FACULTY OF COMMERCE, HUMAN SCIENCES, AND EDUCATION

DEPARTMENT OF HUMAN SCIENCES, EDUCATION, AND LANGUAGES

A COGNITIVE STYLISTICS STUDY OF NDINAELAO MOSES' *MASKED WARRIOR* AND MALAKIA

HAIMBANGU'S *COMPLICATED*

BY

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 Prof. Haileleul Zeleke Woldemariam (Supervisor)

DEDICATION

This thesis is dedicated to my mother, Meme Victoria Heita, and my little brother Gabriel Tangi Kambwale for their unconditional love and support throughout my Master of English and Applied Linguistics programme. I also dedicate this thesis to myself, for not giving up even when chances of giving up were there, for the determination and purpose. This is for you Elizabeth!

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ABSTRACT

The purpose of this study was to examine two Namibian authored texts titled *Masked warrior* by Ndinaelao Moses (2019) and *Complicated* by Malakia Haimbangu (2021) through cognitive stylistics. The study evaluated the language used to present anger in the novels. Lexical expressions of anger, figurative expressions, and features of discourse were also evaluated. The study applied the textual world theory as a theoretical framework for understanding and analysing the texts. A qualitative approach was used for data collection and analysis. The study findings revealed that anger has been used to manipulate and keep the readers interested in continuing to read the texts. It was further revealed that texts use dysphemism, euphemisms, repetition, personal pronouns, and other forms of derogatory language contributed to the building of the lexical expressions produced by the main characters. The study revealed that figurative expressions of language enhance anger statements to make them more provocative. Furthermore, the study revealed that anger discourse can be used to demonstrate arrogance, defensive actions, or remorseful attitude. The authors of both texts used various discursive techniques to propel the themes, linguistic elements, and characters as a way of producing texts that are relevant and more enjoyable to read. The study concluded that incorporating anger in writing texts engages readers as it relates to real-life situations. This was achieved through the roughening of characters. It was concluded that figurative expressions convey and simplify complicated messages that are difficult to understand. The study concluded that discourse plays a role in the construction of anger texts. The study recommends the use of other forms of language and grammatical expressions that align with Text World Theory, which emphasises the importance of creating a coherent and immersive fictional world through the use of linguistic and cognitive techniques. By using various linguistic expressions, authors can construct a text world that engages the reader's imagination and creates a vivid and memorable reading experience. In particular, the use of lexical expressions of anger can serve as a powerful tool for creating a narrative that entertains and captivates readers, while also conveying important social and moral messages.

Keywords: Cognitive stylistics, anger discourse, figurative expressions, lexical expressions.

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CHAPTER ONE

INTRODUCTION AND BACKGROUND OF THE STUDY

1.1 Introduction

This chapter presents the background of the study, a statement of the problem, research objectives, significance of the study, delimitation of the research, limitation of the research, and the definitions of the key terms. They are presented sequentially in the following section.

1.2 Background of the study

A novel is a kind of literary genre besides plays and poems. It is created by the human mind and soul, just like the others. It shows all aspects of human life, including interpersonal and intrapersonal relationships. A novel is a portrayal of real life, manners, and the period in which it was written (Reeve, 1785). The author never stops considering their personal background in the creative process of writing a novel as the most crucial component. As a result, writing a novel is one way for a person to share their life's story, whether it be one of love, hate, anger, grief, loneliness, or companionship, to name a few emotions.

Novels and other literary works are particularly engaging to read as they fulfill readers' intense hunger for the next chapter. Readers' emotions can be heightened and tension created by its elements, such as the plot's mounting actions. Occasionally, the author uses emotional expressions such as anger, hatred, grief, and so forth to characterise the personalities of the novel's characters.

Typically, words have more value than actions. Thus, writers of literary works have the linguistic competence to pique readers' curiosity and arouse their emotions. Readers of fiction may experience several emotions when reading it, including astonishment, delight, sadness, and anger. For instance, Shakespeare's *Romeo and Juliet* may leave readers feeling miserable and depressed over the couple's outcome. Readers may accidentally cry or laugh out loud while reading any type of literary work as a result.

Additionally, Myers (2011) asserts that "Our inner attitudes affect our behavior" (p. 8), demonstrating how the attitudes and feelings of the characters would influence their actions and words. In order to raise readers' awareness of the various emotional expressions and help them better grasp the novel, the researcher seeks to study the emotions of anger in Ndinaelao Moses' *Masked warrior* and Malakia Haimbangu's *Complicated.*

Emotions and literature have a close relationship. When reading any form of literary work, the reader cannot avoid it but become emerged. Furthermore, emotions are crucial whether they occur before, during, or after reading fiction (Mar, Oatley, Djikic, & Mullin, 2011). According to Mar et al. (2011), "emotions are important to the experience of fiction; one wants to be moved when reading a novel, short story, or poetry" (p. 822).

Furthermore, people anticipate feeling emotions when they read fiction (Johnson-Liard & Oatley, 2008). Additionally, "movies, plays, and novels can all arouse real feelings regarding fictitious occurrences" (Johnson-Liard & Oatley, 2008, p. 102). Moreover, readers can infer a character's emotions from their actions and thoughts, which is another way for characters to express their feelings. According to Ortony et al. (1990), writers should avoid explicitly stating any feelings that a character is feeling if readers can deduce that they are experiencing that emotion. Lombardo (2014) states that:

> Literature and emotion clearly go together. What else does a book, poem, or play do except express, suggest, or depict what goes through the minds of the many characters and how their actions and feelings develop over the course of the story? Literature reveals certain psychological truths about people. (pp. 1-2)

To put it another way, literature is the mirror of life, reflecting people's realities, aspirations, attitudes, and so forth. It does not just come down to words and fantasies. It ought to be connected to human life somehow.

Oatley (1999) asserts that when audiences are personally involved in certain types of narratives, they are better able to comprehend the social life issues being shown in those narratives. Oatley (1999) further explains, "emotions are vital in fiction because they arise at the vicissitudes of life brought on by actions with unforeseeable outcomes because they can monopolise attention" (p. 111).

Humans are social creatures who are sensitive to the social interactions around them in terms of their sentiments and emotions. Humans, according to Jay (2018) in Zulaeni (2013), are emotional and aggressive in the same way as animals are. These characteristics are so powerful that they must be directed in many ways, one of which is through utterance. Humans, of course, utilise language as a means to communicate with other humans in order to channel emotions through speech. The expressive function (Holmes, 1992) or emotive function of language is used to express feelings (Jakobson, 1993). Since humans always have sentiments and emotions within themselves, this expressive function is very strongly tied to human daily existence.

Emotion is "an expression of something that is felt, seen from human speech or utterance that contains meaning, namely the emotion of emotions and intentions" (Keraf, 1987, p. 250). In addition, there are two categories for human emotions: good ones like love, admiration, and joy, and negative ones like resentment and anger (Pateda, 1986). Anger is a negative feeling that can be expressed in meaningful ways. Anger is defined as the meaning that emerges from the listeners' response to the use of words (Pateda, 1986). These reactions may be brought on by another person's behavior or by circumstances that make the speakers want to vent their anger.

According to Michel (2000) emotion expressed through angry words is a challenging and unpleasant emotion for most people. Since angry thoughts act much faster without understanding the implications, anger is harmful energy that can damage relationships and keep us apart from others. Angry people do not utilise a reasonable mind, which is a rational mind that takes a long time to answer an issue, but rather an impulse rather than a head in an angry scenario. Angry phrases or expressions can be found in people's daily lives, whether spoken or written. Anger is a regular occurrence since it is an expression of negative feelings that can be expressed by everyone. People can use literary works, to express their emotions, such as anger.

In the context of novels, which tend to privilege emotional responses to issues and debates that characters go through, emotional expressions such as anger tend to be experienced as a way of showing negative emotions towards others or rather a way of showing hatred as a tool of power. When people are furious, frustrated, or annoyed at other people or situations that they do not like, they express their anger. In direct and indirect ways, the speaker expresses it using a high or low tone, strong voice, word pressure, and nasty words in verbal action. When people are angry, they may yell and raise their voices (Atkinson et al., 1983). With that in mind, this is how novels or rather characters express their anger towards other characters.

Anger expressions are also shown through utterances in verbal action. Different types of utterances are used in anger expressions, such as hate, annoyance, and anger. The ways in which angry utterances are delivered vary as well. It can be conveyed in two ways: as a question or as an imperative. Since the situation that makes the speaker furious influences the speaker's intentions in making the utterances that convey anger, the intentions in expressing the utterances that express anger are also diverse. Commanding, refusing, questioning, and so forth are examples of intentions of showing angry utterances. This study intends a cognitive stylistics analysis of anger.

People in Namibia, in particular orphans and vulnerable children, still struggle to receive equal treatment from their guardians, which then occasionally results in abuse such as child abuse. Many

Namibian authors have created various literary works, such as novels, to express their emotions, such as anger and how they are being treated by society, family, and friends, to name a few. This is due to the societal status of how people are treated in Namibia and elsewhere. Numerous novels set in Namibia, including *Naita: The Chronicles of Truth* by Malakia Haimbangu, *Belinda* by Rosalia David, and *The Process* by Secilia Nekwaya, discuss how people have suffered throughout their lives at the hands of society, family, and friends, to name a few, which then causes anger and other negative emotions.

Thus, the researcher, therefore, found interest in analysing how the language used in written Namibian novels deals with the issue of anger, more specifically on how anger has been portrayed in the novels by the authors, by using a cognitive stylistics approach. This study, therefore, aimed at providing a cognitive stylistics analysis of two Namibian novels: *Masked warrior* by Ndinaelao Moses and *Complicated* by Malakia Haimbangu. It pursued this aim through the application of Text World Theory from Cognitive Stylistics to analyse the selected texts. Based on the researcher's observation, there are no studies that have applied Text World Theory to analyse Namibian texts in English specifically in the two selected novels. Anger has been explored in line with Text World Theory as a major tool under cognitive stylistics. This study started with outlining an overview of the theory showing some of the main features using the two novels *Masked warrior* and *Complicated*. Therefore, the study demonstrated how a cognitive stylistics approach is suitable for the analysis of novels, considering the importance of the linguistic articulation of novels.

Commenting on the usefulness of cognitive stylistics, Glotova (2014) argues that using cognitive stylistics to texts like narrative fiction enables readers to gain an understanding of fictional minds, take into account how the fictional world compares to our real-world experience, and compare and contrast the characters, routines, and events. The utility of Text World is emphasised as one of the most powerful tools for understanding discourse by constructing a mental representation of it in the reader's mind (Werth, 1999). The two chosen novels make considerable use of worlds to reflect the perspectives of the numerous issues the characters have faced over time. The theory thus provides a creative and productive analysis of the manner in which the two authors reveal their literary visions when these works are viewed through the lens of Text World Theory. This study, therefore, attempts a cognitive stylistics study of anger analysis on Ndinaelao Moses' *Masked warrior* and Malakia Haimbangu's *Complicated*, from the perspective of Text World Theory.

The story of a young girl named Pewa, who is made to start a new life with a different family in Ndinaelao Moses' *Masked warrior*, elicits a range of conflicted feelings. She resides with her uncle Simon, who wed a heartless individual. Others around Pewa call her stupid and pointless, and these

cruel remarks deeply pain her. After all she has been through, she then makes the decision to get her things and start a new life.

Complicated by Malakia Haimbangu talks about Eddy who wants to secure a future for his son Puleni, but nothing prepares him for the calculated trap that awaits him. Now it is up to Puleni to fight for his father and free his father from the hands of a serial killer, who is determined to clean up his footprints, no matter what it takes. It is therefore vital that the two novels' portrayals are about societal problems that most people endure daily, which may also help the young generation overcome these problems should they experience the same problems in their lives. Furthermore, a cognitive stylistics study of *Masked warrior* and *Complicated* was carried out in this study, which further explained how a Text World theory has been portrayed in the two novels. It is, therefore, against this background that the study considered anger activities appearing in the two novels.

1.3 Statement of the problem

Despite the growing interest in cognitive stylistics as a tool for analysing literary works, there is a lack of research in Namibia that utilises this approach to examine the use of language and cognition in literary texts. This challenge in the lack of literature prevents a deeper understanding of the role of language in shaping cultural experiences and hinders the development of critical thinking skills in readers. As such, there is a need for research that applies cognitive stylistics to literary works in Namibia to promote a more nuanced understanding of the linguistic and cognitive processes at play in these texts. Cognitive stylistics is a growing area of research in Namibia, however, there is a dearth of studies that have applied cognitive stylistics theories and tools to the analysis of Namibian literary works. Previous studies by scholars such as Mokhtari (2019), Visser (2020), and Hafeni (2019) have examined cognitive stylistics in Namibia but have mainly focused on the linguistic analysis of non-literary texts. There is a need for more research that uses cognitive stylistics to analyse the language and cognitive processes in Namibian literary works, particularly in the area of fiction. This study aims to address this problem by using Text World Theory as a tool of cognitive stylistics to analyse the narratives of anger experienced by women and men in their journeys, as portrayed in two selected Namibian novels. Through examining the lexical expressions, figurative expressions, and discourse of anger used by the authors, this study seeks to promote critical thinking and deeper understanding of the texts from a linguistic perspective, and to contribute to the growing body of research on cognitive stylistics in Namibia.

In addition to that, most Namibian literary works focus on the themes of social and contemporary issues and were published on the theme of social and contemporary issues mostly in novels. *The*

Purple Violet of Oshaantu by Neshani Andreas, *Naita: The Chronicles of Truth* by Malakia Haimbangu, *The Other Presence* by Sifiso Nyathi, and *The Hopeless Hopes* by Salom Shilongo, just to mention a few are novels that have focused more on examining literature related problems rather than cognitive stylistics. However, scholars have purported that studying cognitive stylistics, especially in novels is worthwhile to embark on. This is due to the fact that novels and cognitive stylistics both consider the text and the mind of the reader, by yielding a rather detailed interpretation of the text. Many Namibian literary works have been therefore analysed from a literature point of view compared to linguistics, and this is where this research mainly focuses. Thererefore, is a need to engage in deep or critical thinking in order to understand any literary work, especially from a linguistics perspective.

Namibia is a country commonly challenged by domestic violence that usually result in the death of women. This problem can be scrutinised through the perspective of cognitive stylistics. Hence, the texts chosen for this study have captured women and men as victims of anger. Human experiences about anger issues are shaped and organised as narratives out of cultural context and shared stories. It is this assumption that this research aims at unpacking the anger experienced by women and men in their journeys as portrayed in the two novels: *Masked warrior* by Ndinaelao Moses and *Complicated* by Malakia Haimbangu. Therefore, this study analysed texts using cognitive stylistics in order to promote critical thinking in the readers' minds which applied Text World Theory as a tool of cognitive stylistics theory, by looking at how the authors have used lexical expressions of anger, figurative expressions of anger as well as the anger discourse that are portrayed in the two selected novels.

1.4 Research objectives

This study aims to conduct a cognitive stylistics study of anger in Ndinaelao Moses' *Masked warrior* and Malakia Haimbangu's *Complicated.* More particularly, this research intended to:

- Examine the various lexical expressions of anger used in the two selected texts.
- Describe the different types of figurative expressions of anger in the two texts.
- Evaluate the anger discourse used in the two selected texts.

1.5 Significance of the study

Since the study of stylistics, particularly cognitive stylistics, in Namibian novels appears to be understudied, this study substantially contributes to the growing body of knowledge about cognitive stylistics in Namibia. Addressing anger from a stylistic perspective can help to raise awareness on the social issue of domestic violence emanating from that leads to the abuse and death of women in Namibia. The study is also important since it supplied a useful tool for linguists who want to do related research since it offers crucial linguistic analysis on the cognitive stylistics of novels. This study is important as it produces pertinent data on the challenges that researchers of Namibian English linguistics would face, particularly in various educational settings like schools and universities where novels are frequently used. As a result, the researcher thinks that this study would be useful for linguists, students, and academics.

1.6 The delimitation of the research

This study is limited to two Namibian English novels namely *Masked warrior* by Ndinaelao Moses and *Complicated* by Malakia Haimbangu, which are based on a cognitive stylistics' methodology, utilising Text World Theory as a theoretical framework which is an applicable tool of cognitive stylistics. Therefore, this research did not utilise and consider other linguistics theories nor did it employ other Namibian novels apart from the two mentioned above. There are plenty of theories in cognitive stylistics that can also be pertinent to fulfill the motive of this study, but only three objectives have been used in the study which are; lexical expressions, figurative expressions as well as discourse.

1.7 The limitations of the study

Time is the biggest obstacle in any review, and as this study was conducted on a part-time basis, it was no different, despite the Namibia University of Science and Technology giving each student enough time to complete their research projects. Time was an obstruction as the researcher was expected to meet the given due dates to present the study to the supervisor. There was adequately no time to comply with all time constraints because of work responsibilities, subsequently, there were occasions the researcher could not adhere to the given deadlines by the supervisor.

Time was likewise inadequate to review the required number of articles as per the University's order for the literature review, and it was quite difficult to get the related articles since the research topic has not been researched in depth. The distance was also an obstacle since the supervisor is based in

Windhoek, and the researcher could hardly see him, especially when the researcher needed him the most to discuss issues and remarks relating to the research and the way forward of the study. Likewise, money was additionally quite difficult for the researcher, as there were times, the researcher needed to travel to Windhoek to get access to the library as well as to purchase related works online.

1.8 Definitions of technical terms

Cognitive stylistics- "The broadest understanding of cognition includes all of the mental processes involved in actions like thinking, knowing, communicating, and remembering. As a result, despite assertions to the contrary, cognition must be ingrained in culture firmly'' (Burk, 2005, p. 198).

Anger: Ozmen (2004) defines the concept of anger as a rather negative emotion felt in the conditions of being prevented, being attacked, threatened, deprived and limited, etc., and resulting in aggressive behaviors in this way or that way by targeting the thing or person in question.

Lexical: According to Webster (2016), lexical refers to a language's words or vocabulary as opposed to its syntax and construction.

Figurative language: Arsyad (2018) defines figurative language as a language feature in which an expression is stated in a way that is different from how it is typically stated. Figurative language is frequently utilised by authors in various ways, which results in various affects on readers. It appears in both spoken and written language.

Discourse: is described as meaning systems that operate independently of the speakers' intentions and are tied to the interactional and broader sociocultural context (Georgaca, 2012).

LITERATURE REVIEW

2.1 Introduction

This section reviews literature related to cognitive stylistics in relation to the study objectives. Creswell (2014) contends that the greatest necessity of having a literature review cannot be overstressed, and asserts that a study will not be well-informed should it be left out. This section of the study henceforth covers the review of the articles which were reviewed with regard to the areas of cognitive stylistics. The literature review is drawn from the three broad areas that inform and enrich this study, and these are, firstly, to examine the lexical expressions of anger, secondly, to describe the figurative expressions of anger, and lastly to evaluate the anger discourse. This section also focuses on the theoretical framework which is Text World Theory.

Just like any other theory, cognitive stylistics plays a significant role in analysing literary texts such as poetry, novels, and short stories. According to stylistic analysis, the best way to analyse texts is to pay close attention to language patterns, the connections between those patterns, and the interpretive outcomes such patterns lead to. Studies frequently offer interpretations as well as illustrate how these interpretations may change since stylistics is built on a thorough analysis of language choices in a number of social, cognitive, and literary contexts. The entity in the author's mind is frequently referred to in literature as the inferred reader. Using language, writers primarily create fictional worlds and express their perspectives on current events.

Linguists now recognise that meaning depends just as much on a reader or listener's interpretation as it does on the language structures used. Instead of just focusing on what a text means, stylists are becoming more and more interested in analysing how language is used to create texts that are similar to or different from one another. Furthermore, they are intrigued by how social and cultural settings influence textual choices (Mcae & Clark, 2004). Short (1995) defines stylistic analysis as the study of how a book is understood by looking at its linguistic structure and how a reader interacts with that structure to understand it. Short (1995) further emphasises that the main goal of a stylistic study is to demonstrate how comprehension is achieved and to provide a unique perspective on the work being studied.

The reader's cognitive interpretation and cooperation are crucial to the meaning-making process in cognitive stylistics (Stewart-Shaw, 2015; Jeffries, 2009). Readers are not passive recipients of content; reading is a negotiation process. Stewart-Shaw (2015) keeps emphasising that in order to fully comprehend a literary work, one must consider the text's (words on a page, including their semantic, phonetic, and syntactic features), the context (the reader's prior experiences, feelings, environment at the time of reading, and so forth), and how these elements interact to shape the reader's experience. Consequently, the cognitive stylistic approach is expanded to include a thorough comprehension of how the socio-political context of works impacts both its production and its reception (Stockwell, 2002). Ajiden (2003) questions the notion that texts are autonomous objects whose meaning must be determined by the reader in a manner similar to this. According to Ajiden (2003), texts have prospective meaning as opposed to actual meaning. The only way the possibility may be realised is through communication between the text and the reader.

Ghazala (2018) claims that the Cognitive Linguistic Theory is the foundation of cognitive stylistics. All models, techniques, and methods proposed for conducting cognitive stylistic analyses of texts, particularly literary texts, are therefore "cognitive demonstrations of conceptualising, structuralising, socialising, culturalising, ideologising, politicising, or feminising interpretations of texts" (Ghazala, 2018, p. 6), and they put the reader at the center of the cognitive stylistic text analysis. According to Ghazala (2018), significance can be generated in terms of the reader's cognitive position as it is not stored in the text and cannot be decoded. Therefore, readers have the opportunity to analyse and evaluate the book in light of their unique intelligence, culture, social and religious standards, philosophy, personal and general knowledge. According to Ghazala (2018), while subtly observing the author's choices, readers are free to assess and interpret the writer's stylistic choices in the context of their own.

The study of authors', narrators', and characters' mental models is further described as a potential application of cognitive stylistics, and numerous research have demonstrated its value in getting a deeper understanding of the art of creating characters and writing. With the use of simple syntax and lexicon as well as peculiar pronoun usage by the character, the mental style of this character is captured (Krishnamurthy, 2010). As a result of opposing sets of information, readers adapt their mental models when they encounter some weirdness (Couder, 2016). For this reason, when characters in literary texts are treated poorly, readers find themselves in fear. Palmer (2004, p. 19) asserts that the concept of "mind" encompasses "all aspects of our inner life," including "dispositions,

attitudes, ideas, and emotions," in addition to prototypical cognitive functions like thinking and perception.

Even though cognitive stylistics is a theoretical framework on its own, it is a broad phrase that includes other theories like linguistic irony, the text world, conceptual, figure and ground, and cognitive metaphor. According to Woldemariam (2015), "cognitive stylistics was mostly absorbed from the writings of Wilson, Sperber, Freeman, Steen, and Burk" (p. 18). The words "contextual effect," "figure and ground," "impliciture," "figure and ground," "figure and ground," and "relevance" were all developed. Gavin and Steen (2003, p. 35) assert that "Cognitive stylistics offers a new way of thinking about literature by applying cognitive linguistics and psychology to the literary texts".

In contrast to cognitive linguistics, which was created and mostly derived from the works of Wilson et al. (2014) examine cognitive stylistics. Throughout the development of this paradigm, concepts such verbal irony, cognitive metaphor, image schema, figure-ground, implicature, contextual effects, and relevance were woven in. When these cognitive tools are critically analysed, it becomes clear that cognitive stylistics is distinct from both formalist and functionalist stylistics approaches. The central elements of the analytical domain of cognitive stylistics are cognition and environmental influences. The sentence and the text are respectively the focal points of the formalist and functionalist stylistic models' analyses. The majority of them are text-immanent models. However in contrast to textualists, the cognitive stylistics paradigm contextualises stylistic interpretation of a text. "The largest definition of cognition includes all mental processes involved in actions like thinking, knowing, communicating, and remembering. As a result, despite assertions to the contrary, cognition has to be thoroughly ingrained in society" (Burk 2005, p. 1998).

The relevance of reader responses in text analysis is highlighted by Cronquist and defines certain key assumptions in cognitive stylistics. This argument states that cognitive stylistics:

- Examines not just the text but also the reader's mental input.
- Examines how specific linguistic elements, such as pronouns, can only be comprehended when combined with the reader's prior information, assumptions, and conclusions.
- Investigates how readers are affected by foregrounding technology.
- Examines, using literary (linguistic) "reader response" or psychological methodologies, how attentively readers pay attention to the text, how well they remember what they have read, and how they interpret it differently.

- Examines how the "poetic" elements investigated by traditional stylisticians are understood cognitively, for example, cognitive linguistic and cognitive stylistic study on metaphors and similes. (Cronquist 2003, p. 1)

The term "cognitive stylistics" or "cognitive poetics" refers to a large body of current work in stylistics that combines linguistic research with a variety of theories of cognition. As a result, there have been advancements in the study of a variety of fictional phenomena (such as text worlds and characterisation), including the study of fictional minds and the traits that readers attribute to them (see Bockting for an approach she calls psychostylistics that applies psychiatry and psychoanalysis to the study of mind style).

Accordingly, Stockwell (2002), as stated in Hafeni (2019), claimed that many academics who study cognitive stylistics have broadened the scope of literary analysis by using a variety of theories, including blending theory, conceptual theory, text world theory, schema theory, and theories of mental space. Each of these theories focuses on reading and cognition and offers a framework for analysing literature.

The analytical field of cognitive stylistics is centered on cognition and contextual influences. To contextualise a text's stylistic interpretation is to depart from textualist thought (Woldemariam, 2015, p. 18). Furthermore, according to Burk (2005), "the broadest perspective of cognition takes into account all the mental functions connected with tasks like thinking, knowing, speaking, and remembering" (p. 198). According to cognitive stylistics, readers of literary texts are cognitive creatures who draw on their prior knowledge and experiences.

The application of cognitive stylistics to narrative fiction advances our understanding of fictional minds and enables us to not only compare and contrast characters, behaviors, and events in fictional and real-world settings. A more modern area of stylistics is called cognitive stylistics, which considers how readers interpret different features of texts cognitively. It also emphasises how readers make use of their practical schematic knowledge to analyse and appreciate literary texts. It is accurate to say that "texts project meaning and readers construct it" in this way. Writings contain cues that cause readers' background knowledge to be activated. This then enables readers to create a mental image of the text's environment (Patil, 2014).

Al-Saeedi (2016) reports a perspective of cognitive stylistics that is comparable. Cognitive stylistics is a subfield of applied linguistics, according to Al-Saeedi (2016) (see, for example, Steen & Gavins, 2003; Stockwell, 2002, 2005; Semino & Culpeper, 2002; Freeman, 2002). Stockwell (2002, p. 4) highlights that "Cognitive stylistics presents a new method of thinking about literature integrating the use of

cognitive linguistics and psychology to the literary texts," (Gavins and Steen, 2003, p. 35). Additionally, Stockwell (2002) notes that cognitive stylistics is more focused on conveying a precise, descriptive description of a text's linguistic properties in a mechanistic, non-evaluative manner.

According to Freeman (as cited in Glotova, 2014, p. 2445), the relationship between literature and psychology, literary texts are "the products of cognising minds," and interpretations are "the products of other cognising minds in the context of the physical and socio-cultural worlds in which they have been created and read."

According to Stockwell (2002), cognitive stylistics takes into account the fact that readers of literary works are cognitive creatures who draw on their prior knowledge and experiences to comprehend what they are reading. For the reader to have a clear understanding of text and context, situations and uses, knowledge and beliefs, cognitive stylistics provides crucial tools. It can therefore be viewed as a place where readers might begin to comprehend and approach how a literary context is constructed.

According to Burke (2005), the most comprehensive understanding of cognition encompasses all mental operations necessary for carrying out activities, including "thinking, knowing, communicating, and remembering" (p. 189). Burke goes on to claim that the inclusion of a cognitive component in stylistic analysis points to a shift toward a simpler approach to interpretation and a reduction in the importance of culture, language, and style in the process of creating literary meaning. Burke (2005) analyses Philip Larkin's poem "Going" in an effort to explain how cognition may improve stylistic analysis. Burke (2005) further contends that cognition is crucial in textual analysis because traditional stylistic analysis, which solely focuses on linguistic tools of a text, cannot account for some phenomena. Nonetheless, he argues that while linguistic and cognitive approaches to stylistics complement one another, the cognitive aspect of stylistic analysis does not necessarily call for an anti-cultural, minimalist interpretation. In other words, focusing on only one aspect of a book is insufficient for a thorough analysis. Burke comes to the conclusion that adding a cognition dimension to the stylistician's toolkit can enhance the standard stylistic analysis's quality, depth, and applicability.

Additionally, as Jeffries and McIntyre (as cited in Patil, 2014) show, cognitive stylistics takes into account the cognitive processes through which readers react to different features of texts. It makes an effort to demonstrate how readers perceive literary texts using their real-life schematic knowledge. These two scholars also affirm that literary writings contain cues that excite readers' prior knowledge in order to help them create a mental image of the text's world.

One more significant point that should be made is that, according to Stockwell (2002, p. 15), many researchers who study cognitive stylistics have broadened the scope of linguistic analysis of literature by applying a variety of theories, including text world theory, blending theory, mental space theories, schema theory, conceptual metaphor theory, and others. These theories all centre on reading and cognition and offer frameworks for the interpretation of literary works.

Meanwhile, Krishnamurthy (2015) notes that the intersection of linguistics, literary studies, and cognitive science is cognitive stylistics, which has emerged as a significant sub-discipline in the field of applied linguistics. By articulating various theories such as schema theory, cognitive metaphor theory, conceptual metaphor theory, text world theory, blending, mental space theories, and so forth, scholars working in cognitive science expand the bounds of linguistic analysis of literature while adhering to the explicit, detailed, and rigorous framework of stylistic analysis. Each of the aforementioned theories offers a framework for analysing literature that also emphasises reading and cognition. It is now possible to understand literary, classic, postmodernist, poststructuralist, and post-colonial works in new ways for the combined use of cognitive approaches to literature.

2.2 Lexical expression of anger

In accordance with Paradis (2014), linguistic competency is achieved by combining lexical elements with grammatical rules to produce predictable facts about them. Knowledge found in encyclopedias is conceptual rather than lexicon-based. Regarding the kind of semantic information that is generally significant to language proficiency, Murphy (1996) is unsure. Her studies are restricted on semantic connections. According to the study, a modular lexicon does not have semantic relations.

Semantic competence, for example in a language is not solely dependent on lexical information; the conceptual realm must be involved in the creation and interpretation of meaningful utterances. As a result, a modular lexicon cannot contain all of the information necessary to use words in semantically and pragmatically appropriate ways. Murphy (1996) presents three distinctions about lexical knowledge based on the aforementioned premises. They describe the linguistic and conceptual (encyclopedic) differences, but they do not say whether or not boundaries can be established. The result is that the human mind thinks:

- Lexical knowledge of words, conceptual information about words, or knowledge about words; conceptual knowledge about the meanings of words, or knowledge about the world.

The lexicon includes guidelines that help users effectively utilise a word in a phrase. It only keeps information that is both random and pertinent to linguistic proficiency. Word knowledge covers a variety of subjects, including:

- knowledge that is derived from other knowledge as well as facts that we memorise. Humans are able to communicate about things due to our conceptual understanding. Lexical relations and the relationships between categories are two concepts that are related to the denotative of words. In more conventional language, these three categories of knowledge could be described as our understanding of the word, our understanding of its meaning, and finally our understanding of, or about the item or relation itself, the referent.

Regardless of whether people believe they can identify the dividing lines between the three categories of knowledge, the above three distinctions are relevant in the discussion of any lexical semantics theory. Evidently, there is a distinction to be made between knowing words and knowing about words. People have all been in circumstances where they recognise a term in any language but cannot figure out what it means. The opposite is also typical, in which people have a concept for a term but are unable to come up with a name for it. It is therefore possible that people have a mental image of a term that they are unable to articulate. Murphy (2000) uses the language *hili* as an example and understands the word as it is an English word in Scrabble, but it is not in her lexicon.

Lexical items are the primary source of common items available to speakers of a certain language. The lexicon is the collection of established patterns for linguistic expression. Such a lexicon, however, is not a component that is enclosed. On the contrary, it is integral to general cognitive capacities and conceptual understanding. Concepts, which include a variety of meaning specifications that humans utilise in different usage events, evoke and are evoked by lexical elements (Paradis, 2014).

According to Envans (2007), cognitive lexical semantics is a method of lexical semantics (word meaning) that is based on cognitive semantics' guiding principles. Linguistics of cognition (also cognitive linguistics enterprise) from the early 1980s forward, a school of linguistics and cognitive science arose. The role of meaning, mental processes, and embodied experience are highlighted in the study of language and the mind and the ways in which they interact. Cognitive linguistics is a field of study or method that focuses on the investigation of language and the mind rather than one specific theoretical framework. Two important guiding concepts or commitments are the commitment to generalisation and the commitment to cognition. The two disciplines of cognitive linguistics with the most research are cognitive semantics and cognitive approaches to grammar. Although cognitive linguistics became a significant intellectual trend in the 1980s, its work began to develop in the 1970s, especially in the United States, as a reaction to formal linguistics. In the 1970s, Gilles Fauconnier,

Charles Fillmore, George Lakoff, Ronald Langacker, and Leonard Talmy were among the early innovators who developed this ground-breaking method.

Understanding how lexical concepts contribute to meaning production necessitates the concept of the cognitive model. Lexical notions are used as a starting point for cognitive models and are relativised in respect to them, according to the main argument. A logical, mostly non-linguistic knowledge structure is known as a cognitive model. In other words, it is a conceptual entity with a rich definition that acts as a link between nodes of access provided by particular lexical ideas at particular locations in the cognitive model and densely detailed conceptual material. Thus, in relation to the set of cognitive models, lexical terms offer specific established such as typical perspectives or construals: a certain lexical concept might provide access to the cognitive model profile.

Perceptual simulation can be built upon cognitive models, which are multimodal conceptual entities. They connect with coherent bodies of knowledge of all kinds. Knowledge related to particular entities, for instance, complex knowledge related to a "vehicle" or a more specific entity, such as "my car", is one example. They include information like the car's fuel level and the last time I cleaned the interior.

Cognitive models can be connected to procedural knowledge bases such as cultural scripts, which act as models for how to interact in settings like restaurants to get seated and order food, for example. Cognitive models also incorporate a set of knowledge pertaining to more ethereal concepts like containment, love, and physics. Although they are stable, they are dynamic and constantly changing and renewing as a result of continuing experience, mediated by both verbal and non-linguistic interactions with other people and one's environment. They operate at various degrees of specificity.

The cognitive model profile is the collection of cognitive models to which a given lexical concept gives access. Selecting conceptual structure is done using the semantic potential of the cognitive model profile, which is then combined with lexical concept integration processes to help produce a conception.

The following example from Evans (2007) demonstrates the connection between lexical ideas and cognitivism. Consider the lexical concept (France) as an example. It should be noted that lexical concepts are glossed using small capital letters in square brackets. This lexical idea gives users access to a wide range of cognitive models through its cognitive model profile at a certain access site, or place in the profile. This lexical concept's fairly limited cognitive model profile gives users access to a variety of knowledge systems. People may distinguish between cognitive models that are directly accessed through the lexical idea and those cognitive models that constitute sub-structures of the directly accessed cognitive models since each cognitive model is composed of structured knowledge giving

access to other types of knowledge. This means that the lexical idea serves as an indirect entry point to such "secondary" models. A cognitive model profile is thus a systematic list of the knowledge to which lexical ideas provide access.

For instance, at the very least, the readily accessed cognitive models include the following concepts: geographical continent, nation-state, and vacation spot. A complex and substantial corpus of knowledge is accessible through each of these cognitive frameworks.

Written discourse has also been a significant area of study for lexical coherence analysts (Malah, 2016). For example, lexical cohesiveness in written texts was a concern of Lewin et al. (2001). The study looked at how the introduction and discussion portions of Social Science Research (SSR) articles use lexical coherence. The study found that the most common types of lexical coherence in these genres are repetition and synonymy. The researchers came to the conclusion that texts belonging to the same genre share common coherent elements, and that the introduction and discussion sections display similar patterns because they are seen in scientific literature, which are more likely to utilise resources that help with definition and clarity.

Therefore, previous findings such as those of Taboada (2004) and Gonzalez (2010) on the preponderance of repetition as a coherent trait in texts have to some extent been validated by Lewin et al.'s (2001) findings. However, Gonzalez (2010, 2011) indicate associative cohesiveness as the second most dominant cohesion, contradicting Lewin et al. (2001) findings indicating synonymy is the second most prominent cohesion. Gonzalez (2010, 2011) data were composed of casual and informal conversations, which exhibit little to no features of precision, definition, and clarity, in contrast to Lewin et al. (2001) data, which were composed of scientific texts where precision, clarity, and definition are significant features.

The emphasis of Mirzapour and Ahmadi's (2011) study was lexical cohesiveness in research publications, which was similar to Lewin et al.'s (2001) study. Mirzapour and Ahmadi (2011) looked at the lexical cohesiveness of research articles produced in English and Persian, whereas Lewin et al. focused on research articles written in a single language (English). The main goals of the study were to categorise the many varieties of lexical cohesiveness and to investigate how they interact with the coherence of the articles. According to the research, repetition, collocation, and synonymy are the three main types of lexical cohesion in English and Persian research articles. Lexical cohesion enhances the coherence of the texts.

Furthermore, it was also noted that Persian articles frequently use repetition and synonymy, whereas English articles frequently use collocation and repetition. This implies that while repetition is a

common feature of both languages, Persian and English differ in their preference for synonymy over collocation. As a result, the findings of Mirzapour and Ahmadi (2011) support those of Lewin et al. (2001), who found that repetition and synonymy are the most common forms of lexical cohesiveness in research publications. These results corroborate Taboada's (2004) and Gonzalez's (2011) findings that repetition is the lexical cohesiveness that is most frequently used across languages.

In the end, Malah (2015) examined lexical cohesiveness in research publications, following Lewin et al. (2001) and Mirzapour and Ahmadi (2011). The goal of Malah's study was to categorise the various forms of lexical cohesiveness and to examine how these relationships affect the generic coherence of abstracts in publications on applied linguistics. The study found that repetition, collocation, and hyponymy are the main types of lexical cohesiveness in the abstracts. Furthermore, it was discovered that lexical cohesiveness supports the typical motions, which helps the abstracts as a genre maintain their coherence. Therefore, it is clear that Malah's (2015) results are consistent with Mirzapour and Ahmadi's (2011) results that the most common types of lexical cohesiveness in English research publications are repetition and collocation. Additionally, Malah's (2015) findings have backed up Lewin et al.'s (2001) discovery that repetition is the primary source of lexical coherence in SSR articles as well as Hoey's (1991) claim that repetition is the most fundamental cohesive relation in texts.

However, since Malay (2015) also identified hyponymy as a significant sort of lexical cohesiveness, her findings diverge from those of Mirzapour and Ahmadi (2011). This disparity could be explained by the nature of Malah's data and the fact that hyponymy predominates in the authoring of applied linguistics article abstracts due to specific generic limitations.

Research on the application of lexical expression as a marker of emotional experience has recently been reviewed, according to Vakhrusheva et al. (2021), with findings showing lexical accuracy in individuals with blunted affect (Alpert et al., 2000) and the ability to precisely differentiate between clinical and NCC groups based on levels of emotion expressed in verbal output (Hong et al., 2015). In light of these findings and the potential impacts of emotional awareness deficits on lexical accuracy, Vakhrusheva et al. (2021) examined the link between people's subjective emotional experiences and lexical emotional expression. For those with SZ, lexical expressions of rage and grief in response to neutral signals were linked to increased subjective levels of rage and sadness.

According to Vakhrusheva et al. (2021), anxiety was an exception as it was more frequently conveyed lexically as intense emotions like fury and melancholy. These findings partially support lexical accuracy in SZ and are consistent with a previous study by our group that demonstrated that people with SZ have largely unaltered granularity of negative emotions, or the capacity to distinguish between

specific negative emotions, despite the fact that their overall capacity to do so is significantly lower than that of NCC (Kimhy et al., 2014). The finding that there is no relationship between lexical expression of anxiety and subjective anxiety is complicated by the finding that people with schizophrenia reported relatively less anxiety on the BAI than NCC, despite the fact that there were significant group differences in the anxiety words used in response to negative and neutral events. It is likely that LIWC over-identified the expression of anxiety in patients with schizophrenia, even though Bantum and Owen (2009) found substantial effects for convergent and discriminant validity between LIWC's identification of anxiety and those of human ratters. The correlations between anxiety assessments obtained using clinical rates versus self-report measures would therefore be intriguing to examine.

According to Toan's (2019) theory of lexicalisation, lexicalisation takes place when it is demonstrated that a certain meaning component is commonly linked to a particular morpheme. Talmy (2000) begins with the essential premise that people may recognize specific features or elements in both the world of meaning and the world of linguistic expressions. The next step is to examine which linguistic structures express which semantic elements. A single semantic element may be articulated by a combination of linguistic units as well as a grouping of semantic elements, according to Talmy (2000), who argues that the relationship between meaning and linguistic forms is not one-to-one.

Furthermore, different types of semantic elements may be expressed by different surface forms, and different surface forms may express the same type of semantic elements. An English motion verb's (surface form) ability to encode three different types of semantic data is described below: Cause, Path, and Manner of motion (for example, bounce, hop) (for example, kick). However, the English language allows for the expression of the Path element using both verbs and prepositions (such as into and out), that is two independent linguistic units. Talmy (2000) points out that a wealth of general principles and typological patterns may emerge from studying the connection between meaning and language forms.

Lobner (2002) argues that lexical expressions of path motion, a word, phrase, or sentence can all be collectively referred to as an expression, and the meaning of an expression includes word meaning and sentence meaning in particular. As a result, in terms of syntax, an expression can be a word, a phrase, or a sentence. An expression of a mental category that is merely memorized, as opposed to being built in accordance with a pattern. According to Payne (2011), this definition's conceptual category refers to some particular meaning components that a language's speakers pay particular attention to in terms of grammar. For instance, the verb "kick" can be categorized conceptually as a dynamic verb, motion verb, transitive verb, causative verb, etc.

According to Payne (2011), a specific element must determine certain patterns of grammatical expressions, such as lexical expressions, morphological expressions, and syntactical expressions, in order to qualify as a conceptual category. A conceptual category can therefore be a crucial component in comprehending the lexical phrase. For instance, understanding the lexical expression "go to school" necessitates understanding its conceptual categories. For instance, the conceptual category of the verb "go" denotes movement from somewhere to school, and the preposition "to" denotes direction and on the way to school, and so forth.

More specifically, Payne (2011) encourages using variations in root sets as a means of understanding the conceptual category. That instance, by looking at the roots of some verbs, we can determine how their conceptual categories differ. For instance, the distinction between the roots of "go" and "come" is the basis for the mental categories of "go" and "come". The verbs "go" and "come" denote motion from the speaker to a location and respectively, movement to the speaker from a location.

Thus, a lexical representation of path motion can be defined as "a word, phrase, or sentence that conveys any formal form of a conceptual category of the path verbs along with other relevant components, which includes figure or ground, and so on.

According to Demir's (2020) premise of lexical ambiguity, conversations involve two interlocutors: the person who creates the linguistic statements and the person who receives them. The comprehension of the utterances is required from this speaker-listener connection. However, there are some circumstances where dialogues do not result in complete comprehension for language structure issues. Lack of comprehension may result from inadequate output, ignorance of context, or simple linguistic confusion brought on by ambiguous statements, which are frequent observations that reflect a lack of understanding as well as a misunderstanding in everyday communication.

Language expressions that have several meanings and hence lack a clear message are said to be ambiguous. Such adaptability could prevent the listener from learning precise information, which would disrupt the flow of the talk. The three main types of ambiguity are lexical, structural, and pragmatic. To start, whereas syntactical changes result in structural ambiguity (SA), lexical ambiguity (LA) is related to words having numerous meanings, which makes it difficult for the listener to determine the correct meaning. However, pragmatic ambiguity is more concerned with the context and shared experiences or prior knowledge than it is with words or structural distinctions.

While LAs and SAs might not have the opportunity for fast correction if the language creation is not in a spoken discourse but in writing, pragmatic ambiguities typically occur during simultaneous talks and can, therefore, be remedied right away. In other words, speakers have the opportunity to correct

themselves right away in the event that a misunderstanding arises in a conversation, whereas writers do not. For this reason, writers must carefully choose their words and construct their sentences in order to avoid confusing their readers.

Demir (2020) asserts that despite linguistic and grammatical encoding requiring a certain level of verbal proficiency from the interlocutors, communications may not take place since a word or sentence may have more than one meaning. Unlike spoken discourse, which enables listeners to interpret lexical or syntactic ambiguities using speech cues, written language does not offer readers similar signals to interpret the intended meaning, leading to ambiguous statements. For writers to convey their intended meaning and, in turn, reach their audience and leave the desired impression, it is necessary to minimise the uncertainty caused by ambiguous terms. This is especially important for children whose academic achievement is heavily dependent on writing.

A clear sentence with understandable lexical and syntactical coverage is more than an option for students in the academy since ambiguous expressions can prevent the meaning from being transmitted to the reader and lower the credibility of writing, regardless of how successful and rich the content is. Consequently, the purpose of this study is to examine LAs and SAs in student writing and pragmatically evaluate the findings through instructional implications in order to raise students' awareness of the drawbacks of ambiguous expressions. Additionally, students are encouraged to identify any unclear expressions that they have cloaked in their writing, as doing so could improve the caliber of their academic writing.

The use of the lexical expression as an indicator of anger has been used in literature as well as linguistics. However, different scholars have different opinions about how lexical expressions of anger have been used in different texts. Some scholars such as Sastra and Sabrian (2019) mentioned that anger is a natural process of violence, hence it can hurt many social systems, traditions, religions, and cultures. Further, it is noted that there is a fixed system of tradition and norm in Minangkabau society, but in fact, there are Minangkabau women who still utilise lexicons that are considered as taboos with regards to utterance such as *''You bitch! God damn it!''.* These types of lexicons are considered as the cursing words in Bahaso Minang which are regarded as taboo for daily communication (Sastra & Sabrian, 2019). Sastra and Sabrian (2019) further added that although the Minangkabau society utilises these lexicons as taboo, they still use them to express themselves when they are angry.

According to Ekman and Friesen (1969), people can control how much (Amplification) or how little (DE amplification) of an emotion they express outwardly, as well as how much (Neutralisation), how much (Qualification), and how much (Masking) of an emotion they actually express outwardly. People have

the ability to express their emotions as they are feeling them. The following expressions were highlighted by Ekman and Friesen (1969):

> All of these posed expressions have elements of the classic angry expression. The top image shows either heightened emotion or extremely intense anger (as in a rage). The second picture alone shows a powerful sense of anger. The third shows clenched lips that express fury, but it also includes a smirk that qualifies the message by saying something like, "I gotcha!" The fourth emotion, which only slightly tightens the lips, shows a very mild, almost diluted version of fury.

According to Sastra and Sabrian (2019), the majority of the angry and profane words used by Minangkabau women are taboo since they are not allowed to be used in everyday social situations like conversations and gatherings. Even if these taboo lexicons are used in the social and everyday lives of Minangkabau women, their use is still limited. It is important to exercise caution when utilising those banned terms ethically. Other factors that affect use include the user's mindset, emotions, sociocultural context, and attitude.

 Sastra and Sabrian (2019) further mention that in Minangkabau culture, a woman may utilise language related to human genitalia, animals, and other taboo lexicons to communicate her rage. These taboo lexicons are used in disgusting ways. When their adrenaline kicked in, the Minangkabau women used these prohibited and harsh address terms to convey or express their anger. Different viewpoints also highlight the negative implications of this linguistic conduct, such as a loss of familial and social support and a poor level of spirituality (Sastra & Sabrian, 2019).

Based on their research, Sastra and Sabrian (2019) came to the conclusion that age and education are the two main causes of Minangkabau women using taboo and derogatory lexicons in their speech. Users of forbidden and cursing words are mostly adolescents and those under the age of 45 years. Sastra and Sabrian (2019) further state that this phenomena occurs as a result of how aging affects the right hemisphere of the brain, which is responsible for directing emotion or feeling. The prevalence is higher among adolescents (15 to 25 years old), at 35 percent. The Minangkabau women between the ages of 12 and 14 years exhibit the lowest usage of taboo and profane language. The treatment of the right hemisphere function of the brain during adolescence (ages from 12) as a period of character and behaviour development also contributes to the way Minangkabau women show their anger (Sastra & Sabrian, 2019).

On the contrary, Weigand (1998), in an analysis of the expressions of the emotion of anger in German, English, and Italian utilised contrastive lexical semantics by relating widespread design with methods of utilisation, in which feelings such as anger were characterised as cognitive phenomena that arise neither by convention nor by expectation yet causally as a response to internal physiological cycles or as a potential response to outside star groupings of happenings, a response which may be objectively clarified regardless of whether we can do it at the moment (Weigand, 1998). Additionally, it was found that methods of utilisation in various languages were totally not the same and the significance of a particular method of utilisation cannot generally be shown unequivocally.

Damaged or unanticipated interpersonal interactions frequently lead to anger. In interpersonal relationships, any kind of disagreement or dissatisfaction can result in annoyance and anger. On the other side, anger can cause discontent through growing irritability, and this vacuum cycle can heighten tension in social settings. Even if it is not stated, anger can increase animosity and impair a person's behaviour and functions in interpersonal and social situations, adaptation, goal attainment, family life, and work prospects.

One of the acute contexts of the expression of anger is in military situations. Anger expressiveness and violence are commonly used in military situations to compensate for feelings of embarrassment, inadequacy, aggravation, hurt, and unassertiveness in front of superior troops. The hazards of military people expressing anger in military contexts, as well as expressing anger against their family members, are significant. Anger can be expressed in a variety of settings, including clinical settings.

Since it is only through language that we can know what is experienced as anger, whatever conditions produce an emotion like anger, whether or not it is visibly expressed, and whatever physiological responses accompany it, language plays a key role (Dewaele, 2006). While acknowledging that there is a fundamental human experience of something akin to "anger," Wierzbicka and Harkins (2001) argue that it is dangerous to guarantee that such an encounter would be the same as the English word "anger" or to its reciprocals or equivalents in other languages. They likewise highlight the intrinsic changeability in emotional reactions between individuals in comparable settings: what one individual may discover harmless could be seen as hostile by someone else. Indeed, even a solitary individual may respond diversely at various moments in time (Wierzbicka & Harkins, 2001).

The influence of second language socialisation on the language used for parent-child communication in multilingual homes was examined by Pavlenko (2004). As a result of adult second language socialisation in the intimate setting of the family, according to Pavlenko (2004), other languages may appear to be just as emotionally charged as the first. Due to their importance in interpersonal

interactions, communication, and a wide range of social activities, emotions represent a dynamic component of peoples' lives. Language constraints frequently force people to appreciate the significant impact that emotions make to their social life (Dewaele, 2013).

Karaaslan (2017) highlighted that anger is an emotional concept in English that co-happens with some other negative feeling ideas such as, depression, sadness, devastation hurt, pain, fury, envy, shame, fear, disappointment, desperation frustration, worry, grief, and pressure in its current circumstance, and in spite of its uncommon occurrence in the corpus, fury likewise co-happens with a portion of these emotion concepts such as hurt, desperation, fear, and pride. Combined with the previous finding, anger happens more frequently, this additional evidence shows that both concepts, anger, and fury, cross over with each other by and large, and they can be utilised conversely in comparable conditions (Karaaslan, 2017). Further, as far as the propensity to follow up on feeling, some vicious response (for example shouting, or assaulting) is probably going to be seen in instances of both annoyance and anger assemble ups, with a higher chance of unexpected and quick response in fury, as defended by and elucidated in the paraphrases by (Wierzbicka, 1999).

The following was the conclusion reached by Aksan (2007) in an article titled Lexicon of negative emotions from a cross-cultural perspective that it is determined that Turkish's lexical field of anger phrases, unlike English, identifies the conduct and functions similarly to English. Members of the field have different semantic approaches to expressing the level of intensity associated with an emotion event. Turkish, like English and many other languages, lexicalises physical alterations in response to situations that could otherwise make one angry. The Turkish lexical field of anger words divides its constituents into groups based on where they lie on a scale of intensity. *öfkelenmek* is the dividing line between those referring to moderately angry states and those referring to extremely angry ones. *Kzmak* and *sinirlenmek* are utilised as examples of milder anger verbs, and others as examples of harsher anger verbs.

Aksan (2007) further mentions that Turkish's lexical field of anger words can be characterised as members of a class that are extremely similar to one another in terms of semantics. They are compatible in the vast majority of cases, and distinctions are only made in a very small number of them. It is possible to classify the observed contrasts as quantitative rather than qualitative. The most frequent way to communicate anger in Turkish is through verbs, although in English, adjectival development is more frequent. The English anger lexicon includes expressions that hint at the causes, such as Turkish conduct, when emphasizing on particular elements of an angry occurrence. In non-western societies, feelings are more collectively defined, and as a result, they are usually expressed using concrete terms.

Using hierarchical cluster analysis, Shaver (1987) extract six subcategories for English anger words, where anger is included in the core or generic subcategory rage: irritation, aggravation, agitation, annoyance, grouchiness, grumpiness; exasperation, frustration; rage, outrage, fury, wrath, hostility, ferocity, bitterness, hate, loathing, scorn, spite, vengefulness, dislike, resentment; disgust, revulsion, contempt; envy, jealousy; torment. The Turkish anger lexicon does not have such discrete classes, and it also does not integrate many of the terms that exist in each of these sub-classes into a single cohesive class. Only two subclasses are specified over intensity, according to a cursory semantic study of the data above. In this regard, words from the irritation subclass in English can be equated to lower-intensity anger terms in Turkish, while words from the fury subclass in English can be equated to higher-intensity words in Turkish. This means that the intensity of the emotion works as a criterion in both languages.

Turkish anger resembles Lao khiat, an emotional reaction in which "they are unlikely to speak to that person, not to do anything with or for that person" (Enfield, 2001, p. 151). Turkish anger, like other unpleasant emotions, is viewed in a similar way as Chinese anger, with the result that anger might cause illness or harm to oneself (Kornacki, 2001), which may be due to Asian cultures' somatisation inclination, as opposed to Western cultures' tendency to emotionalise. Turkish anger terms, like Japanese anger words, frequently incorporate behavior descriptors, while Turkish, like Korean, frequently identifies anger with results rather than causes. The naturally occurring data, on the other hand, includes cases for all possible components of a prototype anger event, as outlined by O'Rorke and Ortony (1994), some of which can be considered cases more closely related to individualistic cultures.

Many academics believe that emotional language consists of only a few dozen words, such as anger, fear, love, joy, and so on. This notion is challenged by Kovecses (2005), who maintains that this is only a small part of our emotional language. He went over the most basic functions and organisation of emotion-related language before focusing on a big but underappreciated set of emotional phrases.

Kovecses (2005) initially distinguished between expressive and descriptive emotion words (or terms or expressions), and claims that descriptive terms have an assertive purpose and that expressive terms are frequently used in expressive speech acts. Kovecses (2005) further agrees that certain emotional words are capable of expressing feelings and goes on to say things like "shit!" when someone is upset, "wow!" when someone is excited or amazed, "yuk!" when someone is repulsed, and so on. Additional emotional terms can be used to explain the feelings they represent or "are about." Anger, pleasure and happiness, grief, and depression are all considered to be employed in this way claims Kovecses

(2005). Kovecses (2005) also pointed out that descriptive emotion phrases can "convey" specific emotions in certain circumstances. "I love you!" is an example of a phrase in which the descriptive emotion word love is used to both describe and express the feeling of love.

Considering Kovecses (2000) views, the first category of emotion terms to be significantly broader than that of the second, he focuses solely on the section of the lexicon that has been used to "describe" emotional experience. Within the category of descriptive emotion words, Kovecses (2000) considers the terms to be "more or less basic." Some emotion words appear to be more basic than others, according to speakers of a specific language. Anger, despair, fear, joy, and love are some of the more basic ones in English. Anger is expressed through annoyance, fury, rage, and indignation, while fear is shown through terror, dread, and horror (Kovecses, 2000, p. 3). This ostensible "basicity," according to Kovecses (2000), can signify one of two things: first, that these words (and the concepts that correlate to them) are at a midpoint in a vertical hierarchy of concepts. Anger, for instance, is more fundamental than annoyance or emotion in this respect. As a "basic-level" emotion category, anger sits between the superordinate-level category emotion and the subordinate-level category aggravation.

The majority of contemporary social media hate speech, offensive, and abusive language detection systems rely on lexicons or blacklists (Chen et al., 2012; Colla et al., 2020; Pamungkas et al., 2020). The benefit of this method is that it can detect a large number of swear words and infractions using only lexicons. The problem with utilising lexicons is that swear words are frequently employed in regular discourse without being offensive, resulting in false-positive results. Another problem with lexicons is that they must be maintained as they evolve with changes in natural language. While Pedersen (2020) achieved great accuracy in hate speech recognition using simply a lexicon, lexicons are insufficient as a hate speech detection resource. Although nuanced nasty signals (Kwok & Wang, 2013) and language nuance cannot be effectively recognized with this method, they could be utilised as a baseline for comparison with more advanced methods. Furthermore, some insults that are offensive to one group may be tolerated by another, thus context is crucial (Nobata et al., 2016).

Several authors state that they used hatebase.org's multilingual online vocabulary of hate speech in their research (Wiegand et al., 2018; Silva et al., 2016; Nobata et al., 2016; Wiegand et al., 2018). Wiegand et al. (2018) used Therese Wilson's subjectivity lexicon, which is essentially a sentiment lexicon, to create a lexicon of abusive terms. They started with terms having negative polarity to build a core lexicon of 551 words, which was then augmented with machine learning to create a lexicon of

2898 abusive words. In their hate speech and abusive language detection systems, some authors employed the Wiegand lexicon as a blacklist (Wiegand et al., 2018; Pedersen, 2020; Caselli et al., 2020). According to Wiegand et al. (2018), lexicons that include multiple parts of speech perform better than ones that only contain nouns, thus this approach was considered while creating the first abusive terms lexicon. Therefore, the use of hate speech and abusive language among individuals can also create anger amongst them.

When creating a lexicon of angry, derogatory, or abusive words, researchers frequently start with what is already available firstly, subjectivity lexicons (Razavi et al., 2010; Wiegand et al., 2018), secondly, a lexicon of sentimental words and expressions (Gitari et al., 2015), in which it is postulated that abusive language includes a lot of words indicating the opposite value of feelings, and lastly list of insulting words and expressions (Bassignana et al., 2018) and (Hatebase.org), whether created by specialists and/or obtained using crowdsourcing.

A lexicon could be utilised in one of the following ways in an abusive content detection system firstly as a classification feature, either as a binary indicator of the occurrence of abusive terms in the investigated text (Pamungkas & Patti, 2019) or even as a numerical value corresponding to the number of abusive words and their severity of abuse (Razavi et al., 2010); secondly, when using offensive content classification rules, authors may choose to categorise a text based on the number of abusive expressions found above a certain threshold, for example, if two or more notions of high abusiveness are found in a text, it is labeled as very abusive (Gitari et al., 2015; Pedersen, 2020) and lastly the lexical content was used as the training set for classifiers for spotting abusive speech in the text (Wiegand et al., 2018).

In an article written by Stankovic et al. (2020) about multi-word expressions for abusive speech detection in Serbian, they highlighted that it is important to capture both basic and multi-word abusive expressions in a vocabulary in order to detect abusive language in Serbian writings. The morphological, syntactic, semantic, and use features of these expressions should all be addressed in the lexical representation. Along with its comprehensiveness, the Serbian Morpho-syntactic Dictionary (SrpMD) has already characterised the morpho-syntactic characteristics of basic offensive words for the majority of them (Krstev, 2008). SrpMD also includes a number of different types of multi-word expressions, primarily noun and adjective expressions. Except for the generic markers for negative or pejorative usage described in Subsection 4.1, none of the dictionary entries were tagged particularly for hate speech and abusive language identification. The goal was to add additional MWEs relating to

abusive language to SrpMD, as well as give markers for all relevant entries, both old and new, to help detect it.

The way in which romantic partners communicate and vent their anger at one another is commonly a focus of theories of relationship distress and therapies intended to strengthen pair relationships (for example, Benson et al., 2012; Caughlin & Vangelisti, 2006). However, the majority of studies (such as Burman et al., 1993; Liu et al., 2018) place a strong emphasis on anger and its connection to relational aggression and violence. Little is known about the more commonplace aspects of anger (such as annoyance toward a romantic partner) and how much annoyance correlates with furious language use in conversation, which may be a sign of developing aggression and disputes (Greenfield et al., 1998).

Han et al.'s (2020) study's main premise is that using more angry words when expressing annoyance towards a spouse than usual will lead to an increase in anger words. This theory is supported by the fact that men who were typically more irritated with their partners during the day spoke more angrily to their partners overall. Women unexpectedly displayed cross-partner effects in the other direction at the within person and between person levels, though. However, if their male partner was more upset throughout the day, women used fewer anger-related phrases overall. Women expressed their anger more frequently during times when their male partner was more irritated.

The production and reception of spoken and written texts have long relied on the surface resources of lexical coherence. By storing lexical contents in texts, these open-system elements enable language users to express themselves more creatively. Scholars have shown how these surface characteristics express relationships between textual elements, acting as woven threads to link texts together (Carter, 2001; McCarthy, 1991; Martin, 2001; Eggins, 2004). In contrast to being a collection of random sentences or utterances, they give texts dimension and give them the appearance of being cohesive wholes (Halliday & Hasan, 1976; Halliday & Hasan, 1989). For this, texts created by these text forming technologies usually seem as semantic units containing concepts that are easy for readers to understand.

Furthermore, recent studies on lexical coherence in texts have shown that these surface characteristics are more than merely tools for creating coherence in conversation. The interaction between lexical coherence and other textual communication properties has been demonstrated by numerous text-focused academics. As an illustration, Lewin et al. (2001) studied on how lexical

coherence interacts with genre transitions in the introduction and discussion sections of SSR research articles. Li (2010) made a case for how lexical coherence supports the development of ideology in media texts. Gonzalez (2013) has discovered how lexical coherence shapes the interactions between interlocutors.

Gonzalez (2013) made the case that lexical coherence makes it easier for communicators to draw inferences while (re)constructing frames and triggers. Gil (1995), Klebanov et al. (2008), as well as Prados and Penuelas (2012), have all discussed the use of lexical cohesion in the development of persuasion in texts. In addition, Halliday and Hasan (1976), in their consideration of lexical coherence, look at how the use of general nouns informs listeners of the interpersonal components of the speaker's attitude. Halliday and Hasan (1976) show that, words like the devil, idiot, foolish, and dear, in addition to being coherent, can convey a speaker's tone as contemptuous, sympathetic, and so forth. As a result, it is probable that lexical cohesion indicates the tones of writers. It might be more instructive to examine various lexical cohesion links to discover how tonal inflections are shown in writing.

Misinterpreting the tone of a text entails misinterpreting the writer's meaning as the phenomenon of writers' tones in texts heavily influences the meanings conveyed. In writing, the tone and the writer's intention are closely related. Similar to how signers express themselves in sign language, it can be done quickly or slowly, huge or little, but always conveys the intended meanings. The writer's tones are the emotional webs woven throughout the writings. The tone of writing conveys the writer's feelings toward his or her subject, audience, or (him/herself), much as the tone of voice in speech.
In persuasive writing, such as newspaper editorials, where the author seeks to persuade the reader of the ideas stated, the tone of the writer is particularly crucial (Kane, 2000; Kolin, 2009; Flemming, 2011). Additionally, each text has a tone, which varies depending on the purpose (informative or persuasive, for example); tones range from completely formal, impersonal, and neural (as in scientific reports) to informal, personal, and subjective, where writers' words are overtly coloured with various emotions (as in persuasive writings). According to Kane (2000), Kolin (2009), and Flemming (2012), a writer's tone can be neutral, mocking, angry, humorous, admiring, joyful, tolerant, and so on.

In a study about the semantic analysis of terms for fear, anger, and grief, Fabiszak (2002) claims that according to the data under investigation, only God, kings, warriors, devils, and monsters—agents with the ability to engage in combat can feel anger. Therefore, it appears that common people are not affected by it; instead, they may only make God or a king angry by their misdeeds, as in "the Lord was

angry with the people" or "the king was upset with the citizens." Further, according to Fabiszak (2002), the ability of both God and kings as well as demons and monsters to feel anger implies that the emotion does not have an inherent axiological value. The origins of the difference between constructive and destructive anger, however, may be seen in a statement like "all the anger originates from the devil." Verbal expressions like "control anger" and "restrain anger" may be seen as more indirect proof that at times anger was given a negative connotation and viewed as an unpleasant emotion that needed to be restrained (Fabiszak, 2002).

Additionally, Fabiszak (2002) adds that the emotions of deprivation, seeing an opponent, and the enemy's activities can all increase anger. It is a crucial trait for a fighter in conflict. Those in positions of authority are typically the ones who experience anger as if those in power could only experience fear. According to Fabiszak (2002, p. 268), the opponent is frequently the motivation for anger and is frequently the source of harsh looks and violent behaviour such as fighting and killing. The vocal expression of anger might take the form of angry phrases for instance "he spoke with anger" or interrogative statements such as "to ask with anger".

Language and emotion are connected. The emotional is also influenced by a group of verbal structures governed by predicates, such as adjectives and verbs (Lakoff, 2016, p. 271). "Each of these things has an emotion, a person experiencing the emotion, a stimulus that causes the stimulus to be experienced, a stimulus that is presupposed, and an emotional experience that is stated" (Lakoff, 2016, p. 271). Then, the sentiments of a language are closely related to the culture of a society. According to Sekwena and Fontaine's research (2017, p. 3), emotional vocabulary in a language is particularly salient since it cannot be translated into other languages. Language not only defines the nature of those sentiments but also gives words to them (Dehraj et al., 2017, p. 247).

Javanese has a large vocabulary for expressing feelings and emotions as a language. The Javanese language is reported to be replete with words that reflect emotion (Mastuti, 2003). Sadness is one of these types of feelings. There are many words in the Javanese lexicon that can be used to describe melancholy, such as the words are *grantěs, ngěněs, and ngěrěs.* These terms have a limited number of various meanings in the lexicon. On the basis of the meaning component, the vocabulary differences are separated. The lexical meaning, semantic meaning, or external meaning of a word refers to what it means when it stands on its own, whether as a lexeme or an associated form. The dictionary for that language contains a definition like this (Pateda, 2010).

Suswandi et al. (2017) conducted research on the sad emotion in the Javanese language and they mentioned that the use of sad emotion terminology in Javanese, particularly in literature, was chosen by the researchers since, each vocabulary word has a slight but distinct meaning. Suswandi et al. (2017) further add that sadness is expressed in Javanese using a variety of words that not everyone outside of Javanese culture is familiar with. Even Javanese people themselves are not aware of the various meaning components that each word includes. In their study, Suswandi et al. (2017) concentrated on examining the lexicon for sad emotions in Javanese, paying particular attention to meaning relations and component words. The researchers anticipated that by carrying out this study, the Javanese culture society as a whole in particular and the public in general would grow more mindful of the sad emotional vocabulary that was present in the Javanese language as well as the variations within each vocabulary contained, in addition to the dearth of research on the sad emotion vocabulary in more detail.

Santangelo's theory of emotions and state of mind, according to Suswandi et al. (2017), also explains the numerous kinds of emotions and mental states that are present in the text. When it comes to classifying or separating emotions and states of mind, Santangelo made a distinction between five categories: (1) positive expectation and interaction, (2) satisfied effects, (3) negative projection, (4) aggressive opposing emotions, and (5) unsatisfactory effects. A study on the Javanese language's vocabulary for sad emotions focused on the fifth group, often known as unsatisfying impacts. The signs or characteristics of emotions and mental states, such as being a) negative, b) passive, c) characterised by bad physiological, and d) of a personal nature, such as an evaluation, make this evident of the absence of self-own. Based on their findings, Suswandi et al. (2017) discovered terminology in the data sources that were categorised according to emotions and mental state. The Javanese language has 15 (fifteen) vocabulary for the emotion "sad," according to lexical semantics research such as grief, anger, heartbroken, sorrow, pain, dejected, worried, broken, and sad just to mention a few.

2.3 Figurative expressions of anger

Arsyad (2018) defines figurative language as a language feature in which an expression is stated in a way that is different from how it is typically stated. In order to have diverse effects on readers, writers frequently utilise figurative language in a variety of ways. It appears in both spoken and written language. To interpret the meanings of several of the terms, particular thinking, and creativity are required. Incorporating figurative and metaphorical language is recommended for four major reasons by Collie and Slater (1987): it provides valuable authentic content, cultural enrichment, language

enrichment, and personal participation. Similar to this, Carter and Long (1991) divide the causes into three categories: the cultural model, the language model, and the personal growth model, each of which has an own set of educational goals for pupils. Lakoff and Johnson (1980) demonstrate that a language's common metaphors have both perceptual and cultural roots.

Language analysis, particularly of words and phrases, discloses underlying beliefs, attitudes, and values, according to Bonvillain (2003). As a result, figurative language analysis can shed light on speakers' cultural backgrounds as well as underlying thoughts. Essentially, there has been a change from considering metaphorical language to be more expansive than simple figures of speech.

In their subsequent chapter, Boers ad Lindstromberg (2008) outline numerous strategies for teaching metaphorical language in an EFL setting. A term that is being used figuratively, such as "joint in a joint account," may draw certain people's attention if they focus on the literal sense. As a further memory aid, we might make advantage of the terms' mnemonic properties. One way to spot formulaic expressions is to look for repetitions of particular sounds, such as alliteration (for example, play a part), rhyme (for instance, wear and tear), and assonance (for example, turn a blind eye to). 'She hit the ceiling', for instance, has the figurative expression quality of evoking a mental image, which can be utilised as another mnemonic tool. In fact, according to them using mental imagery has become part of pedagogic approaches to idioms, inspired by ideas from the cognitive semantics school of thought.

Additionally, in cognitive semantic approaches, figurative expressions and idioms are used in the classroom to illustrate to students how figurative expressions can be motivated by underlying conceptual metaphors or metaphoric themes, as in the case of the idiom your claims are indefensible and attacked every chink in my defense, and his criticisms were right on point (Boers & Lindstromberg, 2005; Lakoff, 1987).

The study of metaphor, according to Goatly (1997), is significant for two reasons. First, we utilise metaphors all the time, whether we realise it or not. Furthermore, the use of metaphor elucidates the ways in which literal language functions. There is a long and rich history to metaphor studies. According to a traditional view, a metaphor is a type of odd language or a group of linguistic aberrations whose meaning may be distilled down to a list of literal propositions (Slingerland & Edward, 2004, p. 325). Aristotle believed that metaphor is essentially ornamental and decorative in nature, making it unnecessary (Gibbs, 1994). On the other hand, modern approaches view metaphors as essential to language and thought (Lakoff, 1987; Johnson, 1987; Lakoff & Johnson, 1980; Gibbs, 1980).

Many studies assert that formal linguistics has viewed metaphor as a break from the known grammatical norm, rather than as an essential instrument of everyday speech (Lundmark, 2005; Antovi, 2003; Evans et al., 2006). Nonetheless, as cognitive sciences and languages have advanced, metaphor has become increasingly important in our intellectual processes and daily lives. Numerous research on the usage of metaphor has revealed that when a metaphorical idea is discussed, other hidden facets of that concept are also discussed. People apply what they know about every day and literally to the figurative and contemplative. As a result, linguists are beginning to look into the role of metaphor in language and how it relates to the mind. Many points of view have evolved in the discussion of the phenomenon's inception and pervasiveness in our daily lives.

Lakoff and Johnson (1980) begin by stating that:

> Most people view metaphor as a poetic artifice and rhetorical flourish—an issue of remarkable rather than regular language. Furthermore, metaphor is frequently considered to be a property of language alone, a matter of words as opposed to cognition or action. Due to this, most people believe they can function just well without metaphor. Contrarily, we have discovered that metaphor is widely used in speech, thought, and behavior in daily life. (p. 3)

Lakoff (1987) defines metaphor as a figure of speech and a mode of cognition; it is a manner of labeling and thinking. From this perspective, a metaphor, in the words of Johnson (1987, p. 15), "is a process by which we understand and structure one domain of experience in terms of another domain of a different kind." In light of this, the study of metaphor is regarded as being crucial to the study of rhetoric as well as language and cognition in general in Western civilisation.

According to Katan (as cited in Al-Zoubi et al., 2006, p. 232), "a cognitive approach to the study of culture can be seen in terms of the form of things that people have in mind; their models for perceiving, relating, and interpreting them". As a result, metaphors are an essential component of the human mind and are important in cognitive functions like reasoning and deduction. According to this perspective, language communication, and particularly cross-cultural communication can be seen as a process in which speakers make an effort to optimize their communicative success while exerting the least amount of linguistic effort (Sperber & Wilson, 1986).

Ortony (as cited in Gibbs, 1994, p. 124), suggested that metaphorical language may fulfill three communication functions. First of all, it might make it feasible to convey something that would be difficult or impossible to communicate if one were to use only literal language. Additionally, it could be a very effective form of communication. Despite the fact that conscious experience is continuous in nature (lexical objects), the linguistic system employed to represent it is made up of discrete parts.

Contrary to more literal forms of language, metaphorical language allows us to say a lot of things quickly since it does not require us to break down the predicates to be said into their lexical forms. Finally, using metaphors in writing can help to convey the reality of the perceptual experience. Metaphorical language can provide a deeper and more detailed image of our subjective experience than literal language if it conveys information in chunks rather than discrete pieces.

Additionally, metaphors can be used to highlight a specific concept or feeling. The primary method used to produce the distinctive emphasis is the user's deliberate departure from the strict literal meaning of a word, from the more popular form of word order or sentence construction to another non-literal form (Callis & Zimmermann, 2002). By using metaphorical language, therefore that significantly increase the cognitive abilities and fill in lexical gaps. As a result, complexity is decreased and the context is made more abstract. Additionally, metaphorical phrases contribute to the creation of the world around us.

Newspapers are likely the form of written discourse that most readers encounter most frequently, according to Van Dijk (1995). Teachers can utilise the newspaper to teach their children more vocabulary, particularly regarding figures of speech. Students can be motivated to learn about other cultures by interpreting some expressions into some actual perspectives.

The relationship between figurative meaning and vocabulary is strong and reciprocal, resulting in a win-win situation for both. It can stated that expanding vocabulary will help acquire figurative language, or one can say that expanding their vocabulary can also entail expanding their knowledge of figurative language. Since it can be challenging to understand figurative meaning without knowledge of the word's meaning, especially connotative meaning, there is a strong correlation between figurative meaning and semantics. Naturally, the expression's meaning will change and possibly even become obscure. Figurative language becomes crucial in the learning of vocabulary as a result while building a vocabulary helps students understand semantics (Tarigan, 1995).

Another assumption on figurative language comes from an article on figurative language in two selected traditional funeral songs of the Kilba people of Adamawa State. According to Suleiman (2013) the conventions of literal language, in which words mean exactly what they say, are broken by figurative language. Figurative language, also referred to as the "ornaments of language," deviates from its literal meaning by requiring the reader to make an imaginative leap in order to understand the author's argument. In other words, because of the underlying message it conveys, figurative language is comparable to plain language. Figurative language, often known as figures of speech, is a

style of expression where words are used to imply meanings other than their literal or intellectual meaning.

Figures of speech typically enhance the text's beauty and emotional sensitivity or convey the author's experience or idea by comparing or contrasting a subject or object with another that has a well-known meaning to the reader. The majority of poetry uses these devices. They are used by performers in sung poetry to embellish their voice, idea, or thought. It includes any language use where the intended meaning deviates from the words' real literal meaning. They depend on the environment or the circumstance.

Implicit rather than explicit communication of emotions, feelings, and ideas is achieved through the use of figurative languages. According to Babalola (1981), Ogbe (1997), Egudu (1981), Amali (1985), and Hananiya (1993), these methods of language use include metaphor, simile, hyperbole, personification, onomatopoeia, verbal irony, and oxymoron. The way that the performing artists use these tools varies from one performer to another.

According to Suleiman's (2013) analysis, Kilba traditional funerals frequently employ figurative expressions like metaphors, similes, imageries, symbolism, and rhetorical questions, among others. This allows Kilba performing artists to convey their emotions and thoughts implicitly rather than out loud.

In addition, Suleiman(2013) came to the conclusion that figurative terms, or figurative language, are used to dress up the messages being communicated. The two texts' examination found that the Kilba people's history, customs, and culture are at the heart of the metaphorical phrases employed in the song creation. For example, the Kilba people regard the ostrich and the horse as symbols of nobility. The water bird and tongali are used in contrast to these to criticise the sluggish and hopeless members of the royal family. It has been noted that the majority of the figurative language's components are drawn from the social and natural surroundings of the people with whom the deceased interacted throughout their life. By commemorating the accomplishments of the departed, figurative language used in the production and performance of funeral songs acts as a means of expressing thoughts about the passing on of a person and consoles the relatives and close friends of the deceased. The use of figurative language allows for the remembering of the deceased's good traits, which comforts the bereaved.

Human emotions can take on many different forms, including anger, joy, sadness, fear, and love (Parrot, 2001; Strongman, 2003). A person can communicate their current feelings using these emotions, either vocal or nonverbal expression of emotions is possible. Different emotional

vocabulary can be used verbally, while personification, metaphor, hyperbole, and so on can be used figuratively. Additionally, in some circumstances, repetition of words or phrases can be used to convey emotions (Yanti, 2013). Every individual has a strong sense of being miserable or depressed. The loss of something, a shattered heart, the death of one's parents, inability to accomplish a goal, just to mention a few can all result in intense sadness. Metaphors can be used to convey these emotions in addition to words.

According to Krishnamurthy (2012) in the article Cognitive Stylistics and Petit Recit: An examination of the narrative consciousness in *The God of Small Things* the following assumption is made on metaphor as an example of figures of speech. It has been noted that the majority of the figurative language's components are drawn from the social and natural surroundings of the people with whom the deceased interacted throughout his life. By commemorating the accomplishments of the departed, figurative language used in the production and performance of funeral songs acts as a means of expressing thoughts about the passing on of a person and consoles the relatives and close friends of the deceased (Krishnamurthy, 2012). The use of figurative language allows for the remembering of the deceased's good traits, which comforts the bereaved. According to Porto Ruekijo (2007), metaphors are crucial in text worlds because, in reality, our understanding of the real world helps us make sense of the text world. When textual representations contradict mental representations, the expectation that this correspondence creates is dashed.

According to the schema theory, metaphors expand or change the schema by developing new ways to map the real world onto the textual world. Most metaphors are common, culturally distinctive, and accepted within a speaking group. However, literary metaphors produce novel and difficult ways to understand the world, so producing new schemata. The introduction of fresh metaphors into a book, according to Ruekijo (2007), "can produce significant, even if temporary changes on the way we perceive the world around us" (p. 58).

Woldemariam (2019) emphasises the following assumptions on metaphors in an article titled: A cognitive stylistics study of Sifiso Nyathi's *The Other Presence* and Salom Shilongo's *The Hopeless Hopes.*

> Numerous cognitive metaphors are used in Sifiso Nyathi's novel The Other Presence to show the psychological problems that contributed to the protagonists' rage. The title of the book, The Other Presence, is plainly a metaphor in the first place. The title of the book now refers to something different. AIDS and HIV are referred to as the "Other Presence." The full idea of

what the author intended in regard to the novel's title can be represented by readers' imaginations throughout the text. The author frequently uses metaphors to express his points.

For instance, "Other angry women joined in with showers of insults" (Nyathi, 2008, p. 6). The barrage of slurs relates to Kachana's offensive language used towards other women because she thinks her relative Akapelwa is Elder Sinvula-possessed. Ma Simanga collapses when she comes upon Elder Sinvula, whom she suspects of seducing her husband, who died in a car accident after his new Toyota truck flipped over. Her husband was killed in the accident. The other three children of Ma Simanga, who also passed away after displaying similar symptoms, are also charged with being bewitched by Elder Sinvula. When they passed away, they were all weak. Contrarily, Elder Sinvula asserts that he is not to blame for anyone's demise.

Nyathi used cognitive metaphors to explain the witchcraft that occurred at night in the village of Kwena. He alludes to the use of natural forces or witchcraft as "stuff of darkness," which is another way of saying "anger." Additionally, witchcraft is referred to as ill things symbolically, and ill things can alter people's emotions like rage and hatred, to mention a few. "How did you think of so many things to say about me that are bad?" Neo answered. You don't have to appear as if the women's responses to seeing elder Sinvula here were unimportant (Nyathi, 2008, p. 19). Sinvula's presence among women is no exception to the rule that everything worth having should not be taken lightly. It can be painful to think that elder Sinvula is said to be responsible for Akapelwa's death as the women do not want to see him since they have painted him black and labeled him a wizard. Sinvula's presence among women should not be considered lightly, as nothing should be taken casually.

Manca (2007) asserts that the use of figurative language, which promotes mutual sense-making, is essential to creating an atmosphere of increased closeness between speakers. The use of imagery to convey meaning and emotion enables the sharing of human experience and fosters engagement (Tannen, 1989, 1992).

Many studies have looked closely at the affective and emotional purposes of metaphors. Metaphor-heavy mental structures that develop as concepts for emotions. According to Kovecses (2002), emotional notions are thus described as social-cognitive creations. According to Ortony and Fainsilber (1989), the primary quality of metaphor and figurative language in the portrayal of emotions is concrete vividness. They contend that the expression of something which is challenging to communicate by literal language alone is a significant purpose of metaphorical language. Their findings also suggest that, when describing feelings, but not when describing activities connected to

those sentiments, powerful emotions are related with a greater usage of metaphor than moderate emotions.

The significance of metaphorical emotional expression has also been studied in light of intercultural similarities and differences. Even while universally understood fundamental ideas are represented metaphorically in relatively similar ways, cultural explanations are particularly useful in explaining language differences. The typical thought patterns or worldviews of a group could be seen as reflected in figurative language in this way (Boers, 2003; Emanatian, 1995).

According to Gibbs et al. (2002), the reason figurative language is so unique is that it deals with emotional communication, which ultimately reflects how people conceptualise their complicated emotional experiences in everyday life. It is also a unique conversational tool since it can foster an intimacy and sense of closeness between speaker and listener that literal language cannot, enabling people to discuss their own emotions without actually experiencing them. The use of metaphors and metaphorical parallels to describe one's subjective experience of emotion appears to be more common than to explain the acts one takes in reaction to that emotional experience (Fussell & Moss, 1998).

Manca (2007) concluded that a significant feature of figurative language in the context of online learning is that metaphors and analogies (figurative language, by extension) are the optional means with which to explicate and conceptualise tacit knowledge into knowledge shared among the group. This is based on the approach of collaborative learning and of the social construction of knowledge. Personal knowledge must be socialised and transformed into explicit knowledge through close interaction and collaboration within a group in order to become group knowledge (Nonaka & Takeuchi, 1995). Personal knowledge is embedded in individual experience and involves intangible factors such as personal beliefs, perspectives, and value system.

The majority of writers express their anger through metaphor. Experts view anger as a driving force or element that can inspire us to take action, push us to defend our freedoms, and strengthen interpersonal bonds. Metaphors create required realities while establishing cognitive linkages between conceptual and mental areas (Lakoff & Johnson, 1980). In this regard, metaphor is no longer regarded as a simple figure of speech that serves merely as decoration, but rather as a potent tool that influences ideas, modes of expression, and modes of communication in addition to helping to organise human experience.

Two investigations on the metaphorical conceptualisation of colours and anger in Spanish and English were undertaken by Barcelona and Soriano (2004). The two case studies have revealed some

significant differences between how English and Spanish conceptualise a particular domain of experience metaphorically, both on the conceptual and lexico-grammatical levels. They draw the conclusion from their research that, similar to other cognitive and linguistic processes, it is quite rare for a conceptual metaphor to have the same conceptual structure and to be expressed by the same kind of linguistic structures.

According to earlier cross-cultural studies, metaphorical language use varies depending on the language. There are various types of differences. As is the case with some metaphors in English and Spanish, the most severe form of variance occurs when metaphors that are common in one language are uncommon or nonexistent in another (Barcelona & Soriano, 2004). In some instances, the same metaphors are used in two languages, but one of the languages is used far more frequently. An example of this is the case with some metaphors that are used in English, French, and Dutch (Boers & Demecheleer, 1997).

According to Matsuki (as cited in Kovecses, 2004), all of the English-language anger metaphors identified by Lakoff and Kovecses (1983) can also be found in Japanese. It is also noted that there are numerous idioms associated with rage that revolve around the Japanese concept of hara, which translates to "belly." The conceptual metaphor "ANGER IS (IN THE) HARA" can only be used in Japanese since this is a deeply ingrained idea that is specific to Japanese culture.

The main justification for this scenario's "view of anger" is that it can be demonstrated that the numerous metaphors used to describe it are relevant to the various stages of the situation. By empirically examining the order of a few idioms for anger, Gibbs (1994) supports the existence of these stages and comes to the conclusion that combining reversible idioms from a template of rage results in pragmatically undesirable constructs.

Furthermore, according to Lakoff and Kovecses (1987), "if we look at the metaphors and metonymies for anger in the languages of the world, we will not find any that contradict the physiological results the Ekman group found" (p. 220), which amounts to a claim for the universality of an anger scenario based on the nervous system and physiology. It was then concluded that, despite a discernible shift in lexical fields in the expression of anger, conceptual domains around concepts other than heat exhibit relative stability, indicating that the (discontinuity) of the heat conceptualisation of anger is not culturally universal.

Ekman (2021) asserts that all people have an underlying capacity for anger as well as other fundamental emotions including fear, sadness, happiness, disgust, and surprise. The one primary emotion that has received unfavorable press, however, is ANGER. It is frequently referred to as a

"negative" emotion and seen as a flaw, handicap, or taboo that people should refrain from expressing. Anger is heavily influenced by bodily experience, according to Kovecses (1995), and this "can be viewed as a constraining factor that delimits the possible metaphorical systems of anger" (p. 191).

Forceville (2007) notes that since there is no "literal" way to communicate emotions, they are a substantial category of abstractions that require metaphors for individuals to be able to conceive and debate them. Zoltan Kovecses, a Hungarian scholar, is credited with being the first to consistently discover the metaphorical understanding of emotions (Kovecses 1986, 2000). It is asserted that this understanding is governed by the universal metaphor EMOTIONS ARE FORCES and that "the physiological effects of an emotion stand for the emotion" (Kovecses, 1986, p. 12), and provides a prototype scenario of several emotions, including fear, anger, and love to name a few. As further evidence that the linguistic representation of each emotion can be linked to a particular version of the EMOTIONS ARE FORCES metaphor, Forceville (2007) cited a number of common English sayings and idioms. The two main metaphors for anger, "anger is a hot fluid in a pressurized container" and "anger is fire," according to Kovecses, are "anger is heat" and "anger is a hot fluid in a pressurized container," respectively (Forceville, 2007).

The former of these works are as follows:

> The fluid-filled container represents the person who is angry; the fluid inside it represents their anger; the pressure the fluid exerts on the container represents their anger's force; the source of the pressure represents their source of anger's force; the fluid that escapes the container represents their expression of anger; and the physical dysfunction of the container represents their social dysfunction.

The phrases "he was boiling with anger," "she almost exploded," and "why don't you cool down a bit" all illustrate this concept. "He's doing a slow burn" illustrates the phrase "Anger is fire." However, Kovecses also provides examples of other domains that metaphorically structure our experience of anger, including INSANITY ("The man was insane with rage"); AN OPPOSITION IN A STRUGGLE ("I was struggling with my anger"); A CAPTIVE ANIMAL ("He unleashed his anger"); and A BURDEN ("He carries his anger around with him"; all examples from Kovecses (2000).

According to Chen (2010), anger is one of the fundamental human emotions, and all languages share the same root metaphors that are based on universal human experiences and hence are conceptually universal. As a result, the understanding of novel metaphors illustrates how humans learn new concepts using those fundamental metaphors. When a metaphor is referred to as universal, it might actually be conceptually universal rather than linguistically universal (Chen, 2010). Chen (2010) further

mentions that as emotions are such wildly unstructured notions, they are the most illustrative examples Chen uses to show how symbolically, abstract concepts are organised by more concrete concepts. On the other hand, metaphors are highly nation-specific and culturally loaded, as evidenced by the fact that the idioms for rage in English and Chinese are quite strong instances of how comparable the metaphorical notions of emotions are in the two languages (Chen, 2010).

Prystupa (2016) asserts that cognitive linguistics holds that metaphor plays a crucial role in human thought. Additionally, there is a strong association between the conceptual framework and the metaphor, which reflects the cultural reality of our lives (Prystupa, 2016). As a result, metaphors are rooted in culture, and conceptual metaphors are reflected in language, a key aspect of culture. The role of metaphors in the conceptualisation of anger in English has been the subject of numerous studies, including those by Fesmire (1994), Lakoff and Jonson (1980). The fundamental finding in these studies is that metaphors serve as the basis for the conceptualisation of emotions and are rooted in bodily experience. As a result, although this assertion is intended to be general, the majority of the data supporting it comes from the English language (Prystupa, 2016).

The cognitive paradigm's interpretation of metaphor has been questioned in at least two ways. Murphy (1996), for example, has claimed that conceptual representations cannot be metaphorical. Structural Similarity View, holds that entities are represented literally, in their own language, and that metaphors result from structural similarities between two domains. In other words, no solid cross-domain mappings are present in the speakers' minds.

The second sort of critique focuses on the alleged automaticity of conceptual metaphor. According to Glucksberg et al. (2000), our minds may have pre-stored metaphorical mappings, but they are not always readily available. With reference to the well-known conceptual metaphor "Anger Is a Heated Fluid in a Container," Gibbs supports this claim by making the following claims:

> We can infer that people's understanding of metaphors contributes to their ability to understand the significance of various linguistic statements. However, it is not always true that if people read or hear the terms, their pre-existing metaphorical knowledge that rage is a heated fluid in a container instantly activates. When she learned of her husband's infidelity, she blew her stack or he nearly lost control of his rage. (Gibbs, 1994, p. 19)

In response to the first criticism, which addresses the psychological realism of conceptual metaphors, Murphy (1996) raises some skepticism regarding the use of idioms and polysemous terminology as justification for some of the assertions made by the CTMM. According to him, idioms such as ("He flipped his lid") may not depict conceptual metaphors (such as "Anger is a hot fluid in a container"),

but rather the idiom representation (and nothing about the representation of a specific target domain, in this case, anger); or they may merely reflect a way of speaking about something (rather than a way of conceptually representing it).

He flipped his lid, however, seems highly unlikely to be unrelated to comprehension of other semantically very similar linguistic items, such as collocations around the word anger (for instance, Burst with anger), novel expressions about the emotion (e.g., When my father explodes, my mother explodes as well), words associated with anger (Explode, Erupt), and even pictures of angry people, all of which can be coherently understood. Furthermore, according to empirical data (Gibbs & O'Brien, 1990; Gibbs & Nayak, 1989), the meanings of expressions like "He flipped his lid" and "He blew his stack" are motivated by the idea that anger is a fluid that gets trapped inside a pressurised receiver.

Cognitive linguistic research on the language of emotion has highlighted the important role that figurative language, particularly the metaphor, plays in the conceptualisation of emotion in a study commissioned by Ansah (2015). Important conclusions from such studies include the observation that throughout cultures, people frequently utilise metaphorical language and somatic allusions to discuss emotional notions. Focus groups were used in this study to obtain spoken language data from Akan native speakers in Ghana. For conceptual metaphor analysis, the elicited data were utilised to support the data that had been generated intuitively. Two key results from the literature are supported by the analysis: (1) emotional language in Akan is predominantly embodied and metaphorical; and (2) Both physiological and socio-cultural concepts of rage are embodied in Akan society. This chapter's value comes from the African perspective it offers on studies of how one fundamental emotion is conceptualized and expressed metaphorically across cultures.

To make abstract ideas more concrete and tangible, metaphor is employed frequently in everyday language as a cognitive-linguistic technique. It has been shown that the optimum target domain for metaphoric expression is emotions as they are internal, abstract, and unobservable states. Each emotion is conceptualised through a multitude of source domains (Kovecses, 1990, 2000, 2005). Moradi and Mashak (2013) claim that the concept of melancholy is also conceptualised in Persian and English from a range of source domains, leading to the development of conceptual metaphors for sadness in the speaker's mind and expression in spoken language. The groundbreaking works on emotion metaphors (Lakoff & Kovecses, 1973) revealed that emotion conceptualisation in many languages of the world is universal (that is, emotion). This is due to the similarity of human nature and the physiological and behavioral responses of the body to emotions, which in turn leads to similar experiences of abstract concepts. In order to understand the mental framework of language speakers

and, as a result, identify the parallels and discrepancies between their languages and English, many academics became preoccupied with the universality of various related and unrelated languages.

There have been numerous research on fundamental emotions. There are many studies on emotional metaphors, but the majority of them focused on the use of anger in various languages. For instance, Yu (1995), Matsuki (1995), and Soriano (2003) all examined metaphorical expressions of anger and happiness in Chinese and English, Japanese, and Spanish, respectively. However, there was not enough research on anger. Their results support the emotion metaphors and cultural differences in emotion conceptualisation offered by Kovecses (1990, 2000, 2005). This was the main driver for the current study as there has not been much research on the cognitive linguistics of anger. One of the conceptual metaphors of melancholy in English that have been investigated is sad is down, the main conceptual metaphor proposed by Lakoff and Johnson (1980, pp. 15–18). A list of 14 such analogies is also provided by Kovecses (2000, p. 25–26).

The "sadness metaphor" was the subject of Kovecses (2005) research, which revealed some conceptual metaphors in English that Barcelona had previously examined. These conceptual metaphors include "SADNESS IS DOWN," "SADNESS IS DARK," "SADNESS IS A FLUID IN CONTAINER," "SADNESS IS ENEMY," "SADNESS IS A MOBILE ENTITY," "SADNESS IS A MOVABLE OBJECT," and "SADNESS IS BURDEN." The analysis of the concept of sadness in Chinese and English by Wenfeng (2008) revealed that the two languages share a conceptual metaphor.

The phrases "sadness is down," "sadness is an illness," "sadness is insanity," "sadness is a natural force," and "sadness is dark" are used in both Persian and English, according to Moradi and Mashak (2013) comparative analysis. The presence or lack of these metaphors, however, led to the discovery of some cultural disparities. The percentages of the three patterns (TS= 44.5 percent, PS= 47%, TD= 8.5 percent) also demonstrated that the pattern of partially the same (PS= 47%) was the pattern used the most frequently to express melancholy in the two languages under investigation. This indicates that even if their literal meanings or verbal expressions are frequently different, their conceptual analogies are often similar.

Esenova (2011) analyses the metaphors for sadness in English and examines how many physical and cultural factors contribute to the creation of these metaphors. There are many metaphors for sadness that are based on human interactions with animals like dogs, horses, and snakes, as well as on

traditional beliefs in the paranormal, the agricultural process of growing plants, and the practice of combining various chemicals (Esenova, 2011).

Van Trao (2014) contrasts the metaphorical conceptualisations of sadness in Vietnamese and English, discovering that in spite of the fact that both of these languages possess the source domains DOWN and PAIN, DARKNESS is not applicable in Vietnamese and stale/decay is not present in English. According to Van Trao (2014), who bases the argument on the five-element theory of culture, melancholy is associated with internal body organs in Vietnamese, specifically the "big intestine," unlike in English.

Lakoff and Kovecses have created emotional metaphor expressions. They argue (Kovecses, 2000, 2010; Lakoff & Johnson, 1980) that the conceptualisation of emotion is universal as human nature and the physiological and behavioural reactions of the body to emotions are comparable across languages, leading to similar experiencing to the abstract concepts, that is, emotion. A Comparative and Contrastive Study of Sadness Conceptualization in Persian and English, Sadness Expressions in English and Minangkabau, and A Comparative Study of Emotional Metaphors between English and Chinese are merely a few instances of studies that have compared multiple languages (Moradi & Mashak, 2013). They contend that not all conceptual models for sadness are applicable in all situations.

The investigation of the metaphorical expressions of sadness in English and Japanese indicates both conceptual metaphor expressions' parallels and differences, according to Yanti and Aziz (2021) study. Japanese and English conceptual metaphors have numerous similarities, including the expressions "sadness is an illness," "sadness is down," "sadness is a fluid in a container," "sadness is a substance in a container," "sadness is dark," and "sadness is a bad taste." This understanding of the melancholy pattern seems to be a characteristic shared by all mental metaphors. Yanti and Aziz (2021) further state that the metaphor that corresponds to SADNESS IS NATURAL and SADNESS IS COLOR is evident in the disparities in the metaphorical expressions of sadness in English and Japanese, respectively. These concepts employ many linguistic constructions, in particular, and both English and Japanese cultural modes. The most original conceptual metaphor in English is SADNESS IS BLUE. However, we did come across the color "black" as an analog or opposition to the metaphorical representation of grief (Yanti & Aziz, 2021). They did not come across "I was feeling blue" metaphor expressions in Japanese.

2.4 Anger discourse

In recent years, the relationship between cognitive stylistics and discourse research has grown stronger which is a natural progression. On the other hand, language users engage through discourse as opposed to individual words, according to cognitive stylistics, which emphasizes language as a tool for organising, analysing, and expressing data. Nevertheless, rather than being a well-established component of prevalent cognitive stylistics practice at the time, the cognitive stylistics study of discourse continues to be an exciting challenge for linguists and discourse students.

The concept of "discourse" has grown in importance in linguistics throughout time, which is astonishing given those linguistics used to be nearly entirely concerned with sentences in isolation. There are formal, functional, and cognitive methodologies that all concentrate on the discourse level, and the study of the form and meaning of utterances in context has now entered the curriculum. There seems to be consensus that what defines an utterance as authentic discourse is its meaning, not its form. There is a common belief that "discourse hood" depends on the capacity to link discourse elements to create a coherent message. Thus, compared to the sentence level, the line between cognitive linguistic and more formal approaches seems to be less clear (Knott et al. 2001).

The study of discourse yields fundamental insights into the link between language and the cognitive representations of discourse that language users have or create on the one hand. The idea that language statements constitute instructions for the development of such a representation is particularly appealing in this context. Even though the research is not cognitive stylistics in character, many of its findings can and should be included in cognitive stylistics. The following are the reasons:

- Cognitive stylistics is a source of inspiration for discourse structure modeling. Major contributions by authors like Fauconnier (Mental Spaces), Langacker (Subjectivity), and Sweetser (Domains of Use) give the terminology and theoretical underpinnings to see linguistic phenomena as structure-building mechanisms.
- Cognitive linguistics offers theoretical insights that can be, and have been applied to discourse. The traditional cognitive linguistic work on categorization is an example. Humans classify the environment in which they live. The linguistic categories evident in people's everyday language use give us with many interesting insights into the workings of the mind, as Lakoff (1987) and Lakoff and Johnson (1999) have shown. The classification of coherence relations and the linguistic techniques that convey them have been increasingly important in

text-linguistic and cognitive linguistic approaches to speech during the last decade. For example, the way speakers categorise similar events by using one connective (because) rather than another (since) can be considered a categorisation act that indicates language users' thought processes.

- Cognitive linguistics is the study of language in use, with the goal of developing so-called usage-based models (Barlow & Kemmer, 2000). To do so, it increasingly relies on the corpora of naturally occurring speech, which allows for the empirical testing of cognitively viable theories.

- Converging evidence is a common methodological tool in Cognitive Linguistics. In theory, evidence from fields other than linguistics, such as psychology (Gibbs, 1996) and neurological processing research, should be used to support linguistic analysis.

For the purpose of generating and spreading a coherent set of meanings regarding an important subject, a discourse is a socially created language or system of representation. The term "refers to socially shared habits of thought, perception, and conduct that are mirrored in a variety of genre-specific writings" (Scollon & Scollon, 2001, p. 538). People's history and way of life are carried through discourse. Discourse, according to Hassen (2015), is an institutionalised way of thinking and a social boundary that limits what may be spoken about a certain topic in the social sciences. Discourses are thought to influence our opinions on everything; in other words, it is impossible to avoid talking. For example, separate guerrilla movements can be described as "freedom warriors" or "terrorists," according to two distinct discourses (Hassen, 2015). In other words, the selected discourse supplies the necessary vocabulary, expressions, and occasionally even the communication style.

A conversation or text; a collection of texts or conversations; a shared way of talking or making texts (code); codes, languages, and ways of communicating about a topic are all examples of discourse. Discourse can be laid out in three ways, in summary: 1) Language as a system of cognition; 2) Language behaviors tied to social practices, and 3) Language as a sentence. In this context, discourse refers to distinct communicative occurrences in general, as well as a written or vocal form of verbal engagement in particular. In a broader, "semiotic" meaning, discourses may also include nonverbal expressions like drawings, pictures, gestures, facial expressions, and so on. In the socio-semiotic perspective, language is seen as the embodiment of a society's social process. Discourse is a way of expressing components of the universe, such as the actions, relationships, and structures of the physical world as well as the "mental world" of ideas, emotions, and beliefs.

Discourse analysis (DA) is the study of how a society's core beliefs are expressed in its language. It emphasizes writing and speaking as social behaviors (Potter, 1996). According to Potter (2004, p. 3):

> DA is analytically committed to researching conversation in social contexts and discourse as texts. This means that language as an abstract concept, such as a lexicon and set of grammatical rules (as in linguistics), a system of differences (as in structuralism), or a set of rules for converting claims, is not the main focus. Instead, it serves as a platform for communication; thus, the study of discourse leads to the study of human behavior.

Some contexts are cognitive, they do not exist in the physical world, thus a speech cannot be comprehended unless the discourse recipient also shares the context (Malah & Idris, 2016). Interlocutors can re-contextualise situations for seamless interaction in order to prevent misinterpretation, increase their inputs, or assure the validity of their (propositions) arguments, according to the argument (Fetzer, 2004). As a result, persons evoke different interpretive universes shared when interacting (Van Dijk, 2008).

Numerous works by international and Russian linguists have looked into various parts of the word "discourse," however there are many impediments to shaping the idea's limitations and giving it a meaningful definition. These challenges might emerge from the interdisciplinary nature of the phrase and various theoretical viewpoints on the idea, regardless of a single national research institution. According to Makarov (2003, p. 50) "Now linguistic literature more frequently investigates widespread usage of the word" discourse" as an essential category containing such ideas as speech, text, and dialogue.

Discourse can be studied as a speech activity in progress or as a text that results from that action. Both of these viewpoints agree on one component of the term discourse: "understanding the role of extralinguistic factors in the organization of the text's formal and meaning structure" (Denisova, 2008, p. 56). According to Shcherba (1974), text is "a form of the language material," but discourse is "a form of a speech act." The text reflects an objectified discourse since discourse has the meaning of a process, and texts reflect all the characteristics of processes, including the particular of the author and recipient, their objectives and intentions, the evolving circumstances, and so forth. Both text and discourse are implied to be an inseparable system in the current paper. For the heroes, the system determines the qualitative elements of their speech as well as stereotypes of their speech behavior. Discourse engagement is primarily a system interaction: the source and recipient systems.

Suprunova (2021) conducted a study on discourse interaction and the following are the findings:

As a result of discourse interaction, some discourse types lose their inherent discourse characteristics and pick up new essential discourse attributes. This kind of cross-pollination involves fiction, academic, and official discourse, all of which intersect in the text structure. At the lexical level, discourse engagement can be observed, word-building, and syntactic levels in the newly modified language. The growth of the text narration, expression of text ideas, and development of the novel's picture system all depend on the interaction of different discourse types.

Tale of the Troyka, a novel by Strugatsky (1997), includes scholarly and official discourses interacting with one another, which can be regarded as two separate processes. However, the work illustrates how nonfiction discourses lose their embedded characteristics, as official and academic discourses cease to have these characteristics. On the other hand, we could refer to these non-fiction discourses as being literalized, where they take on new, unusual traits as a result of their new aesthetic function. There are three levels of literalization: one where the reader and the narrator connect, another where characters in the book interact, and a third when the author and reader communicate. The narrator, a persona by the name of Privalov, connects the first two levels.

The level of character interaction demonstrates that non-fiction speech can be utilized to create contact, euphemize, and manipulate characters. All of these impacts highlight important plot points, such as how the novel's protagonists create suitable appeal, obscure some offensive or criminal events, and drive officials to make the "correct" decision.

Facial expressions can also be employed to show the interactions between characters. Non-verbal signs are utilised to interpret a person's emotional state during a conversation. According to Busso and Narayanan (2006), Ekman (2004), and Ekman and Friesen (1978, 1969), the bottom part of the face is constrained by articulatory processes while the top area of the face is principally in charge of communicating nonverbal messages. A person is angry when, for instance, their eyes narrow and their fist shakes. Surprisingly, shock is frequently expressed by raising the brows (Ekman, 2004). As "batons" (Ekman, 2004, p. 41), lowering and raising the brows are used to highlight particular words or phrases. A dropped brow is associated with negative emotions like "fear, despair... anger" to emphasize a negative phrase (Ekman, 2004, p. 42). A raised brow is likely to be related with more positive emotions like enjoyment and surprise to emphasize a more positive term like "easy, light, good" (Ekman, 2004, p. 42).

Communication is aided by nonverbal cues like forehead and eyelid movement that show emotional content. In order to avoid any misunderstanding of the emotive state of the character, it was advised that while constructing virtual characters, the top face be shown adequately (Busso & Narayanan, 2006). These claims are supported by the results of an earlier study conducted by Tinwell et al. (2010). It was discovered that the uncanny in virtual figures was associated with a perception of a lack of expressivity in the upper facial region, with the forehead playing a key role. The authors of the current study intended to take things a step further and investigate whether lack of movement in the higher face regions has different effects depending on the emotion being expressed.

Being exposed to or using anger speech is essential for identifying a propensity for violence. Shouting at the child, refusing, demeanor, using foul language, isolating, frightening, threatening, not meeting emotional needs, expecting heavier responsibilities relative to age, separating siblings, devaluing, ignoring, abasing, and speaking in a sarcastic way are all examples of emotionally abusive behavior. Such emotionally neglected and abusive behaviours are regarded as a basic sensation that can range from mild anger to intense rage in anger discourses (Catani et al. 2008, p. 2; Civitci, 2007; Ozmen, 2004; Osofsky, 2004).

For children who have experienced emotional neglect and abuse, some behaviours may be more frequent, including avoiding family, feeling uneasy, being trustworthy, overcoming feelings of worthlessness, being inconsistent, and engaging in aggressive behavior. On the other hand, emotional abuse and neglect can have a negative effect on a child's success, personality, and physical development. In other words, both within and outside the house, children are exposed to and see violence (Bahar, Savaş, & Bahar, 2009; Buckley et al. 2007; Thompson & Massat, 2005).

Children's reactions to violence and how they are affected by it differ depending on their ages and cognitive development (Zun & Rosen, 2003). It is noted that individuals who grow up in a stressful environment practice abuse to their own children, that children exposed to violence and witness violence suffer physical, cognitive, behavioral, social, and emotional harm, and that some somatic symptoms, particularly aggression, may manifest in the short term. These youngsters may have a proclivity for fighting and violence, as well as a lack of self-esteem. They use violence against youngsters who are weaker than them to compensate for their anger and internal difficulties. Other children become fearful, meek individuals who are unable to protect their rights (Ayrancı et al. 2004; Ayan, 2007; Allen, 2009; Nicolson & Wilson, 2004; Osofsky, 2004; Terzian & Fraser, 2005).

It is crucial to eliminate aggressive behaviours with clear negative consequences and to manage and express the inevitable feeling of anger with common sense, even though an inability to control anger

and aggression in the family can cause irreparable harm to both parents and children. Parents must also learn how to deal with their feelings of anger and aggressive conduct (Ozmen, 2004; Osofsky, 2004). They must also learn how to communicate clearly with each other and with their children. As a result, young children should learn about familial violence and, if necessary, be placed in protective custody. They should also be made aware of the bad consequences of violence or the things that cause it (Bayindir, 2010; Buckley et al. 2007; Thompson & Massat, 2005).

In a study contacted by Yasir et al. (2014), the use of angry speech in the home was evaluated in terms of the propensity for violence. According to the data gathered, 24.7 percent of the anger discourse used by parents with regard to their kids was classified as punishing, 24.2 percent as expressing or engaging in physically violent behaviour, 16.3 percent as punishing, 13.1% as refraining from using foul language, and 11.0 percent as using foul language. Parents and children both utilised angry talk against each other and for each other, children used it for each other.

According to the findings made by Oberda (2020) about the anger representation in biblical discourse, both the Old and New Testaments of The Holy Bible: New International Version (HBNIV, 1984) mention the cognitive analysis of rage, which is a strong emotional reaction of displeasure. The Old Testament books of Genesis, Exodus, Numbers, Pentateuch, Psalms, and the Prophets, as well as the New Testament books of Mark, Ephesians, Colossians, and Revelation, contain Biblical discourse on anger. According to Oberda (2020), there are a number of biblical synonyms for anger, including as aggravation, fury, rage, resentment, and wrath. Anger is an indication of aggravation, according to the biblical verse "Fools exhibit their dissatisfaction at soon, while the prudent overlook an insult" (Proverbs, 12:16).

Anger can be triggered by issues like sins, fear, forgiveness, the Lord, God, hurt, fury, violence, depressive states, frustration, guilt, and even anxiousness. Anger is mentioned seven times in relation to sin and eight times in relation to sins. Anger can be productive in some contexts and detrimental in others, according to a cognitive analysis of the context in which it arises. In the context of God, Jesus Christ, and people, this dual character of anger is present. Although God and mankind both experience this emotion, only God is "slow to anger" (Joel, 2:13, Jonah, 4:2).

According to Oberda (2020), the biblical discourse also depicts God's wrath against sinners. The human race's class that is opposed to the righteous and is hence the class of the wicked is represented by the sinner. The wicked do not have true faith in Jesus Christ, whose spirit is committed to God, in contrast to the righteous. The Holy Ghost has not rejuvenated the evil, in contrast to the good. God's displeasure is not motivated by passion since God opposes the wicked. Oberda (2020) further states

that the image of God's wrath conveys the full extent of God's disapproval of sinners' behaviour and character. Sinners do not act in accordance with the laws because they do not understand the Divine mind. The image of God's wrath conveys the full extent of God's disapproval of sinners' behaviour and character. Sinners do not act in accordance with the laws because they do not understand the Divine mind. God's anger is symbolised by the fact that the wicked are irrational and completely destructive. God is always good, as evidenced by his wisdom and knowledge. Sin causes immense evil in the lives of sinners as they are not embedded in God's wisdom and knowledge (Oberda, 2020)

Oberda (2020) concluded the following upon the completion of their study:

> The biblical discourse's genuine depiction of anger demonstrates that it can be both harmful and productive. It can obstruct communication and cause disasters for people, their families, and their relationships. In Biblical discourse, the acts of destroying, consuming, or uprooting are reconstructions of the destructive force of fury. James 1:20 says that pride-based rage is damaging and counterproductive. In contrast, God's and people's responses to sin and wrongdoing offer a constructive portrayal of anger. Since God's vengeance is always justified in order to confront the evil in human society, breaking the covenant always brings about His wrath (Leviticus, 10:1-3, Peter, 2:22-23, 1 Peter, 3:14-17).

> The way anger is portrayed in biblical discourse indicates not only the cause of anger, the context of anger, and the nature of anger as a sign of dissatisfaction and a manifestation of justice, but also demonstrates how to control or handle anger appropriately. People should refrain from malicious deeds that foster bitterness and return good for evil, in other words, transform this negative emotion into a positive emotion to maintain the soul, body, and mind's peace.

In an analysis written by Al-Ju'beh (2017) about the emotional expressions in Charlotte Bronkes's *Jane Eyre,* it is mentioned that the emotional expressions vary in the novel, such as anger, hatred, sadness, depression, resentment, and rejection just to mention a few. Al-Ju'beh (2017) further added that there is a connection between sadness and anger in the book, particularly in the early chapters when Jane was still living at Reed's house. She has a lot of issues because her aunt always makes fun of her and her cousins despise her. The main cause of Jane's sadness, anger, and depression is also her cousin John. She says this to characterise her predicament:

"He bullied and punished me; not two or three times in the week, nor once or twice in the day, but continually: every nerve I had feared him, and every morsel of flesh in my bones shrank when he came near'' (p. 18).

The study also came to the conclusion that other elements, including people's backgrounds, gender, ages, and economic, political, and social issues, influence how they behave. For instance, Jane's social circumstances motivate her to improve her life for her terrible history and significant suffering (Al-Ju'beh, 2017). Al-Ju'beh (2017) also discovered that by analysing the imperative, interrogative, and declarative sentences from Charlotte Bronte's *Jane Eyre*, she was able to demonstrate how different interlocutors, contexts, and background information may serve different purposes for a single structure. For this, Al-Ju'beh (2017) carefully considered the speakers, the hearers, and the conditions through analysis. Some of these speaking acts, for instance, express anger, caution, command, and request. Al-Ju'beh (2017) further showed that one's feelings might influence his speech in either a good or bad way. People frequently use emotional expressions, for instance, to communicate their feelings to others. These diverse emotional manifestations can display someone's hatred, anger, impatience, or jealousy.

Ataei (2019) reveals that *The Twilight* novel deployed more negative and invoked types of emotion in its text. Ataei (2019) mentions that since the indirect representation of emotions allows the reader to interpret the text in his or her own unique way and so connect with the reading more, it was thought that the writer preferred the evoked expression of emotions above the inscribed expression in order to appeal to a wider audience. To feel linked and committed to the book, the reader must experience empathy, anxiety, happiness, insecurity, shock, and so forth in his own version of the worldview and reality; if not, the text will not captivate the reader as it might otherwise. Indirect emotional expression in writing allows the reader to give the text his or her own unique interpretation (Ataei, 2019). Ataei (2019) therefore concluded that the use of emotive language in this literary work is not accidental; rather, it serves to support the discursive goals of the text.

2.5 Research gap

It should be noted that numerous research work has been conducted based on literary analysis and criticism but the key challenge is that there is no research that has been carried out on the cognitive stylistics analysis of the two selected novels. Although there have been a few cognitive stylistics studies in Namibia, majority of them have mostly concentrated on women's abuse, HIV/AIDS, poverty, unemployment, but there has been however a little interest in studies where cognitive stylistics is applied on texts that focus on children abuse and men abuse particulary on the Namibian context . There has been a noteworthy absence of linguistic and stylistic expertise in the mainstream of

Namibian novels, especially from the cognitive stylistics perspective. It was therefore in this context that this gap was being addressed, to make use of the cognitive style since there are few or no cognitive stylistics analyses carried out in these two selected novels namely; *Masked warrior* and *Complicated*. Therefore, there was a need for this research to be conducted for the sake of addressing the gap in analysing Namibian literary works specifically when it comes to cognitive stylistics analysis.

2.6 Theoretical framework

This study followed Text World Theory and its primary purpose was to create a greater understanding of anger expressions in selected Namibian novels, namely *Masked warrior* and *Complicated*. Textual World Theory (TWT) as the area of focus of this paper, is one of the main frameworks which was used to analyse different texts on cognitive stylistics. It connects the reader's own life experience to the text. It was originally formulated by Paul Werth in the year 1990. TWT focuses on the linguistic cues which help in activating relevant life experiences.

Whitely (2010) defined Text World Theory as a cognitive-linguistic model of human discourse processing and considers human language in the light of what is known about the mind and brain from disciplines such as cognitive linguistics, cognitive psychology, and other cognitive sciences. There is an expanding on the definition that, the basic premise of Text World Theory is that readers and listeners, speakers and writers, produce and process all fictional and factual discourse by constructing mental representations in their minds, which are called 'text-worlds'. In light of this, every discourse whether written or verbal has communication that is taking place of the reader or recipient's mental representation. Furthermore, Werth (1990) as cited in Hamed (2020) considers that the word "world" did not refer to that planet spinning around the sun, it, rather, indicated imaginary states of affairs existing in people's heads: "all these worlds are the product of mental processes". The discourse world, the text world, and the sub-world are three layers of this theory in which participants, a writer or speaker and reader or listener, come together to create and build a world in their mind to negotiate the meaning. As indicated by Werth (1999) and Gavins (2007) all discourses are distinguished by building, a set of ideas known as worlds. According to them, they are three levels.

In text world theory the words used in a text are seen as tools for constructing the textual world. Therefore, an analysis of the various lexical expressions of anger used in the two texts revealed how anger is represented and constructed in the textual world. This can involve identifying the different words, phrases, and idiomatic expressions that are used to describe anger, as well as the frequency and context in which they are used. It acknowledges that figurative language can be used to create

meaning in a text. Therefore, an analysis of the different types of figurative expressions of anger used in the two texts revealed how anger is represented and constructed through the use of metaphors, similes, and other figurative devices. This involved identifying the specific metaphors and similes used to describe anger, as well as the underlying meanings and associations that were conveyed through these expressions. TWT recognises that language is not neutral, but rather reflects the underlying ideologies and power structures of society. Therefore, an analysis of the anger discourse used in the two texts revealed the ways in which anger is constructed and normalised in the textual world. This involved examining the different discursive strategies used to express anger, as well as the underlying assumptions and values that were embedded in these expressions.

Discourse world

The discourse world is defined by Werth (1999) as the situational context surrounding the speech event itself and does not just concern details of the location, the time, and the discourse participants, but also requires consideration of the relationships, knowledge, and experience the participants draw on to understand and process the language used. The combination of text and context is a discourse. It symbolises a linguistic event or a conversation among several individuals who have similar interests and are present in the same place and at the same time (Werth, 1994). Stockwell (2002) makes a comparable allusion when he states that "A world is a linguistic event involving at least two participants, and is the rich and highly textured real-life depiction of the combination of text and context" (p. 136). Discourse worlds can involve face to face communication, or they can be split such as in a telephone conversation, or between the author and readers of a novel (Gavins, 2007). Discourse-world also shows information about the reader, indicating the split in time and space between us. The text–world layer is then projected from the discourse world, indicating how the writer's intention and the reader's background knowledge contribute to its construction (Mohammadzadeh, 2017).

Text world

Werth (1999) describes a text world as a deictic space, defined initially by the discourse itself, and specifically by the deictic and referential elements in it. Those features of language that establish the parameters and contents of a text world are termed "world-building elements'', whilst those which cause aspects of the text world – events, characters, time – to progress in some way, are known as "function-advancing propositions". Stockwell recaps these features as follows: World-building elements constitute the background against which the foreground events of the text will take place.

They include an orientation in time and place, and they create characters and other objects that furnish the text world available for reference. Function-advancing propositions propel the narrative or dynamic within the text world forward. They constitute the states, actions, events, and processes, and any arguments or predictions made in relation to the objects and characters in the text world (Stockwell, 2002).

Sub world

Sub-worlds can be either participant- or enactor-accessible and can be further classified according to the type of sub-world, with a general distinction made between deictic, attitudinal, and epistemic worlds by Werth (1999, p. 216), the latter two being classed together as modal worlds by Gavins (2005). Deictic sub-worlds occur when there is a shift away from the temporal or spatial parameters of the main text world, either under the control of a participant in the discourse, temporarily moving focus to a different time or place within the story world, or from within the consciousness of a character, such as in a flashback.

2.7 Chapter summary

In conclusion, the aforementioned part examined a literature review overview. It focused on concerns raised by other researchers in connection to the present research. Additionally, it included an explanation of the term cognitive stylistics and a brief history of the field. Additionally, under each objective, literature was reviewed with much attention given to areas such as lexical expression of anger, figurative expression of anger as well as anger discourse. The literature review under discussion directly addresses the study's goals. It also looked at the research gap and how this study fills the identified gap. In detail, the aforementioned section discussed the theoretical framework that is suitable for this study and its relevance, which is Text World Theory, and also gave an overview of the tenets of Text World Theory. The chapter also discussed in detail how the gap was filled by using the content analysis checklist and answers to the goals of the research. The next chapter is on the methodology, research design, and approach employed for this study as well as the sampling and sample size and ethical issues with regard to this research.

CHAPTER THREE

RESEARCH METHODS AND PROCEDURES

3.1 Introduction

Chapter Three outlines the research design, research paradigm, research approach, text selection criteria, research instruments, data analysis, and ethical considerations.

3.2 Research design

The two selected Namibian novels were studied using an explanatory research design. The explanatory research approach are the plans and procedures for research assumptions to detailed methods of data collection, analysis, and interpretation that allows the researcher to have a broad understanding of the cognitive stylistics topic and can refine subsequent research objectives to augment the conclusions of the study (Zohrabi, 2013). Explanatory research allows the researcher to replicate studies to give them greater depth and gain new insights into the phenomenon (Kothari, 2004; Maxwell, 2012). When this approach is applied to novels texts, it becomes the fastest and least expensive means of collecting data (Maxwell, 2012). This is further enhanced through searching for related literature on the internet and in libraries. Just like novel texts, information can be collected from papers, journals, dissertations, and theses. The study used a content analysis and the gathered data was organised into categories guided by the objectives of the study. The study examined how men and women are depicted and exploited through the use of words in the selected novels by examining the words and phrases used to investigate how men and women are represented and exploited through the use of words. This research design had been chosen to allow the researcher to have a better understanding of cognitive stylistics by focusing on two books. In addition, the qualitative method was employed in this study to better comprehend the context of the two selected texts.

3.3 Research paradigm

This study was based on the interpretation of meaning since the researcher felt that the two novels have multiple interpretations. As a result, the research employs the interpretive (constructivist) paradigm, which asserts that there is no one reality or truth, but that reality must be interpreted.

A research paradigm is defined by Kuhn (1962) as a collection of shared views and agreements among researchers about how problems should be acknowledged and respected. Interpretivism is more inclined to employ qualitative approaches to obtain such numerous realities (Kuhn, 1962). In this study, the researcher applied the qualitative method in the interpretation of the two novels and obtained numerous meanings for their novels, similar to the interpretivists. According to Cohen et al.

(2003), the social world should be examined in the natural environment, through the eyes of the participants, and without the researcher's participation. Interpretivism thinks that reality is multi-layered and complicated and that people are creative and actively construct their social reality, according to the authors.

Understanding the motives, meanings, reasons, and other subjective experiences that are time and context-bound is critical for an interpretivist researcher (Hudson & Ozanne, 1988). In this study, the researcher has evaluated the two novels and closely examined the writers' words and phrases in order to deduce meanings. In their stories, Moses (2019)and Haimbangu (2020) consciously established their social world. The researcher analysed the novels in their original settings and did not alter them in any way, thereby employing the interpretive research paradigm.

3.4 Text selection criteria

Using purposive sampling, the researcher chose *Masked warrior* by Ndinaelao Moses and *Complicated* by Malakia Haimbangu as the study's two Namibian novels. Purposive sampling, according to Creswell (2013), is a qualitative research sampling method in which the researcher selects particular study sites as they will help the researcher better grasp the research problem and key phenomenon. Purposive sampling, according to Alvi (2016), involves approaching a sample with a specific goal in mind. The study's criteria for the elements to be included are predetermined. The language and context employed in *Masked warrior* and *Complicated* are a reflection of the Namibian society through the examination of the functions to which language is used. The review of related literature undertaken here indicates that Namibian authored texts that were studied in the past were mainly written by female authors. The present study drew texts from both gender, a male and female author.

Furthermore, the two novels were also selected since there are new literary resources that have not been overly studied, if not studied at all; talk about the pain that both men and women go through on the daily basis which then, kills the narrative that says only women go through pain. Therefore, the pain that men and women went through in these texts helped in providing diverse data on how women and men suffered from pain throughout their lives. The two novels were also chosen as they provided a pool of adequate data, and made it easier for the researcher to carry out an in-depth study. The study was able to accomplish its planned research objectives by using the purposively selected samples since these similarities are inherent.

3.5 Research instruments

The research data for this study was gathered by reading the two selected books using a content analysis checklist as a research instrument. This means that no fieldwork was done as part of the data gathering for this study. "Content analysis is a research method that uses a collection of procedures to derive accurate inferences from text," (Weber, 1990, p. 117). "A detailed and systematic investigation of the contents of a particular body of material for the purpose of determining the specific characteristic of a body of material," according to the definition of content analysis (Leedy & Ormrod, 2010, p. 144). "The use of a replicable and valid procedure for deriving particular inferences from text to other states or qualities of its source" is defined as "content analysis" (Krippendorff, 1980, p. 103). It is applied to analyse and describe the materials collected by the researchers in a qualitative manner. In a nutshell, content analysis is the process of summarising and analysing written data.

Content analysis, according to Chunga (2015), is a qualitative study design technique that may be used to examine texts, come to interpretations, and create thorough descriptions of individuals in order to draw conclusions. Despite the assertion that content analysis has a flaw, which Neuman (2011) describes it as its inability to provide a single interpretation of a certain text, this simply implies that different academics may interpret the novels under study in different ways. Neuman (2011) asserts that content analysis is unable to evaluate the truthfulness of a claim or the artistic merits of a work of literature. It makes text content available but is unable to determine how important the message is.

Although content analysis has been criticised for providing several interpretations of the same text, Mushonga (2018) points out that it has advantages, such as showing the researcher how different people from various cultural backgrounds grasp and receive the message portrayed in the text. The content analysis method also aids in the clarification of the text's message by connecting it to similar situations that occur in real life, such as anger. As a result, a checklist was created for this study in order to analyse the novels using a cognitive stylistics method. The checklist included three categories of cognitive stylistics analysis at the lexical expression level, figurative expression level, and discourse level. The checklist has also included potential relevant linguistic tools for cognitive stylistics analysis at each of the three levels.

Furthermore, using content analysis, this study was able to analyse the two selected novels in such a way that meaningful interpretations were drawn from them, allowing the researcher to draw an informed conclusion on which this study was based. The content that the researcher examined in this study was from Ndinaelao Moses' *Masked warrior* and Malakia Haimbangu's *Complicated*.

3.6 Data analysis

The data collected during the study were analysed before the completion of the research instruments or checklists. In a nutshell, the data were collected through in-depth reading of the two selected novels using the content analysis checklist. The selected texts were critically analysed by looking at how lexical expressions, figurative expressions as well as anger discourse are presented in the selected texts of this study regarding using the principles of cognitive theory. The information from the data collection instrument was presented by citing sentences and paragraphs from the selected novels, and finally, the results were discussed for data analysis purposes. The data collected from the two novels, "*Masked warrior''* and "*Complicated''* were analysed using the content analysis method. The content analysis method was used to attempt a cognitive stylistics study of the two novels in order to develop the results of the study. The interpretation of the study was done by using the principles of cognitive stylistics theory.

3.7 Ethical issues

Dooly et al. (2017) highlight the need for researchers being ethical as much as possible; they should try not to over-interpret or misinterpret the data, and they should reflect the probable findings as accurately as feasible. For this research, an ethical clearance form was completed to carry out this present study and sent to the Faculty Research Ethics Committee (F-REC) before carrying out the research, hence permission was granted. The researcher acknowledged all sources used and strictly followed the APA referencing guidelines stipulated and strongly recommended by Namibia University of Science and Technology (NUST), and obeyed ethical issues of the research.

3.8 Chapter summary

The processes and methodology followed in this investigation were the emphases of this chapter. The qualitative study was discussed as a research design. The research approach was also outlined, which included selection criteria and content analysis. The research tools, data analysis, and research ethics, which included ethical requirements, were also observed. The following chapter (Chapter Four) concentrates on a detailed analysis of two novels: *Masked warrior* and *Complicated*, as framed by the cognitive stylistics' framework and as enlightened by the reviewed literature.

CHAPTER FOUR

MAJOR FINDINGS AND DISCUSSIONS

4.1 Introduction

This chapter presents and analyses the data that were obtained from the two texts Ndinaelao Moses' *Masked warrior* (2019) and Malakia Haimbangu's *Complicated* (2020). The data is analysed from a cognitive stylistics perspective while applying concepts of the text world theory. In this chapter, the text world theory is applied to analyse the language events of anger and the context in which it was used in the two texts. The analysis aims to answer specific study objectives related to the expression of anger in the texts. Text World Theory assumes that human beings process and understand all discourse by constructing mental representations of it in their minds (Werth, 1999). Text worlds allow readers to actively participate in discourse to create and construct meaning using their experiences from the environment they live (Gavins, 2007).

The three main tenets of the theory are discourse world, text worlds, and sub-worlds. The discourse level addresses the context in which reading takes place, which includes the situation of reading, and background information and knowledge brought to the event by the reader. The text worlds address fictional worlds in terms of time, location, and characters and are developed through instances of actions and events. The sub-worlds address the viewpoints that divert attention. The theory addresses coherence in texts as a tool for understanding how readers make sense of texts. This study was applied to analyse the language events of anger and the context in which it was used. The following specific study objectives are answered during the analysis:

1. Examine the various lexical expressions of anger used in the two selected novels.
2. Describe the different types of figurative expressions of anger in the two texts.
3. Evaluate the anger discourse used in the two selected texts.

4.2 Summary of Ndinaelao Moses' *Masked warrior* (2019)

Masked warrior by Ndinaelao Moses is the story of a young girl named Pewa, who is forced to start a new life with another family, eliciting many mixed emotions. She lives with her uncle, Mr. Simon, who married a hard-hearted woman, Mrs. Simon, who with other people made Pewa's life a living hell. Pewa is labelled moronic and pointless by individuals around her, and these unkind words hurt her profoundly. She then decides to pack her bags and start a new life after what she has gone through in a different country, however, what happened after what was supposed to be the first check-in was down on her luck, and it changed her life promoting ground-breaking and pitiful decisions. Pewa had

trust issues with people around her, though she was gifted in one way or another, life did not turn out the way she had planned, but through it all, she never lost faith in God. The author wrote this novel as she wanted the voice of the victims of emotional abuse to be heard, and to tackle the inhumane acts towards individuals.

4.3 Summary of Malakia Haimbangu's *Complicated* (2020)

Complicated by Malakia Haimbangu talks about Eddy who wants to secure a future for his son Puleni, but nothing prepares him for the calculated trap that awaits him. Now it is up to Puleni to fight for his father and free his father from the hands of a serial killer, who is determined to clean up his footprints, no matter what it takes. It is therefore vital that this novel portrayal is about societal problems that most people endure on a daily basis, which may also help the young generation overcome them should they experience the same problems.

4.4 Expressions of anger

This part of the study analyses lexical expressions of anger from the text in Ndinaelao Moses' *Masked warrior* (Moses, 2019). Expressions of anger are the acrimony feeling in a person's language who is bitter and unhappy. An angry person uses utterances that are full of negative emotions and void of love. Anger can be classified as a social-emotional disorder that affects the mood and general happiness of a person (Tanaka-Matsumi, 2014). In the context of this study, Text World Theory was applied as a framework analysis to explain how language can be used to create mental models or "text worlds" when users are involved in the exchange of utterances of anger (Gavins, 2005). The lexicon of expressions of anger will be analysed below.

4.4.1 Dysphemism as expressions of anger

Anger in the two selected texts can be analysed through the expressions of dysphemism. Dysphemisms are derogatory and offensive expressions directed toward other people with the intention of insulting and causing emotional hurt (Aytan et al., 2021). Examples can be curses, negative name-calling, or simply putting someone down. There are some people who derive pleasure in swearing. The following examples are expressions of dysphemisms that were obtained from the texts. In the context of text world theory, the use of dysphemisms in the selected texts can be viewed as creating a negative text world or atmosphere. Dysphemisms are used to insult and belittle individuals, which can impact the way readers perceive the characters and the overall tone of the texts. The use of derogatory language can also create a negative attitude towards certain concepts or events, which may affect the way readers interpret and respond to the text world. This highlights the importance of

considering the language and expressions used in texts when analysing the construction and portrayal of text worlds.

1. *What witchcraft do you want to practice in my house? Going where*? (Moses, 2019, p. 16)
2. *Don't you dare talk back you good-for-nothing child, I am not your mother.* (Moses, 2019, p. 16)
3. *Stop sending my child and give birth to your own* (Moses, 2019, p. 31).
4. *I hate her, she hid my passport, I found it in her cupboard. I have never hated a person like that in my entire life*. (Moses. 2019, p.109).
   No, I hate her, agent of Satan, I hate her (Moses, 2019, p. 109).
5. *My stepmom is going through a witchcraft transformation* (Moses, 2019, p. 151).
6. *He started to tremble as fear started to build up in the scrotum* (Haimbangu, 2020, p. 7).
7. *I am in shit* (Haimbangu, 2020, p. 7).
8. *Eddy is a hyena in a sheep's skin* (Haimbangu, 2020, p. 8).
9. *Get out of my house! Get out!* (Haimbangu, 2020, p. 26).
10. *Get out of my office, you lazy ass!* (Haimbangu, 2020, p. 72).

Examples 1 to 5 are expressions of dysphemism from the text *Masked warrior* (Moses, 2019) that were spoken by Mrs. Simon each time she addressed Pewa. Mrs. Simon passionately loathed Pewa judging by the way she responded to her whenever Pewa tried to ask or communicate any message to her. There is a total absence of love in all the responses aimed at addressing Pewa. In example 1, Pewa had just returned from school, since she knew that she was going to be lonely in the house during the long holiday, she requested permission from Mrs. Simon to visit her friend Lillie. Mrs. Simon responded in the form of an insult by refusing her the mission. '*What witchcraft*' was the derogatory word that she used. She raised a concern that if she allowed her to go, no one would do her assigned house duties. Mrs. Simon also made accusations and a threat. She accused Pewa of planning to go to her boyfriend. The threat was for her to never return home if she goes. The physical attitude shown by Mrs. Simon was *'sweating'* when she was insulting Pewa. In this context, the Text World Theory examines the attitude of Mrs Simon to create hateful mental models or "text worlds" that causes her to treat Pewa with anger, hatred and a total absence of love.

In example 2, Mrs. Simon makes another stanching attack on Pewa using derogatory language when she was addressing Pewa. After refusing to give Pewa permission to visit Lillie, Pewa wanted to explain to Mrs. Simon that Lillie was a good girl, but Mrs. Simon immediately shut her up by saying '*Don't you dare talk back you good for nothing child, I am not your mother*'. A harsh and unpleasant response causes anyone to feel lowered and demeaned. The words *'good for nothing child'* means Pewa was

not worthy of a person and did not deserve Mrs. Simon's kindness. From the initial moment that Mrs. Simon interacted with Pewa, it is evident that she hates her, and she wants Pewa to feel pain and emotionally hurt. This is like Mrs. Simon's negative remarks toward Pewa in example 3 when she said, *"Stop sending my child and give birth to your own"*. This is a response to total rejection. She tried to dismiss Pewa and show her that she was not welcome.

When a person is exposed to a toxic environment of angry people, they too become contaminated with anger and negative emotions. In example 4, Pewa showed signs of anger when she was talking to Mona in the bathroom. Pewa used negative words "*I hate her, agent of Satan, I have never hated a person like that in my entire life*". This is a sign of hurt in Pewa. She claimed that Mrs. Simon hid her passport which she later found in her cupboard. Calling another person "*agent of Satan*" is derogatory. The term Satan is associated with evil doing and destruction. At the beginning of the text, Pewa was a quiet and innocent soul, but as she became more exposed to a dysphemistic environment, she began to talk just that. It seems like when Mrs. Simon was uttering insults against her, she was actually grooming Pewa to hate other people.

The use of derogatory language has been transferred to the lips of Pewa. This situation helps the reader of the text to understand that when a person is exposed to a negative and toxic environment, they are likely to have their good character corrupted at the same time invokes past bad experiences. Similarly, Text World Theory helps the reader to understand the text as it creates a text world that is built up from a combination of the reader's prior knowledge, the textual cues in the text, and the reader's inferences.

When a person has been raised in an environment where they are taught to hate, it becomes common to behave and speak the derogatory language as if it were normal. Example 5 is the words of Selma who said "*My stepmom is going through witchcraft transformation*" when she was talking to Pewa. Selma used the word "*witchcraft*" to refer to her stepmom for the way she was mistreated. She mentions hiding her emotions which implies internal suffering from a stepmom's abuse. Although Selma attempted to paint a bad image of her stepmom, Pewa did not trust Selma entirely as she was known to be a snitch trying to solicit information from Pewa. But Pewa remained silent without any comment. Selma even said that she wanted to kill herself in a quest to attract sympathy from Pewa, but Pewa simply told her that killing herself was not a solution.

In all the five examples discussed above, derogatory and offensive language contributes to the topic of anger. Anger is used as a weapon to cause emotional pain to people who may be powerless. Mrs. Simon used her authoritative position as an adult mature woman who is married. She harasses Pewa

through expressions of dysphemism as Pewa had nowhere to go or report since she was an adopted child. On the other hand, Pewa would grow up to become a woman who imitates her adoptive mother in treating other people. This means that it is important to treat a person the way you would like to be treated. Characters like Mrs. Simon are bitter, perhaps may have lived an abusive life as a child, or are sadists. She derives pleasure in causing physical and emotional pain to others. The character of Mrs Pewa can be examined using text world as a mental representation that enables the reader to mentally construct a situation or event described in the text. This representation includes information about Mrs Simon's character, her actions, and the environment in which she treats Pewa.

Examples 6 to 10 were extracted from the text *Complicated* (Haimbangu, 2020). In example 6, Eddy had just received a N$300 000 bounty to assassinate a local business named Haihambo, as he approached the gate to the businessman's house he is said to have *'started to tremble as fear started to build up in the scrotum'*. This expression of dysphemism is simply expressed as an insult. The language is derogatory, and offensive directed towards Eddy as he makes a brave attempt to commit a criminal offense. The speaker's voice decides to use vulgar language by mentioning the term 'scrotum'. It is however not clear how the scrotum contributed to fear and emotional fright in a human being. The scrotum is the pouch of skin enclosing male testicles (Tsili et al., 2021).

Example 7, with the expression '*I am in shit'* is a remark by Eddy when received a threatening message that he had taken the bounty payment, so he was now being forced to move into the house to kill Mr. Haihambo. Little did he know that he was being tricked and implicated in a murder crime. He expressed the derogatory words '*shit*' in regret. It appeared as if someone was watching his actions and movements from the time, he arrived at Mrs. Haihambo's gate. In another offensive language used in example 8, a good friend of Eddy named Kambo said words of mockery against his friend Eddy, '*Eddy is a hyena in a sheep's skin'*. Kambo implied that Eddy deliberately committed a murder crime while he pretends to be a good person. When these words are spoken by a friend, it raises a lot of emotions of anger in Eddy's wife. A real friend does not usually use derogatory language against his friend despite being in trouble.

In example 9, Kambo had visited Kandina, who is Eddy's wife, and he tried to make sexual advances to her. This is when she reacted in anger saying '*Get out of my house! Get out*!'. Kambo acted shamelessly by kissing and attempting to sexually violate his friend's wife since he took advantage of Kandina's desperate situation. The reaction of angry Kandina and Puleni meant that they felt offended. They did not expect Kambo to propose sexual intercourse with Kandina during a difficult time, worse off, it was the wife of Rambo's friend. Judging by the actions of Kambo in his advances to Kandina, it can be considered that text world is created when the reader is presented with a new situation or

event within a text. Readers who may have been in the same situation or those who are likely to encounter it may be better prepared to respond accordingly using the experiences and response of Kandina when she pushed Kambo away from her.

The character of Inspector Kakunde can be perceived as an angry person. In example 10, Kakunde uses rude and offensive language to chase away Sargent Mbaeva from his office. Kakunde insisted on chasing Mbaeva '*Get out of my office, you lazy ass*!'. The last part of the expression is vulgar. Kakunde had a higher authority over Mbaeva, whom he used to harass and blame for not doing enough to arrest criminals. The anger and treatment of Kakunde toward his fellow policemen may have contributed to the tough behaviour practiced by Mbaeva each time he goes out to arrest suspects. It would eventually become the cause of Mbaeva's death since he was targeted by criminals who shot him while he was on an investigative mission.

4.4.2 Euphemisms as expressions of anger

Derogatory, insults, offensive, or utterances of hate can be expressed using other terms that substitute them since they may be considered to be too harsh (Rappaport, 2019). These terms are called euphemisms. Euphemisms are terms that are used in place of those that can be too harsh, hence euphemisms are softer words or phrases used to replace them (Mbenzi & Kangira, 2015).

Table 4.1: Euphemisms

Derogatory phrases	Euphemisms
11. *I think hate is such a strong word* (Moses, 2019, p. 2).	*I dislike her*
12. *I am in shit* (Haimbangu, 2020, p. 7).	*I am in trouble*
13. *Get out of my house! Get out!* (Haimbangu, 2020, p. 26).	*Please leave the house*
14. *Shut up* (Haimbangu, 2020, p. 64).	*Keep quiet*
15. *Get out of my office, you lazy ass* (Haimbangu, 2020, p. 72).	*Please leave the office, lazy person*

The derogatory expressions in the numbered columns have their euphemisms in the opposite column. Example 11, which says '*I think hate is such a strong word'* uses the term hate. The term hate can be replaced by a lighter term '*dislike*'. Example 12 reads '*I am in shit'* is an extract from the text

Complicated (Haimbangu, 2020, p. 7). This phrase can be converted to saying the same thing in a good way as in '*I am in trouble'*. This was an expression from Eddy, a man who had been hired to assassinate a businessman named Mr. Haihambo for a N$300 000 bounty. Initially, Eddy accepted the offer because he wanted to use the money to pay for his son's fees. However, he had second thoughts about carrying out the assassination. As he was thinking of withdrawing he received a text message threatening him that he has taken the money so he was supposed to finish the task. On reading the text, that is when Eddy made this remark. *'In shit'* for this man meant that the people who had paid him may kill him if he fails to assassinate Mr. Haihambo. The word '*shit'* can be replaced by the word '*trouble*' to suit the context. Euphemisms substitute vulgar phrases or expressions with modest acceptable and no harsh ones. The anger in the text sent by the owner of the N$300 000 bounty caused Eddy, the assassin to respond in fear and panic.

Another phrase of anger that can be substituted by a euphemism is '*Get out of my house! Get out!'* (Haimbangu, 2020*, p. 26*). It implies asking someone to leave. The euphemistic replacement can be stated as '*Would you please leave my house'*. Example 14 is a short commanding phrase of anger demanding someone to '*Shut up'* (Haimbangu, 2020, p. 64). This phrase can be replaced by saying '*keep quiet*'. This was said by Sargent Mbaeva during a brawl with Khumoetsile. It was a response to Belinda who attempted to rescue the victim (Khumoetsile) who was under attack on the ground. Example 15 is another harsh phrase stating '*Get out of my office, your lazy ass'* (Haimbangu, 2020, p. 72). This phrase can be substituted by the phrase '*Would you please leave my office'*. This was a statement of anger issued by Commissioner Kakunde when he was questioning Sergeant Mbaeva for failing to conclude a criminal case on time.

Euphemisms are phrases or terms that can be used to replace offensive or anger words to become politer and not too harsh. Expressions of anger usually lead to violence of emotional pain to the target person. Some people use them as part of their daily life vocabulary as they may have anger issues. The next subheading examines inflectional forms of the lexeme '*hate'*. The narrative that was used to express euphemisms in the text can be adopted by readers by applying techniques of the Text World Theory to maintain coherence while processing a text by making use of their background knowledge and the inferences they draw from the text. This process of coherence-building is called text-world shifting. Readers can better understand the text coherently when they coherently coordinate the events leading to the assaination of Mr Haihambo, Eddy's role as a framed assassin, the one who tricked Eddy, the arrival of the police and the eventual arrest of Eddy.

4.4.3 Inflectional forms of the lexeme 'hate'

A lexeme is the smallest minimal indivisible unit of language (Andreou, 2017). Lexemes can take several forms of derivation and inflection. The word '*hate'* is a lexeme that can be analysed using its derivational and inflectional forms as in examples 16 to 19 below.

16. I **hate** you (Moses, 2019, p. 2).
17. She **hates** me so much (Moses, 2019, p. 8).
18. She **hated** the way her mom treated Pewa (Moses, 2019, p. 9).
19. You are still on the same page of **hating** the poor girl, and what did she do to you (Moses, 2019, p. 247).

The word '*hate*' implies the extreme dislike of another person. In example 1, the word takes its original form that has no lexical inflection. It has been used in four possible formations as *hate, hates, hated, and hating*. The word hatred has not been used. The formations created produce derivation and inflection. The derivation of the lexeme '*hate'* with an '*-ing*' ending creates a new lexeme while its inflections of *'-s'* and *'-ed'* creates forms of the same lexeme. That is simple present and past participle respectively. In example 16, the lexical item *'hate'* has been used in the infinitive form. It can also be used as a verb implying the act of the dislike of another person.

In example 17, the term has been used in the third person singular simple present indicative form as *'hates'*. Example 18 used the term in the past participle as '*hated*'. Another usage is when it is used as an uncountable noun. Example 19 uses the word '*hate*' in its present participle derivation as 'hating'. The *'–ing'* ending means it is a continuous tense. It can also be used as an adjective since its application modifies a verb. It can also be used to form a continuous verb tense. All these are lexical formations that demonstrate the usage and application of the lexeme '*hate*' in its inflectional forms.

4.4.4 Repetition of the lexeme 'hate'

Repetition is the use of a lexical item over and over again with the purpose of creating rhythm or to make emphasis the point the person is trying to communicate. It is a lexical device that can be used to show the extent to which the person is trying to express feelings. The lexical item 'hate' was used repeatedly from examples 20 to 24.

20. Because all her family members **hated** her (Moses, 2019, p. 25).
21. I **hate** calls (Moses, 2019, p. 26).
22. I think **hate** is such a strong word (Moses, 2019, p. 81).

23. Pewa **hated** bathing (Moses, 2019, p. 82).
24. I **hate** her, she hid my passport, I found it in her cupboard (Moses, 2019, p.109).

The use of the lexical lexeme "hate" in the analysed texts can be related to Text World Theory as it contributes to the construction of the text world, which is the mental representation created by the text in the reader's mind. The repetition of the word "hate" creates a persistent and negative representation of the target person, object or event, shaping the reader's understanding and emotional response to them. This shows how language use can manipulate the reader's mental representation of the text world, influencing their interpretation of the text and their emotional response to it. Furthermore, the cyclical use of the term "hate" can contribute to the creation of a hostile environment within the text world, which affects the characters and the reader alike. This highlights the role of language in shaping the emotional experiences of individuals and how Text World Theory can help in analysing and understanding the construction of such experiences in a text.

The lexical lexeme hate is scattered and has been used repeatedly in the text many times. In all the five instances sampled in examples 20 to 24, it was used to emphasise how much the person disliked an object, person, or event. Example 20, '*Because all her family members hated her',* demonstrates the usage to dislike a person. In this instance, the target person for which the word *'hate'* was used is Pewa. The term was applied to her as a person in the succession of multiple times to mobilise the hatred of the entire family against her. The main person identified to have instigated the dislike of Pewa is Mrs. Simon. She wanted everyone who knew and associated with Pewa to hate and hurt her without any reason.

The word was used in a similar manner directed at Mrs. Simon in example 24 when Pewa's passport went missing. Pewa complains that '*I hate her, she hid my passport, I found it in her cupboard'*. The cyclic use of the term '*hate*' creates a toxic environment of fear, anxiety, and depression among users and all the people in the surrounding. In examples 20 and 23, the word was used to imply the dislike of two specific events, that is making phone calls and taking a bath respectively. Besides the use of the word for emphasis purposes, it may be intended to produce a rhythmic deafening effect to inflict emotional pain on the hearer.

4.4.5 Personal pronouns that convey hate messages

A personal pronoun is a short word used as a simple substitute for the proper name of a person (Alexander, 2019). Each of the English personal pronouns shows the grammatical function, person, gender, number, and the case of the noun it replaces. Examples of personal pronouns are: I, you, he,

she, it, we, they, me, him, her, us, and them. Personal pronouns are an important aspect of the Text World Theory as they contribute to the development of characters and their perspectives within text worlds. Personal pronouns are used to identify the characters and their roles within the fictional world, as well as to indicate their attitudes and beliefs towards other characters and events within the story. For example, in the text *Masked warrior*, the protagonist uses the personal pronoun "I" to describe his thoughts and actions, providing insight into his character and motivations. In *Complicated*, the use of the personal pronoun "we" by the group of characters suggests a shared identity and perspective, while the use of "they" to refer to outsiders indicates a sense of separation and otherness.

The use of personal pronouns can also contribute to the establishment of sub-worlds within the text, as different characters may have their own unique perspectives and experiences. By examining the use of personal pronouns within the texts, it is possible to gain a deeper understanding of the characters and their roles within the narrative, as well as the development of the text world itself.

The following examples were extracted from the texts in this study. They are analysed below;

25. *I hate you* (Moses, 2019, p. 2).
26. *I will slaughter you* (Moses, 2019, p. 8).
27. *She hates me so much* (Moses, 2019, p. 8).
28. *I won't let you live in peace* (Moses, 2019, p. 256).
29. *I hate calls* (Moses, 2019, p. 26).
30. *I hate that guy* (Moses, 2019, p. 131).

The personal pronouns used in examples 25 to 30 mainly consist of '*I*' and '*you*'. In example 20, the phrase '*I hate you*' is an expression of hatred directed at another person. The phrase implies how the speaker dislikes the recipient of the message. The term '*hate*' signifies the bad intentions of the speakers toward the hearer of the message. The first-person singular pronoun '*I*' in examples 25, 26, 28, 29, and 30 were used by the speaker to refer to himself/herself. It becomes the subject of the verb in the phrase. In the same examples, the second person pronoun '*you*' was used in its singular form. It can also be used as a plural depending on the context of use. In all three instances, it was used as an object of the verb. In example 27, the pronoun 'she' is a gendered pronoun that refers to the female gender. It was used in the grammatical context of the third person singular.

4.4.6 Derogatory language

A derogatory remark is an expression of the low opinion of another person (Santana, 2014). Derogatory comments are comprised of words that tend or intend to detract, disparage or belittle and

can often be considered offensive. Derogatory words have the power to hurt and potentially cause violence or other forms of hostility. This is the intentional use of language intended to demean other people.

31. *What **witchcraft** do you want to practice in my house* (Moses, 2019, p. 16).
32. *I will show you **the way to the cemetery*** (Moses, 2019, p. 16).
33. *No, I hate her, **agent of Satan*** (Moses, 2019, p. 109).
34. *Have you attended that **shameless girl's** graduation party* (Moses, 2019, p. 246).
35. *She is a **lying snake** in the grass judge* (Moses, 2019, p. 251).
36. *I will get you out of this prison so that you can suffer, **mark my words evil woman*** (Moses, 2019, p. 256).
37. ***Dirty cop*** (Haimbangu, 2020, p. 23).
38. *Get out of my office, you **lazy ass*** (Haimbangu, 2020, p. 72).
39. *What **the hell** do you want from us?* (Haimbangu, 2020, p. 76)
40. *Breathing like an **angry beast*** (Haimbangu, 2020, p. 116).

Derogatory remarks or comments are the languages that is deliberately used toward another person to show a disrespectful attitude. It is common for people who behave in anger or can be used as a response to provocation. Examples 31 to 40 consist of derogatory words or phrases that were used to offend or insult another person. The derogation phrases are highlighted in bold. In example 31, the derogatory word witchcraft is associated with the practice of magic for evil purposes. Identifying another person with witchcraft may cause rise to angry reactions.

In example 32, the phrase '*I will show you the way to the cemetery'* implies strong intentions to kill. It is known that the only time any person is sent to the cemetery is when they become a corpse. A cemetery is a place related to the burial of dead people. It is derogatory to address another person in that kind of language. Example 33 is a phrase that says, '*agent of Satan'*. This is a type of insult accusing someone of participating in evil doing. Satan is a biblical character known to have fallen from grace and was cast down to earth by God (Luke 10: 18) and who will be thrown in hell. Most readers would relate the term 'Satan' through text world in their mental representation to mentally construct a situation or event described in the text through their prior knowledge of the role and character of Satan known for the destruction of Christian believers.

Another derogatory phrase is from example 34, which says '*shameless girls'*. This is a type of addressing another person by mocking them. Mockery is meant to embarrass and cause emotional harm. The goal of the angry person using these derogatory phrases may be to provoke someone to

start a fight. It is impolite to address another person as shameless. The next example 35 appears to be a defensive statement overall. The speaker accuses the other person as a *'lying snake'*. A snake is an animal known for lying to the biblical Eve in the garden of Eden. Telling a lie is one of the manipulative acts associated with the serpent in the garden of Eden. Besides the literal meaning of the phrase '*lying snake'*, it can also be examined figuratively because a human being is not a snake in their physical makeup. It is derogatory when a human is addressed or likened to the qualities of a snake. Furthermore, a snake is popular for its bites that cause physical harm and death to human beings and other animals.

The derogatory phrase in example 36 that say 'mark my words evil woman' emanate from a threatening message. The speaker is threatening to do something very bad to the recipient of the message. In examples 37, 38, and 40, derogatory phrases dirty cop, lazy ass, and angry beast have been stated to name the qualities of a person. The first phrase, *'dirty cop'* implies that the concerned police officer is of a low hygiene standard considering that police are known to be well-dressed and neatly clean. The next derogatory phrase is '*lazy ass'* which implies a person who is extremely lazy and cannot perform any given productive duties. Example 40 with the phrase '*angry beast'* are the qualities of an animal given to a person. The person is being addressed as the equivalent of an animal with a wild kind of behaviour. Derogatory terms like this may suggest that the person resorts to physical confrontation because of their beast-like built body structure.

4.4.7 Contextualised lexical expressions

Anger can be examined in the context in which it is addressed. The speaker of the statement below negates his/her country for some reasons not stated. Example 41 below is an example of a contextualised lexical expression.

41. *I hate this country. I hate you* (Moses, 2019, p. 2).

Anger can be expressed in several ways. One of them is to use utterances that express dislike, envy, and discontent. Example 41 is a lexical expression of anger intended to invoke emotions from the speaker at the same time directed to the hearer. The word '*hate*' implies an intense feeling of disliking something or someone. The circumstance for these utterances was when Pewa was complaining about the death of her father a month ago. She questioned the death phenomenon of why people die. The reaction to death is a way of expressing emotions and grief after the loss of a loved one.

42. *Pewa is not part of us, why is it so hard to get?* (Moses, 2019, p. 7).

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The analysis of derogatory language in texts using text world theory can provide insights into how language is used to create mental representations of fictional worlds, and how these representations can affect the reader's perception of the text. In text world theory, the focus is on how language is used to create a mental representation of a fictional world in the reader's mind. One aspect of this is the use of lexical expressions, which are words or phrases used to convey specific meanings or emotions. In the context of anger discourse, derogatory language can be used as a form of lexical expression to create a negative emotional tone in the text.

When analysing derogatory language in texts, text world theory can be applied to examine how the language is used to create a particular mental representation of the world in the reader's mind. This can involve looking at how the language is used to create a negative emotional tone, and how it affects the reader's perception of the characters and events in the text. For example, in a text where a character is described using derogatory language, such as calling them a "stupid idiot", this language can create a negative mental representation of the character in the reader's mind. The reader may perceive the character as less intelligent or competent, and may have a negative emotional response towards them. Text world theory can also be used to examine how the use of derogatory language affects the overall tone and atmosphere of the text. If the language is used extensively throughout the text, it can create a pervasive negative emotional tone that may make the text less enjoyable or engaging for the reader.

People react to situations differently. The lexical expression in *example 42* illustrates how Mona did not welcome the presence of Pewa in her house. Pewa worked as a domestic servant in Mona's house. These words were spoken by Mr. Simon's wife, Mona, who was always complaining about Pewa. Mona expressed these words of bitterness as she did not want her husband to talk about Pewa.

4.5 Different types of figurative expressions of anger

This part of the study analyses figurative expressions of anger that were used in the texts. Figurative expressions can also be identified as conceptual metaphors of anger. They are classified into two categories: The ones that see the human body as a form of a container from which physical emotions can be expressed. The body as a container of emotions comprises all body parts such as the mouth, face, eyes, fingers, teeth, hair, skin, or brain which are used to convey anger and emotions. Such metaphoric utterances may intentionally deviate from normal literal meaning while implicating body parts. Some language concepts that have hidden meanings can be exposed by relating to body parts.

The concept of figurative language and its use in conveying emotions, particularly anger, can be examined with the relevance of the text world theory. Figurative expressions use images of body parts, plants, objects, humans, and animals to simplify complicated messages that are difficult to understand through ordinary language. These expressions allow for the creation of conceptual metaphors that can be used to convey emotions and themes in a text. In the context of anger, the human body can be seen as a container from which physical emotions can be expressed, and various body parts can be used to convey anger and other emotions. This aspect of figurative language plays a significant role in constructing the text world and influencing the readers' perceptions of the characters and their emotions.

The second are those metaphors that convey cultural messages. These are culturally shaped and driven metaphors. In addition to that figurative expressions can be used to convey ephemeral cultural expressions that are relevant for a given period of time. However, some of the expressions are meant to transmit cultural practices descending from one generation to another. Methods of keeping these expressions can be oral, song and in the later days in writing. It is however not clear whether the figurative expressions used in the texts under this study were used to carry out a specific task rather than to produce a text that is entertaining to read and as a form of decorative cultural language. On the other hand, the exploration of figures of speech is a concept that is used in language teaching and learning. Language learners and their teachers credit them with the quality of being memorable over a period of time, especially when they are used in the mother tongue (Kurbanova, 2021). The different forms of figures of speech are analysed below.

Metaphors of anger can be classified into source domains that are drawn from a study that was conducted by Kövecses (2000). This study adapts this model of categorising anger metaphors as indicated below. Anger metaphors that were identified in the current study fall under each applicable category from the list in the table below.

Table 4.2: Metaphors of anger

	Classification of metaphors of anger	Source domain	Example
A	Container metaphors of anger	Container	Boiling pot
B	Animal metaphors of anger	Animal	crocodile tears
C	Object/driving force metaphors of anger	Object/natural force	life is a wheel
D	Plant metaphors of anger	Plant	beating about the bush

4.5.1 Container metaphors of anger

Container anger metaphors are the ones that see the human body as a form of a container from which physical emotions can be expressed. Container anger conceptualises the idea that 'intense anger produces pressure on the body container (Lakoff, 1987). The following example is a type of container anger.

   43. I am not your mother (Moses, 2019, p. 8).

The woman identified as the '*mother*' is the container in which anger moves. Rebukes and interjections are a form of expressions of anger. The figurative language in example 43 was utterances issued by Mrs. Simon when she rejected Pewa. What prompted this figurative response was when Pewa attempted to assume she was her mother in her reply *'Yeeeesss mom'*. In the actual sense, it is true that Mrs. Simon is not Pewa's birth mother. There are multiple figurative meanings to this figure of speech. The first applicable meaning is that Mrs. Simon was not going to entertain or tolerate Pewa's actions as she will not give Pewa the love and comfortable privileges that a child should receive from her mother. This type of response can be considered too harsh and rejecting. The other metaphoric meaning is that Mrs. Simon does not offer Pewa the expected nurturing care as her biological mother would. In addition to that, Mrs. Simon expressed her unwillingness to accept Pewa for simply accepting to be called mother.

   44. *There was a loud silence* (Moses, 2019, p. 113).

Example 44 above uses features of a container as an object combined with qualities of that can be credited to the human body as a form of a container from which physical emotions can be expressed. When it is claimed that silence is loud, it typically signifies that something was left unsaid because words were not necessary. When silence replaces or substitutes words, it may induce a pause in the dialogue. This also occurs while dealing with competing ideas or unpleasant social circumstances. The atmosphere between the people in the conversation may be tense to an extent that the silence is excessive. This may be examined as an ironic metaphor. When people who may have been engaged in a conversation decide to suddenly go silent, it may mean that the communication process has been interrupted by tension.

4.5.2 Animal metaphors of anger

The category of crediting human qualities has been used to design metaphors for centuries. The reason is that animals share a lot of common qualities and characteristics with human beings. Animal metaphors of anger are expressions that see the animal body as a form of a driving force from which behavioural emotions can be expressed. Animal metaphors of anger are analysed below.

45. *Crocodile tears* (Moses, 2019, p. 223).

In example 45 above, when a person cries '*crocodile tears'* they pretend to be sad or to be sympathetic with someone without being sincere. A crocodile is a wild animal that is known to be aggressive and intolerant when it comes to defeating. They are rarely defeated by other animals and to an extent if they shed tears at all. Nevertheless, the nature of a crocodile associated with anger may mean that it cries in false pretences. Similarly, when a person cries crocodile tears, it may be assumed that the person is known for their bravery or strength, but has decided to cry. This can be a practice to attract sympathy. The people who usually cry under false circumstances do so without any remorse.

46. *An eye for an eye* (Moses, 2019, p. 248).

The figurative metaphor in example 46 can be analysed as a practice for revenge. If someone does something to hurt another person, the one who has been hurt can be expected to revenge with equal measure. This relates to the belief that people should be punished according to how they offended; for example, if they harm someone, they should be wounded just as much in return. While the metaphor is considered an animal metaphor, it can also be classified under the container metaphor as it employs body parts that can be found in both humans and animals. On the other hand, the metaphor, *'an eye for an eye'* is a biblical verse found in Leviticus chapter 24, verses 19–21. This verse implies a law that restricts compensation to the value of the loss where reciprocity can be put into consideration.

47. *No matter how many times a snake shades its skin, it will always be a snake* (Moses, 2019, p. 158).

This figurative language captivates the image of a snake and its dangerous elements. The initial part of the statement, '*no matter how many times'*, signifies something that does not have any potential

to change for the better. The outer appearance of a snake does not affect its potential to inflict harm. This figurative language may mean giving a warning for anyone not to trust the outside appearance of other people as the real danger can only be revealed for the already known dangerous characteristics of the person. In the context of a snake, someone cannot be fooled by its new appearance after shedding its skin, it can still inflict injury from its bite. Therefore, it is figurative language that insists on warning, trusting, and conscientious people not to be fooled or too trusting the wrong people.

48. *A leopard never changes its spots* (Moses, 2019, p. 113).

The figurative expression *'a leopard never changes its spots'* means that it is impossible for a person to change their character, despite trying very hard. This implies that there are some people who are born with characteristics that they can never have the ability to change. This is usually said when addressing people with negative or bad characteristics.

49. *Eddy is a hyena in a sheep's skin* (Haimbangu, 2020, p. 11).

This figurative expression means that there are people who try to be innocent with their outward appearance, yet they are dangerous and bad as they are pretending to be what they are not. The examples analysed above can be understood through the Text World Theory as a useful framework about how readers create mental representations of situations and events described in a text, and how these representations enable them to construct meaning and maintain coherence while processing figurative expressions of anger. The theory emphasises the role of the reader in the construction of meaning, and highlights the importance of background knowledge and inferences in this process (Gavins, 2005).

4.6 Anger discourse used in the texts

4.6.1 Expressions of anger

Anger discourse is recurring written or spoken communication that conveys an individual's or a group of people's intense emotional state induced by displeasure (Breeze, 2020). The words of displeasure or bitterness are likely to be repeated throughout the communication process. This type of communication may end up in a fight if the two or more people involved in the communication reach a state of becoming physical towards each other. This can be classified as aggressive anger (Tenesini,

2018). This section of the study analyses these types of anger with examples from the text in response to the third objective of the study.

Text world theory is applicable in understanding how anger discourse contributes to the overall world of the text. The study shows that anger discourse is a crucial element in the construction of the text world, as it shapes the characters' emotional states and interactions with one another. By analysing the types of anger discourse used in the text, the study provides insight into how the text world is constructed and how the characters' actions and behaviors are shaped by their emotional states.

Anger manifests in people through different forms such as arrogance, provocation itself and ways of responding to it, revenge, disobedience, disagreement ending in a fight and simply humiliating someone. These manifestations can be grouped into categories depending on the actions that result from the angered behaviour in a person. According to the Arthritis Society of Canada (2023), types of anger can be grouped into three categories: aggressive, passive, and assertive. People who suffer from these conditions may not be aware of their state (Tanesini, 2021). Aggressive anger is aimed against the other person in order to emotionally, physically, or mentally harm him or her. Yelling, shaming, and beating are all manifestations of violent anger. Passive anger occurs when a person internalises the display of anger in order to avoid dealing with the event that caused the anger. The anger can subsequently be manifested in the future by getting even, harbouring a grudge, or being nasty. Spreading false stories, refusing to communicate with the individual, and causing property damage are all symptoms of passive anger. Assertive anger is the direct expressive expression of the individual involved in a non-threatening manner. "I feel furious when you..." is an example of assertive anger.

4.6.2 Arrogance anger

Arrogance is a type of behaviour that a person is better, smarter, or more important than another person (Tanesini, 2018). The arrogant person usually performs an offensive attitude of superiority towards the victim with the intention to punish and to cause hurt. The example below is an extract that shows arrogance.

50. *Back to the present, after grade twelve exams, as a culture, Pewa went home for a lonely and long holiday. She requested permission to visit Lillie* (Moses, 2019, p.16).

51. *"- What witchcraft do you want to practice in my house? Going where? Who is going to do all the house chores? You want to trouble that peaceful family. If you go to your boyfriend, don't*

ever come back to this house again, just get married". This woman was sweating when insulting Pewa (Moses, 2019, p.16).

52. *"Lillie is a g…" Pewa tried to clear the misunderstanding, but Mrs. Simon didn't give her a chance (*Moses, 2019, p.16).

53. *"Don't you dare talk back you good-for-nothing child. I am not your age mate. I will show you the way to the cemetery right now. Good for nothing!". She yelled as she raised her hand to slap Pewa but Pewa's karate skills were at an extreme level. Mrs. Simon probably finished all the MTC recharge vouchers in all the surrounding shops that day.* (Moses, 2019, p. 16)

In the examples above, Mrs. Simon addresses Pewa with as much recreational arrogance of extenuation, harassment, and blame purporting to have been provoked. Her arrogance is a sign of anger caused by her extreme dislike for Pewa. Tenesini (2018) characterises arrogant people as tending to intimidate and humiliate other agents and ignore or dismiss their views. In example 50 above, Pewa returns from school after completing grade 12. She submits a request to Mrs. Simon, who is her aunt, `for permission to visit her friend named Lillie. Mrs. Simon responds with a rift of negative words immediately after as indicated in example 51. She insults Pewa by completely closing her out of the privilege to complete her request. She denies Pewa an opportunity to respond as she interjects her before she completes her statement of request. In example 52, Pewa tried again to respond saying "*Lillie is a g…*" but cannot complete her statement because she appears to have already felt intimidated and engulfed by fear. After Pewa is silenced, Mrs. Simon takes another stance of dismissive anger by threatening her in example 53. She even attempts to physically beat Pewa with her hand. It is evident that Mrs. Simon wished Pewa can die by saying '*I will show you the way to the cemetery…*'. This type of anger can be categorised as aggressive anger.

4.6.3 Defensive anger

Defensive anger occurs when the person on the wrong side acts defensively. The person makes attempts to defend or justify themselves. As presented in the example below, Mrs. Simon feels insecure or guilty about her bad treatment of Pewa, hence she tends to be defensive by acting aloud when she reported Pewa to Mr. Simon as if she was the one mistreated.

54. *"Yes, if you guys don't come here this girl will kill me. I am tired of this girl". She changes the tone of her voice (*Moses, 2019, p. 16).

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55. *Mr. Simon could hear everything, he was hurt* (Moses, 2019, p. 16).

Following her arrogant anger aimed at Pewa, Mrs. Simon calls her husband on the phone to report an incident assuming she was insulted by Pewa. Clearly, from her previous encounter with Pewa in example 53, Mrs. Simon insulted Pewa when she said, '*I will show you the way to the cemetery right now'*. After ushering this insult to Pewa, she takes advantage of reporting Pewa to Mr. Simon using a low tone of mimicking sadness. In example 54, Mrs. Simon makes a claim that her life was at risk because Pewa attacked her. Sadly, Mr. Simon reacts to the purported call of his wife's suffering by sharing his depressed feelings in example 55. It is normal for a person who did not witness the full incident to react in that manner especially when he is told by a person whom he loves. Not trust as she appears to have experience in telling her side of the story in the form of a lie. People who possess defensive anger are also manipulative in presenting their side of the story. They want to attract sympathy by claiming to be the victim. In example 54, Mrs. Pewa qualifies in fitting the description of these characteristics.

4.6.4 Remorse caused by incitement and manipulative anger

Incitement anger is the act of causing someone to hate another person. When the incited person becomes aware that he/she was manipulated to hate another person, they become remorseful and demonstrates pity. Remorse is a distressing emotion experienced by an individual who regrets actions that they have done in the past that they deem to be shameful, hurtful, or wrong (Hornsey et al., 2020). Example 56 below presents a scenario where Mr. Simon regrets his actions and those of his wife for causing emotional pain to Pewa.

56. *One day when the spouse went to visit her mom. Maano's grandma. Mr. Simon called Pewa. With tears in his eyes, he told her. "I am not content with all that's going on and just because I don't comment doesn't mean I think you are at fault. I always pray that you pass so you go to England. You will be better off away from here. I have contacted the office of the PM through my office for funding purposes, they are in the process but the progress is promising. I love you, okay." He kissed Pewa's forehead. They were both emotional* (Moses, 2019, p.17).

57. *Pewa was close to hating him, but little did she know her aunt had always been the driving force* (Moses, 2019, p.17).

In examples 54 and 55, after receiving a phone call from his wife, '*Mr. Simon could hear everything, he was hurt'.* In this event, Mrs. Simon incited her husband to hate Pewa through false representing information. The reaction of Mr. Simon was that of a broken and devastated man from the phone call. Men are assumed to have the responsibility of providing safety to their wives. After receiving a message that his wife was in danger, it seems that Mr. Simon felt as if he had failed in his husband's duties. In example 56, Mr. Simon somewhat confesses to Pewa that he was aware that Pewa was being abused and mistreated by his wife. He feels guilty as, on the other hand, he did not do enough to protect Pewa from her vulnerability. He feels remorseful to an extent that he reveals in a confession to Pewa that '*because I don't comment doesn't mean I think you are at fault'*. He appears to love both His wife and Pewa, but fulfilling his obligations to his wife weighed heavy on him. He was left powerless and vulnerable too. Persons with angry behaviour incite hate by manipulating other people who trust them. It is a matter of taking advantage by using threats and appearing to be the victim in any given situation.

4.6.5 Anger and deception between the addressor and the addressee

In the text *Complicated* (Haimbangu, 2020), characters interacted in exchange for utterances as it can be related to anger conflicts between the addresser and the addressee. The addresser is the person who delivers the message to the audience while the addressee is the audience that receives the message. With reference to this study, the following conversation exchange that brings in the element of anger, emotions, and deceit, was between Kambo and Kandina.

58. "*Don't cry, my sweetheart! I promised you that I'll be here for you."* Kambo said softly while his lips touched Kandina's cheek. Kandina pushed him hard with her left hand and looked at him with red eyes full of tears"* (Haimbangu, 2020, p.26).

59. *"Kambo, what're you doing?" Kandina shouted while moving toward the end of the sofa* (Haimbangu, 2020, p.26).

60. *"Kandina, I'm sorry! But the truth is, I have been in love with you ever since I laid my eyes on you… Eddy will not leave that prison anytime soon"* (Haimbangu, 2020, p.26).

61. *"Get out of my house! Get out!" Kandina shouted but Kambo did not react. He was just looking at Kandina without saying anything… Kandina was scared. She could see that Kambo was hungry for her, and he might even rape her at any moment''* (Haimbangu, 2020, p.26).

This is a significant narrative between the addresser and the addressee in the examples given above. There are two people in conversation, that is Kambo and Kandina, these can be examined as the addresser and the addressee respectively. Kambo made efforts as the addresser to seduce Kandina who is the addressee. In examples 58 to 61, the textual discourse reveals the devil behind the thoughts of Eddy's friend named Kambo. When Eddy was arrested on accusations of murder, Kambo remained purportedly as if he was coming to console Kandina from her depression following Eddy's arrest. Kambo kept on coming to visit his friend's wife, Kandina, for a few days until one day, as indicated in example 58, he decided to make sexual advances to Kandina. It is evident that Kambo intended to sexually violate Kandina for her situation at the time by calling her sweetheart and eventually kissing her. At this point, Kambo's mind already imagined penetrating inside Kandina as it is reported that Kambo's testosterone was very high. Kambo wanted to take advantage of kandina when '*his lips touched Kandina's cheek'*. Upon this action, Kandina immediately rejected Kambo by pushing him away.

In the events stated in example 58, the reaction of Kandina can be examined as anger while Kambo acted deceptively by making sexual advances to his wife's friend. In example 59, Kandina angrily repudiated Kambo. Without any shame, Kambo offered an apology, but he still maintained asking for sexual favours from Kandina in example 60. Kambo added that '*Eddy will not leave that prison anytime soon'* as his reason for Kandina to accept his immorality advances. It would be unreasonable for a friend to resolve that Kambo can take his friend's wife since Eddy has been arrested. Kambo's actions were deceptive since he was supposed to be the right person to protect Kandina and his son.

In example 61, Kandina finally robustly reacted in anger when she ordered Kambo out of her house '*Get out of my house! Get out*!'. It would be unthinkable for kambo to face Eddy upon his release from jail. Kambo can be characterised as a shameful man, deceitful, with greed and lust judging by his actions. Athough the addresser, Kambo, attempted to sexually infiltrate Kandina, the addressee, his message was rejected by the addressee because she did not process the message as proper, relevant, and morally acceptable.

Discourse helps readers with textual coherence and the formation of meaning in texts. The presentation of anger discourse analysed from example 50 to 61 above, Text World Theory is a linguistic theory that supports the reader's maintainance of coherence while processing a text. Coherence assists the reader with a sense of unity and connectedness that a text creates. In the examples above, readers can be aided in the understanding and processing of several features of discourse through text world shifting between different text worlds to create coherence and meaning. This process involves using our background knowledge and the inferences they draw from the text to create a coherent mental representation of the text.

4.7 DISCUSSION

This section of the study discusses the findings. This was conducted by comparing and contrasting the present study findings with the findings of other scholars.

4.7.1 Lexical expressions of anger used in the two selected novels

The study findings reveal that anger has been used to manipulate and keep the readers interested in continuing to read the texts. For example, in the text *Masked warrior* (Moses, 2019), the author uses the character named Mrs. Simon to infuriate the emotions of the readers. She is portrayed as a villain who had her mission and is determined to use evil language against Pewa. She manipulates lexical expressions and other characters in the text to fall for her hatred gimmicks against Pewa. As such, the study agrees that lexical items are the source of conventional items that users of a specific language have at their disposal (Mitchel-Masiejczyk, 2020).

The study revealed that offensive expressions of anger can cause emotional hurt to the recipient (Aytan et al., 2021). At one point, even her own husband, Mr. Simon, confessed that he was aware that Pewa was being abused by his wife, but was powerless. Both texts reflect similar patterns of manipulative anger. It was revealed in the study that texts that dysphemism, euphemisms, repetition, personal pronouns, and other forms of derogatory language were employed as they contributed to the building of the lexical expressions produced by the main characters. The study concurs with the findings of Taboada (2004) and Gonzalez (2010) that the preponderance of repetition and other lexical expressions achieves the purpose of cohesion in texts. However, despite the offensive language, derogation, and negativity surrounding the main characters, the study revealed that the linguistic expressions of anger can contribute to the development of a genre that the negativity can be converted into positive expressions (Ludwig et al., 2013). This can contribute to change in society in dealing with anger and characters who use hate to hurt others.

While the main characters were used as the instruments of conveying language of anger, the characters such as Pewa whom the anger, insults, and derogation were directed, provide an understanding of language use to resist emotional and physical pain. The study revealed that such oppressed characters resolve to seek sympathy from anyone they meet. She became the victim of abuse and now resorted to using hate. When Mrs. Simon hid her passport, Pewa said that she hates her and she will never forgive her. The study agrees with the findings of Munn (2020) who found that

anger raises emotions that become toxic and contagious to the victim and all the people around that environment.

Although lexical expressions were analysed, the findings can be understood as a reading of these two texts can be a language learning opportunity for some readers because of their richness in manipulative language use. As such, Text World Theory, every text creates a text world that is built up from a combination of the reader's prior knowledge, the textual cues in the text, and the reader's inferences for a better opportunity to comprehend language in the text. When a reader encounters a text, they use their background knowledge to create a mental model of the situation or event described in the text. This model includes the discourse about the characters, their actions, and the environment in which the events take place (Gavins, 2005). This agrees with the findings of Paradis (2014) that lexical entries combined with grammatical rules provide predictable facts about it, which lead to language competence. The language used creates another view of a character like Mrs. Simon, who uses vulgar and absurd expressions in secret and pretends to use polite and sympathetic expressions in public. However, it is said what goes around comes around, and because of her anger, Mrs. Simon ended up in jail for killing Pewa's father.

4.7.2 Figurative expressions of anger in the two texts

The study revealed that figurative expressions of language enhance anger statements to make them more provocative. By so doing, they convey complicated messages that may seem difficult to understand. They deviate words and phrases to produce meaning that could not be projected from ordinary everyday language. In context, readers can apply the Text World Theory to understand meaning from figurative deviations when they encounter a text. An example is when two people engage in a conflict where they both use figurative language to insult each other, prior knowledge already stored in their mental space to negotiate meaning of a particular situation or argumentative event. The study found out two categories of figurative expressions, the ones that use images known as containers. These images include body parts of plants, objects, humans, and animals. In simple terms, the ones that see the human body as a form of a container from which physical emotions can be expressed. In this study emotions of anger, bitterness, arrogance, and hurt were expressed through the form of a container. The body as a container of emotions comprises all body parts such as the mouth, face, eyes, fingers, teeth, hair, skin, or brain which are used to convey anger and emotions (Ochieng, 2016). On the other hand, figurative language was revealed to convey ephemeral cultural expressions in a given society. However, some of the expressions are meant to transmit cultural

practices descending from one generation to another. The study revealed that figurative expressions of anger can be used to instil moral values by repudiating anyone who can be guided through cultural instruction.

4.7.3 Anger discourse used in the two selected texts

The study revealed that anger discourse can be used to demonstrate arrogance, defensive actions, or remorseful attitude. The authors of both texts used various discursive techniques to propel the themes, linguistic elements, and characters as a way of producing texts that are relevant and more enjoyable to read. For example, the character Pewa in the text *Masked warrior* (Moses, 2019) was always under attack by Mrs. Simon. She was the one who always had to act in a defensive manner against verbal attacks. On the other hand, Mrs. Simon sometimes played the role of the victim in defence of her self-afflicted accusations that she created to attract sympathy from her husband.

TWT is a cognitive linguistic framework that analyses the mental representation of fictional worlds constructed by readers and writers. Discursive techniques are the linguistic and rhetorical strategies used by writers to construct these fictional worlds and engage readers in immersive experiences. Narrative medicine is a concept that recognises the therapeutic potential of stories and narrative practices in healing and wellbeing. It emphasises the importance of narrative competence practice, as well as the use of stories to promote empathy, self-reflection, and meaning-making. In this context, TWT and discursive techniques can be seen as a form of narrative medicine to the reader. By creating rich and immersive fictional worlds, writers can engage readers in powerful emotional experiences that can help them explore and make sense of their own experiences and emotions. Through the use of language and narrative structures, writers can create a sense of coherence, meaning, and purpose that can be therapeutic and transformative for readers.

Furthermore, TWT can also provide a framework for analysing the therapeutic effects of specific discursive techniques in literary works. By identifying the mental models and textual cues that contribute to the construction of fictional worlds, TWT can help writers understand how different narrative strategies can affect the reader's emotional and cognitive processes. Overall, TWT and discursive techniques can be seen as powerful tools for promoting empathy, self-reflection, and healing through the medium of textual discourse. By analysing the cognitive and emotional processes involved in reading and writing, a deeper understanding of the therapeutic potential of narrative practices can be gained.

The study also revealed that the authors used anger as a discursive tool for which revenge became a solution. Characters in the texts reflect heavily on methods of punishment to recover from painful feelings when another character offends them. The study agrees with the findings of Charon and Marcus (2017) that discursive techniques play the role of narrative medicine to the reader. Another technique was the use of provocation; the characters sometimes deliberately provoke the other in order to invoke an angry reaction. This forms the authors' purpose of creating turmoil in the text to amuse the readers was another discursive technique that sees Mrs. Simon going to jail for life for she killed Pewa's father. This type of ending sustains the reader as they may feel that the villain has received some sort of punishment in the end. The study agrees with Syed (2022) that they are instances like these where the authors achieve discourse as a vehicle for bringing in readers to be part of the story. It will be left for the readers to judge based on their understanding and evaluation of the story. Readers are engaged in such a way that suspense is created. However, some readers may choose to derive life lessons from the manner anger and hate are managed in the texts.

4.8 Chapter Summary

Chapter four presented the findings of the study by analysing the data obtained from the two texts. The chapter addressed lexical expressions of anger, and figurative expressions and examined anger discourse used in the two selected texts. Anger is part of the social fabric in its confrontational role that encourages dispute resolution among people who differ in opinion. Authors of the two texts tactifully managed expressions of anger through various techniques to engage their audience. The next chapter concludes the study and draws suitable recommendations.

CONCLUSIONS AND RECOMMENDATIONS

5.1 Introduction

Chapter five concludes the study and provides suitable recommendations from the study findings. The purpose of the study was to conduct a cognitive linguistics evaluation of Ndinaelao Moses' *Masked warrior* and Malakia Haimbangu's *Complicated.* The evaluation was a qualitative analysis of lexical expressions of anger, figurative expressions, and anger discourse as used in the two selected texts.

5.2 Conclusions

The conclusion of the study summarises the findings of the study. This leaves the reader with evidence and information about the results of the study. The next part deliberates on the conclusions of the study.

5.2.1 Lexical expressions of anger used in the two selected novels

The study's findings align with Text World Theory, which suggests that readers construct mental representations of fictional worlds as they read texts. Through the deliberate use of discursive techniques such as character roughening and offensive language, writers can create immersive and engaging fictional worlds that elicit strong emotional responses from readers. According to TWT, readers construct mental models of fictional worlds based on textual cues such as linguistic patterns, narrative structures, and character traits. These mental models are constantly updated and revised as readers encounter new textual cues and develop a deeper understanding of the fictional world.

In the case of the study, the roughening of characters and the use of offensive language provided strong textual cues that engaged readers and elicited emotional responses. By constructing mental models of the fictional world that were closely aligned with real-life situations, readers were able to identify with the characters and gain a deeper understanding of the issues at hand. Overall, the study's findings highlight the power of discursive techniques in creating immersive and engaging fictional worlds that can have real-world therapeutic benefits for readers. By using TWT to analyse the cognitive and emotional processes involved in reading and writing, a deeper understanding of how literature can be used as a form of narrative medicine to promote empathy, self-reflection, and healing are gained.

The study's conclusions regarding the use of euphemisms and mimicry tactics are also relevant to TWT. According to TWT, readers construct mental representations of fictional worlds based on

linguistic patterns and textual cues. The use of euphemisms and mimicry tactics in the texts can affect the readers' mental models and emotional responses, thereby influencing their understanding of the fictional world. For example, the use of euphemisms to replace offensive terms can alter the reader's mental model of the fictional world, leading to a different emotional response. Similarly, the use of mimicry tactics by the abuser in the study can create a sense of confusion and manipulation in the reader's mental model, leading to a more complex emotional response.

Furthermore, TWT suggests that readers construct mental models of fictional worlds based on their cultural and social backgrounds. In some cultures, the use of offensive language may be taboo, leading to different emotional responses and mental models. Therefore, the use of euphemisms and other linguistic strategies can be seen as a way to cater to different readers' cultural and social backgrounds. Overall, the study's findings highlight the importance of considering the cognitive and emotional processes involved in reading and writing when using offensive language and other discursive techniques. By using TWT to analyse these processes, a deeper understanding is gained of how different linguistic strategies can affect readers' mental models and emotional responses, leading to more effective communication and engagement in literary works.

The study concluded that incorporating anger in writing texts engages readers as it relates to real-life situations. This was achieved through the roughening of characters. The authors deliberately assigned the characters crude and aggressive roles to steer the readers' emotions and to awaken their senses. Therefore, readers keep on engaged perhaps as they are trying to sympathise with the victim of the anger or they actually use this experience to identify abuse when it happens in real life. The study concluded that the texts have lessons to take away, both positive and negative. Besides learning lessons from the way, the victim was abused, there is also a lesson from the use of offensive and derogatory language that is not usually spoken publicly. Readers can read and learn about it in full glare in these texts.

On the other hand, the study concluded that there are also other methods of speaking the offensive language in a lighter manner called euphemisms. Offensive use of words can be avoided by replacing the words and phrases for the convenience of some sensitive readers. The two texts in the study are heavily embedded with offensive phrases and words. In some cultures, it is taboo to use offensive language. Hence, the use of euphemisms to replace those offensive terms is a solution for sensitive readers. The study also concluded that the users of offensive language use mimicry tactics to attract false sympathy. This was the case with Mrs. Simon when she falsely reported Pewa to Mr. Simon that he must come and collect her before she was killed. On the contrary, Mrs. Simon was the abuser who

reported pretending to be the victim. Upon hearing that, Mr. Simon was hurt and bitter at Pewa. This means that Pewa became a double victim of abuse from the abuser's manipulative schemes. This reflects a character full of hate and manipulation to control the minds of other people.

5.2.2 Figurative expressions of anger in the two texts

The study's findings about the use of figurative expressions in conveying complicated messages are closely related to TWT. The TWT emphasises the role of linguistic and textual cues in constructing mental representations of fictional worlds, including the use of figurative expressions to create vivid and imaginative mental images. The study's conclusions highlight how figurative expressions deviate from ordinary language and produce meaning that could not be projected from everyday language. This finding is consistent with TWT, which posits that figurative expressions, such as metaphors and similes, create mental images that help readers construct and navigate fictional worlds. The study's emphasis on the use of body parts, plants, animals, and other objects in figurative expressions is also consistent with TWT.

TWT suggests that the use of sensory and perceptual cues in language, including bodily sensations and imagery, can help readers create vivid mental representations of fictional worlds. Finally, the study's observation that figurative expressions can be used to transmit cultural expression from one generation to another reflects TWT's emphasis on the cultural and social dimensions of language use. TWT highlights how linguistic and textual cues are shaped by cultural and social contexts, and how they contribute to the construction of mental representations of fictional worlds that reflect these contexts. Overall, the study's findings about the use of figurative expressions support the relevance of TWT for analysing literary works and understanding the cognitive and cultural processes involved in reading and writing.

The study concluded that figurative expressions convey and simplify complicated messages that are difficult to understand. They deviate words and phrases to produce meaning that could not be projected from ordinary everyday language. The study concludes that the body is a representation of imaginative thoughts of figurative expressions. Figurative expressions use images of body parts, plants, objects, humans, and animals. Using figurative expressions of animals such as he is a dog which means someone is lower than another person in standards. Other human body expressions use all parts of the human body such as mouth, face, eyes, fingers, teeth, hair, skin or brain can be incorporated in offensive insults of anger as figurative expressions. The study also revealed that figurative expressions can be used to transmit cultural expression from one generation to another.

They are custodians of cultural topics, themes, and language that instil moral values from generation to generation.

5.2.3 Anger discourse used in the two selected texts

The study concludes that discourse plays a role in the construction of anger texts. The authors of both texts used various discursive techniques to propel the themes, linguistic elements, and characters as a way of producing texts that are relevant and more enjoyable to read. The text *Complicated* by Haimbangura (2020) reflects a character named Kambo. He was known for practicing all sorts of controversial and dubious thinking. His presentation as a character leaves readers questioning his moral values and genuine interest in other people. The discourse applied in his presentation causes readers to feel agitated, and restless yet they could still want to read more about his next actions.

Kambo is presented in the text as pretending to be nice but he instead attempted to lay Kandina, Eddy's wife. The study concludes that such type of skill in the presentation of texts attracts readers to like to continue reading the text. On the other hand, the study also concluded that a similar presentation of the character named Mrs. Simon enhanced textual discourse. It provides a grip for the text to exist and continue existing. The element of deliberate provocation assigned to kambo and Mrs. Simon entices the readers. Texts that are too flat tend to be boring and reject the readers' interest.

In Text World Theory, the use of discourse is essential in constructing a fictional world for the readers to immerse in. The study's conclusion that the authors of the texts used various discursive techniques to propel themes, linguistic elements, and characters aligns with this theory. The authors deliberately assigned controversial and dubious thinking to characters such as Kambo and Mrs. Simon to provoke and entice the readers, which is in line with the idea of deliberate provocation in creating textual discourse. This creates a more dynamic and engaging text as it produces emotional reactions from readers, encouraging them to continue reading. Overall, the use of discourse in the construction of texts plays a significant role in engaging readers and creating a fictional world that readers can immerse in, which is in line with Text World Theory.

5.3 Recommendations

Recommendations are suggestions and actions that can be taken in response to the study findings. The study formulated the following recommendations:

- The study revealed that the use of lexical expressions of anger creates a narrative that entertains the readers and keeps them wanting to continue reading, which is positive. The study recommends that authors use other forms of language and grammatical expressions such as syntactic, semantic theory, and pragmatic expressions in the creation of texts.

- The study's recommendation to use other forms of language and grammatical expressions aligns with Text World Theory, which emphasises the importance of creating a coherent and immersive fictional world through the use of linguistic and cognitive techniques. By using various linguistic expressions, authors can construct a text world that engages the reader's imagination and creates a vivid and memorable reading experience. In particular, the use of lexical expressions of anger can serve as a powerful tool for creating a narrative that entertains and captivates readers, while also conveying important social and moral messages. Additionally, by incorporating syntactic, semantic, and pragmatic expressions, authors can enhance the richness and complexity of their text worlds, creating a more nuanced and dynamic narrative that reflects the complexity of the human experience.

- Figurative expressions of anger are used to create a quagmire for readers to easily understand and convey complicated messages to the readers, the study recommends the use of hyperbole, personification, and other forms of conceptual metaphors to enhance the readers' reading experience.

- This recommendation can be linked to Text World Theory as it suggests the use of figurative expressions to create a mental representation of the world within the text. According to Text World Theory, readers create mental representations of the world being presented in the text, and the use of figurative language can help to shape and enhance these mental representations. The recommendation to use hyperbole, personification, and other forms of conceptual metaphors aligns with the concept of creating a rich, immersive text world for the reader.

- The study revealed that anger discourse can be used to demonstrate arrogance, defensive actions, or remorseful attitude in the characters of the text. Characters are presented using

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various discursive techniques to propel the themes of anger, hate, and malice. The study recommends the writing of similar texts incorporating placate in the presentation of characters.

- The recommendation to incorporate placate in the presentation of characters aligns with Text World Theory, as it emphasises the role of discourse in creating a mental model of the text world. By presenting characters in a more balanced and nuanced way, the reader is able to form a more complex and realistic mental model of the text world, which can enhance their reading experience and understanding of the themes presented in the text. This also highlights the importance of discourse in shaping the reader's emotional engagement with the text, as a more empathetic and relatable portrayal of characters can elicit a stronger emotional response from the reader.

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Annexure 1

Content analysis checklist

	Linguistic attribute	Explanation	Example
A.	Lexical expressions of anger	These are words or statements expressed by a person with feelings of annoyance or displeasure that makes the want to hurt another person either emotionally or physically.	Repetition of the lexeme 'hate'. Inflectional forms of the lexeme 'hate'. Personal pronouns that convey hate messages. Derogatory language.
B.	Figurative expressions of anger/ conceptual metaphors of anger	These are classified into two: The ones that see the human body as a form of a container from which physical emotions can be expressed. The body as a container of emotions comprises all body parts	Container metaphors of anger. Animal metaphors of anger. Object/driving force metaphors of anger. Plant metaphors of anger.

		such as the mouth, face, eyes, fingers, teeth, hair, skin, or brain which are used to convey anger and emotions.	
C.	Anger discourse	Anger discourse is recurring written or spoken communication that conveys an individual's or a group of people's intense emotional state induced by displeasure	Aggressive anger. Passive anger. Assertive anger. Addressor and andressee