

Conceptual Metaphors in Modern Indonesian Literature and Their Implication in Language Learning

Merry Lapasau^{1*}, Sulis Setiawati², Ira Mayasari³, Virgana⁴

¹*Department of English Education, Universitas Indraprasta PGRI, Jakarta, Indonesia.*

²*Indonesian Language Education, Universitas Indraprasta PGRI, Jakarta, Indonesia.*

³*Indonesian Language Education, Universitas Indraprasta PGRI, Jakarta, Indonesia.*

⁴*Department of Mathematics and Natural Sciences, Universitas Indraprasta PGRI, Jakarta, Indonesia.*

*Corresponding author. Email: lapasaumerry@yahoo.com

ABSTRACT

The groundbreaking study on metaphor started with Lakoff and Johnson's *Metaphors We Live By* (1980) which showed that metaphors are part of our everyday language and thought. This study aims to analyze the use of emotion-specific metaphors in Andrea Hirata's *Tetralogy Laskar Pelangi* based on the metaphor classification of Kövecses (2015) and Lakoff and Johnson's conceptual metaphors (1980) with a descriptive qualitative approach. As the analytical framework, we adopt the Conceptual Metaphor Theory (CMT) proposed by Lakoff and Johnson (1980). We find 349 metaphorical expressions, thereunder 76 metaphors for the concepts of love, anger, fear, and sadness. These 349 metaphorical expressions consist of 318 dynamic metaphors and 33 conventional metaphors. The dynamic metaphor is the supreme and most important stylistic feature in *Tetralogy Laskar Pelangi*. Those metaphors are not just stylistic language features, but they also represent meaningful content as a reflection of Indonesian culture. This study will hopefully be beneficial for language teaching and learning in Indonesia, e.g., metaphors can be taught in high school (12th grade) using the curriculum of 2013.

Keywords: *Conceptual metaphors, Emotion-specific metaphors, Tetralogy Laskar Pelangi*

1. INTRODUCTION

Traditionally, there are some typical features of metaphor that are already widely known: a) Metaphor is a decorative figure of speech as a kind of artistic embellishment used to create some special effects for the listener or reader, and b) Metaphor is a linguistic and not a conceptual language phenomenon.

On the contrary to this traditional view, Charteris-Black (2004) argues that metaphor is not just a kind of artistic embellishment, at the rarefied end of linguistic usage, divorced and isolated from everyday communication. It is instead a basic phenomenon that occurs throughout the range of language activity [1]. Kövecses (2010) states that in the cognitive linguistic view, metaphor is defined as understanding one conceptual domain in terms of another conceptual domain [2]. According to Kövecses (2010), a conceptual metaphor consists of two conceptual domains, in which one domain is understood in terms of another and a conceptual domain

is any coherent organization of experience [2]. There are several ways in which metaphors can be classified. We can divide them according to their cognitive function, nature, conventionality, generality, grounding, and others [3]. Concerning the cognitive function, conceptual metaphors can be structural, such as *life is a journey*, and non-structural (e.g., we evaluate a concept by assigning a positive or negative value to it - *good is up, bad is down*). For conventionality, conceptual metaphors can be conventional and unconventional or novel (as in *life is a journey* vs. *life is a box of chocolates*). For generality, conceptual metaphors can be generic and specific (as in *emotions are forces* vs. *anger is a hot fluid in a container* vs. *the angry person is a kettle*). Furthermore Kövecses (2018) gives a standard definition of conceptual metaphors as follows: "A conceptual metaphor is a systematic set of correspondences or mappings between two domains of experience and in a conceptual metaphor, certain elements and the relations in a domain are mapped onto another domain" [4]. The domain, from which they are mapped is called the "source domain" and the domain onto which

they are mapped is called the "target domain" [5]. affirms that the source domain is a more physical and the target a more abstract kind of domain. The author gives an example of a conceptual metaphor: Anger is fire and some linguistic metaphors that realize this conceptual metaphor in English are: Those were inflammatory remarks, smoke was coming out of his ears, she was burning with anger, he was spitting fire. Given such examples, he proposes the following set of correspondences or mappings: the cause of fire = the cause of anger; causing the fire = causing the anger; the thing on fire = the angry person; the fire = the anger. The mappings from the fire domain bring about or create a particular conception of anger relative to the view of fire [4]. Thus, Lakoff and Johnson (1980) state that the essence of metaphor is understanding and experiencing one kind of thing in terms of another [6]. El-Sharif (2016) argues that the cognitive power of metaphors and the way how it works allow the discourse producer to make his metaphors carry an explanatory and persuasive power that makes the strange and incomprehensible more familiar [7].

Lakoff and Johnson (1980) state that many everyday metaphors are conceptual in nature, that is, they are not mere words used in a nonliteral sense, but they are conceptual devices used for important cognitive jobs [6]. For example, metaphors can actually "create," or constitute social, cultural, and psychological realities for us. Stefanowitsch (2006) proposes that the distinction between conventional metaphors and literal meanings is less important than the distinction between dynamic metaphors and conventional metaphors [8]. According to Stefanowitsch (2006), dynamic metaphors are coined ad hoc to express some new insights; conventional metaphors are just one more kind of normal use of language. He points out that at least some metaphors are associated with particular sets of syntagmatic realizations, which contrast with the patterns of other, more literal uses of the same words [8].

Other terms used to refer to dynamic metaphors are creative or novel metaphors. Furthermore, Stefanowitsch (2006) offers six parameters that can be used to recognize a metaphor: (i) Semantic class. Particularly productive sources of metaphor are nouns denoting types of physical location (mountain, desert, jungle, sea, ocean, torrent), and nouns and verbs denoting certain types of events (storm, attack, drown, burn). (ii) Salient cognitive (or perceptual) features. Words that are readily used to make metaphors usually denote some class of entities with at least one striking salient cognitive feature – in particular, the way that it strikes human perceptions: mountains are high, deserts are dry, jungles are impenetrable, seas and oceans are vast expanses; heaven is nice, hell is nasty; storms are violent, etc. (iii) Resonance. The reader interprets the primary subject in the light of the salient features of the secondary subject. (iv) Collocations. Terms that collocate significantly with the secondary subject may also be activated to create a veritable symphony of resonance, whether or not they are explicitly present in the text. (v) Register and domain. It may be that words normally used in a highly technical register are rarely used metaphorically. (vi) Frequency. Metaphorical uses cannot be too frequent. Frequency breeds literalness.

2. LITERATURE REVIEW

Over the last few decades, lots of studies on metaphor have been conducted mostly in the field of cognitive linguistics with a variety of perspectives. The groundbreaking study on metaphor in modern times started with Conceptual Metaphor in Everyday Language (1980) and *Metaphors We Live By* (1980, 2003) which showed that metaphors are part of our everyday language and thought [9]. The authors claim that metaphor is pervasive in everyday life, not just in language but in thought and action. They argue that our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. According to Lakoff and Johnson (1980), concepts are transferred from a relatively concrete source area to a relatively abstract target area [6]. In other words, through the metaphorical design of language in most cases, the meaning of a known context of the external and concrete world is transferred to an unknown context of the inner world to make abstract facts comprehensible. The analysis of metaphors, therefore, provides an answer to the question of how we construct the world from well-known patterns. There are many important works on metaphor carried out in connection to other disciplines such as cultural studies [5, 10-12]; translation studies [13-15]; and corpus linguistics [1, 16-18].

3. STUDY ON METAPHOR IN INDONESIAN CONTEXT

In Indonesia, some researcher has been done to explore metaphor with diverse focuses. Rahardian and Nirmala (2018) discuss the mapping of force image schema focusing on the Javanese emotion metaphor. They found that force schemas used in Javanese emotion metaphors are compulsion, enablement, diversion, and restraint-removing force schemas and that Javanese have active and inactive responses when they get emotion [19]. Lapasau (2018) concludes the function of the color metaphor by comparing the color metaphor in Indonesian and German as follows: a. as a comparison. This comparison is usually intended to intensify the adjectives it carries, such as in German *knallrot*: red that lights up, *schneeweiß*: white as snow, *pechschwarz*: very dark; and examples in Indonesian *merah darah*: red like blood, *biru laut*: blue like an ocean, etc. b. As a statement. Color metaphor can be a neutral expression without a positive or a negative meaning [20]. Other than that, very little research has been done concerning conceptual metaphors in Indonesian. Thus, we hope that this study can fill the desiderata in this particular field and will be some useful contributions to further research. Our research has found culturally significant concepts of metaphor, which are unique to Indonesian.

4. METHOD

The analyzes of metaphors can use-as far as the earlier experiences-all written documents (interviews, internet communication, letters, court judgments, theoretical literature, etc.). In the first step, the method suggests extracting all metaphors with their context from the data source and, in a second step, assembling them into metaphorical concepts. This strict separation to identify metaphors and the reconstruction of metaphorical concepts are protections against too early and the incomplete analyzes, which above all looking for confirmations for preconceived hypotheses in the material. Besides, completeness includes both the collection, the identification of metaphors and the classification into metaphorical concepts to the quality criteria of the proposed method.

Kövecses (2010) classifies emotion-specific metaphor in anger, love, fear, lust, pride, surprise, happiness, sadness, and shame [2]. This study concerns only with descriptive figurative emotional experience for love, anger, fear, and sadness because of the limitation of the spatial availability. We use a qualitative descriptive approach to analyze the use of emotion-specific metaphors in Andrea Hirata's tetralogy *Laskar Pelangi* (hereafter, LP) based on the metaphor classification of Kövecses (2015) and Lakoff and Johnson (1980) with the main idea that metaphor is not simply linguistic and conceptual but also bodily in nature [3, 6]. The distinction of dynamic metaphors and conventional metaphors is also done to underline the creativity of the author in dealing with powerful and encouraging words.

The method used in this study is mainly a library research. The analysis of Hirata's conceptual metaphors proceeds through several steps. First, we do the data collection, categorization, abstraction and refinement, contextual integration and interpretation. The data source is conceptual metaphors in tetralogy LP in the form of phrases and sentences. The metaphor is analyzed based on conceptual grouping and its function in the text. The significant words within the statement, the two referents, the source, and target domains, also known as the tenor and vehicle are highlighted.

The systematic analysis of tetralogy LP is as follow:

- Identification of metaphors and deconstructive dissection: dissection of the texts into their metaphorical constituents in a word-for-word analysis and exemplary narratives representing an allegory; Capture all metaphorical features and narratives and their immediate context in a separate list.
- Synthesis of (sub-) cultural or individual metaphorical concepts: The second step is the pre-interpretive, reconstructive, which gains metaphorical concepts from the above collection of metaphors. All individual metaphors and allegorical narratives, which have the same source and the same goal of metaphorization are grouped.

We included in this study only those emotion-specific metaphors containing the source domain of love, anger, fear, and sadness that are common to emotion. We first analyzed the data for emotion and established the most

frequently used metaphors for each word, choosing for this study only those metaphors that were shared by those domains. Consequently, we have deliberately left out some other metaphors that did not fit within the concept. To support the study, we also analyze 318 dynamic metaphors and 31 conventional metaphors out of 349 samples.

This paper is guided by the following questions:

1. What are the concepts of emotion-specific metaphors used in tetralogy LP?
2. Which dominant metaphor is used in the tetralogy LP?
3. What cultural values of the Indonesian people are reflected through metaphors used in the tetralogy LP?

5. RESULT

Although the tetralogy LP is not considered as a romantic novel, we find the target domain love as the most described target domain using conceptual metaphors which differently manifested in some source domains. To make the explanation of the metaphorical expressions clear, we visualize it by using one table for one target domain with its source domains.

Table 1 Metaphorical mapping for the target domain love

No. of Ex's	Love		
	<i>yearning</i>	<i>a unity</i>	<i>a psychical force</i>
28	<i>being happy</i>		

The emotion-specific metaphor for the concept of love, anger, fear, and sadness in tetralogy LP with one linguistic example illustrating each conceptual metaphor (consisting of a target and a source domain):

Love Metaphors

- Love is yearning: *Calon dokter itu serta-merta memejamkan mata, mendekap foto buluh perindunya, bergoyang-goyang pelan mengikuti ayunan nada cinta MK37* (the prospective general practitioners immediately closed his eyes, holding photos of his missing one, rocking slowly following the swing of love).
- Love is a unity *demi menyampaikan jeritan hatinya pada belahan hatinya SP 201* (to convey the cry of his heart to his better half).
- Love is a psychical force: *Aku baru saja dihantam dengan dahsyat oleh cinta pertama pada pandangan yang paling pertama LP158* (I have just been hit hard by first love at the very first sight).
- Love is being happy: *Yang kutahu Mahar belum pernah jatuh cinta, yang kutahu tiba-tiba ia menjadi begitu gembira, dan kutahu persis, ia ingin membuat perempuan lanun itu terkesan.* (All I know is that Mahar has never been in love, all I know is that he suddenly becomes so happy, and I know exactly, he wants to impress the *lanun* woman).

Table 2 Metaphorical mapping for the target domain sadness

No. of Ex's	Sadness		
	<i>feeling down</i>	<i>lamenting</i>	<i>emptiness</i>
21	<i>a slow motion</i>	<i>cold</i>	<i>feeling blue</i>
	<i>a physical force</i>	<i>a river</i>	<i>extinguished fire</i>

Sadness Metaphors

- Sadness is feeling down: *meskipun perasaannya telah luluh lantak pada usia sangat muda* SP 33 (although his feelings have been destroyed at a very young age).
- Sadness is lamenting: *Ratap lirihnya mengirisku, menyeretku ke sebuah gubuk di tengah ladang tebu* SP 33 (his lamenting softly sliced me, dragging me to a hut in the middle of the sugar cane fields).
- Sadness is a slow motion: *dangdut India dari kaset yang terlalu sering diputar meliuk liuk pilu dari pabrik itu* SP 20 (Indian dangdut music from a cassette that is too often played twists and turns sadly from the factory).
- Sadness is emptiness: *Mereka berdua mengandung kehampaan yang tak terkira-kira dalam hatinya masing-masing* SP 79 (They both bear emptiness inside their hearts).
- Sadness is cold: *Hatiku dingin seperti sebungkah es, terpuruk jauh dalam jurang penyesalan* 134 SP (My heart is cold like a piece of ice, deep down in the abyss of regret).
- Sadness is a river: *Nadine adalah muara segala keluh kesah yang telah mengabdikan hidupnya selama puluhan tahun untuk Afrika* E 268 (Nadine is the estuary of all the complaints who has devoted her life for decades to Africa).
- Sadness is blue: *Aku hampir menyentuh Britania, tapi hatiku masih membiru* E 279 (I almost reached Britain, but my heart is still sad).
- Sadness is a physical force: *Tak dinyana, kelu yang paling ngilu, yang paling menusuk kalbu, rupanya telah pula menungguku di dalam bus reot itu.* MK 31 (Unexpected, the most sabbing painful feeling, the most pervasive soreness, apparently also waiting for me in the rickety bus).
- Sadness is extinguished fire: *semangat Bang Zaitun patah karena jiwanya merana. Api yang meletup-letup dalam dirinya padam sudah* MK 84 (the spirit of Bang Zaitun was broken because his soul was languishing. The fire that burst into him extinguished already).

Table 3 Metaphorical mapping for the target domain anger

No. of Ex's	Anger		
	<i>a physical agitation</i>	<i>a fluid in a container</i>	<i>a natural force</i>
14	<i>agressive animal behavior</i>	<i>fire</i>	

Anger Metaphors

- Anger is a psychical agitation: *Arai menyeringai seperti jin kurang sajen* SP 19 (Arai grinned like a genie lacking offerings).

- Anger is a fluid in a container: *Seluruh air yang ada dalam tubuhku naik ke kepalaku* SP149 (All the water in my body rose to my head).
- Anger is a natural force: *matanya berkilat-kilat karena dewa mata tombak telah melukai hatinya* LP 205 (his eyes flashed because the spear of God had hurt his heart).
- Anger is aggressive animal behavior: *Sahara yang sangat menghargai buku tertusuk hatinya dan menyalak tanpa ampun* LP 63 (Sahara who highly appreciates books pierced in her heart and barks mercilessly).
- Anger is fire: *Mahar demikian berapi-api dan kami bersorak-sorai mendukung pendiriannya* LP 115 (Mahar was so fiery and we cheered to support his stand).

Table 4 Metaphorical mapping for the target domain fear

No. of Ex's	fear		
	<i>a physical force</i>	<i>a motion</i>	<i>an illness</i>
13	<i>declining</i>	<i>a tense situation</i>	

Fear Metaphors

- Fear is a psychical force: *Aku menggenggam kuat-kuat bungkus beras di tanganku, hatiku mengembang* E5 (I grasped the rice package tightly in my hand, my heart expanded).
- Fear is a motion: *jantungku berayun ayun seumpama puchbag yang dihantam beruntun seorang petinju.* SP 1 (my heart swung like a puchbag hit continuously by a boxer).
- Fear is an illness: *Aku demam panggung* E 184 (I feel stage fright).
- Fear is declining: *Aku ciut melihat air laut yang gelap menakutkan, bergulung-gulung dahsyat ingin menyambarku* M K29 (I shriveled looking at the dark sea water that was frightening, rolling so badly wanted to grab me).
- Fear is a tense situation: *Aku mundur, tegang dan hening, keheningan beraroma mara bahaya* SP 4 (I retreated, tensed and silent, silence scented with danger).

We find 318 dynamic metaphors and 31 conventional metaphors.

Example of dynamic metaphors:

- Love is an ambush: *Detik-detik ketika cinta menyergapku tadi* LP 160 (just when love caught me earlier).
- Love is yearning: *dan mekanika rinduku membuncalh akan bangku sekolah* SP 235 (and my yearning mechanism towards school sprang up).

Example of a conventional metaphor:

- Anger is angry animal behavior: *Ia paham bahwa berpolemik secara membabi buta dan berkomentar lebih jauh tentang sesuatu yang tak terlalu ia kuasai hanya akan memperlihatkan ketololannya sendiri di mata orang genius seperti Lintang* LP 281 (He understood that arguing blindly and further commenting on something that he did not overpower

would only show his stupidity in the eyes of a genius like Lintang).

6. DISCUSSION & IMPLICATION

Andrea Hirata's tetralogy *Laskar Pelangi* which consists of *Laskar Pelangi* (LP), *Sang Pemimpi* (SP), *Edensor* (ED), and *Maryamah Karpov* (MK) is recognized by most critics to be his greatest literary accomplishment. Hirata is considered one of the most significant Indonesian authors of our time and his nationwide sensation has become an international one. LP has become a book reference for the World Literature study at several universities in The Philippines because of the quality of writing and stories that represent Indonesian diversity in cultures. The tetralogy LP has been translated into 18 languages. The story tells about a journey of a young man to his manhood living in Malay culture. It also tells us about the motivation to love life in all its limitations. Motivation in this sense means an encouragement to enrich knowledge, achieve dreams that are considered impossible by others, win a competition, not give up on unfavorable circumstances, etc.

Not all emotion-specific metaphors in tetralogy LP are the same as found in English as analyzed by Kövecses (2015) [3]. Those culturally significant concepts are unique to Indonesian cultures, such as sadness is lamenting, sadness is a river, sadness is extinguished fire, etc. Those conceptual metaphors are limited to Indonesian because emotions are usually private and heavily culturally dependent experiences that are inaccessible to others and inherited tradition and regional customs usually have great influences on the way of people's thinking. Lakoff and Johnson (1980) states that metaphors are not necessarily based on bodily experience – many are based on cultural considerations and cognitive processes of various kinds [6]. According to Xu (2015), metaphor understanding involves both cognitive and socio-cultural factors. He adds, as a result; it is implicated that novel metaphor is radically culture-specific and the correct understanding of a novel metaphor is partly determined by the expected mastery of cultural knowledge. Therefore, he also confirms that social and cognitive factors affect our interpretation of any novel expression, especially novel metaphors [21]. Nevertheless, there are some Indonesian conceptual metaphors in LP which share the same metaphor concepts in English such as anger is a natural force, anger is fire, anger is a fluid in a container, angry behavior is aggressive animal behavior, fear is an illness, sadness is down. This happens because there might be some universal motivations for the metaphors to emerge in these two different cultures or one language borrowed the metaphors from others, which is not unusual. Both Indonesian and Englishmen produce the same physiological responses when they are angry: Among other things, their body temperature increases and their blood pressure rises, and they feel sick when they are afraid, etc.

The dynamic metaphor is the supreme and most important stylistic feature in tetralogy LP. It shows that the language of tetralogy LP is rich in interesting and up to date linguistic features that subsequently also shows the ability

of the author to create high-class enjoyable literature. The dynamic metaphor in tetralogy LP are recently created metaphors which have not yet been coined in Indonesian standard dictionary but can be accepted by the Indonesian speech community with a feeling of freshness. In contrast to *membabi buta*, (rampaging), the conceptual metaphor love is an ambush is perspicuously an unconventional or dynamic metaphor in Indonesian. It was coined by the author to give a sense of newness and to offer originality. Such creative literary metaphors are maybe less used by others, but they are very rich and dense in meaning than conventional metaphors. They are regarded as the results of the creative thinking of the author and subsequently can hardly be found in Indonesian standard dictionary. This also demonstrates Hiratas' gifted use of language and his unique style in developing his individuality by avoiding conventional and familiar metaphors. The relationship of a writer to the texts written by him is precarious: he should, on the one hand, show himself as an individual, to be associated and identified with his works. But on the other hand, this identification can also bring the history of the author as a real person in distress, if his works are read by the recipient in the opposite direction, namely when the contents of the works are acknowledged as an immediate expression of his personality. As Xu (2015) states that metaphor is a figurative phenomenon, an important tool in language communication; what's more, it has a close relationship with many subjects, such as Literature, Aesthetics, Sociology, Philosophy, Logic and so on, for metaphor can permeate into one's subjective thinking and concept of aesthetic. One's personality, including philosophy, culture, the standard of aesthetics and so on, will be reflected through the metaphor one uses [21].

Among the stylistic characteristics, personification and similes dominate in tetralogy LP. Personification can be understood as a stylistic device where something inanimate is treated as if it has human qualities or is capable of human actions. Similes are a kind of figurative language that authors use to enhance images and key ideas in a work. They often enhance a reader's senses to better understand the deeper meaning of the two dissimilarly compared things. Similes can also simplify a complicated idea. Similes are created with the words "like" or "as" to compare two things or ideas.

Hirata's tetralogy LP offers twice as much profit for the reader: the novel opens up deep insights into Indonesian culture, especially Malay culture and confirms that education as a high commodity is needed especially where all other conditions are by no means ideal. Furthermore, Hirata has proven that he can use metaphors effectively to show the intensity and perspective of his story.

This study can hopefully shed some light on how metaphor can be taught as a subject in language learning in an Indonesian school. Metaphors can be included in the curriculum to analyze the content and language features in the novel such as by finding dynamic and conventional metaphors in tetralogy LP. Teachers should be able to use various teaching techniques and methods because only when we can employ teaching methods of metaphors properly, we can encourage and cultivate the students' creative thought and critical thinking skills through the process of language learning. The lesson plan using

metaphors for high school (12th grade) based on the Indonesian curriculum of 2013 is attached as the metadata.

7. CONCLUSION

Emotion-specific metaphorical expressions in tetralogy LP appear to be characterized by both very general mappings, such as sad is down, fear is a tense situation, sad is blue, anger is aggressive animal behavior and very specific mappings such as fear is declining, sad is a river, and love is an ambush. Furthermore, dynamic metaphors dominate in tetralogy LP (*Setelah ini, di Belitong, tentu hidupku akan kembali berlinang madu MK31 (After this, at Belitong, of course, my life will be wallowing in honey) vs. Kami banting tulang mencari uang E148 (we worked very hard).*

The metaphor is not primarily a stylistic embellishment means, but rather serves the purpose of what has been expressed: through the - whatever – the connection between an entity and its image something is said that cannot be maintained by other means. It is very interesting that through the frequency of original, striking, and in themselves very beautiful metaphors of a certain degree of syntactic complexity can say something about the artistic value of the novel or narrative. One can objectively prove a relationship between the density of metaphors and the artistic value of a novel or narrative.

According to the cognitive metaphor theory, the analysis of metaphors provides an answer to the question of how we construct the world from well-known patterns. This can also be observed well by analyzing metaphors in tetralogy LP. The author presents the living environment of the Malays in tetralogy LP with metaphors quite phenomenally. Nevertheless, - Andrea Hirata - we believe, would still have been able to become a great writer of world literature, if he did not create a single new word-formation, not a single conceptual metaphor, and nothing at all about the linguistic tools that available to us all, which are worth a linguistic mention, used in his prosaic work. For peculiarities of the linguistic form, it can only mean something essential in the context of narrative art if they highlight and emphasize the peculiarities of the narrative contents. His writing is unique.

REFERENCES

- [1] J. Charteris-Black, *Corpus approaches to critical metaphor analysis*. Springer, 2004.
- [2] Z. Kövecses, *Metaphor: A practical introduction*. Oxford University Press, 2010.
- [3] Z. Kövecses, *Where metaphors come from: Reconsidering context in metaphor*. Oxford University Press, USA, 2015.
- [4] Z. Kövecses, "Metaphor in media language and cognition: A perspective from conceptual metaphor theory," *Lege Artis*, vol. 3, no. 1, pp. 124-141, 2018.
- [5] Z. Kövecses, *Metaphor in culture: Universality and variation*. Cambridge University Press, 2005.
- [6] G. Lakoff and M. Johnson, "Conceptual metaphor in everyday language," *The journal of Philosophy*, vol. 77, no. 8, pp. 453-486, 1980.
- [7] A. El-Sharif, "A Theoretical Account on the Study of Metaphor in Didactic Discourse," *Advances in Language and Literary Studies*, vol. 7, no. 2, pp. 100-112, 2016.
- [8] A. Stefanowitsch and S. T. Gries, *Corpus-based approaches to metaphor and metonymy*. Walter de Gruyter, 2007.
- [9] I. i Word, "George Lakoff and Mark Johnsen (2003) *Metaphors we live by*. London: The university of Chicago press."
- [10] S. Hamdi, "Time as a moving entity in English and in Arabic: A comparative cognitive analysis," *Metaphorik. de*, vol. 19, no. 1, pp. 7-21, 2010.
- [11] S. Hamdi, "A Cognitive Study of Happiness Metaphors in English, Tunisian Arabic and Spanish," *Arab World English Journal (AWEJ)*, vol. 6, no. 1.2015, 2016.
- [12] Y. Wu, "On the relationship between metaphor and cultural models—with data from chinese and english language," *Metaphorik. de*, vol. 17, pp. 115-134, 2009.
- [13] M. Shuttleworth, *Studying scientific metaphor in translation*. Taylor & Francis, 2017.
- [14] J. S. André, *Thinking through translation with metaphors*. Routledge, 2014.
- [15] C. Schäffner, "Metaphor and translation: some implications of a cognitive approach," *Journal of pragmatics*, vol. 36, no. 7, pp. 1253-1269, 2004.
- [16] A. Musolff, "Metaphor scenarios in public discourse," *Metaphor and symbol*, vol. 21, no. 1, pp. 23-38, 2006.
- [17] A. Musolff, *Metaphor and persuasion in politics*. Taylor and Francis London, 2016.
- [18] A. Stefanowitsch, "The function of metaphor: Developing a corpus-based perspective," *International journal of corpus linguistics*, vol. 10, no. 2, pp. 161-198, 2005.
- [19] E. Rahardian and D. Nirmala, "Linguistics Lexicon," *Journal Linguistics Education*, vol. 8, no. 1, pp. 12-18, 2018.
- [20] M. Lepasau, "Metaphor of Colors in Indonesian and its Equivalence in German," *Hortatori: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, vol. 2, no. 1, pp. 24-29, 2018.
- [21] Y. Xu, "Implication of Metaphor in Language Teaching," in *International Conferences Arts, Design. Contemporary Education*, 2015, vol. 1, pp. 736-740.