Review

Bridging the Worlds: Metaphors in Interdisciplinary Contexts

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ABSTRACT

This conceptual article explores the role of metaphor in navigating and bridging the diverse realms from an interdisciplinary context. Metaphor, as both a linguistic device and a cognitive mechanism, is a powerful tool for transcending disciplinary boundaries, facilitating the exchange of ideas, and fostering innovation in language. This article built the concepts underlying mechanisms through which metaphor enables the synthesis of knowledge from Linguistics, Literature, History, Archeology, and Culture. Furthermore, the article examines the implications of metaphor use in interdisciplinary contexts, including its potential to enhance collaboration, creativity, and problem-solving. This article contributes to a deeper understanding of knowledge integration and synthesis dynamics in today's increasingly interconnected academic investigations. In linguistics, metaphor is a powerful tool for understanding abstract notions through verbal expression. Metaphor in literature enhances narrative and symbolism by adding layers of meaning and emotion to writings. In history, metaphor is a tool through which people perceive events and narratives, affecting historical discourse and collective memory. In archaeology, metaphor assists the interpretation of material culture and reconstructs the former cultures and their symbolic systems. Metaphors are essential in cultural communication because they shape cultural narratives, identity formation, and social understanding.

I. INTRODUCTION

Human beings have unique and exciting ways of communicating their ideas and concepts compared to other creatures. Through language, people express their ideas and develop their cultures. People use their language to survive (Oktavianus & Revita, 2013). An American linguist, Charles Hocket, even put forward the design features of human languages (Hocket, 1960). Two of the design features of human language are productivity and semanticity. The speakers and users of a language develop their language productivity and semanticity through metaphors. Besides, creativity is also a characteristic of human language (Asnan, 2020). We can see the speakers' creativity in using language through various forms and styles of metaphor they choose. We can also observe various names of local foods in the Minangkabau language and culture; some use metaphors (Oktavianus et al, 2022).

The productivity of human languages occurs at all levels, including vocabulary, phrases, and sentences. Besides, language contact in this globalization era has progressively developed language productivity and creativity. Likewise, language speakers develop a language's semantic system in various ways. The speakers of a language do not only deliver the messages literally and indirectly but also metaphorically.

A metaphor is a complex figure of speech. Referring to the design features of human language proposed by Charles Hocket, productivity, creativity, and language innovation lie in the use of

metaphor. Speakers of languages can use metaphors in all domains of language use and communication. Metaphors are everywhere, and we can find them in every language and culture people have studied (Gibbs, 2020). Using metaphors has a unique effect because people create metaphors using various sources of inspiration, such as flora, fauna, and other inanimate objects (Oktavianus, 2022). The beauties of language in various realms of speech, literary works, advertising texts, texts with cultural nuances, and historical and political texts are created through metaphor (Ferdinal et al., 2023; Oktavianus, 2024; Arif et al., 2024). Politicians also use metaphors to create persuasive language in their political activities (Farhan et al., 2024). Metaphors describe deceases (Zulprianto and Fanany, 2023).

Metaphors can create the power of language and the effectiveness of conveying messages. For example, religious preaches in the Minangkabau language and culture often use metaphors to show parables and provide illustrations (Oktavianus, 2023). Legal terminology also often uses conceptual and lexical metaphors (Kordić, 2023). Lawyers often use metaphors in their legal theory and practice. Metaphors are not only limited to language style and become linguistic issues but are also used interdisciplinary. In this regard, this conceptual article attempts to discuss and develop a concept of metaphor from the perspective of linguistics, literature, history, archeology, and culture, as illustrated in Figure 1.
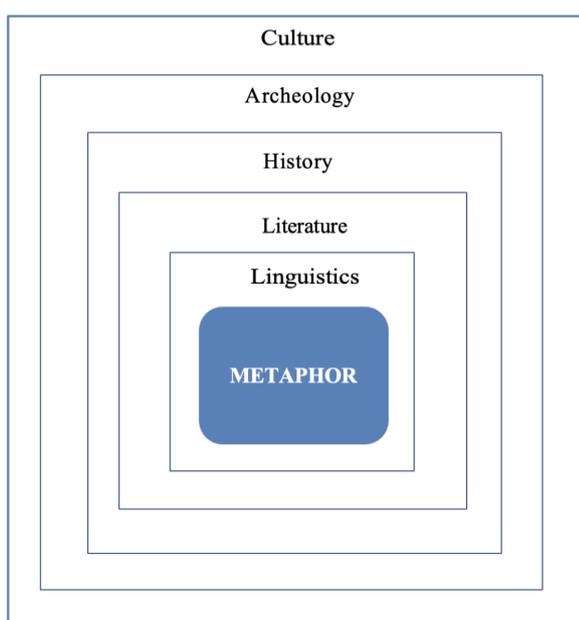

Figure 1. Metaphor from Interdisciplinary Perspectives

The aim of writing this conceptual article is to formulate the integration of metaphor in an interdisciplinary context. A metaphor is an influential, persuasive linguistic figure of speech. It can go beyond its linguistic function to uncover deeper layers of meaning and ideology, metaphor and culture, the use of metaphor in monomodal and multimodality metaphors, and meaning relation among lexicon (Zibin, 2024; Musolff, 2021; Zykova, 2023).

II. DISCUSSION

Metaphor: Bridging the Worlds and Connecting Entities

Our world contains entities connected through their behavior, characteristics, form, size, and quality similarity. Entity as the object may include object, individual, being, existent, matter, quantity, substance, thing, commodity, subject, integer, stuff, reality, something, body, and individuality (https://www.merriam-webster.com/thesaurus/entity). The similarity and identicality of behavior, physical characteristics, size, quality, design, form, and structure among the entities connect them. The experts use different terminologies to describe the relationships between entities, constructing metaphors. The terminologies they use are target and source domain (Lakoff et al., 1994), analogy (Ricoeur, 1977), topic and image (Newmark, 1988), vehicle and the target (Croft et al., 2005), *matsal* or *ibrah* (Subhani, 2007) and *kiasan* (Oktavianus, 2022). A conceptual metaphor is a systematic set of correspondences between two domains of experiences or entities (Kövecses, 2017).

The following are several lexical metaphors in the political texts of several politicians from Metro TV, a national private television station in Indonesia, following the Constitutional Court trial in resolving disputes over the results of the presidential election in Indonesia. We can observe the different models of interconnection between two entities.

(1) *Kita mengalami defisit demokrasi.*
    'We have a democratic deficit.'

(2) *Demokrasi kita sedang mendung.*
    'Democracy is cloudy.'

(3) *Proses demokrasi tergerus sedikit demi sedikit*
    'The democratic process is being eroded little by little.'

Source: Panggung Demokrasi, Metro TV, 2024

The collocation between *deficit* and *demo*cracy in (1) leads us to treat *demokrasi* 'democracy' as *keuangan* '*finance*' because *keuangan* 'finance' can undergo a deficit. The collocation between *demokrasi* and *mendung* in (2) leads us to identify *demokrasi* as *cuaca* 'weather' because *cuaca* 'weather' can be cloudy. The collocation between *demokrasi* and *tergerus* in (3) leads us to liken *demokrasi* 'democracy' to objects or things that can erode, like skin and cliffs.

Human beings build their communication medium by using linguistic signs in spoken and written language and nonlinguistic signs such as body language and pictures. In their way of communicating ideas and concepts, people also create communication mediums by using nonlinguistic signs in the form of multimodality text to construct metaphors (Wilcox, 2000). We have a computer mouse which looks like a mouse. Aircraft have wings like birds. In a political context in West Sumatra, we can observe this conceptual metaphor in the Figure 2.
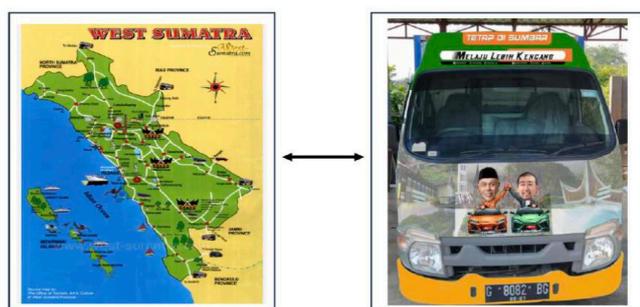

Figure 2: Comparing two entities
Source: Map : https://infosumbar.net/peta-wisata-sumatera-barat/
Vehicle: Facebook of West Sumatra Governor 2024

The two entities that we compare are West Sumatra and the vehicle. West Sumatra Province is like a vehicle with its driver and co-driver. Based on conceptual metaphor theory, we can also treat West Sumatra as *kapal* 'ship,' *perahu* 'boat,' *biduk* 'river craft,' and even *rumah tangga* 'household.' The connection between two entities is what we call bridging the entities or worlds through metaphor.

Metaphors are not only in language but also in thought (Kövecses, 2017). Therefore, based on conceptual metaphor theory, what the speakers and users of language say is closely related to what they have in their minds. Two entities or domains they have in their mind are called conceptual metaphors. The language used to express the two domains is called a metaphorical expression or linguistic metaphor. We can explore

conceptual metaphors from the perspective of literature, history, archaeology, and culture. We can analyze metaphorical expressions or linguistic metaphors from the perspective of linguistics. A comprehensive analysis of linguistic metaphors can cover the application of linguistic branches to analyze metaphors.

Metaphor from Linguistic Perspective

The speakers and language users express conceptual metaphors through words, phrases, and sentences (Yu, 2022). From a linguistic perspective, metaphor is not only a matter of language style but also the grammar of a language. Therefore, we can describe the relationship between metaphor and linguistics based on the following four main themes: language design of metaphor, function of metaphor, meaning in metaphor, and value delivered through metaphor (Figure 3).
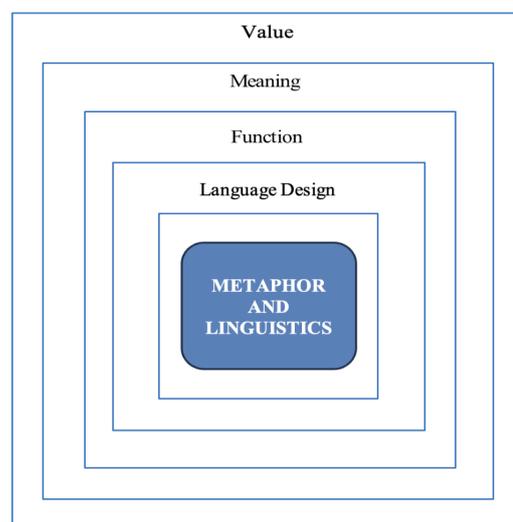

Figure 3. Metaphor from Linguistic Perspectives

Human language is dynamic (Kaelan, 2017). Language is dynamic regarding design, function, meaning, and value delivered. We can observe the following conversation between two people to explore the design of metaphorical expressions.

(4) A : *Kecewa bana awak jo paja baruak tu.*
'I am very disappointed with that monkey-man.'

  B : *Sabalah, jan dibaruak-baruakan pulo urang. Mintak sajo baik-baik*
'Be patient. Do not say monkey to him. Just ask (him to pay) nicely'

  A : *Awak tasasak. Inyo ndak pulo mangarati*
'I am in difficulty. I need my money.'

The short text in data (4) above is a conversation between two speakers of the

Minangkabau language, one of the local languages spoken by the Minangkabau tribe. In the above conversation, A complained to B that the one who borrowed his money had not paid it. To vent his disappointment, A called the person who borrowed his money as *baruak* 'monkey'.

The sentences used by the speakers in conversation (4) above contain metaphors uttered by A and B to each other. We can observe the following example.

(4a)　*Paja tu baruak*
　　　'He is a monkey'

Syntactically, clause (4) in the example above can be categorized as an equative clause with a subject + predicate pattern so that this simple clause has the following syntactic structure as in the following example.

(4b)　**Subject**　　　　**Predicate**
　　　Paja tu　　　　*Baruak*
　　　'He　　　　　　　is a monkey'

The word order pattern above occurs because, typologically, the Minangkabau language is a language that has a word order pattern or syntactic function of Subject and Predicate (Jufrizal, 2012; Yusdi, 2013).

Language is dynamic and functional based on the events behind the emergence of an utterance. The word order in a sentence (4a) can change. Lingual units that are not subjects can occupy the subject position. Changes in the order of lingual units are rising (Jufrizal, 2012) and topicalization (Song, 2014). Thus, sentence (4a) can change in word order, as in the following example.

(4c)　**Predicate**　　　　**Subject**
　　　Baruak　　　　　*Paja tu*
　　　'Monkey　　　　　He'
　　　'He is a monkey.'

Topicalization is closely related to the pragmatic aspects of language. Context influences topicalization. Therefore, if the emphasis of information lies in the predicate, as in example (4b), there will be topicalization in the use of the sentence. If the speakers use sentences (4a) and (4b) orally, the suprasegmental aspects determine the emphasis on the information the speaker wants to convey. Therefore, suprasegmental elements are also essential in determining the focus of information delivered through word order in a sentence.

From the semantic aspect, sentences (4a) and (4b) are still considered rude or impolite. It happens because, as a metaphorical expression, the target domain is humans, while the source domain is animals. Therefore, there is a process of animalization if someone addresses the sentence to someone else. Animalization is not commonly acceptable in human culture. People regard it as humiliation. We can extract the meaning components or components of meaning (Leech, 1981) of *baruak* 'monkey' by analyzing the components of the word's meaning.

(4d)　*Paja tu*　　　　　*Baruak*
　　　(+) Human　　　　(-) Human
　　　(+) Male
　　　(+/-) Male
　　　(+) Debt　　　　　(+) Cunning
　　　(+) Debt unpaid　　(+) Ignorant
　　　'He is a monkey.'

Based on the analysis of the meaning components, people who do not pay their debts are identical to the bad behavior of *baruak* 'monkey', namely cunning, sewing, and ignorant. From pragmatic and ethnolinguistic perspectives, metaphor is related to polite and impolite use of language contextually and culturally. We named it as two faces of metaphor. Metaphors, distinguished by their capacity to evoke strong emotions and breathe life into language, can take on an unanticipated variety of persons (Ifantidou, 2019). By leveraging our linguistic proficiency, we shall undertake a discerning analysis of the two proverbial elements that constitute a coin—decency and impoliteness (Revita, 2020).

From a sociolinguistic aspect, the word *baruak* 'monkey' has many variations in pronunciation and the lexicon used in speech. Therefore, people in Minangkabau have lexical variations of *baruak* / barua?/ 'monkey' in Solok; *baruk* /baru?/ 'monkey' in Kuranji Padang City, *bawuak* /bawwua?/ 'monkey' in South Solok. Such lexical variations can enrich the linguistic metaphor with the word *baruak* 'monkey' in the Minangkabau language and culture.

In the text (4) above, B tells A not to call someone a *baruak* 'monkey.' This remark is considered unkind and impolite. Therefore, B advised A not to address the one who borrowed his money as *baruak* 'monkey' as in the following sentence.

(4e) *Sabalah, jan dibaruak-baruakan pulo urang. Mintak sajo baik-baik*

'Be patient. Do not say monkey to him. Just ask (him to pay) nicely.'

An interesting thing to observe from sentence (4e) is that there is a morphological process of the word *baruak* 'monkey' from syntactic category (Noun) through affixation *di-an* and the process of reduplication to produce the form *dibaruak-baruakan* 'to say as a monkey'. Some semantic components of *baruak* 'monkey' are attached to the one who is cunning and ignorant.

In Minangkabau, *baruak* 'monkey' becomes an entity placed as a source domain for someone's bad behavior. *Baruak* 'monkey' is an animal found in Minangkabau society and culture. *Baruak* 'monkey' is an animal we can find in the bushes, and people treat monkeys as pets in a given context. Besides, *the Baruak* 'monkey' is considered "smart." People trained *baruak* 'monkeys' to climb the coconut tree to pick up the coconut. *Baruak* 'monkey' has even become a source of inspiration for various Minangkabau expressions, which result from the intensity of human observation of all the attitudes and behaviors of *the baruak* 'monkey' in their everyday activities (Oktavianus, 2022).

From the perspective of ecolinguistics, language has its ecology. Language ecology is a physical, social, and cultural environment where the speakers use the language. The ecology of language is the source of metaphor. There are various types of metaphors formed from the ecology of language. These metaphors are significant for communication and creating new meanings in a human language system (Fill et al., 2001).

A cleverly chosen metaphor that establishes a correlation between the inexplicable and the mundane has the potential to elucidate an inherently complicated notion. Consider offering elucidation to a friend concerning an unfamiliar concept. Metaphors function as advantageous aids, augmenting the lucidity and allure of verbal discourse (Revita, 2023).

Metaphors employ evocative imagery to represent concepts figuratively via language (Kissine, 2013; Zeinkowski, 2011). Through analogies between abstract and concrete ideas, they enhance the comprehension of the concept among the audience. It instantly elevates the unfamiliar to a more relatable level by stimulating the mind.

Metaphors from a solitary individual are potent (Leech, 2014). They convey profound significance by deftly condensing complex ideas into a solitary, persuasive analogy (Tracy, 2009; Revita, 2023). We can observe the following linguistic metaphorical expression used widely by the speakers or users of a language.

(5)   *Life is a journey.*

The metaphor in (5) is the analogy between life and a journey, underscoring the perpetual quality of life and experiential learning. This linguistic metaphor is very philosophical and has a deep meaning. Describing *life* as the target domain from *the journey* as the source domain is unique and beautiful. A Journey is going from one place to another for some distance (https://www.merriam-webster.com/thesaurus/journey). Going from one place to another can be easy or difficult and full of challenges depending on the road conditions we choose, such as uphill, downhill, slippery and muddy, rocky, and even steep. Therefore, to go from one place to another, people must be strong, diligent, full of preparation, careful, vigilant, patient, and intelligent.

Metaphor plays an essential role in creating beautiful and meaningful language. The beauty of a linguistic metaphor depends on the type of semantic component of the entity used as the source and target domain, as shown in the following example.

(6)   *Love is a flower that needs nurturing.*

Through an analogy between *love* and a *flower*, this metaphor underscores the critical significance of maintaining a robust partnership through vigilant watchfulness and conscientious effort. Metaphors are considered preeminent in the linguistic domain (Revita, 2021). Comparable to vivid colors present on a canvas, these perceptive analogies infuse language with liveliness. Nevertheless, metaphors also unveil a compelling duality akin to the two-sided nature of a coin: the courteous and the impolite (Revita, 2020).

Furthermore, much like a painter's tool, metaphors evoke mental images through sparse, delicate strokes (Revita, 2020; 2023). The audience can quickly grasp the concept by juxtaposing the abstract and the tangible. It furnishes the reader with a mental image that establishes an immediate connection with the unfamiliar. Metaphors can be exceptionally formidable, besides serving as vehicles for information and evocation. A metaphor,

analogous to a magnifying lens, guides attention to a specific aspect of a concept. Metaphors facilitate the skillful conveyance of deep meanings by concisely encapsulating complex ideas in a potent analogy (Asri et al., 2021).

Metaphors, similar to other instruments, are vulnerable to misuse. When transferred to antagonistic individuals, they can transform into verbal weapons (Paola, 2020; Purwanto, 2020). Serious injury may come from a severe analogy presented through a metaphor. Comparable to a verbal assault, it causes a lasting sense of distress. A disagreement may also arise due to the improper application of metaphor. Let us contemplate a metaphor that strengthens negative preconceived notions, analogous to starting a firestorm. It can provoke conflicts and cultivate hostility among entities or individuals.

Consequently, context is critical for the responsible application of metaphor. The range of concepts elicited by a single metaphor can be diverse. Metaphors have the potential to be a weapon. A speaker can inflict pain and offense by comparing an individual to an object in a negative or derogatory manner. Comparable to administering a verbal strike that causes permanent suffering. Metaphors can obscure cruelty (Macagno, 2019). By employing metaphor, an intense comparison has the potential to cause profound suffering. Let us consider an individual who engages in bullying by skillfully concealing their malicious intent through wordplay.

The careless utilization of metaphors can provoke conflicts (Revita, 2020; Revita et al., 2017). A metaphor that reinforces negative stereotypes possesses the capacity to incite hatred among both individuals and groups. Such an action can provoke a substantial conflagration. We can observe an impolite metaphor in the following examples.

(7) *He is a greedy pig.*

(8) *Her heart is (like) a stone.*

(9) *His intellect is comparable in size to a pea.*

In example (7), a person is compared to a pig to convey the connotations of lethargy and lack of self-control. In (8), a person is likened to a stone, suggesting they lack emotion and exhibit indifference. It is not a good character in life. Meanwhile, in (9), the person in question possesses a deficiency in intellectual capacity. It is

an underestimate of someone's capacity. Thus, we must strive to utilize metaphors innovatively and beneficially, facilitating understanding with every analogy we establish. In essence, metaphors are powerful tools similar to any other tool.

Metaphor from a Literary Perspective

From a fictional perspective, many scholars, including Lakoff et al. (2020) argue that writers can explore metaphors through narrative aspects, ranging from the story's imagery and character development to the plot flow. In their argument, the metaphors may appear in literature in multiple forms and through fictional elements, as seen in Figure 4.
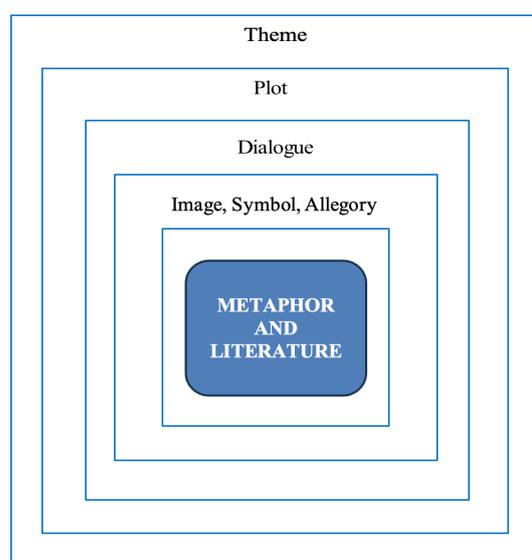

Figure 4: Metaphor in Literature

With metaphors, authors can enrich their writing with depth and resonance and involve readers interacting with the text. In addition, writers can use metaphors to convey mood and tone by using language to give birth to sensory experiences and emotional responses in readers. Through metaphor, authors can create fiction that affects readers even after the story ends. The writers of a literary work manifested metaphors in literature in the form of conventional and novel metaphors that associate culture or language to create a resonance and depth of narrative. Next, an extended metaphor compares the two entities while reinforcing their thematic meaning.

Furthermore, symbolic metaphors use characters, events, or backgrounds to represent abstract concepts. Metaphors communicate complex ideas and emotions through analogy with the reader's experience and help give readers an understanding of the abstract concept meant

by mapping more concrete domains (Lakoff, 2020). Metaphor also contributes to character development through individuals with symbolic attributes. In addition, metaphors also enhance the thematic resonance of a story by conveying a more profound meaning and enabling readers to think of universal truths. The universal truth is essential for human life, as we can understand from the following examples.

(10)   *"It's a tree, Lu. A chokecherry tree. Your back got a whole tree on it."*

(11)   *"The clocks stopped at 1:17. A long shear of light and then a series of low concussions ... a dull rose glow in the window glass."*

The metaphor in (10), as found in *Beloved* (Marrison, 2007), describes the scar on the back of Sethe's tree-shaped figure, reminding him of the presence of the past and the impact of slavery on her. In the quote (11) from *The Road* (McCarthy, 2006), metaphorically, this author equates a dirty sight with a piece of light, conveying the destruction of the world and the light of hope amid darkness. The metaphors in (10)-(11) enrich the story, deepen the thematic resonance, and bring the reader into the atmosphere and emotions of the story.

Metaphors also allow the writer to communicate abstract feelings and experiences, reduce the gap between the real and the unreal, and activate images and sensations that resonate with the readers' life experiences, as seen in the following two examples.

(12)   *Trapped in a glass case of emotion.*

(13)   *Those two of the large jaws, the other two from the plain and fair faces.*

In (12), quoted from *The Catcher in the Rye* (Salinger, 1991), the protagonist, Holden Caulfield, metaphorically depicts a feeling trapped in an emotional glass box, which shakes the inner chaos. We can also see the other example as follows. Similarly, in (13), as seen in *A Tale of Two Cities* (Dickens, 2012), this author compares the kings of England and France to the jaws and the queens of France and England to the faces. Similarly, things we can find in great works that authors use metaphors in their writings.

We can read the use of metaphors in various aspects of storytelling in literary works. First, the image plays a vital role in storytelling, enriching the narrative by stimulating the reader's senses and triggering the mental image. Images make text formally, artistically, and functionally attractive (Paudyal, 2023). Images in literary texts strengthen readers' perceptions, arouse their interests, and activate their senses. Similarly, images serve as a tool to convey abstract concepts and complex emotions (Bohata, 2019). By drawing the scene in detail and lively, the author brings the reader into the story and enjoys the fictional world's scenery, sound, smell, and texture.

The metaphor serves as an image amplifier in the story. Metaphors allow authors to draw mental images with complex ideas, objects, or experiences with the readers (Miller, 2019; Johnson, 2018). The author covers the description metaphorically with depth and resonance, triggering the reader's sensory experiences and emotional responses. The writer transforms earthly scenes into fascinating landscapes and living characters. Thus, metaphor increases the depth of the narrative and enriches the reader's experience and the relationship between the reader and the narrative world. Metaphors show the power of language in producing vivid images and deep emotions, as in the following example.

(14)   *To kill a Mocking Bird*

The example in (14), as seen in *To Kill a Mocking Bird* (Lee, 1960)*,* shows how Harper Lee uses a bird metaphor, symbolically resonating throughout the narrative. These examples illustrate the ability of metaphor to go beyond simple descriptions, enriching narratives with layers of meaning.

Secondly, symbolic metaphors serve to convey more profound meaning and thematic resonance. These metaphors cover characters, events, and backgrounds with symbolic meanings and entice readers to interpret representations of broader ideas or concepts, as in the following example.

(15)   *The Scarlet Letter A*

In (15), *The Scarlet Letter* (Hawthorne, 2003) uses *the letter A* as a symbolic metaphor. The author used this metaphor for the sin and redemption of protagonist Hester Prynne, indicating the themes of guilt, shame, and public judgment (Minderop, 2022). We can also observe the symbolic metaphor in the following example.

(16)   *Animal Farm*

There is also a metaphor in *Animal Farm* (Orwell, 2000) in example (16). This author

uses *the farm* as a symbolic metaphor for the Russian Revolution, totalitarian regimes, political corruption, and abuse of power (Haliti, 2019). Metaphors in (15)-(16) describe how symbolic metaphors enrich fiction by conveying complex themes and social comments.

Third, allegorical fictional characters and backgrounds can convey abstract concepts and moral truths (Fletcher, 2021). The allegory elements represent the archaeological characters that embody ideas or broader themes in the narrative. We can observe the following example.

(17)   *Christian and Slough of Despond*

In (17), as taken from *The Pilgrim's Progress* (Bunyan, 1957), *Christian* (a character) and *Slough of Despond* (setting) serve as symbolic representations of a spiritual journey and moral struggle. They guide the reader through the symbolic landscape of faith and redemption (Crisp, 2012). We can also observe the following example.

(18)   *Gregor Samsa*

The character *Gregor Samsa* in (18), taken from *The Metamorphosis* (Kafka,1988), indicates the protagonist's transformation. The character *Gregor Samsa*, who turns into a giant insect, is a symbolic exploration of existential ignorance, identity, and despair (Akbar, 2017). These examples show how characters and allegorical backgrounds enrich fiction by giving symbolic meaning.

The metaphorical characters in fiction give rise to symbolic meanings beyond literal representation, as Joseph Campbell presents. These characters serve as archetypal figures or symbolic representations of universal themes to convey the truth about the human condition. We can observe the following examples.

(19)   *The Character Captain Ahab*
(20)   *The Characters Frodo Baggins and Gandalf*

In *Moby-Dick* (Melville, 1966), as in (19), Captain Ahab's character is often interpreted as an application of obsession, representing a futile human quest to dominate the universe (Burnham, 2017). We can also observe the following example. Likewise, in *The Lord of the Rings* (Tolkien, 2002), characters like *Frodo Baggins* and *Gandalf*, as in (19), symbolize virtues such as courage, wisdom, and self-sacrifice. The examples in (19)-(20) describe how metaphorical characters enrich fiction by offering insights into deep philosophical questions, moral dilemmas, and existential truths.

Fourth, integrating metaphors into the characters' dialogue is one of the characteristic features of a powerful story. Metaphors in dialogue are essential to express characteristics, motivations, and relationships (Musolff, 2011). With metaphorical language, writers enrich the texture of their dialogues. Metaphors in dialogue convey emotions, complex ideas, and consolidation to give more insight into narrative dynamics. Metaphors are essential in character development in literature (Crisp et al., 2002). Metaphors offer insights into characters' inner worlds, highlighting their personalities, desires, and conflicts. The author reveals the underlying motivations, fears, and aspirations through characters in dialogues and narratives. Through metaphorical language, the author creates multi-dimensional characters whose complexity reacts with the reader as in the following examples.

(21)   *Cannot repeat the past? ...Why, of course, you can!*

(22)   *"You never really understand a person until you consider things from his point of view ... until you climb into his skin and walk around in it.*

The sentences in (21), taken from *The Great Gatsby* (Fitzgerald, 2021), show how the character Jay Gatsby speaks metaphorically to express the vision of the ideal world and the belief of Gatsby in the power of rediscovery and the pursuit of the American Dream (see Prajoko, 2014). In example (22), quoted from *To Kill a Mockingbird* (Lee, 1960), Atticus Finch wisely tells his daughter Scout that Atticus's worldview and commitment are necessary to understand the perspective of others. These examples describe how metaphorical dialogue in literature enriches character development and thematic exploration.

Fifth, metaphor is significant in advancing the plot because of its ability to develop narratives with a layer of meaning and depth of the theme. 'Narrative analogy' or 'narrative duplication' catalyzes character development and plot dynamics while embedding stories with symbolic resonance (Berman, 2004). By applying this metaphor method strategically, the writer develops the circuit and triggers the reader's emotional response. Through metaphoric language and plot structure, the author creates narratives that resonate at various levels, engage the audience, and enrich the story experience.

Finally, metaphors are essential in exploring themes to convey abstract concepts and universal truths and allow the writer to explore complex ideas and moral issues. Through metaphorical language, writers can cover their narratives with layers of meaning, encouraging readers to think deeper truths about the human condition. Metaphors enrich thematic exploration by offering new perspectives and insights and bringing together different narrative elements, introducing a deeper understanding of the topics.

In fiction, metaphors help authors produce extraordinary meanings as they go beyond literal language, enrich narratives with layers of meaning, trigger vivid images, and invite readers to explore deeper truths about human experience. By embroidering metaphors into story texture, the author creates works with depth and resonance, encouraging emotional involvement and bringing readers closer to the text. Metaphors are powerful tools to convey complex ideas, shape character development, enhance thematic exploration, and ultimately enhance a practical storytelling experience for readers. Using metaphor in organizing and beautifying literary works is advantageous compared to literal language. Metaphorical languages have no limits in creating new meanings.

Metaphor from a Historical Perspective

History contains two meanings: history as past events and history as narrative or representation. First, history is events, actions, and processes that have occurred before, are unique (*einmalig*), and impact current conditions (Salevouris, 2015). Second, history is a recording or story about past events in writing or oral utterances. This second understanding refers to documenting and interpreting historical events by historians (writers) based on available evidence. In this context, history is considered a narrative recorded and conveyed to the next generation to understand and study the past (Marius, 2010).

We can treat history as text in which historians or writers express their thoughts or research results about past events. The creation of history as a narrative text is to understand and study the past. A gripping narrative text is usually conveyed in language the readers can understand (Curthoys, 1997). We can frame the role of metaphor in history as in the Figure 5.
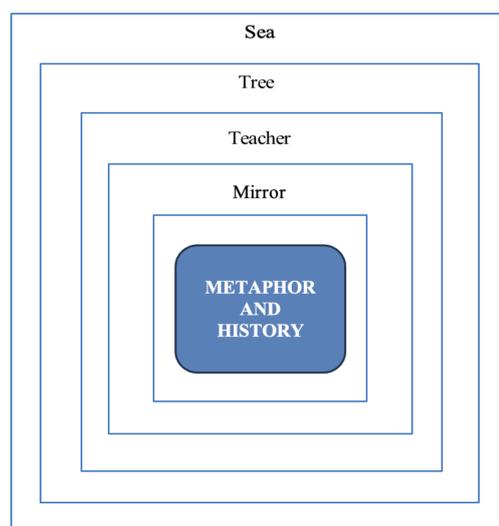

Figure 5: Metaphor and History

Based on the diagram above, metaphorically, history is a mirror that reflects a portrait of each era and phase of time to us. History is a teacher in which we learn the lessons from history. History is a tree in that we can trace the origin of every historical event. Deep and wide, history is a sea that relates many things to human life.

The skill of using language in a narrative or text is an aspect of art in history. Apart from presenting their work using formal language elements, according to correct language norms and rules, historians or writers often present their narratives or writings using metaphors. In history, the use of metaphor is to present the construction of past events and complex ideas precisely and unambiguously. Using metaphors also motivates and triggers people to read historical and narrative texts (Altherr, 1971). The presentation with a literary nuance and writing with metaphorical content is preferable to writing that always adheres to formal language norms and rules, often said to be dry and stiff.

Using metaphors in historical reconstruction in Indonesia showed that history as a narrative text was initially part of literary works. Indonesian history writers generally came from among amateur historians with various scientific and literary backgrounds. Most are political activists (Soedjatmoko, 2007; Klooster, 1985; Frederick, 1982).

These amateur historians wrote history long before the advent of academic historians who graduated from well-known universities. Their works were not only widely consumed by Indonesians but also played a role in the process of

growing nationalism, especially during the period of the struggle for independence and in the first years after the proclamation of independence in 1945, when the new Indonesia was born.

Sukarno and Muhammad Yamin are two writers who produced narrative texts on Indonesian history during the colonial period. Similar to other writers, their writing is full of metaphors. Sukarno and Muhammad Yamin used metaphors to describe political ideas and concepts, geographical environments (regions), the past, historical actors, and events. Sukarno used many metaphors in his plea entitled *Indonesia Menggugat*, which he delivered during his trial at the Bandung Court. The word *tua*, 'old imperialism,' refers to European imperialism before the Industrial Revolution. We can also observe other metaphors in the following examples.

(23) *Balapan untuk cari daerah jajahan di zaman imperalisme modern.*
'Racing to find colonies in the era of modern imperialism.'

(24) *Bahwasanya matahari bukan terbit karena ayam jantan berkokok.*
'The sun does not rise because the rooster crows.'

(25) *Ayam jantan berkokok karena matahari terbit!*
'The rooster crows because the sun is rising!'

The metaphor in (23) expresses competition between Western nations to gain colonies. The metaphors in (24) and (25) narrates the coming of Indonesian nationalism. These two metaphorical expressions can trigger the heroic spirit. Other exciting metaphors are as follows.

(26) *Drainage ekonomi' atau 'penghisapan kekayaan Indonesia.'*
'Economic drainage' or 'extraction of Indonesia's wealth.'

(27) *Kemerdekaan adalah kunci pintu gerbang surga kebesaran.'*
'Freedom is the key to the gate to heaven of greatness.'

(28) *"Kami adalah kaum Kepala Banteng.'*
'We are the Bull Heads.'

The metaphor in (26) describes colonialist economic exploitation. The metaphor in (27) portrays the meaning of independence for the Indonesian people. The metaphor in (28) figures out revolutionary citizens who want to bring about change quickly. We can also observe the other metaphors in texts with historical nuances in the following examples.

(29) *Nasionalisme nyawanya pembentukan kekuasaan.'*
'Nationalism is the lifeblood of the establishment of power.'

(30) *Indah* (Keadaan orang Indonesia di masa lampau).
'Beautiful (The condition of Indonesian people in the past)

(31) *Gelap* (Keadaan orang Indonesia pada masa kolonial).
'Dark (The condition of Indonesia when colonialism came)

(32) *Hari kemudian yang berseri-seri dan cuaca terang.*
'The next day was radiant and sunny.'

The metaphor in (29) narrated the role of nationalism in the struggle to achieve independence. Sukarno used beautiful metaphors, as in the example (30), to show the condition of the Indonesian people in the past (the period before the arrival of Westerners). Sukarno also used the word *gelap* 'dark' in example (31) to narrate the condition of Indonesia when colonialism and Western imperialism came to power in Indonesia. Then, the metaphor in (32) depicts Indonesia in the future, an Independent Indonesia ruled by its nation. We can also observe the other forms of metaphor in the following examples.

(33) *Dahulu begitu bersinar-sinar dan tinggi kebesarannya.'*
'In the past, it was so shining and so great.'

(34) *Sekarang sudah hampir sebagai bangkai.'*
'Now it's almost a corpse.'

(35) *Negeri-negeri yang bermandikan cahaya matahari.'*
'The lands bathed in sunlight.'

The metaphors in (33) and (34) depict the condition of Indonesian people in the past before being colonized by Westerners and during the colonial period. The metaphor in (35) is used instead of regions or countries located in the equatorial region (including Indonesia) (Sukarno, 1956).

Muhammad Yamin, in his work entitled *Indonesia Tanah Tumpah Darahku*, written in 1928, also narrated much of Indonesian history using metaphors. It is evident when he names Indonesia, narrating the history of the independence, glory and decline of several great kingdoms in Indonesia and the history of the great Indonesian people (heroes). The many metaphors used are also motivated by the presentation of history in literary works (poetry). Some other examples of metaphors are as follows.

(36) *Indonesia Tanah Tumpah Darahku.*
    'Indonesia is my motherland.'

(37) *Membuat terang Nusantara.*
    'Making the archipelago bright.'

(38) *Menerangi kelam benua besar.*
    'Illuminating the darkness of the great continent.'

(39) *Pelita bangsa yang gemerlap cahayanya.'*
    'The shining lamp of the nation.'

(40) *Menerangi gunung, negeri dan rimba.*
    'Illuminating mountains, lands, and jungles.'

(41) *Hilang dan padam di lautan sejarah.*
    'Lost and extinguished in the sea of history.'

(42) *Datanglah zaman gelap dan kelam bagi bangsa Indonesia.*
    'A dark and darker era came for the Indonesian people.'

The example (36) is the title of Yamin's article. The writer quoted this title many times in his article. It reflects the strong nationality. Metaphors in (37) and (38) portray the existence of the Sriwijaya Kingdom. These metaphors show the world the dignity of the Sriwijaya Kingdom. Metaphors in (39) and (40) depict the majesty of Mataram and Majapahit Kingdom. Metaphors in (41) and (42) describe Syailendra Dinasty's decline on the Java island.

The great people of the country, such as Diponegoro, Tuanku Imam Bonjol, Tuanku Umar, Suropati, Trunojoyo, and Sentot Prawirodirjo, are named *bunga* 'flowers.' Flowers that are cold-hearted and patient, radiant like the moon, shine brightly and are always remembered, and flowers that smell fragrant (Yamin, 1951).

In contrast to Soekarno and Muhammad Yamin, several Indonesian academic historians use metaphors when narrating the process of historical research or naming figures. It can be seen from Sartono Kartodirjo's statement as follows:

(43) *Belantara arsip.*
    'Archive wilderness'

(44) *Timbunan arsip.*
    'Archive pile'

(45) *Arsip yang perawan.*
    'Virgin archives'

(46) *Demam arsip.*
    'Archive fever'

Metaphor in (43) refers to the collection of the national archives of the Republic of Indonesia. Metaphor in (44) refers to the collection of the national archives of the Republic of Indonesia) as stated by Mestika Zed. Metaphor (45) refers to the collections of the national archives of the Republic of Indonesia that have not been used by historians or historical researchers (Tanjung, 2021). Metaphor in (46) marks the era in which historians widely sought and used archives to write history (Burton, 2005).

Metaphors also narrate historical heroes or individual figures who made history. Therefore, metaphor also plays a role in giving appreciation to national figures. In this way, the image of heroes and national figures improves. We can observe these types of metaphors in the following examples.

(47) *Ayam Jantan dari timur.*
    'Rooster from the east'

(48) *Singa Podium.*
    'Great orator'

(49) *Ayam betina yang berkokok.*
    'A crowing hen'

The metaphor in (47) was the name of Sultan Hasanuddin, namely a Makasar hero who fought against the Dutch. The metaphor in (48) was the name of Rasuna Said, a female national hero from Minangkabau and the first Indonesian woman imprisoned because Dutch colonialists accused her speech of inciting the people to revolt against the Dutch colonialists. The metaphor in (49) is the name of Rahmah E-Yunusiah, a female figure from Minangkabau, founder of a modern school for women who participated in the struggle to achieve and maintain Indonesian independence.

The writing on modern Indonesian history also uses metaphors to name historians who have played a significant role in developing historical science. It is the appreciation for people who have contributed to this republic. We can observe these types of metaphors in the following examples.

(50) *Nakhoda pertama sejarawan maritim di Asia Tenggara.*
    'The first captain of maritime historians in Southeast Asia.'

(51) *Bintang sejarawan dari Sumatera Barat.*
    'Femous historian from West Sumatera.'

(52) *Bintang sejarawan Indonesia Generasi 80-an.*
    'Femous Indonesian historian of the 80s Generation.'

The metaphor in (50) is A.B. Lapian's title for his actions to develop the Indonesian maritime history (Setyawati, 2001). Metaphors in (51) and

(52) are the titles of the late Mestika Zet (Asnan, 2018). Giving nicknames using metaphors with positive connotations shows how a nation appreciates the achievements and accomplishments of people who have contributed to this country. It will be a historical document of this nation's journey.

Historical reconstruction has used metaphor for a long time. Its use is not just a rhetorical tool but also a reflection of cultural richness, the diversity of forms of historical writing, and differences in understanding the past, present, and future. Although metaphors can make historical narratives more exciting, we need to be careful in their use because excessive use of metaphors, incredibly inadequate or inappropriate, can obscure historical facts or even lead to wrong interpretations.

Metaphor from Archeological Perspective

Archeology is a rapidly developing scientific discipline. In the mid-20th century, modern archaeologists arrived at the reconstruction of cultural processes and the classification of monuments. The discipline of archeology has even inspired the development of other sciences (Woźny, 2021). Reconstruction of cultural processes has covered many artifacts from the past, resulting in the emergence of art archaeology, photo archeology, and archeology of knowledge about various artifacts people can use to make life easier in their time. Metaphorically, we can frame archeology as in the Figure 6.
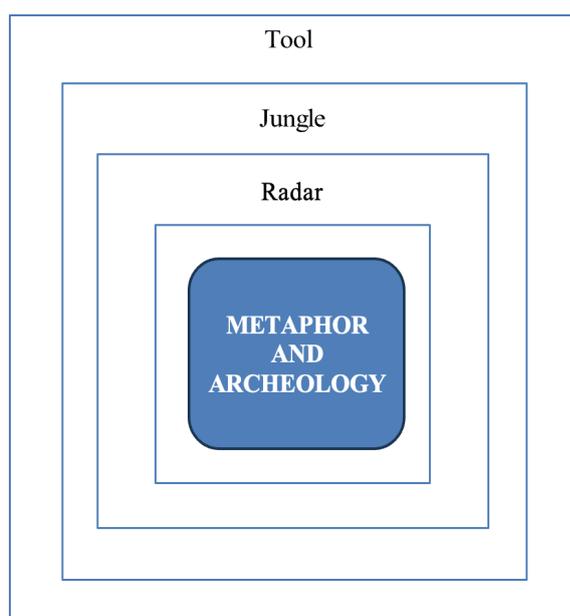

Figure 6: Metaphor and Archeology

In this modern era, as human life becomes increasingly complex, one field of science will come into contact with other fields. Grouping and sorting scientific fields is the only way to facilitate the handling and development of these scientific fields through each scientific field's ontological, epistemological, and axiological aspects. Metaphors are also related to archeology. Metaphorically, archeology can be a radar and a tool to investigate and find artifacts, evidence, and data. We can also treat archeology as a jungle of artifacts, evidence, and data. From these artifact, evidence, and data, we can learn many things related to human life in the past. They help uncover the facts about the way people built their lives in the past.

Archeology is a metaphor for contemporary culture (Woźny, 2021). This statement has a broad meaning. Today's cultural artifacts can be a link between the past and the present. Semantically, artifacts that existed at an era in the past can be related to artifacts that exist today. Therefore, there will be a connection between a time phase from the past and the present through the similarity of the semantic components of the artifact.

Archeological studies find artifacts created by people in the past. Contemplating ideas and thoughts at a time in the past with the tools and knowledge of society led to artificial objects or human findings related to stones, as follows.

(53)   *Kursi Batu.*
        'Stone chair.'

(54)   *Batu Sandaran.*
        'Stone chair.'

Kursi Batu 'the stone chair' in example (53), and *Batu Sandaran* 'the stone backrest' in example (54) are cultural products that existed in prehistoric times (neolithic-megalithic) in which it was to the knowledge and availability of basic materials for creating cultural artifacts, namely stone -large stones as the primary material of their culture (Herwandi, 2010). Megalithic means large stone. One of the functions of stone chairs and stone backrests is to provide a place to sit during deliberations.

Technological advances due to the achievements of human thinking abilities today have given rise to contemporary cultural products. Chairs, made of stone in the past, are now made of wood and other soft materials so that the chairs are comfortable to sit on. However, when a chair was

as hard as a stone, the name stone chair was used again to compare with chairs from the neolithic-megalithic period. In specific contexts, we can observe the following examples.

(55) *Ini kursi batu ya ?*

'Is it a stone chair?

(56) *Rasa-rasa duduk di kursi batu kita ini.*

'As if we sat on a stone chair.'

We can observe the same phenomenon in the shape of *batu sandaran*. Semantically, a *batu sandaran* means being strong, sturdy, and comfortable as a place to lie down. People use the word sandaran, which came from *batu sandaran*, the lexicon of the neolithic-megalithic era, as in the following examples.

(57) *Agama adalah sandaran kita.*

'Religion is our backrest.'

(58) *Agama adalah sandaran kuat bagi kita.*

'Religion is a strong backrest for us.'

(59) *Presiden terpilih adalah sandaran bagi rakyat Indonesia ke depan.*

'The elected president will be the backrest for Indonesia in the future.'

The example in (57) and (58) can be semantically synonymous with *sandaran batu*. The relationship between cultural objects in contemporary culture and artifacts in the past based on identical semantic components is called archeology as a metaphor for contemporary culture. Therefore, we can have the new discipline named archeo-semantics of the relationship between contemporary cultural objects and past artifacts having identical semantic components.

In connection with beliefs in the past since prehistoric times, there are many metaphorical expressions related to the beliefs of human beings. We can observe one of the following examples.

(60) *Bekal Kubur.*

'Grave goods.'

Bekal kubur 'grave goods' are cultural materials people use to accompany corpses during burial. This tradition came from believing the dead should be equipped with grave goods. Therefore, people equipped the dead with the goods like humans living on earth. Belief in the continuity of life in the afterlife requires that people who have died still be provided in their graves with things that can be used for survival (James, 1957). This tradition of grave goods has begun since prehistoric times.

Archeologists found an exciting finding of grave goods at the Gilimanuk Bali site, which came from prehistoric times (Kifli, 2000). The objects used as grave goods include bracelets for legs, hands, and ears, ceremonial axes/*tajak*, spiral chains, vines, and necklace eyes. Some of these objects were available in sarcophagi stored in pots (Soejono, 2008).

Besides Bali, grave goods are also found in Sumba (Soejono, 2008), especially among the Maramba strata of society. Grave goods given by family and particular acquaintances from the leadership group include woven clothes, weapons (swords, spears), earrings), gongs, and gold jewelry. Everything in the grave is considered grave goods for the spirit to live "beyond nature" (Adams, 1969).

The phenomenon of grave goods still exists in the society today. Semantically and historically, grave goods are objects. However, nowadays, grave goods can take the form of prayers offered to God so that the soul of the deceased will be comfortable in the grave. Therefore, at this time, we often listen to the following expressions in Islamic society to advise and warn others who have done bad things.

(61) *Beribadahlah kamu untuk bekal kubur nanti* !

'Do the worship to help you in the afterlife.'

The example in (61) is interesting to look at more in-depth. In the past, as explained above, grave goods were in the form of objects such as bracelets (legs, hands, ears), ceremonial axes/*tajak*, spiral chains, vines, and necklace eyes. Nowadays, grave goods are transformed into good deeds in the form of worship for happiness in the afterlife. The concept of grave goods in the past and the present are different.

In archeology, metaphors often manifest in various forms, from linguistic expressions to conceptual frameworks. Linguistically, archeologists employ metaphors to describe archeological phenomena, such as likening a site to a window into the past or artifacts to keys unlocking ancient secrets. Conceptually, metaphors function as cognitive tools, aiding archeologists in conceptualizing and explaining abstract or intangible aspects of the archeological records.

Metaphor from the Perspective of Culture

Culture is an essential aspect of human life. Human culture is what differentiates them from

other creatures on earth. Experts have formulated the meaning of culture. Culture is the result of human creativities and initiatives in the form of tangible and intangible cultural heritage, which originates from a simple or complex idea and concept that human beings can use for their survival (see Koentjaraningrat, 2004; Geertz, 1999). The formulation of culture, which concerns various aspects of human life, was even started long ago by Edward Burnett Tylor, an anthropologist, through his writings *Primitive culture* in 1871. This writing is even widely referred to today.

Clyde Kluckhohn, an anthropologist in his writing *Universal Categories of Culture* in 1953, proposed seven universal elements of culture such as religious systems and religious ceremony, social systems and organization, knowledge systems, language, art, livelihood system, equipment, and technology system (see Koentjaraningrat, 2004). We can find these seven essential universal elements in every human culture. However, the descriptions and details of each in practice may vary and show their uniqueness. Through this complexity of their culture, humans build their lives.

An essential element in human culture is metaphor. Metaphors about culture have two leading roles. First, metaphor is the other way to portray culture. Second, people do their cultural practices and activities using metaphors. We can see the portrait of culture through metaphor in the Figure 7.
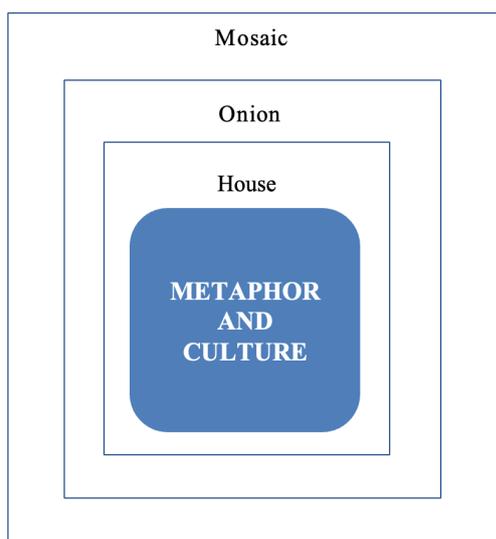

Figure 7: Metaphor and Culture

In Figure 7, based on conceptual metaphor theory, culture is the target domain, while house, onion, and mosaic are the source domains. Culture

is like a house for a family. A house is a place where all activities begin. Physically, the house consists of spaces such as a bedroom, living room, sitting room, kitchen, toilet, garden, and bathroom. Each room has its function. A comfortable house has entertainment, equipment, and other facilities appropriate for each individual's needs. The house must be maintained and cared for to remain beautiful and neat. The house must be environmentally friendly. It is also possible for the house owner to renovate the house and adapt it to the situation and environment. A happy family emerges from a well-organized house physically, socially, and culturally.

Like a house, culture contains layers with all their respective equipment and functions, such as belief systems, sociocultural and organizational systems, knowledge, art, language, livelihood, equipment, and technological systems. These cultural layers must be arranged in such a way and maintained well for strengthening and surviving the future of that culture, just like arranging and maintaining a house. The house and culture are assets, too. Like a house, culture is very diverse both within an ethnic group and across ethnic groups. Diversity must be accepted and appreciated to create harmony in the diversity of life.

Culture is like an onion. Onion is a widely cultivated herbaceous plant in tropical countries like Indonesia and other Southeast Asian countries. Onion is also known as *tanaman umbi lapis*, 'tuber plant.' Onion is a layered bulb because the bulbs consist of a pile of leaf bases arranged neatly and in layers. Culture is like the layers of an onion (Geert Hofstede in Roll, 2022). The seven universal elements of culture, as proposed by Clyde Kluckhohn (Koentjaraningrat, 2004), can be metaphorized as layers of an onion. The other example of culture as an onion is language. Language is one element of culture that has a dual role.

On the one hand, language is an element of culture. On the other hand, language is a tool for building, developing, and symbolizing culture (Kramsch, 1998). Language as a tool for carrying out culture is arranged in layers from the smallest elements to the largest ones, such as phonemes, morphemes, words, phrases, clauses, sentences, and combinations of sentences to form paragraphs.

Culture is a mosaic. A mosaic is a surface decoration made by inlaying small pieces of various colored materials to form pictures or patterns

https://www.merriam-webster.com/dictionary/mosaic#). We can portray the heterogeneity of cultural groups within a nation as a mosaic (Roll, 2022). For example, the diversity of culture in Indonesia are mosaic with all its uniqueness and complexity. Indonesia has an area of approximately 1.9 million square miles, 17,508 islands, 770 ethnic groups, and 726 languages (Oktavianus, 2018). On one hand, such a large area with so many ethnic groups and languages is a valuable asset that could be well-managed. On the other hand, if we cannot manage the cultural diversity of this nation, this mosaic will break and be separated from one another. Therefore, the ideology of *Pancasila*, the concept of *Bhinneka Tunggal Ika*, and *Negara Kesatuan Republik Indonesia* (NKRI) become the path for the unity of Indonesia as a nation and culture at this time and in the future.

Furthermore, cultural practices of various kinds usually use metaphors. Metaphors build the knowledge systems of ethnic groups in Indonesia and even the world. Likewise, the belief system of each tribe in Indonesia also contains various forms of metaphor. Metaphors also deliver moral teachings through advice, warning, and prohibition. It applies to all ethnic groups in Indonesia and even in the world. Metaphors also deliver work ethic, spirit, and a good paradigm of thinking of human beings (Oktavianus et al., 2023).

The meanings of metaphors are culture-based, society-based, and context-based (Zibin, 2024). For the Minangkabau ethnic, West Sumatra, metaphors of animalization using dog, pig, buffalo, cow, cat, snake, and crocodile as target domain are generally rude and taboo. If someone addressed metaphors of animals to someone else, the person may have done something bad. Metaphors of animals with a harmful semantic component are unacceptable in Minangkabau society for at least two reasons. First, the majority of Minangkabau people adhere to Islam. They have restrictions on certain animals that are considered unclean, and they must not eat them. Second, culture teaches humans to do good things and avoid animal behavior.

Metaphors color every ethnic culture in the world. Metaphors reflect the uniqueness and specificity of the culture possessed by each ethnic group. The sources for forming metaphors differ from place to place. Besides, every ethnic group has a different sociocultural environment, experiences, habits, and customs. Therefore, culturally, the forms of metaphor can be different, but the meaning and value can be universal.

III. CONCLUSION

In conclusion, this exploration underscores the significance of metaphor as a unifying force in interdisciplinary endeavors. Metaphor transcends the limitation of disciplinary boundaries, offering a language through which scholars from different fields can communicate, collaborate, and innovate. By employing the structures and mechanisms of metaphor, this article highlights its capacity to bridge various worlds of knowledge, offering a more prosperous and broader understanding of complex phenomena. Using metaphor as an essential tool for interdisciplinary interaction can advance research, foster interdisciplinary collaboration, and address urgent global issues in the future. Metaphor plays a crucial role in the dynamic field of transdisciplinary study and communication. Understanding and using metaphor's power can open doors to fresh perspectives, ground-breaking discoveries, and innovative ideas as academics continue to negotiate the challenges of interdisciplinary research. By promoting a culture that values metaphorical thinking and fosters cross-disciplinary conversation, academia has the potential to expand knowledge and innovation, leading to a more harmonious and interconnected society. We can observe the integration of metaphor into linguistics, literature, history, archeology, and culture in the following diagram.
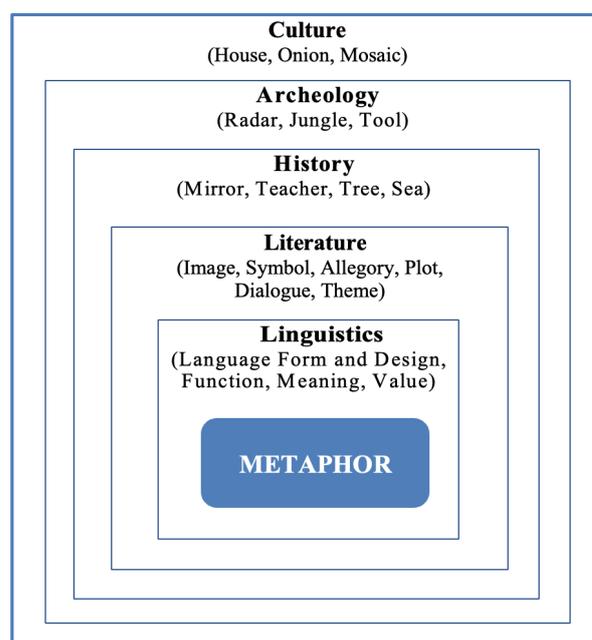

Culture
(House, Onion, Mosaic)

Archeology
(Radar, Jungle, Tool)

History
(Mirror, Teacher, Tree, Sea)

Literature
(Image, Symbol, Allegory, Plot, Dialogue, Theme)

Linguistics
(Language Form and Design, Function, Meaning, Value)

METAPHOR

Figure 8: Metaphor in Interdisciplinary Context

Metaphors have strategically advanced human civilization in linguistics, literature, history, archeology, and culture. The fundamental idea of metaphor is in linguistics and culture, where it manifests itself in mono-modality metaphors that combine linguistic and nonlinguistic signals and multimodality metaphors that include both linguistic and nonlinguistic indicators. Metaphors are used in literary studies to enhance a piece of writing's beauty. History uses metaphors to capture the essence of a nation at a particular period in its history, as evidenced by the historical metaphors used to characterize the Indonesian nation both before and after independence. Archeology uses metaphor to link past treasures with contemporary cultural creations. Generally, a nation's symbolic, literary, historical, and archeological traditions reflect its culture.

The conceptual study of metaphors has broad implications for language, literature, history, archeology, and culture, enriching the reader's understanding, interpretation, and communication in each field and encouraging cross-disciplinary collaboration to understand the complexities of humanity and society. Future research may explore how the writers use metaphorical language in classical literary texts and historical artifacts of different cultures and what influences it causes on our understanding of cultural identity and intercultural communication.

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