

METAPHOR IN ATTICUS' SELECTED POEMS

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Abstract

What distinguishes literary works from other written non-literary works is the aesthetic value gained by using figurative language in most of literary works. There are various types of figurative language with different usages for each type. Metaphor is a type of figurative language used in literary works and becomes the focus of this study. Atticus is one of the famous poets in social media where his works have been published since 2017. This study aims to identify the types of metaphors found in the selected poems of Atticus', based on theory by Lakoff and Johnson (2003). The method used in this study is descriptive qualitative. The data of this study are sentences in which the metaphorical expressions are marked in italics. The data sources are the poems taken from Atticus' book entitled *Love Her Wild*, with a total of 20 poems selected. The results of this study show that all types of metaphor: structural metaphor, orientational metaphor, and ontological metaphor are found in the selected poems, where ontological metaphor becomes mostly found type.

Keywords: Metaphor, *Atticus*, *Love Her Wild*, structural metaphor, orientational metaphor, ontological metaphor

1. Introduction

Humans use language as a tool to communicate ideas, information, beliefs, and feelings in the daily life. The use of language to express feelings is also portrayed in literary work. However, the term *aesthetic* becomes a thing that distinguishes the style of language used in literary works with the language used in daily life. Dancygier and Sweetser (2014) state that figurative language is an aspect that gives the special aesthetic value in the most poetic text. Figurative language is a prominent diversion of how a language user apprehends as standard meanings of words to achieve a special meaning or effect (Abrams & Harpham, 2009).

There are various types of figurative language such as metaphor, simile, hyperbole, onomatopoeia and others. Among these types, metaphor becomes one of the types of figurative language that mostly becomes the primary subject that is still debated among the other types of figurative language. This thing discussed by many speakers is how metaphor becomes particular and artistic, while others think it becomes everyday usage, so that it is not considered figurative (Dancygier & Sweetser, 2014). In this regard, it can be understood that metaphor is frequently used in daily language and considered as the common cognitive structures which are the basis of much abstract reasoning and thought (Cortazzi & Jin, 2021). This thing is in line with Lakoff and

Johnson's (2003) stating that metaphor is inescapable in everyday life, as in language as well as in thought and action. In addition, Lakoff and Johnson (2003) say that metaphor is about understanding and experiencing one kind of thing in terms of another. Kövecses (2010) further elaborates that metaphor is characterized as apprehending one conceptual domain in terms of another conceptual domain. The conceptual domain here indicates any meaningful construction of experience. The domain is divided into two; source domain and target domain. According to Casasanto and Gijssels (2015), the source domain consists of more concrete things that can be experienced through sensation (e.g., touch and vision). Meanwhile, the target domain consists of more abstract things that can be experienced through introspection (e.g., feelings and similarity).

Poem is known as a literary work that also employs figurative language, especially metaphor. This study aims to investigate the types of metaphor found in the selected poems of Atticus' by using Lakoff and Johnson's (2003) theory. Atticus is a famous poet, especially in social media. The poems are taken from the book entitled *Love Her Wild*, the collection of poems written by Atticus and published in 2017. The poems are divided into three themes; love, her, and wild. There are 20 poems selected from this book. The poems are selected as not all of the poems within this book use metaphor.

2. Literature Review

There are several studies on metaphor by using Lakoff and Johnson's theory that have been carried out previously. Pramudita and Hanidar (2019) conducted a research entitled *Conceptual Metaphors in Paramore's After Laughter Album*. The results showed that orientational metaphors were primarily found in the lyrics implying feelings of hopelessness, pessimism, disappointment, and depression. Besides that, it also portrayed how Paramore rose up again and realized that life was sometimes hard. The structural metaphors found imply war, journey, and valuable objects. Meanwhile, ontological metaphors were the least used concept in the eleven chosen songs of the analysis.

Pratiwi, Sujatna, and Indrayani (2020) conducted a research entitled *A Cognitive Semantic Analysis of Conceptual Metaphor in Lang Leav's Poetry*. This research aimed to investigate the types of conceptual metaphor found in Lang Leav's poetry combined with the cognitive semantic theories by Evans & Green (2006) and further analyzed the image schema based on theory by Croft et al., (2004). The results showed that all types of conceptual metaphors were found within the poems.

In addition, it could be found out that there is multiplicity of source domains for certain metaphors, as shown in a research that was conducted by Al-Abdullah (2020) entitled *Conceptual Metaphors of Time in the Sonnets of Shakespeare: A Cognitive Linguistic Approach*. The research aimed to show the multiplicity of source domains Shakespeare enlisted to describe the target domain of TIME. This study explored a selection of conceptual metaphors of time from the collection of Shakespeare's sonnets under the categories of structural, ontological, and orientational metaphors. The results showed that the source domains found were: WAR, INVINCIBLE FORCE, ENEMY, TYRANT, MONSTER, SCYTHE, SPEEDY RUNNER, WAVES, CHANGE, SLUT, DOWN, and UP. These source domains showed positive and also negative meanings.

This study is different from the three previous studies as mentioned in terms of the object of the study used and using Oxford Advanced Learner's Dictionary (2015) to find the lexical meaning of the metaphorical expression.

The definition of metaphor which people mainly known is as Keraf (2006) says that metaphor is a kind of analogy in which comparing two things directly, but in a brief form, and without the use of 'like' or 'as'. Therefore, the first principal is directly related to the second principal. McGlone (2007) defines metaphor as a figure of speech in which a word or phrase is used to describe something it does not stand for in literal. For example, "He is a night owl." This sentence compares someone with a night owl to describe that this person is more active or wakeful at night, just like an owl which is characterized as an active animal at night. However, these views toward metaphor are considered traditional, and Saeed (2016) further adds another view on metaphor which is fundamental to language and thought as a way of experiencing the world. Therefore, Lakoff and Johnson proposed a new view towards metaphor as the extension of the traditional view. Their theory is also known as conceptual metaphor. Lakoff and Johnson divide the types of metaphor into three; structural metaphor, orientational metaphor, and ontological metaphor.

a. Structural Metaphor

Structural metaphor allows a concept that is metaphorically organized inside another term (Lakoff & Johnson, 2003). In other words, saying something in another term that has a similar meaning (Smithiana & Hanidar, 2018). For example, the metaphor of ARGUMENT IS WAR in "Your claims are *indefensible*" and "His criticisms were *right on target*" (Lakoff & Johnson, 2003). *Indefensible* and *right on target* on the previous examples are usually used in a war. Therefore, it can be understood that the structural metaphor ARGUMENT IS WAR is used to represent that the claims cannot be justified as in "Your claims are *indefensible*" and how his criticisms matched with the goal as in "His criticisms were *right on target*". 'Argument' is seen as a verbal fight and act as the target domain, which is understood within the term of 'war' that is seen as the the physical conflict and act as the source domain.

b. Orientational Metaphor

Orientational metaphor deals with the whole system of the concepts that have organized and have a relationship with one another as well as spatial orientation such as up-down, in-out, and front-back (Lakoff & Johnson, 2003). These spatial orientations are based on the physical and cultural experience. Consider the example of 'future', which in some cultures believe that future is in front of us, meanwhile the other cultures believe it in back (Lakoff & Johnson, 2003). Having understood this example, thus orientational metaphor is based on how our physical body and the culture that we have responded as well as in the actual surrounding. Some examples are HAPPY IS UP and SAD IS DOWN. "I'm *feeling up* today" is an expression that shows HAPPY IS UP as the erect posture is always apprehended with a positive emotional state. "I *fell* into a

depression" is an expression that shows SAD IS DOWN as a physical basis from the drooping posture will relate to sadness and depression (Lakoff & Johnson, 2003).

c. Ontological Metaphor

Ontological metaphor is a metaphor that is based on how human views in experience with something more concrete (Lakoff & Johnson, 2003). Examples of ontological metaphor are *entity and substance metaphors, container metaphors, and personification*.

1. Entity and Substance Metaphors

This metaphor allows us to treat our experiences in terms of objects and substances as discrete entities or substances of a consistent kind (Lakoff & Johnson, 2003). For example:

- a) INFLATION IS AN ENTITY as expressed in *inflation is lowering* our standard of living; we need to *combat inflation; inflation makes me sick* (Lakoff & Johnson, 2003).
- b) THE MIND IS A BRITTLE OBJECT as expressed in her ego is very *fragile; I'm going to pieces*; his mind *snapped* (Lakoff & Johnson, 2003).

2. Container Metaphors

Container metaphor is characterized by the physical objects bounded by surfaces, and we view them as container as it deals with in-out orientation (Lakoff & Johnson, 2003). For example: the ship is *coming into* view, I *put a lot of energy into* washing the windows, she's *in* love (Lakoff & Johnson, 2003).

3. Personification

Personification allows us to comprehend what nonhuman entities experiences with human motivations, characteristics, and activities (Lakoff & Johnson, 2003). For example, *life has cheated* me, this *fact argues* against the standard theories, *cancer* finally *caught up with* him (Lakoff & Johnson, 2003).

3. Research Method

This study employs the qualitative descriptive method as the data are sentences and the descriptively explained analysis. This thing is also in line with Patton and Cochran (2002) that define the qualitative research as characterized by its aims within relating to understanding some of social life, and its methods which generate words, rather than numbers, as data for analysis.

The data of this study are sentences in which the metaphorical expression will be marked in italic. The data sources are the poems taken from the book *Love Her Wild*. According to Creswell (2014), the data collection can be gathered from interviews, observations, documents, and audiovisual information. Documents can be in the form of writings, pictures, or monumental works of a person (Sugiyono, 2013). Therefore, document analysis is the suitable technique to collect the data for this research. The step in the data collection was started with reading all the poems and marking the poems

which employ metaphor. After that, the data were classified and analyzed into each of the types of metaphor by using theory based on Lakoff and Johnson (2003), and using Oxford Advanced Learner's Dictionary (2015) to find the lexical meaning of the metaphorical expression.

4. Discussion

This section discusses the results of the data analysis in terms of types of metaphor (structural, orientational, and ontological) used in the selected poems under the theory of Lakoff and Johnson (2003).

4.1 Structural Metaphor

DATA 1

Love could be labeled poison and we'd drink it anyways

In this poem, it is seen that love is equated with poison. Poison is a substance that causes death or harm if it is swallowed or absorbed into the body (Oxford Advanced Learner's Dictionary, 2015). Furthermore, this 'poison' is drunk by a human. Therefore, the structural metaphor used in this poem is LOVE IS A POISON, since the target domain LOVE is understood through the source domain POISON which can be harmful to people. This poem emphasizes that though love is harmful as poison, we still get into it.

DATA 2

Even those we love the most can be a poison to our souls.

Still about poison, as discussed previously, poison is a harmful substance to the human body. Soul is a person's inner character, containing their true thoughts and feelings (Oxford Advanced Learner's Dictionary, 2015). Following the context of this poem, it can be understood that *those we love the most* refers to a human being. Therefore, the structural metaphor HUMAN BEING IS A POISON is used here, since the target domain POISON, which can be harmful to humans is understood through the source domain HUMAN BEING. This poem tells us that the people we love the most could be bad or harmful (in terms of thoughts and feelings).

DATA 3

Go forth and conquer for the world is small and you are a giant and every step you take will make the ground shake as it rises to meet you.

In this poem, it can be seen that human is directly compared to a giant. Giant is a popular character in mythology, and it is always characterized as a strong being due to its unusual large size (Oxford Advanced Learner's Dictionary, 2015). Therefore, the structural metaphor HUMAN BEING IS A GIANT is used here, since the target domain GIANT is understood through the source domain HUMAN BEING, and the similarity in terms of the power owned by a giant. This poem indicates that people are bigger than the world; thus, people should conquer this world with their big strength.

DATA 4

We are made of all those who have built and broken us.

The word *built* and *broken* used in this poem can lead to the understanding of a building that means a structure such as a house, office block, or factory that has a roof and walls (Oxford Advanced Learner's Dictionary, 2015). Once it is built, it can also be destroyed. It will all be done by humans in building and destroying a building. The understanding of the building is realized through human personality. Therefore, it can be seen that the structural metaphor HUMAN PERSONALITY IS A BUILDING is used in this poem. The target domain HUMAN PERSONALITY is understood through the source domain BUILDING, which gives the understanding that a human's personality can be shaped either positively or negatively, just like a building that could be built and destroyed. This poem shows that people become who they are because other people try to shape them into better or bad people.

4.2 Orientational Metaphor

DATA 5

I think it's beautiful *the way you sparkle* when you talk about the things you love.

The way you sparkle indicates the orientational metaphor LIGHT IS UP. Sparkle means to shine brightly with small flashes of light (Oxford Advanced Learner's Dictionary, 2015). However, sparkle is also used to describe passionate or to be full of life, enthusiasm or humor (Oxford Advanced Learner's Dictionary, 2015). Therefore, in this poem, *sparkle* deals with spatial orientation of UP as it is related to how our physical basis carry the erect posture with a positive emotional state. This thing can be seen as the context of this poem shows how someone is said to become beautiful in the way a girl sparkles when talking about the things she loves. So the meaning of sparkle here is not about the girl who can shine brightly, but it could be interpreted that the girl who becomes enthusiastic when talking about the things she loves. Therefore, this poem shows someone who thinks that a woman looks beautiful when she talks about the things she loves.

DATA 6

There was *a whole magnificent soul burning brightly* behind her 'shy.'

A whole magnificent soul burning brightly indicates the orientational metaphor BURN IS UP. Burning means a very strong or extreme feeling (Oxford Advanced Learner's Dictionary, 2015). Though taken from the basic word of 'burn', which means to damage, injure, destroy, or kill something with fire, this term is indirectly related to fire, which gives a positive state. In this poem, the positive state is represented in *magnificent soul*. It can be apprehended that the word *burning* deals with spatial orientation of UP as the context of this poem refer to a 'shy' girl that has magnificent soul, which can be considered with strong feelings. Therefore, it can be understood that this poem shows the existence of extreme feelings in someone's soul hidden in a woman's shyness.

4.3 Ontological Metaphor

DATA 7

Love is diving headfirst into someone else's confusion and finding that it all makes sense.

Love is diving headfirst into someone else's confusion shows the use of ontological metaphor MIND IS A CONTAINER. The target domain MIND is understood through the source domain CONTAINER. The target domain MIND is taken from the metaphorical expression of *someone else's confusion*. The word *confusion* means a state of not being certain about what is happening, what you should do, or what something means (Oxford Advanced Learner's Dictionary, 2015). Thus, it can be apprehended that confusion comes from the human mind. In this poem, the mind is seen as a container because a physical phenomenon is bounded with a surface as shown in *diving*, which leads to the 'in' orientation. Therefore, this poem shows how love enters someone's mind, especially when someone is in the state of not being certain about what is happening, what should to do, what something means and tries to understand that it all makes sense.

DATA 8

My atoms love your atoms, it's chemistry

The concept of the atom is studied in chemistry. Atom is the smallest particle of a chemical element that can exist (Oxford Advanced Learner's Dictionary, 2015). Atom can attract or connect other atoms, either the same or different types, and groups of these atoms are also known as molecules. According to Oxford Advanced Learner's Dictionary (2015), love is a strong feeling of deep affection for somebody or something. It is known that humans can only feel the love. In this poem, love, which belongs to human qualities is given to non-human entities, which are atoms. Therefore, *my atoms love your atoms* can be classified as personification, which belongs to the ontological metaphor. The source domain is HUMAN and the target domain is ATOM. This poem indicates that human can fall in love and connect with one another, just like the concept of the atom.

DATA 9

It's a lonely thing, *protecting a breakable heart*.

Protecting a breakable heart is considered as the ontological metaphor HEART IS A BRITTLE OBJECT. HEART as the target domain is understood through the source domain BRITTLE OBJECT. Break means to be damaged and separated into two or more parts (Oxford Advanced Learner's Dictionary, 2015). Heart is viewed as a brittle object since it refers to the physical phenomena of breaking. When human's heart breaks, it deals with their psychological and it can be conceived that someone is in a state of sadness. Therefore, this poem shows how lonely it is to protect a heart that can be easily broken.

DATA 10

Do not fall in love with me for *I will break your heart* long before you realize you were going to break mine.

This poem also employs the use of the ontological metaphor HEART IS A BRITTLE OBJECT, as it is mentioned there is an activity in which the speaker will break someone's heart. Furthermore, it can be confirmed that the speaker will make someone hurt and sad.

DATA 11

Break my heart and you will find yourself inside.

This poem also employs the use of the ontological metaphor HEART IS A BRITTLE OBJECT, and it can be understood that this poem tells if someone tries to break the speaker's heart, then that person will see the true self within that heart.

DATA 12

We so often want love to work but *we are fighting currents of our hearts* that flow a different way

We are fighting currents of our hearts shows the use of ontological metaphor HEART IS A MOVING OBJECT. The source domain MOVING OBJECT is taken from *currents*, and the target domain is HEART. Heart is seen as an object, referring to the poem's context that it is being fought. Current is the movement of water in the sea or a river; the movement of air in a particular direction (Oxford Advanced Learner's Dictionary, 2015). So it can be interpreted that what humans feel in their hearts, may be vary and different, just like the current that flows to the different way.

DATA 13

Words will scratch more hearts than swords.

Words will scratch more hearts shows the ontological metaphor WORDS ARE SHARP OBJECTS. The source domain is SHARP OBJECTS and the target domain is WORDS. In this context, scratch can be understood as giving damage to heart, and it denotes where the sharp objects cause it as compared to swords at the end. According to Oxford Advanced Learner's Dictionary (2015), word means a single unit of language that means something and can be spoken or written. Term, phrase, expression, and idiom are also referred to words. Therefore, it can be understood that heart, as a part of human's body, can be mentally scratched or we perceive it as being hurt. In this case, words are the objects which give the hurt.

DATA 14

We left our love in ash where a mighty fire once had roared.

We left our love in ash shows the ontological metaphor LOVE IS AN OBJECT. In this poem, love is identified as state and seen as ash. So the target domain is LOVE, and the source domain is ASH. Ash is the grey or black powder left after something, especially tobacco, wood or coal, has burnt (Oxford Advanced Learner's Dictionary, 2015). Love for both of the couple which has ended is conceptualized into ash where once the fire attacks it. Following the context of this poem, it is also understood here that fire refers to the emotion that made the couple's love end. Thus, it can be interpreted the love which has ended by emotion.

DATA 15

And the stars blinked as they watched her carefully *jealous of the way she shone*.

Jealous is known as a state which humans can feel. Jealous is feeling angry or unhappy towards something such as; feeling jealous of something that somebody else has where this person does not have it or feeling jealous when somebody you like or love is showing interest in somebody else (Oxford Advanced Learner's Dictionary, 2015). Meanwhile, a star is a large ball of burning gas in space that we see as a point of light in the sky at night (Oxford Advanced Learner's Dictionary, 2015). In this poem, it is portrayed that the stars are jealous of the way a woman shines. Therefore, the metaphor as in italics can be classified as personification since *jealous* which belongs to human qualities is given to non-human entities, which are *stars*. Therefore, the source domain is HUMAN and the target domain is STAR. So, the metaphorical expression shows that a star could feel unhappy with the existence of a woman who could shine and be more shining than the stars.

DATA 16

She found herself over a long and treacherous road and the more treacherous the road became, the more of herself she found.

She found herself over a long and treacherous road shows the ontological metaphor ROAD IS A CONTAINER. It is viewed as a container since there is an 'in' orientation that makes this road found. Treacherous means something that cannot be trusted; intending to harm someone (Oxford Advanced Learner's Dictionary, 2015). Following the context of this poem, a girl tries to enter that road, but it turns treacherous. When the road becomes more treacherous, the girl could know who she is. Therefore, it can be understood from this poem that the more treacherous road someone tries to enter, it will make them know who themselves are as they might keep walking to avoid the street.

DATA 17

She made gentle the wild oceans of my soul.

From the poem above, it can be seen that soul is seen as the wild oceans. Thus, it is identified as the ontological metaphor SOUL IS AN ENTITY. The target domain SOUL is understood through the source domain ENTITY which is mentioned as *wild oceans* in this poem. Wild has a meaning of having no discipline or control (Oxford Advanced Learner's Dictionary, 2015). Therefore, it could be understood that the wild oceans in this poem characterize someone's soul, which shows no discipline or control. Following the context of the poem, a woman is denoted by the pronouncing 'she', and it is told that she can make the wild oceans of someone's soul gentle. This leads to the understanding of a woman who could gently treat someone which has no discipline or control.

DATA 18

Loneliness is a fire I hold close to my skin, to see how much pain I can stand before running to the water.

Loneliness is a fire I hold close to my skin shows the ontological metaphor LONELINESS IS AN OBJECT. Loneliness is known as being unhappy as there are no friends or people to talk to (Oxford Advanced Learner's Dictionary, 2015). Thus, it is considered as the target domain. The word *hold* denotes that loneliness as something that can be held by someone, thus it refers to an object and the source domain. This poem tells about loneliness, which is considered a negative state and it becomes a pain.

DATA 19

Depression is being color blind and constantly told how colorful the world is.

The poem above employs the ontological metaphor DEPRESSION IS AN ENTITY WITHIN A PERSON. According to Oxford Advanced Learner's Dictionary (2015), depression is defined as feeling very sad and without hope; thus, it is considered the target domain. Meanwhile, color blind is known as someone's unable condition to see the difference between some colors, especially red and green; unable to see colors at all (Oxford Advanced Learner's Dictionary, 2015). Referring to the context of the poem, it is viewed as an entity within a person. So, the source domain is ENTITY WITHIN A PERSON. Therefore, this poem uses the ontological metaphor since depression that shows the negative state is being conceptualized with physical phenomena of color blindness. It could be understood from this poem that people who suffer from depression describe a condition where they see a world not as colorful as it is, instead they see the world with another different color or in other words, from another side.

DATA 20

Don't give up now, *chances are your best kiss, your hardest laugh*, and your greatest day are still yet to come.

Chances are your best kiss, your hardest laugh employ the ontological metaphor CHANCES ARE OBJECTS WITHIN CONTAINER. The source domain is OBJECTS WITHIN CONTAINER, and the target domain is CHANCES. Chance means as a possibility of something happening, especially something that you want (Oxford Advanced Learner's Dictionary, 2015). *Best kiss and hardest laugh* refer to the objects that belong to humans (container) as they are bounded by the surface. It can be also perceived that *best kiss and hardest laugh* are viewed as positive states. Kiss means to touch somebody with your lips as a sign of love or sexual desire or when saying hello or goodbye (Oxford Advanced Learner's Dictionary, 2015). Kissing will be an activity where the person will do it in their own best way, regarded as an unforgettable moment, even giving the best impression. Meanwhile, laugh means to make the sounds and movements of your face that show you think something funny or silly (Oxford Advanced Learner's Dictionary, 2015). Therefore, it can be understood that chances are the good things that all person will have.

5. Conclusion

In conclusion, the three types of metaphors which are structural, orientational, and ontological are found in the selected poems. In the cases of structural metaphors, there is multiplicity used in the source domain HUMAN BEING, such as HUMAN BEING IS A POISON and HUMAN BEING IS A GIANT. These metaphors, along with LOVE IS A POISON and HUMAN PERSONALITY IS A BUILDING are

identified as structural metaphors, since all of these metaphors represent something with a concept that we find and use in life as well as the relationship with our culture.

In the cases of orientational metaphors, the use of spatial orientation leads to the positive use, which is UP. This thing is also in line with what Lakoff and Johnson (2003) describing that the physical basis of erect posture denotes the positive emotional state, as in LIGHT IS UP and BURN IS UP that shows the positive emotional states of being enthusiastic and extreme feeling.

The last, ontological metaphors become the mostly found type used in the poems. There are three poems that employ the same metaphor; HEART IS A BRITTLE OBJECT. Besides, there is multiplicity used in the source domain HEART, such as HEART IS A BRITTLE OBJECT and HEART IS A MOVING OBJECT. There are two poems that employ personification, which are HUMAN IS ATOM and HUMAN IS A STAR. The rest of the poems also employ the container, entity, and object metaphor, such as MIND IS A CONTAINER, WORDS ARE SHARP OBJECTS, LOVE IS AN OBJECT, ROAD IS A CONTAINER, SOUL IS AN ENTITY, LONELINESS IS AN OBJECT, DEPRESSION IS AN ENTITY WITHIN A PERSON, and CHANCES ARE OBJECTS WITHIN CONTAINER.

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