

# Conceptual Metaphors and Image Schemes in The Novel of “The Story of Zahra” By Hanan Al-Shaykh

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**Abstract.** This study aims to discuss the types of conceptual metaphors and explain the image schemes contained in them. The data in this study were taken from the English novel by Hanan Al-Shaykh with the title The Story of Zahra. This novel is one of the novels that won an award as one of the 50 best novels based on Publisher Weekly. The data in this study are sentences that are oriented to conceptual metaphors. This novel shows and tells a lot about the journey of life, love stories, sadness, and deep trauma. There are 100 metaphorical data found in the novel. This research is a cognitive semantic analysis and uses descriptive qualitative methods, as well as by using the triangulation method. While the theory used is the conceptual metaphor of Lakoff and Johnson (2004) as the main theory and the image schema of the theory of Cruse and Croft (2004). The results in this study contained 40 data indicating structural metaphors, 6 data indicating orientational metaphors, and 54 data indicating ontological metaphors. Regarding the image schemes, there are 7 space schemes, 5 scale schemes, 6 container schemes, 21 force schemes, 6 unity/multiplicity schemes, 32 identity schemes, and 22 existence schemes.

**Keywords:** Conceptual Metaphor; Image Schema; Cognitive Semantics; Novel; The Story of Zahra

## 1 Introduction

Language in general has been formulated by several linguists, so that the language will have various materials that are neatly and orderly arranged and will produce a certain pattern. Language is an important element in human life, because language is a communication tool to interact with each other. That is why language is one of the crucial factors in social life in the world. Language itself can be interpreted as a collection of words that have meaning spoken by human speech tools to communicate with each other. Today, the development of language is becoming faster with the existence of information and communication technology. Also supported by the existence of internet facilities that can facilitate the community in the process of interacting, up to the exchange of information and messages. One form of language development is its use in the form of literary works. [1] states that a literary work is one of the

expressions or creations of the human person in the form of experiences, thoughts, ideas, feelings from someone who tells about a story, both in the first and third person point of view. The literary works are grouped into three types, namely poetry, prose, and drama. These three genres all use the medium of language, while one of the works of fiction prose literature is the novel.

The author of the novel certainly chooses words to create a poetic impression, not infrequently even implicit meanings and full of ambiguity. The language contained in the novel is different from the language in everyday life, it can be ascertained that this is so that the novel can be conveyed properly. The literary work of this novel is usually conveyed communicatively about the author's intent for aesthetics. This is an important value that must exist in a literary work, especially novels, which are usually known as metaphors. Metaphors are created based on the similarities between two things, namely what we talk about or mean and other things we compare [2]. In addition, there are also those who say that metaphor is a transfer of the image, meaning, or quality of an expression to another expression [3]. This is done by referring one concept to another to indicate the similarity, analogy, or relationship between the two concepts. These two things are compared implicitly by using comparative words such as, like, and so on. This is different from the previous view, which states that metaphor is a tool to create beauty in written works. [4] states that metaphor is a thought process. This opinion is reinforced by [5] stating that metaphor is a cognitive process that can change language and then produce new understanding. Where there is a combination of lexical elements with a construction of phrases, clauses, or sentences so as to create a new meaning. Thus, developed a new theory known as conceptual metaphor. Conceptual metaphors can make other meaning variations according to the style or expression depicted, thus producing an image scheme. Therefore, it is necessary to conduct a special study in knowing the meaning of conceptual metaphors, so as to produce more accurate meanings.

Many studies on conceptual metaphors have also been carried out, including [6], [7], [8], [9], and [10]. However, this research emphasizes more on objects in the form of discourse, rubrics, and songs. Meanwhile, research on conceptual metaphors in novels has been studied by [11] who examines language style in the form of conceptual metaphors in the novel *Garis Waktu* by Fiersa Besari. Where the conclusion obtained is that conceptual metaphors can produce several functions for story narratives and readers. Research on conceptual metaphors that examines two languages has been carried out. However, they only discuss the meaning or function of the conceptual metaphor with a semantic approach. The research on conceptual metaphors with a translation approach has been carried out by [5]. Discusses the translation of conceptual metaphors which produces 19 types of metaphors, which are divided into three categories of conceptual metaphors. Based on the research above, no one has discussed conceptual metaphors and image schemes. Thus, researchers still have the opportunity to examine the conceptual metaphors and image schemes contained in them. This research will use the novel *The Story of Zahra* in English by Hanan Alh-Shaykh. The author of this novel is one of the 50 best novelists according to "Publisher Weekly". As for the novel *The Story of Zahra*, there are many data that refer to conceptual metaphors. Thus, this study will focus on the types of conceptual metaphors and image schemes contained in the novel *The Story of Zahra*.

## **2 Theoretical Framework**

### **2.1 Conceptual Metaphor**

The conceptual metaphor proposed by [4] is the result of mental construction based on the principle of analogy which involves the conceptualization of one element on another. [4] Observes that the language used by humans to communicate in everyday life cannot be separated from metaphors. This occurs at various levels of abstraction from concrete reality. Be it at school, at home, or in the environment. For example, in everyday life we often use the term "kepala sekolah", where the 'kepala' is more concrete than the 'sekolah'. Therefore, "kepala sekolah" cannot be interpreted as a school that has a head, but someone who has an important or highest role in a school. It is depicted by the head which is the highest part of the body. Another example is when we argue with other people, then of course there will be losers and there will be winners even though the opinion or argument is not completely correct. That way, each will defend his opinion by saying '*I don't want to lose my argument*' and '*I won my argument*'. Victory and defeat are likened to a war, resulting in a new metaphorical concept in the human mind that ARGUMENT IS WAR [4]. Based on the example above, it can be understood that humans use metaphorical language in everyday life. Then [4] divides conceptual metaphors into three types as follows.

### **2.1.1 Structural Metaphor**

That is a concept that is formed metaphorically by using another concept. What is meant is that metaphors with complex concepts are rewritten in several other, simpler and less complex metaphorical concepts. This structural metaphor is based on two domains, namely the source domain and the target domain. Structural metaphors are based on systematic correlations in everyday experience. For example in a metaphorical concept that says "ARGUMENT IS WAR" which then has derivatives from that concept into other concepts, such as "*your claim are indefensible*" and "*I've never won an argument with him*".

### **2.1.2 Orientational Metaphor**

Namely metaphors related to spatial orientation, such as up and down, inside-outside, front-back, and others. This spatial orientation arises from the fact that we have bodies and bodies function in a physical environment. This metaphor is more based on human physical experience in regulating the orientation of direction in everyday life, such as UP-DOWN which is measured from human physical experience. Orientational metaphors reflect different spatial concepts according to the physical experience or culture of the people [4]. Therefore, orientational metaphor is different in every culture, because of what someone who grew up in a different culture thinks, experiences, does. Orientational metaphors give a concept a spatial orientation, for example: HAPPY IS UP, HEALTH IS UP.

### **2.1.3 Ontological Metaphor**

Ontological metaphors are metaphors that conceptualize thoughts, experiences, and processes of abstract things into something that has physical properties. That is a metaphor that sees events, emotional activities, and ideas as entities and substances. What is meant in this metaphor is to rewrite abstract metaphors into more concrete metaphors. For example in the metaphor "THE MIND IS A MACHINE" in the sentence "*My mind just isn't operating today*". That way, the clause "*my brain doesn't work*" is replaced with a more concrete form that is likened to a machine.

## 2.2 Image Schematic

In line with the meaning of conceptual metaphor, which includes the conceptualization of an element with other elements. Thus, the new conceptualization will produce an image schema. Image schema is an important form of cognitive semantic conceptual structure, because it is the meaning gained from experience resulting from how the body interacts with the world [12]. The image scheme proposed by [13] is divided into seven parts which can be seen in the following table.

**Table 1.** Cruse and Croft image schematic

<b>Space</b>	Up-Down, Front-Back, Left-Right, Near-far, Center-Periphery, Contact
<b>Scale</b>	Path
<b>Container</b>	Containment, In-Out, Surface, Full-Empty, Content
<b>Force</b>	Balance, Counterforce, Compulsion, Restraint, Enablement, Blockage, Diversion, Attraction
<b>Unity/Multiplicity</b>	Merging, Collection, Splitting, Iteration, Part- Whole, Mass-Count, Link
<b>Identity</b>	Matching, Superimposition
<b>Excintence</b>	Removal, Bounded Space, Cycle, Object, Process

## 3 Method

The method used in this research is descriptive qualitative method, because the data in this study is in the form of linguistic data. It is also said to be descriptive because the explanation in this study is in the form of a description, besides that it is also added using diagrams or tables to make writing easier. The data in this study are sentences that refer to metaphors, especially conceptual metaphors. The data sources are documents and raters. Documents are sources of written data, namely the novel *The Story of Zahra* and raters are people who are directly involved in the Forum Group Discussion (FGD). Content analysis and FGD are the methods used to collect data in this study. Content analysis is a method used to analyze metaphorical sentences in the form of data and not data. Meanwhile, FGDs were conducted in the form of discussions to determine whether the data found were true or false. This is done in order to be able to see and evaluate conceptual metaphors objectively. Researchers were directly involved in both methods. The validity of the data in this study uses triangulation techniques, namely regarding data sources, methods, and data analysis. Triangulation of data sources is the novel *The Story of Zahra* as the main data source and previous studies as a supporting source. The next step is triangulation of methods, namely regarding the validity of the data found by means of content analysis and FGD. As for the last one regarding data analysis using the model proposed by [14] such as domain analysis, taxonomic analysis, componential analysis, and analysis of cultural themes.

## 4 Findings and Discussion

Based on the research that has been done, found data showing conceptual metaphors based on theory [4] and the image schema contained in them is based on theory [13]. The following will be further elaborated in tabular form.

**Table 2.** Frequency of Conceptual Metaphors and Image Schemes

No.	Metaphor	Image Schematic	Frequency	Quantity	Percentage
1.	Struktural	<i>Scale</i>	2	40	40 %
		<i>Container</i>	3		
		<i>Force</i>	8		
		<i>Unity/multiplicity</i>	3		
		<i>Identity</i>	20		
		<i>Existence</i>	4		
2.	Orientasional	<i>Space</i>	5	6	6 %
		<i>Existence</i>	1		
3.	Ontologis	<i>Space</i>	2	54	54 %
		<i>Scale</i>	3		
		<i>Container</i>	3		
		<i>Force</i>	13		
		<i>Unity/multiplicity</i>	3		
		<i>Identity</i>	12		
		<i>Existence</i>	18		

Conceptual metaphor is divided into three types which contain different image schemes. The description of the data analysis is as follows.

#### 4.1 Structural Metaphor

Based on the data that has been analyzed, it was found that there were 40 data containing structural metaphors. There are only six types of image schemes found, *namely scale, container, force, unity/multiplicity, identity, and existence*. The following is a description of the analysis of the types of structural metaphors and the image schemes contained therein.

##### a) Data 1

*The tears/ at the back/ of/ my eyes/ somehow/ lost/ their way/ while/ trying/ to/ spill out.*  
 Air mata/di belakang/ dari/mataku/ bagaimanapun/ hilang/ jalannya/ ketika/ mencoba/  
 untuk/ tumpah  
 Entah bagaimana air mata dibelakang mataku tersesat saat berusaha tumpah keluar.

In data 1 above, the phrase *lost their way* is found which is a structural metaphor. The sentence shows that tears can be likened to someone who loses his way and becomes lost. Likewise, the sentence above can be interpreted with a deep disappointment so that it cannot take out its eyes anymore. The image schema contained in data 1 is a *scale* because this is something related to the size of a person, whether it is happy, sad, or disappointed.

##### b) Data 2

*The distance/ between/ me / and/ my mother/ grows/ greater,/ deeper,/ although/ we/ have  
 been/ as/ close/ as/ an/ orange/ and/ its navel.*  
 Jarak/ antara/ aku/ dan/ ibuku/ tumbuh/ lebih besar/ lebih dalam/ meskipun/ kami/ telah/  
 seperti/ menutup/ seperti/ sebuah/ jeruk/ dan/ pusarnya.  
 Jarak antara diriku dan ibuku semakin lebar dan dalam meski kami dulunya sedekat jeruk  
 dan pusarnya.

In the phrase as *close as an orange and its navel* 'sedekat jeruk dan pusarnya' is a type of structural metaphor. This phrase conceptualizes the orange and its navel, which shows that the

closeness of a child and mother is like when a mother is pregnant with the fetus she is carrying. That there shouldn't be the slightest distance separating them. The image scheme according to data 2 is the *container* scheme, namely *in-out*, because of the distance created in a mother and child relationship.

### c) Data 3

*She/ wanted/ me/ to/ shield/ her*

Dia/ mencari/ aku/ untuk/ tameng/ dia

Ia menginginkanku untuk membentenginya

In the data above, it is found that the phrase *shield her* 'membentenginya' which is a metaphorical sentence. The data can be conceptualized as a fortress in war that is used as a place to protect oneself. Likewise with Zahra's condition, she is required to protect her mother, even though what should be done is her mother who has to protect Zahra. That way, the image scheme contained in data 3 is a *force* scheme, namely *compulsion*, because this was not voluntarily done by Zahra but forced.

### d) Data 4

*It was/ a/ coup/ designed/ to/ disarm/ the beliefs/ of/ those/ who/ claimed/ we were/ a/ fascist/ group*

Itu/ sebuah/ kup/ dirancang/ untuk/ melucuti/ kepercayaan/ dari/ itu/ siapa/ diklaim/ kami/ sebuah/ fasis/ grup

Itu adalah kup yang dirancang untuk melucuti kepercayaan mereka

The data above is a structural metaphor, seen in the phrase *disarm the beliefs* 'melucuti kepercayaan'. In this phrase, 'melucuti kepercayaan' is a concept that correlates with someone taking off their clothes. This phrase can also mean someone who wants to eliminate his inner image by doing bad actions. Meanwhile, based on the theory [13], the image scheme contained in it is a *unity/multiplicity (splitting)* scheme because there is harmony between disarming trust and taking off clothes.

### e) Data 5

*Even/ as/ I/ believed/ that/ Saudi Arabia/ was/ strewn/ with/ gold/ watches*

Bahkan/ seperti/ aku/ percaya/ itu/ Saudi Arabia/ adalah/ berserakan/ dengan/ emas/ jam tangan

Sama seperti aku percaya bahwa Saudi Arabia bertaburan jam tangan emas.

The underlined word in the sentence above is a phrase that shows a structural metaphor. The phrase '*strewn with gold watches*' is a concept that correlates with the Royal Clock tower building in Makkah. The tower is towering with golden walls and is one of the tallest buildings and has become one of the icons of the city of Saudi Arabia. With so much to mention that Saudi Arabia is a city studded with gold. The image scheme contained in data 5 is an *identity (matching)* scheme, because of the compatibility between the gold watch and the Royal Clock tower.

### f) Data 6

*Here/ she was,/ after/ traveling/ thousands of miles,/ alighting/ in Africa/ like/ a/ tired,/ sad/ butterfly*

Di dini/ dia/ setelah/ bepergian/ ribu mil/ turun/ di Afrika/ seperti/ seekor/ lelah/ sedih/ kupu-kupu

Di sinilah dia, setelah melalui perjalanan beribu-ribu mil, mendarat di Afrika bagaikan kupu-kupu yang letih dan sedih.

The data above is an example of a structural metaphor, where the underlined word is a concept that is addressed to a butterfly that has flown a great distance. That way, the phrase can mean the state of someone who is not enthusiastic because he has traveled a long way and is in a very tired condition and needs time to rest. In addition, it can also be interpreted as feeling sad because you have gone away from your family. The schema of the image contained in this phrase is the *existence (process)* schema, because it is a state that turns into unmotivated and feelings that turn into sadness.

#### 4.2 Orientational Metaphor

There are 6 data that refer to orientational metaphors. There are two types of image schemes contained in this metaphor, namely *space* and *existence*. The following is a description of the analysis of the types of orientational metaphors and the image schemes contained therein.

##### a) Data 7

*That/ closeness,/ these/ lingering/ days/ when/ the sun/ leaps/ high/ over/ our/ heads/ and/ sets/ as/ we/ make/ our/ way/ homeward*

Itu/ kedekatan/ ini/ berlama-lama/ hari/ ketika/ matahari/ lompatan/ tinggi/ lebih/ kita/ kepala/ set/ seperti/ kita/ membuat/ kita/ jalan/ pulang

Kedekatan itu, hari-hari yang lambat di mana matahari melonjak tinggi di atas kepala dan terbenam saat kami beranjak.

In data 7 there is the phrase the *sun leaps high over* 'matahari melonjak tinggi' which is a type of orientational metaphor. This phrase conceptualizes the sun can jump or jump like someone who has a physique and is doing a high jump move. This can show that the situation is often done so that they are more accustomed to it in their lives. The image scheme contained is a *space* scheme, namely *up-down*, because it is based on one's life experience when outdoors and exposed to the hot sun.

##### b) Data 8

*A/ current of/ fear/ ran/ through/ us/ as/ if/ we were/ wired/ together*

Sebuah/ saat ini/ takut/ berlari/ pemikiran/ kami/ seperti/ jika/ kami/ kabel/ bersama

Aliran rasa takut menjalari tubuh kami seakan kamu berdua saling tersambung.

The phrase fear ran 'rasa takut menjalari' is an orientational metaphor. Conceptualized in vines that begin to creep over their host in order to survive. Likewise with the sentence in the example above, where Zahra and her mother are hiding from someone's pursuit. The anxiety and fear felt by Zahra can also be felt by her mother. The image schema contained in this phrase is a schema of *existence(process)*, because it is a state that turns into fear and anxiety.

#### 4.3 Ontological Metaphor

This metaphor is a type of metaphor that is often found in research. There are 54 data found regarding ontological metaphors. Likewise with the image schema, there are seven image schemas contained in this metaphor, namely *space*, *scale*, *container*, *force*, *unity/multiplicity*, *identity*, and *existence*. The following is a description of the analysis of the types of orientational metaphors and the image schemes contained therein.

**a) Data 9**

*Yet/ with/ happiness/ almost/ jumping/ from/ her/ glistening/ eyes*

Tetapi/ dengan/ kebahagiaan/ hampir/ melompat/ dari/ dia/ berkilauan/ mata

Namun dengan kebahagiaan yang nyaris meloncat keluar dari kedua matanya yang berkilauan.

The underlined phrase is included in the form of an ontological metaphor, because this phrase conceptualizes happiness that can jump or have a concrete form like humans. The phrase shows that one's happiness can go up and down. Up is meant to be happy and happy, while going down is meant to be sad and disappointed. Therefore, the image scheme contained in this metaphor is a *space* scheme, namely *up-down*, because it describes the feelings of someone who can feel happy or feel sad.

**b) Data 10**

*Just/ once/ I/ want/ that/ special/ fear/ to/ creep/ up/ on her*

Hanya/ sekali/ aku/ ingin/ itu/ spesial/ takut/ untuk/ merayap/ ke atas/ padanya

Sekali saja aku ingin rasa takut itu merayapi dirinya

In the sentence above, there is a phrase which is a form of ontological metaphor. The fear is conceptualized as a creeping plant or a creeping animal. Likewise, the fear experienced by a person can be channeled to other people who hear or experience the same thing. The image scheme contained in the above phrase is a *scale* scheme, because it relates to the journey of human life which is sometimes in courage and sometimes in fear.

**c) Data 11**

*The idea/ of/ my marrying/ again/ was buried/ deep/ by/ the thunder/ and/ lightning/ of/ the rockets*

Ide/ dari/ pernikahanku/ lagi/ dikuburkan/ dalam/ oleh/ petir/ dan/ cahaya/ dari/ roket

Pemikiran supaya aku menikah lagi terkubur dalam-dalam oleh suara gemuruh dan kilatan roket.

Based on the data above, the phrase *the idea of my marrying again was buried* is a form of ontological metaphor because abstract thoughts are concretized into objects that can be buried. The phrase conceptualizes something or someone who has died and is buried in the ground. That way, the phrase can be interpreted that the thought of remarrying has disappeared so that it no longer exists in the mind and is replaced by another thought. While the image schema contained is a *container* schema, namely *in-out*, because it is based on experience or seeing events directly.

**d) Data 12**

*The man/ intrupted/ my thoughts.*



Pria itu/ mengganggu/ pikiranku

Pria itu menyela pikiranku

The sentence above is conceptualized as someone who suddenly comes and interrupts a long queue to be at the front. Likewise, the phrase 'pria itu menyela pikiranku' can be interpreted as someone who is in love. So that when he does anything, the image of a lover will constantly appear in his mind. The image scheme that corresponds to this sentence is a *force* scheme, namely *compulsion*, because the mind that constantly imagines other people will take up time and can become an obstacle in carrying out various other activities.

#### e) Data 13

*And/ his smile/ never/ left/ his face*

Dan/ senyumnya/ tidak pernah/ meninggalkan/wajahnya

Dan senyum yang tak pernah meninggalkan wajahnya

The example above is a form of ontological metaphor conceptualized with envelopes and stamps, where the two are always together and cannot be separated. This phrase can also mean someone who is happy and always smiles when he remembers his happiness. That way, the image scheme contained in the sentence above is a *unity/multiplicity* scheme, namely *merging*, because there is a match between the concept of envelopes and stamps with a smile that never leaves his face.

#### f) Data 14

*I/ merely/ locked/ the bathroom/ door/ and/ stayed/ a/ prisoner*

Aku/ hanya/ mengunci/ kamar mandi/ pintu/ dan/ tinggal/ sebagai/ tawanan

Aku hanya mengunci pintu kamar mandi dan berdiam sebagai tawanan

In the sentence above, there is the phrase stayed a prisoner 'berdiam sebagai tawanan' which is a form of metaphor. The phrase is likened to a thief who must end up in prison to pay for his actions. Similarly, the sentence above was said when Zahra locked herself in the bathroom when she was afraid of her uncle. Thus, the image scheme that is in accordance with Cruse and Croft's theory is an *identity (matching)* scheme, because there is a match between prisoners in prison and locking themselves in the bathroom.

#### g) Data 15

*When/ blacks/ drink./ they/ drink/ the whole/ world.*

Ketika/ orang hitam/ minum./ mereka/ minum/ keseluruhan/ dunia

Ketika orang hitam minum, mereka menenggak seluruh dunia.

In the data above, the phrase 'menenggak seluruh dunia' is a form of ontological metaphor. It is said so because 'menenggak seluruh dunia' is conceptualized by something being poured or transferred from one place to another. The phrase is like a human who drinks water and in an instant the water is gone, even if we drink it. Likewise with the phrase which can be interpreted as 'they forget everything about the world because of drunkenness'. The image schema contained in the above sentence is the *existence* schema referring to the *process*. Where, the black man wanted to forget everything about the world and its contents by drinking wine. Change from conscious soul to unconscious.

## 5 Conclusion

Based on the research that has been done, it can be concluded that there are three types of conceptual metaphors found in the novel *The Story of Zahra* that describe the story in the novel. Among them are structural metaphors with 40 data, orientational metaphors with 6 data, and ontological metaphors with 54 data. Meanwhile, regarding the image schemes, there are 7 *space* schemes, 5 *scale* schemes, 6 *container* schemes, 21 *force* schemes, 6 *unity/multiplicity* schemes, 32 *identity* schemes, and 22 *existence* schemes, each of which is divided into three types of metaphors. Therefore, it can be said that the conceptual metaphor that is widely used in this novel is ontological metaphor and the schema of the image contained in it is the identity schema.

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