

EXTENDED ESSAY

May 2025

**An exploration of the portrayal of the symbol “the journey” in Dante’s
Inferno (c. 1314) and Hozier’s *Unreal Unearth* (2023)**

English A Language & Literature

Category 2

RQ: How is the symbol of "the journey" conveyed in *The Divine Comedy: Inferno* (c. 1314) by Dante Alighieri and *Unreal Unearth* (2023) by Hozier?

Word count: 3996

Table of Contents

Introduction	2
Main Body	3
Conclusion.....	13
Bibliography.....	14

Introduction

The journey is one of the most prominent symbols in literature. It has been present all the way back to Homer's *Odyssey*¹ and even the *Epic of Gilgamesh*², and it is still much in use today. However, although the symbol may be found in most literary works, the way authors choose to convey the symbol differs. *Inferno*, the first part of Dante Alighieri's three-volume epic poem *The Divine Comedy*, is one of the most famous examples of the symbol of the journey. It was originally written in Italian around 1314, but has since been translated many times, such as the English version translated by Mark Musa which has been used in this essay. The poem explores the nine circles of Hell, as defined by Alighieri himself (Dante Alighieri's last name will be used throughout this essay to reference the author for the purpose of clarity, as his main character's name is also Dante). Dante the Pilgrim's journey through these circles with the guidance of the famous poet Virgil symbolises his journey away from sin and towards God and Christian religion. Around 710 years after the epic poem was written, the musician Andrew Hozier-Byrne, with artist name Hozier, released the concept album *Unreal Unearth*, based on Dante's journey through Hell. The album came out in 2023 and is written with English as its main language, with Irish phrases used occasionally. Contrarily to *Inferno*, Hozier's work is more focused on the thematic aspects of the different circles of Hell, rather than a physical journey or a journey towards God. Throughout this essay, twelve of the sixteen songs on the album will be explicitly mentioned, but the entire album has been used for the exploration in order to obtain a complete picture of the symbol and the album. While Alighieri's work has been studied and analysed by many, *Unreal Unearth* and its portrayal of the journey have not yet been studied thoroughly, making it worth investigating. Comparing the two works and their

¹ (Homer, 2021)

² (Spivack, 1965)

portrayal of the journey as a symbol may offer insight into how classical literature influences modern art and literature.

Thus, this essay seeks to explore the question, *How is the symbol of "the journey" conveyed in The Divine Comedy: Inferno (c. 1314) by Dante Alighieri and Unreal Unearth (2023) by Hozier?*. Through literary analysis, using methods such as independent interpretation and secondary sources, the analysis aims to answer the question fully. Though *Inferno* and *Unreal Unearth* were written seven hundred years apart, the former has greatly influenced the latter. Yet, in some respects they differ regarding how the authors have chosen to convey the symbol of the journey.

Main Body

Firstly, for the purpose of understanding this exploration, it is relevant that *Inferno* is a physical journey of Dante the Pilgrim through the nine circles of Hell, while *Unreal Unearth* is a thematic journey through the same nine circles. Alighieri used physical marks of a journey and travelling, such as paths and bridges, to make Dante's journey feel more real to the reader. Canto I begins with Dante awaking to find himself in a dark forest, lost, because he "had wandered off the straight path"³, which suggests he had strayed away from purity and towards sin. This sets the scene for the upcoming journey away from sin and toward God by walking through all nine circles of Hell. Psychologist Carl Jung recognises that the hero of a story may be metaphorically and physically blocked by the forest, as forests represent the archetype of the Terrible Mother, which is dark in *Inferno*, similar to in Virgil's *Aeneas*⁴. Throughout Hell, Dante and Virgil most often follow paths guiding them through Hell. Sometimes there is no physical

³ (Dante, p. 67, 2003)

⁴ (Obertino, 1993)

path, but Virgil's statements such as "I know the road, and well, you can be sure"⁵ from Canto IX assure the reader and Dante that there is a road they are following, emphasising that the poem is indeed a journey. In the eighth circle of Hell, Alighieri has described Dante and Virgil walking across bridges over the bolgia, where the sinners are punished⁶. This is another sign of the journey, further reminding the reader of the symbol, as it is made physical by crossing bridges. The crossing of bridges can also be a metaphor for overcoming challenges, which further adds to the journey, considering all journeys entail obstacles to overcome. The well-known marks of travelling leave no doubt regarding the presence of the symbol of the journey. Contrastingly, *Unreal Unearth* is a thematic journey through the circles of Hell, meaning rather than physically walking through Hell, Hozier explores the journey of life through the themes reflected in *Inferno*. While the first two songs are connected to Dante and Virgil's descent into Hell as the final song is to their ascent, the rest of the songs are thematically connected to the circles of Hell. For example, the theme of *Francesca* is love and passion, as seen in the lyric "Heaven is not fit to house a love like you and I"⁷, which can be connected to the second circle, lust. Another theme conveyed in Hozier's album is the violence of British forces against the Irish Rebellion in *Butchered Tongue*, which connects to violence, the seventh circle of Hell⁸. Similarly to Alighieri's poem, this creates obstacles which a person must face in their journey of life, even though the album is a thematic journey. In *Francesca*, the obstacle is the forbidden love between her and Paolo, and in *Butchered Tongue*, the obstacle is the violence committed against Irish people. Hence, *Unreal Unearth* has a clear journey through Hell's circles, even if it does not have the travel marks of a path or road, as *Inferno* does. Thus, although the symbol

⁵ (Dante, p. 149, 2003)

⁶ (Dante, 2003)

⁷ (Hozier, 2023)

⁸ (Hozier, 2023)

of the journey is present in both works, *Inferno* and *Unreal Unearth* juxtapose each other in the sense that one is more physical while the other is thematic.

The journeys may also have different meanings by exploring the fourfold sense of scripture, a method of Biblical interpretation considering four types of meaning: literal, allegorical, tropological, and anagogical⁹. *Inferno* uses this very clearly, as the journey is both physical and mental, and it has a clear connection to God and Christianity. The literal meaning of the epic poem would be Dante's physical journey through Hell and the matter of how it helped him stray away from sin. Allegorical and tropological meanings illustrate the connections between Alighieri's Hell and similar situations seen in society and in private lives, while an anagogical interpretation may be an exploration of what evil signifies¹⁰. For a more specific example, the literal meaning of the woods in Canto I as a physical place, differs from the tropological meaning of it, which may be the sins of the soul¹¹. This further juxtaposes the anagogical meaning of it being a "first step to salvation"¹². As for *Unreal Unearth*, the literal meaning lies with the fact that the album is heavily inspired by Dante's journey through Hell as it explores the themes of the different circles. Similarly to *Inferno*, *Unreal Unearth* may have an allegorical meaning of Hell in the Self and how sin creates personal issues. The allegorical meaning may also be a criticism of society, for example the criticism of the rich and powerful people's selfishness in *Eat Your Young*¹³ and the criticism of the British government in *Butchered Tongue*¹⁴. It may also be a juxtaposition to *Inferno*, as sins are much less criticised in Hozier's album. This can be seen in *Francesca*, where Francesca and Paolo's relationship is much more

⁹ (Arnold, 2023)

¹⁰ (Spivack, 1965)

¹¹ (Spivack, 1965)

¹² (Spivack, 1965)

¹³ (Hozier, 2023)

¹⁴ (Hozier, 2023)

romanticised than in *Inferno*¹⁵. The moral, or tropological meaning, of the album may be interpreted as everyone having sins naturally, and that different generations and groups have different perspectives on the profundity of the sin. The anagogical meaning of the album, however, may juxtapose the poem, as the song *First Light* suggests there is newfound hope and happiness, but not necessarily on the background of Christian theology¹⁶. The album's anagogical meaning relies more on personal happiness, while *Inferno*'s anagogical meaning lies with the riddance of sin and journey to God. Thus, both works may be analysed through the fourfold sense of scripture, as *Inferno* is heavily theological and *Unreal Unearth* is based on the former.

Further, Alighieri uses the characters of Dante and Virgil and their characters archetypes to create the symbol of the journey, whereas Hozier does not have one specific character travelling through Hell but rather uses several different characters. Dante is the protagonist, or hero, of Alighieri's epic poem, while Virgil acts as the guide, or old wise man. These are two significant literary archetypes¹⁷. They are the basis of their relationship in *Inferno*, and this technique creates the symbol of the journey both through their archetypes of hero and guide and through the development of Dante's dependency on Virgil. The relationship between these two archetypes is common in other literary journeys too, such as in Virgil's *Aeneas* and Tolkien's *The Lord of the Rings*, which may emphasise the importance of the relation to create the journey¹⁸. In the beginning of the poem, Dante turns to Virgil for everything from asking questions to the souls in Hell to protection from anything that may wish to hurt him. However, as they pass through circles Virgil makes Dante gain independence in instances such as in Canto

¹⁵ (Hozier, 2023)

¹⁶ (Hozier, 2023)

¹⁷ (Davis, 1985)

¹⁸ (Obertino, 1993)

XII when Virgil told Dante, “Let him instruct you now, don’t look to me”¹⁹, while the centaur Nessus was talking to Dante who was uncertain. Hozier, on the other hand, does not have one main character acting as the “hero” or “traveller”, but rather uses different characters to convey the thematic journey through the nine circles of Hell. In *Francesca*²⁰, he gives voice to Paolo, who is silent in *Inferno*, offering his interpretation of Paolo’s love and passion for Francesca with whom he is in Hell with for their affair. Interpretation of the song *Unknown/Nth*²¹ may be that it is a message from God to Lucifer, or from Hozier to his metaphorical Lucifer, and the feeling of betrayal. Other songs do not necessarily have a main character, but rather take inspiration from Hozier’s personal experiences, such as in *Abstract (Psychopomp)* which is based on two of Hozier’s memories, or they have an unnamed narrator. Though there is not one specific hero to the album’s journey, the symbol remains clear, as the characters are picked to fit the themes of the different circles. The variety of characters also aids the symbol in the sense of it being a “journey of life”, as one encounters many people throughout life. Consequently, the use of characters is significant to convey the symbol of the journey in both texts.

The contrast between dark and light and its symbolism is one of the most significant ways both authors convey the symbol of the journey in their texts. Already at the entrance to Hell, Dante is met with “sombre colours”²² and as they move downward it gets darker, as illustrated when the ninth circle is described as “the darkest”²³ of all places. This is an indicator of Dante and Virgil’s journey becoming more difficult as they go down and that the sins become worse, according to Alighieri’s perception. Furthermore, light is also used as a metaphor for wisdom, which can be seen in Canto XI where Dante refers to Virgil as “O sun that shines to clear a

¹⁹ (Dante, p. 180, 2003)

²⁰ Hozier, 2023)

²¹ (Hozier, 2023)

²² (Dante, p. 89, 2003)

²³ (Dante, p. 149, 2003)

misty vision”²⁴, the line illustrating how Virgil’s wisdom clears Dante’s negative thoughts and perception. This use of the contrast can also be found in Canto XXXI where it says “Here it was less than night and less than day, so that my eyes could not see far ahead”²⁵, which means that Dante could literally could not see ahead as they were deep in Hell, but it may also indicate he was unable to see what the future had in store for him. These quotes show how the symbolism and contrast between light and dark illustrate the uncertainty of the journey’s future, creating an image of instability and fear, and they emphasise the need for Dante to gain knowledge to complete the journey. *Unreal Unearth* uses this symbolism similarly, as the songs *De Selby (Part 1)* and *De Selby (Part 2)*, representing the descent into Hell, set the scene with darkness as a theme and reoccurring word. The album opens with a “blackness of air / The likes of a darkness so deep / That God [...] couldn’t bear”²⁶, clearly introducing Hell. In *De Selby (Part 2)*, Hozier writes that he wishes to “kill the lights” and “let all light go”²⁷, which may suggest leaving the mortal world with the sun to venture through Hell’s nine circles and the darkness found there. Another significant instance in the album where the symbolism of dark conveys how the journey is turning out, may be *Son of Nyx*. Although the song is for the most part instrumental, the title refers to the goddess of night in Greek mythology and marks the entrance to the sixth circle of Hell, or lower Hell, where everything becomes remarkably darker and more difficult in Alighieri’s epic poem. Throughout the album the word “dark(ness)” is repeated frequently, until *First Light*, which represents the ascent from Hell, calling for a larger focus on light as a metaphor for hope, and leaving darkness behind. The song opens with talk of a bright morning, however, in the second verse, Hozier has written “Darkness finds you either way”²⁸, suggesting that even after the journey through Hell, there are still difficulties and challenges

²⁴ (Dante, p. 171, 2003)

²⁵ (Dante, p. 353, 2003)

²⁶ (Hozier, 2023)

²⁷ (Hozier, 2023)

²⁸ (Hozier, 2023)

ahead. Similarly, at the end of Canto XXXIV, Dante and Virgil emerge from Hell to a night sky full of stars, where the stars act as a metaphor for hope and the night as a metaphor for the lingering danger and further difficulty to complete Dante's journey toward Paradise²⁹. The way darkness is connected to Hell and light to hope and goodness, illustrates how the journey unfolds as the darkness gets deeper and deeper throughout *Inferno* and is mentioned frequently in *Unreal Unearth*, until the end where there is a form of bright light.

Other contrasts are also important in both *Inferno* and *Unreal Unearth* to establish the symbol of the journey. In *Inferno*, directions are very prominent. The directions up and down are especially noticeable, as whenever Dante and Virgil move through the circles, they are described to move downwards, such as in Canto VIII where they travel "down the slope"³⁰. Another use of these directional terms is that the sins get worse by Alighieri's definition as the two characters proceed downwards through the circles. In Canto VI, Dante is told by a shade that some sinners "lie below with blacker souls"³¹ and in Canto IX, circle nine is described as the "lowest and darkest"³², suggesting the journey gets worse the farther down they get. When they have passed through the ninth circle and Virgil declares they are finished with Hell, they climbed a road, ascending to a sky full of stars. This suggests the direction up has the opposite effect on the journey compared to down, the descent and ascent creating a juxtaposition. Additionally, left and right are often used to convey whether the journey is taking a turn for the worse or better. In Canto XXXI, Dante and Virgil are "continuing to the left"³³ as they have all throughout Hell, suggesting turning left is a metaphor for turning or travelling toward a worse place or that worse elements will show themselves. In contrast, Virgil turns toward the right

²⁹ (Dante, 2003)

³⁰ (Dante, p. 142, 2003)

³¹ (Dante, p. 124, 2003)

³² (Dante, p. 149, 2003)

³³ (Dante, p. 355, 2003)

before summoning Geryon to guide them to the next circle, which may be argued to be a good thing, as they need to proceed farther for Dante to get closer to God and life without sin. In *Unreal Unearth*, the contrasts do not take shape in the form of directions, but rather in other ways, such as the contrast in *Unknown/Nth* regarding Lucifer's journey from fair to foul. The narrator, which may be interpreted to be God, says, "I thought you were like an angel to me"³⁴, characterising the receiver, which may be Lucifer, with positive anecdotes. It is followed by the line "Funny how true colours shine in darkness and in secrecy"³⁵, indicating the receiver of the message turned against the narrator, creating a journey from good to bad from the perception of the narrator. A similar juxtaposition exists in *Inferno*, as in Canto XXXIV, Lucifer is described to have a pair of wings stretching out behind him³⁶. The wings juxtapose the evil and sinful being he has become, and as Musa phrased it in his notes, Lucifer's figure is "a parody of the angelic"³⁷. These are significant juxtapositions, discussing Lucifer's journey of life. The use of colours is another way contrast creates a journey in *Unreal Unearth*. It occurs throughout the album, as in *First Time*, Hozier has written that when a flower senses it is dying, it starts "Bloomin' forth its every colour"³⁸, suggesting colours are a metaphor for life. The rest of the album is devoid of any talk of colours other than black and darkness, until *First Light*, where the lines "The sky set to burst, the gold and the rust / The colour erupts"³⁹ metaphorically signify hope and positivity to close off the otherwise dark and sombre album. Accordingly, the two works use different contrasts to convey the symbol of the journey which often create juxtapositions furthering the journey.

³⁴ (Hozier, 2023)

³⁵ (Hozier, 2023)

³⁶ (Dante, p. 381, 2003)

³⁷ (Musa, p. 385, 2003)

³⁸ (Hozier, 2023)

³⁹ (Hozier, 2023)

While *Inferno* is a journey of fighting sin and its consequences as a measure to be greeted by God in the afterlife, *Unreal Unearth* emphasises the inevitability of sin to mankind. Alighieri's definition of sin and evil comes from Christian dogma in his society and time⁴⁰. Therefore, he portrays sin as something which makes punishment justifiable, as seen in the lines "O just revenge of God!" about the punishment the sinners were receiving. The contrapasso of the circles and their punishments align with Alighieri's perception of which sins are worst, and *Inferno* contains the message of sin being bad and that it should be avoided at all costs. Lines 49-51 of Canto VIII say, "Many in life esteem themselves great men who then will wallow here like pigs in mud, leaving behind them their repulsive fate"⁴¹, a simile showing how poorly Alighieri thinks of sinners. Pigs are commonly perceived as dirty animals and wallowing in mud is neither pleasant nor respectable. Hence, with this line Alighieri seeks to make sinners appear dirty in soul and as unworthy of respect. This is further supported by him writing that the sinners leave their fame behind, considering how important individual fame is in the epic poem. Hozier, on the other hand, has taken a different approach to the journey of sin and mankind, as he sees them to be intertwined, as portrayed in *Who We Are* and *To Someone From A Warm Climate (Uiscefharaíthe)*. The latter has a lyric saying, "Natural as another leg around you in the bed frame"⁴², referring to the natural feeling of a relationship which is inherently toxic and violent, fitting it into the seventh circle of Hell. The way Hozier has referred to this feeling as "natural" suggests sin is a natural and inevitable part of humanity and the journey of life. Nonetheless, the chorus of *Who We Are* states "And the hardest part / Is who we are"⁴³, meaning the hardest part of life is that we have emotions such as anger, which is the fifth circle of Hell. This lyric indicates that everyone must deal with anger, which Alighieri defines as a sin in *Inferno*. Consequently, the two works have opposing views on sin in accordance with

⁴⁰ (Spivack, 1965)

⁴¹ (Dante, p. 140, 2003)

⁴² (Hozier, 2023)

⁴³ (Hozier, 2023)

mankind, but both manage to fit it into the journey of life, which is inherently what both works are about.

The symbol of the journey is also conveyed through intertextuality and the journey of others. Both works use biblical figures to portray the journey, such as Lucifer. In Canto XXXIV of *Inferno*, he is illustrated in the middle of the ninth circle, chewing on Judas, Brutus, and Cassius, the three considered the worst human traitors according to Alighieri. These figures are also referred to in Hozier's *Unknown/Nth*, in the line "You smile now, I can see the pieces still stuck to your teeth"⁴⁴ which alludes to how Lucifer is chewing the sinners. These biblical figures add to the journey by creating a climax to the epic poem, meeting the supposedly worst sinners creates a peak of tension and the conflict. Hozier uses the allusion to emphasise the theme of treachery of the song *Unknown/Nth*, thus adding to the thematic journey *Unreal Unearth* unravels. Alighieri also used many other famous characters and historical figures to stress the importance of Dante gaining knowledge to complete his journey. One of these characters is Ulysses. In Canto XXVI, occurring in the eighth circle of Hell – fraud – and its eighth bolgia, Dante speaks with Ulysses who tells him about his journey from Ithaca to Troy and how he sinned despite the love he had for his family before returning to them⁴⁵. The knowledge of Ulysses's journey aids Dante on his journey, providing him with information regarding how to avoid sin. As for *Unreal Unearth*, Hozier used intertextuality in *Eat Your Young*. The song, representing the third circle of Hell – gluttony, is an allusion to *A Modest Proposal* by Jonathan Swift. The lines "Seven new ways that you can eat your young" and "Quicker and easier to eat your young"⁴⁶, directly allude to Swift's satiric proposal of solving the issue of overpopulation

⁴⁴ (Hozier, 2023)

⁴⁵ (Dante, p. 306-307, 2003)

⁴⁶ (Hozier, 2023)

by having the rich eat babies. This allusion fits perfectly into the sin and theme of gluttony, hence aiding in the creation of *Unreal Unearth*'s thematic journey through the nine circles of Hell. These examples prove both *Inferno* and *Unreal Unearth* have relied on intertextuality and allusions to create the symbol of the journey, though they may use different allusions and for different functions.

Conclusion

In conclusion, this exploration makes it clear that Dante Alighieri and Hozier have both adopted several techniques to effectively convey the symbol of the journey in their lyricism. While *Inferno* is a physical journey, and therefore applying terms common to represent travelling, *Unreal Unearth* is a thematic journey, and thus relies more on expressing the themes portrayed throughout the nine circles of Hell in *Inferno*. It is clear Alighieri's epic poem has influenced Hozier's songwriting a great deal, but Hozier has made the album personal to him and contradicted Alighieri in some ways. Still, both texts utilise techniques such as similes, metaphors, contrasts and juxtapositions, and intertextuality to convey the symbol of the journey. As the works are complex and are somewhat incomplete on their own (considering *Inferno* is only Volume 1 of *The Divine Comedy* and *Unreal Unearth* has an extended version called *Unreal Unearth: Unending*), this exploration may be expanded by taking these other works into account or by looking at other techniques, such as consonance and assonance. Ultimately, both texts create a symbol of the journey of life, using both similar and different techniques.

Bibliography

Alighieri, D. (2003). *The Divine Comedy: Volume 1: Inferno*. (M. Musa, Trans.). Penguin Publishing Group. (Original work written ca. 1314, first published in print 1472).

Arnold, J. (2023, 9 February). The Fourfold Method: Four Senses of Biblical Interpretation. Holy Joys. Retrieved from <https://holyjoys.org/wp-content/uploads/2023/02/Four-Senses-of-Interpretation.pdf>

Davis, J. K. (1985). Image, Symbol, and Archetype: Definitions and Uses. *Interpretations* 16(1), 26-30. Retrieved from <https://www.jstor.org/stable/43797844>

Homer. (2021). *The Odyssey*. (T. E. Shaw, Trans.). Arcturus Publishing Limited. (Original work written 750-650 BCE, first published in print 1488).

Hozier. (2023). *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records.

Hozier. (2023). Abstract (Psychopomp) [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-abstract-psychopomp-lyrics>

Hozier. (2023). Butchered Tongue [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-butchered-tongue-lyrics>

Hozier. (2023). De Selby (Part 1) [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-de-selby-part-1-lyrics>

Hozier. (2023). De Selby (Part 2) [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-de-selby-part-2-lyrics>

Hozier. (2023). Eat Your Young [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-eat-your-young-lyrics>

Hozier. (2023). First Light [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-first-light-lyrics>

Hozier. (2023). First Time [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-first-time-lyrics>

Hozier. (2023). Francesca [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-francesca-lyrics>

Hozier. (2023). Son of Nyx [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-son-of-nyx-lyrics>

Hozier. (2023). To Someone From A Warm Climate (Uiscefhuaraithe) [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics

retrieved from <https://genius.com/Hozier-to-someone-from-a-warm-climate-uiscefhuarithe-lyrics>

Hozier. (2023). Unknown/Nth [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-unknown-nth-lyrics>

Hozier. (2023). Who We Are [Song]. *Unreal Unearth* [Album]. Rubyworks Records; Island Records; Columbia Records. Lyrics retrieved from <https://genius.com/Hozier-who-we-are-lyrics>

Obertino, J. (1993). Moria and Hades: Underworld Journeys in Tolkien and Virgil. *Comparative Literature Studies* 30(2), 153-169. Retrieved from <https://www.jstor.org/stable/40246877>

Spivack, C. K. (1965). The Journey to Hell: Satan, the Shadow, and the Self. *The Centennial Review* 9(4), 420-437. Retrieved from <https://www.jstor.org/stable/23737939>