

Metaphor in John Osborne's Play: Look Back in Anger

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ABSTRACT

Tujuan dari penelitian ini adalah untuk mengeksplorasi metafora pada dialog karakter dalam drama Look Back in Anger. Penelitian ini menggunakan metode deskriptif kualitatif untuk mendeskripsikan dan menyelidiki jenis metafora dalam drama tersebut. Hasil data ditemukan bahwa jenis yang paling sering muncul adalah Ontological Metaphor 40%, Structural Metaphor 36% dan Orientational Metaphor 24%. Data dikumpulkan dari naskah drama Look Back. Ontological Metaphor terjadi pada karakter bernama Cliff ketika dia berbicara dengan Allison dan menggunakan metafora sebagai perumpamaan untuk kata-katanya. Structural Metaphor terjadi pada karakter bernama Cliff ketika dia menggunakan metonimi untuk menggantikan kata benda, dan Orientational Metaphor terjadi pada karakter bernama Jimmy ketika dia menggunakan sarkasme dengan mengubah arti kata. Studi ini menyimpulkan seperangkat conceptual metaphor yang membantu menciptakan kata-kata yang digunakan di drama, dalam hal keindahan penggunaan diksi untuk membuat drama lebih hidup.

Kata Kunci: *Metafora, Drama, John Osborne, Look Back in Anger*

I. INTRODUCTION

Literature is a form of human expression. But not everything expressed in words even when organized and written down is counted as literature. Those writings that are primarily informative technical, scholarly, journalistic would be excluded from the rank of literature by most, though not all, critics. Certain forms of writing, however, are universally regarded as belonging to literature as an art. Individual attempts within these forms are said to succeed if they possess something called artistic merit and to fail if they do not. The nature of artistic merit is less easy to define than to recognize. The writer need not even pursue it to attain it. On the contrary, a scientific exposition might be of great literary value and a pedestrian poem of none at all. All forms of activity have to involve language in its application.

Language is a traditional spoken, manual (signed), or written symbol system through which humans express themselves as members of social groups and participants in their culture. Language is nothing more than a human subject in terms of what they speak, say, and know. Language is something that originates within the speaking subject and manifests itself in the speaker's intentional and meaningful intentions. Language, on the other hand, is something that comes from outside, from the speech community, something that is offered to the speaker's subject from tradition in speaking technique. Speech acts are nothing more than the subject's development of intuition in order to convert it into language words. It doesn't matter if it is personal or social. Because the human subject is both free and historical, the study of speech acts is hermeneutic, that is, it interprets speech acts through knowledge and human reality. By using the language, human can create some of literary works such as poetry, prose and drama.

Drama is defined as a story or situation that usually involves some kind of conflict. A literary composition that tells a story, usually about a human conflict, through dialogue and actions performed by actors; a game; now, any game that is not a comedy. All of dramatic texts are to be performed on the stage so that students involved in drama activities are participating in aesthetic learning in which the senses and emotions are engaged cognitively and affectively. This is an experimental mode of learning that demands active participation. As stated by Reaske (1966:5), a drama is a work of literature or a composition which delineates life and human activity by means of presenting

various actions of-and dialogues between a group of characters. In simple word, drama is furthermore designed for theatrical presentation; that is, although people speak of a drama as a literary work or a composition, people must never forget that drama is designed to be acted on the stage.

Seeing that many people in nowadays does not interest in English Drama anymore, and many people has lost their desire to discover the beauty of words that can be found in various drama, for example the use of *Personification* in John Osborne's Play "Look Back in Anger". *That's a dance squirrels* is the word that Alison say to Jimmy in this drama. "Dance squirrels" refers to a dance that used when they are very happy and excited like a squirrel. The researchers wanted to analyze the metaphor used in this drama that represented the beauty of word, and hopefully this paper can increase people's desire to return in reading or watching English Drama, and discovering the beauty of the words one of them is metaphor.

Metaphor, figure of speech that implies comparison between two unlike entities, as distinguished from simile, an explicit comparison signalled by the words like or as. The distinction is not simple. A metaphor makes a qualitative leap from a reasonable, perhaps prosaic, comparison to an identification or fusion of two objects, the intention being to create one new entity that partakes of the characteristics of both. Many critics regard the making of metaphors as a system of thought antedating or bypassing logic. Metaphor is the fundamental language of poetry, although it is common on all levels and in all kinds of language. A conceptual metaphor also known as a generative metaphor is a metaphor (or figurative comparison) in which one idea (or conceptual domain) is understood in terms of another. In cognitive linguistics, the conceptual domain from which we draw the metaphorical expressions required to understand another conceptual domain is known as the source domain. The conceptual domain that is interpreted in this way is the target domain. Thus the source domain of the journey is commonly used to explain the target domain of life. Conceptual metaphors are part of the common language and conceptual precepts shared by members of a culture. These metaphors are systematic because there is a defined correlation between the structure of the source domain and the structure of the target domain. The researchers generally recognize these things in terms of a common understanding. For example, in our culture, if the source concept is "death," the common target destination is "leave-taking or departure." According to George Lakoff and Mark Johnson, there are 3 types of Conceptual Metaphore, (1) Orientational Metaphore, (2) Ontological Metaphore, and (3) Structural Metaphore.

Previous studies conducted to improve, develop, foster, and preserve conceptual metaphors such as (1) A Study On Figurative Language Covering Simile, Metaphor, Personification and Symbol in Poem by Metha Raisa, 2017, (2) A Study of Metaphor and Its Application in Language by Fachun Zhang & Jinpeng Hu, 2009, (3) Spectacular metaphors: From theatre to cinema by Thomaz Wood Jr, 2001, (4) A Universal Approach to Metaphors by Lin Ma & Aihua Liu, 2008, (5) Conceptual Metaphore in Everyday Language by George Lakoff and Mark Johnson, 2001, (6) An Analysis of Identity of Osborne's Character "Jimmy Porter" in "Look Back in Anger" by Falak Naz & Anila Jamil, 2015, (7) The Use of Metaphors and Tragic Pictures in Eugene O'Neill'S American Drama by Haider Al-Selman & Zaidah Zainal, 2018.

From the previous studies above, the researchers find that there is a difference between this studies and the previous ones above. The differences are in the methodology of research. In *The Use of Metaphors and Tragic Pictures in Eugene O'Neill'S American Drama* by Haider Al-Selman & Zaidah Zainal, the researchers using the qualitative description method, while in this study the researchers was used textual analysis in collecting the data. The researcher conducts the data from the script of Look Back in Anger, while in the previous ones above using the narrative analysis in the model of metaphor. The researchers will do a different research from the previous research above to broaden the scope of research and to avoid imitation in research, and will focus on "Conceptual Metaphor in John Osborne's Play: Look Back in Anger". This report discusses an experimental study in it, where the readers will understand the content of the drama and write down the metaphor that occur. Therefore, this study asks the question: How to see and distinguish the metaphor that occur in the drama Look Back in Anger.

II. REVIEW OF LITERATURE

Literature is a group of works of art made up of words. Most are written, but some are passed on by word of mouth. Literature usually means works of poetry, theathre or narrative that are especially well written. Literature can also mean imaginative or creative writing, which is looked at for its artistic value. Literature is defined as books and other written works, especially those considered to have creative or artistic merit or lasting value. Books written by

Charles Dickens are an example of literature. Books written on a scientific subject are examples of scientific literature. Literature reflects the writer's emotions. According to Robert and Jacobs (1993, p. 1), "literature" to "composition that tells a story, dramatizes a situation, reveals emotions, analyzes and supports ideas." Literature is not about "felt experience," "personal feedback," or "imaginative uniqueness." "Such a term is inseparable from all literary ideas for us today (Eagleton, 2003, p. 16). Literature was expected to be nearly identical to "imaginative" figurative language at the time. This is frequently used in speaking and writing to express ideas and emotions, as well as to influence views and other people's attitudes. Normally, human language is understood as a combination of the meaning of the word individual becoming larger compositional units. But of course people need a tool to communicate and discuss about, all of human activity cannot be separated from the use of language.

Language is used to transmit information from one person to another. Language is a symbol for ideas, emotions, and desires that can be generated by some people. Language, according to Verderber (1999, p. 52), is a collection of words and communication systems shared by people in the same community or nation, geographical area, or cultural tradition. Furthermore, Richards and Platt (1992, p. 196) define language as a system of human communication that consists of a structured array of sounds (or their written representations) organized into larger units. Then there's language, which is a unique human communication system. Sometimes a language is spoken by the majority of people in a country, but other times it is only used by a subset of the population, such as the Tamils in India. Halliday (2003, p. 2), on the other hand, defines language as a semiotic system of meaning. A language is most likely the most complex semiotic system we have. From language, the researchers can find that there are several literary works that emerge and develop, for example drama.

Drama as a literary genre is embodied in performances, which is why Robert Di Gianni (quoted in Dukore) refers to it as "staged art" (867). Because of the character assigned roles, it was designed for theater as a literary form, and they act out their roles when the action is enacted on stage. These characters can be humans, dead creatures or spiritual beings, animals, or abstract qualities. On the stage, drama is an adaptation, recreation, and reflection of reality. In general, the term "playwright" refers to any artist involved in any dramatic composition, whether written or performed. Drama is distinct from other literary genres. Have distinct characteristics that arise as a result of its distinct nature. It is difficult to separate the drama from the show because, during a drama's stage performance, the drama brings life experiences to the audience in a realistic manner. This is the most tangible of all literary genres. When you read a novel, you are reading a story as told by the novelist. The playwright does not tell the story, but you get the story as the characters interact and live their experiences on stage. In drama, characters/actors speak for themselves and respond to problems based on their impulses at the time. As a result, drama is presented in the form of dialogue. In the dialogue of drama, most of writer will use the beauty of word in term to make the drama livelier and have high artistic value. It is also known as metaphor.

Metaphors, according to the cognitive linguistic viewpoint, are defined as understanding one conceptual domain in terms of another conceptual domain. It refers to when we discuss and think about life in terms of journeys, arguments in terms of war, love in terms of journeys, theories in terms of buildings, ideas in terms of food, social organizations in terms of plants, and many other topics. Metaphor was regarded as a component of novel poetic language (Lakoff and Johnson 1993: 202), with the claim that it serves an ornamental function in speech. Metaphor, according to the traditional definition, is a figure of speech or trope in which a comparison is made between two unlike things that share certain characteristics. For example, in Shakespeare's *Romeo and Juliet* quotation "Juliet is the sun," Juliet is compared to the sun. The comparison is motivated by Romeo's belief that she shares characteristics with the sun such as life-giving power, glory, and beauty.

Metaphors can be based on knowledge as well as images. The majority of the metaphors discussed thus far are based on fundamental concepts. Structures made up of basic elements are mapped from a source to a target in basic knowledge. However, in another type of conceptual metaphor known as image-schema metaphor, conceptual elements of image-schemas are mapped from a source to a target rather than conceptual elements of knowledge (such as traveler, destination, and obstacles in the case of journey). Metaphors involving the word out include: pass out, space out, zone out, tune out, and veg out. These phrases refer to events and states such as losing consciousness, being distracted, something breaking down, death, and the absence of something. They are all indicative of a bad situation. More importantly for the discussion of images chema metaphors, they map only a small amount from source to target. As the name implies, this type of metaphor has source domains with skeletal image-schemas, such as the one associated with out. In contrast, structural metaphors have a high level of knowledge structure and a diverse set of mappings between source and target.

Most people are unsurprised to learn that emotional concepts such as love and anger are understood metaphorically. The realization that many of the most basic concepts in our conceptual system are also normally comprehended via metaphor is even more intriguing and exciting (Lakoff & Johnson: 1998). Time, quantity, state, change, action, cause, purpose, means, modality, and even the concept of category are all concepts. These are the concepts that normally enter into language grammar, and if they are metaphorical in nature, then metaphor becomes central to grammar.

According to Lakoff and Johnson (1980:10) theory, there are 3 types of metaphor

1. Orientational Metaphore

An orientational metaphor is a metaphor that involves special relationships, in which concepts are spatially related to each other, as the following ways such as *up or down, in or out, front or back, on or off, deep or shallow, central or peripheral*.

Examples:

- a. I'm feeling up (express the happy as *up*)
- b. Thinking about her always gives me a lift. (express the happy as *lift*)
- c. I'm feeling down. (express the sad as *down*)

2. Ontological metaphors

An ontological Metaphor is a metaphor in which something concrete is projected onto something abstract. These metaphors are useful in order to organize the reality we experiences, are based on the fact of understanding our experiences in terms of objects and substances. This type of metaphor allows us to select units from our internal experiences and to manipulate them as if they were physics things. In order to construct ontological metaphors, Lakoff and Johnson highlight two procedures already known in literary analysis, but although they are linked to one's experiences and conceptualization of the world, they continue to mark a very important point of inflection:

- A. Personification: the physical object is treated like a person, brought to life in human terms.

Examples:

- a. *Lightning danced* across the sky. (The lightning strikes across the sky)
- b. The *car complained* as the key was roughly turned in its ignition. (The car let out a loud engine noise when its being turned on roughly)
- c. My *alarm clock yells* at me to get out of bed every morning. (The alarm clock ringing so loud to wake up the sleeping person)

- B. Metonymy: allowing us to name something in such a way that the abstract is explained in terms of the experiential.

Examples:

- a. Crown. (For the power of a king.)
- b. Dish. (Refer to an entire plate of food.)
- c. Hollywood. (Refer to US Cinema.)

3. Structural metaphors

A structural Metaphor is a metaphorical system in which one complex concept (typically abstract) is presented in terms of some other (usually more concrete) concept. It can be differentiated from the organizational metaphor. A structural metaphor "need not be explicitly articulated or defined, but it operates as a guide to meaning and action in the discursive context within which it operates.

The researchers took example from the drama "Looking Back Anger" by John Osborne:

Jimmy: People like me don't get fat. I've tried to tell you before. We just *burn* everything up.

The word "burn" has a double meaning in this way; on the one hand it is meant to represent a burning of physical, bodily energy. On the other hand, it is meant to convey destruction how Jimmy's frenetic quest for real life destroys the lives of those to whom he is closest.

More examples in the drama:

- a. Jimmy grabs the matches and *lights up*. (Lights up here means turning on the fire)
- b. Her eyes are *fixed* on what she is doing. (Fixed means watching strongly)
- c. He's got to *draw* blood somehow. (Draw means starting in the context it's a fight)

III. METHODOLOGY

This research uses the descriptive qualitative method to proceed exploring and understanding the correlation of metaphors and the sentences in the drama Look Back in Anger. According to Creswell (2014) the data analysis builded from particulars to general themes, and the researchers making interpretations of meaning the data.

The process of research involves emerging dialogues and meaning collected from the conversation in the drama. The research collects samples by observing several dialogues between characters in Look Back in Anger which contain metaphors. The dialogue is based on the play and script from the drama Look Back in Anger and the data will be analyzed so that it can be classified and identified into 3 groups; Orientational, Ontological, and Structural.

IV. RESULTS AND DISCUSSION

Conceptual metaphors are part of the common language and conceptual precepts shared by members of a culture. These metaphors are systematic because there is a defined correlation between the structure of the source domain and the structure of the target domain. The researchers generally recognize these things in terms of a common understanding. According to Lakoff & Johnson, Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. There are the table of the data:

4.1 Table the Number of Conceptual Metaphor

No	Types of Metaphor	Number	Percentage (%)
1.	Orientational Metaphor	7	24%
2.	Ontological Metaphor	12	40%
3.	Structural Metaphor	11	36%
TOTAL		30	

1. Orientational Metaphor

In the drama Look Back in Anger, there are some Orientational Metaphor can be found. Orientational metaphor can be defined as a related concept of the following words. Orientational metaphor organizes a whole system of concepts with respect to one another which refers in the example tearing the insides out means there is a concept within the dialogue that made the metaphor organize the words into a whole new meaning connectiong the words to the situation happening in the act. Example of the orientational metaphor in the drama Look Back in Anger can be described through the following dialogues:

Cliff: I'm wondering how much longer I can go on watching you two *tearing the insides out* of each other. It looks pretty ugly sometimes.

Alison: You wouldn't seriously think of leaving us, would you?

Cliff: I suppose not.

The play opens with Alison at the ironing board and Jimmy and Cliff in easy chairs reading the Sunday papers. Jimmy complains that half the book review he is reading in paper is in French. He asks Alison if that makes her feel ignorant and she replies that she wasn't listening to the question. Cliff and Alison were talking together when Alison rant about how she's feeling. Cliff is putting his hope in that sentence as a wish for Alison and Jimmy to be split apart. He shows interest in Alison and tried to approach her as being someone who understand the situation. Cliff uses the sentence *tearing the inside out* can mean both of them, Jimmy and Alison are struggling to make the relationship work, which made Cliff somehow sounds like a bad person in the sentence if the dialogue is cut to only that part. The meaning could be good too depends on the topic and terms of using the imagery. The metaphor here is orientational metaphor, the *out* in the sentence explains a negative meaning which defined the concept relation of the following words. It is why the sentence is considered as one of the example of the conceptual metaphor.

2. Ontological Metaphor

In the drama *Look Back in Anger*, there are sentences that could be concluded to Ontological metaphors. Lakoff and Johnson highlight two procedures of structural metaphor that has already known in literary analysis, they are Personification and Metonymy. Ontological metaphor involve ways of viewing intangible concepts, such as feelings, activities, and ideas as entities. When we identify these experiences as substances, we can categorize them, group them, and quantify them. In the drama ontological metaphor aim to identify the words collecting them into groups of meaning the words can refer to other activities with the same verb. The following dialogue is an example for the ontological metaphor in the drama *Look Back in Anger*:

a. Personification

Cliff: I get *mixed up* with all your women. Was she the one all those years older than you?

Jimmy: Ten years.

Cliff: Proper little Marchbanks, you are!

It is two weeks later, and Alison is making tea while Jimmy practices his trumpet offstage. Helena enters, attractive and dressed expensively, carrying a large colander. She works in the theatre, and is a friend of Alison's from her life prior to Jimmy. The women discuss Helena's help during the week and the two men. Helena asks Alison if Cliff is in love with her, which Alison hesitatingly refutes. Alison says that there's nothing substantial to their flirtation, and it's completely innocent. They begin to discuss Hugh Tanner, Jimmy's childhood friend, who, with Hugh's mother, started him off in the sweet business. *Mixed up* is considered a personification included in the ontological metaphor because it involves way of viewing a feelings. Its meaning is categorized and have other meaning to explain the feeling of the person in the situation. Mixed up can mean he is in confused and that he is actually thinking of processing the names before the conversation turn into Jimmy's personal background. Mixed up can also mean unorganized, which could refer to the situation as well because the topic of the conversation between Jimmy, Alison, and Cliff was not names but what is on the paper Cliff and Jimmy was reading.

b. Metonymy

Cliff: Let's go to the *pictures*. What do you say, lovely?

Alison: I don't think I'll be able to. Perhaps Jimmy would like to go. (To Jimmy.) Would you like to?

Several months have passed, and it is a Sunday evening at the apartment. The prodding banter is the same, although Helena seems a little more opinionated than Alison was. She seems more attentive to their banter than Alison had been, and is ready with a response when asked. She is sometimes amused by Jimmy's declarations, and sometimes caught off guard by his sudden attacks. Jimmy and Cliff begin an old vaudeville routine, each playing a part, including song and dance and Helena also plays a part as the butt of the joke. Jimmy took out his anger to Cliff who was asking about the paper he throws down. Then to control the situation Cliff ask Alison out to go to the pictures but Alison

turned it down by directing his offer to Jimmy. *Pictures* is considered a metonymy included in the ontological metaphor because it involves way of viewing an activity. Its meaning is categorized and have other meaning to explain the activity that will be implemented the relevant people. The word pictures is used to make the parable sentence. Pictures refer to a cinema where they can watch movies to relieve the tension. But Jimmy seems to refuse the offer because he does not want to job in the front row. The use of metaphor is to unite the sentence into a good invitation or offer. Personification also has different meaning outside the conceptual metaphor because the examples are more alike orientational metaphor, but in the sentence the personification is referred to ontological metaphor and connecting the word pictures to a movie cinema.

3. Structural Metaphor

In the drama *Look Back in Anger*, there are several Structural metaphors that can be found. Structural metaphor can be interpreted as presenting in terms of some other concrete concept. It can be differentiated from the organizational metaphor because structural metaphor need not be explicitly articulated or defined. It is making the words not be explicitly articulated or defined, but it has to operate a guide to the meaning and action in the discursive context within which it belongs. The drama is helped by structural metaphor to make the paragraph more appealing as the words is not easily defined. The following sentence is an example for the structural metaphor in the drama *Look Back in Anger*:

Cliff: Don't see any use in your eating at all. You never get any fatter.

Jimmy: People like me don't get fat. I've tried to tell you before. We just *burn* everything up. Now shut up while I read. You can make me some more tea.

Cliff: Good God, you've just had a great potful! I only had one cup.

Jimmy is depressed by their Sunday routine and says their youth is slipping away. Cliff complains about the smoke from Jimmy's pipe. When Alison says she has gotten used to it, Jimmy says she would get used to anything in a few minutes. There is talk of the sweet stall that Jimmy and Cliff own and operate in an outdoor market. Jimmy derides Alison's brother Nigel, whom he has dubbed the chinless wonder from Sandhurst, and who is a Member of Parliament. Jimmy resents Nigel and all that he stands for, including the fact that he will succeed in the world because of his social class and the schools he has attended in spite of his stupidity and insensitivity. He then turns on Alison, calling her the Lady Pusillanimous. Jimmy tries to listen to a concert on the radio and complains at the noise made by Alison's ironing and Cliff's rustling of the newspaper. The word *burn* used in the sentence has a double meaning in this way; on the one hand it is meant to represent a burning of physical, bodily energy. On the other hand, it is meant to convey destruction how Jimmy's frenetic quest for real life destroys the lives of those to whom he is closest. The metaphor here is structural metaphor and the used word is *burn*. It is concluded to the structural metaphor because it made the paragraph more appealing as the words is not easily defined. Burn can have other meaning such as being hurt by fire or the blending emotion of rage, but in the story explains that burn that Jimmy mentioned was to clear up the sentence to say that he can't get fat because he has a fast metabolism which made him brag about it. The metaphor is well used to make the sentence complete and appealing.

V. CONCLUSION

Metaphor is a word or phrase used to describe something as if it was something else. Metaphor is simply a statement where you are saying that one thing is another. In simply word, metaphor is used to embellish a word that is usually used in drama, in term of the beauty of using vocabulary to make the drama more interesting. There are several types of metaphor, for example conceptual metaphor. Conceptual metaphor (also known as a generative metaphor) is a metaphor (or figurative comparison) in which one idea (or conceptual domain) is understood in terms of another. According to Lakoff and Johnson, there are 3 types of conceptual metaphor, (1) Orientational Metaphor, (2) Ontological Metaphor, (3) Structural Metaphor. *Look Back in Anger* shows that there are several metaphor used by the character. Orientational metaphor is a metaphor that involves special relationship (synonym or antonym). Ontological metaphor is a metaphor in which something concrete is projected onto something abstract. There are 2 types of ontological metaphor, there are personification and metonymy. And the last is structural metaphor. Structural metaphor is a metaphorical system in which one complex concept (typically abstract) is presented in terms of some other (usually more concrete) concept.

The result of this study, the researchers found that there are 7 number of Orientational metaphor (24%) that founded in this drama, 12 number of Ontological metaphor (40%) and 11 number of Structural metaphor (36%). Metaphor has become an inseparable part of drama. It has become a unity that will always be found and always used together. Moreover, metaphor is become the important thing that make drama more interesting to be read or watch. The researchers hope that with this study, people will be attracted to drama again and find many beautiful words in it.

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