

CONCEPTUALIZATION OF METAPHORS IN *THE TRAVAILS OF A FIRST WIFE*

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Abstract

The present paper focuses on the cognitive analysis of *SWEET* and *SOUR* in one of the female African novels known as the *Travails of a First Wife*. To do that, the current paper used Kövecses (2017) Cognitive Metaphor Theory (henceforth, CMT) to analyze both the target and source domains based on two levels of conceptualizations (*SWEET* and *SOUR*) a concept that is adopted from (Lakoff and Johnson, 1980). The two groups of conceptualization include the metaphor based on *NATURE*, *LIQUID* in a *VESSEL*, and the human *DAILY ACTIVITIES* to indicate emotion is found after the analysis. The present study also focuses on the cognitive identification of metaphorical similarities of emotion and found out that both *SWEET* and *SOUR* emotions could share the same conceptual domain. The findings reveal that there are relatively few differences and more similar conceptualization of the emotion metaphor in the novel. Whereas, *SWEET* and *SOUR* emotion interface with our conventional knowledge, and cultural understanding, which indicates metaphors of emotion are motivated based on the cognitive system. The present study will complement and promote the widespread notion that metaphor is universal.

Keywords: Emotion Metaphor, sweet and sour, conceptualization, convention, culture environment.

Introduction

The present paper examines the cognitive processes of *SWEET* and *SOUR* in one of the conventional novels of a female writer known as the *Travails of a First Wife*. As a sub-branch of linguistics, cognitive semantics study the relationship between mental state and linguistic structures established in a language to explain how the mind conceptualizes figurative language. The focus for cognitive linguists is how to offer a comprehensive description of conceptual ideas as metaphors in people's thoughts as the link between the metaphor process and cultural experiences. The detailed description of the emotion metaphor from a language viewpoint is a generally challenging abstract concept for cognitive linguists. According to Johnson (2013), the metaphor is the act of replacing meaning and shifting qualities to what is known as metaphoric use and as abstract conceptualization. This process of conceptualization is a metaphoric process. The cognitive process of assigning meaning from one physical concept to another abstract concept enables our understanding of metaphor based on daily experience and cultural knowledge of the

environment.

Metaphor characterization as a physical and abstract feature includes concepts such as marriage, wealth, old age, poverty, and many more. These features have sets of requirements for conceptualizing abstract concepts as far as other physical concepts. People have explicit knowledge that life has useful features that include sweet and pleasant experiences (such as love, peace, enjoyment, and harmony). The destructive features which include sour and bitter experiences (like infidelity, poverty, agony, sorrows, and pain) as the negative features of life. That is possible because we experience sour and sweet feelings in our mouth. We understand the concept of life and death from our bodily experience, which is associated with our daily knowledge and culture. Thereby, that cognitive process allows us to conceptualize these physical features of emotions and relate that to our abstract conceptualization of *SWEET* and *SOUR* feelings.

The emotional metaphor is of significance as an abstract concept in a language and mostly conceptualized through metaphors found in daily experiences. Emotions (*SWEET* and *SOUR*),

conceptualized by individuals of every language in a similar pattern, as revealed in recent studies on cognitive semantics of emotion metaphor, such as (Ifantidou and Hatzidaki, 2019; Kövecses, 2005, 2018). These studies show how emotion metaphor relates to the conceptualization of emotions in people's thoughts. Pouscoulous and Tomasello (2020) maintain that the general way people conceptualized emotion is through metaphorical language. Also, Aziz-Zadeh and Gamez-Djokic (2016) put forward that some of the simplest forms of conceptualizing emotional concepts are through a metaphor process. For example, Ansah (2017) observes in a similar way, that metaphor is an abstract language structure established in the construction between its features which include, the deep features and surface features. The metaphor process is a simile with one of its constituents deleted and the metaphor in the deep forms contains three components: tenor, vehicle, and similarity. Finally, the surface forms of metaphor are the spoken words and conceptualized as a metaphor system. The emotion in that analysis includes anger, sorrow, happiness, and love, which further complement what Kövecses (2010b), claims that many metaphors of emotions consist of *ANGER and LOVE*. The findings show that English and other western cultures and languages have similar *EMOTION IS LIQUID* metaphor.

On the other hand, studies on the metaphor of emotion by Aziz-Zadeh and Gamez-Djokic (2016) claim that modern approaches to the analysis of metaphor lack both acceptable means for the authentication of data and adequate tools for showing the structures of peoples' thoughts. Similarly, Aina et al. (2019) suggest that words and meaning definitions are co-dependent and connected. But, Colston (2020) argues that language rules and word sense are a continuum that is connected but arbitrarily. Kövecses (2018) maintains that meaning is a system of cognition or metaphor. The present paper applies related past studies in cognitive semantics known with CMT that emphasize the metaphor as physical to abstract thought to examine the conceptual domain that conveys emotion and to identify the *SWEET* and *SOUR* emotion in the *Travails of a First Wife*.

The method of data collection is limited to

a selection of emotion metaphors in the *Travails of a First Wife*. The study employs a note-taking method and the procedure for data collection adopted the Pragglejaz technique which gives more attention to the qualitative research based on the extensive reading of the novel more than twice to get familiar with all the variables. Steen et al. (2010) are of the view that extensive reading is the most vibrant source for collecting data in a text-based analysis. Selected emotion metaphor from the source of the data-based purposely extracted from the text for the analysis. This is because the novel has the quality that balances between *SWEET* and *SOUR* which is in confirmation to Kövecses (2018) claims that metaphorical text often contains metaphors of emotion. The book consists of 222 pages and embedded in 15 chapters of the *Travails of a First Wife*.

Conceptual Metaphor Theory (CMT)

This present paper used CMT developed by (Lakoff and Johnson, 1980) and advanced by (Kövecses, 2017). The model gives an insight into the critical component of (CMT). That has influenced linguists on the topic of meaning and structure regarding emotion metaphor. Kövecses (2010a) suggests that CMT covers cognitive processes such as metaphor, the conceptual domains (source and target), metaphorical mapping, entailment, embodiment, metonymy, conventional knowledge, cultural experience, and idiom. In the present study, metaphor and conceptual domains used in the analysis section explain emotion metaphor in the following way: that our mind process abstract meaning of each word as a motivation of the cognitive system which contains metaphor and conventional experience which are associated with cultural knowledge and consists of the source (known) and target (unknown) conceptual domains.

Conceptual Metaphor

CMT suggests that emotion metaphor makes representational images in people's minds. Therefore, the emotional word is a structure in the metaphor system, Kövecses (2010a, p. 41) in expounding Lakoff & Johnson's theory states that, "metaphor system can be the brief procedure of linking something progressively when communicating or conceptualizing abstract ideas. That is also known as the 'mapping' conception.

Metaphor systems are of two kinds, long-term memory, and short-term memory". Kövecses (2010a, p. 4), gives an illustration that our knowledge of how we understand the concept of 'journeys' can interpret 'life' as an object representation in mind. A considerable amount of studies focused on the importance of emotion metaphor in the knowledge of one thing as far as another, such as *JOURNEY* as far as *LIFE* metaphor. The metaphor system description as one thing, as far as the other and starts with one known concept onto the next abstract concept. The conceptual knowledge is any cognitive association with cultural experience and conventional knowledge that life is a progression from one point to another. The cognitive process involves the action of transition, like a 'journey' which includes movement from one point to the next.

Types of Metaphor

The cognitive function of metaphor is of three kinds, namely structural, ontological, and orientations. As Kövecses (2010a, p. 37) describes, structural metaphors as "the mental process that enables people to conceptualized 'X' association with 'Y', for instance, *TIME IS VALUABLE* structural metaphor exists as two exceptional types: *TIME AS ACTION OR OBJECT* and *TIME IS VALUABLE*. Ontological metaphors, on the one hand, include experience concerning the objects, components, and containers. The idea of personification is also incorporating nonliving attributes of a living entity, for instance, *MIND AS MACHINE*". On the other hand, Kövecses (2010a, p. 40) explains that the orientational metaphor includes *ADD IS UP*;

REDUCE IS DOWN. That could be seen in *speaking up, please*, or in *holding your voice down, please*. In another example involves *AWARE IS UP; UNAWARE IS DOWN: wake up*, or *he sank into a coma*. The present analysis applied CMT to analyze *SWEET* and *SOUR* emotion metaphor in the *Travails of a First Wife* by identifying the types of metaphors to the cross-domain conceptualization, as shown in the result section below.

Evidence of *SWEET* and *SOUR* Emotion

This section presents the results of the data collected in the data presentation and analysis. This section includes two examples, in section 1) contains an example on *SWEET* and 2) involve example on *SOUR*. The first section describes all the conceptualization of *SWEET* and *SOUR* metaphor. The second section is a summary of the conceptual domains of the data collected. The emotional metaphor that underlies the domains is written in capital letters based on the normal convention of indicating the emotion metaphor. The cross-domain conceptualization advocated by (Lakoff and Johnson, 1980) as the cognitive framework used in this present study, which includes the source concept evokes the next abstract concept of the emotion metaphor. The first analysis contains the target domain. Followed by the source domain of the emotion metaphor. The same method used by (Kövecses, 2017). The examples of metaphor regarding their conceptual domain are obtainable within the respective conceptualization of emotion, as shown by the analysis in table 1.

Conceptualization of *SWEET* Emotions in the *Travails of a First Wife*

Table 1 *SWEET* Metaphor in the *Travails of a First Wife*

Target Domain	Source Domain
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<i>SWEET IS</i>	<p><i>LIQUID IN A VESSEL</i> <i>CONTAINER</i> <i>PERFORMING ARTIST</i> <i>PHYSICAL FORCE</i> <i>NATURAL FORCE</i> <i>UP</i> <i>HOT</i> <i>ABILITY</i> <i>LIGHTNING</i> <i>WEALTH</i> <i>HEAVENLY</i> <i>BLOSSOM</i> <i>RAY OF SUNSHINE</i> <i>MORTAL</i> <i>PASSIONATE</i> <i>FOODSTUFF</i> <i>ENJOYMENT</i> <i>SWEET</i> <i>DECEPTION</i> <i>FIRE</i> <i>PLANT</i></p>
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Table 1 indicates the conceptualization of *SWEET* with the following features for the metaphors of emotion after being analyzed. The *SWEET* conception used includes *PHYSICAL FORCE* or *NATURAL FORCE*, the *LIQUID IN A VESSEL*, *CONTAINER*, *UP*, *HOT*, *ABILITY*, *LIGHTNING*, *WEALTH*, *HEAVENLY*, *BLOSSOM*, *RAY OF SUNSHINE*, *MORTAL*, *PASSIONATE*, *FOODSTUFF*, *ENJOYMENT*, *SWEET*, *DECEPTION*, *FIRE*, *PLANT*, and *PERFORMING ARTIST*. The importance of these conceptualizations equated with the functions of the sweetness in the text. We associate the sweetness with physical or world knowledge of things we see and experience. The *SWEET* conceptualization in comparison to life as the window of the mind and of natural things and the other extended metaphor meanings found in this analysis include *LIVE*, *GOOD REFLECTION*, *SUPPORT*, *CLOSENESS*, *ENJOYMENT*, *REMOVE*, *ABSENCE*, and *PRESENCE*. These meanings are shown through the emotion metaphor that motivates each domain conception which relates to the conventional knowledge of sweetness in most frequent cases. Below an example in table 2 found from the text analyzed.

Table 2 *SWEET Metaphor in the Travails of a First Wife*

Target Domain	Source Domain
<i>SWEET IS A NATURAL FORCE</i>	<p>“...and his excitation shot like <i>LIGHTNING</i> from his brain to his lower abdomen. (P127)”</p> <p>“...the boy could swear he saw a <i>FLASH</i> of frown on his face before he smiled a not so convincing smile at him. (P127)”</p> <p>“...when I am near him, I forget the rest of the <i>WORLD</i> and enjoy his heartbeat against my bosom. (P140)”</p>

Table 2 based on the ontological correspondence of emotion and the *SWEET* target domain is compared to *NATURAL FORCE*. The source domain found in Table 2 includes *LIGHTNING* someone, *FLASH* of frown on someone's face before the *SMILE*, and the *WORLD* of enjoyment for someone. All these are essential elements of pleasant feelings that caused a sweet experience. These features are a representation of *SWEET* feelings. So, the analysis shows that the connection between deep structure abstract ideas in the target domain *SWEET* conceptualized through the concrete metaphoric idea in the surface structure. The source domain of *LIGHTNING*, *SMILE*, and the *WORLD* evoke the target idea in the text. The metaphor of emotion in the first example, *LIGHTNING FROM HIS BRAIN* is an indication that the emotion metaphor that underlies the conception of this metaphor consists of *SWEET AS LIGHTNING*. The personified conceptualization as a related cognitive process enables our knowledge of how we treasure light,

creates conceptualization and becomes the source motivating variable in the metaphor.

That expression has another counterpart in the metaphor, such as *HE SAW A FLASH OF FROWN*. These metaphors share similar metaphorical meanings that the 'light' is used negatively in the first example. The second example denotes speed, where someone is confused in the first instance and abnormal facial expression. The emotion metaphor that underlies the motivation contains cause and effect metonymy of *SWEET AS A LIGHT*. The metaphoric meaning relates to negative emotion, while lightning refers to other abstract concepts in one's mind. The emotion metaphor indicates the insensibility or absence of peace. The last example, *I FORGET THE REST OF THE WORLD* shows how sweetness equates to the *NATURAL FORCE OF SWEET*. The source is the notion or qualities of light, and the target is the speed of light or attitude (emotion).

Conceptualization of *SOUR* Emotions in the *Travails of a First Wife*

Table 3 *SOUR* Metaphor in the *Travails of a First Wife*

Target Domain	Source Domain
<i>SOUR IS</i>	<i>MEAN</i>
	<i>HOT FEELINGS</i>
	<i>CONTAINER</i>
	<i>LIQUID IN A VESSEL</i>
	<i>DRAWING FORCE</i>
	<i>A WAVE</i>
	<i>HORRIBLE FLASH</i>
	<i>DEAD BODY</i>
	<i>UNCONTROLLABLE</i>
	<i>TEARS</i>
	<i>A PHYSICAL FORCE</i>
	<i>AN INDICATOR OF PAIN</i>
	<i>MORTAL</i>
	<i>DECEPTION</i>
	<i>FIRE</i>
	<i>PLANT</i>
	<i>DEEP</i>
<i>DOWN</i>	
<i>CONFUSE</i>	
<i>NO DIRECTION</i>	
<i>LYING</i>	
<i>FALSEHOOD</i>	

ARGUMENT
CAUTION
PESSIMISTIC
WICKED
POWER

Table 3 conceptualization of *SOUR* emotion has the following features for emotion metaphors after being analyzed. *SOUR* feelings have a function in the conventional conceptualization of emotion metaphor. The conceptualization includes all human feelings and sentiment of *BITTERNESS*, *SAD*, and *PAINFUL* emotions that have different forms, scope, and situation. These emotion metaphors are conceptualized through the conventional knowledge and cultural experience of the different degrees of pain or bitterness to motivate various concepts in our minds. For example, the findings as indicated in Table 3 shows that *SOUR* has several conceptions of the *Travails of a First Wife*, respectively, including emotional metaphor, such as *MEAN*, *HOT FEELINGS*, *CONTAINER*, *LIQUID IN A*

VESSEL, *DRAWING FORCE*, *A WAVE*, *HORRIBLE FLASH*, *DEAD BODY*, *UNCONTROLLABLE TEARS*, *A PHYSICAL FORCE*, *AN INDICATOR OF PAIN*, *MORTAL*, *DECEPTION*, *FIRE*, *PLANT*, *DEEP*, *DOWN*, *CONFUSE*, *NO DIRECTION*, *LYING*, *FALSEHOOD*, *ARGUMENT*, *CAUTION*, *PESSIMISTIC*, *WICKED*, and *POWER*. These were the 26 emotion conceptions of *SOUR* metaphors identified after the analysis. These emotions are expressed through a conceptual domain that motivates each metaphor conception. These conceptualizations are related to our conventional knowledge in most occurrences analyzed, the following examples in Table 4 show *SOUR* feelings.

Table 4 *SOUR* Metaphor in the *Travails of a First Wife*

Target Domain	Source Domain
<i>SOUR AS AN INDICATOR OF PAIN</i>	- "...she began to <i>CRY</i> along the verandah until she found the silence, she needed in the loneliness of her bathroom. (P171)"
	- "...suddenly she felt a sharp <i>PAIN</i> launch deep inside her soul. (P220)"
	- "...it had occurred to her that <i>PAIN</i> had a soul which she had fed continually. (P225)"

Table 4 reveals *SOUR* emotion is an indicator of torment. The *SOUR* emotion is the source of tears for women who *CRYING* along, *SHARP PAIN* in someone's soul, and *PAIN* has a soul. These are pointers to pain caused by a sour experience and these features represent *SOUR* emotion in the text. So, the analysis shows that the mapping between deep structure abstract ideas in the target domain conceptualizes through the concrete metaphoric system in the surface source domain. Some

emotion metaphors found in the *Travails of a First Wife* share related cross-domain and others show how the emotion metaphor involves content in the container metonymy. In that way, the metaphor underlying the motivation of these emotions includes *BITTERNESS AS AN EMOTION*. That cognitive process has a vital role in the conception of the cross-domain, a conception which enables individuals to consistently conceptualize the *SOUR* emotions as sad or painful experiences. The

emotion metaphor also reveals the capacity of someone's endurance of hardship. Figuratively, the first example, simply means she is *crying, feels forcefully hurt, and is all alone in her pain*. The tears in the eye as a person's state of mind is activated. At a point when the second metaphor refers to her sad or negative emotions being *launched deep inside her soul, not drying away*, it is an indicator of mourning or sobbing consistently because of distress. The last example in Table 4, encompasses the emotional conceptualization that refers to the human soul that is filled with bitterness as a sour feeling and fed up with much sorrow. The source is the person's bitter content in the container (soul), and the target is the intensity which requires open sensitivity.

Conceptualization Found in the Cross-Domains Analysis

The conceptualization of *SWEET* and *SOUR* from a similar conceptual domain has been given below in Table 5. The present paper focuses on ensuring whether *SWEET* and *SOUR* are Table 5 Conceptualization of *SWEET* and *SOUR* Metaphor

conceptualized based on different emotions. They are also conceptualized through the mappings of the same conceptual domains. It was interesting to find out that far more than approximately 60% of the metaphor of emotion share similar source domains. That is possible because *SWEET* and *SOUR* belong to the test in the mouth (feelings or sensations). In this account, *SWEET* and *SOUR* are about the same superordinate emotions. Therefore, that made both emotions share similar source domains. The finding offers proof which postulates that similarity exists within cultures regarding emotion metaphor. More so, there was no single emotion metaphor, but rather a combination of some similarities based on *NATURE* and *LIQUID IN A CONTAINER* were found in the process of conceptualizing emotion metaphor in the text. As a result, it is expected that *SWEET* and *SOUR* emotions share similar metaphorical domains. The next is the summary of the similarity in conceptual domains shared by *SWEET* and *SOUR*.

SWEET EMOTIONS	SOUR EMOTIONS
<p><i>SWEET AS LIQUID IN A VESSEL</i> - "...women needed to show anger when the pangs of jealousy pricked them because bottling up their pain...." P211</p>	<p><i>SOUR AS LIQUID IN A VESSEL</i> - "The feelings sent painful shivers through her spine." P220 and "Zarah was boiling mad inside". P209</p>
<p><i>SWEET AS CONTAINER</i> "She is going to pass out all the liquid in her body..." P88</p>	<p><i>SOUR AS CONTAINER</i> "Her sorrows were more than she could contain within the cage of her heart." P27</p>
<p><i>SWEET AS PHYSICAL FORCE</i> - "The hot tears blurred her vision, and she was almost running into the rear of a silver..." P28</p>	<p><i>SOUR AS PHYSICAL FORCE</i> "...this is the battle for survival a sweet and sour situation that may turn out in your favor." P46</p>
<p><i>SWEET AS A PERFORMERS</i> - "...She had recoiled into a shell he could not describe." P50</p>	<p><i>SOUR AS A PERFORMERS</i> - "She trembled in fright and a tiny line in the caverns of her soul etched." P52</p>
<p><i>SWEET IS HOT EMOTION</i> "It was little actions like that which have to drown him to her heart." P41</p>	<p><i>SOUR IS HOT EMOTION</i> - "... 'acids' without realizing their burring effects and the scar that would be everlasting." P7</p>

<p><i>SWEET AS NATURAL FORCE</i> - "...the oil that lubricates the hinges of her heart and the divinely refined spice on her tongue." P36</p> <p><i>SWEET AS HEAVENLY</i> "... and still believed that her love for him could diffuse all other loves." P43</p> <p><i>SWEET AS FIRE</i> "His heartbeat raced as his own thoughts ravaged his brain." P40</p> <p><i>SWEET AS A PLANTS</i> - "...Aunt was repeatedly emphasizing patience as the only weapon that she needed to cultivate". P38</p> <p><i>SWEET AS A FOODSTUFF</i> - "Zarah was only basking or the privileges of the rights of the boy." P217</p> <p><i>SWEET AS MORTAL</i> "Suddenly, she felt a sharp pain launch deep inside her soul." P220</p> <p><i>SWEET AS A DECEPTION</i> - "She could not understand why her brain was not in synchrony with her heart." P18</p>	<p><i>SOUR AS NATURAL FORCE</i> "She waited as though entombed in a tight glass casket where she could still watch the happenings around her though she herself was in captivity." P42</p> <p><i>SOUR AS HEAVENLY</i> "The old man took an eternity to begin talking P211 and ...after what seemed like eternity..." p206</p> <p><i>SOUR AS FIRE</i> - "What was he to do to alleviate the pain that was crushing her heart?" P4</p> <p><i>SOUR AS A PLANTS</i> - "When the impulsive blood of the youthful mind would erupt in their veins and force them to fight for their man." P218</p> <p><i>SOUR AS A FOODSTUFF</i> "One thing was certain though, she resolved not to continue to feed her pains". P220</p> <p><i>SOUR AS MORTAL</i> - "It had occurred to her that pain had a soul which she had constantly fed." P220</p> <p><i>SOUR AS A DECEPTION</i> "Swallow the pain of the moment so that you can smile another day." P27</p>
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This finding in table 5 reveals that the conceptualization of metaphor *SWEET* and *SOUR* emotions using the CMT in the *Travails of a First Wife* has some similarities in several occurrences. The findings compared with those of past related studies (Kraska-Szlenk, 2014; Yu, 2002) reveal the conceptualization of emotion metaphor through conventional knowledge. The cognitive process that motivates many of the conceptual meanings and the similarities in the cross-domain conceptualizations is a culture based on the text. In light of the past studies report, a comparable outcome was found that conceptualization is a

metaphorical process and culture is intertwined in our emotional expressions of our bodily experience. There were both differences and similarities in the conceptual domains of the emotion metaphors. However, the focus is on the similarities of cross-domain conceptualization. Another focus of this paper is the metaphoric conception of the *SWEET* and *SOUR* emotion in the *Travails of a First Wife*. The comparative outcome is evidence that emotions are expressed in similar ways in different cultures and languages worldwide. All emotion metaphors conceptualized in the text include a blend of two or more abstract

domains. The findings found that the difference in the physical and abstract domain of the emotion metaphors is related to the *PHYSICAL NATURE* and *HUMAN ACTIVITY* of the *SWEET* and *SOUR* metaphor that motivate certain conventional concepts in our mind and have the highest frequency of occurrence. These source domains contain conceptions such as *MEAN, HOT FEELINGS, CONTAINER, LIQUID IN A VESSEL, DRAWING FORCE, A WAVE, HORRIBLE FLASH, DEAD BODY, UNCONTROLLABLE TEARS, A PHYSICAL FORCE, AN INDICATOR OF PAIN, MORTAL, DECEPTION, FIRE, PLANT, DEEP, DOWN, CONFUSE, NO DIRECTION, LYING, FALSEHOOD, ARGUMENT, CAUTION, PESSIMISTIC, WICKED, and POWER*. These were the 26 conceptions of *SOUR* emotion metaphors found in the analysis. The *SWEET* source domains are as follows *LIQUID IN A VESSEL, CONTAINER, UP, HOT, ABILITY, LIGHTENING, WEALTH, HEAVENLY, BLOSSOM, RAY OF SUNSHINE, MORTAL, PASSIONATE, FOODSTUFF, ENJOYMENT, SWEET, DECEPTION, FIRE, PLANT, and PERFORMING ARTIST*. These *SWEET* and *SOUR* emotions metaphor interface with our conventional knowledge, daily experiences, and cultural understanding. The *SWEET* and *SOUR* metaphors of emotion are motivated along with these physical and abstract domains. That supports the CMT notion that thinking is metaphorical and emotion is culture-specific.

Evidence of SWEET and SOUR Metaphor in the Data Analyzed

The conceptualization of the *SWEET* and *SOUR* emotion metaphor is summarized below:

1. *SWEET AND SOUR ARE CONTAINERS*
2. *SWEET AND SOUR ARE PERFORMERS*
3. *SWEET AND SOUR ARE HOT*
4. *SWEET AND SOUR ARE LIQUID IN A VESSEL*
5. *SWEET AND SOUR ARE NATURAL FORCE*
6. *SWEET AND SOUR ARE PHYSICAL FORCE*
7. *SWEET AND SOUR ARE HEAVENLY*
8. *SWEET AND SOUR ARE FIRE*
9. *SWEET AND SOUR ARE PLANTS*

10. *SWEET AND SOUR ARE FOODSTUFF*
11. *SWEET AND SOUR ARE MORTAL*
12. *SWEET AND SOUR ARE DECEPTION*

In this section, the findings show that *SWEET* and *SOUR* emotions metaphor share a similar source domain which includes world experience from our daily activities, emotion metaphors, and cultural background. The findings reveal that 20 *SWEET* source domains and 26 *SOUR* source domains were analyzed. Keeping in mind the end goal is to find the level of similarity and the difference of conceptualization in the cross-domains presented in the *SWEET* and *SOUR* emotion metaphor. The summary above shows that the analysis found 12 ontological metaphors have similar source domains that connect to both the *SWEET* and *SOUR* target domains. Based on the cumulative number of emotion metaphors is around 99% and has a set of similar conceptions in *SWEET* and *SOUR* emotion. Out of which 73% have been conceptualized based on the emotion metaphors that have similarities with the word 'pain', and the emotion metaphor containing 'tears'. The 'nature' related emotion metaphors have 27% of slightly faint occurrences of similar conceptualization. However, it is noteworthy that these figures above are approximate percentages. In light of the fact that all emotion metaphors found in the text have been included in this search. The qualitative analysis requires that one has to reach a saturation point or gather all emotion metaphors in the document. That was done by collecting every metaphor associated with the *SWEET* and *SOUR* feelings from the text. For instance, *THE SOUR AS FALSEHOOD* and *THE SWEET AS DECEPTION* present the emotional metaphors of bad feelings that are equivalent to so many related cases. *THE SOUR AS A NATURAL FORCE* and *THE SWEET AS A NATURAL FORCE* metaphor is motivated on the different cross-domain conceptualization of emotion. But that proves and arouses the same cross-domains analysis, which allows *SWEET* and *SOUR* emotion to conceptualize metaphor in a cross-domain process. The findings reveal that *SWEET* and *SOUR* emotion metaphors follow a similar and related conceptual pattern.

Furthermore, the connection between the

conceptualization of *SWEET* and *SOUR* by the author also revealed and emotional metaphors of *SWEET* and *SOUR* in the *Travails of a First Wife* are a representation of what William Long suggests, that behind each novel, there is an author. Behind that author, there is a culture and behind that culture, there is a society whose influence can be intentionally or unintentionally overlooked. In regard to this, the study tried to establish the metaphor analysis of the emotions to see how this reflects Razinat's emotional and cultural experience of the society in which she lived in. Which was found in expressions such as *her heart was heavy laden (P203)*, *Hmmm ...Daughter of my mother (72)*, *after what seemed like eternity... (P206)* and many others in the text.

Conclusion

The aim of the present paper is to identify emotion metaphor through cross-domain identification. In doing that the study could concluded that, the conceptualisation with connection to the previous literature on metaphors of emotion and the present findings that emotion is universal and thinking is metaphorical. The

present findings found similar result because the metaphor in the text have similar conceptual process that exists between the *SWEET* and *SOUR* emotions such as *NATURAL FORCE*, *HOT*, and *LIQUID IN A VESSEL* found after the analysis in the novel. The *Travails of a First Wife* has a connection with the previous literature which supports the analysis to conclude that the conceptualizations of emotions could be a general concept to that of other languages and cultures around the world. The *SWEET* and *SOUR* emotions conceptualized in African culture are almost similar to the other metaphor of emotion, such as *ANGER* and *LOVE* metaphor by (Kövecses, 2005) and in other languages across the world. The focus of the present paper is on the broad view of the body part metaphor in the conceptualization of emotions as explained in (Kövecses, 2017) works. It could, however, unlike the *NATURAL FORCE* and *LIQUID IN A VESSEL* found in other past studies on emotion metaphor, these present findings could not be generalized in the African context because, during the analysis, only a few emotion metaphors connects to the body part in the *Travails of a First Wife*.

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