

Analysis of Metaphor in Harris Jung's Songs

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ABSTRACT

This study, titled "Analysis of Metaphors in Harris J's Songs," aims to investigate, classify, evaluate, and interpret the figurative language present in selected songs by Harris J. The primary focus is on identifying the use of metaphor and its broader implications in his lyrics. Figurative language, including metaphor, is a prominent feature in Harris J's music, contributing to the depth and richness of his lyrical content. The study delves into how these literary devices function within the context of his songs, exploring the themes, emotions, and messages conveyed through such language. By analyzing the lyrics, the research uncovers the diverse connotations associated with each type of figurative expression, shedding light on how Harris J uses metaphors to create nuanced and evocative narratives. This research contributes to the field of literary and musical analysis by offering insights into the role of figurative language in modern spiritual and inspirational music.

Keywords: Metaphor, Song, Semantic, Harris J, Language

INTRODUCTION

A metaphor may, nevertheless, have a productive afterlife. Long after its capacity to provoke surprise and shock, or incite new thought has diminished, it can be wholly assimilated into the non-metaphorical apparatus of a theory. The concepts of a cell, or a niche, or inheritance, or a landscape, for example, serve useful functions in evolutionary biology, having long ago discharged their debt to the domains from which they are borrowed. The fate of the gene program metaphor, however, is somewhat different (Walsh, 2020). In the postmodern era, music has played a considerable role in everyday life. Among other things, this is due to the rapid development of technology during recent decades, which has provided different opportunities for us to listen to music whenever we want and wherever we are. Therefore, music is not just a tool that people utilize to enhance their mental health, but it is also a means of expressing who they are. The lyrics and music had specific effects on the informants whose cases are the subject of this article (Ahmadi, 2011).

In metaphor in language and the mind indicate that most metaphors are not metaphorically processed by a cross-domain mapping that includes some sort of comparison. We call this the contradiction of metaphor. Most contemporary metaphor theorists believe that the primary role of metaphor, simile, and related figures of speech is to map correspondences between two concepts (categories, spaces, or domains) (Steen, 2008). Figures of speech known as metaphors are employed to allude to similarities between two objects without explicitly stating them (Lukmana et al., n.d.). The nature of metaphor and how and why it permeates all parts of cognition remain mysterious, despite some insightful findings from interdisciplinary

study on the subject in recent years. to provide a unified explanation of metaphor and its cognitive properties (Indurkha, 1991). Every song has its message. The appeal and effectiveness of the song to the listener is dependent on the lyrics. The message contained in a song lyric can be delivered depending on how the writer put the words in the lyrics (Firdaus, n.d.). The structural and stylistic characteristics of both language and music are combined in lyrics, which are examined as a type of spoken and written discourse. To learn how they convey meaning, arouse emotions, and work within the rhythmic parameters of music, they are specifically examined in relation to their syntax, semantics, pragmatics, and phonological characteristics.

Music is a powerful source of images and symbolism. The lyrics of popular music are littered with geographical terms through which song writers impart images of popular culture. Because everyone interacts with the environment on a daily basis, geographic elements offer a context that most people can relate to. Students get insight into the formation of cultural perceptions by analyzing these perceptions in the context of geography. Gaining insight into this regional component of popular music could improve our comprehension of popular culture. (Byklum, 1994). According to Aristotle, metaphor involves the borrowing or transference of a concept from a domain in which it is familiar and well defined, for redeployment in one in which it is novel, unfamiliar or 'improper'. As such, metaphors rely upon some resemblance between the source and the target. Yet, a metaphor's function is far from exhausted by the analogy it evokes. entangled with the evolution of biology since the late eighteenth century, when the field was first established. Naturally, metaphor is necessary in scientific discourse, thus this is to be expected. As molecular genetics evolved from its classical predecessor, the action metaphor was obviously replaced by the program metaphor; yet, Keller contends that the genetic program metaphor never completely replaced the metaphor of gene action (Walsh, 2020).

This research is focused on the study of meaning and types of metaphors contained in the Harris Jungs song. Almost all Harris Jung songs are religious - themed and full with messages of kindness. The researcher chooses 10 songs to be analysed in this research. Those songs are, Salam Alaikum, Good Life, Rasool Allah, I Promise, Love who You are, Let Me Breathe, Paradise, You're My Life, Save Me from Myself and The One. Likewise, song lyrics provide uniquely potent means of arriving at basic attitudes, thoughts, and feelings. More specifically, music plays an important role in our society, and its lyrics often deal with real concerns and problems of America and its people. Russell (1970) suggested some years ago that music may be an overlooked source of sociological information regarding human values. This suggests that the musical aspect of popular culture may provide valuable insights into the social dynamics and social structure of American society. (Aday & Austin, 2000).

Concerning this research, several sources for this metaphor have been carried out by researchers written by Aday, R. H., & Austin, B. S. 2000, Ahmadi, F. 2011, Byklum, D. 1994. Geography and music, Cram, D. 2009, Dreyfus, B. W., Gupta, A., & Redish, E. F. 2015, Landauer, T. K., Foltz, P. W., & Laham, D. 1998, Lukmana, D., Rosa, R. N., & Marlina, L. n.d., Anwari, B., & Departement, E. 2019. based on research findings, and there are currently 13 active publications where scholars examine metaphors in songs. Therefore, it is recommended that the song be used as a medium for identifying metaphorical language. The findings of this study revealed a significant presence of metaphors, highlighting a considerable overlap and similarities between the two studies that focus on metaphorical expressions. This suggests that both studies share common themes and patterns in their exploration of metaphors, emphasizing their relevance and interconnectedness in the analysis of language and meaning.

LITERATURE REVIEW

Semantic

Semantics is the only area of linguistics that focuses on meaning. Semantics is the study of meaning, or the potential for meaning, in words, phrases, and sentences. The possibility of a vast erroneous hypothesis of semantic qualities should be avoided, and semantic properties are knowable. A philanthropic evaluation of Semantic appears to need these presumptions (Gasparri, 2021). Lexical semantics research aims to answer the following queries:

- How can the meaning notion be explained, together with the connection between meaning and the outside world?
- Which technologies are suitable for analyzing and characterizing meanings?
- What kinds of semantic structures are present in a language's vocabulary, also known as its lexicon?

These semantic structures are revealed through the description of recurrent semantic relations (e.g., near-equivalence or meaning contrasts) between a language's words, or more precisely, its lexemes. The premise of lexical semantics is that words are symbols. This relationship is thought to be solely based on convention (Kortmann, 2020). It has been discovered that meaning representations of words and passages obtained through Latent Semantic Analysis can replicate a wide range of human cognitive processes, including the developmental acquisition of vocabulary recognition, word categorization, sentence-word semantic priming, discourse comprehension, and essay quality assessments. There are two possible interpretations of LSA: (a) as a straightforward method for estimating the contextual usage substitutability of words in longer text segments and the kinds of meaning similarities between words and text segments that these relations may reflect, or (b) as a model of the computational processes and representations that underlie significant portions of the process of learning and applying knowledge. This correspondence has several practical implications, including the ability to closely approximate human assessments of word meaning similarity and objectively forecast the effects of overall word-based similarity between passages—estimates of which are frequently central to discourse processing research (Landauer et al., 1998).

Figurative Language

These linguistic and musical parallels relate to contentious topics in the age-old nature-nurture controversy. However, despite these broad similarities, there are also structural distinctions, and these have to do with the areas of language where grammar relates to semantics and the important query of what words and sentences "mean" (Cram, 2009). Language ideologies refer to the socially constructed and placed views regarding the characteristics, forms, and applications of language. Linguistic anthropological study emphasizes the importance of language ideology in comprehending the functioning of language. The belief that language is an objective, impartial medium for communication that can transmit messages and information in an open, pure, and transparent manner is one language ideology that is very common and often passes unquestioned. By presuming that "meaning is transparently encoded and transmitted in linguistic signs themselves rather than in concrete material human activity," these frameworks sought to establish the field of linguistics as a science by treating language as a natural, isolable, and static object that could be examined scientifically (Park, 2016). Stated differently, language is viewed as a trustworthy means of communicating ideas between different minds. Of course, this linguistic ideology has far older roots that date at least as far back as the early stages of European modernity as stated by Briggs and Bauman (2003) conceptualization of language as a field separate from both nature and culture. When asserting that literal meaning is different from figurative language, theorists of figurative language must also be explicit about whose interpretation of literal meaning is taken for granted (Gibbs et al., 1993).

That may visibly mediate rational and abstract cognition was a significant contribution made by John Locke that cleared the path for contemporary ideas of civil society, it so provided a strong foundation for the creation of the ideal modern subject: a cosmopolitan whose morals, civility, and reason are universally imparted by Downloaded through his (as this subject was perceived to be male) use of such clear language (see also Silverstein 1996). Language understood in this sense can be perceived as a potent means of completely achieving the potential capacity of individuals in the global arena, which gives special weight to the idea of language as a transparent medium under neoliberalism. Neoliberalism places a high priority on this kind of quality since it views the development of human capital as an individual undertaking. In order to comprehend how neoliberalism reinterprets human skills as abstract "human capital" and the reason it gives the implementation of such potential skills such a high priority. A further factor contributing to the pervasive perception that figurative language deviates from communication norms is a lack of clarity regarding the differences between literal and figurative meaning (Gibbs et al., 1993).

Metaphor

A metaphor uses the characteristics of one item or idea to describe another in a literal sense, drawing analogies between the two. This is what a writer does to use the characteristics of one item to explain something's distinct properties. Metaphor is a kind of figurative language in which a writer describes something as though it were something else in order to help the reader visualize the scene. The definition of metaphor is a topic of much complexity and lengthy debate. As stated in Chambers Dictionary:

Metaphor, n. a figure of speech where something is described as something it only somewhat resembles, like when someone fiercely described someone as a tiger.

Simile, (rhetoric) n. a figure of speech wherein something or someone is described by directly comparing them to another, usually with the prefix "as" or "like."

The word "carrying over" or "transference" is Greek in origin, and it is the source of metaphor. Metaphor is a literary device used in speech and writing that allows one thing to be described or communicated by equating it with the attributes of another. In many senses, the term "metaphor" is a catch-all for literary devices including simile, synecdoche, metonymy, and analogy. There has been much discussion about how it "works"; I will go over a few of these points below. As a quick test, I had my Year 7 English students count the metaphors that were used during the course of the day. A student tallied almost twenty, ranging from "along the corridor and up the stairs" (for coordinates) in Mathematics to "a crotchet is a breath" in Religious Studies and "prayer is nourishment" in Music. The results of this experiment demonstrated that students thoroughly loved using metaphors and were shocked to learn how frequently they were used in contexts other than English (Pollard, n.d.)

RESEARCH METHOD

The researcher's method of choice for this study is qualitative. The data sources in this research will be found from Harris J album entitled song Salam Alaikum. The researcher's location for this study is from Spotify lyrics to Harris Jung's songs. A selection of ten Harris Jung tracks has been chosen by the researcher. Salam Alaikum, Good Life, Rasool Allah, I Promise, Love who you are, Let Me Breathe, Paradise, You're My Life, Save Me from I Am, and The One are some of those songs. The author collects data in a number of ways. The first is by searching for the album named Salam by Harris J. Which will be the subject of the study. The second stage is to locate the lyrics to the ten songs on Spotify. The data is recorded by

writing down the lyrics that have been located. The metaphorical approach is predicated on the realization that every philosophy, science, or mode of comprehension is built upon one or more fundamental metaphors that are subsequently extended into diverse discourse universes.

There are several ways or steps taken by the author for data collection, the first step is for the author to search for Harris J's album to be studied entitled Salam, and then the author will identify it. The second step is to find the lyrics of the songs in the album, which are 10 songs, the data is documented by recording the lyrics that have been found. Data collection in this study is by determining each lyric into three types of metaphors according to George Lakoff and Mark Johnson, such as Structural metaphor, Orientational metaphor, and Ontological metaphor.

The collected data were analysed for data classification. All metaphorical lyrics were utilized to categorize the types of metaphors present. Using Lakoff and Johnson's theory, the metaphors were classified into three categories: ontological, structural, and orientational. Each lyric was examined individually, and the metaphors were sorted into their respective types. After completing the classification, the total number of metaphors in each category was calculated.

RESULT AND DISCUSSION

FINDINGS

The diverse use of these metaphors emphasizes Harris J's mastery of language, enabling him to convey intricate ideas and deep emotions through simple yet powerful imagery. By blending different metaphors, Harris J bridges cultural and emotional divides, making his music accessible and meaningful to listeners from various backgrounds. This strategic use of metaphor not only enhances the thematic depth of his songs but also reinforces Harris's ability to communicate universal messages in a deeply personal way.

Table 1. Types of Metaphor

Types of Metaphor	Amount	Percentage
Ontological Metaphor	4	42.86%
Structural Metaphor	3	28.57%
Oriental Metaphor	3	28.57%
TOTAL	10	100%

In total, 100% metaphors were analysed across the selected tracks from Harris J's *Salam Alaikum* album, forming a critical element of his lyrical expression. These metaphors serve not only to deepen the meaning behind the lyrics but also foster a strong emotional bond with the audience, allowing listeners to connect with the themes on a more intimate and profound level. The **ontological metaphors**, for example, conceptualize abstract emotions like peace and love as physical entities, making them more tangible and relatable. The **structural metaphors** frame complex spiritual or emotional experiences within familiar, understandable systems, allowing listeners to grasp difficult concepts. Finally, the **orientational metaphors**

guide the listener through the emotional and spiritual journeys portrayed in the songs, positioning key ideas as directions or movements (e.g., upward or inward), which adds layers of emotional resonance.

The researcher employed a structured process to gather and document the data:

1. **Album Selection:** Harris J's album *Salam* was chosen as the subject of the study.
2. **Track Identification:** Ten songs from the album were selected for analysis, including:
 - *Salam Alaikum*
 - *Good Life*
 - *Rasool Allah*
 - *I Promise*
 - *Love Who You Are*
 - *Let Me Breathe*
 - *Paradise*
 - *You're My Life*
 - *Save Me from Myself*
 - *The One*
3. **Lyric Collection:** The lyrics of the selected songs were sourced from Spotify and transcribed for detailed analysis.
4. **Data Documentation:** The lyrics were systematically recorded and prepared for metaphorical categorization.

Types of Metaphor

Metaphors can be viewed, considered, and employed in as many different ways as possible. However, in homage to Wallace Stevens' allegorized blackbirds ("The blackbird whirled in the autumn winds. / It was a small part of the pantomime"), here are a couple of them. Metaphors are an essential component of language, improving discourse by establishing connections between seemingly disparate ideas. These are some typical categories of metaphors:

SALAM ALAIKUM

- Ontological (1) = "**Spread peace on earth**" This uses an ontological metaphor, as *peace* (an abstract concept) is treated as a tangible substance that can be *spread*, like a material or object. This metaphor helps us understand peace in terms of something physical and shareable.
- Structural metaphor (1) = "Spread peace on earth" The metaphor implies that peace is something distributable, shareable, and expandable, which frames the idea of promoting harmony systematically and actively.
- Oriental metaphor (1) = "I'll still shine away" The metaphor associates *shining* with being *up* or radiating outward, implying positivity, resilience, and vitality.

GOOD LIFE

- Structural (2) = "**Life is like a brand new story**" This is a structural metaphor where the concept of *life* is understood through the structure of a *story*. A story

has a beginning, middle, and end, as well as chapters and lines, which provides a framework for understanding life as a process of creation, progression, and narrative.

"No matter the weather, it's going to be alright" Life's challenges are understood in terms of *weather*, where storms symbolize hardships and sunny days represent happiness. This metaphor structures the experience of difficulties and joys through the domain of weather.

- Ontological (2) = **"I leave it all in Your hands"** This is an ontological metaphor because the abstract concept of *trusting Allah* is conceptualized as physically placing one's life or concerns into "hands," turning trust into a tangible action. The metaphor frames reliance on Allah as a concrete act of giving something over.

"A brand new story with unwritten lines" Life is conceptualized as a *story*, an object with structure (chapters and lines) that can be written or unwritten. This treats the abstract flow of life as a tangible entity with parts to create or discover.

- Oriental (2) = **"Wake up in the morning with the sun"** This metaphor uses an orientational concept of *up* to represent positivity, hope, and a fresh start. *Morning* and *the sun* symbolize upward movement and new beginnings, which are culturally associated with optimism.
"Put them to one side" This orientational metaphor deals with worries being physically moved "to one side," implying they are removed from the center of attention or importance. It reflects a spatial orientation where central is important, and peripheral is less so.

RASOOL' ALLAH

- Ontological (2) = **"Your light is always showing me the way"** *Light* (an abstract concept representing guidance and inspiration) is treated as a physical entity that illuminates a path. This metaphor makes guidance concrete and actionable, as if it is something one can follow physically.

"Eyes that could light up any soul" The *light* from eyes symbolizes emotional or spiritual upliftment, turning an intangible influence into something tangible and visible.

- Structural (1) = **"You became the Chosen One to proclaim the world of God"** The concept of *prophethood* is structured as a *role* or title that someone is chosen to fulfill, providing a framework to understand the spiritual mission as a form of service or responsibility.
- Oriental (2) = **"You brighten up my day"** The metaphor associates *up* with positivity and happiness, implying that the presence of the Prophet Muhammad (peace be upon him) elevates one's emotional state.

I PROMISE

- Ontological (1) = "**You're my circle of life, compass, and guide**" The abstract concept of *guidance* is treated as concrete objects (a "compass") or a geometric shape ("circle of life"), suggesting that the person provides direction and completeness in life.
- Structural (2) = "**You're my heat when I'm cold**" The relationship is understood in terms of physical warmth. Emotional comfort and support are equated with physical heat during coldness.

"I'll always be there, like you've been there" Being present emotionally or providing support is mapped onto physical presence ("being there"), which structures the relationship.

- Oriental (2) = "**If you need me closer, I'll be right over**" Closeness in a relationship is expressed through spatial proximity. Being "closer" means offering emotional or physical support.
- "**There behind me**" The idea of support is tied to physical positioning; being "behind" someone conveys reliability and protection.

THE ONE

- Ontological (2) = "**It's the way that You turn mess into a beautiful message**" This metaphor gives the abstract idea of challenges or chaos ("mess") a physical shape, which can be transformed into a "message," implying meaning and clarity.

"I place my trust upon You" Trust, an abstract concept, is treated as something tangible that can be placed or put somewhere, signifying a strong, rooted reliance.

- Structural (2) = "**A life without You there is like a bird without its wings**" The relationship with Allah is understood through the structure of a bird needing wings to fly, emphasizing dependence and completeness.

"You are the One in my life, always right there to guide me" Guidance is framed as being physically "right there," structuring divine support as a tangible and ever-present force.

- Oriental (2) = "**Lift up my hands, bow down to pray**" The spatial acts of "lifting up" and "bowing down" symbolize the spiritual orientation toward submission and reverence, linking physical direction to divine connection.
- "**With You right here, I'll be OK**" Proximity ("right here") conveys emotional security and comfort, framing closeness to Allah as protective and reassuring.

By using this metaphor, Harris J not only honors a cultural tradition but also expresses a universal aspiration for peace, unity, and respect between people from all walks of life. The use of "Salam Alaikum" serves as a reminder of the power of peace to bring people together, heal divisions, and foster understanding in a world that often seems divided by conflict and discord. The metaphor emphasizes that peace is not merely the absence of conflict, but an active force for good, one that requires effort and conscious action from individuals and communities alike.

DISCUSSION

The discussion emphasizes how the metaphors in Harris J's music not only enhance his lyrical expression but also add layers of depth to the themes he explores. These metaphors serve to strengthen the delivery of important messages, making them more relatable and impactful for listeners. By using metaphors, Harris J effectively creates a strong emotional and cultural connection with his audience, allowing listeners to engage with the music on a deeper level. At the same time, the discussion also considers the challenges some listeners might face in fully understanding these metaphorical expressions, especially those who may not be familiar with the symbolic meanings behind them. This dual impact of enriching the music while potentially complicating interpretation is a key aspect of how Harris J's songs resonate with diverse audiences.

Through his use of metaphorical language, Harris J is able to transform complex emotions and situations into experiences that resonate deeply with his audience. In his song "Salam Alaikum," the metaphor "peace on the earth" holds a multifaceted meaning that connects spiritual ideals, human actions, and universal moral values. By employing this metaphor, Harris J enhances his ability to craft powerful, meaningful stories through music, while simultaneously amplifying the emotional impact of his songs. These metaphors not only serve as literary devices, but also as bridges that connect the artist with his listeners, allowing them to engage more fully with the message. The way Harris J transforms abstract concepts, like peace, into relatable, tangible imagery makes his music feel both deeply personal and widely applicable, creating a sense of shared experience that transcends individual differences. The metaphor "peace on the earth" encapsulates the interplay between spirituality, collective responsibility, and global harmony, offering a message that is both timeless and universally relevant.

CONCLUSION

In conclusion, this study highlights the important role metaphors play in deepening the lyrical content and emotional impact of Harris J's music. By analyzing his album *Salam*, the research reveals how Harris J skilfully uses metaphorical language to transform complex emotions and abstract concepts into relatable experiences for his audience. Metaphors like "peace on the earth" not only function as literary tools but also act as connections between the artist and his listeners, fostering a deeper emotional and cultural bond. The study shows how Harris J uses metaphor to explore universal themes such as spirituality, collective responsibility, and global unity, making his music both personally meaningful and universally relevant. While some listeners may face challenges in fully understanding these metaphors, especially those unfamiliar with their symbolic meanings, the research emphasizes that the metaphors in Harris J's songs enrich the music and enhance the storytelling. Ultimately, the study underscores the significance of metaphor in shaping the emotional depth and thematic complexity of contemporary music, particularly in bridging cultural and emotional divides between the artist and audience.

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