculty of Teachers Training and Education
Sanata Dharma University
Dean,

Rohandi, Ph.D.
STATEMENT OF WORK’S ORIGINALITY

I honestly declare that this thesis, which I have written, does not contain the work or parts of the work of other people, except those cited in the quotations and the references, as a scientific paper should.

Yogyakarta, 12 December 2017

The Writer

Dicky Wisnu Pradikta
131214101
LEMBAR PERNYATAAN PERSETUJUAN
PUBLIKASI KARYA ILMIAH UNTUK KEPENTINGAN AKADEMIS

Yang bertanda tangan dibawah ini, saya mahasiswa Universitas Sanata Dharma:

Nama : Dicky Wisnu Pradikta
Nomor Mahasiswa : 131214101

Demi pengembangan ilmu pengetahuan, saya memberikan kepada Perpustakaan Universitas Sanata Dharma karya ilmiah saya yang berjudul:

COGNITIVE LINGUISTIC ANALYSIS OF LOVE METAPHORS IN ED SHEERAN'S SONGS

Beserta perangkat yang diperlukan (bila ada). Dengan demikian saya memberikan kepada Perpustakaan Universitas Sanata Dharma hak untuk menyimpan, mengalihkan dalam bentuk media lain, mengelolanya dalam bentuk pangkalan data, mendistribusikan secara terbatas, dan mempublikasikan di internet atau media lain untuk kepentingan akademis tanpa perlu meminta ijin dari saya maupun memberikan royalti kepada saya selama tetap mencantumkan nama saya sebagai penulis.

Demikian pernyataan ini yang saya buat dengan sebenarnya.

Dibuat di Yogyakarta
Pada tanggal: 12 Desember 2017

Yang menyatakan

Dicky Wisnu Pradikta
ABSTRACT


This study analyzes conceptual metaphors of love found in the lyrics of Ed Sheeran’s songs. There are twenty-five songs selected from three albums. These three albums are chosen because they are popular.

This research focuses on one research question, which is: "what source domains are used to convey love?". Therefore, the aim of this research is to find out the conceptual metaphors of love and the source domains of love used to convey love. The researcher uses Lakoff and Johnson’s (1980) theory of conceptual metaphors and Kovecses (1986) theory of metaphors of emotion.

This research is qualitative research. Therefore, this research used content analysis as the research method. In other words, the lyrics of the songs are used as the data source of this research.

The results of this research show that there are twenty-two source domains of conceptual metaphors used to express love. They are journey, hidden object, fire, captive animal, food, closeness, game, beauty, unity, rapture/high, economic exchange, lesson, madness/insanity, object, nutrient, desire, music, physical force, natural force, container, pain/torture, and opponent. These twenty-two source domains of conceptual metaphors have their own unique interpretation of what love actually is. The source domains prove that the abstraction concept of love can be reduced and described in more concrete domains of conceptual metaphors.

Keywords: metaphors, conceptual metaphors, source domain, Ed Sheeran’s songs lyric
ABSTRAK


Penelitian ini adalah penelitian kualitatif. Oleh karena itu penelitian ini menggunakan menggunakan analisis konten sebagai metode penelitian. Dengan kata lain, lirik lagu digunakan sebagai sumber data dari penelitian ini.

Hasil dari penelitian ini menunjukkan bahwa terdapat dua puluh dua ranah sumber dari metafora konseptual yang digunakan untuk mengungkapkan cinta. Mereka adalah, perjalanan, benda tersembunyi, api, binatang yang dikerangi, makanan, kedekatan, permainan, kecantikan, kesatuan, kegairahan/kepuasan, pertukaran ekonomi, pelajaran, kegilaan, benda, nutrisi, hasrat, musik, tenaga fisik, tenaga alami, wadah, luka/siksaaan, dan musuh. Kedua puluh dua ranah sumber dari metafora konseptual ini memiliki keunikan tersendiri dalam interpretasi mereka dari metafora konseptual dari apa itu cinta. Ranah-ranah sumber ini membuktikan bahwa keabstrakan konsep dari cinta dapat dikurangi dan digambarkan dalam ranah yang lebih konkret dari metafora konseptual.

**Keywords:** metaphors, conceptual metaphors, source domain, Ed Sheeran’s songs lyric
ACKNOWLEDGEMENTS

It has been a long journey for me to finish my thesis. There were a lot of obstacles that I went through during the process of making my thesis. There are also many people who walked along with me to support me in facing the obstacles and difficulties. Therefore, I would like to express my gratitude to those kind-hearted people.

First of all, I thank the one and only, Allah Subhanahu Wa Ta’ala for the never ending bless so I can finally finish my thesis. Thus, the command of Allah for never giving up leads me to this final step of my year in the ELESP of Sanata Dharma University. I would have never done it without the grace of Allah.

Foremost, I would like to express my sincere gratitude toward my beloved thesis advisor, Truly Almendo Pasaribu, S.S., M.A. for her effort in guiding me. I thank her for spending her every single valuable time to read my writing and to give me feedback to improve my thesis.

Special thanks go to my family. No words can express how grateful I am for having a father like Pardiyono and a mother like Sutinah. They always remind me to finish my thesis. Then, I also thank my beloved sister, Lina Budiarti, who supported me during the process of finishing my thesis.

Finally, my sincere gratitude goes to all my friends, especially Viko and Acel, for having the same struggle and sharing for each other during the work of our thesis. Without them I might never touched my thesis up to this time. I also
thank my second family “Pentol Holic” Manong, Fauzi, Arif, Udin, Hafidz, Imam, and Faiz for our eternal fraternity.

Dicky Wisnu Pradikta
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>TITLE PAGE</td>
<td>i</td>
</tr>
<tr>
<td>APPROVAL PAGES</td>
<td>ii</td>
</tr>
<tr>
<td>STATEMENT OF WORK’S ORIGINALITY</td>
<td>iv</td>
</tr>
<tr>
<td>PERNYATAAN PERSETUJUAN PUBLIKASI</td>
<td>v</td>
</tr>
<tr>
<td>ABSTRACT</td>
<td>vi</td>
</tr>
<tr>
<td>ABSTRAK</td>
<td>vii</td>
</tr>
<tr>
<td>ACKNOWLEDGEMENTS</td>
<td>viii</td>
</tr>
<tr>
<td>TABLE OF CONTENTS</td>
<td>viii</td>
</tr>
<tr>
<td>LIST OF TABLES</td>
<td>x</td>
</tr>
<tr>
<td>LIST OF APPENDICES</td>
<td>xii</td>
</tr>
<tr>
<td>CHAPTER I. INTRODUCTION</td>
<td>1</td>
</tr>
<tr>
<td>A. Research Background</td>
<td>1</td>
</tr>
<tr>
<td>B. Research Questions</td>
<td>4</td>
</tr>
<tr>
<td>C. Research Significances</td>
<td>4</td>
</tr>
<tr>
<td>D. Definition of Terms</td>
<td>5</td>
</tr>
<tr>
<td>CHAPTER II. REVIEW OF RELATED LITERATURE</td>
<td>7</td>
</tr>
<tr>
<td>A. Review of Related Studies</td>
<td>7</td>
</tr>
<tr>
<td>B. Theoretical Description</td>
<td>8</td>
</tr>
<tr>
<td>C. Ed Sheeran’s Biography</td>
<td>13</td>
</tr>
<tr>
<td>D. Theoretical Framework</td>
<td>14</td>
</tr>
<tr>
<td>CHAPTER III. RESEARCH METHODOLOGY</td>
<td>16</td>
</tr>
<tr>
<td>A. Research Method</td>
<td>16</td>
</tr>
<tr>
<td>B. Research Setting</td>
<td>17</td>
</tr>
<tr>
<td>C. Research Subject</td>
<td>17</td>
</tr>
</tbody>
</table>
CHAPTER IV. RESEARCH RESULTS AND DISCUSSION .................. 23
A. Conceptual Metaphors of Love in the lyrics of Ed Sheeran’s Songs ........................................................................................................ 23

CHAPTER V. CONCLUSIONS, IMPLICATIONS, AND RECOMMENDATIONS ........................................................................... 47
A. Conclusions .................................................................................. 47
B. Implications .................................................................................. 48
C. Recommendations ......................................................................... 49

REFERENCES .................................................................................. 51
APPENDIX ....................................................................................... 53
LIST OF TABLES

<table>
<thead>
<tr>
<th>Table</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Table 3.1</td>
<td>Ed Sheeran’s Selected Songs</td>
<td>18</td>
</tr>
<tr>
<td>Table 3.2</td>
<td>The Conceptual Metaphors of Love in Ed Sheeran’s Songs</td>
<td>20</td>
</tr>
<tr>
<td>Table 4.1</td>
<td>List of Conceptual Metaphors in Ed Sheeran’s Songs</td>
<td>45</td>
</tr>
</tbody>
</table>
### LIST OF APPENDICES

<table>
<thead>
<tr>
<th>Appendix</th>
<th>Title</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Appendix A</td>
<td>The Conceptual Metaphors of Love in Ed Sheeran’s Selected Songs</td>
<td>54</td>
</tr>
</tbody>
</table>
CHAPTER I
INTRODUCTION

This chapter consists of four sections. In the first section, the researcher discusses the background of this study and the reason why the researcher is interested in the topic. This chapter also introduces the theories in the research and definition of certain terms. In the next section, the researcher introduces the research question along with the research contribution. The last section contains useful terms which will be presented and described.

A. Research Background

Language is a tool used for communication. Without language, people cannot communicate with others. Either spoken or written, language is a way people express their thoughts and ideas. Therefore, the most essential function of language can be described as the way humans show their emotions. People often express their emotion figuratively.

Figurative language is the use of figures of speech in expressing ideas to be more effective, persuasive, and impactful. A figure of speech is a word or phrase that has a different meaning from its literary meaning. A figure of speech is a way of using words imaginatively to make writing more descriptive and beautiful (Tuzlak, 2011). There are many types of figures of speech such as similes, metaphors, personifications, hyperboles, and understatements. Figurative language is usually found in literature work such as poems. However, nowadays, figurative language is often used in our daily communication. For example, “time
"is money". Figurative language is an interesting way to deliver a meaning. It is considered as the art of language due to its variety of diction and the unique style. According to Perrine (1982), the effectiveness of using figurative language is divided into four main reasons. First, it affords readers imaginative pleasure of literary works. Second, it is a way of bringing additional imagery into verse, making literary works more sensuous. Third, it is a way of adding emotional intensity to convey attitudes along with information. Lastly, it is a way of saying much in brief compass.

Metaphors are figures of speech used to compare two things indirectly without showing the words that indicate the similarity. They are short and solid figures of speech, which consist of two ideas. The first idea is the reality which is assumed to be an object and the other one is the comparison of the reality (Tarigan, 1995). For example, “argument is war”. Although the literal meaning of argument is not a war, in this metaphorical concept it is assumed that having argument with other people is considered as a war. It is because each side will always attack the weak points of the opponents. Nonetheless, for decades, metaphors have been viewed as just poetic or literary language. Most people think metaphors as a device of poetic imagination. They think that they can get along without metaphors. On the contrary, they often use metaphors in their daily life not just in terms of language but also how they think and act. In fact, how people think and act every day is basically a matter of metaphors (Lakoff & Johnson, 1980). It is said in a study about love metaphors, whether consciously or not
people often express their feeling metaphorically (Pasaribu, 2013). For example, *love doesn’t know logic*. Love is considered to be irrational.

In literary works, using metaphors is an interesting way to deliver a meaning. It is considered as the art of language due to its variety of diction and the unique style. Metaphors are often used by writers to make the language more beautiful and live. Metaphors offer us means of enriching the language that we use (Sandstrom, 2006).

One of the literary works that uses metaphors are songs. Moreover, songs are also considered as language of emotion. They deliver what human actually feels such as sad, anger, fear and love. Therefore, songs are often used to express our love towards someone. There are a lot of love songs composed by famous songwriters. One of the famous songwriters nowadays is Ed Sheeran. Ed Sheeran is not only a songwriter, but also a singer. There are a lot of love songs that he has composed through his career. Therefore, the researcher is interested in how he metaphorically describes love through his songs. The researcher is also interested in what kind of concept of love shown in his songs. Thereby, the concept of love shown in the song is analyzed and understood by using Lakoff and Johnson theory of conceptual metaphors (1980) and Kovecses theory of metaphors and emotion (1986). Although metaphors are related with literary works, conceptual metaphors are actually in the field of cognitive linguistics, which is a branch of linguistics.

From the research background above, the researcher chooses Ed Sheeran’s songs as the subject of the research. Therefore, the researcher will focus on analyzing the conceptual metaphors found in the lyrics of Ed Sheeran’s songs.
B. Research Question

Based on the background study of this research, the researcher has formulated a research question: What source domains are used to convey love?

C. Research Significances

The finding of this study helps the society to understand more about metaphors as they are common figures of speech that often be used in our daily life. Therefore, this research is expected to be beneficial for these groups of people:

1. Linguistics Lecturer

   The researcher hopes that this research can give contribution and additional data for teaching linguistics. Specifically, this research is hoped to be an outline to teach about metaphors especially conceptual metaphors. It can be used as an alternative example in teaching learning process in linguistics course related to metaphors.

2. English Learners

   This research is expected to be useful for English learners. The learners are expected to have more understanding about metaphors especially conceptual metaphors since this topic is still not familiar to them. This research may become an inspiration for them to study deeper about conceptual metaphors in the future. Hopefully, it can enlighten them about how they can get a meaning of emotions expressed metaphorically.
3. Future Researchers

The study will also be beneficial for the future researchers who wants to analyze conceptual metaphors. This research is expected to be a good reference for those who are going to conduct a similar research about conceptual metaphors.

D. Definition of Terms

1. Figurative Language

Figurative language is a language that compares, exaggerates, or means something other than what its first meaning is. It is used to create a special feeling for literary works or even daily communication.

2. Figures of Speech

A figure of speech is a way to express ideas, thoughts, or images with words, which carries meanings beyond its literal ones. There are five figures of speech which are often used in our daily communication. They are: simile, metaphor, personification, hyperbole, and imagery.

3. Metaphors

The word ‘Metaphor’ comes from Yunani words “Meta” and “Phere” which mean transfer. It is a concept of transferring the meaning in order to show the understanding of the concept that must be understood either literary or contextually. Metaphor are figures of speech in which a term or phrase makes an implicit, implied or a hidden comparison between two things that are unrelated but share some common characteristics. Lakoff and Johnson (1993) claim that metaphors are not language but the way we conceptualize one mental domain in terms of another.
4. Conceptual Metaphors

The theory of conceptual metaphor is developed by Lakoff and Johnson (1980). The idea of conceptual metaphors is that they link two conceptual domains. The first one is called source domain and the second is called target domain. It can be understood that conceptual metaphors are conceptual mappings from source domains to target domains.

5. Emotion

It is hard to define what emotion is. It consists of feeling, behavioral, physiological change, and cognitions that always occurs in a particular context. Emotions are reaction to a person or event. According to Parrot (2001), there are six basic emotions that biologically grounded in the individuals’ human being, namely love, joy, surprise, sadness, anger, and joy.

6. Love

Love is one of our basic emotions, along with sadness, fear, anger and happiness. The definition of love itself has been sought by philosophers and psychologists since the beginning of creation although the concept of love is still abstract and there is no certain definition about it. Oxford dictionary describes that love is a strong feeling of affection and sexual attraction of and towards someone (“Love”).
CHAPTER II
REVIEW OF RELATED THEORIES

This chapter consists of three sections. The first section reviews some related studies by other researchers which become the references of this research. The next section describes the theories used in this research. The last section is the theoretical framework which explains how the theories used to formulate the orientation of this research.

A. Review of Related Studies

This section contains some similar topics which have been conducted by other researchers. The other studies are used as the reference for the researcher in conducting this research. Moreover, they are also used to support this research.

The first related research is conducted by Pasaribu (2013) in her research “A Cognitive Linguistic Analysis of Indonesian Love Metaphor”. In her research, she analyzed Indonesian love emotion expressed metaphorically and investigated the source domain projected upon the target domain of love. The difference between Pasaribu’s research and the researcher’s research is the subject of research. The subject of this research focuses on songs whereas Pasaribu’s research focuses on people’s perceptions in expressing love. Theories applied by Pasaribu are used as references in writing this thesis.

The second research is conducted by Nurjanah (2012) in her thesis “A Descriptive Study on Conceptual Metaphor Reflected in Andrea Hirata’s Novel..."
“Sang Pemimpi”. This research is used as the reference because of the similar topic and discussion. In her research, Nurjanah found that there are 5 mapping of conceptual metaphors written in the novel Sang Pemimpi. Theories and method applied by Nurjanah are also applied as references.

The third related study is Elia (2011) in her thesis “The Study of Conceptual Metaphor in the Parables About Kingdom of Heaven in St. Matthew’s Gospel”. The theories used in her research helped the researcher constructed this research.

The fourth study is similar to this research. The study is entitled “Love, Kyle or Metaphor of Love in the lyrics of Kyle Minogue” by Harpela (2015). She deals with metaphors of love in the lyrics of Kyle Minogue. Thus, based on the similarity of the research, Harpela’s research is used as the main reference for this research.

B. Theoretical Description

1. Cognitive Linguistics

Cognitive linguistics is a branch of linguistics. It is an approach in the study of language which views linguistic as a part of general cognition and thinking. It interprets language in terms of concept. Cognitive linguistics assumes that our interaction with the world reflects patterns of thought. In other words, it is mediated through informational structures in the mind. Therefore, to study language from cognitive linguistics is to study patterns of conceptualization (Green & Evans, 2006). Since conceptual metaphor deals with conceptual pattern of our thoughts, the theory of cognitive linguistics correlates with this research.
2. Metaphors

Metaphors are figures of speech which are often used in literary works. The word metaphor is derived from Greek *metaphora* which means “transfer” or “carry over”. It comes from a derivation *meta* “across, over” and *pherein* “carry”. Metaphors are used to compare two things indirectly without showing the words that indicate the similarity. It is an implicit comparison in which two unlike objects are compared by identification or substitution of one for the other to give common quality shared by the two objects. Metaphors are not only a device of poetic imagination and rhetorical flourish (Lakoff & Johnson, 1980). People often use metaphor in their daily life not only just in terms of language but also thought and action. In literary work, using metaphors is an interesting way to deliver a meaning. It is considered as the art of language due to its variety of diction and the unique style. It is often used by writers to make the language more beautiful and live. Lakoff and Johnson (1980) divide the metaphorical concept into three groups, namely structural metaphor, orientational metaphor, and ontological metaphor.

3. Conceptual Metaphors

For many years, people thought that metaphors are just literary device used in poetry and other literary works. People assumed that metaphors only deal with language. However, in fact, metaphors are a fundamental part of our lives. Metaphors are not mere words. They are more than just words or languages. What people do and what people think are actually a matter of metaphors (Lakoff &
Johnson, 1980). Our lives are basically conceptualized. Therefore, we are often not aware with our conceptual system. It is obviously abstract.

The theory of conceptual metaphors by Lakoff and Johnson (1980) links or expresses one concept to another concept in different terms, metaphorically. It is usually more specific one. In conceptual metaphors, there are two conceptual domains. The first conceptual domain is target domain and second called source domain. The target domain usually is in more abstract concept whereas the source domain is more specific concept. In this theory, how target domain represents by A is understood through the source domain represented by B. For example, the concept of love in the conceptual LOVE IS A JOURNEY which is often used in our daily communication in expressing love. For example, “We’re driving in the fast lane on the freeway of love”. LOVE here acts as the target domain and JOURNEY as the source domain. In that concept LOVE is understood as a JOURNEY.

3.1. Structural Metaphor

A structural metaphor is an abstract metaphorical system in which an entire complex mental concept is structured in terms of some other concept. A structural metaphor has an important feature which is called highlighting or hiding a phenomenon. It means that a certain aspect gets special attention when the other one is out of sight. In other words, it structures one experience or activity in terms of another experience or activity. For example, “I see what you are saying”.
3.2. Orientational Metaphor

An orientational metaphor is a metaphor which is based on the orientation of space. It is made from spatial relationship concepts such as up-down, in-out, on-off, and front-back. The relationship is normally based on our experiences of the physical space we have. For example, the phrase “things are looking up” which represents the concept of good is up.

3.3. Ontological Metaphor

An ontological metaphor is a metaphor in which abstraction, such as activities, emotions, and ideas is viewed as entities and substances. It is made from our experience with physical objects. There are many kinds of ontological metaphor in different purposes, for example being the concept of abstracts which are things or being the concept of container. According to Lakoff and Johnson (1980), human beings are container with boundaries and orientations of inside and offside. For example, “I can’t get the tune out of my mind”. This is a metaphorical expression of the mind as a container.

4. Metaphors of Emotion

Defining emotion is not an easy task. The definitions in the dictionaries are very often vague and circular. The simplest explanation about emotion is, it is something that consists of feelings, behavior, psychological change, and cognition and occurs in a particular context. Emotion cannot be separated from language. People often express their feeling by using language both spoken and written. Therefore, the role of figurative language in the conceptualization of emotion is important. Kovecses (2004) even states that the scope of metaphors is not only
about the language, but also how to understand the conceptualization of emotion and emotional experiences.

4.1 The Concept of Love

This research deals with the concepts of love. In this research, the researcher uses the prototypes of the concept of love proposed by Lakoff and Johnson (1993) and Koveceses (1986). As already mentioned before that defining love is difficult, love is often thought as a mysterious emotion which is difficult to pin down. However, some linguists, such as Koveceses and Lakoff, come up with the prototypes characterizing love. Koveceses (1986) states that lexical approach enables linguist to come up with a definition of concept of love. Therefore, he suggests some concepts of love such as LOVE IS A UNITY, which views love as an ideal model of love in which two complementary parts are synergizing each other. The absence of one part will lead the other part being unable to work normally. One part is seen as incomplete. There are also other concepts of love, which are LOVE IS CLOSENESS, LOVE IS FIRE, LOVE IS A HIDDEN OBJECT, LOVE IS AN ECONOMIC EXCHANGE, etc. Lakoff and Johnson (1993) also propose the concept LOVE IS A JOURNEY, in which love is seen as two travelers trying to reach their goal together. Those concepts are taken from the aspects of love such as intensity, ideal model, and typical model of love. Those concepts of love are used as the references in analyzing the data of this research.
C. Ed Sheeran’s Biography

Ed Sheeran is a singer and songwriter. He was born on February 17, 1991, in Halifax, West Yorkshire, United Kingdom (Biography.com, n.d.). Ed is a talented person. He can play guitar since he was young. At the age of 11, he met Daimen Rice, a singer and songwriter. Daimen Rice gave him advice to start writing his own songs. Just after that, Ed began to do it. When he was 14 years old, he left his hometown and went to London. He started his career by looking for gigs.

Once in London, he was getting bussier with playing music and recording his songs. His first album A Self-titled was released in 2006, followed by Want Some? in 2007. His career’s leap began around 2009 to 2010 when he had more than 300 live shows and also had his video viral.

In 2010 he headed to America. Then, by January 2011 he released an EP (Extended Player) and reached number 2 on the iTunes chart (Biography.com, n.d.). In the same month, he signed on Atlantic Records. With Atlantic, he released his debut album “+” (Plus). This album was sold more than a million copies in the U.K just in the first six month of the release. It leads to his career leap as a famous singer. Following his success, he released his next album “×” (Multiply), and was able to reach number 1 in the U.S. and U.K. After taking a break in 2016, he came back with his newest album “÷” (Divide) released in March 2017. This new album broke a Spotify record for first-day album streams with 56.7 million listens in 24 hours.
D. Theoretical Framework

This section contains how the researcher elaborates the theories to answer the research questions.

Based on the theoretical descriptions, the researcher uses the appropriate theories to accomplish the aim of this research. There are three major theories used to answer the research question which is “What source domains are used to convey love?”. Those theories are theory of conceptual metaphor, metaphor of emotion and cognitive linguistic approach.

In order to answer the research question, related with the conceptual metaphors conveying love, the researcher uses the theory of conceptual metaphors by Lakoff and Johnson (1980). The theory is used to understand the conceptual mapping of the metaphorical expression portrayed in the lyrics of Ed Sheeran’s songs. The mapping is done by analyzing the context and words from the lyrics. Thus, the conceptual mapping creates conceptual domains consisting of a target domain and a source domain which constitute a conceptual metaphor.

Therefore, since the research deals with conceptualization of language, cognitive linguistics approach is also used to help the researcher obtaining the conceptual domain by connecting the language with the thought and cognitive capacities of human beings.

Besides, the theory of metaphors of emotion by Kovecses (1986) is used to help the researcher analyzing the conceptual metaphors since this research analyses conceptual metaphors conveying love. The reason why the researcher
uses Koveceses’s theory is because the theory proposes some kinds of concept of love such as LOVE IS A UNITY, LOVE IS FIRE, LOVE IS A HIDDEN OBJECT, LOVE IS A CAPTIVE ANIMAL, and etc. Thus, the researcher uses the theory by Koveceses to analyze the concepts of love found in Ed Sheeran’s songs. Besides, the concepts of love proposed by Koveceses are used as the references.
CHAPTER III

RESEARCH METHODOLOGY

This chapter consists of six sections. The first section is the research methodology. The second section is the research setting which describes where and when the research is conducted. The third section is the subject of this research. This section mentions where the data are collected from. The next section is the research instrument. The last two sections are the data gathering and data analysis method.

A. Research Method

This research was a qualitative research. Qualitative research is used to understand subject’s attitudes, behaviors, value, system, perception and motivation. Qualitative research relies on text or image data and usually has unique steps in analyzing the data (Creswell, 2014). It is delivered by the description of words and languages in a particular context. This research described and analyzed the conceptual metaphors of love found in Ed Sheeran’s songs. The method used in this research was content analysis or document analysis.

The researcher used document or content analysis as the method to obtain the data from the lyrics of Ed Sheeran’s songs. According to Krippendorff (1989), content analysis is indigenous communication research and probably the most important research method in social science. Content analysis is a research technique in which documents are interpreted by the researcher to give voice and
meaning around the assessment topic. Content analysis seeks to identify the characteristics of the materials. The materials could be in the form of newspaper, textbook, advertisement, script or any other document. It can be concluded that the materials used in content or document analysis represent human communication’s form (Leedy & Omrod, 2005). The content of this research is Ed Sheeran’s song lyrics. The researcher analyzed the conceptual metaphors of love found in the lyrics of Ed Sheeran’s songs. Furthermore, this research found out source domains used in the conceptual metaphors to convey love.

B. Research Setting

This research was conducted from September 2016 until September 2017 at the English Language Education Study Program Sanata Dharma University by using document analysis of Ed Sheeran songs’ lyrics. The topic was chosen in the early September 2016. Due to some reasons, the research was postponed until 2017. The researcher continued this research at the beginning of June 2017. The data was collected in July 2017 and the data was analyzed from early August until September 2017.

C. Research Subject

The subject of this research was Ed Sheeran’s selected songs. The songs were selected by considering which songs express love. The selected songs were taken from his three albums which are Plus (+), Multiply (×), and Divide (÷). These three albums contain his famous songs such as Lego House, Thinking Out
*Loud, Photograph, and Shape of You.* There were twenty five (25) selected songs as can be seen in Figure 3.1.

**Table 3.1 Ed Sheeran’s Selected Songs**

<table>
<thead>
<tr>
<th>No.</th>
<th>Song Title</th>
<th>Album</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>U.N.I</td>
<td>Plus (+)</td>
<td>2011</td>
</tr>
<tr>
<td>2.</td>
<td>Drunk</td>
<td>Plus (+)</td>
<td>2011</td>
</tr>
<tr>
<td>3.</td>
<td>Give Me Love</td>
<td>Plus (+)</td>
<td>2011</td>
</tr>
<tr>
<td>4.</td>
<td>Autumn Leaves</td>
<td>Plus (+)</td>
<td>2011</td>
</tr>
<tr>
<td>5.</td>
<td>The A Team</td>
<td>Plus (+)</td>
<td>2011</td>
</tr>
<tr>
<td>6.</td>
<td>Lego House</td>
<td>Plus (+)</td>
<td>2011</td>
</tr>
<tr>
<td>7.</td>
<td>Sing</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>8.</td>
<td>Thinking Out Loud</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>9.</td>
<td>Photograph</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>10.</td>
<td>One</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>11.</td>
<td>Tenerife Sea</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>12.</td>
<td>Nina</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>13.</td>
<td>Don’t</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>14.</td>
<td>I am A Mess</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>15.</td>
<td>Bloodstream</td>
<td>Multiply (×)</td>
<td>2014</td>
</tr>
<tr>
<td>16.</td>
<td>Shape of You</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>17.</td>
<td>Perfect</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>18.</td>
<td>Dive</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>19.</td>
<td>Barcelona</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>20.</td>
<td>Bibia Be Ye Ye</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>21.</td>
<td>Hearts Don’t Break Around Here</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>22.</td>
<td>Nancy Mulligan</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>23.</td>
<td>How Would You Feel</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>24.</td>
<td>Save Myself</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
<tr>
<td>25.</td>
<td>Supermarket Flower</td>
<td>Divide (÷)</td>
<td>2017</td>
</tr>
</tbody>
</table>

These 25 songs were the main focus in this research. From these songs the researcher found sufficient data to conduct the research. Furthermore, each song had its own story. They represented the conceptualization of love in Ed Sheeran’s point of view.
D. Research Instruments

1. Human Instrument

Lincoln and Guba (1985) state that “Human-as-an-instrument is the only instrument flexible enough to capture the complexity, subtlety, and constantly changing situation which is the human experience, as expressed in the story” (p. 193). Because of this flexibility, human as the research instrument was used in this research. In this case, the human instrument was the researcher. The researcher took role in this research as the data collector. In qualitative research, the role of human as an investigator is a crucial instrument for gathering and collecting the data (Ary et al, 2002).

E. Data Gathering Techniques

The data collecting method used in this research was secondary or existing data method. The data were obtained by using documents which were the lyrics of Ed Sheeran’s songs. Therefore, to ease the researcher collecting the data, the lyrics were taken from Genius.com. The data of this study were collected based on the conceptual metaphor of love which were found in the song lyrics. There were four steps to obtain the data.

1. The researcher read the lyric of each selected song. The lyric was read for several times in order to get more understanding about the song and make sure that the researcher did not miss the data.

2. The researcher listened to the songs to understand the meaning and context.

3. The researcher underlined the conceptual metaphors and wrote it down.
4. The researcher classified the data based on the source domain of conceptual metaphor of love found in the lyrics. Afterwards, the researcher put the data into the table of classification (Table 3.2).

**Table 3.2 The Conceptual Metaphors of Love in Ed Sheeran’s Songs**

<table>
<thead>
<tr>
<th>No.</th>
<th>Lyrics</th>
<th>Songs</th>
<th>Albums</th>
<th>Conceptual Metaphors</th>
</tr>
</thead>
</table>

The table was divided into five columns. They were the numbers, lyrics, song titles, albums, and conceptual metaphors. This form was chosen due to its effectiveness.

**F. Data Analysis Techniques**

The researcher analyzed the data by using the theory of conceptual metaphor proposed by Lakoff and Johnson (1980). Then, the researcher categorized the data found in the lyrics into the source domain of conceptual metaphors of love where they belonged to and interpreted them. There were few steps to analyze the data:

1. Organizing and Preparing the Data

   The first step to analyze the data was to prepare the data. The researcher listed all of the conceptual metaphors found in the lyrics of Ed Sheeran’s songs.

2. Reading the Data

   After preparing the data, the researcher read the data to get sense of the information. The researcher tried to understand each meaning of the conceptual
metaphors. This step made the researcher understood what emotions which were expressed by the metaphors.

3. Categorizing the Data

In this step, the data which were found from the lyrics were categorized into the list of source domain and target domain of love.

4. Describing the Data

After categorizing the data, the researcher described the data by using narrative passage and mentioning the chronological context of the metaphors. It gave a clear explanation about the literal meaning of each conceptual metaphor especially the source domain of the concept. The conceptual metaphors were written in capital to emphasize that they were not words but conceptual domains.

5. Interpreting the Data

In the last step, the researcher made the interpretation of the findings of the conceptual metaphors of love. Then, the researcher captured the idea and explained the deeper meaning of each finding.

Therefore, to achieve validity of the data interpretation the concept of love proposed by Kovecses (1986) used as reference for the data collected from the lyrics. The researcher used the concept proposed by Kovecses to make sure that the data were resonate and relevant to the conceptual metaphor of love. The researcher also consulted the collected data to the researcher’s advisor to check the data. The researcher’s advisor here acted as a peer debriefer, a person who
reviewed and asked question about the data to make sure that the account will resonate with other people (Creswell, 2014).
CHAPTER IV

RESEARCH RESULTS AND DISCUSSION

This chapter presents the findings and discussion of the research. This chapter consists of one section which deals with the discussion of conceptual metaphors of love found in Ed Sheeran’s songs.

A. Conceptual Metaphor of Love in the Lyrics of Ed Sheeran’s Songs

The analysis shows that there are twenty-two conceptual metaphors conveying love in the lyrics. In other words, there are twenty-two source domains used to convey love. The conceptual metaphors are written in capital letters along with the target domain and source domain.

1. LOVE IS A JOURNEY

Semantically, there is no connection between love and journey. However, LOVE can be interpreted and conceptualized as A JOURNEY through the theory of conceptual metaphors. As George and Lakoff (1980) describe this metaphor, the lovers are portrayed as travelers on a journey while their goals seen as destinations to be reached. Meanwhile, their relationship is seen as a vehicle which allows them to pursue the goals. The conceptualization of LOVE IS A JOURNEY can be found in the songs (1) I’m A Mess and (2) Save Myself:

1) But you’re my road walking me home
   Home, home, home, home
   (I’m A Mess, 2014)

2) I drove miles and miles but would you do the same for me
   Oh, honestly?
   (Save Myself, 2017)
The words *road, walk, and drive* are related to journeying. In the example (1) love is referred as a journey to a certain destination. The line “*you’re my road walking me home*” indicates that the protagonist is getting lost and need someone to walk him/her home. Here, the person that he/she loves is referred as a road. It can be interpreted that the protagonist wants to reach the destination together with the person he/she loves. The singer wants the person to lead his/her way to the destination. As in (2) even there is no certain destination, the idea is still same as (1), both share the concept of traveling.

Another conceptual metaphor of LOVE IS A JOURNEY is also found in (3) *Thinking Out Loud*:

3) *And, darling, I will be loving you ’til we’re 70*  
   *And, baby, my heart could still fall as hard at 23*  
   *And I’m thinking ’bout how people fall in love in mysterious ways*  
   *Maybe just the touch of a hand*  
   *Well, me—I fall in love with you every single day*  
   *And I just wanna tell you I am*  
   *(Thinking Out Loud, 2014)*

The words 70, 23, and the phrase *every single day* in the first, second, and sixth line indicate time changing. It can be concluded that in this verse, a journey is associated with time. Here love deals with a person’s journey through the life time. In the verse, the protagonist determines to love his/her beloved person as time goes by. In conclusion love is structured as a journey because love has paths, process, and also destinations. These things are related to journey.

2. LOVE IS A HIDDEN OBJECT

The idea of the concept LOVE IS A HIDDEN OBJECT is that love is something that people have to find. It is not something that simply just comes
along (Kovecses, 1986). The structure map of this metaphor is LOVE as the target domain and HIDDEN OBJECT as the source domain. In this concept love can be either the emotion or the object of love. Therefore, the search of the hidden object is the search for love. This idea of HIDDEN OBJECT suggests that love is much more like a treasure chest. It is hidden and needs finding. This conceptual metaphor of LOVE IS A HIDDEN OBJECT is found in (1) *Thinking Out Loud*, (2) *Perfect*, and (3) *Bloodstream*:

1) *Maybe we found love right where we are*  
   (Thinking Out Loud, 2014)
2) *I found a love for me*  
   (Perfect, 2017)
3) *I've been looking for a lover  
   Thought I'd find her in a bottle*  
   (Bloodstream, 2014)

The examples above refer love as a hidden object, an object which needs to be searched and discovered. It is not something that easily appears and comes to the people. It shows that love is something which does not yet appear until it is finally found by the people. As a hidden object love has no concrete location. It tends to be abstract as seen in (3).

3. LOVE IS FIRE

Love is often described as warmth or heat. However, those concepts can also be manifested as LOVE IS FIRE. Although FIRE and LOVE has no literal connection, the two things share same idea that they can burn us and cause pain. Kovecses (1986, p. 85) simply explained how the correspondence between the source domain and target domain constitutes the conceptual metaphor LOVE IS FIRE.
“Source: FIRE" 

Target: LOVE

- The fire corresponds to love.
- The thing burning is the person in love.
- The cause of the fire is the cause of love.
- Being burned by the fire is the frustration caused by love.
- The burning fire is the existence of love.
- The intensity of the fire is the intensity of love.
- The inability of the thing burning to function normally is the ability of the person in love to function normally.”

This conceptualization of LOVE IS FIRE is found in the songs (1) Bloodstream, (2) Don’t, (3) Sing and (4) I am A Mess:

1) I feel the chemicals burn in my bloodstream
   (Bloodstream, 2014)
2) I reckon she was only looking for a lover to burn
   (Don’t, 2014)
3) This love is a blaze
   I saw flames from the side of the stage
   (Sing, 2014)

In the example (1) and (2) burn is assumed to be LOVE. The word burn itself can be associated with the existence of love. Example (1) shows that the singer feels the chemical inside his/her body is burned. The chemical that burn inside his/body can be interpreted as love is burning inside her/his body. The singer is burned from the inside by love. It means that the singer is in love. Moreover, the concept LOVE IS FIRE is clearly stated in example (3). The first line directly implies that love is a blaze, which means fire. Thus, the singer metaphorically describes that LOVE IS FIRE.

4) See the flames inside my eyes
   It burns so bright I wanna feel your love
   (I’m A Mess, 2014)

LOVE is like FIRE. It has a start, an end, and an existence. In the example (4), the singer asks to look at his/her eyes, there are flames inside his/her eyes.
The flame here indicates that love starts to ignite. It means that love begins. In the second line, the words “It burns” indicates the existence of love. Therefore, the phrase “It burns so bright” can be interpreted that the singer has so much love that exists towards his/her beloved person.

4. LOVE IS A CAPTIVE ANIMAL

Although love is inanimate, the idea of LOVE IS A CAPTIVE ANIMAL suggests that LOVE is an ANIMAL that people try to keep as it tries to get away. In this conceptual metaphor, love is portrayed as an animal while the person in love is the person who tries to keep the animal. This conceptual metaphor found in the lyrics of Photograph and Give Me Love:

1) And I won't ever let you go  
   (Photograph, 2014)  
2) Maybe I should let you go  
   (Give Me Love, 2011)

The words “let go” indicates that the singer has something that he/she is trying to keep. In this metaphor the thing is considered to be an animal which is trying to get away from the singer. Assume that love is an animal captured in a cage. Then, people take control over it. Example (1) shows that love is under the control of the singer. He/she does not want to let the love go away. The act of preventing love from getting away is considered as succession of putting love under our control. Therefore, we need a lot of energy to keep the animal. It goes the same way as to maintain control over love. Lack of control may result in the failure of keeping the animal, which means losing love. As seen in (2), it shows that the singer apparently cannot take control over his/her love. The singer looks
uncertain about to keep the love or just let it go. This can be seen from the word “maybe”.

5. LOVE IS FOOD

Food is something important and actually basic needs for human’s life. It is the source of human’s energy. Although love is not related with food, here love is conceptualized as food. In this conceptual metaphor love is constructed in the domain of food. Love is important in human life as in most cases love gives people energy to live. This conceptualization is found in the song Thinking Out Loud:

1) \textit{Will your mouth still remember the taste of my love?}  
   (Thinking Out Loud, 2014)

Although actually love is not food, this example shows that LOVE can be conceptualized as FOOD. The line shows that love is assumed as food that can be tasted. However, love has no certain taste. Sometimes love may tastes sweet and sometimes it can be a little bit bitter. It depends on our experiences towards love.

6. LOVE IS CLOSENESS

Closeness is pretty related to love as lovers want to be as close as possible. Therefore, being apart from each other will make them suffer. People who fall in love usually tend to keep his/her distance closer both physically and emotionally towards the person they love. This close relationship of the subject derives the conceptual metaphor of LOVE IS CLOSENESS. In Ed Sheeran’s songs, this conceptual metaphor is found in the song titled (1) One.

1) \textit{And I know, you’re gonna be away a while}  
   \textit{But I've got no plans at all to leave}  
   \textit{And would you take away my hopes and dreams?}
From the lyrics it is found that the lovers are in conflict. The singer finds that the person he/she loves is going to leave him/her for a while. Therefore, the singer asks the person he/she loves to stay with him/her. It shows the relationship between two subjects that the one wants to leave and the other wants to stay close.

1)  *And you know, everything changes but We'll be strangers if we see this through You could stay within these walls or leave But just stay with me*  
(One, 2014)

In these lyrics, the singer says that the person he/she loves could stay or leave. However, the singer also emphasizes his/her lover to stay. This example shows that love is associated with distance and closeness. It can be seen from the line “And I know, you're gonna be away a while”. The words “be away” can be interpreted that the person wants to go somewhere. Meanwhile, the phrase “stay with me” indicates how the singer wants to keep the love close to him/her. This conceptual metaphor LOVE IS CLOSENESS is also found in (2) Autumn Leaves.

2)  *And you're miles away And yesterday you were here with me Ooh how I miss you I miss you and I wish you'd stay*  
(Autumn Leaves, 2011)

These lyrics show that the lover is on a long distance relationship. The person that the singer loves is miles away. Therefore, the singer misses the person and hopes that she/he would stay. From these examples, it can be concluded that
LOVE is associated with CLOSENESS. It shows that people in love tend to keep their love close to them.

7. LOVE IS A GAME

Games are made to entertain ourselves. As a human being, games are close to us. Kovecses (2002) states that games are categorized by certain properties for metaphorical purposes. For example, rules and toys. These properties can be seen in examples “we play by the rules” and “to toy with the idea”. Thus, in this conceptual metaphor, love can be described in terms of games since the source domain of GAME fits to the target domain of LOVE. People often assume that love is like playing games. It can be seen from the lyrics of Ed Sheeran’s song, (1) Dive.

1) *Maybe I played my cards wrong*
   *Oh, just a little bit wrong*
   *Baby I apologize for it*
   (Dive, 2017)

   The singer is engaged with a game of love. The love in this lyrics is portrayed as cards. There are many kinds of card games such as spades, bridge, and blackjack. Just like any other games, playing cards also has risks of getting lost. If we do not play the game well, we might get lost. It also happens in LOVE. When we do not treat it well we might lose it. In the lyrics the singer seems play the cards wrong. He/she later apologizes for it. This can be interpreted that the singer did not treat the person he/she loves well and regretted that he/she might leaving him/her.

2) *We’ll play hide and seek to turn this around*
   (Give Me Love, 2011)
In (2) *Give Me Love*, love is described as playing hide and seek. In this line the singer suggests to play hide and seek to turn the love around. It matches with the concept of love. Sometimes people need to search where the love is and sometimes people hide the love when it is needed.

**8. THE OBJECT OF LOVE IS BEAUTIFUL**

It has to be kept in mind that the object of love is usually considered beautiful. Just like an idiom “beauty is on the eye of the beholder”, it is always the lovers who could define who is beautiful to them. No matter how the objects of love looks like, the lovers will see them as beauty.

1) *When I saw you in that dress, looking so beautiful*
   *I don’t deserve this, darling you look perfect tonight*
   (Perfect, 2017)

2) *You look so wonderful in your dress*
   *You look so beautiful in this light*
   (Tenerife Sea, 2014)

3) *Never had I seen such beauty before*
   *The moment that I saw her*
   (Nancy Mulligan, 2017)

Beauty is associated with the appearance of the object of love as seen in the lyrics of (1) Perfect, (2) Tenerife Sea and (3) Nancy Mulligan. In the example (2) the object of love is clearly described as a beautiful object. While, in the example (1) the object of love is even described as a perfect object for the singer. Example (3) also implies that beautiful object is rare. Thus the concept is metaphorically structured that the object of love is considered beautiful.

**9. LOVE IS A UNITY**

The idea of the conceptual metaphor LOVE IS A UNITY is based on the nature of human beings that we are meant to exist in pair. Lovers are definitely
come from a unity of two parts that complement and fulfil each other. This is kind of symbiotic that the two persons depend on each other. The one is incomplete and cannot function normally without the other part. Therefore, this metaphor of UNITY has become the model of LOVE for more than two thousand years (Kovecses, 1986). According to Kovecses (2010), the concept of UNITY reflects the traditional idea of love which is “ideal love”. The idea of where there are two parts complements each other and only the ideal unity of the two makes them a whole perfect harmony. The use of the domain of UNITY is found in the songs (1) Nina and (2) U.N.I:

1) And time’s the only reason that we could break up
   Cause you would always tell me I’m away too much
   
   But then again you should know Nina
   Cause that’s you and me both Nina
   (Nina, 2014)

The example (1) and (2) show that love is a unity of two parts. Love is a unity and it is something that could be broken. In the lyrics (1) the singer says that only time that could break them up. It indicates that the love is a unity of two persons. The concept that love is something composed from two parts is also reflected in the next line where the singer suggests that love needs to be understood by both of the lovers.

2) I never wanna settle down, come around
   Break up the love like Lego now
   (U.N.I, 2011)

Love needs the harmony of the lovers to work well. When it comes to the time they cannot complement and synchronize each other, the love would be broken up as seen in the example (2).
In (3) *Photograph* and (4) *Bibia Be Ye Ye* the unity of love is symbolized as heart.

3) *Hearts are never broken*  
(Photograph, 2014)

4) *My heart is breaking at the seams and I’m coming apart now*  
(Bibia Be Ye Ye, 2017)

As hearts are often associated with love, in these lyrics the singer implies that his/her heart is broken. Although it does not show specific concept of two parts that become a unity, the phrase “my heart is breaking” shows the universal concept of unity. The concept that a heart is something that could be broken into several pieces, makes it something that is not a complete unit.

**10. LOVE IS A RAPTURE/HIGH**

According to Cambridge dictionary, rapture means expression of extreme pleasure and happiness or excitement (“Rapture”). It defines a condition of intense delight or enthusiasm. It is similar to the definition of feeling “high” which is being excited and enthusiastic. Therefore, it is easy to describe and explain the use of the domain of A RAPTURE/HIGH in defining the domain of LOVE, as being in love is often described with phrases expressing excitement and enthusiasm (Harpela, 2015). It is also often associated with a state of a person which is under the influence of drugs. The person influenced with drug corresponds to the person in love and the drug is the love itself (Kovecses, 1986). This conceptual metaphor of LOVE IS A RAPTURE is found in the lyrics of (1) *Drunk* and (2) *Nina*:

1) *Maybe I'll get drunk, again*  
*I'll be drunk, again*  
*I'll be drunk, again*  
*To feel a little love*  
(Drunk, 2011)
2) *Just watching the DVD, smoking illegal weed*

*Getting high as two kites when we needed to breathe*

(Nina, 2014)

In the first example (1), love is described as intoxicating liquid. The example (1) shows that the singer wants to get drunk by drinking intoxicating liquid in order to feel love. It is explained in the lyrics that to feel love the singer needs to be under the influence of intoxicating liquid. In the second example (2) the lovers are getting high as they smoke illegal weed. In this example illegal weed correspond to love itself. While “Smoking illegal weed” shows the process or the journey of love. The couple is in love as they feel high like two kites in the sky. It can be concluded that the people who fall in love tend to feel high such as the feeling of under influence of drugs.

**11. LOVE IS AN ECONOMIC EXCHANGE**

Although love does not have any connection with an economic exchange, in this conceptual metaphor love is viewed as commercial transaction between persons in love. Love is seen as a valuable commodity which the lovers are the merchants (Kovecses, 1986). The concept of LOVE IS AN ECONOMIC EXCHANGE is the “typical model” of modern love, in contrast with the ideal model of LOVE IS A UNITY. The example of this conceptual metaphor is found in the lyrics of *The A Team*:

1) *And in a pipe she flies to the Motherland*
   
   *Or sells love to another man*

(The A Team, 2011)

The second line of the lyric clearly shows that love is seen as a commodity as it can be sold by the people to other people. Although love is literally not a
commercial commodity, in this conceptual metaphor, LOVE is associated with the source domain of ECONOMIC EXCHANGE.

12. LOVE IS A LESSON

There is no class to study about love. It is because love is not an academic learning material. However, love can be associated with a lesson as in love people also try to learn how to understand his/her beloved person. This conceptual metaphor can be seen in the line of Bloodstream’s lyrics:

1) *If you loved me how’d you never learn?*  
(Bloodstream, 2014)

The singer in this line questions the love of her/his beloved person. The singer is not sure about his/her beloved person’s love. The line shows that love is understood as a lesson. It implies that love is something that needs to be learned in order to fully understands what love is and who your beloved person is.

13. LOVE IS MADNESS/INSANITY

The concept of LOVE IS MADNESS/INSANITY is a little bit similar to LOVE IS RAPTURE/HIGH. Both concepts tell that people who are in love usually cannot think normally and have less control over themselves. The two concepts also cause surreal and unreal state of mind that defies logic (Harpela, 2015). Kovecses (1986), even claims that an insane person is not responsible for his/her actions. It is because MADNESS/INSANITY shows the ultimate lack of self-control. This concept is found in Ed’s song titled (1) *Thinking Out Loud*:

1) *I'm thinking out loud*  
(Thinking Out Loud, 2014)
The line shows that the singer is thinking out loud. The meaning of “out loud” itself is to aloud or audibly. If we refer to the line “I’m thinking out loud” it will be nonsense because the brain does not produce sound. In conclusion, the line suggests unreal and illogical state of mind where the brain can produce sound. It shows how people who are in love have lack of control over their state of mind.

14. LOVE IS AN OBJECT

There is a contradiction in the concept of LOVE IS AN OBJECT. Literally an object is considered as a thing while love is actually an emotion. However, in this conceptual metaphor, LOVE can be associated with the source domain of OBJECT. The concept of LOVE IS AN OBJECT suggests that love is understood as a concrete object rather than an abstract feeling (Gavelin, 2015).

The song (1) Shape of You suggests that love is an object which can be made by people:

1) Your love was handmade for somebody like me
   (Shape of You, 2017)

The line describes that love is particularly being a craft. The singer shows it by mentioning that “love was handmade”. The line semantically suggests that love is an object which can be made by our hands.

In (2) Give Me Love and (3) Photograph love is seen as something that can be taken and given by people to the others:

2) Give me love like her
   (Give Me Love, 2011)
3) And it's the only thing we take with us when we die
   (Photograph, 2014)
The example (2) shows that love can be seen as a gift that can be given to someone, while example (3) describes love as a thing that can be taken. These examples describe love as an object which actually it is not. It shows that LOVE can associate with the domain of OBJECT.

15. LOVE IS A NUTRIENT

Similar to food, nutrients are also important and crucial for human’s growth and survival (Harpela, 2015). Nutrition is the supply of materials required by organism and cells to stay alive (Nordqvst, 2017). Nutrients can also help us to prevent or even reduce diseases. Thus, no wonder that people use this source domain to define the domain of LOVE. The concept of LOVE IS A NUTRIENT is found in the song entitled (1) *Photograph*:

1) *It is the only thing that makes us feel alive*  
(Photograph, 2014)

The line suggests that love is the only thing that makes the lovers feel alive. It implies the function of LOVE as a NUTRIENT, which is keeping them alive. As it is already explained before that nutrients required by organism to stay alive.

1) *Loving can heal*  
*Loving can mend your soul*  
(Photograph, 2014)

This example shows that love can also become a nutrient which heals the lover. As we know there are many kinds of nutrients such as protein, carbohydrate, also vitamin. These nutrients have their own function such as protein helps us to grow, carbohydrate gives us energy, and vitamin helps our immune system and heals our diseases. It is also said in the lyric that love can also
“mend your soul”. If we have enough nutrients we will be healthy and there is a healthy soul in a healthy body.

16. LOVE IS A DESIRE

Desire means a strong feeling of wanting to have something. People who are in love usually tend to be more ambitious. They have a lot of desire to possess someone they love. Therefore, it is not a strange thing when people who are in love want to own their beloved person. Therefore, it is acceptable that LOVE is conceptualized as a DESIRE. The conceptualization of LOVE as a DESIRE is found in the songs titled (1) Sing, (2) Shape of You, (3) Barcelona:

1) I want you to be mine, lady
   (Sing, 2014)
2) Girl, you know I want your love
   (Shape of You, 2017)
3) I want you baby SOLAMENTE
   (Barcelona, 2017)

These three examples describe love in terms of a desire. The first (1) and third (3) show that the singer wants her/his beloved person to be his/hers. While the second example shows the singer's desire towards the beloved person that he/she wants to have the love. The examples show how love is described as desire. They show that love is something that people want to have.

17. LOVE IS MUSIC

Music is often described as expressive of emotion by listeners (Juslin, 2013). For centuries music is used to express people’s emotion, whether it is sad, happiness, love or even fear. That is why music is considered as a language of emotion. Therefore, the source domain of MUSIC fits well with the domain of
LOVE. This conceptual metaphor is found in the songs *Autumn Leaves* (1) and (2) *Barcelona*:

1) *Ooh how I miss you*
   
   *My symphony played the song that carried you out*
   
   (Autumn Leaves, 2011)

   According to Oxford dictionary, symphony means an elaborate musical composition for full orchestra (“symphony”). This “symphony” can be interpreted as every action or work of the singer for expressing the love towards the beloved person. Then, the symphony played the song. Here the song is the product of the symphony. It can be seen that the song is the love itself. In conclusion, the symphony corresponds to the singer’s actions while the song corresponds to the love.

2) *Making me feel like the beat and the bassline*
   
   *Are in my blood, both hands up on her waistline*
   
   *Get on up, baby, dance to the rhythm of the music*
   
   *Don’t care what the DJ chooses*
   
   *Get lost in the rhythm of me*
   
   *Please don’t close until we wanna leave it*
   
   (Barcelona, 2017)

   The example (2) describes the singer is in love and it is portrayed by the beat and the rhythm of love. The beat and the bassline describe the feeling that he/she is in love. The love in his/her blood makes him/her dance to the rhythm of love. The singer suggests the beloved person to get involved in love by dancing to the rhythm and ignoring whatever music is being played. He/she also suggests one should surrender oneself by getting lost in his rhythm of his/her love. From the lyrics, it shows that the singer is in a comfort zone of love. It can be seen from
how the singer enjoys the beat and the rhythm of the music of love, ignores what kind of music is being played, and does not want to leave the situation.

18. LOVE IS A PHYSICAL FORCE

According to Kovecses (1986), the conceptual metaphor LOVE IS A PHYSICAL FORCE describes a person who is in love as a physical object that obeys a larger physical force. He also explains that in this conceptual metaphor passivity is the aspect of love. It means, in the concept of LOVE IS A PHYSICAL FORCE, love is viewed as something which we are not responsible and which we have no choice. It is just like the object of force cannot be responsible for what happens to it. The larger physical force here can be defined as love while the object of physical force is the person who is in love itself. The expression of this conceptual metaphor of LOVE IS A PHYSICAL FORCE is found in the lyric of (1) Shape of You:

1) I'm in love with the shape of you  
   We push and pull like a magnet do  
   (Shape of You, 2017)

Lakoff & Johnson (1980) suggest that love is like electromagnetic and gravitational phenomena. The lyric describes love as an electromagnet force which pushes and pulls the lovers. The lovers are basically doing nothing due to the passivity of the object of force. It is the love which forces them to push and pull like a magnet. They get the effect of force without being active in the interaction.
19. LOVE IS A NATURAL FORCE

Although love and natural force are different things, in this conceptual metaphor, love is associated with natural force. Both of them share same aspects which are passivity, lack of control and pleasantness (Kovecses, 1986). This conceptualization of LOVE IS A NATURAL FORCE is found in (1) Thinking Out Loud:

1) When your legs don’t work like they used to before
   And I can’t sweep you off of your feet
(Thinking Out Loud, 2014)

The person who is carried away by the natural force corresponds to the person who is in love. According to Kovecses (1986) the person who is carried away by love has no active role to the natural force as he/she cannot help being transported. It is same with the idea that person who falls in love cannot help it either. He/she also has no control over the situation as the force is superior than him/her. The phrase “sweep you off of your feet” is actually an idiom of “sweep me off my feet” which means to make someone fall in love with us. In the example, the singer state that he/she cannot sweep you off of your feet which can be interpreted that the singer cannot make his/her crush to fall in love with him/her. The example shows that love is not able to carry the singer’s beloved person away. In this context, it is not the beloved person who falls in love, but it is the singer. The singer who falls in love tries to make her/his beloved person to love him/her back.
20. LOVE IS A CONTAINER

Lakoff & Johnson (1980) state that “we conceptualize our visual field as a container and conceptualized what we see being inside it” (p. 30). They explain that container metaphor comes from our sense of in-out that we project to other physical object as we see them as a container with an inside and outside. This container then is applied in the domain of LOVE as people also see LOVE as a CONTAINER of their feeling. This conceptualization of LOVE as a CONTAINER is found in the song (1) This, (2) Shape of You and (3) Perfect:

1) *And with a feeling I'll forget, I'm in love now*  
   (This, 2011)

2) *I'm in love with your body*  
   *I'm in love with the shape of you*  
   (Shape of You, 2017)

3) *I found a love, to carry more than just my secrets*  
   (Perfect, 2017)

The examples (1) and (2) shows that the singer is in love, specifically in the example (2) shows the singer has an interest towards his/her beloved person physical appearance. In the example (3), love is seen as a container of stuffs. It is a container which carries the singer’s secrets. Thus, from the three examples, it can be seen that love is associated with a container. Love is seen as the container of the person in love.
The most common expression “Fall in love” itself is a conceptualization of LOVE IS A CONTAINER. As seen in the lyrics of (4) *How Would You Feel* and (5) *I am A Mess*:

4) **Falling deeper in love with you**  
(How Would You Feel, 2017)

5) **Before tonight I wanna fall in love**  
(I am A Mess, 2014)

The singer falls into the container which is love. Love is like a sea or a swimming pool where people can fall into it from a higher place.

### 21. LOVE IS A PAIN/TORTURE

For some people experiencing love means also having experience of being hurt. When we fall in love, it seems impossible to avoid the feeling of being hurt, being ignored, and rejected. When the relationship is ended, we feel hurt. Even, for some people, life without the presence of the beloved one is like tremendous suffering of some sort (Gavelin, 2013). Therefore, LOVE in some cases can be associated with the source domain of a PAIN/TORTURE. The example of this conceptual metaphor can be found in the lyrics of (1) *Photograph* and (2) *Supermarket Flower*:

1) **Loving can hurt**  
*Loving can hurt sometimes*  
(Photograph, 2014)

The example (1) tells that love can be something which can hurt the lover. Love can take the form of sharp things which can hurt and make us bleed at any time. It shows that love does not only heal but also cause pain towards the lover.

2) **Oh I'm in pieces, it's tearing me up, but I know**  
*A heart that's broke is a heart that's been loved*  
(Supermarket Flower, 2014)
More ironically, it is shown in the example (2) that love can be something terrifying. In the lyrics it is explained that the singer is being tortured by the love. He/she is torn apart into pieces. It can be interpreted that the singer is in painful situation because he/she is being left by someone he/she love. It can be seen from the second line that his/her heart has been loved. It indicates that the singer is being loved but someone but unfortunately the beloved person leaves him/her. As it is already mentioned before that life without the presence of the beloved one is like tremendous suffering. From these two examples, it is clear that LOVE can be associated with PAIN/TORTURE.

**22. LOVE IS AN OPPONENT**

The opponent metaphor focuses on the issue of control over certain things. The meaning of the conceptual metaphor LOVE IS AN OPPONENT is that the person in love is expected to avoid lack of control over love. Therefore, to get control over love is not an easy thing to do. We need a great deal of effort; struggling, fighting, conquering, and so on (Kovecses, 1990). This conceptual metaphor of LOVE IS AN OPPONENT can be found in the song titled **(1) Lego House:**

1) *Now I'll surrender up my heart And swap it for yours*  
   *(Lego House, 2011)*

The example shows how love becomes the opponent of the singer. The example suggests that the singer will surrender/give up his/her heart and swap it for the beloved person. The singer fights with love which has more control over the battle, thus the singer want to surrender. By surrendering his/her heart it can
be interpreted that the singer is giving up maintaining control and accepting love’s control over him/her. It is in line with the aspect of this metaphor which is to avoid lack of control over love.

As shown in the analysis, there are twenty two concepts of love found in Ed Sheeran’s songs. Those concepts are expressed in conceptual metaphors. They can be seen in Table 4.1

**Table 4.1 List of Conceptual Metaphors in Ed Sheeran’s Songs**

<table>
<thead>
<tr>
<th>No.</th>
<th>Conceptual Metaphors</th>
<th>Amount</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>LOVE IS A JOURNEY</td>
<td>15</td>
<td>16.3%</td>
</tr>
<tr>
<td>2.</td>
<td>LOVE IS A HIDDEN OBJECT</td>
<td>6</td>
<td>6.5%</td>
</tr>
<tr>
<td>3.</td>
<td>LOVE IS FIRE</td>
<td>7</td>
<td>7.6%</td>
</tr>
<tr>
<td>4.</td>
<td>LOVE IS A CAPTIVE ANIMAL</td>
<td>2</td>
<td>2.3%</td>
</tr>
<tr>
<td>5.</td>
<td>LOVE IS FOOD</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>6.</td>
<td>LOVE IS CLOSENESS</td>
<td>11</td>
<td>12%</td>
</tr>
<tr>
<td>7.</td>
<td>LOVE IS A GAME</td>
<td>2</td>
<td>2.3%</td>
</tr>
<tr>
<td>8.</td>
<td>THE OBJECT OF LOVE IS BEAUTIFUL</td>
<td>5</td>
<td>5.4%</td>
</tr>
<tr>
<td>9.</td>
<td>LOVE IS A UNITY</td>
<td>7</td>
<td>7.6%</td>
</tr>
<tr>
<td>10.</td>
<td>LOVE IS RAPTURE/HIGH</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>11.</td>
<td>LOVE IS AN ECONOMIC EXCHANGE</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>12.</td>
<td>LOVE IS A LESSON</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>13.</td>
<td>LOVE IS MADNESS/INSANITY</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>14.</td>
<td>LOVE IS AN OBJECT</td>
<td>6</td>
<td>6.5%</td>
</tr>
<tr>
<td>15.</td>
<td>LOVE IS A NUTRIENT</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>16.</td>
<td>LOVE IS A DESIRE</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>17.</td>
<td>LOVE IS A MUSIC</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>18.</td>
<td>LOVE IS PHYSICAL FORCE</td>
<td>2</td>
<td>2.3%</td>
</tr>
<tr>
<td>19.</td>
<td>LOVE IS A NATURAL FORCE</td>
<td>1</td>
<td>1%</td>
</tr>
<tr>
<td>20.</td>
<td>LOVE IS A CONTAINER</td>
<td>8</td>
<td>8.7%</td>
</tr>
<tr>
<td>21.</td>
<td>LOVE IS PAIN/TORTURE</td>
<td>3</td>
<td>3.3%</td>
</tr>
<tr>
<td>22.</td>
<td>LOVE IS AN OPPONENT</td>
<td>1</td>
<td>1%</td>
</tr>
</tbody>
</table>

Total | 92 | 100% |
Table 4.1 shows that LOVE IS A JOURNEY is the most frequent conceptual metaphor which appears in Ed Sheeran’s songs, followed by LOVE IS CLOSENESS. It can be assumed that Ed Sheeran mostly sees love as a journey and closeness. He suggests that love is a progress of a relationship. It is something that has a path and process. He also assumes that love is a matter of distance, both physical and emotional. Love works when two lovers are close to each other. It is also found from the analysis that Ed Sheeran rarely expresses love as a FOOD, OPPONENT, NATURAL FORCE, LESSON, ECONOMI EXCHANGE, and MADNESS.

In conclusion, love is such an abstract concept. However, based on the analysis, it can be concluded that the abstraction of love can be reduced through conceptual metaphors. The abstract concept of love is described and expressed in more concrete domain of conceptual metaphors such as LOVE IS A JOURNEY, LOVE IS A HIDDEN OBJECT, and LOVE IS FIRE. Each concept represents our thoughts about love and they are the results of our experiences of love. Moreover, conceptual metaphors also facilitate people to be more creative in term of conceptualizing abstract concepts. People can express abstract concepts in various concrete concepts.
CHAPTER V

CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

This chapter consists of two sections. In the first section, the researcher focuses on the conclusion drawn based on the research findings discussed in the previous chapter. There are also some recommendations related to the topic for English Learners, future researchers, and those who interested to conduct similar research.

A. Conclusions

In this section the researcher summarizes the result of the finding that have been investigated and analyzed in the previous chapter.

After analyzing the data, the researcher found that it is true that metaphors are not just mere words used for poetic imagination. They are the mapping of our conceptual system and the use of source domain and inference patterns of target domain concepts (Lakoff & Johnson 1992). In simply, it can be understood that our cognitive system tends to relate something with other thing. Thus, the lyrics show how Ed Sheeran conceptualizes and connects the concepts of love experienced by him.

Therefore, based on the research problem in this research which is to find out what are the source domains used to convey love in the lyrics of Ed Sheeran’s songs, it is found that there are 22 source domains used to express what love actually is. They are JOURNEY, HIDDEN OBJECT, FIRE, CAPTIVE ANIMAL, FOOD, CLOSENESS, GAME, BEAUTIFUL, UNITY, RAPTURE/HIGH,
ECONOMIC EXCHANGE, LESSON, MADNESS/INSANITY, OBJECT, NUTRIENT, DESIRE, MUSIC, PHYSICAL FORCE, NATURAL FORCE, CONTAINER, PAIN/TORTURE, and OPPONENT. These different source domains are used to convey and understand the target domain of the conceptual metaphors which is LOVE. They are used to understand the abstraction concept of love. Furthermore, it can be concluded that the source domains found in the conceptual metaphors of love in the lyrics of Ed Sheeran’s songs are the result of how Ed Sheeran and possibly other people subconsciously perceive the concept of love.

B. Implications

This research analyzes how conceptual metaphors of love used in the lyrics of Ed Sheeran’s songs. Specifically, it analyzes the source domains used to convey love. For ELESP students, this research is expected to be an example of analyzing conceptual metaphors of emotion particularly loves emotion. For English learners, it is also important to understand figurative language such as similes, hyperboles, metonyms, or even metaphors. Moreover, they are often used in our live, especially metaphors. As Lakoff and Johnson (1980) state, that, metaphors are actually used in our everyday language and activity. Thus, teachers who want to teach conceptual metaphors can use examples from anywhere such as domain of emotion. Therefore, students can expand their understanding about conceptual metaphors.
C. Recommendations

Based on the findings of the research, there are some recommendations which are addressed to English teachers, English learners, and future researchers. Hopefully these recommendations contribute to the improvement of success in English learning-teaching activities and the application of English.

1. English Teachers

It is teachers’ duty to help their students understand the course materials. Therefore, the teachers can use this study about conceptual metaphors of love as a reference to improve student understanding about metaphors particularly conceptual metaphors. Teachers can also give another example since the scope of conceptual metaphors is really wide. It can be found in our daily life. By giving examples, teachers can explain the theories clearly.

2. English Learners

Metaphors are not just tools of poetic imagination. They carry out the perception of our subconscious mind in what we say and what we do. By learning conceptual metaphors, students can understand how our mind and thought work in the matter of conceptualization. Moreover, as Lakoff and Johnson (1980) point out that our thought and our action are basically a matter of conceptualization.

3. Future Researchers

This research may help future researchers who conduct research related to conceptual metaphors, particularly conceptual metaphors conveying emotion. A lot of topics that can be studied through the theory of conceptual metaphor. Since this research only focuses in conceptual metaphors of love, future researchers can
study about other conceptual metaphors of emotion such as fear, anger, or pride. Future researchers may also study conceptual metaphors outside the domain of emotion.
REFERENCES


Tuzlak, A. (2011). *Figure of speech*. Calgary: Bow Valley College.
# Appendix A

The Conceptual Metaphors of Love in Ed Sheeran’s Selected Songs

<table>
<thead>
<tr>
<th>No.</th>
<th>Lyrics</th>
<th>Songs</th>
<th>Albums</th>
<th>Conceptual Metaphors</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>And you're miles away</td>
<td>Autumn Leaves</td>
<td>Plus</td>
<td>LOVE IS CLOSENESS</td>
</tr>
<tr>
<td>2.</td>
<td>And yesterday you were here with me</td>
<td>Autumn Leaves</td>
<td>Plus</td>
<td>LOVE IS CLOSENESS</td>
</tr>
<tr>
<td>3.</td>
<td>My symphony played the song that carried you out</td>
<td>Autumn Leaves</td>
<td>Plus</td>
<td>LOVE IS A MUSIC</td>
</tr>
<tr>
<td>4.</td>
<td>I miss you and I wish you'd stay</td>
<td>Autumn Leaves</td>
<td>Plus</td>
<td>LOVE IS CLOSENESS</td>
</tr>
<tr>
<td>5.</td>
<td>Cause you take part of it every evening</td>
<td>Drunk</td>
<td>Plus</td>
<td>LOVE IS A UNITY</td>
</tr>
<tr>
<td>6.</td>
<td>Maybe I'll get drunk, again</td>
<td>Drunk</td>
<td>Plus</td>
<td>LOVE IS RAPTURE/HIGH</td>
</tr>
<tr>
<td>7.</td>
<td>I'll be drunk, again</td>
<td>Drunk</td>
<td>Plus</td>
<td>LOVE IS RAPTURE/HIGH</td>
</tr>
<tr>
<td>8.</td>
<td>Flames just create us, burns don't heal like before</td>
<td>Drunk</td>
<td>Plus</td>
<td>LOVE IS FIRE</td>
</tr>
<tr>
<td>9.</td>
<td>Give me love like her</td>
<td>Give Me Love</td>
<td>Plus</td>
<td>LOVE IS AN OBJECT</td>
</tr>
<tr>
<td>10.</td>
<td>Give me love like never before</td>
<td>Give Me Love</td>
<td>Plus</td>
<td>LOVE IS AN OBJECT</td>
</tr>
<tr>
<td>11.</td>
<td>Ma-my, my-my-y, oh give me love</td>
<td>Give Me Love</td>
<td>Plus</td>
<td>LOVE IS AN OBJECT</td>
</tr>
<tr>
<td>12.</td>
<td>Give a little time to me, I'll burn this out</td>
<td>Give Me Love</td>
<td>Plus</td>
<td>LOVE IS FIRE</td>
</tr>
<tr>
<td>13.</td>
<td>We'll play hide and seek to turn this around</td>
<td>Give Me Love</td>
<td>Plus</td>
<td>LOVE IS A GAME</td>
</tr>
<tr>
<td>14.</td>
<td>Maybe I should let you go</td>
<td>Give Me Love</td>
<td>Plus</td>
<td>LOVE IS A CAPTIVE ANIMAL</td>
</tr>
<tr>
<td>15.</td>
<td>My mind's with you but my heart's just not</td>
<td>U.N.I</td>
<td>Plus</td>
<td>LOVE IS CLOSENESS</td>
</tr>
<tr>
<td>16.</td>
<td>So am I close to you anymore, if it's over</td>
<td>U.N.I</td>
<td>Plus</td>
<td>LOVE IS CLOSENESS</td>
</tr>
<tr>
<td>17.</td>
<td>Break up the love</td>
<td>U.N.I</td>
<td>Plus</td>
<td>LOVE IS A UNITY</td>
</tr>
<tr>
<td>Number</td>
<td>Lyrics</td>
<td>Album</td>
<td>Artist</td>
<td>Description</td>
</tr>
<tr>
<td>--------</td>
<td>------------------------------------------------------------------------</td>
<td>-------------------</td>
<td>-------------------</td>
<td>--------------------------------------------</td>
</tr>
<tr>
<td>18</td>
<td>like Lego now And go back to the day we fell in love just on our first</td>
<td>U.N.I</td>
<td>Plus</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>19</td>
<td>Or sells love to another man</td>
<td>The A Team</td>
<td>Plus</td>
<td>LOVE IS AN ECONOMIC EXCHANGE</td>
</tr>
<tr>
<td>20</td>
<td>Now I’ll surrender up my heart</td>
<td>Lego House</td>
<td>Plus</td>
<td>LOVE IS AN OPPONENT</td>
</tr>
<tr>
<td>21</td>
<td>Will your mouth still remember the taste of my love?</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS FOOD</td>
</tr>
<tr>
<td>22</td>
<td>And, darling, I will be loving you ’til we’re 70</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>23</td>
<td>And, baby, my heart could still fall as hard at 23</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>24</td>
<td>Well, me—I fall in love with you every single day</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>25</td>
<td>I’m thinking out loud</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS MADNESS/INSANITY</td>
</tr>
<tr>
<td>26</td>
<td>And I’m thinking bout how people fall in love in mysterious ways</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>27</td>
<td>Maybe we found love right where we are</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS A HIDDEN OBJECT</td>
</tr>
<tr>
<td>28</td>
<td>And I can't sweep you off of your feet</td>
<td>Thinking Out Loud</td>
<td>Multiply</td>
<td>LOVE IS A NATURAL FORCE</td>
</tr>
<tr>
<td>29</td>
<td>Loving can hurt</td>
<td>Photograph</td>
<td>Multiply</td>
<td>LOVE IS PAIN/TORTURE</td>
</tr>
<tr>
<td>30</td>
<td>Loving can hurt sometimes</td>
<td>Photograph</td>
<td>Multiply</td>
<td>LOVE IS PAIN/TORTURE</td>
</tr>
<tr>
<td>31</td>
<td>It is the only thing that makes us feel alive</td>
<td>Photograph</td>
<td>Multiply</td>
<td>LOVE IS A NUTRIENT</td>
</tr>
<tr>
<td>32</td>
<td>Loving can heal</td>
<td>Photograph</td>
<td>Multiply</td>
<td>LOVE IS A NUTRIENT</td>
</tr>
<tr>
<td>33</td>
<td>Loving can mend your soul</td>
<td>Photograph</td>
<td>Multiply</td>
<td>LOVE IS A NUTRIENT</td>
</tr>
<tr>
<td>34</td>
<td>Hearts are never broken</td>
<td>Photograph</td>
<td>Multiply</td>
<td>LOVE IS A UNITY</td>
</tr>
<tr>
<td>35</td>
<td>And I won’t ever let</td>
<td>Photograph</td>
<td>Multiply</td>
<td>LOVE IS A CAPTIVE</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>you go</td>
<td>And it's the only thing we take with us when we die</td>
<td>Photograph Multiply LOVE IS AN OBJECT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>I’ve been sitting here for ages</td>
<td>Bloodstream Multiply LOVE IS A JOURNEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>37.</td>
<td>I feel the chemicals burn in my bloodstream</td>
<td>Bloodstream Multiply LOVE IS FIRE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>38.</td>
<td>Oh, no, no, don't leave me alone lonely now</td>
<td>Bloodstream Multiply LOVE IS CLOSENESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39.</td>
<td>If you loved me how'd you never learn?</td>
<td>Bloodstream Multiply LOVE IS A LESSON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>40.</td>
<td>So tell me when it kicks in</td>
<td>Bloodstream Multiply LOVE IS PHYSICAL FORCE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>41.</td>
<td>I've been looking for a lover</td>
<td>Bloodstream Multiply LOVE IS A HIDDEN OBJECT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>42.</td>
<td>But you're my road walking me home</td>
<td>I am A Mess Multiply LOVE IS A JOURNEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>43.</td>
<td>We're going through the motions</td>
<td>I am A Mess Multiply LOVE IS A JOURNEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>44.</td>
<td>And for how long I've loved my lover</td>
<td>I am A Mess Multiply LOVE IS A JOURNEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>45.</td>
<td>See the flames inside my eyes</td>
<td>I am A Mess Multiply LOVE IS FIRE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>46.</td>
<td>It burns so bright I wanna feel your love</td>
<td>I am A Mess Multiply LOVE IS FIRE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>47.</td>
<td>I'm stumbling out drunk, getting myself lost</td>
<td>One Multiply LOVE IS A JOURNEY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>48.</td>
<td>Just stay with me</td>
<td>One Multiply LOVE IS CLOSENESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>49.</td>
<td>And I know, you're gonna be away a while</td>
<td>One Multiply LOVE IS CLOSENESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>50.</td>
<td>We'll be strangers if, we see this through</td>
<td>One Multiply LOVE IS CLOSENESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>51.</td>
<td>Every time that I'm alone with you</td>
<td>One Multiply LOVE IS CLOSENESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>52.</td>
<td>You could stay within these walls or leave</td>
<td>One Multiply LOVE IS CLOSENESS</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>---</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54.</td>
<td>Getting high as two kites when we needed to breathe</td>
<td>Nina</td>
<td>Multiply</td>
<td>LOVE IS RAPTURE/HIGH</td>
</tr>
<tr>
<td>55.</td>
<td>And time's the only reason that we could break up</td>
<td>Nina</td>
<td>Multiply</td>
<td>LOVE IS A UNITY</td>
</tr>
<tr>
<td>56.</td>
<td>Cause that's you and me both</td>
<td>Nina</td>
<td>Multiply</td>
<td>LOVE IS A UNITY</td>
</tr>
<tr>
<td>57.</td>
<td>I want you to be mine, lady</td>
<td>Sing</td>
<td>Multiply</td>
<td>LOVE IS A DESIRE</td>
</tr>
<tr>
<td>58.</td>
<td>This love is a blaze</td>
<td>Sing</td>
<td>Multiply</td>
<td>LOVE IS FIRE</td>
</tr>
<tr>
<td>59.</td>
<td>singing we found love in a local rave no</td>
<td>Sing</td>
<td>Multiply</td>
<td>LOVE IS A HIDDEN OBJECT</td>
</tr>
<tr>
<td>60.</td>
<td>Before the beats kicks in again</td>
<td>Sing</td>
<td>Multiply</td>
<td>LOVE IS A MUSIC</td>
</tr>
<tr>
<td>61.</td>
<td>Come on set the tone</td>
<td>Sing</td>
<td>Multiply</td>
<td>LOVE IS A MUSIC</td>
</tr>
<tr>
<td>62.</td>
<td>You look so wonderful in your dress</td>
<td>Tenerife Sea</td>
<td>Multiply</td>
<td>THE OBJECT OF LOVE IS BEAUTIFUL</td>
</tr>
<tr>
<td>63.</td>
<td>You look so beautiful in this light</td>
<td>Tenerife Sea</td>
<td>Multiply</td>
<td>THE OBJECT OF LOVE IS BEAUTIFUL</td>
</tr>
<tr>
<td>64.</td>
<td>I'm so in love, so in love</td>
<td>Tenerife Sea</td>
<td>Multiply</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>65.</td>
<td>I reckon she was only looking for a lover to burn</td>
<td>Don’t</td>
<td>Multiply</td>
<td>LOVE IS FIRE</td>
</tr>
<tr>
<td>66.</td>
<td>Come on now, follow my lead</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>67.</td>
<td>Every day discovering something brand new</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>68.</td>
<td>One week in we let the story begin</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>69.</td>
<td>Girl, you know I want your love</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS A DESIRE</td>
</tr>
<tr>
<td>70.</td>
<td>Your love was handmade for somebody like me</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS AN OBJECT</td>
</tr>
<tr>
<td>71.</td>
<td>I'm in love with your body</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>72.</td>
<td>I'm in love with the shape of you</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>73.</td>
<td>We push and pull like a magnet do</td>
<td>Shape of You</td>
<td>Divide</td>
<td>LOVE IS A PHYSICAL FORCE</td>
</tr>
<tr>
<td></td>
<td>I found a love for me</td>
<td>Perfect</td>
<td>Divide</td>
<td>LOVE IS A HIDDEN OBJECT</td>
</tr>
<tr>
<td>---</td>
<td>----------------------</td>
<td>---------</td>
<td>--------</td>
<td>------------------------</td>
</tr>
<tr>
<td>75.</td>
<td>Darling just dive right in, and follow my lead</td>
<td>Perfect</td>
<td>Divide</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>76.</td>
<td>I never knew you were the someone waiting for me</td>
<td>Perfect</td>
<td>Divide</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>77.</td>
<td>To carry love, to carry children of our own</td>
<td>Perfect</td>
<td>Divide</td>
<td>LOVE IS AN OBJECT</td>
</tr>
<tr>
<td>78.</td>
<td>Well I found a girl, beautiful and sweet</td>
<td>Perfect</td>
<td>Divide</td>
<td>THE OBJECT OF LOVE IS BEAUTIFUL</td>
</tr>
<tr>
<td>79.</td>
<td>When I saw you in that dress, looking so beautiful</td>
<td>Perfect</td>
<td>Divide</td>
<td>THE OBJECT OF LOVE IS BEAUTIFUL</td>
</tr>
<tr>
<td>80.</td>
<td>Maybe I played my cards wrong</td>
<td>Dive</td>
<td>Divide</td>
<td>LOVE IS A GAME</td>
</tr>
<tr>
<td>81.</td>
<td>I want you baby SOLAMENTE</td>
<td>Barcelona</td>
<td>Divide</td>
<td>LOVE IS A DESIRE</td>
</tr>
<tr>
<td>82.</td>
<td>We're going somewhere where the sun is shining bright</td>
<td>Barcelona</td>
<td>Divide</td>
<td>LOVE IS A JOURNEY</td>
</tr>
<tr>
<td>83.</td>
<td>It's Saturday night, I fell in love with the sparkle and the moonlight reflected in your beautiful eyes</td>
<td>Barcelona</td>
<td>Divide</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>84.</td>
<td>Falling deeper in love with you</td>
<td>How Would You Feel</td>
<td>Divide</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>85.</td>
<td>Oh I'm in pieces, it's tearing me up, but I know</td>
<td>Supermarket Flower</td>
<td>Divide</td>
<td>LOVE IS A PAIN/TORTURE</td>
</tr>
<tr>
<td>86.</td>
<td>Oh we're in love, aren't we?</td>
<td>Hearts Don’t Break Around Here</td>
<td>Divide</td>
<td>LOVE IS A CONTAINER</td>
</tr>
<tr>
<td>87.</td>
<td>Well, I've found love inside</td>
<td>Hearts Don’t Break Around Here</td>
<td>Divide</td>
<td>LOVE IS A HIDDEN OBJECT</td>
</tr>
<tr>
<td>88.</td>
<td>She took my name and then we were one</td>
<td>Nancy Mulligan</td>
<td>Divide</td>
<td>LOVE IS A UNITY</td>
</tr>
<tr>
<td>89.</td>
<td>Never had I seen</td>
<td>Nancy</td>
<td>Divide</td>
<td>THE OBJECT OF</td>
</tr>
<tr>
<td></td>
<td>such beauty before</td>
<td>Mulligan</td>
<td>LOVE IS BEAUTIFUL</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>-------------------</td>
<td>----------</td>
<td>-------------------</td>
<td></td>
</tr>
<tr>
<td>90.</td>
<td>'Cause I found my heart upon the southern ground</td>
<td>Nancy Mulligan</td>
<td>LOVE IS A HIDDEN OBJECT</td>
<td></td>
</tr>
<tr>
<td>91.</td>
<td>I drove miles and miles but would you do the same for me Oh, honestly?</td>
<td>Save Myself</td>
<td>LOVE IS A JOURNEY</td>
<td></td>
</tr>
<tr>
<td>92.</td>
<td>My heart is breaking at the seams and I'm coming apart now</td>
<td>Bibia Be Ye Ye</td>
<td>LOVE IS A UNITY</td>
<td></td>
</tr>
</tbody>
</table>