Title:	**Language as an Expression of Anger in Selected Namibian Novels:** *Masked warrior and Complicated*
Author (s):	Elizabeth Ndavavaelao Kambwale and Haileleul Zeleke Woldemariam
Affiliation (s):	Namibia University of Science and Technology, Namibia
DOI:	https://doi.org/10.32350/jcct.71.03
History:	Received: April 19, 2024, Revised: December 2, 2024, Accepted: February 15, 2025, Published: March 07, 2025
Citation:	Kambwale, E. N. & Woldemariam, H. Z. (2025). Language as an Expression of Anger in Selected Namibian Novels: Masked warrior and Complicated. *Journal of Communication and Cultural Trends*, *7*(1), 51–77. https://doi.org/10.32350/jcct.71.03
Copyright:	© The Authors
Licensing:	This article is open access and is distributed under the terms of Creative Commons Attribution 4.0 International License
Conflict of Interest:	Author(s) declared no conflict of interest

UMT

Estd 1990

A publication of
School of Liberal Arts
University of Management and Technology, Lahore, Pakistan

Language as an Expression of Anger in Selected Namibian Novels: *Masked warrior and Complicated*

Elizabeth Ndavavaelao Kambwale*ⁱᴰ and Haileleul Zeleke Woldemariamⁱᴰ

Namibia University of Science and Technology, Namibia

Abstract

This article presents a cognitive stylistic study of anger in two Namibian novels: Ndinaelao Moses' Masked warrior and Malakia Haimbangu's Complicated. The study evaluated the lexical expressions of anger, figurative expressions, and features of anger discourse. The study aims at probing on how the language in the selected Namibian fictional works deals with anger expressions, particulary on how authors represent societal problems through a cognitive stylistics approach. The study applied textual world theory as a theoretical framework for understanding and analysing the texts. It follows a qualitative approach, with content analysis as the primary data collection method. The results of the study showed that the texts had manipulated and maintained the readers' interest through the use of anger. The study found that words about anger are made more offensive by using figurative language terms. Additionally, the study showed that angry language might be used to show defensiveness, sorrow, or arrogance. The study found that creating writings with anger in them makes readers relate to the characters' real-world experiences. The findings further established a key communicative function of figurative language that is simplification. Specifically, the study concluded that the strategic deployment of figurative phrases facilitates the effective transmission of complex or abstract concepts, thereby augmenting their accessibility and comprehension for the target audience. The study concluded that discourse influences how angry texts are written. The study suggests the use of alternative language and grammatical expressions that are consistent with Text World Theory, which emphasises the significance of using linguistic and cognitive strategies to create a cohesive and immersive fictional world.

Keywords: anger discourse, cognitive stylistics, figurative expressions, lexical expressions

*Corresponding Author: elizabethkambwale@gmail.com

Introduction

Anger is a universal human emotion, but it does not exist in a vacuum; it is mediated, structured, and communicated through language. In linguistics and discourse studies, anger is often examined not only as a psychological state but also as a socially constructed phenomenon expressed through words, figurative devices, and discursive strategies. This makes language a powerful vehicle for externalising and interpreting anger in both spoken and written contexts. In Namibia, people still struggle to get fair treatment from their guardians, especially orphans and vulnerable children. This can lead to abuse, including abuse of children, on occasion. Numerous Namibian writers have expressed their feelings including anger and the way they are treated by friends, family, and society at large through diverse literary works, such as novels. Many books set in Namibia, such as Secilia Nekwaya's *The Process*, Malakia Haimbangu's *Naita: The Chronicles of Truth*, and Rosalia David's *Belinda,* highlight how individuals have suffered throughout their lives at the hands of friends, family, and society, to mention a few, which in turn leads to anger and other negative emotions.

Emotional expressions like anger are typically seen as a means of expressing bad feelings toward other people or, more accurately, as a means of demonstrating hatred as a tool of power in the context of novels, which favor emotional responses to problems and arguments that characters encounter. Individuals express their anger when they feel enraged, frustrated, or irritated at other individuals or circumstances that they do not like. The speaker uses harsh phrases, word pressure, high or low tones, and vocal actions to convey anger both directly and indirectly. People may yell and raise their voices when they are upset. In light of this, novels, or rather, characters use this method to vent their anger on one another.

Glotova ([2014](#)) makes the following comments regarding the value of cognitive stylistics: applying cognitive stylistics to texts such as narrative fiction allows readers to compare and contrast the characters, routines, and events, comprehend fictional minds, and consider how the fictional world relates to our real-world experience. Text World is emphasised as one of the most effective techniques for helping readers comprehend speech by creating an internal mental image of it (Werth, [1999](#)). The two books that were selected make extensive use of worlds to represent the various problems that the characters have encountered throughout their lives. Thus, when these works are examined through the lens of Text World Theory, the

theory offers an original and fruitful study of how the two authors communicate their literary ideas. Hence, using Text World Theory as a framework, this study attempts a cognitive stylistics study of anger analysis on two texts: Malakia Haimbangu's *Complicated* and Ndinaelao Moses' *Masked warrior*.

The study is particulary interested in analysing how the language in the selected Namibian fictional works deals with anger expressions, especially on how the authors represent societal problems through a cognitive stylistics approach. Addressing anger from a stylistics perspective can help raise awareness on the social issue of domestic violence that leads to the abuse and death of women in Namibia.

Problem Statement

There is a dearth of studies in Namibia that apply cognitive stylistics to investigate language and cognition in literary texts, despite the field's increasing interest in this method of literary analysis. This challenge in the lack of literature impedes readers' ability to develop critical thinking abilities as well as a greater grasp of how language shapes cultural experiences. Therefore, to advance a more nuanced comprehension of the linguistic and cognitive processes at work in these texts, research applying cognitive stylistics to Namibian literary works is necessary. Further studies have been required to analyse the language and cognitive processes in Namibian literary works using cognitive stylistics, especially in the area of fiction. This study attempts to address this issue by analysing the narratives of anger experienced by men and women in their journeys, as portrayed in two chosen Namibian novels, using Text World Theory as a method of cognitive stylistics. Domestic abuse is a widespread problem in Namibia, where it typically ends in the deaths of women. The perspective of cognitive stylistics can be used to examine this issue. Therefore, both men and women have been shown as victims of anger in the literature included in this study. People's experiences with anger management challenges have been arranged as narratives through shared tales and cultural contexts. Following this argument, the study attempts to explore the anger that both men and women encounter on their journeys, as depicted in the two books, *Complicated* by Malakia Haimbangu and *Masked warrior* by Ndinaelao Moses. As a result, this study examines texts that have employed cognitive stylistics to encourage readers to think critically. This has been done by applying Text World Theory, a tool of cognitive stylistics theory, and

examining the authors' use of lexical and figurative expressions of anger as well as the anger discourse depicted in the chosen novels.

Research Objectives

The study was guided by the following specific research objectives:

- 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.

Literature Review

In linguistics as well as literature, lexical expression has been employed as a symbol of anger. Considering the incorporation of lexical expressions of anger in various texts, however, scholarly viewpoints vary. Several scholars, including Sastra and Sabrian (2019), have noted that anger damages numerous societal structures, customs, religions, and cultures given that it is a naturally violent process. In addition, it is pointed out that Minangkabau culture adheres to a set system of tradition and norm; nonetheless, some Minangkabau women continue to use lexicons that are banned like *"You bitch! God damn it!"* In Bahaso Minang, these lexicons are strictly forbidden for everyday conversation and are regarded as taboo and cursing words (Sastra & Sabrian, 2019). According to Sastra and Sabrian (2019), even though the Minangkabau society considers these lexicons taboo, people nevertheless use them as a means of expressing their anger.

According to Sastra and Sabrian (2019), a woman in Minangkabau society may express her anger by using terms associated with animals, human genitals, and other taboo vocabularies. There are repulsive uses for these taboo words. The Minangkabau women utilized these forbidden and harsh expressions to communicate their anger when their adrenaline increased. Various perspectives also draw attention to the detrimental effects of this language use, including a decline in spirituality and a loss of social and familial support (Sastra & Sabrian, 2019).

Recent studies in morphology have highlighted how anger is lexically encoded, especially through anger-related verbs. Van Arkelo Simon (2025)

has utilised lexical-constructional account to analyse psych-verbs linked with anger, exploring how syntactic roles (experiencers vs. stimuli) shape meaning, thus offering a nuanced map of how language encodes anger-related actions and emotions. Supplementing this, Matusz (2024) examines anger representation in listening tasks within modern English language teaching**,** showing how lexical choices, especially emotionally charged words, impact learners' perception and emotion recognition in educational materials. Together, these studies contribute to understanding the lexical dynamics of anger, from verb argument structure to frequency and salience in pedagogical contexts.

Demir (2020) argues that lexical ambiguity involves two interlocutors in conversations: the one who generates the linguistic assertions and the one who hears them. Understanding what is being said is necessary in this speaker-listener interaction. However, there are situations in which conversations fail to fully convey linguistic structure problems. Inadequate output, a lack of context awareness, or simple linguistic confusion caused by vague phrases are all possible causes of poor comprehension. These are common findings that indicate both a lack of understanding and a misunderstanding in regular conversation.

In order to identify abusive language in Serbian literature, Stankovic et al. (2020) emphasized in an article that it is crucial to include both basic and multi-word abusive expressions in a vocabulary. The lexical representation of these expressions should take into account their morphological, syntactic, semantic, and usage features. The Serbian Morpho-syntactic Dictionary (SrpMD) has already characterised the morpho-syntactic features of most basic offensive terms in addition to being comprehensive (Krstev, 2008).

The fundamental idea of Han et al.'s (2020) study is that using more expletives than usual when expressing anger towards a spouse will increase the the degree of degree of negative reciprocal communication from the partner. Men who were generally more annoyed with their partners during the day spoke to them more angrily overall, which lends credence to this notion. However, women unexpectedly showed the opposite direction of cross-partner effects. The use of expletives by women served a de-escalation function, leading to a reduction in their own subsequent anger and a decrease in their partner's subsequent hostility.. Women did, however, use fewer anger-related expressions overall if their male partner was more agitated over the day. When their male spouse was angrier, women were

more likely to voice their anger.

Figurative language continues to play a crucial role in rendering anger vivid and conceptually rich. In a study conducted by Andal (2024), a comparative methaphor analysis across English and Korean showed how conceptual metaphors such as anger as fire, anger as a hot fluid, anger as insanity, anger as an opponent, and anger as a burden are articulated differently based on the cultural and linguistic contexts. Complementing these findings, Lee (2024) analyses figurative expressions in social media, revealing that among the five basic emotions, anger is most frequently conveyed through metaphor, simile, rhetorical questions, and irony, and that rhetorical questions are particularly effective at evoking negative emotions like anger and sadness.

Sharndama and Suleiman (2013) found that figurative phrases such as metaphors, similes, imagery, symbolism, and rhetorical questions are often used in Kilba traditional funerals. This makes it possible for Kilba performers to express their feelings and ideas subtly as opposed to aloud. Furthermore, Sharndama and Suleiman (2013) concluded that metaphorical language, or words, are employed to embellish the messages being conveyed. The analysis of the two texts revealed that the metaphorical expressions used in the song's composition are rooted in the history, traditions, and culture of the Kilba people. The ostrich and the horse, for instance, are considered symbols of royalty by the Kilba people. In contrast, the water bird and tongali are employed to mock the gloomy and lethargic royal family members. Additionally, according to Woldemariam (2014), "it was indicated that the students found ideas for describing the major figure and ground of the poem by analyzing situational irony, simile, and cognitive metaphor" (p. 27). To see the poem's main character, these figures of speech produced predictable circumstances.

In the article *Cognitive Stylistics and Petit Recit: An Analysis of the Narrative Consciousness in The God of Small Things*, Krishnamurthy (2012) states that when metaphor is used as an example of a figure of speech, the underlying presumption is that figurative expressions draw on the natural and social environments familiar to the individuals involved. Krishnamurthy observes that the vast majority of figurative language elements originate from the everyday experiences and environments of the community members who engage in these practices.. The figurative language utilised in the creation and performance of funeral

songs serves as a means of expressing feelings on the loss of a person. It comforts the deceased's close friends and family by honoring their accomplishments (Krishnamurthy, 2012).

According to Ekman (1999), everyone possesses the basic ability to feel anger in addition to other basic emotions including fear, sadness, happiness, disgust, and surprise. However, the one main feeling that has drawn negative attention is anger. It is often labeled as a "negative" feeling and perceived as a shortcoming, disability, or social taboo that individuals ought to avoid expressing. Kovecses (1995) claims that physiological experience has a strong influence on anger and that this "can be viewed as a constraining factor that delimits the possible metaphorical systems of anger" (p. 191).

Yasir et al. (2014) completed a study that assessed the relationship between the usage of angry speech and the likelihood of violence in the home. Based on the collected data, parents' use of anger discourse toward their children was categorised as follows: 24.7 percent of the discourse was used as punishment, 24.2 percent as expression or physical violence, 16.3 percent as punishment, 13.1% as refraining from using foul language, and 11.0 percent as using foul language. The anger-fueled conversation was employed by parents and kids against each other as well as by kids for each other.

Al-Jubeh (2017) examined the emotional expressions in Charlotte Bronte's Jane Eyre, and noted that a variety of emotions, including resentment, rejection, grief, wrath, hatred, and depression, are expressed throughout the book. According to Al-Jubeh (2017), there is a relationship between sadness and anger throughout the book, especially in the early chapters when Jane is still residing at Reed's home.

The study also found that people's behavior is influenced by a variety of other factors, such as their age, gender, and background as well as social, political, and economic difficulties. Al-Jubeh (2017) additionally discovered how various interlocutors, situations, and background information may have diverse purposes for a single structure through examining the imperative, interrogative, and declarative sentences from Charlotte Bronte's Jane Eyre. Al-Jubeh (2017) did a thorough analysis taking into account the conditions, the hearers, and the speakers. For example, a few of these speaking acts convey warning, anger, demand, and

request. Al-Jubeh (2017) went on to demonstrate that a person's emotions could have a positive or negative impact on his speech. For example, people commonly show their emotions to others through their facial expressions. These various emotional expressions might reveal someone's envy, anger, wrath, or impatience.

According to Ataei (2019), the language of The Twilight novel used a greater number of negative and evocative emotional types. To reach a wider audience, Ataei (2019) notes that it was believed that the writer preferred an evocative expression of emotions above the inscribed expression because it allowed the reader to interpret the text in his or her unique way and so connect with the reading more. In his version of the worldview and reality, the reader must feel empathy, worry, happiness, insecurity, shock, and so on to feel connected and devoted to the book; otherwise, the text will not captivate the reader as it might otherwise. When emotions are expressed in writing indirectly, the reader is free to interpret the text in any way they see fit (Ataei, 2019). Therefore, Ataei (2019) concluded that the text's discursive objectives are supported by the use of emotive language, which is not an accident in this literary work.

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 stylistic analysis of the two selected novels. Although there have been a few cognitive stylistic studies in Namibia, majority of them have mostly concentrated on women's abuse, HIV/AIDS, poverty, unemployment, and there has been little interest in studies where cognitive stylistics is applied on texts that focus on the abuse of children and men, particulary on the Namibian context. 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 stylistic analysis.

Theoretical Framework

The main goal of this Text World Theory-based study is to better understand how anger is expressed in two Namibian novels: *Masked Warrior* and *Complicated*. The Text World Theory is applied in this research to address the research objectives within the larger framework of cognitive stylistics theories. The theories have been developed to perform a content-based analysis checklist, examine relevant resources, and analyse

the two novels. It links the material to the reader's personal experience. Paul Werth came up with it in 1990. The focus of TWT is on language signals that facilitate the activation of pertinent life events.

Text World Theory, which takes into account human language in light of knowledge from the fields of cognitive linguistics, cognitive psychology, and other cognitive sciences, is defined by Whitely (2010) as a cognitive linguistic model of human discourse processing. Furthermore, according to Werth (1999), referenced in Hamed (2020), the word "world" denotes hypothetical situations that people imagined in their minds rather than the planet orbiting the sun: "All these worlds are the product of mental processes (p. 49)." This theory is composed of three layers: the discourse world, the text world, and the sub-world. In each layer, participants, writers, speakers, and readers or listeners join forces as they create and build a mental environment in which they contest meaning. According to Werth (1999) and Gavins (2007), every discourse is unique because of the worlds it builds. They claim that there are three tiers.

According to TWT, a text's vocabulary serves as a tool for creating the textual world. Thus, the representation and construction of anger in the textual world can be understood by an analysis of the different lexical expressions of anger utilised in the two texts. This may entail noting the various terms, expressions, and colloquial idioms that are employed to convey anger in addition to their frequency and context. It admits that meanings in a text can be created through the utilisation of figurative language. As a result, a study of the various figurative expressions of anger found in the two texts demonstrated how metaphors, similes, and other figurative language devices are employed to depict and create anger. This requires determining the precise metaphors and similes that were employed to express anger in addition to the linkages and underlying meanings that these expressions suggested. TWT acknowledges that language is not neutral; rather, it reflects the underlying ideologies and power dynamics of society. Consequently, the construction and normalisation of anger in the textual world were demonstrated by an analysis of the anger language employed in the two works. Examining the various discursive techniques employed to convey anger as well as the underlying presumptions and ideals these expressions contain was part of this.

Research Method

This study employed a qualitative approach to obtain a deeper understanding of how anger is expressed in *Masked Warrior* and *Complicated.*. No participants were utilised and no field work was conducted for this study. Instead, the study focused on a literary analysis of the two selected novels. The novels were selected based on the fact that they are new literary resources that are not overly studied, if not studied at all. They discuss the pain that both men and women go through on a daily basis, which then, kills the narrative of pain being singular to women. The study was able to accomplish its planned research objectives by using the purposively selected samples since the similarities are inherent. Content analysis was conducted using the theoretical framework of TWT as part of the cognitive stylistics. The findings were extracted from the interpretation to formulate discussion, conclusion, and recommendation.

Findings

Lexical Expressions of Anger in Masked Warrior and Complicated

Dysphemism as Expressions of Anger

The dysphemistic expressions of anger in the two chosen texts can be analysed. Dysphemism is the use of insulting and hurtful language to disparage and inflict emotional distress on other individuals (Aytan et al., 2021). A few examples include the use of curses, derogatory nicknames, or merely putting someone down. Some people find enjoyment in using swearing. The dysphemistic expressions listed below were taken directly from the texts.

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. Eddy is a hyena in a sheep's skin (Haimbangu, 2020, p. 8).

5. Get out of my house! Get out! (Haimbangu, 2020, p. 26).

6. Get out of my office, you lazy ass! (Haimbangu, 2020, p. 72).

Examples 1–5 present dysphemistic statements produced by Mrs.

Simon in *Masked Warrior* (Moses, 2019) during her confrontations with Pewa. The way Mrs. Simon responded to Pewa whenever someone else attempted to ask a question or convey a message to her, shows her hatred for Pewa. In the first example, Pewa had just got home from school and asked Mrs. Simon for permission to visit her friend Lillie because she knew she would be alone in the house for the extended holiday. By declining her request for the mission, Mrs. Simon insulted her in return. She used a derogatory term, "what witchcraft." When Mrs. Simon was insulting Pewa, her body language revealed that she was "sweating." In this instance, the Text World Theory investigates Mrs. Simon's tendency to develop hateful mental models, or "text worlds," causing her to treat Pewa with anger, resentment, and a complete lack of affection.

Example 2: When Mrs. Simon addresses Pewa, she makes another vicious attack on her, using foul words. Having been denied permission to see Lillie, Pewa felt compelled to inform Mrs. Simon of Lillie's goodness. "Don't you dare talk back you good for nothing child, I am not your mother," Mrs. Simon reprimanded her right away. Anyone can feel inferior and dehumanised by a rude and unpleasant answer. When Mrs. Simon calls Pewa a 'good for nothing child,' she is condemning Pewa's character and accusing her of unmerited entitlement to Mrs. Simon's generosity.. As soon as Mrs. Simon speaks to Pewa, it is clear that she despises her and wants her to suffer and be wounded emotionally. This is comparable to the demeaning remarks made by Mrs. Simon to Pewa in example 3, where she stated, "Stop sending my child and give birth to your own." This is an answer to outright rejection. She attempted to brush Pewa off and let her know she was not welcome.

Another instance of offensive language used in example 4 was when Eddy's close friend Kambo made fun of him by saying, "Eddy is a hyena in a sheep's skin." Kambo made the implication that Eddy killed someone on purpose while feigning kindness. The fact that someone close to him would say these things makes Eddy's wife quite angry. Even when their friend is having problems, a true friend would never speak negatively about them. In the fifth case, Kambo went to see Kandina, Eddy's wife and made moves toward her in a sexual manner. At this point, she got furious and exclaimed, "Get out of my house! Get out!'. Kambo took advantage of Kandina's desperate circumstances and behaved shamelessly by kissing and making attempts to sexually assault his friend's wife. One could regard Inspector

Kakunde as an irate individual. In example 6, Kakunde chased away Sergeant Mbaeva from his office by using harsh and derogatory language. Kakunde was adamant that Mbaeva should leave his office, calling him a "lazy ass". The expression's final part is offensive. Mbaeva was subject to harassment and accusations from Kakunde, who held more power over him, for not doing enough to apprehend offenders. The way Mbaeva acts harshly every time he goes out to apprehend criminals may have been influenced by Kakunde's animosity and treatment of his fellow officers.

Inflectional Forms of the Lexeme 'hate'.

According to Andreou (2017), the lexeme is the smallest minimal indivisible unit of language. Lexemes can be derived and interpreted in a variety of ways. As demonstrated in examples 16 through 19 below, the lexeme "hate" can be examined using both its derivational and inflectional forms.

1. I **hate** you (Moses, 2019, p. 2).

2. She **hates** me so much (Moses, 2019, p. 8).

3. She **hated** the way her mom treated Pewa (Moses, 2019, p. 9).

4. You are still on the same page of **hating** the poor girl, and what did she do to you (Moses, 2019, p. 247).

The term "hate" connotes a strong distaste for someone else. Example 7 uses the term in its unaltered form, devoid of any lexical inflection. It can be interpreted as hate, hates, hated, or hating, among other four possible combinations. There has been no mention of the word hatred. Derivation and inflection are produced by the formations that are made. While its inflections of "-s" and "-ed" create forms of the same lexeme, the lexeme "hate" is derived with a "-ing" ending to create a new lexeme. That is, in turn, the simple present and past participle. The lexical item "hate" is used in the infinitive form in example 16. It can also be used as a verb that suggests disliking someone else.

'Hates' is the third-person singular simple present indicative form of the phrase used in example 8. The word "hated" is used in the past participle in Example 9. It can also be employed as an uncountable noun. In Example 10, the word "hate" is used as "hating" in its present participle derivation. The continuous tense is indicated by the '-ing' ending. Since it alters a verb,

it can also be employed as an adjective. Another way to utilise it is to create a continuous verb tense. These are all lexical constructions that show how to use the word "hate" in all of its inflectional forms.

Repetition of the Lexeme 'hate'

Repetition is the process of repeatedly using a lexical items to emphasise a point or to generate rhythm in speech. It's a lexical device that indicates how much an individual is attempting to convey their feelings. From examples 11 to 15, the lexical item "hate" has been used numerous times.

5. Because all her family members **hated** her (Moses, 2019, p. 25).

6. I **hate** calls (Moses, 2019, p. 26).

7. I think **hate** is such a strong word (Moses, 2019, p. 81).

8. Pewa **hated** bathing (Moses, 2019, p. 82).

9. I **hate** her, she hid my passport, I found it in her cupboard (Moses, 2019, p.109).

The way the lexeme "hate" is used in the analysis of texts can be connected to Text World Theory because it helps build the text world; the reader's mental image of the text in their minds. Repetition of the word "hate" shapes the reader's comprehension and emotional reaction to the target person, object, or event by creating a persistent and negative depiction of them. This demonstrates how the utilisation of language may affect how the reader interprets the text, and how they feel about it by changing their mental image of the text's universe. This demonstrates how language shapes people's emotional experiences and how Text World Theory may be used to analyse and comprehend the construction of these experiences in a text.

Personal Pronouns That Convey Hate Messages

A personal pronoun is a short term that is used to simply replace a person's full name (Alexander, 2019). Although they help characters and their viewpoints within the development of text worlds, personal pronouns are a crucial component of the Text World Theory. Using personal pronouns can help create sub-worlds inside the text because different characters may have distinct viewpoints and life experiences. It is possible to learn more about the characters and their functions in the story, as well as the evolution of the text world, by looking closely at how personal pronouns are used in the texts.

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

16. I hate you (Moses, 2019, p. 2).

17. I will slaughter you (Moses, 2019, p. 8).

18. She hates me so much (Moses, 2019, p. 8).

19. I won't let you live in peace (Moses, 2019, p. 256).

20. I hate calls (Moses, 2019, p. 26).

21. I hate that guy (Moses, 2019, p. 131).

A personal pronoun is a brief term that is used to simply replace a person's full name (Alexander, 2019). Although they help characters and their viewpoints develop within text worlds, personal pronouns are a crucial component of the Text World Theory. Using personal pronouns can help create sub-worlds inside the text because different characters may have distinct viewpoints and life experiences. It is possible to learn more about the characters and their functions in the story, as well as the evolution of the text world, by looking closely at how personal pronouns are used in the texts.

Derogatory Language

Derogatory comments, which are frequently regarded as offensive, are made up of statements that have the tendency or intention to diminish, denigrate, or subtract. Aside from being hurtful, derogatory comments can incite violence or other types of animosity. This is the deliberate denigration of others through linguistic use.

22. What **witchcraft** do you want to practice in my house (Moses, 2019, p. 16)?

23. I will show you **the way to the cemetery** (Moses, 2019, p. 16).

24. Get out of my office, **you lazy ass** (Haimbangu, 2020, p. 72).

Language that is intentionally used to express disrespect for another person is known as derogatory remarks or comments. It is typical for those whose actions are motivated by anger or can be triggered by provocation. Examples 22 through 23 are made up of derogatory terms or expressions intended to hurt or humiliate someone else. The derogatory terms are bolded

for easy identification.

Example 22 uses the derogatory term "witchcraft" to refer to the use of magic for evil intentions. When someone is accused of witchcraft, it can make people angry. The statement "I will show you the way to the cemetery" in example 23 suggests that the speaker has serious murderous intent. It is well known that a person is only ever sent to the cemetery upon becoming a corpse. A cemetery is a location where the deceased are interred. The next derogatory term in example 24 is "lazy ass," which describes someone who is incredibly indolent and incapable of carrying out any assigned useful tasks.

Different Types of Figurative Expressions of Anger

Container Metaphors of Anger

The metaphors of container anger regard the human body as a kind of vessel through which bodily feelings might be released. "There was a loud silence" (Moses, 2019, p. 113). In this example, the human body is used as a sort of container from which physical feelings can be communicated. When someone says silence is loud, it usually means that something was said that did not need to be uttered. The discussion may pause when silence substitutes spoken words. This also happens when handling conflicting viewpoints or awkward social situations. Dealing with opposing viewpoints or uncomfortable social situations can also cause this. There is a chance that the conversation's mood is so tight that there is too much silence. This could be analysed as a sarcastic metaphor. It may indicate that tension has broken out in the communication process when individuals who may have been conversing decide to suddenly stop talking.

Animal Metaphors of Anger in Masked Warrior and Complicated

Metaphors that draw on animal characteristics to represent emotions or behaviors are referred to as animal metaphors. An example of an animal metaphor for anger is *'crocodile tears'* (Moses, 2019, p. 223). When someone sheds 'crocodile tears,' they are not genuinely sad or empathetic; instead, they are pretending to feel these emotions.. When it comes to defeat, crocodiles are a notoriously hostile and intolerant species of wild animals. If they cry at all, it's only on rare occasions when they lose against other animals. However, a crocodile that is linked to anger may cry under pretenses due to its temperament. In a similar vein, one may presume that someone who sheds crocodile tears is someone who is bold or strong by

nature but has chosen to cry. This can be a tactic to win them over. Those who cry easily under pretenses never feel bad about it afterward.

''*Eddy is a hyena in a sheep's skin*'' (Haimbangu, 2020, p. 11). According to this figurative statement, one may observe some attempt to appear innocent on the outside, but in reality, they are evil and dangerous since they are acting otherwise. The above-mentioned examples can be understood in light of the Text World Theory, which provides a helpful framework for understanding how readers form mental images of the circumstances and events that are described in a text and how these images help them process figurative expressions of anger while maintaining coherence and meaning. According to Gavins (2005), the theory underscores the significance of a reader's role in meaning production, and the role that prior knowledge and deductions play in this process.

Anger Discourse Used in the Texts

Recurring written or spoken communication that expresses a person's or a group's strong emotional state brought on by annoyance is known as anger discourse (Breeze, 2020). It is possible for words of displeasure of hatred to be repeated during the communication process. Text world theory can be used to comprehend how the discourse about anger fits into the text's overall world. The study demonstrates that, because it influences the characters' emotional states and interpersonal interactions, anger discourse plays a critical role in the creation of the text world. The study sheds light on how the text world is created and how the characters' actions and behaviors are influenced by their emotional states through studying the many forms of anger discourse that are employed in the text.

Arrogance Anger

According to Tanesini (2018), arrogance is the act of believing oneself to be superior to, intelligent than, or more significant than another individual. Usually, the arrogant person acts in an insulting, superior manner toward the victim in an attempt to hurt and punish them. Here is an extract demonstrating haughtiness.

25. 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).

26. "- 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 78 ever come back to this house again, just get married". This woman was sweating when insulting Pewa (Moses, 2019, p.16).

Mrs. Simon confronts Pewa in the case mentioned above with the same casual attitude, using blame, harassment, and extenuation while claiming to have been provoked. Her arrogance is an indication of her intense animosity toward Pewa. According to Tanesini (2018), arrogant people often intimidate and degrade individuals while ignoring or dismissing their opinions. In example 25 above, Pewa returns from school after finishing grade 12. She requests her aunt, Mrs. Simon, asking to see her friend Lillie. As seen in example 26, Mrs. Simon immediately reacts with a stream of derogatory comments. She fully denies Pewa the ability to fulfill her desire, by insulting. She cuts Pewa off before she could finish her request statement, denying her the chance to reply.

Defensive Anger

When a person behaves defensively in a situation, it might lead to defensive anger. This happens when a person tries to explain or defend themselves. In the case below, Mrs. Simon reports Pewa to Mr. Simon, acting defensively and publicly as though she was the one who was mistreated because she feels guilty or uneasy about how she treated Pewa.

27. "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).

28. "Mr. Simon could hear everything, he was hurt'' (Moses, 2019, p. 16).

After arguing with Pewa, Mrs. Simon assumes Pewa insulted her and calls her husband to report the incident. Her prior interaction with Pewa was uninteresting. In example 27, according to Mrs. Simon, Pewa's attack put her life in danger. In example 28, Mr. Simon regretfully expresses feelings of sadness in response to what he perceives to be his wife's pain. It is typical for someone who was not present for the entire occurrence to respond that way, particularly if someone they love tells them. One may assume that Mrs. Simon is untrustworthy because it seems that she has experience fabricating stories to support her position.

Anger and Deception between the Addressor and the Addressee

A person who gets the message is known as the addressee, and the

individual who delivers it to them is known as the addresser. In relation to this study, Kambo and Kandina had the following conversational interaction, which includes elements of deceit, anger, and other negative emotions.

29 "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).

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

31 "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).

32 "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).

In the example given above, there is a substantial narrative between the addresser and the addressee. Kambo and Kandina, the two participants in the conversation, can potentially be regarded as the addresser and the addressee, respectively. As the addresser, Kambo attempts to entice Kandina, the addressee. Examples 29 through 32 show how Eddy's companion Kambo's thoughts are influenced by the devil. Following Eddy's arrest on murder charges, Kambo allegedly continued to act as though he was there to lift Kandina out of her depression. For several days, Kambo continued to see Kandina, his friend's wife, until one day, as example 29 shows, he decided to approach her sexually. Calling Kandina his sweetheart and then kissing her, Kambo made it clear that he planned to sexually abuse her, given her circumstances at the time.

In the scenario described in *example 29*, Kandina's response can be seen as anger, whereas Kambo behaved dishonestly by making attempts toward his wife's acquaintance on a sexual level. *Example 30* shows Kandina fiercely rejecting Kambo. Kambo apologized shamelessly, yet he persisted in requesting sexual favors from Kandina as shown in *example 31*. Kambo continued to say, "*Eddy will not leave that prison anytime soon,*" giving Kandina more justification for accepting his unethical behavior. Even

though Eddy has been arrested, it would be irrational for a friend to decide that he can steal his friend's wife. Since Kambo was meant to be the best person to safeguard Kandina and his son, his actions were deceitful.

In example 32, Kandina finally shows her anger by telling Kambo *"Get out of my house! Get out!"* It would be unimaginable for Kambo to confront Eddy after he was released from prison. Based on his actions, Kambo can be described as a shameful man who is deceitful, greedy, and lustful, owing to his attempts to infiltrate Kandina, the addressee, sexually. Kandina rejected his message since she did not see it as appropriate, pertinent, and morally acceptable.

Discussion

Lexical Expressions of Anger Used in the Two Selected Novels

The results of the study show that the texts have manipulated readers' emotions to maintain their interest. For instance, the author of the book *Masked warrior* (Moses, 2019) manipulates the readers' emotions with the help of Mrs. Simon. She is presented as a villain who is out to get Pewa and is adamant about using foul words. She deceives the reader with hateful antics against Pewa by manipulating other characters and lexical terms in the text. Accordingly, it is argued that lexical items serve as the primary source of conventional linguistic expressions available to language users within a particular language system (Mitchel-Masiejczyk, 2020).

According to the study, receiving hostile displays of rage might lead to emotional distress for the sender (Aytan et al., 2021). Similar themes of manipulating anger are evident in both books. The study found that the chosen texts contain repetition, euphemisms, dysphemisms, personal pronouns, and other disparaging words to help construct the lexical expressions made by the primary characters. The results of Taboada (2004) and González (2010), who found that the majority of repetition and other lexical expressions accomplish the goal of cohesiveness in texts, are supported by the study. However, the study showed that linguistic displays of anger can aid in the creation of a genre in a way that negativity can be transformed into positive expressions, even despite the derogatory, harsh language, and negativity surrounding the main characters (Ludwig et al., 2013). This may help bring about social change in how we handle anger and hateful acts committed by individuals.

Although the primary characters served as instruments for the language

of anger, supporting characters like Pewa, at whom taunts, slurs, and mockery were aimed, shed light on how language can be utilised to withstand both mental and physical suffering. The study found that these persecuted individuals make it their mission to find people who can sympathise with them. She started to experience abuse and turned to utilise hate. Pewa declared that she hates Mrs. Simon and that she will never forgive her for hiding her passport. The research supports Munn's (2020) findings that anger causes the victim and everyone around them to experience toxic and contagious emotions.

According to Text World Theory, each text constructs a world made up of the reader's past knowledge, the text's textual cues, and the reader's assumptions for a greater chance of understanding the text's language. When reading a text, a reader builds a mental model of the circumstance or even the text, using their prior knowledge. The dialogue concerning the characters, their deeds, and the setting in which the events occur is included in this model (Gavins, 2005). This supports the findings of Paradis (2014), who found that language competency is the result of lexical entries and grammatical rules working together to provide predictable facts about language usage.

Figurative Expressions of Anger in the Two Texts

The study found that words about anger are made more offensive by the use of metaphorical language. In doing so, they communicate nuanced ideas that could be challenging to grasp. They alter words and sentences to convey meaning that is not possible to convey using standard, everyday language. When reading a text, readers can use the Text World Theory to interpret metaphorical deviations and derive meaning from them.

The study identified two types of figurative expressions that employ images of containers. These images often depict animal, plant, or human bodily parts. Essentially, these expressions reflect the idea that the human body can function as a vessel through which emotions and bodily sensations are manifested. Anger, resentment, haughtiness, and hurt were all communicated in this study using containers. All body parts that can express anger and emotions, such as the mouth, face, eyes, fingers, teeth, hair, skin, or brain, are considered the body's emotional containers (Ochieng, 2016). Conversely, it was found that figurative language expressed transient cultural expressions within a particular society. Some of those, meanwhile,

are intended to pass along cultural customs that are passed down from one generation to the next. According to the study, moral ideals can be instilled through figurative expressions of anger, such as repudiating those who can be steered through cultural training.

Anger Discourse Used in the Two Selected Texts

According to the study, discourse of anger can be employed to convey defensiveness, haughtiness, or regretful sentiments. Both texts' authors employed a variety of discursive strategies to enhance the writings' themes, linguistic components, and characters, making them more engaging and relevant to read. For example, Mrs. Simon was constantly attacking the character Pewa in the work Masked Warrior (Moses, 2019). It was always her responsibility to respond defensively to verbal abuse. However, Mrs. Simon occasionally pretended to be the victim to justify the false charges she made against herself to win her husband over.

TWT offers a framework for analyzing how particular discursive devices in literary works can be therapeutically employed. Through the identification of mental models and textual signals that aid in the creation of fictitious worlds, Text World Theory (TWT) can assist writers in comprehending how various narrative tactics might impact the reader's emotional and cognitive processes. In general, textual discourse can be used to effectively promote empathy, introspection, and healing through the use of discursive strategies like TWT. A better comprehension of the therapeutic possibilities of narrative activities can be attained by examining the cognitive and affective processes associated with writing and reading.

The study also showed that the writers employed anger as a discursive device, portraying their characters' anger as a motivation for revenge. When a character is offended in the texts, they often contemplate ways to punish the offender in order to overcome their hurt feelings.. The research supports the conclusions of Charon and Marcus (2017), who found that discursive strategies serve as a kind of narrative medication for readers. Provocation was another tactic; at times, the characters would purposefully agitate one another to get the other to react angrily. This contributes to the authors' intention of stirring up controversy in the book to make the readers laugh; another discursive device that results in Mrs. Simon's life sentence in prison for the murder of Pewa's father. Although the reader might believe that the evil has finally been punished, this kind of ending keeps them interested.

The study concurs with Syed (2022) that there are situations such as these where the writers use language as a means of engaging readers in the narrative. Readers will have to make their judgments based on how well they comprehend and assess the narrative. Suspense is generated as a result of readers' engagement. However, the writings' portrayal of hatred and anger may teach certain readers valuable lessons about life.

Conclusion and Recommendation

The study concludes that both positive and negative lessons can be learned from books. In addition to the lessons learned from the victim's abuse, there are additional lessons to be learned from the use of offensive and derogatory language that is not typically expressed in public. In these texts, readers can read about it in great detail. Figurative phrases, according to the study's findings, help people understand complex ideas by making them simpler. They alter words and sentences to convey meaning that is not possible to convey using standard, everyday language. The study concluded that the body is an illustration of creative ideas and symbols. Images of human and animal parts, plants, objects, and body parts are used in figurative phrases. The study came to the conclusion that discourse determines how angry texts are written. Both books made use of a variety of discursive strategies to advance the themes, linguistic components, and characters to create more engaging and relevant texts. 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 that align with Text World Theory, which emphasise the importance of creating a coherent, and immersive fictional world through the use of linguistic and cognitive techniques. The study also urges authors to integrate placation in the presentation of characters that align with Text World Theory, as it highlights 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.

Conflict of Interest

The authors of the manuscript have no financial or non-financial conflict of interest in the subject matter or materials discussed in this manuscript.

Data Availability Statement

The data associated with this study will be provided by the corresponding author upon request.

Funding Details

No funding has been received for this research.

References

Alexander, L. G. (2019). *Longman English grammar practice*. Addison Wesley.

Al-Jubeh, E. N. (2017). *Analysing the emotional expressions in Charlotte Bronke's Jane Eyre* [Masters thesis, Hebron University]. Academic Studies and Consulting Consultant. https://www.sanadkk.com/files/arts/files/Analyzing%20the%20Emotional%20Expressions%20in%20Charlotte%20Bronte's.pdf

Andal, M. (2024). *Metaphors of anger: A comparative analysis of English and Korean* [Masters thesis, University of Zagreb]. Final, Graduate and Specialist Thesis. https://urn.nsk.hr/urn:nbn:hr:131:154426

Andreou, M. (2017). Stereotype negation in frame semantics. Glossa: *Journal of General Linguistics*, *2*(1), Article e79. https://doi.org/10.5334/gjgl.293

Ataei, S. (2019). *Exploring the emotional language in the Twilight novel as a literary discourse: An appraisal theory analysis* [Paper presentation]. Proceedings of Purdue Linguistics, Literature, and Second Language Studies. https://docs.lib.purdue.edu/plcc/2019/papers/2/

Augusta, T. (2020). *The use of figurative language on the rainbow troops* [Master's thesis, University of Muhammadiyah Sumatera Utara]. Repository Universitas Muhammadiyah Sumatera Utara. http://repository.umsu.ac.id/handle/123456789/5318

Aytan, A., Aynur, B., Hilal, P., Aytac, E., & Malahat, A. (2021). Euphemisms and dysphemisms as Language means implementing rhetorical strategies in political discourse. *Journal of Language and Linguistic Studies*, *17*(2), 741–754.

Breeze, R. (2020). Angry tweets: A corpus-assisted study of anger in populist political discourse. *Journal of Language Aggression and Conflict*, *8*(1), 118–145. https://doi.org/10.1075/jlac.00033.bre

Charon, R., & Marcus, E. R. (2017). *The principles and practice of narrative medicine.* Oxford University Press.

Demir, C. (2020). Lexical and structural ambiguities in students writing: An assessment and Evaluation of results. *African Educational Research Journal*, *8*, 100–108.

Ekman, P. (1999). Basic emotions. In T. Dalgleish & M.J. Power (Eds.). *Handbook of cognition and emotion* (pp. 45–60). John Wiley & Sons Ltd. https://doi.org/10.1002/0470013494.ch3

Gavins, J. (2005). Thinking modality: A text world perspective. *Journal of Literary Semantics*, *34*(2), 79–93.

Gavins, J. (2007). *Text world theory.* Edinburgh University Press.

Glotova, E. (2014). The Suffering Minds: Cognitive Stylistics Approach to characterization in "The child Who was tired". *Theory and Practice in Language Studies*, *14*(12), Article e2445.

González, M. A. G. (2010). Evaluating lexical cohesion in telephone conversations. *Discourse Studies*, *12*(5), 599–623. https://doi.org/10.1177/1461445610371052

Hafeni, L. N., & Woldemariam, H. Z. (2022). Schematizing societal problems in Namibian novels: The cases of *The Other Presence and The Hopeless Hopes*. *Journal of Communication and Cultural Trends*, *4*(2), 1–23. https://doi.org/10.32350/jcct.42.01

Haimbangu, M. (2020). *Complicated.* Microwide Publishing Press.

Hamed, D. M. (2020). Text-world theory in Nicole Disney's "Beneath the Cracks": A stylistics/cognitive analysis. *Journal of Scientific Research in Arts*, *21*(1), 115–146. https://doi.org/10.21608/jssa.2020.80152

Han, S. C., Schacter, H. L., Timmons, A. C., Kim, Y., Sichko, S., Pettit, C., & Margolin, G. (2021). Feelings of annoyance and spoken anger words in couples' everyday lives: The role of family-of-origin aggression. *Social Psychological and Personality Science*, *12*(6), 898–907. https://doi.org/10.1177/1948550620958806

Kovecses, Z. (1995). Metaphors and the folk understanding of anger. In J. A. Russel., J. M. Fernandez-Dols., A. S. R. Manstead., & J. C. Wellenkamp. (Eds.). *Everyday conceptions of emotion: An introduction*

to the psychology, anthropology and linguistics of emotion (pp. 49–71). Kluwer Academic Publishers.

Krishnamurthy, S. (2012). Cognitive stylistics and Petit Recit: An examination of the narrative consciousness in The God of Small Things. *Nawa Journal of Language and Communication*, *6*(1), 65–84.

Krstev, C. (2008). *Processing of Serbian -Automata, texts, and electronic dictionaries* [Unpublished thesis]. University of Belgrade, Belgrade.

Lee, Y. M. (2024, May 18–20). Figurative language in emotion expressions. In Y. Wu, J. F. Hong, & Q. Su (Eds.), *Chinese lexical semantics* (pp. 408–419). Springer. https://doi.org/10.1007/978-3-319-73573-3_37

Ludwig, S., De Ruyter, K., Friedman, M., Bruggen, E. C., Wetzels, M., & Pfann, G. (2013). More than words: The influence of affective content and linguistic style matches in online reviews on conversion rates. *Journal of Marketing*, *77*(1), 87–103. https://doi.org/10.1509/jm.11.0560

Matusz, T. (2024). The sounds of conflict: Lexical representation of anger in listening activities from modern elt coursebooks. *Theory and Practice of Second Language Acquisition*, *10*(2), 1–18. https://orcid.org/0000000328105798

Mitchel-Masiejczyk, A. (2020). Multi-word lexical items and the advanced foreign language user. *ANGLICA-An International Journal of English Studies*, *29*(2), 151–164.

Moses, N. (2019). *Masked warrior*. Microweb Publishing Press.

Munn, L. (2020). Angry by design: toxic communication and technical architectures. *Humanities and Social Sciences Communications*, *7*(1), 1–11. https://doi.org/10.1057/s41599-020-00550-7

Ochieng, J. J. (2016). *A linguistic analysis of the metaphorical Euphemisms used in Dholuo HIV/AIDS Discourse* [Doctoral dissertation, University of Nairobi]. University of Nairobi Research Archive. http://hdl.handle.net/11295/99127

Paradis, C. (2003). Is the notion of linguistic competence relevant in Cognitive Linguistics. *Annual Review of Cognitive Linguistics*, *1*(1), 247–271. https://doi.org/10.1075/arcl.1.12par

Sastra, G., & Sabrian, R. (2019, August 29–30). *Lexicon of verbal anger of Minangkabou* [Paper presentation]. 2nd International Conference on Local Wisdom, Padang, West Sumatra.

http://dx.doi.org/10.4108/eai.29-8-2019.2288952

Sharndama, E. C., & Suleiman, J. B. (2013). An analysis of figurative languages in two selected traditional funeral songs of the Kilba people of Adamawa State. *International Journal of English and Literature*, *4*(4), 166–173. https://link.springer.com/book/10.1007/978-94-015-8484-5

Stankovic, R. M. (2020). *Multi-word expressions for abusive speech detection in Serbian*. Proceedings of the Joint Workshop on Multiword Expressions and Electronic Lexicons. https://aclanthology.org/2020.mwe-1.10/

Syed, Y. (2022). *Vergil's Aeneid and the Roman Self: Subject and nation in literary discourse*. University of Michigan Press.

Taboada, M. T. (2004). *Building coherence and cohesion: Task-oriented dialogue in English and Spanish* (Vol. 129). John Benjamins Publishing.

Tanesini, A. (2018). Arrogance, anger, and debate. *Symposion*, *5*(2), 213–227. https://doi.org/10.5840/symposion20185217

Van Arkel-Simón, C. (2025). Verbs of anger and intimately related emotions: A lexical constructional account. *International Journal of English Studies*, *25*(2) 21–45. https://doi.org/10.6018/ijes.616261

Werth, P. (1999). *Text worlds: representing conceptual space in Discourse*. Person Education Limited.

Whiteley, S. (2010). *Text world theory and the emotional experience of literary discourse* [Docoral dissertation, University of Shellfield]. White Rose eThesis Online. https://etheses.whiterose.ac.uk/id/eprint/15112/

Woldemariam, H. Z. (2014). The teaching and learning of poetry at postgraduate level: A cognitive stylistics approach. *NAWA Journal of Language and Communication*, *8*(2), 16–35.

Yasir, M. C. (2014). An assessment of anger discourse used in the family in terms of tendency to violence. *IIB International Refereed Academic Social Science Journal*, *5*(15), 14–24.