



Cognitive Discourse Analysis of Metaphor in Dhain's 2020 Drama "Flower and Knife"

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Abstract : This paper presents a critical analysis of "FLOWER AND KNIFE" by Ahmed Yasir Dhain. It was written in 2020. The play represents two couple of notions "love and hate" "flower and knife". Those notions are represented by the number of characters who reflect our views about life. The writer has shown contrastively those notions, which would be in contrastive till unknown time. The study is based on cognitive metaphor analysis, especially the conceptual metaphor. Since the analysis of conceptual metaphor has an important role in discovering the attended messages and the real meaning of the dramatic text through the mapping between the source domain and the target domain. It is also important to discover the ability of the writer to add some new concepts and change the existing ones. The study follows Kövecses' 2002 Conceptual Metaphor Model. It deals with the three types of cognitive metaphor, they are structural, orientational, and ontological. The study is qualitative, it attends to describe and analyze the data critically. It shows how different discourse structures can be critically analyzed by cognitive perceptions. The study aims to analyze the conceptual metaphor as a critical tool. It tries to discover the language's role in constructing concepts through using dramatic devices, especially conceptual metaphors. It aims to criticize the concepts of love, hate, flower, and knife and how they can influence our thoughts and construct new ones. It also aims to find out the connection between conceptual metaphor and critical discourse analysis. Based on the paper literature review and the result of data analysis, the study finds that the play is full of conceptual metaphor expressions which attend to a conceptual change. It shows that the conflict between love and hate is a conflict between man and woman in society. Women can be flowers and knives at the same time. The paper shows that the writer has used all the three types of conceptual metaphor in order to support the love purity which can destroy all hates. He wants to tell us that love can be a source of life.

Keywords : Flower, Knife, Cognitive, Metaphor.

INTRODUCTION

A metaphor (from the Greek meter, which means "transfer") is a device of speech in which a word or expression is employed to express something that it does not literally represent. The creation and understanding of metaphorical language are governed by metaphorical interactions that organize our mental representations of complicated concepts, according to Lakoff, 1993 and many other scholars. Consider the concept of love, for example, our perception of this notion, according to Lakoff (1993), is driven by "conceptual" metaphors that assimilate the target concept "love" into actual source concepts like "containers" and "journeys." (109-10). Metaphor, on the other hand, is not a language entity, but rather a way of intellectual representation (Lakoff, 1993). The way language is structured or practiced is related to social cognition, different processes of understanding, interpreting are involved our cognition in interaction and communication. Hence between the micro- and macro-levels of society, discourse and actions, and the person and the community, social cognition serves as a mediator (Van Dijk, 1998). In accordance with the above, the current paper will shed a light on the conceptual metaphors which are structured by someone's cognition. It will show the relationship between certain conceptual metaphors which comes with the notions of love and hate. It also will show the importance of construction certain conceptual metaphors which cause conceptual change in preference of others.

Research Question: How can cognitive metaphor analysis, especially conceptual metaphor, be used as a critical tool to analyze the notions of love, hate, flower, and knife and how they construct concepts and influence thoughts in Dhain's play "Flower and Knife"?.
Problem Solving Plan/Approach: 1) Use Kövecses' 2002 conceptual metaphor model to analyze the metaphors in the play. 2) Identify and analyze structural, orientational, and ontological conceptual metaphors. 3) Critically analyze how these metaphors construct concepts around love, hate, flower, knife. 4) Show how metaphor influences thoughts and aims to convince readers of the writer's perspectives. Research Objectives: 1) Analyze conceptual metaphors in play using cognitive metaphor theory. 2) Discover and criticize concepts of love, hate, flower, knife constructed through metaphor. 3) Find connection between conceptual metaphor and critical discourse analysis. 4) Show how metaphors aim to convince readers of love's purity and its power over hate. 5) Reveal metaphor's role in constructing concepts and influencing thoughts.

Critical Discourse Analysis. Critical Discourse Analysis is a text-analytical tradition that investigates how language is being used to encode and implement ideas that lead to

misuse of authority, hegemony, and injustice. Critical discourse analysis studies interest in the way language is structured and conditioned by society (Hart, 2014). Most of Critical Discourse Studies approaches look at how discourse and society interact, the cognitive aspect of discourse has represented by Van Dijk's approach. He builds his socio cognitive approach triangle on three heads; the Discourse–Cognition–Society. A socio-cognitive approach suggests that these interactions are cognitively mediated. Discourse structures and social structures are of distinct kinds, and the only way to connect them is through language users' cognitive models of themselves as individuals and social participants (Van dijk, 2009).

Social cognition is social because it is held and contemplated by members of the group, monitoring social action and interaction, and underpins the social and cultural organization of society as a whole, even if it is embodied in the minds of individuals (Van Dijk, 1998). By means of social cognition we can link dominance and discourse which describe how dominant text and talk are created, as well as how they are understood and influenced (Van Dijk, 1998). However, the normal relationship between society and discourse is socio-cognitive because language users as social actors mentally represent and connect both micro and macro levels (Tannen, Hamilton, and Schiffrin, 2015). A socio cognitive approach demonstrates that many frameworks of speech can only be characterized in terms of various cognitive conceptions, particularly those of facts, attitudes, or participants' knowledge, in addition to elucidating the essential significance of cognitive models (Flowerdew, J., & Richardson, 2018).

Language and Discourse. Language is a tool for communicating, offering, and persuading arguments, such as ideological political arguments. Language reveals the way we think. It is not separate from our beliefs (Beard, 2000). Language appears in the form of discourses which characterized the ways of talking and understanding of certain ideas, attitudes, and thoughts (Andresen & Carter, 2016). Discourse is use of language in speech and writing, is viewed by Critical Discourse Analysis as a sort of "social practice." Discourse as social practice involves a dialectical link between a discursive event and the situation, institution, and social structure that structure it, the discursive event influences them, but they shape it as well (Fairclough, 2013). In addition, Van Dijk 1997 cited in Tenorio, (2013) states that discourse must be understood on the basis of the interlocutors' production, reception, and comprehension processes.

Salma (2018) mentions that the meaning of discourse is a conceptualization of generality in conversation within the communication contexts. Critical discourse analysis

is largely concerned with the context of language, and its achievements can be quantified using a language studies measuring rod. In spoken writings such as dialogues, language can be used to communicate speakers' opinions, viewpoints, and thoughts. If we examine the underlying meaning of the words in written or oral messages, we can deduce what they signify (Mogashoa, 2014).

The Connection of Critical Discourse Analysis to Cognitive Linguistics. Both Critical Discourse Analysis and Cognitive Linguistics are not single theories. Rather, they appear as a prototype within linguistics. Cognitive linguistics can be applied in critical discourse analysis by means of critical metaphor. This can be done through the description of the text and discourse rather than on interpretation of discourse practice (Hart, 2010). According to Van Dijk, (1990). The meaning of discourse is cognitive in that it doesn't include merely observable linguistic or nonverbal elements, interpersonal interactions, and language activities, but also the mental representation and techniques used during the creation or interpretation of conversation of discourse (Hart, 2018). Most of contemporary critical discourse analysis studies within cognitive linguistics has recognized that the fundamental relation between language and society is necessarily mediated by cognition (Hart, 2018). Moreover, lacking the discourse cognitive part, the analyst is doomed to provide a basic description of speech, incapable of adequately explaining how individuals consider and perceive, or how ideologies, perceptions, or attitudes develop and spread (Muntigl, 2010).

Conceptual Metaphor Theory. Speakers' cognition is something they express in their talk and interaction (Heritage, 2005) Everyday communication can be defined as a setting in which meaning negotiation is an important aspect of social interaction of people who employ all of the signification pathways available to them. It is also the location where cognition emerges not only as encapsulated in a restricted sense, but also as dialectical, dispersed, and powerfully contextually located (Hampe, 2017). Critical connection with metaphor has shown its appearing not in hate or stigmatizing speech but it appears in public texts and discourse of all kinds. Metaphor is no longer a temporal term in the meaning theory, rather it considers as an essential device for understanding of our social and physical internal world. This can be done by charting conceptual constructions from our concrete familiar experiences "source domain" into abstract "target domain" (Musolff, 2012). Cultures, according to Lakoff and Johnson, are defined by shared cognitions, conventions, and beliefs. They use the conceptual metaphors of 'our cultural' and 'our community' often (Leezenberg, 2009). There is a set of connections between Metaphor is found in everyday discourse, it is found in our thought and

action. Our conceptual system is naturally metaphorical (Lakoff & Johnson, 1980). According to Raymond (2014a) "Metaphor need not be stored in minds as passively listed entities in memory for metaphor to really be seen as conceptual... Examining real-life discourse offers significant insights into the dynamics of metaphor in social life that may also lead to a more social, discursive view of metaphor, one that still sees metaphor as part of thought, but as socially emergent cognition, not just as private concepts buried inside people's heads." Though metaphor is cognitive in the sense that it is a matter of thought ; includes our thought of life, love, death, emotion, happiness, language, people,... it includes both positive metaphor about happy experiences in life and negative or sad metaphor (Johnson, 2005).

Conceptual metaphor locates at the supra-individual level where the degree to which metaphorical statements have been decontextualized, as well as the supposed metaphorical conceptual frameworks that are founded on them. in this level there are mappings between the source and target domains. Large systems are formed by the conceptual metaphors included in a language. The "great chain metaphor," which describes "objects," and the "event structure metaphor," which describes "connections," have been recognized as two huge metaphor systems (Kövecses, 2011). There is a set of connections between of the elements and the relation of source domain into the elements and relations of target domain. For example, *Anger is Fire* the mapping from *fire* domain brings a particular concept of *anger* relates to *the fire* (Kövecses, 2017). The metaphor is a question of intellect and reason, not just of language. Language is an afterthought. The mapping is fundamental in that it allows for the usage of source domain language and inference patterns to be used to represent target domain concepts (Lakoff, 1993). Figure 1 shows those domains and their mapping.

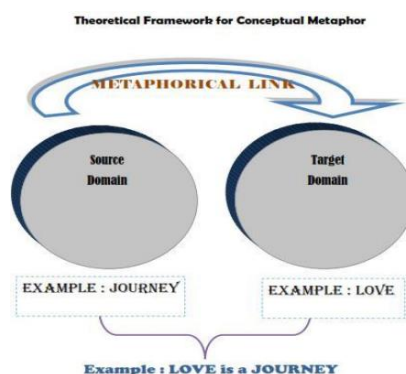


Figure 1. Shows Those conceptual domains in the conceptual metaphor

A brief an Introduction of the Author. Ahmed Yasir Dhai is Iraqi poet. He was born on March 28, 1981, in the south of Iraq. He spent his childhood and his early life in Thi-Qar- Al

Nasiriya. Since he was a child, he has been fascinated by English literature. He was influenced by Shakespeare, Yeats, and Keats. The majority of his publications deal with Iraq's post-premier social and political transformations. Love, nature, suffering, pain, religion, and politics were all depicted in his poems (Yasir, 2020a).

According to him literature can be seen through drama which stands and speaks in front of us (Yasir, 2020b) His plays are full of imagination and thought. They are characterized his views of love and life. Metaphor is the main poetic device which is employed in many of his poems and plays. His characters, as in “The Melody”, “The White Bird”, and “The Candle”, are gentle and most of them are real or metaphorical lovers. In 2004, he received his B.A. in English literature from Thi-Qar University. He earned his M.A. in 2011 after finishing his studies at Baba Saheb Ambedkar Marathwada University in India. He works a lecturer in the English department at Thi-qar university- college of education for more than six years. After that, he completed his study to get doctorate degree of English literature from Al Khartoum university in 2020 (Yasir, 2022).

A brief an introduction to Yasir’s “Knife and Flower” Play. The play “Flower and Knife” by Ahmed Yasir was written in 2020. It represents the most contrastive notions in life, *love* and *hate*, good and evil, as below: “Love could be for life, wife, family and friend. Hate could be for life, wife, family and friend.” He shows those notions through the society views, opinions, and beliefs. He depicts those notions by number of characters include: the male characters; Mozart, Monalisa, Astrophil, and Florio and the female characters; Monica, Diana, and their friends. They are friends at the college. The play takes place at a gallery somewhere at college on Wednesday morning. They represent their ideas about love differently. They used different metaphorical expressions. It reveals their inner power and thought. The characters talked about love and life metaphorically. Though the study aims to analyze those metaphorical expressions and to show out the cognitive effects of those expressions.

RESEARCH METHODS

The cognitive function of metaphor can be shown through Kövecses’ (2002) model of conceptual metaphor. He classifies metaphor cognitively, into three types: structural, ontological, and orientational. Research Approach: this study utilize a qualitative methodology to allow for an in-depth exploratory analysis of conceptual metaphors embedded within the dramatic text. Research Objective and Focus: The study aims to critically analyze metaphors in Dhain’s play using cognitive metaphor theory. The analysis specifically focuses

on how metaphors construct concepts and influence thoughts related to key notions of love, hate, flower, and knife. Data Source and Sampling: The full play script serves as the sole data source. Metaphor examples are sampled from character dialogue where conceptual mappings occur between source and target domains. Data Collection: During close reading of the literary text, we identified and compiled metaphor expressions into a database for coding and further examination. Analysis Technique: Kovecses' model of metaphor classification guides the analysis approach. Metaphors sampled from the script are analyzed to determine underlying conceptual structures and coded as structural, ontological or orientational based on the theoretical framework. Patterns in metaphor use are critically examined in relation to the research objectives.

Structural Conceptual Metaphor. In this type the mapping between the source domain and the target domain is structural. The source domain offers a basic structure of the target domain. For example the idea of *time* can be structured either as a motion or as a space. That is our understanding of *time* relates to elements like *Physical objects, their locations, and their motion*. However this understanding is built on a previous condition which is the current moment time is at the same position as a canonical observer, The following mappings result from the basic elements and the background condition: "Times are things. The passing of time is motion. Future times are in front of the observer; past times are behind the observer" This set of mappings clearly structures our understanding of time. *Time is motion*. In English, there are two unique situations of conceptual metaphor: time passing is the motion of an item, and time passing is the motion of an observer across a landscape (Kövecses, 2002).

Oriental Conceptual Metaphor. Oriental metaphors give target concepts even less conceptual structure than ontological metaphors. Instead, their cognitive duty is to make a group of target concepts in our conceptual system cohesive. Cognitively, it has derived from the fact that most metaphors that serve this function have longitudinal orientations, such as up-down, center-periphery, etc. Relating to this function, it is called instead as "coherence metaphor", where the target notions are frequently conceptualized in the same way. All of the notions below, for example, have a "upward" direction, whereas their "opposites" have a "downward" direction: "more is up; less is down: Speak *up*, please. Keep your voice *down*, please. healthy is up; sick is down: Lazarus *rose* from the dead. He *fell* ill. conscious is up; unconscious is down: Wake *up*. He *sank* into a coma". Positive evaluations are more likely to be associated with upward orientation, while negative evaluations are more

likely to be associated with downward orientation. However, the up-down spatial orientation is not the only factor in determining whether something is good or negative (Kovecses, 2002).

Ontological Conceptual Metaphor. Ontological metaphors do not provide as much cognitive structuring for target concepts as structural metaphors do. Rather, they provide general categories of abstract target notions ontological status. It means that we perceive our understandings in terms of substances, objects, and container regardless the meaning of each type of those. Because our understanding of those terms is limited at general level, so We can't learn much about target domains using these overly broad categories. As previously stated, structural metaphors serve to give an extensive structure for abstract concepts. Ontological metaphors, in general, allow us to discern more clearly defined structure when there is little or none (Kovecses, 2002).

Source Domains Target Domains. “physical object \Rightarrow nonphysical or abstract entities (e.g., the mind) events (e.g., going to the race), actions (e.g., giving someone a call) substance \Rightarrow activities (e.g., a lot of running in the game) container \Rightarrow undelineated physical objects (e.g., a clearing in the forest) \Rightarrow physical and nonphysical surfaces (e.g., land areas, the visual field) \Rightarrow states (e.g., in love)”. These analogies can be used for more particular jobs like; a reference to, quantify, or define certain components of an event that have been clarified. For instance, if we think about fear as an object, we might think of it as "our ownership." As a result, we might speak to dread as "my fear" or "your fear" in language terms (Kovecses, 2002). Personification can be thought of as an ontological metaphor. Nonhuman beings are given human attributes through personification. Personification is popular in literature, but it also occurs frequently in ordinary speech, as shown in the instances below: Cancer finally *caught up* with him. The computer *went dead* on me.

RESULTS AND DISCUSSIONS

The play contains more than thirteen conceptual metaphors that are used cognitively by the play characters. They are about the main two ideas (love and life) in the play. Concerning Kovecses’s model of conceptual metaphor kinds, they are analyzed as below.

Structural Conceptual Metaphor Analysis. The writer has constructed the two domains; target and source to represent his ideas completely. He refers to *love* as a thing which has a cycle. “*love has a cycle*” it can renew and change as any other thing in life. The writer structured the source domain “love” in the concepts like life, animate things such as plants. He raises our thinking to the concept of love to be alive, endless, multiple, rather than

merely limited idea that can be die and finish. At the same time, the writer using of such a conceptual metaphor might refers to a specific kind of love, the love which can't die. Readers can understand such a kind through the play, they can notice that the writer is talking about an ideal love regardless of other kinds. *"flower and knife are two spirits"*. Both the source and target domain have the same structure concerning the way of behavior. Flower and knife are very different. They can't combine to represent one idea. Two spirits, they come to be as ghosts, He used the word "spirit" instead of soul, to identify the function of their working which is untouched but possessed. They have the ability to vanish, live and never die. *"she is like the sun"*. The writer used this conceptual metaphor in a way that structured our thought completely around the target domain "the sun". The sun shines at the morning and despairs at the night. His beloved is the same. She might leave him but she comebacks again. The metaphorical cognition of this expression pay our attention to think of women's super position. Woman in Yasir's play is the sun, queen, flower, the rival of the beams of the sun.

Orientational Conceptual Metaphor. There are four sentences include orientational metaphor. The writer puts his ideas directly and make them coherence. He orientates the expression as highly on the one hand and lower, on the other hand. *"love bears and hopes all things"*. Love is the concept which leads all things the conceptual metaphor of love has raised love state to be the representation of all beautiful things. *"the better of these two spirits is a man while the worse spirit is a woman"*. The writer make a comparison between man and woman or between flower and knife. Although he sometimes refers to the woman as a flower but in this expression he compares between them. "better and worse" are comparative adjectives. The writer returns again to his two spirits, he identifies which is worse and which is better? *"my love for you is kind today, and it would be kind tomorrow also"*. The orientation of the conceptual metaphor in this expression has shown the reality of love. the writer's love will be kind forever, whether today or tomorrow. His love is never deceived or worthless. *"the perfection of love which is unshaken by storms will continue till the very end of this world"*. The writer provides another aspect of his love. It is unshaken along all times. The writer identify his love again. It is like a big tree which never shaken by a storm. It will continue in this way till the end of this world.

Ontological Conceptual Metaphor. *"love and hate still are in fight"*. The source domain "love and hate" is physical combine ontologically to nonphysical entity "fight". The writer portrays both love and hate as persons giving them nonphysical entity like fight. Those

two notions have remained in fight although the purity of love which can't destroy. Love according to the writer has nothing to do with hate. *Love* has perfection, kind, unshaken, and continuity in contrast to *hate*. "*love is patient, kind, isn't jealous*". Substance source domain and target domain of physical activities. The writer here personified his love. He gives it personal characteristics, patient, kind, and isn't jealous. He arrives at higher description of his rare kind of love. He reached the top and touched the dead things to get up again and see his love. "*a queen of my heart*", "*you are a lord of my love*". A container source domain and the target domain is *undelineated physical objects*" *love*". The writer shows the heroes of his love kingdom, he declares his heart queen and his love lord.

CONCLUSION

Based on the theoretical background and the critical conceptual analysis of the play, the study arrives at the following conclusions: 1) Conceptual metaphor has a clear connection with critical discourse, since both of them mediated the social cognition which never study out of social interaction. 2) It shows the writer's ability to use all types of conceptual metaphors which aims to influence the readers views in order to achieve his own goals and objectives. 3) The study is succeed to show the eminent role of all types of conceptual cognitive metaphor in describing and analyzing the concepts of *love and hate*. 4) It shows women superiority over the men's heart. Their role is dominant that can change the way of life "*queen of my heart*", "*lord of my love*". 5) The analysis critically shows the conflict between love and hate is a conflict between man and woman in society. 6) Using the three types of (structural, orientational, ontological) conceptual metaphor has proved the writer's aim to convince the readers of love purity which can destroy all hates. He wants to tell them that love can be a source of life.

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