

## **Emotional Metaphor of *Marah* (anger) in *Hikayat Merong Mahawangsa*: An Analysis of the Hybrid Theory**

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### **ABSTRACT**

Metaphors conceptualizing emotions (Kövecses 1986, 1988, 1990, 1995, 2000, 2010) represent a well-researched area in the framework of a cognitive theory of metaphor (Lakoff & Johnson 1980, 1999). However, this study offers a different analysis of the metaphor *MARAH* (ANGER) from the above-mentioned work. Transformation in metaphor studies that are related to Cognitive Linguistic approach and Relevance Theory has led to the innovation of a new theory known as the Hybrid Theory. This theory, which was pioneered by Tendahl (2008) and reinvented by Stöver (2010), employs the triple processing known as the inferential, metarepresentational and simulation processes in order to achieve the communicated meaning of metaphorical utterances. The aim is to reflect and manifest regional conceptual thoughts and cognitive processes underlying these utterances. This study of emotion *MARAH* (ANGER) is based on the famous Malay chronicle entitled, *Hikayat Merong Mahawangsa*. It is claimed that this traditional chronicle has a bounty of metaphorical thoughts which are not directly represented but are implicitly projected by using specific utterances or lexicon focusing on emotional symbolization (Hassan, 2003). Hence, this theory is chosen to further explicate the meanings embedded in those symbols especially pertaining to *MARAH* (ANGER).

*Keywords:* Anger, metaphor, conceptual metaphor, Hybrid Theory

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### **INTRODUCTION**

Lakoff and Johnson (1980) state that "... our ordinary conceptual system, in terms of which we think and act, is fundamentally metaphorical in nature." Apparently, Lakoff

and Johnsons' contributions towards metaphor theory (Lakoff & Johnson, 1980; Lakoff, 1987, 1999) are a continuation of some previous studies conducted by a number of philosophers and traditional linguistics experts regarding cognitive theory in metaphor. Furthermore, cognitive theory in the field of linguistics has become an approach towards metaphor studies in terms of thinking and conceptualization. This has shifted the paradigm of the general society with regard to the concept of metaphor. Cognitive linguistic metaphor is better known as conceptual metaphor. Kövecses (2000) provided a definition of conceptual metaphor as a form of cognitive mechanism used by humans to comprehend an abstract entity through something concrete. A concrete entity is commonly set to become a source domain in order to understand an abstract entity known as target domain. Kövecses (2000, p. 20) further states that:

*“...metaphor not only pervades the language people use about the emotions, but also that it is essential to the understanding of most aspects of the conceptualization of emotion and emotional experience.”*

Based on the explanation given by Kövecses (2000), a metaphor is not merely regarded as a cognitive mechanism to understand an abstract entity but it could even be used to conceptualize emotions or experiences that are associated with emotions. In supporting Kövecses's view,

the research is set to discover and to analyze the metaphor of the emotion *MARAH* (ANGER) in the chronicle, *Hikayat Merong Mahawangsa* (1998), produced by Yayasan Karyawan Malaysia. It is claimed that this traditional chronicle has an abundance of metaphorical thoughts that are not directly represented but are implicitly projected by using specific utterances or lexicon, focusing on emotional symbolization (Hassan, 2003). This emotion is justified in the framework of the Hybrid Theory.

Literally, the metaphors of *MARAH* (ANGER) emotion are formed by several factors including culture, thinking and the natural surroundings of Malays. Hassan (2003) has even listed three important facts in the shaping of thoughts of Malays through metaphor, which are:

- a. Metaphor and its outcome, the (Malay) thoughts, are formed through the process of experiences, cognitive thinking, observation and intuition or even instinct.
- b. Malay metaphors were developed by Malays who possess strong and lively thinking capabilities.
- c. Malay metaphors produce a view of Malay social life or Malay social thinking network through social evolution.

In sum, data derived from this chronicle, together with a sound semantic analysis, are able to elucidate the intended communicated meanings of metaphorical utterances and hence reflect the social thinking network of Malays.

## **METAPHORS OF EMOTION *MARAH* (ANGER) IN *HIKAYAT MERONG MAHAWANGSA***

The word emotion originated from the Latin word *emover* that means something moving, joyful and restless. Emotion is often associated and considered reciprocally influential with mood, temperament, personality, disposition, and motivation.<sup>1</sup> Hence, emotional lexicon is used to portray and illustrate an individual subjective experiences such as love, anger, passion, restlessness, distress, shame, hate, sadness, joy, tranquillity and many more subjective experiences. Ortony *et al.* (1988) explained a wide variation of emotional aspects. Emotion involves feelings and psychological experiences, and behaviours, including cognition and conceptualization. Emotion is developed and evolved psychologically by factors such as society, cultures, environmental surroundings and experiences. Emotion may influence behaviour in our daily lives (Evans & Cruse, 2004).

Research on ANGER in the Malay society have specifically been conducted by Asmah Hj. Omar (1998), Norliza and Samsudin (2005) and Imran Ho and Sabariah (2011). Asmah, for instance, concentrates on conflict and conflict resolutions in handling anger. According to Asmah, the concept of anger is normally conveyed by the metaphors that originate from fire and high temperature. Meanwhile, Norliza and Samsudin (2005) found that the emotion of anger within the Malay society is generally

represented in several stages - high, medium and low. Each stage of anger is channelled through a specific utterance, followed by accompanying specific actions. In the context of Malay cosmology, the anger at the highest stage can be described as utmost and can cause a state of amuck. In facing the emotion of anger, members of the Malay society, however, are deterred by common norms such as the practice of local customs, traditions and religious background that are capable of preventing anger. A recent study was carried out by Imran and Sabariah (2011) whose aim was to uncover the different metaphorical patterns inherent in talking about the emotions of anger. This study, based on corpus and analyzed with cognitive semantics, revealed that anger shares some similar metaphors to that of English. These similarities suggest possible universality in the conceptualization of the emotion of ANGER across different languages and cultures.

In conclusion, the studies on anger carried out by previous scholars have highlighted the emotion of anger whether in general or specific account. Nonetheless, none of these studies explored the metaphorical utterances used in the traditional text. In order accomplish the study, this paper attempts to look at the metaphorical expressions of anger in *Hikayat Merong Mahawangsa*. The data below are some examples of *MARAH* (ANGER) from the text itself:

- a. *Demi didengar oleh Raja Kelana Hitam, maka **naik marahlah ia, mukanya merah seperti bunga raya.***

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<sup>1</sup> <http://en.wikipedia.org/wiki/Emotion>

serta titahnya, “Main yang mana kamu tewas dan peperangan yang mana kamu telah alah, tiada patut kah aku menjadi raja di negeri Kedah? (pg. 70)

The phrases depicted anger as:

- i. *naik marahlah ia*  
(gloss: became angry he)  
(trans: *he became angry*)
  - ii. *mukanya merah seperti bunga raya*  
(gloss: his face red like hibiscus)  
(trans: his face turned red like a hibiscus).
- b. *Maka segala penggawa Semang dan Wila itu pun tiadalah menderita hendak menahani lagi **diamuk oleh penggawa gergasi itu seperti harimau menerkam dan mengerkahkan kepala kambing rupanya**. Maka sekalian pun undur lah, lain daripadanya itu habis mati, hanya tinggal tiga ribu lagi serta tiga orang panglimanya (pg. 73).*

The phrases depicted anger as:

- i. *diamuk oleh penggawa gergasi itu seperti harimau menerkam dan mengerkahkan kepala kambing rupanya.*  
(gloss: run amuck giant like a tiger attacking and tattering the goat’s head)  
(trans: the giant runs amuck like a tiger is attacking and tattering the goat’s head)
- c. *Setelah sudah mengikat perang, maka lalu sama tampil **berperang laksana***

***kala terapit, beramuk-amukan*** dan ekor sama ekor pun bersimbatlah bekarang, membicarakan bisa senjatanya. (pg:71)

The phrases depict anger as:

- i. *berperang laksana kala terapit, beramuk-amukan*  
(gloss: having war like the sandwiched scorpion, running amuck)  
(trans: the fierce warlike behavior of sandwiched scorpions, running amuck)
- d. *Adapun burung geroda itu setelah nyatalah angkatan anak raja Rom itu, maka **datanglah marahnya** lalu ia pun terbang datang menyambar, langsung dihalakannya ke sebelah matahari jatuh. Maka Raja Merong Mahawangsa pun menarik busar anak panahnya yang bernama Ayun-ayunan itu ke udara, bergemuruh lah bunyinya seperti halilintar membelah (p. 9).*

The phrases depict anger as:

- i. ***datanglah marahnya***  
(gloss: surfaced his anger)  
(trans: his anger surfaced)

From the above data, only data (a) were analyzed and explained in Hybrid Theory framework. The Hybrid Theory was pioneered by Tendahl (2008) in his research entitled, “*A Hybrid Theory of Metaphors: Relevance Theory and Cognitive Linguistics.*” The theory blends the approach of cognitive linguistics and the pragmatic, leading towards ideas or processes in

cognition that involves two processes of domain mapping and the process of creating summary pragmatically. The blending of both the processes will produce a better comprehension with regards to certain meanings of words based on cognition understanding, particularly the words which have creative and figurative elements such as metaphor. The statement proposed by Tendahl (2008), however, has been debated and argued by Stöver (2010, pp. 214 - 215) who states that:

*“Tendahl calls his approach ‘The Hybrid Theory of Metaphor’ (2006), as it incorporates elements from both Cognitive Linguistics and Relevance Theory. The model proposed here, by comparison, can be understood to be even more inclusive: not only does it incorporate representational elements from both schools of thought; it also offers hybrid processing proper, i.e. relevance-theoretic inference in parallel to cognitive-linguistic simulation processes. Tendahl’s model, by contrast, seems to presuppose that the relevance-theoretic comprehension procedure can deal with all types of representation; and it is not clear how he envisages the former to be implemented in his holistic a modular model.”*

This is an innovation in the semantics theory as it serves to introduce the latest and systematic technique to study metaphor from

a combination of two different approaches, namely, pragmatics and cognitive linguistics. The theory, however, has its own distinctive drawbacks as it fails to explain how the Relevance Theory and linguistic approach of Cognitive Linguistics work and blend, and it also involves processes to interpret figurative meaning related to metaphor. Stöver (2010) reviewed the Hybrid Theory by introducing *Triple Processing* and combining all types of the techniques presented by Tendahl (2008) formulated together with two types of representations, which are: proposition representation through the proving process (inferential processes) and imagistic-experiential representation (imagistic-experiential) through simulation process. According to Stöver (2010, p. 214),

*“This model has the advantage that it provides the logical precision of Relevance Theory, catering for psychologically plausible communication processes, while at the same time benefiting from cognitive-linguistic insights concerning a holistic understanding of the world and how things relate to each other.”*

Fig.1 describes the processes involved in meaning interpretation proposed by Stover (2010).

Based on Fig.1, Triple Processing involves three processes that complement each other in achieving the communicated meaning. The three processes are simulation process, metarepresentational process and inferential process. The simulation process

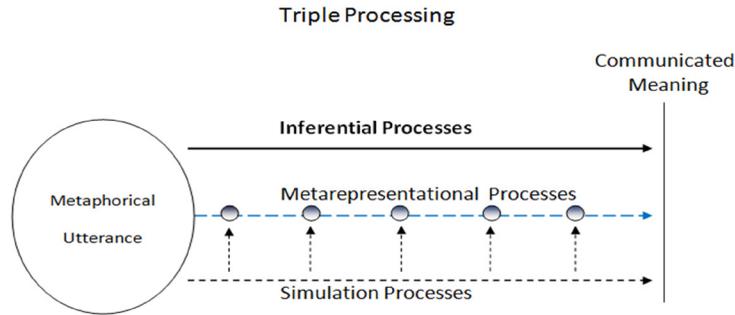


Fig.1: Triple Processing (Source: Hanna Stöver, 2010)

involves literal meaning interpretation. Utterance that is understandable at this stage is described as explicature (direct meaning). Meanwhile, the inferential process may involve utterances that contain implicature. In order to understand the meaning of phrases or lexicons which are figuratively presented, the simulation process and inferential process occur simultaneously by employing the ad-hoc concept of the Relevance Theory and the domain mapping process based on the Cognitive Linguistic approach. In addition, the metarepresentational process plays a significant role by supplying input and acts as a medium of information for the inferential process, containing imagistic experiences of listeners or readers, with the purpose of capturing the meaning of communication and an understandable communicative approach. Communicative meaning will be stored via the conceptual region of a listener or speaker and it will be used repeatedly because it is a part of experience, information or encyclopedia that has been experienced by an individual.

Implicit and figurative utterances are used to convey emotional messages. In *Hikayat Merong Mahawangsa*, there are

figurative utterances that are conveyed implicitly. These utterances require a high level of interpretation to comprehend the meaning, as stated in data (a-d). After the process of interpretation, the conceptual MARAH (ANGER) emerges to clarify the lexical concept or meaning of a word or a phrase, containing figurative and implicit projection of ideas. Firstly, the analysis is conducted by instilling the ad hoc concept parallel with Relevance Theory and this is subsequently followed by a domain mapping process based on the Cognitive Linguistic approach. According to Stöver (2010), the *ad hoc* instillation and domain mapping processes happen simultaneously. The process is called Triple Processes that involve three processes which complement each other. The following is an example from the data that apply the Hybrid Theory.

**Data (a):** *Demi didengar oleh Raja Kelana Hitam, maka naik marahlah ia, mukanya merah seperti bunga raya, serta titahnya, “Main yang mana kamu tewas dan peperangan yang mana kamu telah alah, tiada patut kah aku menjadi raja di negeri Kedah? (p. 70)*

The phrases depict anger as:

- ai) ***naik marahlah ia***  
(gloss: became angry he)  
(trans: he became angry)
- aii) ***mukanya merah seperti bunga raya***  
(gloss: his face red like hibiscus)  
(trans: his face turned red like a hibiscus)

### THE APPLICATION OF THE AD HOC CONCEPT

The presentation of instillation process of ad hoc concept, regardless of broadening or narrowing processes, may ease the process of meaning interpretation. The ad hoc concept was introduced by Barsalou in 1987. Barsalou (1987) introduced the ad hoc concept in the cognitive science domain (as cited in Carston, 2002). The ad hoc concept is a speaker's thinking component that can be interpreted by the listeners at a time specifically and temporarily (Carston, 2002). It can be simply understood that the lexical concept and phrases stored in the listeners' memories are not the definite concepts expected by the speakers. In addition, Carston (2002) also mentioned that the concept refers to a concept that is developed pragmatically by the listeners during the process in understanding utterances. Narrowing the ad hoc concept is normally applied when lexicon or utterances contain ambiguity or possess a wide variety of inferences. Thus, a hearer will perform selection and removal of anticipated non-relevant items in the context of communication. The example in data (ai)

shown above illustrates that the lexicon *naik* (lit: go up) is considered as ambiguous due to its wide reference of meaning such as "moving upwards," "moving to a higher point," "indicating the state of change," "indicating the state of growth," etc. This shows that the lexicon for *naik* contains a wide variation of inferences. In the context of the data taken from *Hikayat Merong Mahawangsa*, however, the lexicon *naik* refers to the changes of emotion and feeling, which occur abstractly or is something to indicate the change of feeling when an unpleasant or threatened message is known by the individual. Based on the narrowing ad hoc concept, a hearer will choose the most relevant inference for the lexicon *naik*\* within the C radial (see Fig.2). Thus, the intended meaning may emerge, which is, "Raja Kelana Hitam became too angry as he learnt that Menteri Kelahum tried to deprive him from becoming the king of Kedah." Therefore, the meaning that resides within the L radial simulated earlier is deleted, as shown in the following fig.2.

The *ad-hoc* broadening and narrowing processes are considered as a mental simulation process that occurs simultaneously at the level of imagistic-experiential representations or in the metarepresentational process (see Fig.1). The processes of determining the narrowing and broadening of the ad hoc concept work as in Table 1.

At this stage, the conceptual metaphor is constructed simultaneously with the ad hoc process. The formation of conceptual metaphor involves the processes of domain

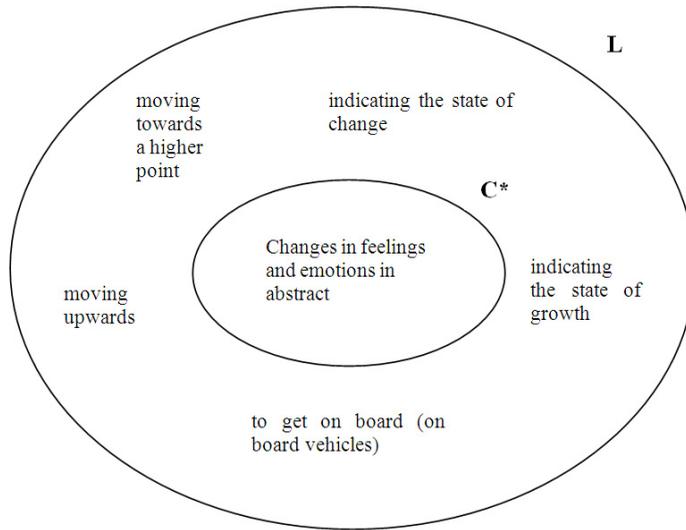


Fig.2: The Ad hoc narrowing concept for the lexicon naik

mapping and the construction of image schema. Conceptual metaphor is a cognitive mechanism that is used by an individual to comprehend an abstract entity through something concrete. A concrete entity is commonly used as a source domain to understand an abstract entity is known as the target domain. The formation of the conceptual metaphor is as follows:

**The Application of Domain Mapping**

- ai) *naik marahlah ia*  
 (gloss: became angry he)  
 (trans: he became angry)

<b>Source Domain</b>	→	<b>Target Domain</b>
<i>Pergerakan ke atas</i> (lit: moving up)		<i>Emosi MARAH</i> (lit: emotion of ANGER)

**Image Schema** : HIERARCHICAL  
**Conceptual Metaphor** : ANGER IS AN ENTITY THAT MOVES VERTICALLY

- aii) *mukanya merah seperti bunga raya*  
 (gloss: his face red like hibiscus)  
 (trans: his face turned red like a hibiscus)

<b>Source Domain</b>	→	<b>Target Domain</b>
<i>Objek berwarna merah</i> (lit: red object)		<i>Emosi MARAH</i> (lit: emotion of ANGER)

**Image schema** : OBJECT  
**Conceptual Metaphor** : ANGER IS RED

Based on data (ai), the phrase *naik marahlah* constructs a conceptual metaphor that ANGER IS AN ENTITY WHICH MOVES VERTICALLY UP, through the movement of vertical ups and downs for the domain mapping which is targeted on target domain, the emotion of anger. In fact, the word *naik* has then given a profile for the HIERARCHICAL image schema.

TABLE 1

The processes of determining the narrowing and broadening of the ad hoc concept work

Nos.	Lexicon/ Phrase	Reference	Logical Form	Implicature Assumptions	Implicature Conclusion	Type of <i>Ad Hoc</i>
ai	<i>naik</i> (lit: up)	<i>marahlah</i> (lit: very angry)	<i>Bergerak ke atas, bergerak ke tempat yang lebih tinggi, berubah, bertambah.</i> (Lit: moving upwards, moving to a higher point, indicating the state of change, indicating the state of growth, etc)	<i>Berlaku perubahan perasaan apabila sesuatu perkara yang diketahui tidak memuaskan hati atau mengancam diri.</i> (lit: his feelings changed when he learnt something unsatisfactory or someone has threatened him)	<i>Raja Kelana Hitam berasa terlalu marah apabila mengetahui bahawa menteri Kelahum cuba menghalang baginda menjadi raja di negeri Kedah.</i> (lit: Raja Kelana Hitam was very angry when he learnt that minister Kelahum tried to stop him from becoming the king of Kedah).	Narrowing
aii	<i>mukanya merah</i> (lit: his face turned red)	<i>bunga raya</i> (lit: hibiscus)	<i>Muka seseorang berwarna merah seperti warna bunga raya.</i> (lit: someone's face looks red like a hibiscus)	<i>Apabila berasa sangat marah, muka seseorang akan bertukar menjadi kemerah-merahan kerana menahan perasaan marah tersebut.</i> (lit: when someone is angry, his face turned red as a result of holding back the anger)	<i>Muka Raja Kelana Hitam menjadi warna kemerah-merahan kerana berasa terlalu marah apabila mendengar orang suruhan menteri Kelahum menyampaikan berita bahawa menteri Kelahum cuba menghalang baginda menjadi raja di negeri Kedah.</i> (lit: Raja Kelana Hitam's face turned reddish as he is too angry when he learnt that Kelahum is trying to stop him from becoming the king of Kedah)	Broadening

The image schema of HIERARCHICAL involves vertical up and down movements (Lakoff, 1987).

Fig.3 below shows that the higher the position of trajectory (TR), the higher the level of anger of landmark (LM) will be. According to Ungerer and Schmidt (1996), *trajectory* stands for "...the figure or most prominent element in any relational structure" while *landmark* refers to "... the other entity in a relation" (1996, p. 161). TR in Fig.3 refers to an individual who felt discontented, known as Y. In data (ai), Raja Kelana Hitam became discontented and very angry when he learnt that Menteri Kelahum had tried to deprive him from becoming the king of Kedah. It is very obvious here that the bigger the obstacle, the angrier Raja Kelana Hitam would become.

Meanwhile, the phrase *mukanya merah seperti bunga raya* in (aii) is interpreted by using the widening ad hoc concept since the phrase itself is metaphoric by nature.

The lexicon *seperti* (like) is a simile in Malay. This utterance is considered as a metaphor that contains a hard explanation of its real meaning, should we have no exact idea about the entire context. Through widening the ad hoc concept, the anticipation and implicature summarization can be constructed to understand the metaphor. From a wide selection of anticipation, there should be only one (anticipation) that can be selected as the most relevant contextual summary. The phrase *mukanya merah seperti bunga raya* may construct interpretation or implicature anticipation as follows:

- i. A face with hibiscus look
- ii. A face resembling with the colour of hibiscus\*
- iii. A face resembling the physical outlook of hibiscus
- iv. A face with the texture of hibiscus

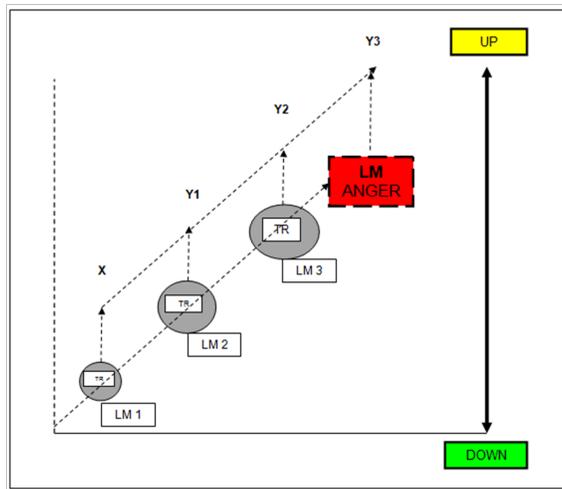


Fig.3: The image schema of HIERARCHIAL

Constructed anticipation should be related with the physical appearance of hibiscus. In this context, the physical appearance of hibiscus (that is red) is normally associated with the physical outlook or facial expression when someone becomes angry. Based on the context of utterance and cognitive surrounding, the face of an individual may gradually turn red as the individual becomes angry. Thus, the second interpretation (ii) is chosen as the implicature summary which means “the face of Raja Kelana Hitam became reddish as he was very angry when he learnt that the servant of Menteri Kelahum had delivered a message that he (Menteri Kelahum) attempted to stop him (Raja Kelana Hitam) from becoming the king of Kedah.”

Moreover, the phrase *mukanya merah seperti bunga raya* involves the domain mapping of red-coloured object that is targeted on the domain of the emotion of anger. This domain mapping produces a conceptual metaphor of ANGER IS A RED-COLORED OBJECT that becomes the background of the image schema of OBJECT. Francisco Santibanez (2002) defines the image schema of OBJECT as “...the object image schema that is experientially grounded in our everyday interaction with our own body and with other discrete entities in the world”. In other words, the image schema of an OBJECT is an experience or entity that has a connection with our physical body and even with other entities in the universe. In fact, an object is also considered as something physically tangible and visible such as items or goods.

Fig. 4 explains the relation between ANGER (abstract entity) and hibiscus (concrete entity). Hibiscus serves as an OBJECT to ANGER.



Fig.4: Image Schema of OBJECT

#### **THE CONCEPTUAL REGION OF THE EMOTION OF *MARAH* (ANGER) IN *HIKAYAT MERONG MAHAWANGSA***

Conceptual region is an area that gathers our comprehension of certain meanings belonging to any word that is connected by a great variety of elements such as domain, image schema, conceptual metaphor and lexical concept. Lexical concept is the present or current understanding that is embedded in the mind. In the Relevance Theory, this lexical concept is regarded in terms of the knowledge of encyclopedia or encyclopedic information (Sperber & Wilson, 1986).

As mentioned earlier, conceptual region is formed by the instillation of the ad hoc concept, (regardless of broadening or narrowing concepts) and two domain mapping processes (source domain and target domain). An inquiry such as how we could understand or justify the kind of processes which may occur in an individual’s mind by creating abstract and non-literal meaning especially metaphor can be summarized as conceptual region. Subsequently, the

comprehension of word/lexicon or phrase becomes clearer and more concrete and easily interpreted. The conceptual region for the emotion of *MARAH* (ANGER) in *Hikayat Merong Mahawangsa* has been successfully constructed with the metaphor analysis and application of Hybrid Theory, which is visualized in the Fig.5. In Fig.5, the ad hoc and domain mapping occurs simultaneously. From the processes, image schemas and conceptual metaphors are derived as well. Thus, the lexical concept of *MARAH* (ANGER), which initially has an

implicit meaning, is finally recovered in its intended meaning. The abstract emotional symbolizations are easily understood within the concrete mapping of domains.

### CONCLUSION

The author of *Hikayat Merong Mahawangsa* did not explicitly portray the anger emotion. The message, however, was implicitly conveyed through utterance or lexicon, reflecting emotional symbolization. Nevertheless, with this approach, the message embedded in the metaphorical

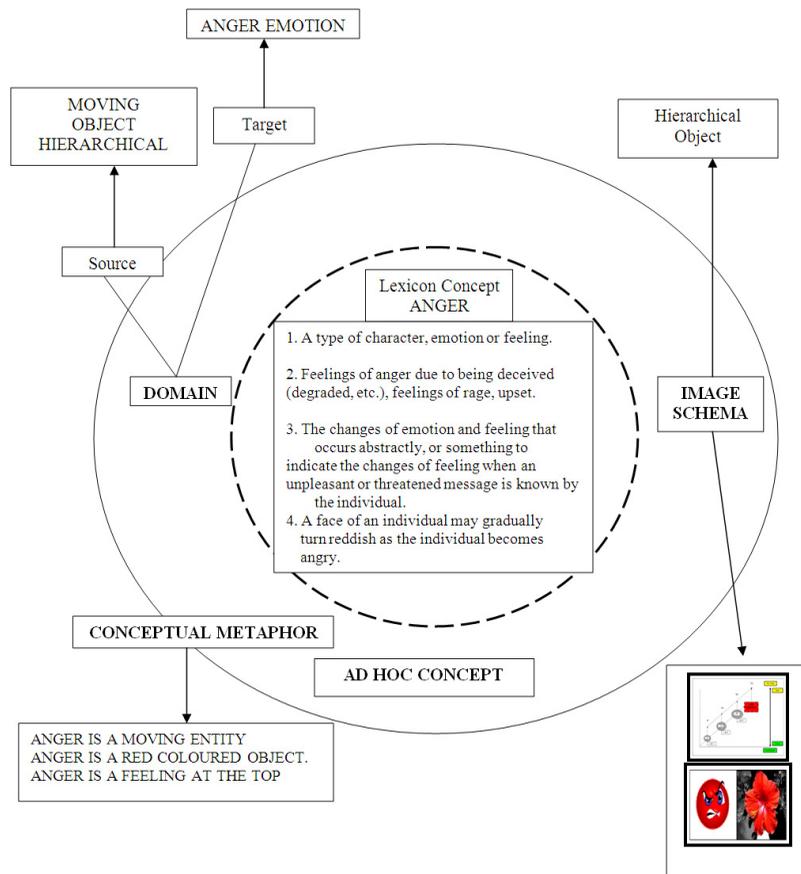


Fig.5: The Conceptual Region of Emotion of *MARAH* (ANGER)

utterances in this classical text has been successfully clarified. The lexicons and phrases used are closely related to the Malays' surroundings and consequently exhibit social creativity in conveying messages.

The application of the Hybrid Theory towards dedication of metaphorical aspect could be considered in general as an innovation in the field of metaphor and linguistics studies. In addition, the application of the Hybrid Theory in metaphor studies can be regarded as one of the innovations in the semantics world. The combination of the ad hoc concepts, like broadening and narrowing, as well as several cognitive mechanisms such as conceptual metaphor and image schema, metaphor utterance and its implicit meaning can be clearly elaborated and explained. The Hybrid Theory is also an outcome from the transformation in metaphor research technique based on the latest theory which merges Cognitive Linguistic and Relevance Theory.

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