

METHAPHORICAL MEANING INSIDE *TEMBANG DOLANAN***DEASY YUNITA SIREGAR, M.Pd****(Lecturer of Syariah and Law Faculty)****State Islamic University of North Sumatera, Indonesia****Email: deasy61083@gmail.com****Abstract**

A language cannot be separated from the background and the origin of the place from which it comes. Language may refer either to the specifically human capacity for acquiring and using complex systems of communication, or to a specific instance of such as a system of a complex communications. It is the expression of thought, with the translation of notion into words being the act of understanding. People usually find metaphor while using language in their communication which changes the real meaning of what someone wants to tell about with the deviated meaning. metaphor is defined as a figurative language which used a word or a phrase referring to a certain object or activity to replace other words or phrases so that there is similarity or analogy between both. As a linguistic device, metaphor can be found in any human language. In this case, I chose to analyze a song entitled *Tembang Dolanan* (one of traditional song for the children from Java) *Tembang Dolanan* have noble values of the national culture. Unfortunately, *Tembang Dolanan* today get less attention from the government and related agencies. At the end of today's children are less familiar with the song, *Tembang Dolanan* is less attractive and eroded by age. *Tembang Dolanan* means to have fun in their spare time and also as a means of communication that contain educational messages.

Keywords: Language, Methapor, *Tembang Dolanan*

One of the functions of language is a means of communication mostly used in society in which the communicator conveys ideas, thoughts, and so on to the communicant. Each of them is conveyed based on certain purposes in order that the

communicant can catch the meaning clearly. In daily communication, human beings have different purpose of using a language. Keraf (2007) states that human being always use their language based on their purposes. The purpose of using language can be various; for example for telling a story, describing an object, explaining a topic, persuading and arguing with someone. To reach those purposes, people need a good and understandable way which enables their thoughts to be well received by their audiences.

A language is originated from one individual to another individual. Then both of them have communication in which the language used is extremely affected by their regional accent and daily interaction. In fact, there are only one or two groups of people who use the same language. But it should be realized that a language cannot be separated from the background and the origin of the place from which it comes. Language may refer either to the specifically human capacity for acquiring and using complex systems of communication, or to a specific instance of such as a system of a complex communications. It is the expression of thought, with the translation of notion into words being the act of understanding. A language is also a tradition which establishes the words, spelling and grammar; hence it forms the basis of communal understanding, so that the corruption of tradition is the corruption of communal understanding.

People usually find metaphor while using language in their communication which changes the real meaning of what someone wants to tell about with the deviated meaning. Metaphor is a sub discussion in figurative language. It is a kind of comparative language which does not employ the words "like" or "as". Ismiasari (2007), metaphor is defined as a figurative language which used a word or a phrase referring to a certain object or activity to replace other words or phrases so that there is similarity or analogy between both. As a linguistic device, metaphor can be found in any human language. In other words, metaphor cannot be separated from human life. For example in the sentence your mouth is your tiger, there is a shift of meaning component of the referent tiger such as a wild and dangerous animal (endanger others' life to the referent of mouth). Through the shifting of meaning components of referent tiger to the referent of mouth, the sentence your mouth is your tiger can be understood that human beings' mouth can

be as wild and dangerous as a tiger which can endanger others' life if they do not keep their words.

The problem of metaphor is the reality of creative power of language and in the metaphor there is something spoken and compared. There is a distance between tenor and vehicle which is very interesting. The more distant the tenor and vehicle, the more expressive the meaning of metaphor is. There are four kinds of metaphors based on Ullmann (1972:218) they are anthropomorphic, animal, abstract to concrete and the opposite, and sinesthetic. These kinds of metaphor are for knowing how the perception about static space predicted as human being, animal or other creatures and there is the change of concept using the resemblance of the perceptual and physical meanings.

Tembang has its own charisma well as educational media and entertainment. *Tembang* relation to the performing arts is not only owned by the community Java, but the Balinese and Sundanese. *Tembang Jawa* includes *sekar ageng (tembang gedhe)*, *sekar tengahan (tembang tengahan)*, *sekar macapat (tembang macapat)* and *tembang dolanan*. They are interesting to study because it contains teaching or supporting community values according referable in running life. The use of language in *tembang cakepan* uses the beauty of the sound elements such as alliteration and assonance. But in this case I prefer to chose *Tembang Dolanan*.

Tembang dolanan have noble values of the national culture. Unfortunately, *tembang dolanan* today get less attention from the government and related agencies. At the end of today's children are less familiar with the song, *tembang dolanan* is less attractive and eroded by age. *tembang dolanan* is a means to have fun in their spare time and also as a means of communication that contain educational messages . For instances are *Cublak - Cublak suweng* , *jaranan* , *padang bulan* , *ilir - ilir* , etc . *Tembang dolanan* is an interesting thing because according to the mental development of children who still love to play, it will also contain the teachings of moral values or character .

Metaphor is still interesting for the linguists because the association each others. Several kinds of the metaphor are found in lyric of *tembang dolanan*. *Witing Klapa* is one of *tembang dolanan* including in metaphorical. The lyrics as seen below:

Witing klapa jawatan ing Arcapada*(Pohon kelapa dewa di dunia)*

(The coconut tree is a king in this world)

satugune wong wanita*(sederhananya seorangwanita)*

(The simplest woman)

aduh ndara kuta sampun njajah praja ing Ngayogyakarta Surakarta*(aduh tuan saya sudahmelanglang buana di Jogjakarta sampai Surakarta)*

(I have travelled around Jogjakarta to Surakarta)

As a tenor from the lyrics above is *witing kelapa* which is perceived as a human do everything in this world. That comparison between *witing klapa* and *arcapada* can be categorized as metaphorical. The further explanation and interesting discussion will be discussed in the next chapter in this study. The data above is useful to be the first data to get more about metaphorical inside *tembang dolanan*. The researcher is interested to find the uniqueness of metaphorical inside *tembang dolanan*. For this study, *tembang-tembang jawa* can be enjoyed again to the people, especially for Javanese.

A. Theoretical Framework

Language consists of three components: forms (sounds/letters), rules or grammar, and meaning. Meaning itself is the referent symbolized by the linguistic elements (words, phrases, and sentences). For example, the English word *houses* symbolizes a “building made of various materials such as wood, stones, soil, bricks used as human dwelling”, the word *run* symbolizes physical movement using both feet faster than walking. The referents do not only consist of physical entities and physical actions but also abstract ones. The word *happy* is an abstract referent which symbolizes human mental state which is different from *sad*, *angry*, *frightened*, *disappointed* or other metal states.

Semantics is one of the studies in linguistics which concerns with the meaning. It is the symbols or signs which has meaning. Meaning is the relationship between a word and its interpretation (Ismiasari, 2007). According to Chaer (2003),

meaning is the interpretation or concept of linguistic symbol, particularly the word itself.

Since linguists define meaning differently, it is difficult to give the edge about what meaning is. Basically, the meaningful words or sentences belong to the speakers themselves. It is because the using of language seems to be dynamic, thus the meaning of words may change and each language user may have different competence in using a word or utterance.

1. Types of Meaning

Principally, language is used by people for several purposes and activities in social life. Thus, the meaning of language is differently interpreted based on some criteria and points of view. According to Chaer (2003), the varieties of meaning can be classified into seven types of meaning. They are:

a. Lexical, Grammatical, and Contextual Meaning.

Lexical meaning is the real meaning of a word. It is primary meaning. It is usually the meaning defined in a dictionary (thus sometimes it is also called dictionary meaning). For example, the word *chair* means a thing made of wood or other materials on which one can sit. But there might be other meanings of *chair* such as a person who presides a meeting. This is not a lexical meaning, that is an extended meaning or it is also known as connotative meaning. The lexical meaning of the word *head* is the upper part of the human or animal's body containing brain, eye, nose, mouth, etc. But the lexical meaning has extended to metaphorical meanings such as *the head of a page*, *head of state*, etc.

Grammatical meaning is the meaning which occurs when there is a grammatical process such as affixation, reduplication, composition, or construction. For example, the preposition *on* in *The book is on the table* and in *The book is on semantics* has different grammatical meaning. The meaning of *on* in the first sentence refers to *location*, while in the second means *being* or *about*.

When the meaning is understood only if the context in which it is used is known it is usually called contextual meaning. The context may be linguistics. For example, the meaning of the word *head* in *The child's head is bigger than*

his body is different from that of *The man is the head of the school*. It is linguistic context that makes it different. The meaning of *took* in *He took the book from the table* and *He took the book to the library* is also different because because of the linguistic context.

b. Referential and Non-Referential Meaning

A word or lexeme will have referential meaning when it has the reference. The words such as *horse*, *cat*, and *chicken* are categorized as words which have referential meaning as they have the references in reality. Meanwhile, the words such as *and*, *or*, and *because* are categorized as words with non-referential meaning since they have no references.

c. Denotative and Connotative Meaning

Denotative meaning is the real and original meaning of a lexeme . For example, the word *woman* has denotative meaning as *an adult female human*. On the other hand, connotative meaning is the additional or extension meaning added to the denotative meaning which is related to the sense value of a person or a group of people who use the words. For example the word *woman* may connote a man who has some characteristics similar to those of woman that is *work, irrational, emotional, cowardly, sensitive, easy to cry*, etc. The word *lion* connotes strength and savegery. The word *ular* (snake) in Bahasa Indonesia connotes with dishonesty and *buaya* (crocodile) connotes with greed and woman chaser.

d. Conceptual and Associative Meaning

Conceptual meaning is the meaning of a lexeme in any context or association. The word *home* has conceptual meaning that is building in which people live. Thus, conceptual meaning is actually similar with lexical meaning, denotative meaning, and referential meaning. In contrast, associative meaning is the meaning of a lexeme or words as there is relationship between the word and something out of the language. For example in Bahasa Indonesia, the word *melati* is associated with something pure or purity.

e. Word and Technical Term Meaning

At first, a word or lexeme has only lexical, denotative, or conceptual meaning. But in the application, a word will be understood when it has touched the context or the situation of the sentences. The meaning of words is also

considered as general, confusing, and ambiguous. The words *hand* and *arm* are usually considered that both have similar meaning. On the other hand, the technical term meaning has exact and clear meaning though it has no context in the sentences. For example the words *hand* and *arm* in the previous example have different meaning when both are used in medical terms. The word *hand* refers to part of body from the wrist to the fingers, while the word *arm* refers to part of body from the wrist to the shoulder.

f. Idiomatic and Proverbial Meaning

An idiom is a linguistic expression consisting of at least two words. The meaning of an idiom cannot be derived from the meaning of each individual word that makes up the idiom. The idiom *to carry out* does not mean *to move* or *to take something out* but *to perform*, *to take down* does not mean *to take a thing to a lower place* but *to write*, *to drop in* does not mean *to drop something* but *to visit someone*, *to kick the bucket* does not mean *to kick the bucket with one's foot* but *to pass away*. Different from idiomatic meaning, proverbial meaning is able to be derived from the meaning of each individual word since there is association between its lexical meaning and its meaning as a proverb. For example the proverb *Seperti kucing dan anjing* means *two people who are difficult to go along with*.

g. Figurative Meaning

Figurative meaning is the meaning of words or lexemes which is not the literal meaning of the words or lexemes. Therefore, any kind of language which does not refer to the literal meaning is defined as figurative meaning. Some words with figurative meaning are *Puteri malam* which means *the moon* and *Raja siang* which means *the sun*.

2. Metaphor

There are several definitions of metaphor proposed by several experts define metaphor as the use of language to refer to something other than what it was originally applied to, or what it literally means. They point out that people choose metaphor in order to communicate what they think or how they feel about something, to explain what a particular thing is like, to convey a meaning in a more interesting or creative way, or to do all of these. Moreover, they suggest that the

function of metaphor is to give some similarities or make a connection between the two things.

Meanwhile, Lakoff (2009) come up with an idea that metaphors are neither natural nor universal, but are culturally determined. They explain that metaphors are said to be culturally determined as they are built into the conceptual system of the culter in which people live.

Keraf (2007) argued that metaphor is a kind of analogy which compares two unlike things directly in a simple form. According to Goatly (2005) metaphor occurs when a unit of discourse is used to refer unconventionally to an object, process or concept, or colligates in an unconventional way. And when this unconventional act of reference or colligation is understood on the basis of similarity, matching or analogy involving the conventional referent or colligates of the unit and the actual unconventional referent or colligates.

Based on the above elaborations, it can be implied that metaphor can be defined as an implicit figurative language which compares two things which have similar characteristics without employing the words *as* or *like*.

Goatly (2005) substituted the word topic or tenor for actual unconventional referent and vehicle for the conventional referent of the unit. The similarities and analogies involved are the grounds. For example, *the past is a foreign country; they do things differently there* is regarded as a metaphor. The concept *foreign country* is vehicle, the concept *the past* is the topic and the Grounds, indicating similarity, is the fact that in both foreign countries and in the past *things are done differently*.

3. Metaphor Identification

The etymology of the word metaphor some from the Greek words *over*, and *to carry*. Metaphor implies transference of an aspect of one concept to another concept, thus creating a mental expression, statement or judgement. The first part of the metaphor is the unfamiliar or less familiar item, sometimes called the tenor, basically equivalent in cognitive linguistics to the target. The more familiar item is called the vehicle or in cognitive linguistics the source.

Steen et.al (2010) in *A method for linguistic metaphor identification* stated that since MIP only caters to metaphorically used words, it needs to extend it by developing a comparable procedure for words that are not used metaphorically as words themselves. One class expresses cross-domain mappings directly, as in the Bruce Springsteen lines. A brief preview of Steen's solution is the following set of instruction:

1. Find local referent and topic shifts.

Good clues are provided by lexis which is incongruous with the rest of the text.

2. Test whether the incongruous words are to be integrated within the overall referential and topical framework by means of some form of comparison.

Good clues are provided by lexis which flags the need for some form of similarity or projection.

3. Test whether the comparison is nonliteral or cross-domain.

It is suggested that any comparison that is not obviously non-metaphorical should be included, such as *the campsite was like a holiday village*. Whenever two concepts are compared and they can be constructed, in context, as somehow belonging to two distinct and contrasted domains, in the comparison should be seen as expressing a cross-domain mapping. Cameron refers to these as two incongruous domains.

4. Test whether the comparison can be seen as some form of indirect talk about the local or main referent or topic of the text. (If it is not, we might be dealing with a digression). A provisional sketch of a conceptual mapping between the incongruous material functioning as source domain on the one hand and form the co-text functioning as target domain on the other should be possible. This type of preliminary conceptual analysis is useful because this is a case of direct metaphor where it is impossible to look up the metaphorical meaning of indirectly used words in the dictionary, as is possible or almost all indirect metaphor.

5. If the findings for tests 2, 3, and 4 are positive, then a word should be identified as (part of) a direct form of metaphor.

4. Types of Metaphor

Metaphor implies transference of an aspect of one concept to another concept, thus creating a mental expression, statement or judgement. The first part of the metaphor is the unfamiliar or less familiar item, sometimes called the tenor, basically equivalent in cognitive linguistics to the target. The more familiar item is called the vehicle or in cognitive linguistics the source. Based on these characteristics, metaphor is classified in two namely Implicit Metaphor and Explicit Metaphor (McCann 2010).

1. Implicit Metaphor

There are two ways of recognizing or regarding an implicit metaphor. The first method is the negative way, the so-called process of elimination, and simply means that if a metaphor is recognized which is not an explicit one, it is therefore by exclusion, an implicit one. The second method requires a cognitive analysis either within or outside rhetoric to conclude that an attribute has been transferred from the vehicle/source to tenor/target.

There is an implicit linguistic requirement in our cultural awareness within the cognitive process, and a further step is taken in the metaphoric process, when the implicit occurs. For example, *memberi kesesatan dengan petunjuk* is an example of an implicit metaphor. In this sentence, the vehicle is the sentence itself and the tenor is covered. The reader has to make the inference that what is being figured or the tenor in this metaphor is someone who prefers the misguidance of devil to the guidance of God. Were people to say and understand *the lion gave a truly royal roar*, people would have to already know extra-textually of a metaphor explicitly expressing the kingship of the lion, and the adjective, or other part of speech, in the example above is a suitable one to imply the metaphor.

2. Explicit Metaphor

McCann (2010) stated that to understand any metaphor, first of all, the person must understand or grasp an idea or concept. The person must also know of a second concept or an experience. Finally, there comes the expression of the direct comparison usually with the verb to be in its various conjugated forms. This is the simplest form of explicit metaphor as can be seen in the example *Aku ini binatang jalang*.

From example above, it can be inferred that it makes sense and is an explicit metaphor. One may have an imperfect experiential knowledge of both jungles, kings

and lions, but we have some knowledge of them, and so the metaphor does makes sense as we regard the lion as have more power, strength, etc than other jungle animals. This is the explicit linguistic requirement.

Ullmann (1972: 218) calls subjects metaphor with goods which is being discussed and compared. Ullman describes it in terms of tenor and vehicle. There some kind metaphor among others: Anthropomorphic metaphors (metaphor anthropomorphic), zoological metaphor (animal metaphors), metaphors arise because the displacement of the concrete experience to abstract or vice versa (from concrete to abstract); and synaesthetic metaphors (metaphor sinestetik). In more clearly the kinds metaphor of Ullmann described as follows. 1) Anthropomorphic with the greater part an expressions referring to inanimate objects are taken by transfer by human body and its, from human sense and a human passions; 2) Animal metaphors is another perennial source of imagery is the animal kingdom, Another biggest source of this comparison is the animal world; 3) From concrete to abstract that arise due to the transfer of experience from the concrete to the abstract or otherwise defined as follows one of the basic tendencies in metaphor is to translate into concrete terms abstract experiences. One of the basic tendency in this metaphor is to translate experience abstract into the concrete sense. 4) Synaesthetic metaphors, basic creation is shifting response, a very common type of metaphor is based on transpositions from one sense to another from sound to sight; from touch to sound etc, a very common type of metaphor is based on experience understanding one sense to another; from sound to sight or vision of feeling or touch to hearing and so on.

5. The Content of Metaphorical Expressions in Discourse

Metaphor is commonly considered as a means of communicating an idea interestingly. Using metaphor may give aesthetic effect and make the idea communicated can be understood more clearly.

Using metaphor in a discourse cannot be separated from the function of language as a means of communicating ideas. It means that metaphor as one of linguistic component is also a means of communicating ideas. In communication, using direct language sometimes cannot elaborate the ideas conveyed particularly when the ideas are abstract and out of human experiences.

6. Tembang Dolanan

According Riyadi (1989) detailing the natures of the *tembang dolanan* are didactic and social. Didactic means that *tembang dolanan* contains elements of education, delivered either directly in the lyrics of the song or delivered by implication, with the parables or analogies. One of the Java expertise is making a variety of teaching by parables. Social means that *tembang dolanan* has the potential to establish social relationships and foster children's social traits. Basically *tembang dolanan* child is unique. That is, in contrast to the form of the song / songs Java others. According Danandjaja (1985: 19) *tembang dolanan* that included oral Java, which is classified as folk songs. Sarwono et al (1995: 5) explains that the *tembang dolanan* have rules, namely

1. The language is simple,
2. Simple twisted,
3. The number of lines is limited,
4. Contains things that are in tune with the situation of children.

The lyrics of the *tembang dolanan* implied religious meaning, togetherness, nationality, and aesthetic values.

7. There are four kinds of metaphors based on Ullmann (1972:218) they are Metaphorical Anthropomorphic

A. Metaphor Anthropomorphic talk about things related to living things covering behavior, nature, and human character. The larger part of the expression refers to an object other than the man who is taken by moving from the human body and its parts as well as from feelings of lust. The following is an anthropomorphic metaphor contained in *Witing Klapa tembang dolanan*

Witing klapa jawatan ing Arcapada

(Pohon kelapa dewadi dunia)

(The coconut tree is a king in this world)

satugune wong wanita

(sederhananya seorang wanita)

(The simplest woman)

aduh ndara kuta sampun njajah praja ing Ngayogyakarta Surakarta
(aduh tuan saya sudah melanglang buana di Jogjakartasampai Surakarta)

(I have travelled around Jogjakarta to Surakarta).

As a tenor from the lyrics above is *witing kelapa* which is perceived as a human do everything in this world for example enthroned as king. As for the comparison is *jawatan* (king) is silent on *arcapada* (world). Anthropomorphic expression lies in human beings as a god who reigns in the world. This means that the metaphorical is a palm tree that grows in the earth seemed to dominate plus the value of the existing order in the tree.

B. Metaphorical Animal

Metaphorical animal originates in the world of animals and characters. In this metaphorical, it is important to compare the association of animals with traits that resemble human nature. In addition to comparing the nature, metaphorical animal can also compare the parts of the body.

i kidang suka ing panitipan
Pan si gajah alena patinireki
Si ula ing patinipun
Ngandelake upase mandos
(Wulangreh :4)

Translate into Bahasa:

Si kijang senang dalam pengumpanan
 Dan si gajah tidak menghiraukan kematiannya
 Si Ular dalam kematiannya
 Mengandalkan bisanya yang berbahaya/mujarab

The expression of *si kidang suka ing panitipan*, *si gajah alena patinireki*, serta *si ula ing patinireki ngandelake upase mandos* included into metaphorical animal. Metaphor animal shown at the mention of the deer,

the elephant, the snake which each have greatness in the wreck of others. Antelope always injure someone or opponent by giving inducement or bait to goods which become purpose. Elephants are large animals that rely on the strength of his body great to harm the opponent. While relying snake venom or venom to harm other living beings. The expression of this metaphor assumes that animals are considered to have the power as people who can do or act. Metaphorical expression is the nature arrogant; adigang namely Swagger wealth / magic, boasting Adiguna power, and adigung boasted intelligence.

C. Metaphorical Concrete to Abstract or Abstract to Concrete

This kind of metaphorical occurs because the empiricism from something concrete to abstract or something abstract to concrete which understood easily. This is the following explanations from example by looking at *tembang dolanan kembang mlath*:

Tak kedhepkedhepe katun rumangsa gumantung ing telenging jantung

(saya kedipkan seperti menggantung di tengah jantung)

(I blink petals like hanging in the middle of the heart)

tindak tanduke nengsemake mugi langgeng abadi rewange

(tingkah lakunya memesonasemoga abadib menjadi diri)

(charming behavior may be self-lasting)

budidaya amrih mekaring kebudayaan angembangrekambang

(berkembang demi tumbuhnya kebudayaan yangberkembang subur)

(developing for the growth of the culture flourished)

Ngembangrembangkan (growth) is a group of words that is not the type of plant. Grouping words are metaphorical based experience that plants grow lush and shady yanh will be comfortable shade. Strong roots make it easy to survive. *Ngembangrembangkan* applied with culture can be defined culture will thrive as well as plants.

D. Metaphorical Sinesthetik

This kind of metaphorical can be seen as the movement from one meaning into another meaning. Furthermore, the changeable meaning occur because of the touch, or view.

*Tak ijo royo-royo tak sengguh temanten anyar
Bocah angon-bocah angon penekna blimbing kuwi
Lunyu-lunyu peneken kanggo masuh dododira*

The translation into Bahasa

Kehijau-hijauan saya kira pengantin baru
Anak penggembala panjatlal belimbing itu
Walau licin panjatlal untuk membasuh kanku

Sinestetik metaphorical expression in the song cakepan that response shift of referents-1, not green *Royo-Royo* (greenish), a color group which can be seen, to the referent-2 ie everything that raises outlook on a pair of newlyweds. The word brand-new bride (newlyweds) always identified with everything that is associated with herbs such growth, flowers, rice, grass began to sprout. Using of young coconut leaf (leaf) as a symbol of peace, perceived also to the presence of the bride deemed to be a new round of peace. Transition referred to in *tembang* lies in the mention of green color which is considered as newlyweds. In addition there is also the meaning of a struggle in the take the science that is in the array *Lunyu-Lunyu peneken*

Conclusion

Metaphor Anthropomorphic much talk about human life. Most refers to inanimate objects with the move of the human body and its parts. Animal metaphor is a comparison on the world of animals with human nature that resembles. Synaesthetic metaphor basic creation is shifting response. The metaphor of the concrete circumstances to abstract or otherwise that translate abstract thoughts into concrete understanding or vice versa

REFERENCES

- Chaer, Abdul. 2003. *Pengantar Semantik Bahasa Indonesia*. Jakarta: Rineka Cipta.
- Goatly, Andrew. 2005. *The Language of Metaphors*. London: Routledge.
- Ismiasari, Dati. 2007. *Kajian Metafora dan Variasi Maknanya*. Tesis tidak diterbitkan. Surakarta: Universitas Muhammadiyah Surakarta.
- Keraf, Gorys. 2007. *Argumentasi dan Narasi*. Gramedia: Jakarta.
- Lakoff, G. 2009. *The Neutral of Metaphor*. California: University of California.
- McCann, Michael. J. 2010. *The use of Implicit and Explicit Conceptual and Cognitive Metaphors in a Financial Report as a Means of Mass Communication*. Celbridge: ICI.
- Steen, Gerrad J. et al. 2010. *A method for linguistic metaphor identification*. Amsterdam: John Benjamins Publishing Company.
- Ullmann, S. 1972. *Metaphor in Linguistics*. California: The University of North Carolina Press, Chapel Hill.